

2026

6

I  Teaching!

Inglés



Teacher's resources

Buenos Aires
aprende

Ministerio de Educación



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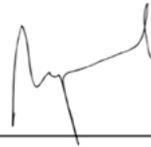
Dear teachers and school teams,

It is with great pleasure that we present *I Love Teaching 6*, a material developed by the Ministry of Education to support the teaching of English in sixth form in schools in the City of Buenos Aires.

This resource has been designed in line with the corresponding coursebook, *I Love Learning 6*, and with the new *Diseño Curricular*. It aims to support classroom teaching through concrete proposals that promote meaningful learning.

The Ministry of Education continues to develop pedagogical materials that strengthen teaching practices and support students' learning pathways. We hope this book will be a valuable resource and serve as a helpful tool throughout the school year.

We wish you a year full of challenges, growth, and shared learning.



Mercedes Miguel

Ministra de Educación de
la Ciudad de Buenos Aires

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General Orientations

Introductory Section

Welcome to *I Love Learning 6*!

This introductory section explains the pedagogical rationale behind the coursebook, clarifies the purpose of each section that appears across the different units, and describes the key strategies that scaffold learning throughout the year. It is designed to help teachers understand not only what to teach, but also why each component is there and how all parts work together to support meaningful, progressive language learning.

What You'll Find in This Section

A. Rationale, Approach and Goals

Why we teach what we teach—and how we teach it.

- Rationale behind the approach in *I Love Learning 6*
- Sixth form learning goals and alignment with the *Diseño Curricular*
- Goals—Target level: CEFR A2

B. The Unit of Work

1. Genre and Strategic Comprehension—Focus on Meaning

- Brain Explorers
- Smart reading and listening strategies
- Genre exploration

2. Learning Catalysts—From Meaning to Communication and Production

- Unit routine
- Warming Up to Topic. Brain Explorers
- Language Zone and practice
- Words to Shine and Expression Zone
- Learning Buddy
- Interaction Buddies
- Smart Info Zone
- Subject Integration
- Let's Make It Happen Zone. Final Task

3. Intercultural Work

In line with the *Diseño Curricular*, *I Love Learning 6* considers intercultural work as a constant and integral dimension. Language teaching is understood not only as the study of linguistic forms, but as the facilitation of communication across diverse cultural contexts. In the coursebook we

therefore consider intercultural competence in lessons that integrate cultural perspectives, foster critical reflection and promote cross-cultural practices. In this way, students will navigate globalised environments with sensitivity, respect and cultural awareness.

C. Diversification and Inclusive Teaching

Ensuring access and participation for all learners.

- What diversification means in *I Love Learning 6*
- Key principles of inclusive diversification
- Diversification across the components of the coursebook
- The teacher's role in contextual pedagogical adjustments
- Why it matters

D. Assessment, Self-Assessment and Metacognition

Supporting teachers and students in understanding learning and progress.

1. Ongoing Assessment for Learning

Assessment is embedded throughout the learning process to provide continuous feedback and inform instructional decisions.

2. Build-Up Stages. Think. Try. Improve

Learning tasks are structured in progressive stages that allow students to reflect, experiment, receive feedback, and revise their work.

3. Metacognition—Tracking Learning Progress

Students are guided to become aware of how they learn, identify strategies that work for them, and monitor their own progress over time.

4. Self-Assessment—My Learning Journey

Through guided self-assessment tools, students reflect on achievements, challenges, and next steps, fostering autonomy and responsibility for learning.

5. Final Reflection—Looking Back, Moving Forward

At the end of each unit, students consolidate learning through structured reflection, connecting past work with future learning goals.

6. Formal Assessment

The coursebook includes clearly defined assessment instances: diagnostic, midterm and final assessment.

Rationale, Approach and Goals

Rationale Behind the Approach in *I Love Learning 6*

I Love Learning 6 is built on three interrelated pillars: genre-based teaching, the integrated use of the four modes of communication and task-based learning. These pillars ensure that language learning is meaningful, purpose-driven, and connected to real social practices.

1. Genre-Based Teaching

People use language to interact, share ideas, and manage daily life. Therefore, the central focus of teaching an additional language is helping students interact in relevant social practices.

In everyday life, we communicate within situations that give meaning to what we say. All verbal communication happens in genres. Teaching a language through genres offers this real context and helps students participate naturally in social activities. When we say that genres provide context, we mean that each genre brings its own purpose, situation, and way of using language. These elements help students understand why they are communicating and how to do it, supporting them in creating meaningful communication.

Genres are characterized more by their social and communicative function than by their linguistic nature. All verbal communication takes shape through genres.

2. Modes of Communication

Real communication involves not only understanding and producing messages (orally and in writing), but also interacting with others to co-construct meaning. These dimensions reflect how communication truly works as a social practice: people negotiate meaning, respond to each other, and help others understand. For this reason, we work with all four modes of communication: comprehension (oral and written), production (oral and written), interaction, and mediation.

3. Task-Based Learning

We also work through tasks. In a task-based approach, students are provided with meaningful goals and guided steps that give them opportunities and tools to understand, produce, interact, and mediate their own messages and their classmates' messages. Through tasks, students use the language purposefully, similar to real-world situations, engaging with others and negotiating meaning—just as communication happens in everyday social life.

Why It Matters

Students learn to use English meaningfully in real, purposeful situations. Through work with genres and task-based learning, they develop the ability to understand and produce messages, interact with others, and mediate meaning. In this way, they participate in communication as a true social practice—engaging with people, exchanging ideas, and collaborating to make meaning clear.

Sixth Form Learning Goals and Alignment with the *Diseño Curricular*

Before you start the school year take a moment to read or reread the [Diseño curricular. Nivel primario. Segundo ciclo](#) (GCABA, 2024: 328) for *Lenguas Adicionales* in general and for the sixth form in particular: prescribed genres, learning goals, and *indicadores de logro* (see pages 347–351 of the *Diseño Curricular*).

Why It Matters

- The coursebook is designed in close alignment with the *Diseño Curricular*. The *Diseño Curricular* sets the educational direction and defines what students should achieve at each stage.
- The learning objectives in this coursebook interpret those curricular aims in practical, teachable terms.
- The *indicadores de logro* show how those objectives are reflected in real student performance through observable evidence.
- This close alignment guarantees that classroom practices, tasks, and assessments are fully consistent with official curricular standards, ensuring coherence between policy, teaching, and learning.

Teacher Takeaway

Think of the *Diseño Curricular* as the compass, the learning objectives as the route, and the *indicadores de logro* as the visible landmarks along the way. Use all three to plan, teach, observe, and give meaningful feedback.

Goals—Target Level: CEFR A2

By the end of primary school, students can understand familiar texts, communicate about personal experiences, participate in predictable interactions, and mediate meaning between people and texts.

● UNDERSTANDING

They understand short, familiar spoken and written texts, including main ideas, key details, and specific information supported by visuals and known vocabulary.

● SPEAKING AND WRITING

They talk and write about personal experiences, routines, and familiar topics in short, connected phrases that a supportive listener can follow.

● INTERACTING

They handle simple exchanges, ask and answer questions, share opinions, and keep brief conversations in predictable settings.

● MEDIATING MEANING

They attempt to explain, summarize, or clarify key ideas for others using simple language.

● OVERALL GOAL

A2 signals the shift to using English as a real communication tool and prepares students for the A2–B1 path in secondary.

The Unit of Work

The unit is organised through a coherent sequence of pedagogical sections that guide students from initial engagement to reflection on learning. It begins with the **Daily Routine**, which provides short, predictable moments of emotional and linguistic activation that help students settle into English from the very start of the lesson. This is followed by **Brain Explorers**, where students activate prior knowledge, experiences, and ideas related to the unit topic. The cycle then moves into **Genre and Strategic Comprehension**, a central stage in which students work with listening and reading texts through prediction, identification of purpose, and recognition of structure in order to build meaning and genre awareness. From this meaningful input, students transition to the **Language Zone**, where they explore how language works through guided discovery, noticing patterns and forms in context. The learning process continues with **Learning Buddy**, which focuses on mediation as students explain, reformulate, and help peers understand ideas, and with **Interaction Buddies**, where learners develop fluency and confidence through purposeful oral exchange. These stages prepare students for **Let's Make It Happen Zone**, a scaffolding phase in which they rehearse and gradually build independence for meaningful tasks. The cycle culminates in the **Final Task**, where students produce an authentic, genre-based product for a real communicative purpose and audience. After production, **Build Up Stages. Think. Try. Improve** invite students to revise, improve, and reflect on feedback in a constructive way. Finally, **My Learning Journey** and **Looking Back, Moving Forward** close the unit with systematic reflection and self-assessment, helping students become aware of what they learned, how they learned, and what they are ready to improve next.

Genre and Strategic Comprehension—Focus on Meaning

We will first focus on how students **construct meaning from texts and learn to interpret genres strategically**. This section represents the **cognitive heart of the unit**, where learners develop comprehension skills that will later feed language work, interaction, and production. At this stage, **the focus is on understanding**, not yet on formal language accuracy or final production.

Reading and Listening as Strategic Processes

All reading and listening work in the programme follows a **shared strategic pathway** that trains students to approach texts with confidence and purpose. This pathway is built around four recurring stages.

Stage 1. Warming Up to Topic. Brain Explorers

This section **activates students' schemata**—their background knowledge, vocabulary, and experiences related to the unit topic.

Teachers may draw on **scaffolding language** from the **Expression Zone** and **Words to Shine** to support participation.

Why It Matters

- It makes learning **more meaningful and accessible**.
- It **boosts motivation and curiosity**.
- It leads to **stronger comprehension** by reducing cognitive load.

Stage 2. Prediction—Stop and Think



Before reading or listening, students:

- activate prior knowledge;
- observe titles, images, and layout;
- make hypotheses about topic, purpose, and possible content.

This stage prepares the mind for comprehension and reduces anxiety.

Stage 3. Guided Attention—Strategic Tools

Students are guided to:

- focus on key words,
- ignore non-essential unknown items,
- attend to global meaning rather than individual words.

Teaching Principles

- Global understanding comes before detail.
- Students are encouraged to ignore difficult words at first.
- Approximate understanding is valued and celebrated.

Smart Reading Strategies

Students are explicitly guided to use **top-down, meaning-focused strategies**, such as:

- inferencing (reading between the lines)
- using context clues
- focusing on overall meaning
- building global understanding
- skimming and scanning



SMART READING STRATEGIES



SMART LISTENING STRATEGIES

Smart Listening Strategies

Listening is approached as an **active, intentional process**. Students learn to:

- establish a purpose for listening
- predict content
- listen for gist before details
- use tone and context to infer meaning
- take brief notes of key ideas
- chunk the audio into manageable parts

These strategies foster **autonomy, confidence**, and **reduced listening anxiety**.

Stage 4. Genre Exploration—Into the Genre Zone

Students work systematically with genres using student-friendly guiding questions, aligned with the *Diseño Curricular*.

a. Identifying the Genre

Students explore:

- the format and visual features of the genre;
- who writes it and who it is for;
- where the text usually appears;
- the general topic and social use.

Visual support (a classroom “genre zone” where students can display sample texts and their own creative work related to the different genres explored in the units) is strongly recommended.

b. Identifying Purpose—Why Writers and Speakers Communicate

Students learn to recognize different communicative intentions in a variety of genres, such as informing, describing, persuading, inviting, warning, or entertaining. They justify their answers using **evidence from the text or audio**.

c. Going Deeper Into Meaning

This stage invites students to explore meaning in greater depth as they:

- identify relevant details;
- notice feelings, attitudes, and opinions;
- practise inferencing;
- connect information with personal experience.

This stage strengthens interpretation and critical thinking.

d. Identifying Elements and Structure—Genre Awareness

Students are guided to recognize:

- how the text is organised;
- which parts appear in the text (opening, sequence, description, conclusion, etc.);
- how structure supports meaning and purpose.

This prepares students to later **produce their own texts** within the same genre.

Learning Catalysts—From Meaning to Communication and Production

Once meaning and genre awareness are established, **all other sections** activate the linguistic, interactional, and pedagogical systems that allow students to transform understanding into communication and production.

Smart Start—Daily Routine. Let's Talk!



Lesson Warm-Up at a Glance

The lesson warm-up is a short **5-to-8-minute daily routine** designed to help students transition smoothly into English at the very beginning of each lesson. Teachers select **one engaging activity** from a curated routine menu to activate energy, focus attention, and align students with the lesson aims.

This routine is not an “extra” activity—it is a **pedagogical anchor** that establishes continuity, emotional safety, and communicative habits from the very first minutes of the class.

Why It Matters—The Power of a Consistent Routine

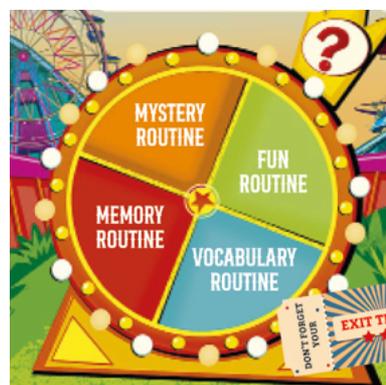
A consistent warm-up routine:

- **Reduces anxiety and creates emotional safety**, helping students settle quickly into English.
- **Activates prior knowledge**, allowing learners to reuse familiar language in meaningful, communicative ways.
- **Supports ongoing formative assessment**, giving teachers immediate feedback on what students have consolidated and what still needs reinforcement.
- **Promotes natural language use**, building strong communicative habits from the very start of the lesson.

Lesson Warm-Up Options—Routine Menu

Teachers choose **one routine per lesson**, aligned with the unit focus and lesson objective.

Each unit begins with a **special visual** for the daily routine. This visual provides a powerful opportunity to activate language, thinking, and curiosity before formal instruction begins.



Mystery Routine	<ul style="list-style-type: none"> • Guess Who...: Students ask yes/no questions to identify a hidden person, character, or classmate. • Mystery Bag/Box: Students ask questions to discover what is inside. • Pictionary: Students draw vocabulary or phrases while classmates guess.
Fun Routine	<ul style="list-style-type: none"> • Stand up if...: Students stand up when a statement applies to them. • Act It out!: Students act out classroom language (e.g., “I don’t know,” “Can I go to the bathroom?”). • Two Truths and One Lie: Students share two true statements and one false one.
Memory Routine	<ul style="list-style-type: none"> • Weekend Report: Students recall and share one past action. • Visual Challenge: Students recall details from an image shown briefly. • Memory Chains: Students build a growing list of connected phrases.
Vocabulary Routine	<ul style="list-style-type: none"> • Scrambled Words: Unscramble unit vocabulary. • Ball Toss: Quick-response vocabulary or category prompts. • This or That: Students choose between two options and justify their choice using target language.

You can also add a visual thinking routine with the following options:

- **List What You See:** Students name objects, actions, people, and details.
- **One Word, One Phrase and One Sentence:** Gradual expansion from simple to extended meaning.
- **Caption It:** Groups write a caption, speech bubble, or thought bubble.

This stage helps students enter the unit in “English mode” while promoting observation, prediction, and early production.

Lesson Wrap-Up—Exit Ticket

The lesson wrap-up is a **short end-of-lesson reflection** where students complete one simple task before leaving. It provides both **closure for learners** and **instant feedback for teachers**.



Why It Matters

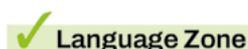
- It builds **metacognitive habits**, even at A1 level.

- It provides immediate diagnostic information.
- It boosts **learner confidence** through short, achievable success.

Exit Ticket Options

- **Finish the Sentences:** Today I learned... / I liked... / I didn't understand...
- **Two New Words from Today**
- **One Question I Still Have**
- **Draw It!**
- **My Partner Taught Me...**

Language Zone



The **Language Zone** is the space where students:

- explore how English works in context,
- notice patterns and structures,
- draw conclusions through guided discovery.

New language always **emerges from the listening and reading input**, never in isolation.

The pedagogical sequence is:

- first, the focus is on meaning through communicative tasks;
- then, the focus shifts to form to refine accuracy.

This mirrors natural language acquisition: **Communicate first, polish later.**

a. Words to Shine



This section supplies:

- key vocabulary for the unit's genre and theme;
- words students need to understand texts and complete the Final Task.

b. Expression Zone

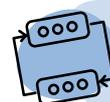


This section provides:

- simple, functional sentence frames;
- support for description, comparison, opinion, and justification.

Together, **Words to Shine + Expression Zone** form the core linguistic toolkit for student production, offering essential scaffolding to help learners communicate with clarity and confidence.

Interaction and Mediation



LEARNING BUDDY

a. Learning Buddy

Learning Buddy tasks explicitly develop **mediation skills**, such as:

- explaining
- reformulating
- simplifying
- using visuals or gestures to help others understand

These tasks are:

- simple
- collaborative
- meaning-focused
- low in linguistic pressure

Learning Buddy is also used as a scaffolding tool to support students who have not yet understood important concepts at key moments in the unit.

b. Interaction Buddies

This section supports:

- real oral interaction
- idea exchange
- dialogue building
- clarification and negotiation of meaning

It strengthens:

- fluency
- confidence
- communicative strategies
- peer collaboration



INTERACTION BUDDIES

Smart Info Zone

This section provides:

- essential background information
- conceptual context
- visual support for comprehension

This improves:

- understanding
- accuracy
- confidence in production



SMART INFO ZONE

Intercultural Work

Intercultural work in *I Love Learning 6* helps students explore their own culture and understand other cultures with curiosity, respect, and openness. Through texts, images, music, traditions, and everyday practices, students compare how people live, express themselves, and view the world.

This work supports students in:

- recognising similarities and differences between cultures,
- valuing diversity as a richness,
- reflecting on their own identity,
- developing empathy and respect for others.

Intercultural learning is not treated as an isolated topic, but as a **transversal perspective** that runs through genres, tasks, interaction, and the Final Task. It strengthens communication by giving it real social and cultural meaning.

Subject Integration

This section connects English with some of the core curricular subjects such as *Ciencias Naturales*, *Ciencias Sociales*, *Lengua*, or *Matemática*, and/or with areas including:

ÁREAS TRANSVERSALES

- EAM** Educación Ambiental
- ED** Educación Digital
- ESI** Educación Sexual Integral
- FEC** Formación Ética y Ciudadana

TEMÁTICAS TRANSVERSALES

- EAL** Educación Alimentaria
- EFV** Educación Financiera para la Vida
- MSS** Movilidad Sustentable y Segura
- PCP** Prevención de Consumos Problemáticos

This chart is to be considered for further research on different topics or some projects that may arise during the school year for interdisciplinary work. This integrated approach strengthens the social relevance of language learning and promotes holistic student development. It promotes:

- interdisciplinary thinking
- transfer of knowledge
- curiosity and real-world relevance

Let's Make It Happen Zone. From Support to Production

In this section students:

- rehearse genre features,
- practise language through guided tasks,
- move gradually from model to independent production.

Diversification and Inclusive Teaching

In *I Love Learning 6*, diversification is a core pedagogical principle, not an add-on. Teaching for diversity means recognising that students learn in different ways, at different paces, and with different strengths, and designing instruction that allows all learners to access, participate in, and progress through meaningful communicative learning experiences.

Inclusive teaching is grounded in the conviction that **every student can learn** and that it is the responsibility of the teaching design—not the learner—to remove barriers to participation.

What Diversification Means in *I Love Learning 6*

Diversification refers to the **intentional adaptation of teaching strategies, tasks, supports, and learning pathways** so that all students can engage with the same learning goals through multiple entry points.

In *I Love Learning 6*, diversification operates through:

- flexible task design
- graduated levels of support
- multiple modes of participation
- varied forms of expression
- scaffolded interaction and mediation

Students do not all need to do the same thing in the same way at the same time to reach meaningful learning.

Key Principles of Inclusive Diversification

1. Common goals, different pathways. All students work toward the same communicative objectives and final task, but may reach them through different levels of support, pacing, and task complexity.
2. Scaffolding as a permanent feature. Visual supports, sentence frames, models, checklists, guided practice, and peer mediation are not “remedial” tools—they are universal supports that benefit all learners.
3. Multiple modalities. Students access and demonstrate learning through:
 - oral language
 - written language
 - visual representation
 - gesture, dramatization, and design

4. Flexible grouping. Diversification is supported through:

- individual work
- pair work
- small group collaboration
- whole-class interaction

Groupings change according to task purpose, not student labels.

5. Error as part of learning. Inclusive classrooms value approximation, experimentation, and risk-taking. Errors are treated as evidence of learning in progress, not as failure.

Diversification Across the Components of the Coursebook

- **Daily Routine:** Short, low-risk oral participation allows all students to engage at their level.
- **Brain Explorers:** Activates background knowledge from multiple perspectives and experiences.
- **Smart Reading and Listening Strategies:** Supports comprehension through prediction, visuals, repeated exposure, and shared decoding.
- **Language Zone and Expression Zone:** Provides structured linguistic support that allows all students to participate meaningfully.
- **Learning Buddy and Interaction Buddies:** Peer mediation and collaborative interaction create natural opportunities for support and inclusion.
- **Final Task:** Allows for diversified roles, levels of complexity, and modes of contribution within a shared communicative goal.

The Teacher's Role in Contextual Pedagogical Adjustments

- Designs **accessible learning environments**.
- Anticipates **barriers to participation**.
- Adjusts **pace, support, and modelling**.
- Values **process over uniform performance**.
- Uses assessment to **inform support, not to exclude**.

Diversification is not lowering expectations—it is providing the necessary conditions for all students to meet meaningful expectations.

Why It Matters

Inclusive diversification:

- expands access to learning,

- strengthens student confidence,
- improves engagement and participation,
- supports sustained progress,
- builds a classroom culture of equity and belonging.

When students feel that they can **participate safely and meaningfully**, they are more willing to communicate, interact, and take risks in the additional language.

Assessment, Self-Assessment and Metacognition

Assessment in *I Love Learning 6* is continuous, formative, and authentic. It supports the teaching and learning process by helping teachers make informed pedagogical decisions and by focusing on what students can do in meaningful communicative situations. In a genre-based and task-based approach, assessment looks at real evidence of language use as learners understand, produce, interact, and mediate meaning within social practices. In this way, the assessment proposal is fully aligned with the genre- and language-capacities framework that guides the programme throughout the year.

Ongoing Assessment

Because no single test can capture the complexity of language acquisition, and since students demonstrate their knowledge in different ways, it is highly recommended that teachers use a variety of instruments such as written pieces, oral presentations, performance tasks, and portfolios, as each will target different skills and content areas.

Besides, different formative feedback tools (quick checks, observation checklists, exit tickets, peer review) will enable students and teachers to identify learning needs more precisely and plan how to adjust future instruction to improve learning outcomes.

Finally, instances of peer and self-assessment are essential since, gradually, they enable students to become reflective participants in the evaluation process, ultimately developing their metacognition, critical thinking, and a deeper internalization of learning needs.

Build Up Stages. Think. Try. Improve

This section:

 **Build Up Stages. Think. Try. Improve**

- Guides students to review and improve their work step by step.
- Includes peer feedback, self-reflection, and focused checks on:
 - content
 - language
 - design
- Helps learners identify what works well and what needs improvement.
- Supports purposeful revisions that strengthen both the message and the final product.

Why It Matters

- It builds essential skills in self-assessment and peer collaboration.

- It encourages students to view learning as a **process**, not a one-shot task.
- It helps learners communicate ideas more clearly and effectively.
- It develops autonomy as students learn to revise with intention, not correction alone.
- It leads to higher-quality work and greater confidence in their abilities.

Metacognition—Tracking Learning Progress

- Students pause to reflect on their learning.
- They evaluate what they have understood and what remains challenging.
- They develop awareness of how they learn and progress.
- It supports independent and autonomous learning.



TRACKING LEARNING PROGRESS

Why It Matters

- It improves learning outcomes by combining reflection with feedback.
- It helps students recognize progress and adjust learning strategies.
- It encourages responsibility, self-awareness, and ownership of learning.
- It strengthens autonomy as students learn to monitor their own development.

Self-Assessment—My Learning Journey

- Self-assessment section where students reflect on their skills.
- It helps them identify strengths and areas for improvement.
- It encourages honest, personal reflection.

Why It Matters

- It builds metacognitive habits.
- It helps students understand themselves as learners.
- It guides teacher planning based on student needs.

Final Reflection—Looking Back, Moving Forward

- It invites students to reflect on the unit as a whole.
- Students revisit what they learned.
- They identify remaining questions.
- They set a personal learning goal for future work.



Looking Back, Moving Forward

Why It Matters

- It reinforces metacognitive awareness.

- It encourages ownership of learning.
- It prepares students for future units with clearer focus and intention.

Assessment in the Coursebook

At the beginning of the school year, the **diagnostic assessment** and the Starter Unit for the sixth form in the ***I Love Learning 6*** coursebook is designed on the basis of the fifth form contents and achievement indicators (*indicadores de logro*) outlined in the *Diseño Curricular*. Its purpose is to identify students' prior knowledge, determine how well they have consolidated the expected learning from the previous years, and guide early pedagogical decisions. It evaluates comprehension and production strategies, levels of autonomy, and key structures and communicative functions, while fostering a positive, engaging atmosphere. The fifth-form indicators assessed include understanding main ideas and specific information, expressing personal information and simple opinions, participating in oral exchanges, and mediating information through images or diagrams.

The **mid-year assessment** aims to monitor students' progress in relation to Units 1, 2, and 3. Its function is to provide clear feedback, recognize learners' growth, and adjust instruction accordingly. Throughout the year, students have been explicitly taught strategies for **reading comprehension** and **listening comprehension**, which are central in this assessment. Formative tasks allow them to apply these strategies in meaningful situations and show how they use the language—consistent with the genre- and language-capacities approach of the course. In addition, the assessment includes opportunities for recognition of linguistic features, where students identify vocabulary and language patterns that support meaning-making in the tasks. This helps teachers understand how learners are developing control of linguistic resources in connection with real communication.

Finally, the **end-of-year assessment** integrates learning from across the whole year and evaluates achievement in the communicative capacities. This assessment also focuses on reading and listening comprehension, enabling students to apply the strategies they have developed throughout the year. It provides information to communicate progress to students and families, close the annual learning process, and inform the transition into the next school year, maintaining full coherence with the coursebook's emphasis on genres, tasks, and communicative capacities.

Final Considerations

I Love Learning 6 brings together clear pedagogy, meaningful genres, purposeful tasks, and inclusive teaching to ensure that all students can participate, communicate, and grow. Through strategic comprehension, guided language exploration, interaction, mediation, and reflective assessment, learners develop the confidence and tools to use English in real, purposeful ways. The programme builds a classroom culture where diversity is valued, scaffolding is shared, and every student can move forward with clarity, agency, and a strong sense of progress.

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Starter Unit

Back to English!



To access the audio “Guess the Genre” (coursebook page 10, Challenge 2).

bit.ly/4qY1wSL

Teacher’s Notes

The Starter Unit in *I Love Learning 6* is designed as a bridge between Fifth Form and the new school year. Its main purpose is to *activate prior knowledge* in language, vocabulary, and text genres while giving teachers a clear *diagnostic picture* of the group.

Through five playful challenges, students revisit key structures, functions, and genres included in the 2024 Curriculum in an engaging, low-stress way. As they play, listen, speak, read, and collaborate, teachers can observe:

- What students can already do confidently.
- Which areas need revision or reinforcement.
- How learners interact, negotiate meaning, and work with others.

Use this unit as a flexible diagnostic tool. The results will show where students are at the beginning of the year and help you adapt pacing, depth, and scaffolding in Units 1–6 to better suit the needs of your group.

Let’s Play and Remember!

Challenge 1: Snakes and Ladders

Aims: To reactivate core language from Fifth Form: personal information, routines, descriptions, present simple and continuous, questions, and basic comparisons and to observe oral fluency, accuracy, and confidence in a relaxed context.

Pre-activity: In previous lessons, plan some simple activities to refresh key vocabulary or grammar structures that appear in the game. Elicit or revise key classroom language: *It’s your turn*, *Roll the dice*, *Move two spaces*, *Go up/go down*. Model one or two squares with a volunteer so students know what is expected when they land on a prompt.

During the activity: Students play in small groups, answering the prompts on each square and on the Challenge Cards. Circulate and listen: note pronunciation, sentence structure, range of vocabulary, and willingness to speak. Find Challenge Cards at the end of this file.

Suggested follow-up: Ask students to choose one square they found easy and one they found difficult and share why. Have students write two new squares for the board using language they want to practise. You can also ask them to invent their own Challenge Cards.

Playing the Game: Extra Guidelines and Challenge Cards

In addition to the instructions in the Student's Book, tell your students that:

If they answer correctly, they move one square forward. In the case of *Challenges*, they move two squares.

If their answer is not correct, they miss a turn.

NB: You will find the challenge cards after Challenge 5 (page 29). Print them, paste them on coloured paper and make a pile. When a student lands on a *Challenge* square, they draw one card from the pile and complete the task. If students play in groups, make sure you have more than one set of cards available.

Challenge 2: Guess the Genre

Aims: To refresh awareness of *text purpose* and *genre* (recipe, interview, advertisement, podcast) and to assess listening comprehension and genre recognition.

Pre-activity: Show pictures of different genres and have students name the ones they can identify. Write on the board *to inform*, *to entertain*, *to invite*, etc., and ask students to match each purpose with the genres they have identified.

During the activity: Students listen to each speaker and match each purpose to the corresponding genre. Encourage them to justify their choices: *I think it's an advertisement because...*

Suggested follow-up: Invite pairs to create a one-line "mini text" for a chosen genre. Extension: ask groups to mime a genre for others to guess.

Challenge 3: Find Someone Who!

Aims: To revise question formation in the present simple and present continuous and to activate interpersonal communication and classroom movement.

Pre-activity: Model how to turn a prompt into a question: *likes horror movies* → *Do you like horror movies?* Write one or two examples together.

During the activity: Students circulate, ask questions, and complete the chart. Observe accuracy in question forms and spontaneous interaction.

Suggested follow-up: Conduct a brief class report: *Three students walk to school.*

Challenge 4: Classroom Rules for Learning Together

Aims: To promote reflection on learning behaviours and collaboration and to use simple modal language and classroom vocabulary meaningfully.

Pre-activity: Discuss: *What makes a classroom a good place to learn?* Brainstorm key words: *listen, help, respect, English, quiet.*

During the activity: Groups create a poster with rules for one or two topics. Encourage clear, positive wording.

Suggested follow-up: Display posters and agree on a shared set of class rules. Extension: students write one personal learning promise.

Challenge 5: Which Text Is It?

Aims: To revisit genre features through reading: email vs. interview and to assess reading comprehension and inference.

Pre-activity: Quickly revise features of emails and interviews (layout, voice, questions/answers). Ask students to predict what each text might look like.

During the activity: Students identify genres and match statements to texts. Encourage evidence-based answers: *In Text 1 it says...*

Suggested follow-up: Compare the two genres on the board. Extension 1: Students add two more lines to the email about their routine in the holidays. Extension 2: Students act out some lines from the interview.

Challenge Cards

Click to print

Imprimir páginas

Todo

Actual

Páginas

29



You are at a clothes shop. You like a jacket. Ask how much it is.



You are at the park. Invite your friend to play a game.



You meet a new friend. Ask him/her a personal question (name, family, pet, etc.)



Your friend can't find his/her pet. Ask one question to help find it.



You want to go to the park with your partner. Ask a family member for permission.



You can't find your pencil. Ask a friend for help.



You are at the zoo. Ask the guide about an animal.



Describe a partner in three sentences. Your partners have to guess!



Describe a wild animal in three sentences. Your partners have to guess!



Describe a sport in three sentences. Your partners have to guess!



Describe a famous singer in three sentences. Your partners have to guess!



Describe a school subject in three sentences. Your partners have to guess!



Say what you do every morning while you show it with movements. Start like this: *Every morning I... and then I ...*



Sing some lines of a song you like. Have a simple choreography while you sing.



Jump on one foot and say what you always and never do after school.



Say what food you like and what food you don't like. Do thumbs up and thumbs down while you speak. Start like this: *I like... but I...*



Clap three times and say your favourite day, your favourite month, and your favourite season. (*"My favourite day is and my favourite..."*)



Clap and spell a short word. *B-O-O-K.*



Hop and say two sentences to describe yourself. Example: *I am... I have...*



Spin once and say how you feel and why. Example: *I'm happy because ...*



Act out two things you can do and say them. Example: *I can... and...*

Unit 1

Let's Go Wild! Exploring National Parks

Genres in this unit:

- Tourist brochure
- Podcast



To access the audio "Nature up Close: Meet the Huemul" (coursebook page 25, activity 2).

bit.ly/3MvrOhf

Aiming High: Learning Goals

By the end of this unit, students will be able to:

- **Write a short tourist brochure** to invite people to visit a place (Final Task 1).
- **Create a short podcast** about Los Glaciares National Park and its fauna (Final Task 2).
- **Understand** information in **tourist brochures** and **podcasts** about places and attractions.
- **Identify** the **main parts** of brochures and podcasts.
- **Describe and compare** different places, animals and landscapes.
- **Discuss and recommend** places to visit.
- **Understand** information about national parks and their fauna in a podcast.
- **Help peers understand** important information you read or listen to.
- **Work collaboratively** to design a tourist brochure and a podcast.



Unit 1 at a Glance—Learning Objectives and Learner Needs

Unit 1 introduces students to language learning through meaningful texts such as tourist brochures and podcasts, while also inviting them to make recommendations, describe places, and support one another's understanding. These educational experiences are engaging and rewarding, yet they often require forms of reasoning that may be unfamiliar to learners at this stage. Consequently, certain challenges are to be anticipated and should be viewed as a natural aspect of learning rather than barriers to achievement.

About listening:

- Listening activities train students to capture general ideas first, then focus on details.
- Predicting content from key words (e.g., "habitat") supports active listening.

- Podcasts provide authentic input about animals and national parks.
- Learners organise information into fact files to share knowledge clearly.
- Collaborative listening builds confidence and peer support.

About reading:

- Reading helps students explore brochures and identify key information like location, fauna, and activities.
- Strategies such as using headings, bold words, and images guide comprehension.
- Pair work encourages explaining ideas in one's own words to deepen understanding.
- Reading tasks highlight genre awareness (brochure vs. email, review, etc.).
- Difficulties are framed as part of the normal process of learning new text types.

About figurative language:

- Figurative language enriches descriptions in brochures and podcasts.
- Expressions like “discover the magic of Patagonia” invite and engage readers.
- Comparisons (e.g., “the most amazing landscape”) highlight superlatives and persuasive tone.
- Teaching figurative language helps students see how words can attract and inspire audiences.

About language structures:

- Students explore how adjectives change in comparative and superlative forms to compare parks and animals.
- They notice patterns (adding -er, -est, or using more/most) depending on word length.
- Practice activities highlight irregular forms like good-better-best.
- Structures are applied in meaningful contexts (brochures, podcasts, peer discussions).
- This focus helps learners use grammar as a tool for clear and persuasive communication.

About writing:

- Writing tasks guide students to produce tourist brochures and short scripts for podcasts.
- Learners plan content with mindmaps, organising ideas into sections (title, introduction, features, recommendations).
- Drafting and revising encourage attention to clarity, accuracy, and audience appeal.
- Peer feedback supports improvement and reflection on language choice.
- Writing is framed as purposeful: to inform, invite, and inspire readers or listeners.

Diversification and Inclusive Teaching

- Diversification ensures that all learners can access the same content through varied paths.
- Teachers adapt tasks by adjusting complexity, scaffolding, or providing extra support when needed.
- Activities can be adapted by product (brochure, podcast), process (pair work, visuals, guided questions), or content (simpler texts vs. extended readings).

- Peer collaboration allows stronger students to support classmates, while everyone contributes at their own level.
- Diversification is framed as inclusion: valuing diverse abilities and making learning meaningful for every student.

In this unit, you can apply different strategies to cater for diverse learning styles and preferences:

- Before planning the unit, take time to **identify all the scaffolding resources already built into the coursebook—Words to Shine, Expression Zone, Learning Buddies, the routine, Brain Explorers, and others**. Mapping these supports in advance helps you make intentional decisions about when and how to use them, ensuring that students receive consistent, purposeful scaffolding throughout the unit.
- Design each routine by considering where learners are in terms of their language development. Offer an option that matches their level, so every student has an accessible entry point. In this way, the routine becomes a space that invites and engages them from the very beginning of the lesson, allowing all learners to take part meaningfully and confidently.
- Offer variety in group dynamics: there are tasks in which they work together and some tasks in which they work independently.
- You can select—or co-select with them—the role that will best support their learning. This helps ensure that each student takes on a role that matches their strengths, challenges them appropriately, and contributes meaningfully to the design of the final task.
- Variation in input channels: All units include both reading and listening tasks. Keep in mind that some students benefit more from one type of input than the other. Working in depth with both modalities allows every student to engage with the content in the way that best supports their learning, while also helping them strengthen the less dominant modality.
- Provide visuals of the key concepts, words, images in this unit and create a literacy environment that can help them anchor the contents.
- Scaffold instructions by guiding them through the tasks before they work individually in their coursebooks. Paraphrase instructions, provide examples, model answers yourself, ask some students to provide an example, write some model answers on the board, or help them complete part of the task by offering options or either/or questions.
- Embrace errors and mistakes: they might confuse, for instance, comparatives and superlatives (*indicadores de logro*) in this unit. You can ask them to find some examples in the coursebook and write them in big capital font and paste them in the classroom with the right version.
- **Remember that inclusion does not mean doing something different, but doing it differently to achieve a similar result.** Every student must work on National Parks, brochures and podcasts in this unit.

Refer to [“General Orientations—Diversification and Inclusive Teaching.”](#) page 19, to learn more about this section.

Smart Start—Daily Routine. Let's Talk!

Lesson Warm-Up and Lesson Wrap-Up



Choose one of the suggested games to do with your students at the beginning of each lesson. There is also an exit ticket to use at the end. (Refer to “[General Orientations—Lesson Warm-Up at a Glance](#),” **page 14**, for ideas). When selecting the game, keep in mind that each warm-up should connect with the unit’s theme—in this case, national parks. Even if the activities vary from day to day, they should all activate prior knowledge, set a predictable routine, and help students enter the lesson through a meaningful trigger. Make sure the chosen game aligns with the thematic focus of the day and supports the communicative purpose of the lesson.

Warming Up to Topic

In this section, students are expected to match the pictures of the national parks to their names. You can make use of the pictures to anticipate content by observing what they have. They are also expected to find similarities and differences among the three parks. You can also make use of the chunks of language provided in **Expression Zone** and **Words to Shine** (coursebook page 13) to complete the sentences orally.

Los Glaciares National Park

Reading Steps for Smart Readers

Activate and engage. Before diving into the text, brainstorm what students already know about glaciers. Have them scan for capital letters to identify place names. Give them individual thinking time to jot down notes about national parks to activate their prior knowledge.

- 1. Vocabulary building.** Guide the class through the Words to Shine (e.g., landscapes, glaciers, forest) and the Expression Zone (coursebook page 13). Create a “literacy corner” or word bank with these terms so students can reference them throughout the unit.
- 2. Personal connection.** Ask students who they would like to travel with and which places they want to visit. Create a quick chart on the board to vote on the most popular destination!
- 3. Reading strategies:**
 - Top-down: Move from general national park characteristics to the specifics of Los Glaciares. This bridges their current knowledge with new concepts (zone of proximal development).
 - Bottom-up: Focus on decoding details. Encourage students to use pictures, headings, and bold words as clues.



SMART READING STRATEGIES

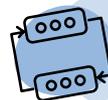
Pictures and headings can give you clues to understand the text.

Ask yourself: “What are these titles about? What do I already know about this topic?”

Make a guess. It doesn’t need to be perfect.

4. Prediction task. Write categories on the board (e.g., location, weather, fauna) to scaffold the task. Do one example together, then have groups share predictions. After reading, use the board to verify their ideas, allowing students to check off their correct predictions individually

The **Learning Buddy** task (coursebook page 14) asks students to:



LEARNING BUDDY

- Mediate a written text (text mediation).
They must help a partner understand information from the brochure about Los Glaciares National Park.
- Mediate for a peer (peer mediation).
They choose key ideas and explain them in their own words.
- Simplify, clarify, and reorganize information (relaying and adjusting language).
They are not repeating or translating the brochure—they are making the information easier for someone else to understand.
- Use simple notes, diagrams, or visuals (multimodal mediation).
Visual support helps them make meaning clearer.

Consider the following for implementing the first mediating task:

Step 1. Quick warm-up.

Ask: “What do you remember from the brochure? What caught your attention?”

This activates prior knowledge and key vocabulary.

Step 2. Model mediation (very short).

Take one sentence from the brochure and show how to explain it in easier words. Example:

- Brochure: “It is famous for its impressive glaciers and unique landscapes.”
- Teacher model: “This means the park has very big glaciers and views that are special—you can’t see them in many places.”

This shows students how to reformulate.

Step 3. Provide light scaffolding.

- Useful expressions: It means that... / In other words... / You can see... / This place is important because... / One example is...
- Clear focus: Choose three things—one place (a glacier, lake, mountain), one activity (walk, boat trip, hiking), and one interesting fact (UNESCO site, size, animals).
- Optional visual support: a small diagram / three keywords / a simple sketch / arrows or boxes.

Step 4. Pair work (the core of mediation).

- Student A explains three ideas from the brochure.
- Student B listens and asks questions like: What do you mean? / Is it like...? / Can you give an example?

Then they switch roles. This creates co-construction of meaning, which is key to mediation.

Step 5. Teacher monitoring.

As the teacher walks around, he/she can check:

- Are students choosing relevant information?
- Are they using their own words (not reading)?
- Does the partner understand?
- Are they using visuals or notes when needed?
- Can they give simple examples?

This naturally feeds into formative assessment.

Step 6. Wrap-up discussion.

What was easy to explain? / What was more difficult? / What helped your partner understand better?

This makes the mediation process visible to students.

More Reading Steps, Into the Genre Zone

Guiding questions for students:

- *Can you identify this genre? Is it a story? Is it an e-mail? Is it a tourist brochure?*
- *What information do tourist brochures include?*
- *Where can you find tourist brochures?*

You must introduce the term tourist brochure since they might have never heard it before. Remember they cannot produce what they have not heard.



Why Writers Write

A tourist brochure is a type of promotional text designed to inform, persuade, and attract travellers to a specific destination or experience. This activity aims to develop global comprehension, helping students understand the overall message and communicative intention before focusing on specific details.

Write these three words (purpose, audience, language) on the board to help them understand the multiple-choice questions. Explain their meaning before moving onto the group work.

Offer language options or frames they can use while thinking about the brochure as a genre:

- **For purpose:** *Its purpose is to... / The brochure wants to... / It helps the reader to...*
- **For audience:** *It is for tourists / visitors / families / children / People who want to...*
- **For language:** *It uses positive adjectives like... / It uses short sentences/simple descriptions / It gives information about...*

<p>Purpose: What for? The reason for writing.</p>	<ul style="list-style-type: none"> To inform and persuade tourists to visit a place. To highlight attractions, activities, and services in an appealing way. To promote a destination by showing its unique features.
<p>Audience: Who is going to read this?</p>	<ul style="list-style-type: none"> Tourists (local or international) who are planning a trip. People who may not know much about the place. Families, adventurers, or culture lovers—depending on the destination.
<p>Language: What specific words can appear?</p>	<ul style="list-style-type: none"> Descriptive adjectives: <i>amazing, peaceful, vibrant, historic, popular.</i> Action verbs: <i>explore, discover, enjoy, relax, taste.</i> Persuasive phrases: <i>Don't miss..., A must-see!, Perfect for families.</i> Present tense and positive tone to create excitement.

✓ Go Deeper Into the Text

This activity focuses on vocabulary. Students are given definitions and they have to go back to the text to spot the vocabulary items that correspond to the definitions. Students will infer the meaning of an unknown word or phrase from the context of a text fragment.

To model the thinking process aloud: “Let’s look at the sentence. What words around it help us understand this one?”, “What do you think it could mean? Let’s check if it makes sense.” And you can always offer options to choose from, in order to scaffold their answers.

✓ Identifying Elements and Structure in the Text

Start by getting everyone warmed up with a quick matching game. You can prepare flashcards with the parts of the brochure and its information and have students match the different parts. Give each student (or pair) a card and let them come to the board to build the chart together. Once the chart is complete, have them go back to the text, spot those elements, and work on their own.

✓ Language Zone 1

This section kicks off with adjectives and then moves into comparisons. First, students get a feel for the key adjectives in context, and later they tackle how comparatives and superlatives actually work. All of this feeds into the language they’ll need for their own tourist brochure.

Since the first task is individual, you can warm them up with a quick pre-task: read the chart on page 19 of the coursebook together, ask a few guiding questions, and model one or two examples as a class. Once they’ve seen how it works, let them dive into the text on their own.

✓ Comparing More than Two Things. Superlatives

In this stage, your goal is to draw out the grammar from your students instead of giving it to them straight away. Elicitation means helping students notice and say the language for themselves. It keeps them active, thinking, and much more engaged.

For the language analysis, write simple, clear examples about national parks on the board. For example: *Iguazú National Park is the most popular park or Los Glaciares National Park has the best landscape*. In that way students see the grammar in a meaningful context—not in isolation.

Once students have identified the grammar pattern, ask them to give their own examples. This is a quick way to check understanding and see who is ready to move on or who needs extra support.

Let's Make It Happen Zone

In this section, students put everything together: language, ideas, and critical thinking. The goal is for them to use what they've learned in a meaningful way, not just repeat vocabulary or grammar.

In this activity, students look at different activities and landscapes and decide how to classify them. You can model the task by drawing the same chart on the board and completing one example together. This helps check understanding before they try it on their own.

After the individual work, students pair up to compare ideas and make a joint decision: Which park is the best? This step encourages real communication, negotiation, and justification—key skills for A1-A2 learners.

Overall, the **Let's Make It Happen Zone** (coursebook page 21) turns input into real action. Students move from noticing the language to using it with purpose. It's where learning becomes visible.

At this point, you can work on intercultural awareness. Students can think about why this place is important for the country and its people. They can answer simple questions like: *Why is Iguazú important for Argentina? How do people protect this place? Is this park part of Argentina's identity?*

Students can share their ideas in pairs or as a class. This helps them understand that natural places are part of a country's culture and identity.

At a glance

Students reconstruct the genre through a series of intermediate tasks. Activities focus on the language of the genre and on all modes of communication: comprehension, expression, interaction, and mediation. These tasks help students practise the key meanings and lexicogrammatical features needed for the final production.

Why It Matters

These intermediate steps ensure students are well prepared, confident, and equipped to carry out the final task successfully.



Final Task 1

Refer to “[General Orientations—Task-Based Learning](#),” **page 8**, to learn more about this section.

A recommendation for this task is to include a follow-up activity with some oral interaction, so students can socialise their brochure. For example, you can organise a “Travelling Fair” where all brochures are displayed and students explain to their classmates what they can see or find in the different national parks. You may also consider having the brochure written and designed in groups, assigning tasks according to your students’ strengths.

Start by revisiting key features of the genre—such as purpose, audience, and typical language—so students can make informed choices when designing their brochure. Since students have been told from the beginning what they were expected to do, they know where they are heading and how each activity supports the creation of their final product.

This final task promotes interculturality since students can opt for a national park in Argentina or in any other country. They can explore similarities and differences, as they did at the beginning of this unit.

Subject Integration

EAM

As regards the design of the brochure itself, you may ask students to work on some digital format and provide them with resources in English to guide them where they can find information in terms of the park itself, pictures, maps and key features. You may also provide them with options of national parks to choose from. Google slides or Canva seem appropriate digital resources to do this.

Devote some time to explaining how to work on mind maps. An economic procedure or process is showing a big mind map on the board with the information of one of the national parks that already appeared in the unit.

Nature Up Close: Meet the Huemul

Listening Steps for Smart Listeners

This cycle of activities focuses on listening comprehension. You may want to go over listening comprehension strategies before playing the audio and provide a detailed explanation of what information they are expected to find.

Before mentioning the huemul itself, you can ask your students to think about the different habitats (you have been doing this in this unit) and concentrate on the characteristics of the glaciers. What kind of animals can they find there? They may mention some animals they know and by doing this, you will be activating their schemata on the topic.



SMART LISTENING STRATEGIES

You can read the activity before listening and predict the information you need to complete the fact file. For example the word *habitat* tells us we are going to listen about the place where the huemul lives.

In the listening activity, you will first focus on global comprehension, to move to more detailed comprehension at a second stage. When you check understanding, remember not to ask for details if the objective was global ideas.

More Listening Steps, Into the Genre Zone

During this activity students will focus more on the details and the genre podcast.

A **podcast** is a digital audio programme designed to **inform, entertain, educate, or inspire** listeners through spoken content. Its function depends on its genre and audience, but here are the core social and communicative functions it typically fulfils:

1. Information sharing:

- Podcasts deliver **news, updates, expert insights**, or commentary on specific topics (e.g., science, politics, education).
- They allow for **in-depth exploration** of subjects that may not fit traditional media formats.

2. Education and learning:

- Many podcasts are designed to **teach**—from language learning to history, psychology, or professional skills.
- They support **informal learning**, often in a more engaging and accessible format than textbooks or lectures.

3. Entertainment:

- Storytelling podcasts (fiction or nonfiction), comedy shows, interviews, and pop culture discussions aim to **entertain and engage**.
- They often build a sense of **community** among listeners who share interests.

4. Personal connection and reflection:

- Podcasts can be intimate, with hosts sharing personal experiences, opinions, or interviews that foster **empathy and connection**.
- They often create a **dialogic space**, even if one-sided, where listeners feel part of a conversation.

5. Promotion and branding:

- Organisations, influencers, and educators use podcasts to promote **ideas, products, or causes**.
- They help build **credibility and visibility** in a niche or professional field.

You can read the activity before listening and predict the information you need to complete the fact file. For example the word habitat tells us we are going to listen about the place where the huemul lives.



Language Zone 2. Describing Animals

In this task, students will describe a guanaco. They will also say whether they know anything about this animal.

You can use several questions to guide them through the description:

Where does it live?	It lives in South America . It lives in Argentina, Chile, Peru , and Bolivia . It can live in mountains, grasslands, and dry areas.
Is it similar to any other animals?	Yes. It is similar to llamas and alpacas . They are from the same animal family.
What does it eat?	It eats grass, plants , and small bushes .
What colour is its fur?	Its fur is light brown or reddish-brown . It has a white belly and a grey face .
Does it live alone or in groups?	It usually lives in small family groups . Sometimes it lives alone.
Can it climb or run fast?	Yes. It can run very fast . It can also climb in the mountains .
What makes a guanaco unique?	It can live in very cold and high places. It is strong and can live in difficult environments .

Let's Compare!

Ways of elicitation:

- Questioning: What language do we need to compare animals?
- Actual sentence: How does the author compare two animals?
- Gap-filling activities: The huemul is _____ than the guanaco.
- Brainstorming: What adjectives can we use to describe an animal?

Let's Make It Happen Zone 2

In this zone, students have to complete key information in the podcast about the huemul. After that, they will complete their own episode about the guanaco, following the given hints.

You may use the **Expression Zone** (coursebook page 29) to guide your students through the writing of their own podcast.



Final Task 2

Podcast. What should a podcast include?

- Clear purpose and niche (target audience)
- Engaging content
- Limited episode length
- Recording equipment
- Edition and publishing with clear audio

This final task is to be done in groups. As in a real-life podcast, each member of the team will have a different role. You may want to mingle the selection of students so they can all participate by having an active role in the development of the final task.

First you need to check whether language is proper according to what the task requires. You can devote different lessons to writing and deciding on what they will say and how they will communicate their messages.

Then, with the necessary permission from the school leadership team, you can suggest different websites or apps in which they can record their audio files. Once each file is recorded, you can create a shared playlist so everyone can listen to their classmates and share their productions at home.

Unit 2

From Screen to Scene

Genres in this unit:

- Digital tutorial
- Dramatisation



To access the audio “Comic Tutorial” (coursebook page 38, activity 10).
bit.ly/3ZSRBD0



To access the audio “Preparing the Open Class with the Drama Teacher.” (coursebook page 40, activity 2)
bit.ly/4b6qgU9

Aiming High: Learning Goals

By the end of this unit, students will be able to:

- **Write and dramatis**e a situation where they give instructions (Final Task).
- **Understand step-by-step instructions** in digital tutorials.
- **Explain clearly how to do something.**
- **Help someone understand** instructions in digital contexts.
- **Identify** the main elements of a dramatisation.
- **Work collaboratively** to write a script.



Refer to “[General Orientations—Sixth Form Learning Goals and Alignment with the *Diseño Curricular*](#),” **page 9**, to learn more about this section.

Unit 2 at a Glance—Learning Objectives and Learner Needs

Unit 2 introduces students to language learning through meaningful texts such as digital tutorials and dramatisations, while also inviting them to explain something, help others understand instructions, and work collaboratively. While these learning experiences are highly engaging and motivating, they often demand cognitive approaches that may be unfamiliar to learners at this stage. As a result, some difficulties are to be expected and should be recognised as a natural component of the learning journey, rather than interpreted as barriers to progress.

About listening:

- Listening tasks train learners to capture general ideas first, then focus on details.
- Dramatisations provide authentic input with clear purposes.
- Sequencing words (*first, then, finally*) support comprehension of processes.
- Intonation conveys feelings and clarifies meaning in dialogues.
- Collaborative listening builds confidence and peer support.

About reading:

- Reading tutorials helps students follow clear, stepbystep instructions.
- Headings, bold words, and visuals guide comprehension and organisation.
- Genre awareness (tutorials vs. brochures) builds literacy skills.
- Re-reading supports checking meaning and clarifying vocabulary.
- Tutorials highlight safety tips and practical advice for digital contexts.

About figurative language:

- Figurative language enriches tutorials and dramatisations, making them engaging.
- Expressions and slogans add emotional appeal and memorability.
- Interjections (*Oh!, Wow!, Oops!*) bring dialogues to life.
- Metaphors and descriptive phrases enhance clarity and impact.
- Figurative language helps connect instructions with creativity and performance.

About language structures:

- Learners practise using imperatives to give clear instructions (e.g., *Click, Add, Save*).
- They explore sequencing words (*First, Then, Next, Finally*) to organise processes logically.
- Modal verbs (*must, mustn't, can*) highlight obligation, prohibition, and possibility in digital and classroom contexts.
- Structures are applied in authentic tasks like tutorials and dramatisations.
- This focus helps students connect grammar with real communication needs.

About writing:

- Writing tasks guide students to create tutorials and short scripts for dramatisations.
- Learners plan steps carefully, using clear instructions and sequencing words.
- Scripts include emotions, interjections, and stage directions to make dialogues natural.
- Drafting and rehearsing encourage revision and clarity before performance.
- Writing is purposeful: to explain, instruct, and dramatise everyday digital experiences.

Diversification and Inclusive Teaching

- The unit integrates reading, listening, giving instructions, sequencing steps, peer support, and dramatised speaking.
- Diversification ensures all students, despite varied language levels and digital experience, can reach the same learning goals.
- Common challenges include confusion with long instructions, mixing forms, sequencing difficulties, overreliance on partners, and nervousness about speaking.
- Built-in supports like sentence starters, buddies, visuals, varied roles, flexible formats, and self-assessment help address these needs.
- Diversification is not lowering expectations, but offering multiple ways to access and demonstrate learning while keeping students engaged.

Refer to “[General Orientations—Diversification and Inclusive Teaching](#),” **page 19**, to learn more about this section.

Built-in diversification tools. Use what the unit already offers:

- Sentence starters and language banks (don’t start from zero).
- **Learning Buddy / Interaction Buddies** (students explain to students).
- Chunked steps + visuals (one step at a time).
- Different roles (instructor, helper, actor, observer).
- Flexible performance formats (acting, seated role-play, reading with gestures).
- “I can...” self-assessment (focus on progress).

Easy strategies you can add:

- Offer choices: full model / partial model / independent work.
- Rehearse before acting: say only verbs → only sequencing words → combine.
- Reduce steps first, then expand.
- Rotate roles so everyone participates.
- Allow different ways to perform (same goal, different format).

Key reminder

Diversification is not lowering expectations. It is giving students different ways to access, practice, and show the same learning, and keeping everyone engaged and successful.

Smart Start—Daily Routine. Let's Talk!

Choose one of the suggested games to do with your students at the beginning of each lesson. There is also an exit ticket to use at the end of the lessons. (Refer to "[General Orientations—Smart Start! Daily Routine. Let's Talk!](#)," **page 14**, for ideas). When selecting the game, keep in mind that each warm-up should connect with the unit's theme—in this case, digital tutorials. Even if the activities vary from day to day, they should all activate prior knowledge, set a predictable routine, and help students enter the lesson through a meaningful trigger. Make sure the chosen game aligns with the thematic focus of the day and supports the communicative purpose of the lesson.

Warming Up to Topic

In this section you are to open the unit by introducing these warming-up questions. The topic will surely be familiar to your students so it is a good opportunity to profit from their knowledge and experience. You may want to start this unit by asking them what apps they usually use.

Now, what happens when a new app is launched and they do not know how to use it? In order to tackle the questions proposed, you can give them some thinking time for them to write some individual key words and then share with a small group or one peer.

The **Expression Zone** and **Words to Shine** (coursebook page 31) will help them say what they think.

Following Instructions

What is an **instruction**?

instruction /ɪnˈstrʌk.ʃən/: advice and information about how to do or use something, often written in a book or on the side of a container ([Cambridge Dictionary](#)).

In this section, you start dealing with the concept of instructions. Where can your students find instructions? You can ask them in order to break the ice. Focus on the social context where instructions usually appear: packaging, labels, manuals, digital interfaces, etc.

Reading Steps for Smart Readers

In this section, students will read about a tutorial that will help them create a poster which will serve the purpose of an invitation.



SMART READING STRATEGIES

Before you start reading, look at the text quickly and **check how the information is organized**. This helps you guess **what kind of text it is** and **understand it faster**. Look for:

- **Title** – What is the topic?
- **Headings / bold words** – What are the main ideas?
- **Pictures / icons** – What clues do they give?
- **Layout** – Are there steps, paragraphs, bullet points or dialogues?

- 1. Activate and engage.** Before diving into the text, brainstorm what students already know about tutorials. Give them individual thinking time to skim the text (get the general idea or gist) and have a first approach to its organisation (pictures, heading, titles).
- 2. Vocabulary building.** Guide the class through the **Words to Shine** and **Expression Zone** (coursebook page 31). Create a “literacy corner” or word bank with these terms so students can reference them throughout the unit.
- 3. Personal connection.** Ask students if they have found this information helpful and on which occasions they can make a poster in their everyday life.
- 4. Reading strategies:**
 - Top-down: Move from general layout of the text to the details of each part of the tutorial. This bridges their current knowledge with new concepts (zone of proximal development).
 - Bottom-up: Focus on decoding details. Encourage students to use pictures, headings, and bold words as clues.
- 5. Prediction task.** Write ideas for tutorials on the board (you can use the ones your students mentioned previously or add new ones). You can ask your students to mention what pictures they will add on each occasion (e.g. a tutorial for making a drawing—pencils, papers, watercolours; a tutorial for packing intelligently for a trip—a suitcase, a map, a brochure; a tutorial for playing a song on the guitar—a guitar, musical instruments, a music sheet).

More Reading Steps, Into the Genre Zone

Guiding questions for students:

- Can you identify this genre? Is it a tourist brochure? Is it a tutorial? Is it an interview?
- What information do tutorials include?
- Where can you find tutorials?

In this case, the term tutorial is transparent so they might come up with the concept easily. However, they might not be acquainted with the style, format, content, and language it should include.

Why Writers Write

A tutorial is a document, video or website on a computer that shows you how to use a product in a series of easy stages. This activity aims to develop global comprehension, helping students understand the overall message and communicative intention before focusing on specific details.

<p>Purpose: What for? The reason for writing.</p>	<ul style="list-style-type: none"> • To explain how to do something step by step. • To give clear instructions in a logical order. • To help the reader complete a task successfully. • To guide someone through a process in an easy way.
<p>Audience: Who is going to read this?</p>	<ul style="list-style-type: none"> • Someone who wants to learn how to do something. • Beginners who may need clear and simple instructions. • Students, users, or readers who need guidance. • People who may not have previous experience with the task.
<p>Language: What specific words can appear?</p>	<ul style="list-style-type: none"> • Sequencing words: <i>first, then, next, after that, finally.</i> • Imperatives: <i>click, open, write, choose, mix, cut.</i> • Short and clear sentences. • Time connectors: <i>when, before, after.</i> • Modal verbs for advice: <i>can, should.</i> • Visual support words: <i>step 1, step 2, tip, warning.</i> • Clear and direct tone.

✓ Go Deeper Into the Text

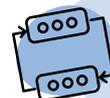
This activity focuses on vocabulary. Students are given definitions and they have to go back to the text to spot the vocabulary items that correspond to the definitions.

Students will infer the meaning of an unknown word or phrase from the context of a text fragment.

To model the thinking process aloud: “Let’s look at the sentence. What words around it help us understand this one?”, “What do you think it could mean? Let’s check if it makes sense.”

And you can always offer options to choose from, in order to scaffold their answers.

The **Learning Buddy** task (coursebook page 35) asks students to:



LEARNING BUDDY

› Mediate a written text (text mediation).

They must help a classmate locate information in the text about the tutorial.

› Mediate for a peer (peer mediation).

They choose key ideas and signal where they can be found in the text.

› Simplify, clarify, and reorganize information (relaying and adjusting language).

They are not repeating or translating the tutorial—they are making the information easier for someone else to find and understand.

Consider this for implementing the first mediating task:

Step 1. Quick warm-up.

Ask: “What do you remember from the tutorial? What caught your attention?”

This activates prior knowledge and key vocabulary.

Step 2. Model mediation (very short).

Take one sentence from the tutorial and show how to use simple words to locate some information: “Where is the font?” → “Check paragraph 5”.

Step 3. Provide light scaffolding.

- Useful expressions: *Check paragraph (number), Look here, It's after the (pictures).*
- Clear focus: choose one aspect—templates.
- Optional visual support: a small diagram / three keywords / a simple sketch / arrows or boxes.

Step 4. Pair work (the core of mediation).

Student A asks about some information.

Student B signals where that information is to be found.

Student A listens and asks questions like: “Where is it?” / “Is it here?” / “Is this the correct paragraph?”

Then they switch roles. This creates co-construction of meaning, which is key to mediation.

Step 5. Teacher monitoring.

As the teacher walks around, he/she can check:

- Are students choosing relevant information?
- Are they using their own words (not reading)?
- Does the classmate understand?
- Are they using visuals or notes when needed?
- Can they give simple examples?

This naturally feeds into formative assessment.

Step 6. Wrap-up discussion.

“What was easy to explain?” / “What was more difficult?” / “What helped your classmate understand better?”

This makes the mediation process visible to students.

Identifying Elements and Structure in the Text

Start by getting everyone warmed up with a quick matching game. Make flashcards with the different parts of the text and have students match each part of the tutorial with its information. Give each student (or pair) a card and let them come to the board to build the chart together. Once the chart is complete, have them go back to the text, spot those elements, and work on their own.

✓ Language Zone 1. Giving Instructions

At this point in the unit, students are starting to **work with tutorials in a more analytical way**. The goal of this activity is **not grammatical accuracy yet**, but helping **students notice how language is used to guide action**.

Explain to students that **not all sentences in a tutorial do the same job**. Some sentences **tell us exactly what to do** (instructions), while others offer **options or possibilities**.

Before starting the activity, you may want to briefly say something like: “When we read a tutorial, some sentences tell us what we must or mustn’t do, and others give us choices.”

Identifying instructions. In activity 8 (coursebook page 37) students read several sentences from the tutorial and **tick only the ones that give instructions**. Help students notice that:

- **Instructions usually start with a verb** (*Pick..., Add..., Use..., Don't share...*).
- They often tell the reader **what action to take next**.
- Negative instructions are also important and usually start with *Don't...*

At the same time, guide them to see that some sentences:

- **describe information** (e.g. what tools are available),
- or **offer possibilities or options**, often using *can* (e.g. “You can upload your own photos”).

Make it clear that these sentences are useful, but **they are not instructions**.

You want students to begin noticing that:

- **Imperatives** (*Pick, Add, Use, Don't share*) are used to give clear instructions.
- **Can** is often used to express **possibility or choice**, not obligation.

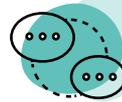
At this stage, avoid long grammar explanations. The focus should be on **meaning and use**, preparing students to later give instructions clearly and flexibly in their own work.

✓ Giving Instructions

In this listening task, students will work with a podcast (they are revisiting this genre, which they have seen in Unit 1). You may want to go over listening comprehension strategies before playing the audio and provide a detailed explanation of what information they are expected to find.

The two questions they have to answer anticipate what the podcast will be about. You can use them to pave the way for the information they will find.

Activity 11 (coursebook page 38) is to be done before listening to the audio for the second time. Give them some thinking time and then play the audio again so they can check their answers. After they have finished the listening tasks, you can ask them to work on the **Words to Shine** (coursebook page 38) and add them to the instructions in **activity 11**.



INTERACTION BUDDIES

What kind of interaction are students expected to carry out?

Peer collaboration: individual writing followed by pair comparison, discussion, and light negotiation of meaning.

Students write **individually first**. Each student produces a short paragraph with clear sequencing using the given instructions and word bank. No sharing yet.

Put students in **pairs (interaction buddies)**. They read each other's paragraphs.

Ask them to **compare**, not correct:

- Is the sequence clear?
- Are the steps in the same order?
- Which linking words are different?

Invite **oral discussion**. Students explain why they chose certain words or order. Differences are expected and welcome.

Close with a **quick whole-class check**. Elicit 2–3 different versions and highlight that multiple correct answers exist, as long as the sequence is clear.

Teaching Tip

Frame it as “spot the difference, not the mistake.” This keeps anxiety low and thinking high.

Let's Make it Happen Zone

This section is where students put everything together: language, ideas, and critical thinking. The goal is for them to use what they've learned in a meaningful way, not just repeat vocabulary or grammar.

Verbs are organised in different categories for them to match. After that, they will select and use those verbs in order to complete the sentences. Gradually, they get ready to write their own tutorial.

Overall, the **Let's Make It Happen Zone** (coursebook page 39) turns input into real action. Students move from noticing the language to using it with purpose. It's where learning becomes visible.

From Screen to Stage ... Action!

In this section students will start getting acquainted with dramatisation.

Dramatisation is the process of taking a story, event, idea, or piece of information and **turning it into a dramatic form**, such as a play, performance, role-play, or scripted scene.

Listening Steps for Smart Listeners

Before listening to the track, ask students to think what the audio will be about. Give them some hints so they feel more comfortable when listening to the speakers. They can focus on the number of speakers first, the problem, the theme.

In the listening activity, you will first focus on global comprehension, to move to more detailed comprehension at a second stage. When you check understanding, remember not to ask for details if the objective was global ideas.

More Listening Steps, Into the Genre Zone

During this activity students will focus more on the details and the genre *dramatisation*. A **dramatisation** is transforming written material into dialogue and action, using characters, conflict, setting, and tension to make the content engaging. Its function depends on its genre and audience, but here are the core social and communicative functions it typically fulfils:

- **To bring a text or idea to life:** Acting makes abstract or complex content more concrete.
- **To help an audience understand better:** Showing through action often clarifies meaning more than explanation alone.
- **To engage emotions and imagination:** Performance creates a stronger emotional connection.
- **To explore characters, conflicts, and perspectives:** Dramatisation reveals motivations and relationships.
- **To support learning through active participation:** Students remember more when they act out content.
- **To adapt material for a specific audience:** Simplifying, modernising, or reshaping a text to suit who will watch it.

✓ Language Zone 2. Rules

This section deals with expressing obligation, prohibition, and possibility. Students will focus on the modal verbs in the sentences and underline them to centre their attention on their function:

- **must:** to say something is necessary, required, or very important (obligation, rules, strong advice);
e.g. *You must be careful when posting on social media.*
- **mustn't:** prohibition (strong rule, warning);
e.g. *Students mustn't use their phones in class.*
- **can:** ability, permission, possibility;
e.g. *You can ask for help when you don't understand a task.*

Let's Make it Happen Zone

In this zone, students have to complete key information in the dialogue. After that, they will write their own script, following the given hints. You may use the **Expression Zone** to guide your students through the writing of their own podcast.



Final Task

Refer to "[General Orientations—Task-Based Learning](#)," **page 8**, to learn more about this section.

Dramatisation. What should a dramatisation include?

- Characters with clear roles
- Setting (where? when?)
- Plot structure (beginning, middle, end)
- Spoken dialogue
- Actions (movements, gestures, expressions)
- Conflict or tension (something that needs to be resolved)

This final task is to be done in pairs. As in a real-life exchange of lines, each member of the team will have a different role. You may want to mingle the selection of students so they can all participate by having an active role in the development of the final task.

First you need to check whether language is proper according to what the task requires. You can devote different lessons to writing and deciding on what they will say and how they will communicate their messages.

Dramatisations are not frequent and some of your students might feel intimidated or exposed. You may want to include different strategies which start with low-pressure tasks, such as silent reflection before sharing, think-pair-share with a classmate, provide sentence starters, and offer choice. Students might record their own performances so they get feedback in small steps. Teachers should focus on positive feedback and embrace mistakes without highlighting the things they have done incorrectly. When teachers show that mistakes are normal, students relax. It is paramount to work on respect when listening to others, without interrupting or mocking classmates' performances. You can ask students to write two positive things about their classmates' dramatisations and then share with the class.

ED

Subject Integration

This unit connects naturally with other subjects in the *Diseño Curricular* and the focus of the task:

- **Educación Digital (ED):** Following tutorials to learn or improve digital skills, using platforms safely and responsibly, and choosing reliable online sources. There is a specific task for this connection.

But you can work along similar lines in terms of:

- **Language and literacy:** Reading instructions for a clear purpose, sequencing ideas to make meaning, and adapting language for an audience.
- **Drama / arts:** Using voice, gesture, emotion, and performance to communicate meaning when sharing work.
- **Citizenship:** Collaborating with peers, giving respectful feedback, and behaving responsibly online.

Make these links explicit with short questions before or after different activities.

Extra Ideas to Boost Engagement

- **Instruction Relay:** One student reads steps silently, whispers them to a partner, who performs them. Chaos, learning, laughter.
- **Broken Tutorial:** Give steps in the wrong order and let groups fix them.
- **Silent Instructions:** One student gives instructions using only gestures; the group guesses the steps.
- **Screenshot Sequencing:** Use screenshots instead of text and have students add the instructions.
- **Error Hunt:** Include 2–3 wrong or unsafe steps in a tutorial and ask students to spot and fix them.
- **Mini-Tutorials:** 30-second tutorials for everyday school tasks (logging in, saving a file, naming a document).
- **Role Swap:** The shy student becomes the “expert,” the confident one asks for help.
- **Emoji Check:** Students rate clarity of instructions with emojis before revising.
- **Real Audience:** Write instructions for younger students, families, or another class.
- **One-Verb Challenge:** Rewrite instructions using fewer verbs without losing clarity.

Unit 3

Cultures Around the World

Genres in this unit:

- Travel diary entry
- Song



To access the audio “Cultures Around the World” (coursebook page 50, activity 2).

bit.ly/4rCiDdR



To access the audio “A Day in Buenos Aires” (coursebook page 59, activity 9).

bit.ly/4kVWhBv

Aiming High: Learning Goals

By the end of this unit, students will be able to:

- **Write a fictional travel diary entry describing a place they choose (real or imaginary) and their emotions during the experience** (Final Task).
- **Listen to and understand** a song about culture in the world.
- **Reflect** upon what culture means.
- **Identify** literary devices: simile and hyperbole.
- **Read and understand** information and feelings in a travel diary.
- **Work collaboratively** to solve a mystery in a diary text.
- **Help someone understand** a short text.
- **Identify and describe main events and emotions in a diary entry.**
- **Describe** an experience of visiting a place.



Refer to “[General Orientations—Sixth Form Learning Goals and Alignment with the *Diseño Curricular*,”](#) **page 9**, to learn more about this section.

Unit 3 at a Glance—Learning Objectives and Learner Needs

Unit 3 introduces students to language learning through meaningful texts such as songs and travel diaries, while also inviting them to express feelings, infer information, and support one another’s understanding. These learning opportunities are rich and motivating, but they also involve types of thinking that may be new for many learners at this level. For this reason, some learning difficulties are expected and should be understood as part of the normal learning process rather than as obstacles to success.

About listening:

One of the first challenges students may experience appears in listening activities, especially when working with a song. Many learners feel the need to understand every word and may become frustrated when this is not possible. Others may focus more on the rhythm or repeated lines than on the overall meaning. At this stage, students are still learning that listening does not always mean understanding everything, but rather grasping the main idea and identifying key information. Teachers may notice that students can select answers but find it difficult to explain how they know. This signals a need for support in developing listening strategies, not a lack of ability.

About reading:

Reading tasks in this unit, particularly the travel diary, also place important cognitive demands on students. Learners are asked to follow events across more than one day, identify relevant details, and infer information that is not stated directly, such as the name of the city. Inference is a complex skill for students at this level, and it is common for them to look for literal answers or rely on prior knowledge instead of textual clues. Similarly, distinguishing facts from opinions may be challenging, as students often associate “opinion” with something being incorrect rather than personal. These difficulties indicate that students are beginning to engage with texts more deeply, even if their first attempts are not fully successful.

About figurative language:

Another area that may require careful support is the introduction of figurative language. Expressions such as similes and hyperboles can be confusing because they are not meant to be understood literally. Students may initially reject these sentences as “wrong” or “impossible”. What they need at this stage is not technical mastery of literary terminology, but help in understanding that language can be playful and expressive, and that exaggeration is often used to show feelings.

About language structures:

In language-focused activities, especially those related to the past simple, students may struggle to balance meaning and form. It is common for learners to overuse regular verb patterns or to understand what happened but express it with incorrect verb forms. These errors are typical at this stage and should be seen as part of language development. Excessive correction at early drafting stages can discourage students and interfere with their ability to express ideas.

About writing:

When students move towards the final writing task, some may find it difficult to organise their ideas into a coherent diary entry. Texts may appear as lists of actions rather than connected narratives, or they may focus only on events and leave out feelings and opinions. This reflects the challenge of combining content, structure, and language at the same time, especially for learners with different levels of confidence and literacy experience.

Diversification and Inclusive Teaching

Diversification plays an important role in the implementation of the unit, even though strong scaffolding is already embedded in the materials. Diversification does not mean adding new tasks or increasing complexity, but rather adjusting the level of support during classroom interaction.

Refer to [“General Orientations—Diversification and Inclusive Teaching,”](#) **page 19**, to learn more about this section.

These extra strategies are recommended:

- Allowing **oral rehearsal before writing**, especially for students who need more time to organise ideas.
- Accepting **partial completion of tasks** (fewer items, fewer categories) when cognitive load is high.
- Providing **collective modelling on the board** before independent work (e.g., one example together).
- Re-reading key listening or reading extracts aloud, pausing to **paraphrase meaning**.
- Encouraging the use of **drawings, arrows or simple diagrams** to support understanding.
- Pairing students strategically so that **peer support and mediation** can take place naturally.
- Giving fast finishers **deeper justification prompts** (e.g., *Which clues helped you?*) rather than extra tasks.

Smart Start—Daily Routine. Let’s Talk!

- **Launch the unit** by describing the unit image to prompt predictions about the topic.
- Start **each lesson** with the Daily Routine to engage students from the outset.
- **Conclude each lesson** with an Exit Ticket to consolidate learning and check understanding.

Refer to [“General Orientations— Smart Start—Daily Routine. Let’s Talk!”](#) **page 14**, to learn more about this section.

Warming Up to Topic

Refer to [“General Orientations— Warming Up to Topic. Brain Explorers,”](#) **page 12**, to learn more about this section.

Brainstorming starter: Write the word *culture* on the board and give students time to brainstorm words or ideas they associate with it. Follow the same steps with the word *traditions*.

Guided input: Read the definitions of *culture* and *traditions* together, checking understanding and confirming or expanding ideas from the brainstorm.

Visual organization: Create a visual organizer (mind map, chart, or word web) to classify elements of culture (e.g., language, food, clothes, music, traditions).

Meaning-making: Encourage students to connect the definitions of *culture* and *traditions* in this section to their own examples and experiences.

Brain Explorers

Activity 1 (coursebook page 49). Copy these countries on the board: *JAPAN - USA - MEXICO - ARGENTINA - FRANCE - CHINA*. Model pronunciation and have students repeat chorally. Ask students to share any information they may have about them. Then, focus on the visuals on the page. Encourage picture description and ask students to match each picture to one of the countries listed above. Reinforce vocabulary by grouping items by category (food, festivals, famous places).

Extra tip: If possible, bring a world map to the classroom or open a map online and ask students to show where these countries are. If they show interest, ask them to check the capital cities too.

Activity 2. Read the questions together and clarify meaning using simple language. Give students thinking time before speaking: **Wait time is key for confident oral** production. Encourage students to use language from the **Expression Zone** and **Words to Shine** in their answers.

Closing reflection: Reinforce the message of the importance of culture and the importance of valuing **different** cultures. Ask students to complete the following sentences individually and then, discuss their ideas in pairs:

- *Countries are different because...*
- *The world is interesting because...*

Optional exit question: *What new thing did you learn today about another country?*

Many Cultures, Many Things to Learn

- Read the title aloud and ask students: *What do you think this section is about?*
- Read the paragraph together (teacher reads / shared reading).
- Pause after each sentence and paraphrase using simple language.

Teaching tip. Connect to students' lives: *Do all countries celebrate the same things?*

Listening Steps for Smart Listeners

Refer to "[General Orientations—Smart Listening Strategies](#)," **page 13**, to learn more about this section.

Stop and Think Before Listening

- Read strategies together to prepare to listen and say: "Good listeners don't just listen. They **think** before listening."

- Show an album cover and ask students if they know what it is. If possible bring a couple of album covers and ask students to describe them and say what type of music each album may include.
- Describe the image on the album cover to predict what the listening may be about.

Ideas for diversification: Students with lower proficiency can point and use single words. More advanced students can form short sentences: *I think the song is about...* If necessary, pre teach some words that are included in the song.

✓ Let's Listen!

Read instructions with students. Check these words with them:

- celebrations and traditions
- stories from places around the world
- sports or games
- music and songs from different cultures

After listening, students tick the boxes to show which topics they have heard. They discuss their answers with a partner. Students share key words from the song that helped them complete the task.

✓ Identifying Genre After Listening

Ask students to read the genres printed on the page. They listen to the song again and circle the correct answer. Encourage them to justify their answers.

More Listening Steps, Into the Genre Zone

Refer to "[General Orientations—Genre Exploration—Into the Genre Zone](#)," **page 13**, to learn more about this section.

Ask students if they like songs and if they can name songs that describe feelings, songs that tell a story, etc. Students listen to the song again and answer the questions presented in this section.

Scaffolding tip: Have props at hand to offer visual support to some key topics in the song.

✓ Go Deeper Into the Text

Refer to "[General Orientations—Going Deeper Into Meaning](#)," **page 13**, to learn more about this section.

Read options together. In pairs students tick the ideas that are present in the song.

✓ Identifying Elements and Structure in the Text

Refer to “[General Orientations—Identifying Elements and Structure—Genre Awareness](#),” **page 14**, to learn more about this section.

- Tell students: “Songs have parts.”
- Write these three words on the board: *title - verse - chorus*
- In pairs, students read the definitions and match the words with the definitions.
- Ask students to label the parts in the song and give examples of each part.

Optional extension. Game: *Do you know this song?* In groups, students choose a popular song and sing the chorus. The class has to give the title and the first verse.

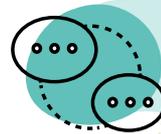
Let’s Sing! Cultures Around the World

Ask students to look at the picture and describe what they see and to connect the elements in the visual with the song. Read questions in activity 2. In pairs students find the answers in the song. Each pair compares their answers with another pair.

✓ Language Zone 1. Literary Terms

Refer to “[General Orientations—Language Zone](#),” **page 16**, to learn more about this section.

Refer to “[General Orientations—Interaction Buddies](#),” **page 17**, to learn more about this section.



INTERACTION BUDDIES

- Ask students to find these sentences in the song: *My heart could touch the sky // They dance in bright traditions like colours in the air.*
- Ask students if a heart can touch the sky or if people can dance like colours.
- Before leading students into Smart Info Zone, tell them that these types of sentences are usual in songs.
- Next say: “Today we are language detectives.”
- Write on the board: *I am as happy as a clown // I am tired as a baby at night* (for *as... as...*), and *I am very tired, like a baby at night // I feel super happy like a child in an amusement park* (for *like a...*).
- Ask students to “discover” the form and the meaning in these phrases. (comparison: *as... as... / like a...* for **similes**). Guide students with questions, such as: “What is the feeling in the sentence?” “Can you see words that appear in both sentences?”
- Follow the same steps with these sentences: *I am so happy I can fly // I eat a million sweets at the weekend* (big ideas, impossible for **hyperbole**).
- After presenting and discovering the meaning and formula in each, read together with students **Smart Info Zone**.

Let's Make It Happen Zone 1

- To help students recognize similes and hyperboles, ask them to work in pairs and decide if the sentences below include a simile or a hyperbole.
- They underline similes in blue and the hyperboles in red.

a. I'm as happy as a sunflower in the sun. (*simile*)

b. I'm so tired I could sleep for a year. (*hyperbole*)

c. I'm so excited I could jump to the moon! (*hyperbole*)

- Students match the sentences to the corresponding photo.

Extra tip: Encourage students to imitate one of the people in the photos and express their feelings using the sentences listed above.

Optional extension 1: "Emotion thermometer." Students describe their feelings. They complete the sentence frames with similes and hyperboles.

Similes	Hyperboles
<i>I'm as happy as a _____.</i>	<i>I'm so happy I could _____</i>
<i>I'm as tired as a _____</i>	<i>I'm so tired I could _____</i>

Optional extension 2: "Animal action moment." Copy the sentences below on the board. Encourage students to think of an animal and associate it with an ability. Sentence frame, e.g.: *I'm like an owl. I can work all night.* Some extra ideas to complete:

- I'm like a _____. I can _____.*
- Messi is like a _____. He can _____.*
- Teachers are like _____. They can do many things at the same time.*

Scaffolding strategy. Create a **word bank** altogether with options for: (a) animals: cheetah, turtle, lion, rabbit, fish, etc.; (b) action verbs: run, jump, swim, work, etc.; and (c) extra words: super fast, very slowly, all night, high in the air, etc.

Activity 2 (coursebook page 53). Ask students to mention places in town, places at school, or traditions we celebrate. Write students' ideas on the board. Encourage them to choose one of the places from the list and to think of a popular song. They add a line to the chores using a simile or a hyperbole. Students sing the new lines and write them on their binder.

Visiting Places

Discuss these questions with your students: When people visit a new city, what do they usually do? What can they do to remember their trip?

Reading Steps for Smart Readers

✓ Stop and Think Before Reading

Describe the situation to the class. Discuss the **Smart Reading Strategies** listed in this section. Encourage students to add one more strategy or tip.

✓ Let's Read!

Ask students to read the text and to guess the name of the city the brown stain covers. Students justify their answers. Draw students' attention to the places, food, dances mentioned. Encourage them to find examples of each in the text.

More Reading Steps, into the Genre Zone

✓ Identifying Genre

Ask students to identify and name the genres they see on the page and to say which genre the text about the visit to the city is.

✓ Why Writers Write

In pairs students read the questions and options and choose an answer. Discuss answers altogether.

Teacher notes: Additional information about travel diaries

- **Why writers write travel diaries:** To remember places, experiences, and feelings from a trip and to reflect on how travel changes them. To keep memories alive beyond photos and videos.
- **Audience:** Often written **for the writer themselves and** sometimes shared with **friends, family, or readers online** (blogs, social media).
- **Language used:** Usually written in the **first person** (*I / we*), with verbs in the past or present. Includes **feelings and opinions** (*I feel..., I like..., It is amazing...*).


Go Deeper Into the Text

Refer to “[General Orientations—Learning Buddy](#),” **page 17**, to learn more about this section.


Language mediation: for comprehension.

- This type of mediation is focused on comprehension and collaborative meaning-making. Learners help each other understand a text rather than produce accurate language.
- For this task, it is important to pair learners **strategically** (a more confident reader with a developing reader).
- Students read the text in pairs and they may help with up to three items only (e.g., a word, an event, a feeling).

How students mediate

- They use **simple language** and short explanations.
- They give **examples** related to students’ lives or the text.
- They use **drawings, gestures, or pointing** to support understanding.
- They avoid word-for-word translation unless it is the only way to clarify meaning.

Teacher modelling (before the task): Model effective mediation using think-aloud strategies.

Examples:

For a word/expression: “*Crowded*” means there are many people in one place. Look: subway + many people = crowded.”

For an event/sequence: First they take the Subte, then they visit the Obelisco. I know because it says “in the morning” and “our first stop.”

For a feeling/attitude: The writer feels excited. The clues are the words “happy” and “excited” and all the exclamation marks.


SMART READING STRATEGIES

- Read notes with students.
- Help them understand the difference between a fact and an opinion: **Facts** are the same for everybody; **opinions** are different for different people.
- To check global understanding of the difference and immediate global response from the whole class, you may try the following strategy: “No hands up. Only answers on paper.”
- Give each student a white sheet of paper. On one side they write: “It is a fact”. On the other side, they write “It’s an opinion.”
- Give information about everyday life at school and students decide if it is a fact or an opinion. (They do not shout the answer; they show their answer on the paper).
- Sample sentences: *On Tuesday we have PE.* (fact) // *The art teacher is Miss Jackson.* (fact) // *Children love PE.* (opinion) // *There are two breaks in the morning.* (fact)

Optional extension: In pairs students write sentences about school life. They read them aloud and the rest of the class has to decide if it is a **fact** or an **opinion**.

Activity 3 (coursebook page 57). In pairs, students read the sentences from the diary and decide if they are a fact or an opinion. They write an **F** for *fact* and an **O** for *opinion* in each sentence:

- a. *The underground was fast and full of people. (F)*
- b. *The Teatro Colon looked beautiful. (O)*
- c. *I ate empanadas for the first time. (F)*
- d. *They were very tasty. I think this city's food is delicious! (O)*
- e. *In the afternoon we went to the Eco Park in Palermo. (F)*
- f. *It was a great day 1! (O)*

Exit Ticket idea: Prepare cards with sentences about teachers, subjects and school life. Put them upside down on a table. Before students leave, they pick up one, read the sentence and say: *Fact* or *opinion*.

Activity 4. Students work individually. They scan the text to find the words in the text. Students match the new words with the definitions below. Answers: **1-d / 2-b / 3-e / 4-c / 5-a**.

✓ Identifying Elements and Structure in the Text

Activities 5 and 6 (coursebook page 58). In pairs students mark the following details in the diary: the date, the place visited, what they did, what they saw, opinions, feelings. In pairs, students complete the sentences with info from the diary.

Activity 7. Students scan the text for a simile and a hyperbole. If this task causes difficulties, give them some clues; e.g., “Check day 1” or “check the description of the buildings,” etc.

Activity 8. Students order the visuals according to the time of the day. They write sentences in their binders to describe what the visitor did in the different moments of the day.

✓ Language Zone 2. Looking Back at the Trip

Activity 9 (coursebook page 59). Read the sentences aloud together. Point out the gaps and say: “We don’t listen yet. First, let’s think.” Encourage them to predict what words may fit the gaps.

- Do the first listening for general understanding. Say: “Listen. Don’t write. Just listen.”
- Ask: “Was it a good trip?” (Yes / No). “Did you guess some of the words?”
- Listen to the audio again for details to complete the sentences.
- Pause after each sentence if needed. Check answers.

Diversification tip. If needed, have copies ready with some options, for less able students to choose the word that fits the gap.

Yesterday was a great day in (Buenos Aires / Paris).

There were many (people / animals) and many cars everywhere.

In the morning, we walked to the (Obelisco / Teatro Colón).

The Teatro Colón looked beautiful, with (black / white) walls and some touches of gold.

(At midday / At night), we had lunch in a small café.

I ate (pizza / empanadas) for the first time.

Activity 10. In order to help **identify time reference** in a text, write on the board: “Yesterday was a great day.” Draw a simple timeline with *YESTERDAY - TODAY - TOMORROW*.

YESTERDAY	TODAY	TOMORROW
March 8	March 9	March 10

- Write the correct date next to each word. The teacher points to a day and says which day was yesterday and which day is today.
- Ask students: “When did the visit happen?” (yesterday)

Activity 11. Encourage students to underline actions in the text and to find these on the column on the left. Ask to match the verb in the past with its base (infinitive), its definition and the visual image.

✓ Language Zone 3. Talking About the Past

Activity 12 (coursebook page 60). Copy these verbs on the board: *walked - looked - danced*. Read verbs aloud and remind students that the visit was yesterday so these verbs describe actions in the past.

- Draw students’ attention to the verbs on the left and ask them if they see something similar in both (**-ed**). Tell them that some verbs add **-ed** to the verb for the past.
- Go back to examples in the listening text and in the travel diary. Verbs that add **-ed** to form the past are **regular verbs**.
- Now copy these verbs on the board: *ate - went - had*. Read them aloud and read the sentences in the text that include them. Ask students if they have **-ed** in the word.
- Tell students that some verbs change the word completely for the past. These verbs are called **irregular verbs**.
- Ask students to read the **Remember This!** section. Encourage them to make two classroom posters: Regular verbs Team and Irregular Verbs Team. Every time students learn a new verb in the past, they add it to the corresponding poster.

Activity 13. Read the verbs presented in this task. Clear up meaning by miming or drawing on the board. Draw students' attention to the sentences and focus on each gap. In pairs students complete the gaps. Check answers orally.

Optional extension: Miming Time! A student comes to the front and mimes one of the actions described in the sentences above. The class has to guess which action it is.

Activity 14. Go back to the travel diary and identify all the verbs in the past and underline the regular verbs with green and the irregular with red. Students copy them in their binders into two lists: regular verbs and irregular verbs. Ask students to include the infinitive and the past for each verb.

Optional extension: I say ... you say...

- Bring a ball to the classroom. Tell students that they will play *I say... you say...*
- Toss the ball to a student and say: "I say *GO*, you say ...". A student catches the ball and repeats: "You say *GO*, I say *WENT*." Repeat several times.

Activity 15. Read text aloud and ask global comprehension questions: *Where did they go? Was it a good day?* Draw students' attention to the verbs in brackets and ask them if they are regular or irregular verbs. Give students time to complete the text in pairs.

Optional extension: Correct the teacher

- Give students time to read the text several times.
- Say sentences with a mistake in each. Students listen carefully and—from memory—they give the correct version. Examples:
 - *In the morning, we went to Recoleta by Uber. We saw a famous church.*
 - *We took some selfies. We ate empanadas again. We drank mate.*

Let's Make it Happen Zone 2

Refer to "[General Orientations—Let's Make It Happen Zone. From Support to Production,](#)" **page 18**, to learn more about this section.

Gear Up for the Big Challenge. Final Task Path

Activity 1. Go over the parts in the chart with the whole class. In pairs, students go back to the text to find the details for each item. Check answers orally.

Activity 2. To model one extra example before students work on their own in the final task, elicit well known, popular places in Buenos Aires and complete the chart about one. Examples: Tigre, El Rosedal, Puerto Madero.

Activity 3. Tell the class to imagine that last week you went to the place from activity 2 on a school trip. Write sentence frames on the board:

Last week we _____ by _____. We saw _____ and _____ . We ate _____ and drank _____. We had a super time.

- Encourage students to complete the slots orally. Accept different options. In pairs they complete the sentences.



Final Task

Refer to "[General Orientations—Task-Based Learning](#)," **page 8**, to learn more about this section.

Activity 1. Oral work. Encourage students to share places they know, want to visit, etc. Go over the language on **Expression Zone** and **Words to Shine**.

Activity 2. Planning. Go over the recommended questions. Encourage students to provide answers about the places they have chosen. Share this checklist with the class:

date + place / what you did / facts + opinions + feelings / final last sentence

Activity 3. Writing. Read sentence frames aloud. Give students time to complete the sentences about the place they have chosen.

Activity 4. Checking. Students read their texts and check all the items on the list above. Students make adjustments if necessary.

 **Build Up Stages. Think. Try. Improve**

Refer to "[General Orientations—Build Up Stages. Think. Try. Improve](#)," **page 22**, to learn more about this section.

Activities 5 and 6. Discuss questions with students in each part. Give students time to check their texts and make adjustments if necessary.

Activity 7. Peer feedback. Students exchange their diaries with other classmates. They provide feedback based on the checklist provided.

Activity 8. Design. Tell students they can decide **where and how** to present their diary. Give clear options: a **one-page travel diary**, a **mini-book travel diary** (2–4 pages, folded paper), a poster style diary. Tip: Show quick examples or draw simple layouts on the board.

My Learning Journey

- Students read the text together and underline one sentence they agree with and one they don't fully agree with. They discuss the sentences with other classmates.
- Then, ask students to share one thing they like about their culture.
- After listening to everybody, make a list of the most popular elements mentioned about students' culture.

Looking Back, Moving Forward

Reflection time. As in previous units, students reflect upon their learning process. Students choose one sentence and share their answers with the class.

Unit 4

The Power of Curiosity and Courage

Genres in this unit:

- Autobiography
- Class presentation



To access the audio “When the Dream Began” (coursebook page 76, activity 2).

bit.ly/4lfbuhz



To access the audio “Who is it?” (coursebook page 79, activity 1).

bit.ly/4l1sWGa

Aiming High: Learning Goals

By the end of this unit, students will be able to:

- **Write a short autobiography** to tell people about your early childhood (Final Task).
- **Identify** the **main parts** of an **autobiography** (title, pictures, sections, and key details).
- **Understand** information about others in **autobiographies or class presentations**.
- **Help someone understand** a short text.
- **Give personal information** about your childhood.



Refer to “[General Orientations—Sixth Form Learning Goals and Alignment with the Diseño Curricular](#),” **page 9**, to learn more about this section.

Unit 4 at a Glance—Learning Objectives and Learner Needs

Unit 4 introduces students to autobiographical texts and invites them to reflect on their own past life events. Through reading, listening, and writing, learners explore how people talk about the past and organise life events in meaningful ways. These tasks are motivating and personal, but they involve new cognitive and linguistic demands. Some difficulties are therefore expected and should be seen as part of normal language development.

About reading:

- The main text is an autobiography with rich language input: past forms, time connectors, inference, and abstract values appear together.
- Students need to follow events across time and identify key moments in the author’s life.

- They are also expected to infer feelings and meanings from context, which can be demanding.
- Recognising the structure of the autobiographical genre requires explicit teacher support.

About listening:

- Listening tasks involve anticipation, identifying details, and recognising the genre.
- Learners may still focus on isolated pieces of information and miss the overall purpose.
- Some students may struggle to grasp the main idea of what they hear.
- Recognising the text type and its communicative goal may not be automatic.
- Therefore, teacher guidance is needed to help students listen for meaning, identify the genre, and filter out less relevant information.

About writing/production:

- As the final task is an autobiography, learners are expected to select personal content, organise it chronologically, and express it clearly in English.
- Some students may produce a simple list of events instead of a connected narrative. Others may struggle to decide what is important to include.
- Therefore, planning tools such as timelines, graphic organisers, and a range of time connectors are essential to support coherence.

About language structures:

- Unit 4 builds on the introduction of the simple past from Unit 3 and increases the grammatical load.
- The verb range is expanded, and the negative form is introduced.
- Learners work with regular and irregular verbs through recognition, controlled practice, and short production tasks.
- Students must express not only what happened, but also what did not happen. This adds a new layer of complexity to form, meaning, and use.

Diversification and Inclusive Teaching

Given these cognitive, linguistic, and affective demands, diversification is essential. Teachers are not expected to add extra tasks, but to activate and make visible the different pathways already present. Support can be adjusted through oral rehearsal, partial texts, collective modelling, rereading key sections, and visual aids. Strategic pairing, flexible depth of completion, and focused feedback on meaning and progress help all learners participate and succeed.

Refer to "[General Orientations—Diversification and Inclusive Teaching](#)," **page 19**, to learn more about this section.

Strategies for Learning Diversification

For listening:	<ul style="list-style-type: none"> • Allow students to listen more than twice when needed. • Give a clear listening focus each time (gist first, details later). • Let students check answers with a partner before whole-class feedback.
For reading:	<ul style="list-style-type: none"> • Invest in the pre-reading stage (check pictures, title, key words, predictions). • Clarify the task goal before students read. • Highlight or point to key sentences in the text.
For speaking:	<ul style="list-style-type: none"> • Model the task first so students hear what is expected. • Provide sentence starters or short speaking frames. • Allow students to prepare quietly before speaking.
For writing:	<ul style="list-style-type: none"> • Share useful language chunks on the board (e.g. <i>When I was..., One important moment was..., I learned that...</i>) to support coherence. • Guide first-draft feedback towards meaning and organisation, not only error correction. • Use the final version as a space for overall improvement (content, structure, clarity), guided by the Build-Up questions and the Think–Try–Improve stages, so students can engage in self-assessment and purposeful revision.

It is important to:

- Make choices explicit (“You may choose...”).
- Allow different completion depths.
- Encourage, promote and value mediation and peer support.
- Use scaffolds flexibly (not all students need all supports).
- Focus feedback on meaning, organisation, and progress.
- Use a variety of diversification techniques.

Smart Start—Daily Routine. Let’s Talk!

Refer to “[General Orientations—Smart Start—Daily Routine. Let’s Talk!](#),” **page 14**, to learn more about this section.

Warming Up to Topic

Brain Explorers. Refer to “[General Orientations—Warming Up to Topic. Brain Explorers,](#)” **page 12**, to learn more about this section.

What students do: They identify the people in the photos, choose the ones they admire and justify their choice with the help of the speech bubbles. They read the questions and discuss answers (pairs → whole class).

Teacher Notes

- **Language reflection spot.** Write on the board: *Messi is talented.* / *Steve Jobs was talented.* Draw attention to **is** (present) vs. **was** (past). Invite students to think about why we use **is** in one sentence and **was** in the other, and help them express that one refers to someone who is alive now, while the other refers to someone from the past.
- **Words to Shine.** Quick review of adjectives.
- **Extra idea: Adjective Race (pairs).** Call an adjective and students point to the character they think it describes; they must use the adjective in a full sentence.
- **Extension (optional): “Inspiration Corners”.** This activity uses the 4 Corners strategy. The teacher labels the four corners of the classroom with the following categories: **FAMOUS PEOPLE - FAMILY - FRIENDS - PEOPLE AT SCHOOL.** Students think about one person who inspires them and walk to the corner that matches the category of the person they choose. In their corner, students take turns saying who the person is and why that person inspires them.

Me... Jane

Encourage students to share anything they already know about Jane Goodall. If they know very little, **draw their attention to the visuals in the unit** and help them predict what kind of work she did.

Read the introductory sentence aloud: “Jane Goodall was a girl with big dreams who became a woman that changed the world.”

Chunk it into two parts: “a girl with big dreams” and “a woman that changed the world.”

Ask students to predict what her big dreams might have been and how she later changed the world.

Reading Steps for Smart Readers

Refer to “[General Orientations—Smart Reading Strategies](#),” **page 12**, to learn more about this section.

Invite students to:

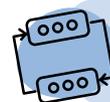
- Observe the layout, title, and subtitles to predict the type and purpose of the text.
- Reflect on the title “**Me... Jane**”, discuss whether Jane is a woman or a man, and discuss who is writing the text.



Before reading–Prediction time: Ask students to read the four headings in **Me... Jane**. Have students read the list of topics a–g in activity 3 (coursebook page 68) and tick the information they expect to find in the text.

After reading—Skimming and checking: Ask students to skim the text quickly to help them confirm or correct their predictions.

Refer to “[General Orientations—Learning Buddy](#),” page 17, to learn more about this section.



LEARNING BUDDY

Why It Matters

What students do: Students read a text and learn to mediate meaning, not translate word by word. Instead, they decide **what the text really is about** and explain that idea in **simple language** that a classmate can understand and use.

What teachers do: Model the **steps described below**. This modelling should be **very short**—about one minute—and done out loud so students can hear the thinking.

Step 1. Find the main idea.

- Say something like “I ask myself: What is this text about?”
- Show students one or two sentences that give the **core message**.

Step 2. Make it simpler.

- Say: “Some details are not essential. I keep only what is important.” Remove difficult words or extra information.
- Say: “Now I explain the idea using very simple language, not the words in the text.” Model one sentence.

Step 3. Check for clarity.

- Say: “If a classmate can now understand, I explained it clearly.”

More Reading Steps, Into the Genre Zone

Refer to “[General Orientations—Genre Exploration. Into the Genre Zone](#),” page 13, to learn more about this section.



Identifying Genre

Activity 1 (coursebook page 70). Use these questions to help students identify the text genre:

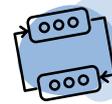
- Can you identify this **genre**? Is it a story? An email? A tourist brochure? A comic?
- Introduce the term *autobiography*, which is likely to be new to them.
- If children mention the term *biografía/biography*, you may want to draw their attention to the differences by sharing these sentences on the board.

I was born in 2010.
I studied at Escuela N° 20 in CABA.

Lionel Messi was born in 1987.
He studied at Escuela 66 Gral. Las Heras (Rosario).

- Guide them with questions to help them notice differences, for instance: “Who is writing each line?” “Some sentences start with I and some others with *Lionel* or *he*. Why?”
- Listen to their ideas and then help them generalise:
 - An autobiography is a text a person writes about their own life.
 - A biography is a text someone writes about another person’s life.
- Ask students what information autobiographies include.

This is an instance of **cognitive mediation** in which students help a peer understand what to do **by simplifying the task, pointing to evidence** and **explaining the meaning clearly**.



LEARNING BUDDY

How to model cognitive mediation in class

Follow these steps to show students how to help a classmate understand the task.

Step 1. Pretend you are confused.

- Say: “Hmm... I don’t understand.” “What do we do?” “Pictures or text? I’m not sure.”
- This shows students that it’s okay to ask for help.

Step 2. Model what a helper may say.

- Act as the helper. Point to the evidence and speak slowly.
- Say: “Look here.” “This picture shows food.” “Here are the steps.” “So this is a recipe.” “We put an X here.”

Step 3. Use very simple language.

- Model short, clear sentences: “We look at the pictures.” “We choose the text type.” “We mark the box.”



Why Writers Write

Useful teaching strategies:

- **Activate knowledge:** Remind students what an autobiography is before they begin.
- **Guide students to** discuss the options and agree on the correct answer together.

Additional teacher information. Purpose of an autobiography:

- An autobiography is written to **tell the story of a person’s own life**, using their own **voice, memories**, and **perspective**.
- Writers use autobiographies to **share important experiences, challenges, successes**, and **lessons learned**. The purpose is often to **inspire, inform**, or **help readers understand** the writer’s journey.



Go Deeper Into the Text

Refer to “[General Orientations—Going Deeper Into Meaning](#),” **page 13**, to learn more about this section.

In activities **3.a** and **3.b** (coursebook page 71), students revisit the text to find the information they need, moving from general understanding to closer reading.

In activities 3.c and 3.d (coursebook page 71), students infer the meaning of thrilled using contextual clues. Refer students to the

Smart Readers’ Notes and highlight that the feeling is not stated directly; instead, it is understood through the situation. Guide students

to connect Jane’s goal (wanting to see where the egg comes from) with the

outcome (she finally sees it), which explains her feeling. See suggested step-by-step procedure below.



SMART READERS’ NOTES

Suggested step-by-step procedure:

- Set the purpose: “We’re not looking for a word in the text. We’re thinking about actions and feelings.”
- Rebuild the situation aloud.
- Ask, don’t tell: “What did Jane want?” “What finally happened?”
- Write answers as short phrases on the board.
- Link emotion to outcome. Prompt: “When you really want something and it happens, how do you feel?” Elicit *happy / excited / thrilled*. Circle *thrilled*.
- Read options given: Which option explains her feeling, not just what she did?
- Eliminate distractors together. Make students justify by using *because*.
- Write the sentence on the board: *Jane was thrilled because...*
- Students complete orally, then tick the correct option.
- Use other scenarios for inference micro check. Examples:
It is Ana’s first day at school. She is holding her mother’s hand. She is looking at the classroom door. Her hands are shaking. Why is Ana nervous?
Tom studied all week for a test. The test was difficult. He passed the test. He was relieved and proud. Why was he relieved and proud?



Identifying Elements and Structure in the Text

Refer to “[General Orientations—Identifying Elements and Structure—Genre Awareness](#),” **page 14**, to learn more about this section.

Recognising parts of an autobiography (activity 4, coursebook page 72). Colour-coding helps learners **visualise the structure**, making it easier to see how an autobiography moves from early life to key events and reflections.

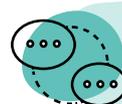
- **Read titles of sections.** Elicit what info they can find in each section.

- **Model the first match.** Show students how to identify the title and the information that connects with it.
- **Guide them** to look for clues: dates, first memories, big events, lessons learned—each clue belongs to a different section.
- **Encourage discussion.** Ask small groups to justify why they coloured a part a certain way; this promotes deeper understanding.

Finding inspiration (activity 5, coursebook page 72). Encourage students to think about the message behind an autobiography.

- **Activate prior learning:** Review examples of Jane’s values (e.g., curiosity, hard work, patience).
- **Ask guiding questions:** “Where in the text do we see she was curious?” “How do we know she was determined?”
- **Encourage evidence-based thinking:** Students should quote short phrases or point to specific lines that show her qualities.

1. Set the task focus: Students choose which of Jane Goodall’s values they consider most important and explain why.
2. Students discuss in pairs who they admire and why.
3. Model one quick exchange. Do both roles in the modelling.



INTERACTION BUDDIES

Student A: *I think curiosity is Jane Goodall’s most important value because it helped her discover new things.*

Student B: *I agree. Who inspires you?*

Student A: *My sister inspires me because she is very curious too.*

Refer to “[General Orientations—Metacognition—Tracking Learning Progress](#),” **page 23**, for further details about this section.



TRACKING LEARNING PROGRESS

✓ **Language Zone. Talking About Things that Happened in the Past**

Stop and think (activity 6, coursebook page 73). Write the sentence “She discovered that chimpanzees use tools” on the board. Elicit when the action happened and how they know this. This step:

- Encourages **guided discovery**, helping students use context clues (dates, ages, events) to understand that the action took place in the past.
- Builds awareness that autobiographies narrate **real events that happened earlier in the writer’s life.**

Language Zone revisits the simple past tense (introduced in unit 3). In this unit new regular and irregular verbs are added.

In activity 7 (coursebook page 73) students identify verbs in the past tense from the first paragraph. Remember to:

- **Model one example** on the board (e.g., *lived, watched, learned*) before students work independently.
- **Encourage scanning.** Students should look for action words, not analyse every line.
- **Students connect examples to the meaning and use of the simple past.**

Matching verb and meaning (activity 8, coursebook page 73). Students copy the new verbs in their binders (infinitive and past) and add these also on the classroom poster (with regular and irregular verbs they started in unit 3).

Extra practice (activity 9, coursebook page 73). Students use some of the verbs from activity 8 to complete the sentences. Once completed, they match each sentence to the corresponding visual. Encourage students to read the sentences aloud and check their answers in pairs before whole-class feedback.

Extension (optional):

- Oral practice: One student mimes one of the sentences from activity 9. The rest of the class guesses and describes it orally using the past tense.
- Written practice: Students write two sentences in their binders describing things that happened in their lives in the past and draw pictures to illustrate them.

Talking About People's Lives. Simple Past

Activities 10 to 13 (coursebook page 74). Students check, correct facts about Jane Goodall, write and guess sentences about famous people. Finally, in activity 13, they complete sentences about their own early childhood.

Extra ideas for activity 13: Personalization. Students now apply the simple past to describe their own lives, moving from controlled practice to freer production.

- Set a warm, memory-friendly tone so students slip into storytelling mode instead of grammar-hammering mode: "Close your eyes for ten seconds. Think of something you loved doing when you were small—where you lived, who you played with, a moment you still remember."
- Show one quick personal model, short and simple: "When I was little, I loved playing with my cousins. I grew up in a small apartment near a big park. One day..." (short anecdote).

Extra idea: A "Childhood Memories" poster. Students illustrate one of their sentences and paste it on a collaborative poster.

Discovering Negative Actions in the Past!

Go back to **Me... Jane** (coursebook page 69) and ask students to find these sentences in the text:

- "When my mom found me, she didn't get angry."
- "When I grew up, I didn't have much money."

Ask students:

- Are these sentences about now or the past?
- Are they positive or negative?
- What word shows negative meaning? (circle *didn't*)

Draw students' attention to the verb that follows *didn't*: Is it *got* or *get*? Is it *had* or *have*?

Help students hypothesize the rule for the negative in the past: ***didn't* + base verb**.

Encourage students to talk about things they didn't do yesterday, using negative sentences. Then, they may copy some examples into their binders.

Let's Make It Happen Zone

✓ Gear up for the Big Challenge. Final Task Path

Refer to "[General Orientations—Let's Make It Happen Zone. From Support to Production](#)," page 18, to learn more about this section.

Students complete sentences 1-2 and share their answers with a classmate. Encourage students to choose one or two sentences and share with the class. You may model one or two examples:

- *When I was a little kid, I enjoyed reading stories.*
- *When I was younger, I didn't like playing outside.*

When the Dream Began

It is vital to make the idea of "a dream" clear and to help students connect it to their own lives in an easy, supportive way. Useful strategies:

- Write the word dream on the board.
- Say it aloud and check if students understand.
- Ask a very simple question: "Do you have a dream?"
- Give a short example yourself: "My dream is to travel to..." / "My dream is to learn..."
- Connect the topic with Jane and encourage them to think about what her dream was when she was a little girl.

Brain Explorers

- Ask students to describe the picture of Tarzan and to ask if they know him.
- Refer to **Smart Info Zone** and read the info about Tarzan.
- Ask them if they know of any relationship between Jane and Tarzan.

Extra Tip: If possible, show students scenes from Tarzan (the animated film). This will give them more background and help them better see the connection between Jane and Tarzan.

Listening Steps for Smart Listeners

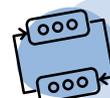
Refer to “[General Orientations—Smart Listening Strategies](#),” **page 13**, to learn more about this section.



SMART LISTENING STRATEGIES

Activities 1 and 2. Have students read the instructions to predict the topic and speakers, listen for general understanding and tick the correct ideas, then check answers, referring to the **Smart Listening Strategies** to reinforce global comprehension first.

If your partner does not understand an option, help them. Say it again using easy words, give a short explanation, or ask a simple question. You can also:



LEARNING BUDDY

- Point to the key words in the sentence.
- Use gestures or mime to explain the idea.
- Give an example or connect it to something you already know.
- Repeat the idea more slowly.

Example questions:

- Does the girl talk about Jane’s father?
- Is this about Jane’s mother or about Tarzan?
- Do you hear this in the audio?

More Listening Steps, Into the Genre Zone



Identifying Genre

Write on board: *an interview / a class presentation / a podcast / a review*. Students decide which one they heard and justify.



Why Speakers Speak

In pairs students read the questions and answers. Clear up any vocabulary doubts. Students choose their answers and share their views with the class.

Extra information about the purpose of school presentations. School presentations are very common in the classroom. They are a genre that school children are used to creating and listening to. The purposes of a school presentation are:

- **To share information** about a topic in a clear and organized way.
- **To explain ideas** so others can understand and learn from them.
- **To communicate confidently**, using voice, posture, and simple visual support.



Go Deeper Into the Text

Detail listening. Refer to “[General Orientations—Going Deeper Into Meaning](#),” **page 13**, for further details about this section.

Write on the board: **Where** she lived when she was a child / **What** she liked doing / **What book** she read / **What her dream** was / **What her mother** told her.

Students take notes, compare, then whole-class check.

Useful strategies:

- Read questions and the options in each.
- Students listen and tick off the answer they think is correct.
- Encourage students to discuss their answers with two or three classmates.
- Students listen to the text again and raise their hands when they hear the evidence for each of the questions.

✓ Language Zone. Connecting Ideas... Connecting Events

Useful strategies to help students notice time connectors in a text (these were introduced in Unit 2). Refer to "[General Orientations—Language Zone](#)," **page 16**, to learn more about this section.

- Draw a straight line on the board and write:

At first → Then → When... → After some time → Finally

- Ask students to find these connectors in the text.
- Focus on each sentence and ask simple guiding questions after each sentence: "Is this action at the beginning?" "Is this later?" "Is this the end?"
- Read **Remember This!** together for further details.
- Provide additional practice in task 6 (coursebook page 78). Students complete the task and read their sentences aloud for oral checking.

Optional extension 1: Students create posters or visual organisers using the new connectors.

Optional extension 2: Students write examples about their daily routine using the time connectors.

EAM

Subject Integration

Refer to "[General Orientations—Subject Integration](#)," **page 18**, for further information about this section.

This unit naturally lends itself to further exploration and interdisciplinary work. The ideas below are not part of the core teaching sequence in this coursebook; they are suggestions that teachers may choose to extend and further develop according to their context and students' interests.

Building on Jane Goodall's example, students can explore topics such as animal care, habitats, and environmental protection through project work that integrates English with other subjects such as Digital Education, Science, and Environmental Studies.

The unit may also be linked to key environmental dates, for example, by creating an “Environment Calendar” for the classroom:

- **World Chimpanzee Day**–July 14
- **GoodAllDay**–April 3 (Jane Goodall’s birthday)
- **World Wildlife Day**–March 3
- **Endangered Species Day**–Third Friday in May

Let’s Make It Happen Zone

✓ Gear up for the Big Challenge. Final Task Path

Extra listening practice. You can do this with your students if you feel they need extra listening practice.

“Who Is It?” Instructions

Students listen carefully to each audio excerpt. While listening, they note key clues about the person (profession, achievements, place, time, personality, etc.). They may look back at page 67 of the coursebook to help them identify the person. Based on the info in the text, they decide which famous person is being described. They write the name of the person and briefly explain which clues helped them make their decision.

Final Task

Refer to [“General Orientations—Task-Based Learning,” page 8](#), to learn more about this section.

Activity 1. Planning a timeline.

- Draw a simple timeline on the board with five boxes for different moments in your life and review key prompts for each from coursebook page 80: when and where students were born, things they loved or didn’t like when they were younger, etc.
- Give examples from your own life. (modelling) and encourage students to complete the boxes with short notes first - not full sentences yet.
- Allow students to include drawings or symbols to support meaning.
- Circulate and help students choose meaningful but manageable events.

Activity 2. Graphic organiser and language/style brainstorming.

- Steps 1 and 2: Focus on the different parts of the graphic organiser and provide personal examples to prompt students’ answers. Support lower-level students with sentence starters if needed. Check that each branch has at least one idea before moving on.

- Step 3: Review required language before writing: past simple verbs, time expressions, connectors and descriptive adjectives. Provide a word bank on the board. Encourage varied sentence starters. Ask students to create a creative autobiography title.
- Extra tip: You may write a mini model paragraph and highlight the language features above mentioned.

Activity 5. Final version stage. Students write the final version in their binders. Invite volunteers to read a short excerpt aloud.

It is always important to share their final tasks with classmates and family. **A Gallery Walk** is a good option.

Autobiography Gallery Walk: “Who We Are.” Display the autobiographies on walls or tables. Students and families walk around, read the work on display, and are encouraged to leave **positive sticky notes** like “I like your picture of...” “Cool”, etc.

Build up Stages. Think. Try. Improve

Refer to [“General Orientations—Build Up Stages. Think. Try. Improve,”](#) **page 22**, to learn more about this section.

Useful strategies:

- Help students check if their autobiography is easy to follow and if it includes key moments.
- Help students identify strengths in other texts and see if these can help them improve their own writing through comparison and feedback.
- Guide students to reflect on how the layout, titles, and visuals help readers understand the story, and check with them if the headings, dates, and sections are clear, readable, and well organised.

My Learning Journey

Refer to [“General Orientations—Self-Assessment—My Learning Journey,”](#) **page 23**, to learn more about this section.

Looking Back, Moving Forward

Useful strategies: Recall fun or meaningful moments and celebrate progress.

Refer to [“General Orientations—Final Reflection—Looking Back, Moving Forward,”](#) **page 23**, to learn more about this section.

Unit 5

Climate Change

Genres in this unit:

- Article
- Interview



To access the audio
“Environmental Problems”
(coursebook page 94, activity 2).

bit.ly/3N4Its3

Aiming High: Learning Goals

By the end of this unit, students will be able to:

- **Write a short, informative newspaper article** about climate change (Final Task).
- **Understand** information about the environment in a **newspaper article** and in an **interview**.
- **Organise and summarise information** in a graphic organiser.
- **Help** someone understand a **short text**.
- **Express** causes and consequences or effects.



Refer to “[General Orientations—Sixth Form Learning Goals and Alignment with the *Diseño Curricular*](#),” **page 9**, to learn more about this section.

Unit 5 at a Glance—Learning Objectives and Learner Needs

Unit 5 introduces students to environmental topics through two informative genres: a newspaper article and an interview. Learners explore climate change and other environmental problems while developing strategies to understand and produce informational texts. By the end of the unit, students write a short informative article about a threat to the planet.

This unit combines conceptual complexity (scientific content about climate change), genre awareness (informative article and interview), and linguistic development (cause–effect

relationships and zero conditional). These elements increase the cognitive and language load, and some difficulties are therefore expected and should be seen as part of normal language development.

About reading:

The main reading text is an informative article adapted from NASA. It presents abstract concepts such as climate, weather, causes, and effects, and includes dense information organized in thematic sections. Students must distinguish between weather and climate, identify main ideas in each paragraph, track causes and consequences and recognise the purpose and structure of an informative article. These demands may challenge learners who are still developing global reading strategies and who tend to focus on isolated words rather than meaning. Explicit work on headings, opening sentences, and graphic organisers is therefore essential to help students grasp the “big ideas” of the text and its structure.

About listening:

The listening text is an interview about an environmental problem. Learners must recognise the genre, identify the speaker’s purpose, and extract causes and effects from oral input. At this stage, many students still listen for single familiar words and may miss the overall message. They may also find it difficult to distinguish facts from opinions. Support is needed to anticipate content through prediction, listen first for gist, then for detail and recognise the communicative purpose of an interview.

Listening with clear goals and peer checking is key to building confidence and comprehension.

About writing / production:

The final task—writing an informative article about an environmental problem—requires students to define a topic clearly, organise information logically (definition – causes – effects – message), use key vocabulary related to climate and pollution and express cause and consequence coherently.

Some learners may produce disconnected sentences or lists of ideas rather than a structured text. Planning tools such as mind maps, sentence frames, and model paragraphs are therefore essential to support organisation and coherence.

About language structures:

Unit 5 develops functional language for expressing cause and effect through the zero conditional (*If..., ...*) and connectors such as *because* and *so*. These structures are used to describe general truths and real-world processes (e.g. *If people pollute rivers, water becomes dirty*). Learners must understand that these forms express situations that are always true, not past events or imaginary situations. Systematic recycling, visual cause–effect chains, and guided practice across reading, listening, and writing help consolidate this new grammatical function.

Diversification and Inclusive Teaching

Unit 5 places high demands on learners because it combines environmental content, two informative genres (article and interview), and new functional language to express causes and consequences. Students are not only learning English: they are learning how to think about processes, systems, and real-world problems through language. For many, this shift from personal narration (Unit 4) to explanatory discourse will require more support, guidance and scaffolding.

Diversification in this unit is therefore about controlling cognitive load and making abstract ideas visible. Teachers are not expected to simplify objectives or add extra tasks, but to open multiple access routes to the same learning goals. The same activity can be approached with different levels of conceptual support and linguistic framing.

In practice, this means:

- Making the thinking behind tasks explicit (e.g. “First we look for the big idea, not every word”).
- Including progressive scaffolding: A “Predict → Confirm → Analyse” cycle ensures students never encounter complex tasks without prior activation of background knowledge.
- Allowing students to engage with content at different levels of abstraction (naming, listing, explaining, connecting).
- Valuing peer mediation as a way of unpacking complex ideas such as cause, effect, and process.
- Using visual and verbal scaffolds to bridge between concrete examples (trash, pollution, dirty rivers) and abstract concepts (cause and effect).
- Intervening in challenging tasks (interview) by anticipating 4–5 essential “anchor words” for students to listen for specifically, reducing the fear of missing peripheral details
- Prioritising clarity of message and organisation over formal accuracy, especially in first drafts.
- Offering different entry points for writing the final task to accommodate different levels of writing independence. Example: an open template with headings only for more autonomous composition or a guided template with sentence frames for all the sections.

Summary for teachers: These adjustments are intended to be “just-in-time” supports. They preserve the integrity of the unit while ensuring that processing speed or linguistic gaps do not prevent any student from achieving the final communicative goal.

Refer to [“General Orientations—Diversification and Inclusive Teaching,”](#) **page 19**, to learn more about this section.

Smart Start—Daily Routine. Let’s Talk!

Refer to [“General Orientations—Smart Start—Daily Routine. Let’s Talk!,”](#) **page 14**, to learn more about this section.

Warming Up to Topic

Brain Explorers. Refer to [“General Orientations—Warming Up to Topic. Brain Explorers,”](#) page 12, to learn more about this section.

To introduce the concept “environment”:

1. Draw a stick person on the board and write ME. Draw a big circle around it.
2. Inside the circle, add simple drawings: trees - water - other people - animals.
3. Point to the drawing and say “This is me and this is everything around me.”
4. Write on the board: ENVIRONMENT= everything around me/ around us.

What students do in points 1, 2 and 3: Students observe the visuals of environmental problems and news headlines. They predict topics, express opinions, rank issues according to importance and match sentences to visuals. Encourage them to use language and sentence starters from *Expression Zone and Words to Shine* to express and justify their ideas.

Extra scaffolding for the ranking task: The ranking task is cognitively demanding because it involves comparing different topics, giving an opinion and justifying one’s choice. So, the key is to offer extra scaffolding to make ideas more concrete.

1. On board write A B C and also write your ranking: “For me: 1 = __, 2 = __, 3 = __.” Example: For me, water pollution is number 1.” (**quick modelling**)
2. Students express their opinions. Example: may say “This topic is important because __.”
3. Write simple endings on the board (“Because animals die.”, “Because water is dirty.”, “Because it is dangerous.”, “Because we need clean air.”, etc.)
4. The different activities in this section set the tone of the unit: students are not only naming problems; they are beginning to *explain how things are connected*.

Our Planet is Changing: NASA Explains Climate Change

Read the first part of the title aloud. Say: “Our planet is changing. Our planet is the Earth.” Elicit main idea: “There are changes in the Earth”. “Some things are different in the Earth.”

Ask an open question: “Do you know any changes on Earth?”

If students have ideas, let them share briefly (accept single words or L1). If they do not, create curiosity by saying: “That’s OK. In this unit, you will read about these changes. You will learn what is happening to our planet and why.”

Then, focus on the second part of the title: NASA explains Climate Change.

Ask if they know what NASA is and what they do.

Additional teacher’s notes: **NASA** is an acronym. It means: **N**ational **A**eronautics and **S**pace **A**dministration. NASA is a group of scientists in the United States who study space and Earth and tell us important things.

Reading Steps for Smart Readers

Refer to “[General Orientations—Smart Reading Strategies](#),” **page 12**, to learn more about this section

Stop and Think Before Reading

Activities 1 and 2 (coursebook page 86). Students look at the text on p.87, its title and headings and predict what the text is about. Ask students: *Is this text a story? A description of a place or information about a problem?*

Activity 3 (coursebook page 86). Students read headings again and topics a-d. They tick the headings they think will appear in the article.

Important: Before reading the text, review Smart Reading Strategies with students to help students become more confident, independent readers.

✓ Let's Read!

Activity 4 (coursebook page 86). Students read the text, confirm or correct their predictions. They match the information in the text with the corresponding heading.

Additional teacher's notes: To clarify the difference between Climate versus Weather. Ask the class: “What is the weather like today?” (Students answer: *sunny, rainy, hot, cold...*). “The **weather** is *today*. It is now. It can change in one day.” “The **climate** is for a *long time*. It is many days, many months, many years. Climate is all the seasons: spring, summer, autumn, winter.” Example: *The climate in the south is colder than in the north of Argentina.*

More Reading Steps, Into the Genre Zone

Refer to “[General Orientations—Genre Exploration. Into the Genre Zone](#),” **page 13**, to learn more about this section.

✓ Identifying Genre

Ask students to say the genres they see on this page. Ask: “Is the text ‘What is Climate Change?’ a story? A song? A tutorial? An article?” Ask students to justify their answers.

Read the section **Why Writers Write** and give students time to think about the answers. Students discuss their answers with other classmates.

Additional information about informative articles: Writers write informative articles to teach people. Their purpose is to give facts and explain ideas. They use clear, simple language. They do not tell stories or give opinions. The audience is people who want to learn something new.

Go Deeper Into the Text

Refer to “[General Orientations—Going Deeper Into Meaning](#),” **page 13**, to learn more about this section.

Activity 4 (coursebook page 89). True / False / Not Stated: Students work in pairs and underline the evidence in the text that supports each T or F answer. For Not Stated, have them write: “The text does not say...” to justify their choice. Then pairs compare their work with another pair.

Additional follow-up: ask students to rewrite the false sentences to make them true.

Activity 5 (coursebook page 89). In pairs students scan the text for causes of climate change. They mark the information with **N** (natural causes) or with **H** (human causes). With this information they make two lists in their binders. Build a class chart on the board with their answers.

Activity 6 (coursebook page 89). Students work in groups of 3-4. Direct each group to open their binders and jot down ideas of “Effects of Climate Change.” They write their ideas based on the article and also their prior knowledge. Record key ideas on the board to make a class list.

Activity 7 (coursebook page 89). Read the sentences in the boxes. Draw students’ attention to the word **it**. In pairs students choose the option it refers to. Check answers.

Additional extension: If you feel they may need more practice, read **Smart Info Zone** together and then use these additional examples.

With warmer climate, animals suffer and ice melts faster. In some places, it is disappearing.

What does **it** mean?

A. the ice

B. the weather

C. animals

With changes in the environment, many animals lose their homes. This is very sad.

What does **this** mean?

A. animals

B. the environment

C. animals losing their homes

✓ Identifying Elements and Structure

Refer to “[General Orientations—Identifying Elements and Structure—Genre Awareness](#),” **page 14**, to learn more about this section.

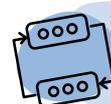
In this activity, students work in groups to collect the most important ideas from the text and put them in the mind map using *very simple words*. Recommended steps:

- Brainstorm vocabulary connected with *climate change* from the text and previous activities. Students share their words. Draw students’ attention to the graphic organiser and all its parts.
- Complete one or two boxes together. Offer quick modelling for the whole class.
- Students complete the other boxes: Weather / Climate → What is Climate Change? → Effects → Causes (Leave *Message* out at this stage.)
- Copy some key phrases on the board. For example: *Climate change means... Weather is... Climate is... This causes... People cause... when...*
- Include mid-task checks. Stop and say: “Let’s have a look at the organiser now.”
- Provide more scaffolding if necessary by pointing again to the sentence starters on the board.
- Check sentences together. After this, provide time for groups to think of a final *message*. Read all messages and copy them on the board. Examples: “Climate change is a problem.” “We must help the Earth.”

Take action ideas:

1. Students may prepare posters to decorate the school corridors or prepare bookmarks or banners with these phrases.
2. The class is divided into groups. Each group takes one box and they prepare a presentation for Assembly or show their work to another group to raise awareness.

Refer to “[General Orientations—Interaction and Mediation—Learning Buddy](#),” **page 17**, to learn more about this section.



LEARNING BUDDY

In this **Learning Buddy** activity, the focus is on content mediation. Classmates help each other understand a text by selecting the main ideas, using very simple words, simplifying information, and supporting meaning with drawings and the mind map. These are recommended stages of mediation:

Step 1. Provide a mini-dialogue model.

Buddy: The text is about climate change.

Partner: I don’t understand.

Buddy: (points to *What is it?*) Climate change is... Earth gets warmer.

Partner: Warmer?

Buddy: Yes. More hot days (points to *Effects*) Hotter places. Strong storms.

Step 2. Use visual and physical support. Allow and encourage: Pointing to boxes, circling with a finger, tapping the box before speaking, using arrows in the air (“This → this”).

Step 3. Share some phrases for both roles. For the partner (listener); for the learning buddy. For the classmate (partner): *I don't understand - What is this? - Again - Sorry, not clear for me.* For the learning buddy: *Look here - This is... - This means that... - The box is about...*

✓ Language Zone 1. Cause and Effect

Refer to "[General Orientations—Language Zone](#)," **page 16**, to learn more about this section.

Start with everyday examples students already know: If it rains, the ground gets wet. If it gets cold, people wear warm clothes. Ask: "What happens first?" (cause) and "What happens next?" (effect). Write on the board: *CAUSE → EFFECT*

Activity 9 (coursebook page 91). Students read examples and discuss parts **b** and **c** with a classmate. Check answers orally. Draw students' attention to the beginning of both sentences. Ask them what they have in common (**if**). Ask students to highlight **if** in other examples. Then, draw their attention to the verbs and ask: "Are the verbs in the present or in the past?" Guide students to make their conclusion/hypothesis about the structure of these *IF* sentences. (zero conditional: **IF** + verb in present + verb in present)

Activity 10 (coursebook page 91). Students do this point in pairs. Check altogether.

Activity 11 (coursebook page 91). Students match the information from both columns using **BECAUSE**. Model one first. Extra tip: you can later suggest replacing because with *if*. Example: *Plants and animals need to adapt because the climate changes. // If the climate changes, plants and animals need to adapt.*

✓ Language Zone 1. Cause and Effect

- Write on the board: *Can people help the climate? How?*
- Show pictures or mime actions (turning off lights, planting trees, riding bikes) to share some ideas with the class. Elicit further ideas from your students.
- Now ask: "What happens if we turn off lights?" "What happens if people plant trees?" Encourage them to frame sentences starting with **IF**: Example: *If we turn off lights, we save energy.*
- Now tell them: "OK. These are our ideas. Now let's read this text to check other ideas."
- Read text aloud. Students follow in their books. Ask the class: "Who can help the climate?" (people, governments, companies). Students circle these words in the text. Elicit one example about each: *If people... If governments... If companies...*
- Create a visible pattern on the board with their answers.

CAUSE

If people turn off light,

If companies plant more trees,

EFFECT

they save energy.

the air is cleaner.

- Students complete points 12 and 13.

Let's Make It Happen Zone 1

Refer to “[General Orientations—Let's Make It Happen Zone,](#)” **page 18**, to learn more about this section.

Activities 1 and 2 (coursebook page 93). Introduce the concept of *key words*: important words in a text that help identify and expand the topic. Guide students to reread the text, underline key words, and select 10 to record in their binders; use these words in sentences to support discussion and understanding of the text.

Activities 3 and 4 (coursebook page 93). Emphasize the importance of opening sentences in paragraphs. Students find the first sentence in each paragraph. Model how to use them to write a clear summary of the text.

Read the summary altogether and discuss what extra information may be added.

Environmental Problems

Write *environmental problems* on the board. Elicit ideas from students to activate prior knowledge (trash, dirty water, cutting trees). Read the lines at the top of the page.

Brain Explorers

Look at the pictures in Words To Shine and circle in green the elements that help the Earth and in red the ones that harm the Earth. Suggest icons for helping or harming. Examples: 🌍 ⚠️
“Harms the Earth” 🌍 📉 “Helps the Earth”

Listening Steps for Smart Listeners

✓ Stop and Think Before Listening

Students predict what topics from the list they think Dr. Green will talk about.

✓ Let's Listen!

After listening, students confirm predictions and briefly discuss why the other topics are not included.

More Listening Steps

✓ Identifying Genre

Activity 1 (coursebook page 95). Students read the genres included on the page and identify the one in the audio. They justify their choice.

✓ Why Speakers Speak

Activity 2 (coursebook page 95). In pairs, students read the questions and choose the correct answer in connection with the purpose and elements in an interview.

✓ Go Deeper into the Text

Activity 3 (coursebook page 95). Read questions and options provided. Clarify vocabulary doubts. Students listen and discuss the best answer to each question.

Activity 4 (coursebook page 95). Copy main areas on the board: water pollution - causes - effects and problems. Students listen again and find key words in connection with these topics.

Tips: If this task proves to be too challenging, ask students to focus on one topic at a time. You can also provide some words/expressions on the board and students copy the ones they hear in the audio. Repeat the same steps with the other topics.

✓ Language Zone 2. Connecting Ideas

Warm up. Begin with a quick warm-up: write two short sentences on the board (e.g., *It rained. The street is wet.*). Provide one sentence with *because* and one with *so*: *The street is wet because it rained. // It rained so the street is wet.* Label *CAUSE* and *EFFECT* in each.

Activity 6 (coursebook page 96). Model the task by underlining one sentence on the board: show clearly what is the *cause* (red) and what is the *effect* (blue). Ask students to work with a partner to underline the remaining sentences, encouraging them to explain their choices orally (“The cause is..., the effect is...”). Read **Remember This!** to review the function of these connectors (**because** → introduces the *cause*; **so** → introduces the *effect*).

Activity 7 (coursebook page 97). Students complete the sentences and then check their answers with another classmate. Check answers altogether.

Let's Make It Happen Zone 2

Read introductory lines altogether. Ask students to underline key words and expressions. Clarify the difference between water/air/noise pollution.

✓ Gear Up for the Big Challenge. Final Task Path

This section prepares students for their final writing task. Tell them they are *building a paragraph step by step*: first choosing a main idea, then adding details and effects.

Activity 1 (coursebook page 97). Remind students that a *main idea* is the most important message of a paragraph. Read the three options aloud and ask: “Which sentence talks about water pollution in general?” Discuss why the other two are details, not main ideas.

Activities 2 and 3 (coursebook page 97). Review the word banks together. Ask students to predict where each word might fit before writing. Students complete the sentences in pairs.

Tips: After each activity, invite students to read their sentences aloud. This reinforces fluency and helps them hear whether the ideas are clear and logical. Close by connecting this work to the final task: “You now have a main idea and supporting sentences. These are the parts you will use to write your paragraph about water pollution.”



Final Task

Refer to “[General Orientations—Task-Based Learning](#),” **page 8**, to learn more about this section.



Planning and Presentation

Step 1: Help students choose a topic.

Step 2: Students make a list of key words and phrases connected with their topic.

Step 3: Students use the mind map as a planning tool: *What is it?* → Define the problem // *Causes* → Why does this happen? // *Effects* → What happens because of it?

Important: Remind students that the mind map is not the final text—it is a plan. Show how each section becomes one or two sentences in their article.

Step 4: Explain that this step turns the plan into a real article. Remind students to look back at their *mind map* and *key words* as they write. Model how to complete the first section together. Choose one topic (e.g., water pollution) and write one example sentence on the board using the frame. Encourage students to write in simple, complete sentences. Emphasize that this is a *first draft*—it does not need to be perfect.



Build Up Stages. Think. Try, Improve

Refer to “[General Orientations—Build Up Stages. Think. Try, Improve](#),” **page 22**, to learn more about this section.

Activities 1 and 2 (coursebook page 100). Students use the questions to reflect upon their work. This step helps students see that an informational article is built from clear ideas, key words, and cause–effect sentences.

Activities 3 and 4 (coursebook page 100). Exchange and peer assessment: Students exchange their articles and use the checklist to evaluate the different items. Then, students read a partner's text and write: One thing they like and why they like it.

Activity 5 (coursebook page 100). Final version and design: Students create the final version of their article and decide on the design (for example, three columns and a big photograph). They choose the elements to include: pictures, paragraphs, titles, headings, boxes, etc. Finally, they rewrite the text, correcting mistakes and improving it using the feedback received.

My Learning Journey

Refer to "[General Orientations—Self-Assessment—My Learning Journey](#)," **page 23**, to learn more about this section.

This section helps students reflect on their progress and become aware of what they have learned during the unit. Encourage them to read each statement carefully and think about real examples from their work (their article, mind map, peer feedback, etc.) before ticking.

Remind students that this is not a test but a moment for honest reflection. You may model the process by thinking aloud about one point (e.g. how they used *because* and *so* in their article) so they understand what "can do" really means.

After students complete the self-assessment, invite brief pair or group discussion so they can share one thing they feel confident about and one thing they would like to improve in the next unit. This helps turn self-assessment into a goal-setting activity rather than a routine task.

Looking Back, Moving Forward

Refer to "[General Orientations—Final Reflection—Looking Back, Moving Forward](#)," **page 23**, to learn more about this section.

This moment allows students to pause and think about what they have learned, what they can now do, and what questions they still have. It strengthens metacognitive awareness by helping learners become conscious of their own progress and strategies, rather than simply completing tasks.

This reflection also encourages students to take ownership of their learning: they recognise their achievements and identify areas for growth. By setting a personal goal for future work, students enter the next unit with a clearer sense of purpose and direction, making the transition more meaningful and focused.

Unit 6

Storytime

Genres in this unit:

- Mystery story
- Review



To access the audio “Mystery Solved” (coursebook page 110, activity 11).

bit.ly/4cfVsBp



To access the audio “A Story for Every Reader” (coursebook page 112, activity 2).

bit.ly/4tWQEY1

Aiming High: Learning Goals

By the end of this unit, students will be able to:

- **Write a short review of a story** (Final Task).
- Understand information in a mystery story.
- Make questions about past events.
- Identify the main parts of a review.
- Make recommendations to other readers.



Refer to “[General Orientations—Sixth Form Learning Goals and Alignment with the *Diseño Curricular*](#),” **page 9**, to learn more about this section.

Unit 6 at a Glance—Learning Objectives and Learner Needs

Unit 6 introduces students to language learning through meaningful texts such as mystery stories and reviews, while also inviting them to express feelings, make recommendations about books and movies, and help each other understand ideas. Such learning experiences are stimulating and rewarding, yet they often call for ways of thinking that may be unfamiliar to learners at this stage. Therefore, encountering difficulties is to be expected and should be regarded as a natural element of the learning process, not as complications to achievement.

About listening:

- Listening activities help students understand information about different books and genres.
- Learners practise identifying reviews and recognising opinions in spoken texts.
- Strategies include predicting key words before listening and matching audio to visuals.
- Students focus on how speakers express recommendations clearly with *should/shouldn't*.
- Collaborative listening tasks build confidence and support comprehension of story reviews.

About reading:

- Reading mystery stories helps students identify key elements like characters, clues, suspects, and solutions.
- Strategies such as predicting from titles, covers, and first lines guide comprehension and build suspense awareness.
- Learners practise summarising stories in their own words to capture main ideas clearly.
- Activities highlight how descriptive language creates tension and keeps readers engaged.
- Reading tasks also connect to writing reviews, showing how understanding structure supports opinion and recommendation.

About figurative language:

- Mystery and adventure stories often use figurative language to build suspense and atmosphere.
- Words like *spooky*, *haunted*, or *magical* create vivid images that make the story more engaging.
- Metaphors and descriptive phrases help readers imagine settings and characters more clearly.
- Figurative language adds emotion, making readers feel curiosity, fear, or excitement.
- Learning to recognise and use these expressions helps students write richer reviews and recommendations.

About language structures:

- Students practice forming questions in the past simple (*Did + subject + base verb*) to investigate events.
- They learn to use WH-words (*Who, What, When, Where, Why*) to ask for specific information.
- Activities highlight the difference between affirmative, negative, and interrogative forms in past tense.
- Learners apply these structures in role-plays, interviews, and mystery investigations to make communication authentic.
- Using past tense questions supports both comprehension of stories and the writing of clear, accurate reviews.

About writing:

- Writing tasks focus on creating short reviews of books or films.
- Students learn to organise reviews with an introduction, summary, opinion, and recommendation.
- They practise using past simple to retell events and adjectives to express likes and dislikes.
- Reviews encourage clear language, avoiding spoilers while still engaging the reader.
- Writing helps learners connect reading comprehension with personal expression and critical thinking.

Diversification and Inclusive Teaching

The unit anticipates common difficulties in heterogeneous classrooms related to genre, language, and cognitive demand.

Students may encounter a range of conceptual and genre-related challenges throughout the unit. These include distinguishing between fiction and non-fiction texts, as well as understanding the differences between a story and a review. In addition, learners must develop an awareness of the structural features of mystery narratives, such as the presence of a crime, clues, suspects, and a solution, while also managing the cognitive demands of delayed information as the story unfolds in segments. These challenges frequently emerge during genre identification tasks, mystery analysis activities, and the transition from narrative reading to evaluative genres. Alongside these conceptual demands, students face linguistic challenges, particularly the consistent use of the past simple in both affirmative and interrogative forms. Difficulties may arise when forming past questions (e.g., controlling the use of did versus the main verb) and when using language for expressing opinions and recommendations (e.g., should / shouldn't), especially in Language Zone activities, advice-focused tasks, and final review writing.

Further complexity appears in relation to reading, listening, and writing demands. The reading process may involve a significant lexical load, including unfamiliar vocabulary and cultural references (such as those linked to a Victorian setting), as well as inferential comprehension skills needed to interpret pronouns, implied meanings, and the development of characters and clues across paragraphs. Listening tasks introduce an additional memory load, requiring students to retain narrative details, distinguish between factual information and interpretation, and process genre-based audio texts, including reviews. Finally, writing tasks present heightened cognitive demands, as learners must shift from narrative production to evaluative writing, summarise ideas without merely retelling events, and maintain organisation and clarity. These challenges are particularly visible in tasks such as composing alternative endings and producing final reviews.

1. Built-in diversification strategies.

The unit incorporates a set of built-in diversification strategies designed to ensure that all learners can meaningfully access the same learning goals while working through varying modalities, levels of linguistic support, and cognitive demands. These strategies are not conceived as separate or simplified tracks, but as integrated pedagogical decisions that provide multiple pathways for comprehension, production, interaction, and mediation. When

necessary, these core supports may be complemented by light, responsive adjustments that sustain participation without altering the underlying objectives or creating parallel tasks.

a. Modal diversification.

- › Visual input (illustrations, genre images, book covers)
- › Oral interaction before and after reading/listening
- › Written scaffolds (book file, structure tables, review templates)
- › Supports different learning strengths and reduces language-only load.

b. Linguistic scaffolding.

- › **Expression Zone** with sentence starters
- › Controlled practice before freer production
- › Explicit modelling of past questions and recommendations
- › Recycling of key vocabulary across skills
- › Language demand increases gradually without removing support.

c. Cognitive and genre scaffolding.

- › Clear task progression: predict → read/listen → analyse → produce
- › Identification of story elements before creative or evaluative tasks
- › Explicit modelling of review structure
- › Supports structured thinking and genre control.

d. Interaction and mediation.

- › **Learning Buddy** summaries
- › **Interaction Buddies** for predicting and discussing
- › Peer sharing of interpretations and reviews
- › Aligns with CEFR interaction and mediation descriptors.

e. Choice and engagement.

- › Alternative story endings
- › Choice of book, film, or TV show for the final review
- › Personal preferences in genre and themes
- › Increases motivation without changing learning goals.

2. Targeted additional diversification.

Light, responsive adjustments may be activated when needed, without creating parallel tasks.

a. Reading: vocabulary and setting.

- › Optional mini-gloss (2–3 key words per paragraph) or visual cues
 - *goose* → image
 - *vendor* → “person who sells things”

b. Past Simple Questions

- › Colour-coded model:
 - **Did + subject + base verb** (Yes/No)
 - **Wh-word + did + subject + base verb** (Information)

c. Listening: Mystery ending.

- › Pre-listening support: picture sequencing or three key words on the board.
- › Focus on who / what / why before replay.

d. Final review writing.

- › Two entry points using the same criteria:
 - **Guided review:** full template and sentence starters.
 - **Independent review:** same structure, fewer prompts.

Refer to “[General Orientations—Diversification and Inclusive Teaching](#),” **page 19**, to learn more about this section.

Smart Start—Daily Routine. Let’s Talk!

At the start of each lesson, choose one of the suggested games to engage your students. At the end, use the exit ticket provided. When picking a game, ensure that the warm-up ties into the unit’s theme—here, mystery stories. Although the activities may change from day to day, they should consistently activate prior knowledge, establish a familiar routine, and draw students into the lesson with a meaningful hook. Always check that the selected game matches the day’s theme and supports the communicative goal of the lesson.

Refer to “[General Orientations—Smart Start—Daily Routine. Let’s Talk!](#),” **page 14**, to learn more about this section.

Warming Up to Topic

Brain Explorers

Refer to “[General Orientations—Warming Up to Topic. Brain Explorers](#),” **page 12**, to learn more about this section.

In this first part of the unit, you will deal with summaries and kinds of stories. You may first want to discuss with your students what stories they know, if they have read any in English, which ones they have read with their Spanish language teachers and if they have read any on their own, just because they were interested or because somebody recommended reading them. Consider that in point 2 of this section they are also invited to mention films for each genre.

What is a summary?

summary /'sʌm.ər.i/ : a short, clear description that gives the main facts or ideas about something ([Cambridge Dictionary](#)).

In **activity 1**, they are to match each summary to its corresponding genre. Discuss the main characteristics of each type of story so this helps them identify the right summary. This will also pave the way for activity 2, in which they will answer about the different genres.

For **activity 2**, they can provide examples if they are not ready to mention characteristics yet. Remember that the **Expression Zone** can help them and act as a trigger for their ideas.

Horror story: suspense, tension, dark atmosphere, silence, fear, shock, terrifying characters.

Science fiction story: technology, society, the future, scientific advances, aliens, the unknown, alternative worlds.

Adventure story: challenges, heroes, dangerous places, quest, clear goal, exploration.

Fantasy story: magical elements, imaginary worlds, supernatural beings, wonders, mythical beings.

Mystery story: puzzles, crimes, investigators, detectives, clues, tension, logics, questions and answers, search, true vs false evidence.

Under the Magnifying Glass

Reading Steps for Smart Readers

Refer to "[General Orientations—Smart Reading Strategies](#)," **page 12**, to learn more about this section.



SMART READING STRATEGIES

Look at the title, pictures, and first lines. Try to guess what kind of mystery it might be.

Read the text once without stopping, skip what you don't understand. Focus on the main idea: Who is part of the story, and what strange thing or problem starts the case?

Find the "mystery" they need to solve.

Notice the big elements. Pay attention to the main characters and the key places where the action happens—these usually guide the whole story.

In this section, students will read a mystery story. Before reading, you can show them some pictures of the elements that belong to this genre (magnifying glass, detective, crime scene) to set the mood. Then, pass onto Sherlock Holmes's image and allot some time for them to discuss what they know about him.

- 1. Activate and engage.** Before diving into the text, brainstorm what students already know about detective stories. (You have been paving the way for this).
- 2. Vocabulary building.** Guide the class through the **Expression Zone** (e.g., crime, suspect, evidence, detective, investigation) and create a "literacy corner" or word bank with these terms so students can reference them throughout the unit.
- 3. Personal connection.** Ask students if they have found this information helpful and if they know any other detective stories.

4. Reading strategies:

- Top-down: Move from general layout of the text to the details of each part of the story. This bridges their current knowledge with new concepts (Zone of Proximal Development).
- Bottom-up: Focus on decoding details (the mystery they have to solve). Encourage students to use pictures, headings, and bold words as clues.

5. Prediction task. What the main character does, where he goes, who he talks to, etc. activity 3 (coursebook page 1034, in which they complete the book file, will serve as scaffolding for predictions on how the story develops, taking into account the information they already have.

More Reading Steps, Into the Genre Zone

Refer to “[General Orientations—Genre Exploration—Into the Genre Zone](#),” **page 13**, to learn more about this section.

Guiding questions for students:

- Can you identify this genre? Is it a newspaper article? Is it a podcast? Is it a story?
- What information do mystery stories include?
- Where can you find mystery stories?



Why Writers Write

A mystery story is a narrative centered on an unexplained event—often a crime or puzzle—that is gradually solved through clues, investigation, and logical reasoning.

<p>Purpose: What for? The reason for writing.</p>	<ul style="list-style-type: none"> • To entertain. • To engage readers in problem-solving. • To reflect on morality and justice.
<p>Audience: Who is going to read this?</p>	<ul style="list-style-type: none"> • Readers who enjoy suspense. • Readers who like problem-solving. • Readers who are curiosity-driven.
<p>Language: What specific words can appear?</p>	<ul style="list-style-type: none"> • Descriptive. • Details of the setting. • Reactions of the investigator. • Dialogues (questions and answers) • Resolution.
<p>Structure: What parts can we find?</p>	<ul style="list-style-type: none"> • Setting. • Presentation of the mystery. • Investigation. • Clues. • Resolution.

✓ Go Deeper Into the Text

Refer to “[General Orientations—Going Deeper Into Meaning](#),” **page 13**, to learn more about this section.

This activity focuses on vocabulary. Students are given definitions and they have to go back to the text to spot the vocabulary items that correspond to the definitions.

Students will infer the meaning of an unknown word or phrase from the context of a text fragment.

To model the thinking process aloud: “Let’s look at the sentence. What words around it help us understand this one?,” “What do you think it could mean? Let’s check if it makes sense.”

And you can always offer options to choose from, in order to scaffold their answers.

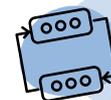
✓ Identifying Elements and Structure

Refer to “[General Orientations—Identifying Elements and Structure—Genre Awareness](#),” **page 14**, to learn more about this section.

In order to answer these questions, students have to go back to the text and spot the information they need. They need to focus on facts as well as predictions they need to make based on the information they already know.

In the last question, they will also express how they feel towards the story itself, so they can find a connection between the text and what it makes them think and sense.

Refer to “[General Orientations—Interaction Buddies](#),” **page 17**, to learn more about this section.



LEARNING BUDDY

In this task, students will write about the end of the story. They are going to make some hypotheses about it. Make sure they use the **Expression Zone** with the sentence starters given and brainstorm some ideas together. You might guide them with the use of some verbs in the past.

At this stage, avoid long grammar explanations. The focus should be on **meaning and use**, allowing students to complete the sentences with their ideas and scaffolding the language they might need.

✓ Language Zone. Asking Questions About the Past

Refer to “[General Orientations—Language Zone](#),” **page 16**, to learn more about this section.

In this section, you are first to guide your students’ attention towards the form of yes/no questions in the simple past. On a second stage, Wh-questions will be added.

A useful strategy would be to create together a word bank with verbs which they can use to get more ideas for their questions. During the interaction moments, they should feel confident enough in order to ask their own questions and provide answers to their classmates.

Let's Make It Happen Zone

Refer to "[General Orientations—Let's Make It Happen Zone. From Support to Production,](#)" **page 18**, to learn more about this section.

In this final task students will think about an alternative ending for the story. This will foster their imagination and critical thinking skills. Writing is usually a lonely activity. However, it doesn't have to be that way. You can pave the way for their endings by working with the whole group first. Go over the original ending and start asking questions about the differences they might include in a new version. For example: "What mistake did Holmes make?," and ask them to think about *another* mistake. You can divide them into groups and assign different points to change to each team. After that, they share altogether so they can profit from each other's ideas.

Another aspect to consider in this stage is the use of connectors (First, Suddenly, After that, etc). Create a timeline on the board and ask students to consider the order of the events in the story. Depending on how much time you have to devote to this activity, you can work on the whole story or just the ending. Then ask them to insert the different connectors so the text flows with a friendly approach.

Once they have worked together on different ideas, each of them is going to write their own ending. Ask them to write between 4 and 6 sentences. In the "Remember this!" Section they will find some help for the aspects that need to be considered.

After they have finished writing their endings, they can exchange it with several classmates so they can react to the different versions by providing a score, a love heart, a thumbs up, a star, etc. By doing this, you will be including another instance of interaction as a mode of communication.

A Story for Every Reader

Listening Steps for Smart Listeners

In this audio, students will listen to three book reviews. Before plunging into the audio, have them look at the four covers of the books and predict what they are about. You can also work on the different genres and check whether they know any of the plots and what information they can share about them (author, main characters, events, problems to be solved, kind of story, etc.).



SMART LISTENING STRATEGIES

In the listening activity, they need to match three out of four options. You can guide them through the keywords in each case, so they find the matching activity more transparent. You can work on the board on keywords for each book cover before listening to the audio file.

More Listening Steps, Into the Genre Zone

In a review, we usually include our own opinion about the story. However, as subjective as it might be, we need to support it by making use of some consistent elements and not just “because I liked it”. Go over some of the elements your students could include in order to make their opinions more solid:

- **Give reasons:** do not say “just because I say so.”
- **Criteria:** base your opinion on clear facts: characters, plot, events, writing style, theme.
- **Compare the storyline to other stories you have read:** you can talk about similarities and differences between stories.
- Be aware of **different views:** say why some people would like it and why some others wouldn't.

✓ Language Zone. Advice and Recommendations

In this section, you will work with the use of *should* and *shouldn't*. Even though these modal verbs have different functions, you will focus on those of advice and recommendations to connect them with films and books.

- **SHOULD:** to give advice or to recommend something. It is not obligatory. E.g. *You should definitely read this novel.*
- **SHOULDN'T:** to give advice against something. To express that something is not a good idea. E.g. *You shouldn't go to the movies tonight. Tomorrow is a school day.*

Final Task

Refer to “[General Orientations—Task-Based Learning](#),” **page 8**, to learn more about this section.

Before writing their own short review on a book or film they really like, they will get ready by completing an existing review and then writing one in pairs, related to the story they have read. Use the review they have to complete on page 115 to go over the elements a review should contain.

A good review has both information about the story and a personal viewpoint. It must include:

- **Introduction:** what the review is about (a film, a novel, a short story, etc.). Its title, its author, its director.
- **Content:** a summary of what it is about (main characters, main events, no spoilers!)
- **Opinion/viewpoint:** why you liked or didn't like the story.
- **Audience/recommendation:** who should or shouldn't read this book or watch this film.

Once students have worked on the example, they can start working on the review of “The Blue Carbuncle” in small groups. Once again, it would be very useful to ask them to not only write the review but also mark the different parts it should contain, so they make sure they are not missing any important section and they focus not only on the content but also on the layout it must have.

After that, they will write a review of their choice. Go over the connectors they have seen in this unit so they can keep a more fluent and reader-friendly text. Remind your students that although they are writing a summary of the storyline, they shouldn’t include the ending or any important detail, just general events, to prevent spoilers.

Just for Fun!

This is an optional activity you can use if you have extra time or for fast finishers. It includes the vocabulary dealt with in the first part of the unit.

After they have found all the words, they can use them to write some sentences with those words in their folders or, you can also add a small challenge and ask them to write a “mystery” for their classmates: they write a clue for the class to guess the word. For example: “a story with magical elements” (*fantasy*), or “the house looked... in the dark night” (*scary or spooky*).

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

Words to find:

adventure – clue – fantasy – horror – map
– mystery – robot – scary – spell – spooky

Appendix

Tests: Answer Key and Audios



To access the answer keys for the diagnostic, mid-term, and final exams, please click on the link below.
<https://bit.ly/4cydDCE>

Final Oral Assessment

Speaking Time!

Activity: Work in pairs.

Instructions:

- Roll the dice.
- Choose one option (**a**, **b** or **c**) from the situation.
- Say two or three sentences about that situation.
- When you finish, your partner asks one question.
- Then, change roles and repeat.
- If you get the same number, choose a different option (**a**, **b** or **c**).

1. Give advice to someone who...

- a.** is bored.
- b.** is tired.
- c.** has problems at school.

4. Compare...

- a.** two places.
- b.** two movies.
- c.** two friends.

2. Recommend...

- a.** a movie.
- b.** a podcast.
- c.** a place.

5. Describe your obligations...

- a.** at school.
- b.** at home.
- c.** in the city.

3. What are your plans for the weekend if...?

- a.** it rains.
- b.** you are with friends.
- c.** you are alone.

6. Give reasons why...

- a.** you admire someone.
- b.** you like some food.
- c.** you enjoy doing something.

