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LITERAFUN – LEARNING ENGLISH THROUGHT LITERATURE

PRODUTO EDUCACIONAL

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Produto educacional apresentado ao Programa de Pós- Graduação em Ensino de Ciências Humanas, Sociais e da Natureza da Universidade Tecnológica Federal do Paraná, câmpus Cornélio Procópio e Londrina, como requisito parcial à obtenção do título de Mestre em Ensino de Ciências Humanas, Sociais e da Natureza.

Orientador: Prof. Dr. Maurício César Menon

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2023

UT**F**PR

JULIO CEZAR GALDINI

LITERATURA E ENSINO DE LÍNGUA INGLESA: ADAPTAÇÃO DE FÁBULAS PARA HISTÓRIAS EM QUADRINHOS.

Trabalho de pesquisa de mestrado apresentado como requisito para obtenção do título de Mestre Em Ensino De Ciências Humanas, Sociais E Da Natureza da Universidade Tecnológica Federal do Paraná (UTFPR). Área de concentração: Ensino, Ciências E Novas Tecnologias.

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LITERA Fun

Learning English throught literature

produced by

Julio Galdini

INTRODUCTION

Dear students,

Sometimes it is hard to learn another language, even for those who already know one. It's a fresh way of pronunciation, writing and a new way of communicating that involves getting to know new cultures, people. In this courseware you will learn English in a different way and it will promote new experiences to you.

Have you ever read a literature book in English? Or have you ever wondered learning English through a literature book? This teaching material will help you to learn a new language, have fun and get in touch with some classic literary stories.

LiteraFun comes to support you in this learning process and aims to facilitate it. This booklet was inspired by the book "Trabalhando com os Gêneros do Discurso Narrar – Fábulas" written by Mônica T.O.S. Fernandes. In this didactical material you will get in touch with some very famous fables written by Aesop that are going to help you learn the English Language. In the end of this courseware, you will be challenged to turn one famous fable into a comics through a digital platform.

Let's get started.

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Detailed Contents

UNIT 1 - Learning about Fables.

MAIN GOAL:

- Identify a fable, as well as its main characteristics.

- Understand its use within the literature.

- Discuss which aspects of a language can be learned through a fable.

WHAT WILL BE LEARNED:

- The origin of fables, as well as the main parts that compose them.

- Word etymology.

- The main writers of this textual genre.

- The reasons why this kind of text was used to teach people.

- Present Simple tense.

Fables!

(source: canva.com)

- Observe os títulos a seguir e assinale aqueles que você considera que sejam fábulas.

( ) The lion king   (   ) The Owl and the Grasshopper

( ) Cinderella   (   ) The black cat

( ) Woody woodpecker show   (   ) The Ant and the Dove

( ) The lion and the mouse   (   ) The diary of Anne Frank

( ) The Two Goats   (   ) The Oxen and the Wheels

( ) Snow white and the seven dwarfs.

- What is a fable? What do you know about them?

_____

- Por que as fábulas são consideradas histórias curtas? Dê um exemplo de uma que você conheça.

_____
_____

- A frase a seguir: "Talk about certain human attitudes" está relacionada a?

A. The characters of the fables.

B. The theme of the fables.

C. The place where fables are usually told.

- What do you usually figure out at the end of fables?

_____

- How long do you think fables have been told?

A. 20 years   c. 1.000 years

b. 110 years   d. More than 2.000 years

JUST FOR YOU TO KNOW!

FABLE - Word etymology:

Originated from Latin as fabŭla, around the idea of conversation and about being telling something, associated with the term fable over the Latin name fabulāri. Observing the root in the verb fari, interpreted as speak, with Indo-European register in *bha-(two). Also, you can distinguish the word confabular, based on confabulāri.

(VESCHI, 2019)

Dear Students,

Etymology is the history of a word or word element, including its origins and derivation. There are some specific dictionaries where you can find the etymology of the words. Shall we try it?

EXERCISE:

Using your mobile phone or a computer, access the website https://www.etymonline.com/ and look up for the etymology of the words below:

VIDEOGAME:

COMPUTER:

WRITER:

MUSIC:

CHARACTER:

FOOTBALL:

MORAL:

Animal stories have been used as a narrative resource that holds the interest of children and, at the same time, serves for adults to reflect on their ideals and values in a simple and direct way. (VESCHI, 2019)

Dear students,

Since you were a child, you must have heard about fables, maybe your parents, grandparents or another relative may have told you some fables with some fables, but, by any chance, do you know who their authors? Let's get to know a little about some of them that were appointed by Dias (2018).

THE MAIN AUTHORS OF FABLES

- The most famous fabulists are **Aesop**, **Phaedrus**, **The Grimm brothers**, and **La Fontaine**, who rewrote Aesop's fables. He created a work entitled "Fables", divided into 12 books, in which he used a language that made it possible to analyze human nature, actions and consequences.

- Written in free verse, La Fontaine's fables were published between 1668 and 1694. They were used to lucidly and satirically criticize late 17th century society.

- The greatest representative of the genre in Brazil was the writer **Monteiro Lobato**. He wrote fables such as "The

(source: canva.com)

Owl and The Eagle", "The Horse and The Donkey", "The Crow and The Peacock", as well as rewrote Aesop's fables.

AESOP

Fabulist of Ancient Greece, known for the creation of a great number of fables of educative nature, generally carried out by animals. To Aesop is attributed the authorship of fables of renown such as 'The Tortoise and The Hare', 'The Slut and The Storks', 'The Scorpion and The Frog', among others.

AESOP (available on: Wikimedia Commons)

Learning a little bit more:

If you want to know more about the fabulists around the world, access:

- https://www.lifepersona.com/10-famous-authors-of-fables-and--their-works

Dear students,

When you think about fables, a lot of things need to be considered. Now, let's follow an analysis carried out in the fable "The Lion and The Mouse" written by Aesop that was recreated by Jean La Fontaine. In this fable the main characteristics of the genre were highlighted.

CHARACTERISTICS OF A FABLE:

The lion and the mouse

Story Time

A lion was asleep in the sun one day. A little mouse came out to play. The little mouse ran up the lion's neck and slid down his back. The lion caught him with a great big smack!

(source: canva.com)

'I'm going to eat you!' the lion roared, his mouth open wide.

'No, no, please don't!' the little mouse cried. 'Be kind to me and one day I'll help you.'

'I'm a lion! You're a mouse! What can you do?' The lion laughed, very hard, and the mouse ran away.

But the mouse was out walking the very next day. He heard a big roar, and squeaked when he saw the king of the jungle tied to a tree. But the mouse had a plan to set him free. The mouse worked quickly and chewed through the rope.

The lion said, 'Oh little mouse, I had no hope. You were right, little mouse – thank you, I'm free. You're the best friend there ever could be!'

If you want to listen this fable, please access.

According to DIAS (2018), the main characteristics of the fables are:

- It is an oral tradition, the same fable can take on different guises at different times and regions (they usually have many versions).

- It is a brief narrative text, allegorical narrative written in prose or epic poem.

- It is a story about animal (irrational characters).

- Its characters are anthropomorphic, that is, animals with human characteristics or behaviors, especially speech.

- It represents the virtues, qualities, and defects of human beings through the behavior of the animals.

- It has the presence of "type characters", that is, characters that represent human behavior collectively and not individually.

- It has a moral, a teaching at the end (analogy with everyday life).

- It presents the structural elements of narration such as: characters, narrator, time, space and plot.

NOW, IT'S YOUR TURN!

Look at the fable below, identify and highlight the following items through it:

- Whether the short narrative text is in prose or epic poem.
- If the characters are anthropomorphic. That is, animals with human characteristics or behaviors, especially speech.
- If there is behavior of animals that represents virtues, qualities and defects of human beings.
- If there is the presence of "type characters", that is, characters that represent human behavior collectively and not individually.
- If there is a moral, a teaching at the end (analogy with everyday life).

The Lion and the Fox – Aesop

Human characteristic

(source: canva.com)

A lion was getting very old. He found it more difficult to catch his prey. Then one day <u>he had an idea.</u> He would stay in his cave and catch and eat any animal that came near him. Not long after this a foolish rabbit came hopping along. When he came near the cave, he saw the old lion lying there. "How are you today, Mr. Lion?" he asked politely. "Oh!" said Mr. Lion. "I am so sick. Please come in and feel how hot my head is." The foolish rabbit went into the cave. No sooner had he reached out his paw to feel how hot the lion's head was when "Snap! Snap!" and that was the end of the foolish rabbit.

Then <u>a foolish sheep</u> came wandering along. When he came to the cave, he saw the old lion lying there. "How are you today, Mr. Lion?" he asked politely. "Oh!" said Mr. Lion. "I am so sick. Please come in and feel how hot my head is." The foolish sheep went into the cave. No sooner had he reached out his foot to feel how hot the lion's head was when "Snap! Snap!" and that was the end of the foolish sheep.

The next day a fox came trotting along. When he came near the cave, he saw the old lion lying there. "How are you today, Mr. Lion?" he asked politely. "Oh!" said Mr. Lion. "I am so sick. Please come in and feel how hot my head is." The wise fox was cautious because he had noticed that all his friends who went to see the old lion did not come back.

He came close enough to talk to the lion, but he did not go into the cave. "Please come right in, and feel how hot my head is", said Mr. Lion again.

"Oh no! Mr. Lion", said the fox. "I can see many footprints going into your cave, but none come out. You are dangerous, Mr. lion. Goodbye!" and the fox ran off as fast as he could.

(source: canva.com)

Moral: learn from the mistakes of others.

(**Source**: https://www.umass.edu/aesop/credits.php)

 Have you finished? Tell us, if it was easy to identify some of the characteristics listed by Dias (2018) in the fable "The Lion and the Fox"? What was the hardest part for you?

_____
_____
_____

Dear students,

Now that you are familiar with fables, you must be wondering why authors around the world have always used this type of text over the years, as well as why these stories are still so present in our culture today. Especially in children's literature.

Let's figure it out!

➢ You will do some research on the internet and write in your own words: Why are fables still such a famous and important type of text today?

_____
_____
_____
_____
_____

> QUICK TIPS The following websites may help you.

- Sharing Fables is More Critical Than Ever: encurtador.com.br/ryORS
- The reasons why Aesop's fables are still so popular: encurtador.com.br/dgrAB
- Why are Fables so popular?: encurtador.com.br/eyzFM
- The Fable as a Medium for Character Education: encurtador.com.br/dlyOT

Searching for the most famous fable:

➢ You will do some research at your school to find out how many people know the fables below and their moral message. You will pretend to be researchers and will collect the data requested in the table below.

Fable	Number of people who know the fable
The Fox and The Grapes	
The Lion and the Mouse.	
The Tortoise and The Hare.	
The Eagle and The Beetle.	

➢ Did you know all these fables above? If not, which one is new for you?

_____

➢ Based on the fables above which one is the most well- known by your colleagues?

_____

➢ In your opinion, what is the most famous fable in your country? Why?

_____

➢ Now, in groups, choose one of the fables above and create a dramatization scene to your group.

LANGUAGE LEARNING - QUICK REVIEW!

The Simple Present

It is a verb tense with two main uses. We use the simple present tense when an action is happening right now, or when it happens regularly (or unceasingly, which is why it is sometimes called present indefinite). The simple present is just the base form of the verb. Questions are made up with do and negative forms with do not.

(source: canva.com)

1. Read the fable below and underline the sentences written in the Simple Present.

The Lion and The Mouse – Aesop

A Lion is sleeping in the jungle. A little Mouse is running in the grass and runs over the Lion's head and nose.

The Lion opens his eyes and roars loudly. Then he puts his paw over the little Mouse. The great beast prepares his enormous mouth to eat the small creature when the frightened mouse cries: "Pardon me, O King, please".

"If you forgive me this time, I will never forget your kindness. I certainly don't want to disturb Your Majesty. If you respect my life, I will help you another time, too."

The Lion laughs and laughs. "How could a tiny creature like you help me?"

(source: canva.com)

"Oh well, you're not so much a good meal" the lion says, looking at the frightened Mouse. He takes his paw off the poor little prisoner and the Mouse quickly scampers away.

Sometime after this, some hunters want to capture the Lion alive with a rope net. The Lion falls into the trap. He is roaring and trying to free himself but with every movement he makes, the ropes bind him tighter.

The unhappy Lion thinks he will never escape. The little Mouse is running in the jungle again and hears the Lion's roars.

"That is the Lion who did not eat me once" he says, remembering his promise. And he runs to help the lion.

The Mouse discovers the poor Lion in the trap and says to him, "Stop, stop! Don't roar. If you make so much noise, the hunters will come and capture you. I'll help you to get out of this trap."

With his sharp little teeth, the Mouse is breaking the ropes. When the Lion is free, the Mouse says, "Now, you see I was right"

THANKS!!!!!!!!!

"Thank you, good Mouse," says the Lion gently. "I am big, and you are very little, but you helped me. I see now that kindness is always worthwhile."

Moral of the story: Even the strong sometimes need the friendship of the weak.

(source: canva.com)

(**Source**:

https://www.aesopfables.com/cgi/aesop1.cgi?3&TheLionandtheMouse2)

2. Go back to the fable "The lion and the Fox" on page 12 and identify 5 sentences in the Simple Present, and after that write them below (you cannot repeat them).

1._____

2. _____

3. _____

4. _____

5. _____

3. Reflita e responda: Por que o tempo verbal 'Presente Simples' é usado nas fábulas? Qual a sua função nesse tipo de texto, em especial nas fábulas que acabou de ler?

_____

_____

_____

QUICK TIPS

 If you want to learn more about Simple Present the following websites may help you.

- https://study.com/academy/lesson/what-is-simple-present-tense-definition-examples.html
- https://www.perfect-english-grammar.com/simple-present-exercises.html

UNIT 2 - Learning about Fable's Moral.

MAIN GOAL:

- Understand what moral is through fables.

- Identify the main parts of fables.

- Use specific words to describe characters' characteristics.

WHAT WILL BE LEARNED:

- What moral is.

- How to identify the moral in a fable.

- Connectors/ linking words.

(source: canva.com)

WARM UP

- **With a partner, answer the following questions.**

Em uma possível corrida entre uma Tartaruga e uma Lebre em quem você apostaria que venceria?

( ) the turtle   ( ) the hare

Why do you think so?

_____
_____

- Many people have the habit of underestimating (do not believe in the ability) others due various factors, such: as physical characteristics, intelligence, social of class among others.

How can we contribute to stop this from happening? What can we do?

_____
_____
_____

O que você entende por moral da história? Onde, normalmente, podemos encontrar isso em um texto?

_____
_____

- Assinale a alternativa que melhor descreve o que é "the moral of the story":

( ) It is the moral significance or practical lesson, a passage pointing out usually in conclusion the lesson to be drawn from something.

( ) It is capable of right and wrong action, conforming to a standard of right behavior.

- Have you ever read any type of text that brings a moral at the end? How was that? Explain it.

_____
_____
_____

JUST FOR YOU TO KNOW!

Animal stories:

It is believed that the origin of animal stories with a moralizing purpose comes from Ancient Greece, more specifically from Aesop's narrations in the 6th century BC. However, in India pieces of literature with similar characteristics were also developed. Thus, the Panchatanra is a compilation of stories from the Hindu folk tradition, in which animals with human personalities are the protagonists. These tales were written in Sanskrit around the 3rd century BC and were intended to serve as a moral guide. In the 17th century, fables became fashionable again with the narrations of Jean de La Fontaine. A century later, the Spaniards Félix María Samaniego and Tomás de Iriarte revitalized this didactic genre.   (VESCHI, 2019)

Dear Students,

Animals' stories are very common, especially when it comes to children's literature. Let's take a look.

EXERCISE:

Using your mobile phone or a computer, access the internet search browser and search for fables. Then list some animals that appear in these fables.

_____
_____
_____

Why do you think authors prefer to use animals rather than humans as characters in their fables?

_____
_____
_____

DID YOU KNOW?

Fabulists usually choose animals as characters because they have certain characteristics that resemble human attitudes; they represent a way of being of a group of people and not each one individually. For example, the fox represents cunning, the lion represents strength.

Dear Students,

Now, that you learned a little bit more about the use of animals in the fables we are going to do a listening exercise where you will have to identify the animals through its sounds.

EXERCISE:

Listen the sounds twice and after that match the columns.

Sounds you heard: animals:

    a. First sound   ( ) Hen

    b. Second sound   ( ) Cow

    c. Third sound   ( ) Frog

    d. Fourth sound   ( ) Snake

    e. Sixth sound   ( ) Lion

    f. Seventh sound   ( ) Mouse

To listen the animal sound, please access.

KEEP LEARNING!

Dear students,

According to DIAS (2018), the fable seeks to pass, through stories experienced by irrational characters, teachings for human beings. Therefore, let's read, analyze and identify the teaching in the following fable.

The Tortoise and the Hare – Aesop

If you want to listen this fable, please access.

Once upon a time there was a hare that spent all day bragging about how fast he could run. Tired of hearing him boast, the tortoise challenged him to a race.

"You must be kidding!" said the hare laughing. "I am so much faster than you."

"We shall see", the tortoise replied.

The next day, the animals of the forest gathered to watch the race. Everyone wanted to see if the tortoise could beat the hare.

The bear started the race yelling "On your mark, get set, go!"

The hare immediately raced ahead, running faster than ever. He looked back and saw the tortoise was only a few steps away from the starting line.

"Foolish tortoise", thought the hare. "He is so slow. Why would he want to race me if he has no chance to win?"

Confident that he was going to win the race, the hare decided to stop in the middle of the road to rest under a tree. The cool and pleasant shade of the tree was very relaxing, so much that the hare fell asleep.

(source: canva.com)

Meanwhile, the tortoise continued walking slowly, but steady. He was determined not to give up. Soon, he found the hare sleeping peacefully.

The tortoise was winning the race!

When the tortoise approached the finish line, all the animals in the forest began cheering with excitement. The noise woke the hare, who could not believe his eyes: the tortoise was crossing the finish line and he had lost the race.

(**Source**: https://www.umass.edu/aesop/credits.php)

Reading Comprehension

- **After reading the fable above, mark the correct answer:**

a. According to the fable, why are the forest animals so tired of the hare?

(   ) The hare was always running anywhere.

(   ) The hare was always boasting about how fast he could run.

(   ) The hare was a good friend of Tortoise.

b. Mark the <u>traits</u> below that describe the tortoise:

( ) fast   ( ) boast   ( ) slow
( ) consistent ( ) humble ( ) friendly

c. Why did you choose these traits? Are there any others you want to add to the list?

_____

_____

d. According to the fable, why did the hare laugh when the tortoise said: 'Let's have a race'?

( ) because the hare saw something that was funny.

( ) because the tortoise tickled the hare.

( ) because the hare believed the tortoise was too slow to win the race.

e. Mark the <u>traits</u> below that describe the hare:

( ) boastful – brag   ( ) humble

( ) very fast runner   ( ) slow

( ) overconfident (too confident)

f. Why did you choose these traits? Are there any others you want to add to the list?

_____

_____

g. What was the lesson or moral of this fable? Do you agree?

( ) you can be more successful by doing things slowly and steadily than by acting quickly and carelessly.

( ) you must be fast and do things quickly and carelessly.

H. Identify and highlight in the fable above some parts that made you choose this alternative above.

I. Do you agree with this fable's morals? Could you take another lesson from this fable? Explain it.

_____

_____

J. Now, relate the fable's moral with situations of your daily life in the present days.

_____

_____

GOING FURTHER!

Moral message:

As other stories, fables strive to entertain the listener or the reader. However, they also strive to convey a solid moral message by imparting important values and rules to live by.

While story is vital in fables, as in any form of fiction, it is important predominantly to communicate the underlying message. For this reason, fables are simply structured and avoid complexity of plot while using a minimal number of characters.

As mentioned, after the story's climax and resolution, the fable's moral lesson is usually shared in the form of a maxim. Maxims are easy to remember, and we can see the legacy of many fables in the form of these maxims in our everyday speech, for example, *Slow and steady wins the race* from the Hare and the Tortoise and *Out of the frying pan and into the fire* from The Stag and the Lion.

The moral of a fable is an overarching rule to live by that transcends the specifics of the story and it is usually stated at the end. For example, in the fable of the wolf and the sheep, a wolf in sheep's clothing can infiltrate the sheep's pasture without raising any alarm, and easily make a meal out of the sheep.

(source: canva.com)

(Adapted from Shane Mac Donnchaidh, 2022)

DID YOU KNOW?

As fables are repositories for the morals and values of a society. We can learn much about a culture from reading the fables that are popular within it.

(Mac Donnchaidh, 2022)

Dear students,

Now that you are in about what a moral message is and where you can find it in a fable. Let's practice a little bit.

NOW, IT'S YOUR TURN:

If you want to watch or listen this fable, please access the QR code.

Read the following Aesop's fables below and after that decide which moral message belongs to each one.

1. **The Tortoise and the Hare -** A hare is boasting about his speed in front of the other animals and challenges any one of them to race him. A tortoise accepts his challenge. At first the hare thinks it's a joke, but the tortoise is being serious. So, soon after they begin the race the hare runs full speed ahead and to make fun of the tortoise, he decides to take a nap. The tortoise keeps slowly going and going. When the hare wakes up, he notices that the tortoise is near the finishing post and fails to win the race.

2. **The Ants and the Grasshopper** - A grasshopper spends his summer singing and dancing, while a team of ants have worked hard all summer collecting food for the winter. He doesn't understand why the ants work so hard. When winter comes, the Grasshopper finds himself dying of hunger and see the ants serving up food to survive. He then understands why the ants were working so hard.

3. **The Dog and the Shadow** - A dog is walking home with a piece of meat in his mouth. On his way home he crosses a river and looks into the water. He mistakes his own reflection for another dog and wants his meat also. But as he opens his mouth, the meat falls into the river and is never seen again.

. **The Crow and the Pitcher** - A thirsty crow comes across a pitcher, which had been full of water. But when its beak into the mouth of the he cannot reach the water. He keeps trying but then gives up. At last, he comes up with an idea. He keeps dropping pebbles into the

(image's source: canva.com)

pitcher, soon the water rises up to the top and he is able to quench his thirst.

5. **The Bell and the Cat** - A family of mice has been living in fear because of a cat. One day they come together to discuss possible ideas to defeat the cat. After much discussion, one young mouse stands up to suggest an idea. He suggests that they put a bell around the cat's neck, so they can hear it when it approaches. All the other mice agree, apart from one wise, old mouse. The old mouse agrees with the plan in theory, but suggests "Who will put the bell on the Cat?"

Now, that you have read all the fables above decide which moral message below belongs to

(   ) Ideas are good, but execution is better! - It is easy to propose impossible remedies. Having lots of ideas is good for problem solving, but having ideas that work is even better. It is never a good idea to boast about an idea, until you know it's going to work. Remember people want straight-forward solutions, not more problems.

(   ) Be happy with what you have! - It is foolish to be greedy. Everyone wants more! Of course, we always strive to be better and have bigger things. But it's important to reflect on the things you do have and not take them for granted. Because one day you might end up with nothing but regrets of things you could have done.

(   ) Work hard and play hard! - There's a time for work and a time for play! Just because you don't think something is important right now, doesn't mean you should ignore it or put it off. It's okay to have fun, but make sure your work is done before! Always be prepared for what's ahead!

(   ) There's always a way! - Little by little does the trick. When at first you don't succeed, try, try again! Persistence is the key to solving any problem. If your first solution doesn't solve the problem, think of another solution. Keep trying until you get the answer. After all, it's better than doing nothing at all!

(   ) Never give up! - Slow and steady wins the race. Sometimes in life, it might look like other people are racing ahead of you. But you never know what obstacle could stop them in their tracks. It is important to keep moving forward and one day you will get there.

DID YOU KNOW?

As well as the choice of theme, the type of problem and the ending chosen, the moral also varies according to:

❑ The author's intention.

❑ The audience to whom the story is being told.

❑ The situation in which it is being told.

In each situation, the moral of the story, as well as all the elements that make up the fables, can have different values and meanings, according to the intention of the person who tells the fable.

WORKING IN PAIRS!

Dear students,

Now that you are familiar with moral messages in fables, you are going to choose two of Aesop's fables below and look them up on the internet. After that, find out what their moral messages are.

- The Two Crabs;
- The Gnat and the Bull;
- The Hart and the Hunter;
- The Lion, the Ass, and the Fox;

Fable 1:

_____
_____
_____

Fable 2:

_____
_____
_____

Have you finished? Now you are going to tell your colleagues about the fables you choose. If you want, you can use dramatization.

QUICK TIPS   The following websites may help you.

- Aesop's fables - https://www.umass.edu/aesop/fables.php
- Tales with moral - https://www.taleswithmorals.com/#google_vignette

LANGUAGE LEARNING – QUICK REVIEW!

Linking words:

Linking Words or Word Connectors are used to link large groups of words: phrases and sentences. You can also use them to connect paragraphs to give them coherence. Sentence connectors are usually placed at the beginning of a sentence and may be categorized as:

ADDITION	COMPARISON	CONTRAST	TIME
Further	Similarly	However	Meanwhile
In addition	Equally	Nevertheless	Eventually
Then	In the same way	On the other hand	At last
Also	Likewise	On the contrary	Finally
Too	As similar X	At the same time	Immediately
Again	Just as… so too	Though	In the past
First, second		Otherwise	At the time
Finally, last		Instead	In the meantime
RESULT	SUMMARY	EXAMPLE	PLACE
Then	After all	For example	There
As a result	In general	Illustrated by	Here
So	In other words	That is	Beyond
Consequently	To be sure	Specifically	Nearby
In consequence	Clearly	In particular	Next to
	Anyway	This can be seen in	At that point
			Opposite to

For further information see page - 119

If you want to learn more about linking words access the BBC learning English website.

- https://www.bbc.co.uk/worldservice/learningenglish/flatmates/episode64/languagepoint.shtml

WORKING IN PAIRS!

Now, using the Aesop's fable 'The Tortoise and the Hare' you will have to write the events of the story in chronological order. You will find the connectors that will help you to connect the events of the fable. You must use your own words.

First,

Then,

After that,

Finally,

UNIT 3 - Learning about Summarization.

MAIN GOAL:

- Learn what summarization is.

- Learn how to summarize fables.

WHAT WILL BE LEARNED:

- What summarization is and how to do that.

- How to summarize fables.

- Simple Past tense.

WARM UP

(source: canva.com)

Regarding your previous knowledge about summarization, answer the following questions.

1. A summary counts the fact(s) that appear(s) in the original text. It is the succinct presentation of the main ideas of a longer text but having all the fundamental ideas.

    ( ) TRUE   ( ) FALSE

2. Leia o texto abaixo e decida qual das opções a seguir melhor o resume.

Legends of the Milky Way

The Milky Way was imagined as the way home to Zeus/Jupiter. It was also considered the disorderly course of Phaethon's race across the sky, while driving the chariot of the Sun. Norse people believed that the Milky Way was the path followed by souls to

(source: canva.com)

heaven. In ancient Scotland it was the silver road that led to the fire king's castle. Primitive Indians believed that the Milky Way was the path that spirits traveled to their villages in the Sun. Your path is marked by the stars, which are bonfires that guide you along the way.

- Which option best summarizes the text above?

( ) There are several legends about the Milky Way. There are several peoples, from the Greeks, the Nordics and the primitive Indians, who interpret the Milky Way as a path, a celestial river or as a guide for souls to heaven.

( ) There are several legends about the Milky Way. Norse people believed that the Milky Way was the path followed by souls to heaven while primitive Indians believed that the Milky Way was the path that spirits traveled to their villages in the Sun. What all the legends had in common was to consider the Milky Way as a path.

- Which option did you choose? Why?

_____

_____

_____

3. Assinale as características a seguir que julgue ser parte de um bom resumo.

( ) brevity   ( ) personal language

( ) whole sentences   ( ) copying parts of the text.

( ) Rigor and clarity

4. Associate the corresponding answer to what we should and should not use in the preparation of the summary.

(1) should use   (2) should not use

( ) the key-words   ( ) exceeds one third of the

( ) your own words   words of the original text.

( ) change the order of the ideas   ( ) copying some parts of the

original text.

5. Now, go back to the exercise two. Compare your answer with what you have just studied. Is it related? Explain.

_____

_____

_____

JUST FOR YOU TO KNOW!

A **summary** is a shortened version of written material that presents the central ideas and key points expressed in a piece of writing and is written in your own words.

Gillett, 2022

GOING FURTHER!

Summarization:

According to Machado, Lousada e Abreu-Tardelli (2004), summarization is one of the essential mental processes for producing summaries. This process occurs during reading, even when we do not produce an oral or written summary.

When we summarize:

(source: created by the author)
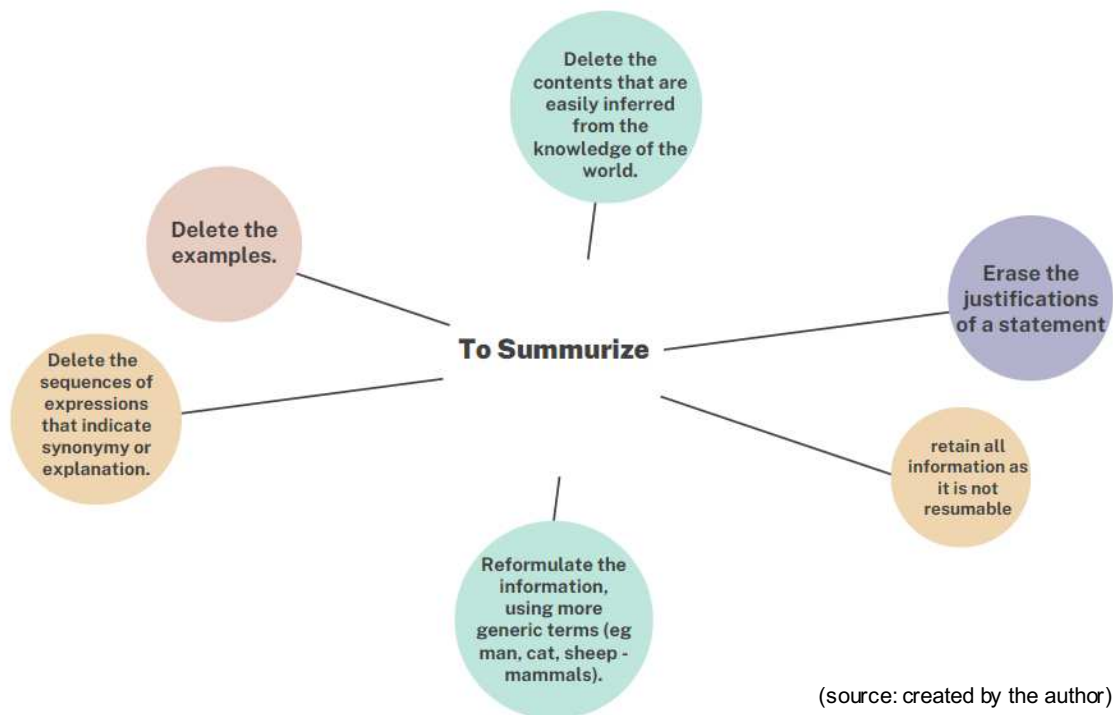
Example:

There was a deer. He was running from hunters. The deer arrived at the entrance of a den and inside that den was a lion and he entered there to hide. The deer was caught by the lion and, while the lion was killing it, the deer said: "how unhappy I am, I who, fleeing from men, threw myself to a wild beast".

AESOP - The Lion and the Deer

Summary: there was a deer running.

Information excluded: The deer was running away from hunters.

We may summarize different types of information from various sources (film, CD, events, book, etc) and this summary can be materialized in a part of a text or in a whole text, in a true summary.

We summarize differently, depending on the type of recipient, according to what we think they should know about the summarized purpose and according to what we think to be the purpose of that recipient.

LEARNING A LITTLE BIT MORE:

If you want to learn more about text summarization/ summary, please access the following website.

- https://arxiv.org/abs/1707.02268

WORKING IN PAIRS!

Dear students,

Now that you guys are familiar with summarization you will summarize some parts of the following fable. Remember what you have learned about and do not forget to write down what you have summarized and what information you have excluded.

The Fox and the Grapes – AESOP

If you want to watch or listen this fable, please access the QR code.

A Fox one day spied a beautiful bunch of ripe grapes hanging from a vine trained along the branches of a tree. The grapes seemed ready to burst with juice, and the Fox's mouth watered as he gazed longingly at them.

The bunch hung from a high branch, and the Fox had to jump for it. The first time he jumped he missed it by a long way. So he walked off a short distance and took a running leap at it, only to fall short once more. Again and again he tried, but in vain.

Now he sat down and looked at the grapes in disgust.

"What a fool I am," he said. "Here I am wearing myself out to get a bunch of sour grapes that are not worth gaping for."

(source: canva.com)

And off he walked very, very scornfully.

_____

_____

_____

_____

_____

_____

KEEP LEARNING!

In this section, you will still be learning about summarization, however focusing on the textual genre fables.

Summary of fables

To summarize fables, we will make use of the model of writing a fable proposed by Fernandes (2001) which proposes four basic items

- Theme;
- Intention;
- Type of problem;
- Problem;

In order to consider all the main elements of a fable, will be necessary to add two more items:

- The characters;
- The moral of the story;

Let's see a summary example:

The Lion and the Deer - AESOP

There was a deer. He was running from hunters. The deer arrived at the entrance of a den and inside that den was a lion and he entered there to hide. The deer was caught by the lion and, while the lion was killing it, the deer said: "how unhappy I am, I who, fleeing from men, threw myself to a wild beast".

Theme: Fear can lead people into great danger.

Intention: warn about the risk that people run when they try to avoid small dangers, but which end up leading to bigger dangers.

Type of problem: action of the characters that causes harm to themselves.

Problem: Character x runs away from possible danger and finds a place to hide but enters without looking at what is inside. Character X encounters an even greater danger that ends up killing it.

Characters: deer, lion

Moral of the story: Some men, for fear of small dangers, throw themselves on a bigger one.

When summarizing fables, it is necessary to consider that all of them bring a moral at the end. It has been used during the time to teach humans about values, behavior, manners. When summarizing a fable it is important to consider the moral, specially, to define the theme and the intention.

NOW, IT'S YOUR TURN!

Dear students,

Now you are going to read the fable "The Grasshopper and The Good Ant" written by Monteiro Lobato that was inspired by the original one "The

grasshopper and The Ant" written by Aesop. After that, you are going to summarize it following the model studied above. If you desire, you can do it in pairs!

The Grasshopper and the Good Ant – Monteiro Lobato

There was a young grasshopper that used to squeak at the foot of an anthill. She only stopped when tired; and her amusement was to watch the ants in the eternal toil of filling the bins. But the good weather finally passed, and the rains came. All the animals, shivering, spent the day dozing in their burrows. The poor grasshopper, homeless in her dry twig and in great trouble, decided to help herself. Staggering, dragging one wing, she headed for the anthill.

She knocked the door – Knock! Knock! Knock!

An ant appears, chilly, wrapped in a kapok shawl.

-- What do you want? Asked the ant, examining the sad, muddy, coughing beggar.

– I came looking for a coat. The bad weather doesn't stop and I...

The ant looked her up and down.

– And what did you do during the good weather, that you didn't build your house?

The poor grasshopper, all trembling, replied after a fit of coughing:

– I used to sing, you know…

(source: canva.com)

– Oh! … Exclaimed the ant remembering. Were you the one who sang in this tree while we toiled to fill the bins?

-- That's right, it was me...

- Come on in, my friend! We will never be able to forget the good times that your singing gave us. That wheezing distracted us and lightened the work. We

always said: what a happiness to have such a kind singer as a neighbor! Come in, my friend, you'll have a bed and table here during all the bad weather.

The grasshopper recovered from its cough and returned to being the happy singer as the one of the sunny days.

(Our translation)

QUICK TIPS

If you want to listen and watch this fable (in Portuguese), please access the link below.

Theme:	
Intention:	
Type of problem:	
Problem:	
Characters:	
Moral of the story:	

Now, choose one paragraph of the fable above and translate it to Portuguese. After that, compare your translation with the original text.

WORKING IN PAIRS!

Dear students,

Now that you guys have studied fables summarization and practiced how to do that. You are going to look for a fable that is not so famous on the Ethernet and summarize it following the model studied and completing the items below.

Fable's title:	
Author:	
Source:	
Theme:	
Intention:	
Type of problem:	
Problem:	
Characters:	
Moral of the story:	

Now, you are going to share your not so famous fable with your colleagues. Choose one way to do that. Try to use digital resources in your presentation.

LANGUAGE LEARNING – QUICK REVIEW!

Simple Past:

We use the simple past tense to refer to actions or states that happened in the past and are finished and completed. This past tense only refers to events that are completely finished in the past. If a sentence refers to an event that continues into the present, it doesn't use the simple past tense.

(source: canva.com)

Now you are going to do some exercises focusing on what you just have learned through these years.

a. Read the following comic strip and after that answer the questions below.

1. Remove a sentence in the Simple Past interrogative form from the text.

_____

2. What does the word 'didn't' mean in the sentence: "I didn't eat anything since hours.."

_____

_____

b. Mark: True or False

( ) true ( ) false - The verb "prepare' in the first balloon is a regular verb.

( ) true ( ) false - The verb 'Be" in the second balloon is an irregular verb.

( ) true (   ) false - The sentence "Did you prepare my food?" in the affirmative it would be "you did not prepare my food".

c.   Complete the sentences below using the following verbs in the simple past.

> **Be - Create – Be – Write**

1. Quino _____Mafalda's comics in 1964.
2. Monteiro Lobato _____ some fables inspired by Aesop.

3. The yellow kid _____ The first comic book.

4. Aesop and La Fontaine _____ the most famous fable's writer of all.

d. Put the verbs in the Simple Past to complete the story.
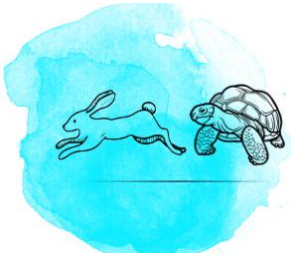
The Hare and The Tortoise _____(live) in the forest with all the other animals. The Hare _____ (dash) about all day, but the Tortoise _____(move) slowly wherever he _____ (go). The Hare often _____ (brag) about how fast he _____ (run) and _____ (make) fun of the Tortoise for his short legs and slow movements.

One day the Tortoise _____ (lose) his patience with the Hare and _____ (get) very angry. "That's enough", he _____ (shout) and _____ (challenge) the Hare to a race. The Hare _____ (laugh) at the Tortoise. He _____ (think) it was a great joke. He _____ (know) he _____ (can) run much faster than the Tortoise. The Tortoise _____ (have) no chance of winning.

"All right," the Hare _____ (reply). 'You're on. Let's have a race".

They _____ (set) the course and _____ (choose) the fox to be the umpire.

e. Why this verb tense was used in the fable? Explain

_____

_____

UNIT 4 - Learning about Textual Genre's Transposition.

MAIN GOAL:

- Understand what a textual genre's transposition is.

- Learn and understand how to use it.

WHAT WILL BE LEARNED:

- What a textual genre's transposition is.

- How to transpose a fable to comics.

- Adverbs.
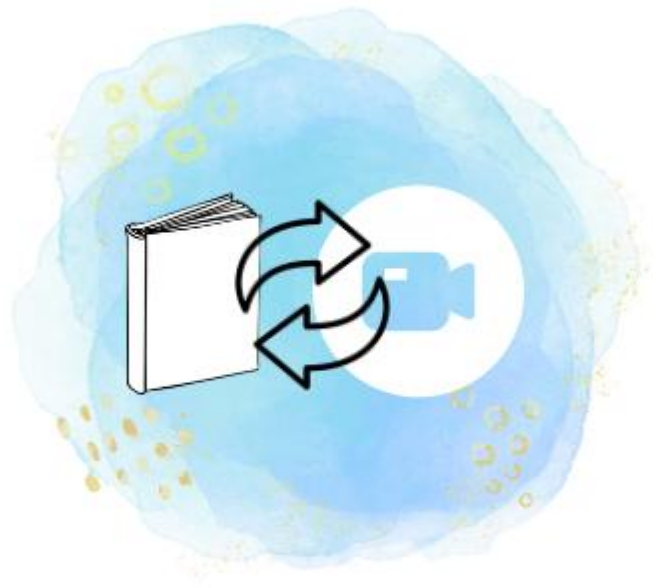
(source: canva.com)

In pairs: Regarding your previous knowledge about textual genres, answer the following questions.

1. Match the following textual genre names with their representation below.

(1) Poem   **(3)** Book cover   **(5)** Editorial cartoon

(2) Comic strip   **(4)** Comic   **(6)** Caricature

( )   ( )   ( )

( )   ( )   ( )
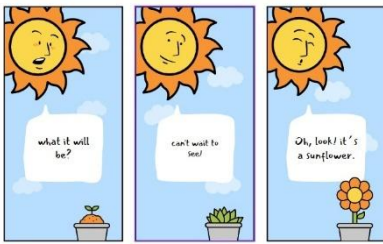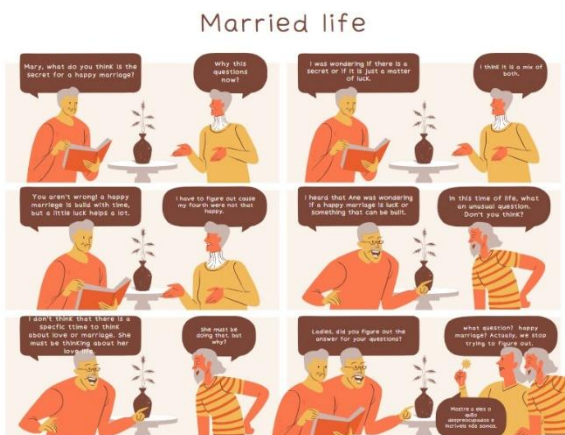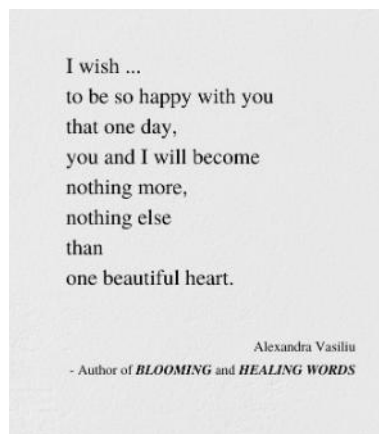
(image's source: canva.com)

2. What is the best definition for 'Textual Genre"?

( ) A text genre is a type of written discourse. Each genre has certain rules or conventions for its manifestations.

( ) A type of written or spoken discourse that shows similarities in terms of content, style, and composition. They can be physical or digital.

3. Regarding your previous knowledge about textual genres. Tick, at least, five examples of it.

( ) magazine cover   ( ) computer   ( ) newspaper

( ) mobile phone   ( ) calendar   ( ) daily planner

( ) comics   ( ) e-mail   ( ) job ads

( ) poem   ( ) television   ( ) mind map

( ) movie theater   ( ) school class   ( ) short stories

JUST FOR YOU TO KNOW!

A textual genre is a type of written or spoken discourse. They can be classified into genres based on the intent of the communicator. The text genres can be classified into narrative, procedural, expository, hortatory, and descriptive.

Larson, 1984

Dear students,

In this unit you are going to study about the transposition of a textual genre, however, it is important to remember what it is. Our focus in this unit is not on the study of textual genres, but how you can turn one into another. If you deem it necessary, we suggest you deepen your knowledge on the subject.

To learn a little bit more about textual genre access:

- http://englishtextualconcepts.nsw.edu.au/content/genre
- https://bit.ly/3PQIN9p

Textual genre and transposition (retextualization)

The activity of transforming one genre into another is called retextualization or textual transposition. As per Pereira (2017) it is a linguistic-text-discursive activity of passing from one text to another in a different modality or in a different genre. In the process of textual transformation, it is necessary to consider both the original text or base text and the retextualized text or final text. When transposing a genre x into y, we will have to recognize the constituent elements of each genre and find strategies to adapt the text from one format to another, preserving the same meaning.

According to Marcuschi (2001 page 48), there are four possibilities of retextualization, considering the spoken and written modalities of the language. He presents the following possible combinations:

1. Speech → written (oral interview → printed interview);
2. Speech → Speech (conference → simultaneous translation);
3. Writing → Speech (written text → oral presentation);
4. Writing → writing (written text → written summary).

The retextualizer needs to master the functioning of the textual genres involved, identifying them based on their constitutive elements: theme, probable senders and receivers, communicative situations in which they are inserted. With this understanding koch & elias (2011, p. 54) call the set of these skills as meta generic competence.

Let's see an example:

- Fable into comic

First, look at the original text and after that observe the retextualization that was made.

Text 1: fable - The Hare & the Tortoise - Aesop

If you want to watch or listen this fable, please access the QR code.

A Hare was making fun of the Tortoise one day for being so slow

"Do you ever get anywhere?" he asked with a mocking laugh.

"Yes," replied the Tortoise, "and I get there sooner than you think. I'll run you a race and prove it."

The Hare was much amused at the idea of running a race with the Tortoise, but for the fun of the thing he agreed. So the Fox, who had consented to act as judge, marked the distance and started the runners off.

The Hare was soon far out of sight, and to make the Tortoise feel very deeply how ridiculous it was for him to try a race with a Hare, he lay down beside the course to take a nap until the Tortoise should catch up.

The Tortoise meanwhile kept going slowly but steadily, and, after a time, passed the place where the Hare was sleeping. But the Hare slept on very peacefully; and when at last he did wake up, the Tortoise was near the goal. The Hare now ran his swiftest, but he could not overtake the Tortoise in time.

Text 2: Comics - The Hare & the Tortoise

(available at: https://www.soescola.com/2018/03/atividades-com-a-fabula-a-lebre-e-a-tartaruga.html) *adapted by the author.

It is possible to observe that in this proposal of textual transposition made by Só Escola (2018) the author mostly uses non-verbal language to convey the message of the fable. However, if the reader is not familiar with the fable, there

will be a lack of understanding of the message. Therefore, the verbal text along with the non-verbal is necessary.

WORKING IN PAIRS:

Now that you are familiar with retextualization, you are going to return to the fable "The Hare and the Tortoise" and summarize it using the model studied before. After that, you will use the comic produced by Só escola and add some textual elements.

1ST Part – fable's summary.

Theme:	
Intention:	
Type of problem:	
Problem:	
Characters:	
Moral of the story:	

2nd Part – retextualization

(source: adapted from soescola by the author)

START

FINISH

MORAL:

LANGUAGE LEARNING – QUICK REVIEW!

Adverbs:

- An adverb is a word that modifies (describes) a verb (he talks loudly), an adjective (very fat), another adverb (ended too quickly), or even a whole sentence (Fortunately, I had brought an umbrella). Adverbs often end in -ly, but some (such as fast) look exactly the same as their adjective counterparts.

(source: canva.com)

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Now, look at the adverbs table below:

Frequency	Time	Place	Manner	Degree
Never	Last year	Away	Badly	Fairly
Sometimes	Today	There	Fast	Almost
Often	Tomorrow	Inside	Well	Deeply
Usually	Soon	Here	Quickly	Extremely
Rarely	Now	Back	Easily	Enough
Normally	Yesterday	Far	Slowly	Too
Frequently	Tonight	Behind	Carefully	A lot
Always	later	Nearby	Accidentally	Just
How often	When	Where	How	How much

Now, you are going to do some exercises focusing on what you just have learned.

1. Read the adapted Aesop's fable below and underline at least 4 adverbs on it. After that, you are going to categorize them into manner, degree, frequency, place and time.

The Hare and the Tortoise
"I can run faster than you," boasted a Hare to a Tortoise.
"Very well," answered the Tortoise; "let us have a race, with Mr. Fox as judge, and see who wins."
"Ha, ha!" laughed the Hare. "We will!"
So off they went as fast as they could. No sooner had they say off than the Hare left the Tortoise far behind.
So confident was the Hare that when he saw this he lay down for a rest, thinking "I am so fast that I can afford to have a nap and still win the race easily. But he slept so soundly that Mr. Tortoise not only came along but also passed him. When Mr. Hare awoke he realised what he had done and tore on to the winning post, but he found Mr. Tortoise already there!

(source: adapted from Aesop's fable)

1._____

2._____

3._____

4._____

2. Now that you have found the adverbs on the text above you will look up in the 'adverbs list' on page 128 to which group it belongs to.

3. Complete the sentences below using the following adverbs.

Politely - Cautiously - Angrily – Slowly – Proudly – Sooner – Hardly

Sentences from: The Lion and The Mouse

a. "I can't get out." roared _____

b. "there," she said _____ , "had you not let me go, I would ..."

Sentences from: The Cook and The Fox

c. "What news?" asked the cook _____

Sentences from: The Hare and The Tortoise

d. "Very well", answered the tortoise _____

e. "So off they went as fast as they could. No _____ had the hare set off...."

Sentences from: The Fox and The Crow

f. "A sly fox, who wanted the cheese for himself, came up and spoke _____".

g. "... of course _____ had she opened her beak when the cheese fell down...."

QUICK TIPS

There are several adverbs if you want to learn a little bit more about it, access:

- https://grammar.yourdictionary.com/parts-of-speech/adverbs/list-of-100-adverbs.html

UNIT 5 – Getting in Touch with Comics.

MAIN GOAL:

- Identify comics, as well as its main characteristics.

- Discuss which aspects of the English language can be learned through comics.

WHAT WILL BE LEARNED:

- What comics are and their origin.

- The main parts that compose comics.

- The most famous comics and their cartoonist.

- English adjectives.

(source: canva.com)

Comics and comic strips are very common, especially when it is related to childhood. Now, using your previous knowledge about this textual genre, answer the following questions.

- Which one is considered comics?

( )   ( )

( )   ( )
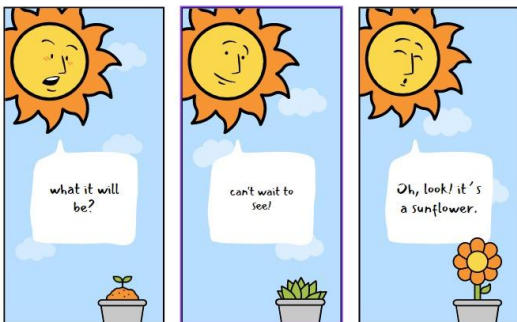
(image's source: canva.com)

Married life

- Why did you choose that option in the exercise above?

_____
_____

- What characteristics helped you?

_____
_____

- Do you use to read comics? If yes, which one?

_____

- Match the characters from column A with their comic in column B.

(A) Helga   (   ) Batman

(B) Captain Haddock   (   ) Justice League

(C) Dr Octopus   (   ) X-men

(D) Green Lantern   (   ) Asterix

(E) Emma Frost   (   ) Hagar the horrible

(F) Obelix   (   ) Spider-Man

(G) The Joker   (   ) TinTin

- What is the most famous comic in your country? What is it about?

_____
_____

DID YOU KNOW?

Comics are graphic narratives, that is, narrated stories composed by image and text. Its denomination varies between sequential art (name assigned by the famous American comic artist Will Eisner), figured narrative and illustrated literature. Comic stories can be seen as magazines or in newspapers, in strip format.

MARINHO, 2021

Dear students,

In this unit we are going to learn a little bit about comics' origin and get in touch with the most famous one, as well as its main characters.

Shall we!

Comics' origin

Comic books aim to tell a story, fictional or not, that represents the achievements of humanity in its time. it is possible to associate its origin with the cave paintings, which 35 thousand years ago were the form of representation that human beings used to tell and report their lives and daily life, with explanations and sequential descriptions of events.

At the end of the 19th century, with the invention of the steam press, comics were born in the format we know today. The steam press then began to print more prints in less time, making the prints reach a much larger audience.

With the invention of newsprint, printing became much cheaper and more accessible, and comics reached many more people, helping to combat illiteracy and generating more readers. Still in the 19th century, with Romanticism on the rise, works with heroes and villains that mixed reality and fiction were portrayed in strips and comics, which further contributed to the popularization of the genre.

The genre became well known in the United States, in the 20th century, for being one of the ways that the country used to deal with the Great Depression of 1929, with the fall of the stock market. At that time, comics were a more accessible form of entertainment and created an upbeat mood.

MARINHO, 2021

JUST FOR YOU TO KNOW!

The first comic book with the characteristics we know today was published in the USA in 1894 in a magazine called Truth. The author is the American Richard Outcault. Months later, the New York World newspaper officially began publishing it.

This comic was called "The Yellow Kid" and narrated the adventures of a child who lived in the ghettos of

Available on: http://universo-jornalistico.blogspot.com/2014/06/the-yellow-kid.html

New York, always dressed in a big yellow sweater. The character communicated using slang, in a very colloquial language, and brought up reflections on consumer society and racial and urban issues.

(AIDAR, 2021)

KEEP LEARNING!

The main famous comics' magazines of the time

➢ **In the world:**

6. 1934 – *Mandrake, the magician*

7. 1936 – *Phantom*

8. 1938 – *Superman*

9. 1939 – *Batman*

10. 1940 – Captain America

11. 1941 – Wonder woman

➢ **In Brazil:**

- In Brazil, the first comic book was called "O Tico-Tico" and was published in 1905 by the periodical "O Malho". Conceived by the artist Renato de Castro, it was influenced by the French comi "La Semaine de Suzette" and had as its most popular character the boy Chiqui n.

- Only in 1960 did the Brazilian public have a fully colored comic book, with the publication of "A Turma do Pererê" created by cartoonist Ziraldo. The comic book was presented by "Editora O Cruzeiro"

and featured characters inspired by national culture. In 1964 the comic book was withdrawn from circulation due to the censorship introduced during the military dictatorship and was only published again in 1975.

- In the 1960s, the best-known comic book in Brazil appeared, Turma da Mônica, created by Maurício de Souza, from São Paulo. The magazine was so successful that today it is published in over 40 countries and translated into 14 languages.
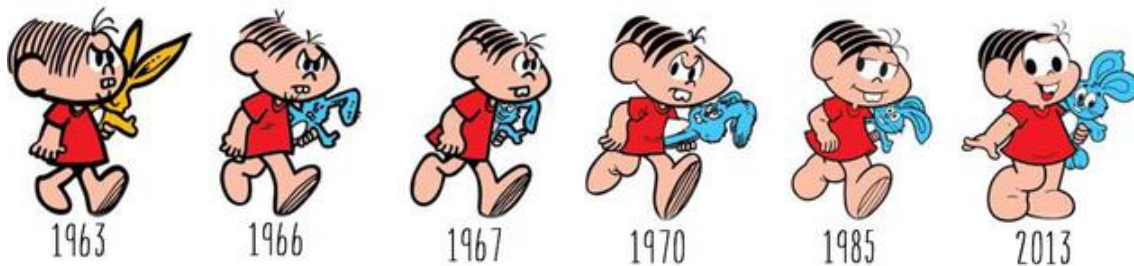
Evolution of the character Monica created by Mauricio de Souza over the years.
(Available at: https://www.bol.uol.com.br/fotos/2013/01/30/a-evolucao-do-traco-da-turma-da monica.htm?mode=list&foto=1)

Dear students,

Over the time, some comic books have become popular, and their characters have become known around the world, this is mostly due to the themes addressed in their stories, as well as the quality of production, writing and the comedy present in them. Now, we are going to know them, and the themes presented in each one.

THE MAIN FAMOUS COMIC CHARACTERS AROUND THE WORLD

- **Calvin & Hobbes (1985),** created by Willian Boyd Watterson II (EUA). Calvin is a smart, creative and dreamy boy. Who has an imaginary friend, his stuffed Tiger Harold. Calvin is a boy who has behavior

problems, and He is misunderstood. His indirect criticisms are related to school, the parents and to the way the adults see the children.

- **Mafalda (1964),** is an Argentine comic written and drawn by cartoonist Quino. The strip features a six-year-old girl, who reflects the Argentinean middle class and progressive youth, she is concerned about humanity and world peace, and has an innocent but serious attitude toward problems.

- **Hägar, the horrible (1973),** created by Dik Browne (EUA). **T**he comic is about a Viking and his life of plundering and his family life. Most of the stories are about western history, art, private life and family relationships.

- **Garfield (1978),** created by Jim Davis (EUA). The strip features the life of the title character Garfield the cat, his human owner Jon Arbuckle, and Odie the dog. Common themes in the strip include Garfield's laziness, obsessive eating, love of coffee and lasagna, disdain of Mondays, and diets. Garfield is also shown to manipulate people to get whatever he wants. The strip's focus is mostly on the interactions among Garfield, Jon, and Odie, but other recurring characters appear as well.

Available at: https://mezzacotta.net/garfield/?comic=960

- **Peanuts - Snoopy and Charlie Brown (1950),** written and illustrated by Charles M. Schulz. *It* is among the most popular and influential in the history of comic strips, with 17,897 strips published in all. *Peanuts* ran in over 2,600 newspapers, with a readership of around 355 million in 75 countries and it was translated into 21 languages. *It* focuses entirely on a social circle of young children, where adults exist but are never seen and rarely heard. The main character, Charlie Brown, is meek, nervous, and lacks self-confidence. *Peanuts* is a literate strip with philosophical, psychological, and sociological overtones, which was innovative in the 1950s. Its humor is psychologically complex and driven by the characters' interactions and relationships.

Available at: http://artcom.com/Museums/newones/94105-b.htm

WORKING IN PAIRS!

Dear students,

Now that you guys are familiar with the most famous comics in the world and their characters you are going to develop a research focusing on comics that are famous in your country. You will look up the title of the comic, its characters as well as the themes that appear.

Title	Main characters	themes

In this section, you will be learning about some characteristics and elements that are present in the comics.

Main Characteristics:

- Short texts;

- Humorous traits;

- Easy-to-understand language;

- Presence of images;

- Always features the conversation of at least two people;

- The speech/ thought of the characters is arranged in balloons of different sizes and shapes;

- Use of onomatopoeia to represent sounds;

Balloons of speech/ thought

The balloons can be drawn in the way the cartoonist sees fit, but it is necessary to follow the pre-established patterns: speech, thought, exclamation and whisper.

SPEECH

THOUGHT

EXCLAMATION

WHISPER

(source: http://clipart-library.com/speech-balloons.html)
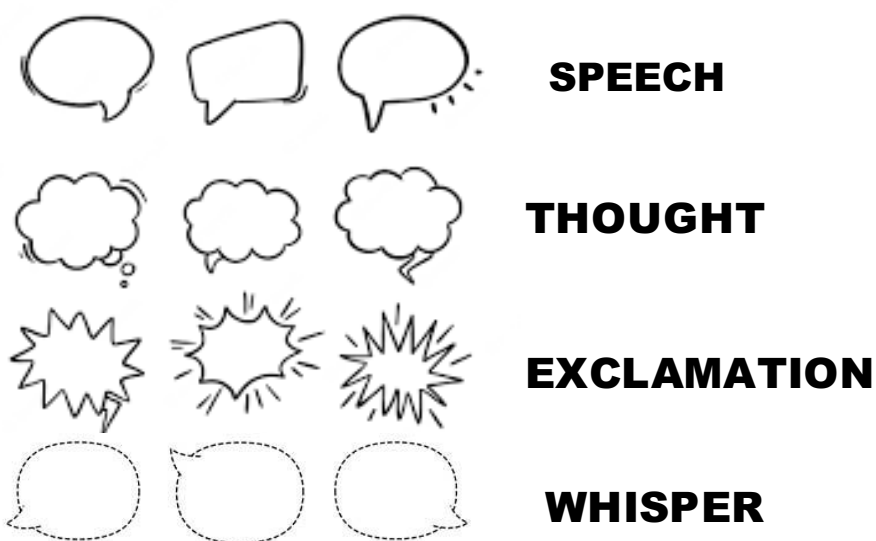
Onomatopoeia

Onomatopoeia Words are words that sound similar to what they describe. In Greek, the term onomatopoeia signifies "creating or making names," which refers to the notion of imitating sound using words.

For example, take the word splash; you can immediately connect the word with the sound of something that is falling into the water.

BZZZZZ!	CRACK!	MOOOO!	ROOOF!	QUACK!
WOOOSH!	DRIP!	DING DING!	SLURRP!	WAAAAH!
WOO WOO WOO!	SWISH!	Z-Z-Z-Z-Z-Z-Z!	SPLOSH!	BOING!
BOOM!	KERPLUNK!	KSSSHH!	TOOMMMM!	SPLASH!
CRRUUNCH!	CRACKLE!	RRRRRRR!	BOINK!	SQUISH!
AAAAAH!	BZZZZZZ!	SWOOOSH!	BAM!	RING!

(**source**: https://www.flickr.com/photos/writingdoctor/2127293561/in/photostream/)

Interjections

An interjection is a kind of exclamation inserted into regular speech. Actually, it is a brief and abrupt pause in speech for expressing emotions. They are used to indicate sensations and emotions. They are always followed by an exclamation point.

WOW! - indicates surprise

OUCH! - indicates pain

WHAT! – indicates surprise/ indignation

HELP! – indicates distress/ despair

(**source**: https://www.freepik.com/premium-vector/bright-comic-speech-bubbles-screams-phrases-sounds-vector_23215523.htm)

Subtitles

They often appear in a rectangular shape at the top of the frame and contain the text that represents the narrator's voice. It is very common at the beginning of a comic or when the narrator needs to bring up some information that will help the readers.

(**Source**: adapted from canva.com by the author)

NOW, IT'S YOUR TURN

Dear students, now you are going to read the comic below and answer the following exercises.

(**Source**: Adapted from Canva.com by the author)

a. Tick the underline correct alternative:

a. What's with, in the first scene, denotes misunderstanding.

b. What's with, in the first scene, denotes annoyance.

c. What's with, in the first scene, denotes indignation.

d. What's with, in the first scene, denotes disagreement.

2. Regarding the strip above, it is correct to say:

a. The verb read, in the first scene, is in the simple present tense.

b. The verb read, in the first scene, is in the present continuous.

c. The verb read, in the first scene, is in the simple past.

d. The verb read, in the first scene, is in the present perfect tense.

3. Tick the correct option:

a. The word therefore, in the second scene, denotes conclusion.

b. The word therefore, in the second scene, denotes contrast.

c. The word therefore, in the second scene, denotes inconsistency.

d. The word therefore, in the second scene, denotes anger.

4. Tick the wrong option:

a. The word satisfying, in the second scene, is classified as an adjective.

b. The verb use, in the second scene, had the sequence of letters ING added because the word that proceeds is also a verb.

c. The verb use, in the second scene, acts as a noun.

d. It is not appropriate to use the word it, prior to the combination of words makes sense, in the second scene.

5. Now, you are going to create a sequel to the comic you read above. Remember to use the features we have already studied.

(**Source**: adapted from Canva.com by the author)

LANGUAGE LEARNING - QUICK REVIEW!

Adjectives

Adjectives are words that describe the qualities or states of being of nouns: *enormous, doglike, silly, yellow, fun, fast*. They can also describe the quantity of nouns: *many, few, millions, eleven*.

It's common to learn that adjectives are words that modify (describe) nouns. Adjectives do not modify verbs or adverbs or other adjectives.

Example: Mary wore a <u>beautiful</u> hat to the pie-eating festival.

Now, you are going to do some exercises focusing on what you just have learned.

1. Regarding your previous knowledge about comic characters and adjectives, write five adjectives that best describe each character below.

_____

_____
_____

_____

(Image's source: www.gocomics.com)

2. Now, you are going to complete the sentences below using the following adjectives in the comparative.

STRONG – FAMOUS – YOUNG - FUNNY – OLD – CUTE

a. Calvin's comics (1950) are _____ than Mafalda's comics (1964).

b. Peanuts are_____ than Monica's gang.

c. Garfield is _____ than Hägar the horrible.

d. Monica is _____ than Mafalda.

e. Superman is _____ than batman.

F. Calvin & hobbes (1985) are _____ than Hägar the horrible (1973).

3. To finish the adjectives review, you are going to look up for the opposite of the adjectives below.

Beautiful ≠ _____ugly_____

Funny ≠ _____

Old ≠ _____

Interesting ≠ _____

Easy-going ≠ _____

Talkative ≠ _____

Polite ≠ _____

Tall ≠ _____

 QUICK TIPS To learn more about adjectives and to practice their use access:

- https://agendaweb.org/grammar/adjectives-exercises.html
- https://learnenglish.britishcouncil.org/grammar/english-grammar-reference/adjectives

UNIT 6 – Creating a Comic story through a Digital Tool.

MAIN GOAL:

- Develop a comic story through a digital tool.

- Create a comic story using a fable.

WHAT WILL BE LEARNED:

- How to use digital tools (Canva/Storytelling) to create a comic story.

- Informal language expressions.

(source: canva.com)

WARM UP

Answer the following questions:

- How often do you use your cellphone? Can you stay a day without your cellphone? Why?

  _____

  _____

- How often do you read comics? Where do you use to do that?

  _____

- Have you ever read a comic through a digital source? Where? How was that?

  _____

  _____

- Do you usually use apps that aim to create/ edit visual resources? Which ones?

  _____

  _____

- From the list below, which one are you familiar with?

  (   ) Canva   (   ) StoryBoardThat (   ) Adobe Spark

  (   ) Collage maker   (   ) Pixlr   (   ) VistaCreate

  (   ) Storyboard animator (   ) Stencil   (   ) Befunky

  (   ) Comic cartoon story maker

- Do you consider yourself a creative person? Why?

  _____

  _____

- Have you ever thought of being a cartoonist or something like that? Why?

  _____

  _____

JUST FOR YOU TO KNOW!

Digital tools are websites, programs or online resources that can make tasks easier to complete. A lot of these can be accessed in web browsers without needing to be downloaded.

Dear students,

Nowadays, there are several digital tools available on the internet to help you when designing or editing images, photos, videos or even creating stunning social media posts. Some of them you also can access by application on your mobile phone. Let's get in touch with two of them that are used to create comics. After that, let your creativity flow away.

GOING FURTHER!

DIGITAL DESIGN TOOLS TO CREATE VISUAL PROJECTS

- **Canva.com**

Canva is a practical and accessible website that covers a myriad of graphic design concepts. It was founded in Perth, Australia, by Melanie Perkins, Cliff Obrecht and Cameron Adams on 1 January 2013. On Canva the basic features are free although these are so numerous and detailed that it is unlikely any non-commercial user would need to pay to upgrade. It is suitable for web, iPad and iPhone applications. Band (2017), states that Canva is empowering the world to design.

To access Canva page you need to sign up on the website, after that you will be able to start designing. Let's watch the institutional video designed by Canva staff that teaches how to create comics on the platform.

Source: canva.com

How to Access video – use the following link or the QRcode: https://www.youtube.com/watch?v=LUuQvZgV2MY

Now that you know how canva works, let's get in touch with another digital tool that can be used to create comics.

The following images were taken from Canva.com website to show its interface.
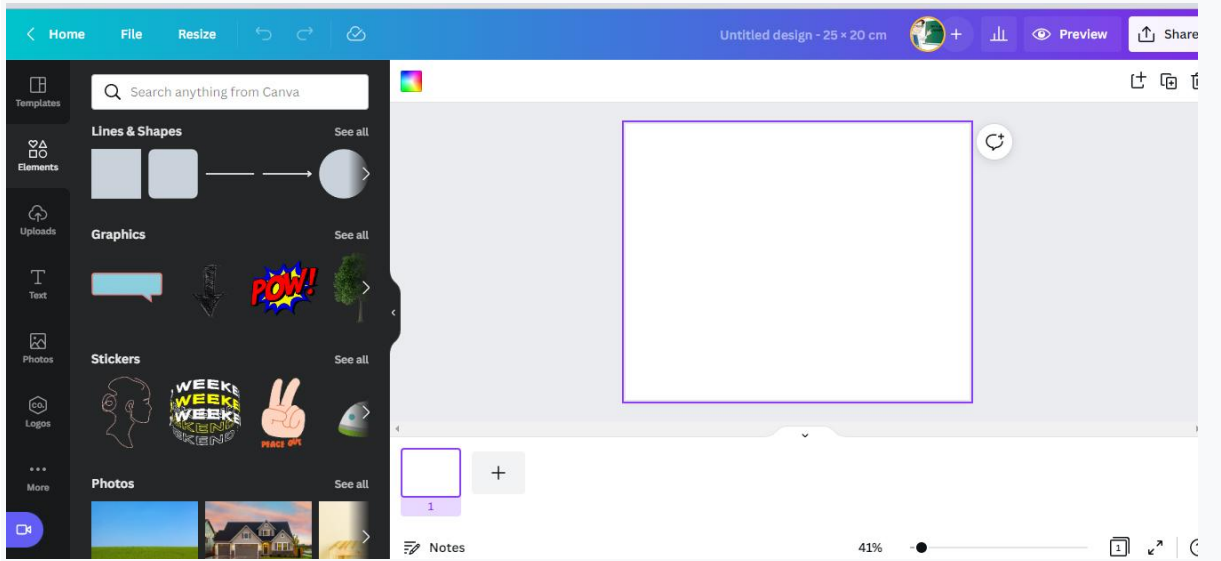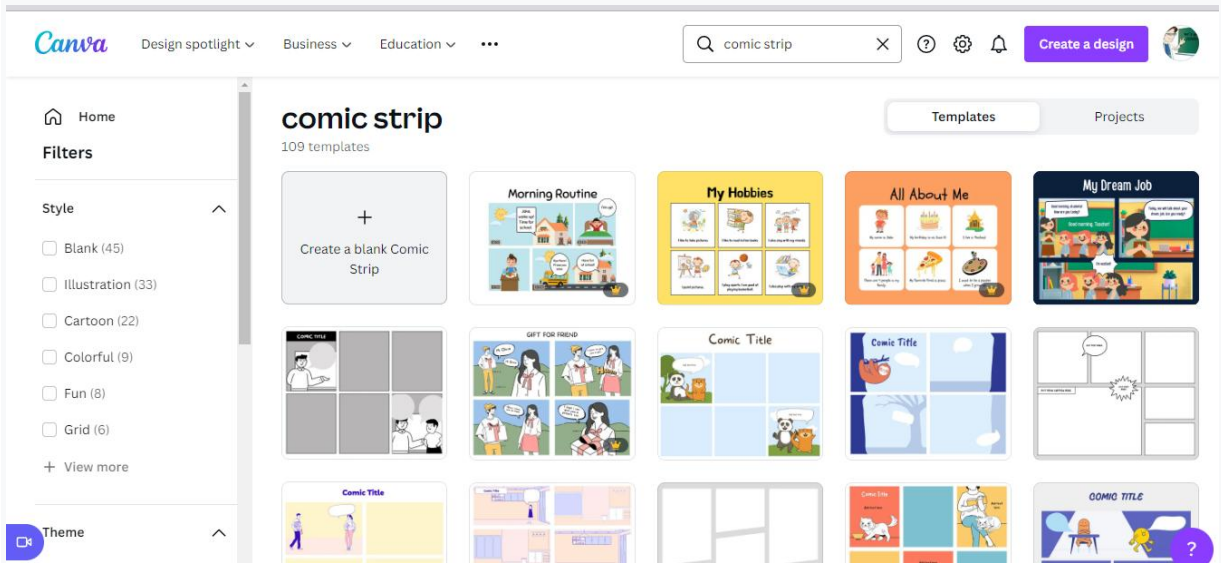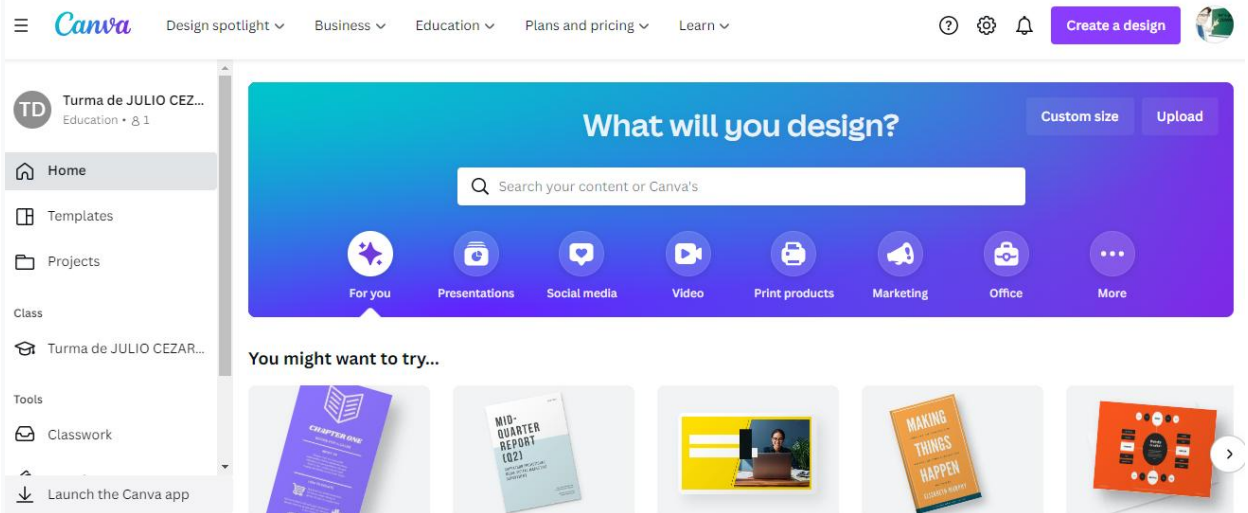
source: canva.com

StoryBoardThat

The StoryboardThat is a digital platform that brings a sequence of scenes, which allows interaction with several, ranging from the choice of speech bubble options, scene environment, characters and accessories. The StoryboardThat is based on a script that is loaded by its handler at the time of interaction, following its own sequencing. The user can choose what he/she wants to use and modify a lot of elements on it.

To access StoryboardThat you need to sign up on the website, after that you will be able to start designing. Let's watch the institutional video designed by StoryboardThat staff that teaches how to create comics on the platform.

How to access video: use the following link or the QRcode: https://www.youtube.com/watch?v=xkgNAMDL_sM

The following images were taken from StoryboardThat website to show its interface.
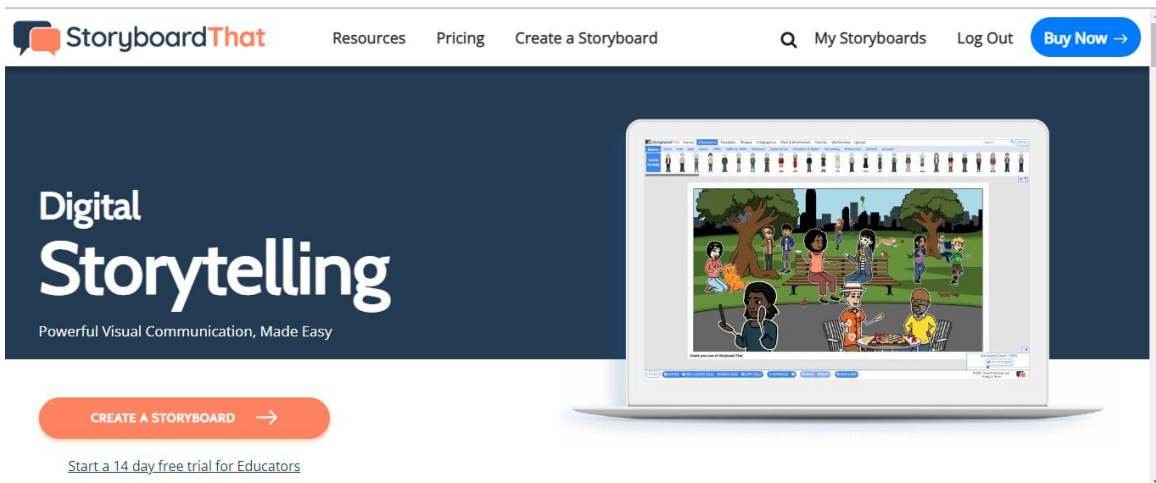
(source: StoryBoardThat.com)
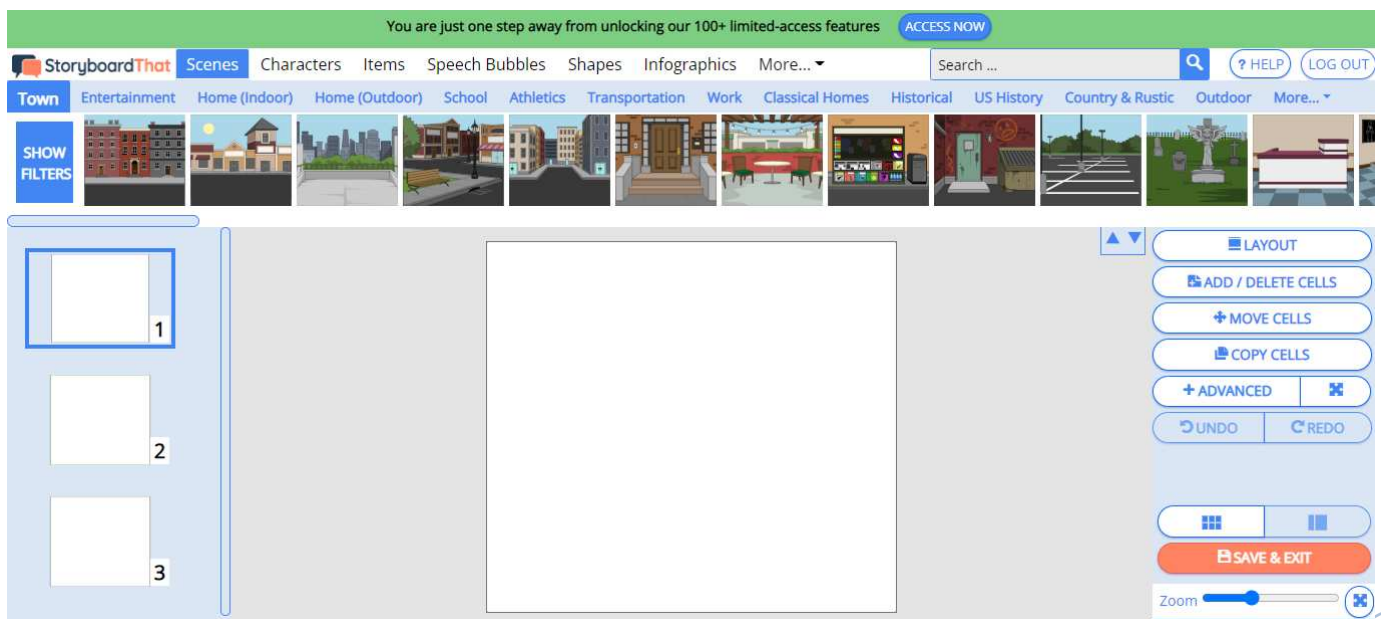
(source: StoryBoardThat.com)

- **ANALYSIS OF TWO RETEXTUALIZATION DESIGN**

Now that you are familiar with Canva and StoryboardThat, let's analyze tow comics produced on these digital platforms.

1st example:

- The Hare and the Tortoise - adapted from Aesop and produced on the platform StoryboardThat.

(source: created by the author)

As you can see the comic above retold the fable 'The Hare and The Tortoise' written by Aesop, but in another genre with some adaptations. Take a look again on the comic and write down some things you liked and some that need to be improved or changed.

_____
_____
_____

2nd example:

- The Grasshopper and the Good Ants - adapted from Monteiro Lobato and

  produced on the platform Canva.
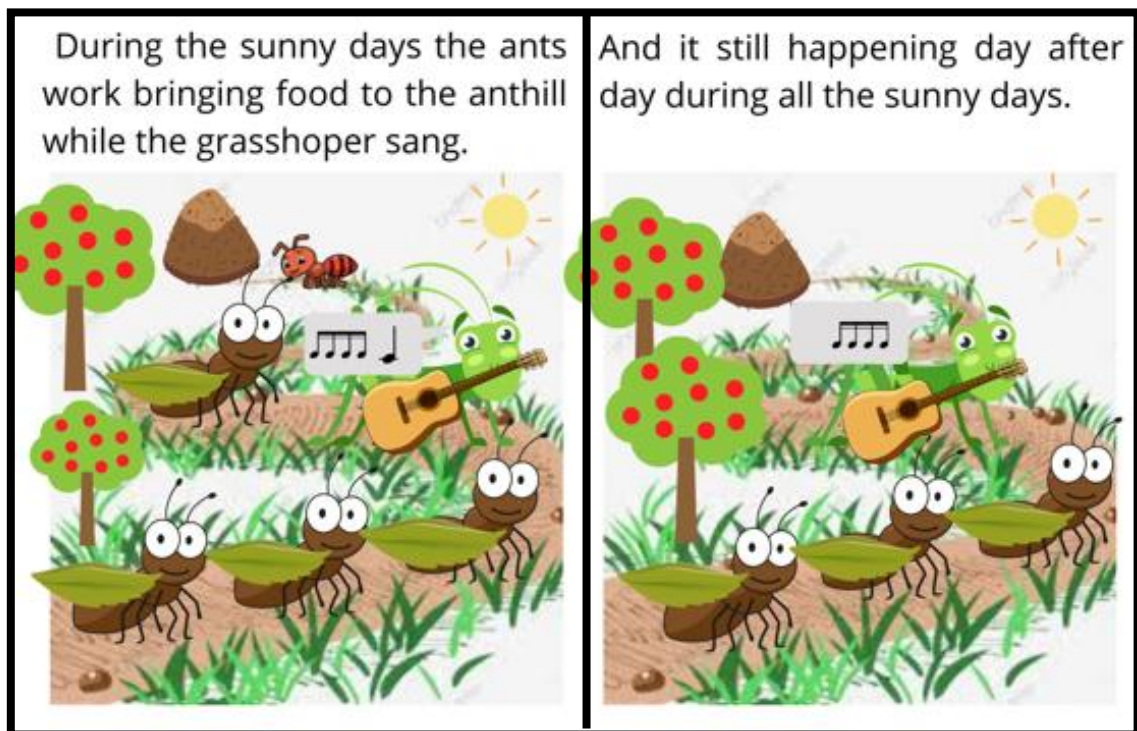
(source: created by the author)

Now, the comic above retold the fable 'The Grasshopper and The Good Ants' written by Monteiro Lobato. Look again on the comic and write down some things you liked and some that you think that need to be improved or changed.

_____
_____
_____
_____

Comparing the two comics, the first one produced on Storyboard and the second made on Canva and taking into consideration the comics aspects, the design, and the final production. Which one do you prefer? Why?

WORKING IN PAIRS!

Dear students,

You are going to choose a fable that you like (you can use the one that you already used on the past unit when you learned how to summarize). After that, you are going to select a digital tool (Canva or Storyboard) to create your own comic. You guys need to make use of the elements that were studied in this course book. To certificate follow the next steps:

1st Select the fable.

2nd Choose the digital tool that you are going to use.

3rd Summarize your fable as studied.

4th Start to create your own comic on the platform.

5th Use at least 6 frames and if possible, all the comic elements.

> **QUICK TIPS** If you have drawing skills and do not have access to a computer with internet you can do it on a paper sheet.

LANGUAGE LEARNING – QUICK REVIEW!

Informal Language:

Informal language as opposed to formal is more casual and spontaneous. It is used when communicating with friends or family either in writing or in conversation. It is used when writing personal emails, text messages and notes. It's very common for

Informal contractions. They are short forms of other words that people use when speaking casually. They are not exactly slang, but they are a little like slang.

If you see Informal words in writing, for example in a comic strip, that is because the written words represent the spoken words or dialogue.

Let's see some examples.

"gonna" is a short form of "going to". If you say 'going to' very fast, without carefully pronouncing each word, it can sound like gonna. I am going to buy a car (formal) ---- I am gonna buy a car (informal)
"ain't" is a short form of "am not". It is very common in music. I am not sure (formal) --- I ain't sure (informal).
"Wanna" is a short form of "want to" I want to buy coffee (formal) --- I wanna buy coffee (informal)
"Kinda" is a short form of "kind of" She is kind of cute (formal) --- She's kinda cute (informal).
"Whatcha" is a short form of "What are you" What are you going to do? (formal) Whatcha going to do?/ Whatcha gonna do? (informal)
"Gotta" is a short form of "(Have) got to" You have got to go now! (formal) You've gotta go now! (informal)
"Ya" is a short form of "you" Who saw you? (formal) ---- who saw ya? (informal)

IT'S IMPORTANT TO REMEMBER:

Informal language is not used in "correct" speech, and it is almost never used in writing, especially in a written exam.

QUICK TIPS If you want to learn more about informal language, access:

- https://dictionary.cambridge.org/pt/gramatica/gramatica-britanica/formal-and-informal-language

- https://learnenglishteens.britishcouncil.org/vocabulary/formal-informal-english/term

NOW, IT'S YOUR TURN

Now, you are going to answer some exercises about informal language.

1. Match the formal sentences with its informal version.

(a) I am not going to work, I just want to sing.

(b) What are you going to do now, Mr. Fox?

(c) I will help you someday Mr. Lion. – said the mouse.

(   ) Whatcha are you gonna do now Mr. Fox?

(   ) Whatcha gonna do now, Mr. Fox?

(   ) I'll help ya someday Mr. Lion – said the mouse.

(   ) I will help someday Mr. Lion – said the mouse.

(   ) I ain't gonna work, I just wanna sing.

(   ) I am't not going to work, I just wanna sing.

2. Rewrite the sentences below using informal language expressions.

a. Does the fox want to eat the grapes?
   _____

b. What are you going to eat now, Grasshopper?
   _____

c. I am not losing this race dear hare.
   _____

d. The animals have got to win the clever lion.
   _____

3. Read the following text and circle the informal language expressions. After that, rewrite the sentences using formal language.

New Message	Cc Bcc
To	jayjay@mail.com
Subject	**Movie suggestion**

Hey Jay, how are U doin'? I hope you are going well!

About your last email, I regret to say, but I ain't going to watch that movie cause I read some reviews and it not seems so interesting as you said. So, I decided that I'm not going to watch cause I do not like fables.

Whatcha gonna do next friday? R ya free? My daughter is going to be on the School play as the Hare. They are going to remake the fable "The Hare and The Tortoise" As I know that you really like fables, if you wanna go let me know.

See U soon!

XOXO

Mary

(source: created by the author)

thank you

(source: canva.com)

Teacher's Guide

TEACHER'S GUIDE – UNIT 1

Dear teacher,

In this section we are going to present some exercises explanations, objectives, ideas, and tips that aims to help you using this courseware in the best way.

Feel free to change the way you are going to use this teaching material. Our objective here is to present some ideas and explain our main goals in each exercise/section.

Enjoy it!

WARM UP – (page 6)

Professor(a), nesta seção o objetivo principal é ativar o conhecimento prévio do aluno. O primeiro exercício busca fazer o aprendiz relembrar os títulos de algumas fábulas que ele possa ter ouvido ao longo da sua vida, assim como conseguir diferenciá-las/los dos demais títulos presentes no exercício. Note que alguns exercícios estão em língua portuguesa pra facilitar o engajamento dos alunos.

Professor(a), ao final do primeiro exercício, questione seu aluno a fim de saber se ele/a consegue perceber alguma semelhança entre os títulos apresentados. Espera-se que eles apontem os nomes de animais presentes na maioria das fábulas.

Os demais exercícios objetivam promover uma reflexão sobre o entendimento do aprendiz acerca do gênero textual a ser estudado. Professor, peça para os alunos compartilharem suas respostas e, simultaneamente, anote-as na lousa, a fim de formar uma resposta final que seja construída de forma coletiva para os questionamentos da atividade.

Dica - realize primeiro a atividade de forma individual ou em dupla e depois, caso julgue eficaz, peça para que alguns alunos compartilhem suas respostas, mas não deixe de fazer a correção dos exercícios com o grupo.

JUST FOR YOU TO KNOW! – WORDS ETYMOLOGY - (page 7)

Professor(a), nessa seção o objetivo é apresentar ao aluno o termo 'etimologia' e mostrar como ele/a pode encontrar a etimologia de uma palavra através de um dicionário físico ou online.

Dica – Inicie a atividade questionando como uma palavra se forma. Peça para que eles deem palpites.

Apresente o termo 'etimologia' através da definição de 'videogame' e explique aos alunos o que é etimologia. Instigue os alunos com palavras do dia a dia deles.

Professor(a), se possível leve um dicionário etimológico físico ou acesse em uma página na web e navegue com os alunos. Estimule a realização da atividade proposta pela busca das palavras apresentadas na atividade. Caso julgue interessante adicione mais algumas palavras. Os instrua a acessar o dicionário online pelo QR code disponível junto a atividade. Perceba que a atividade aborda palavras comuns ao vocabulário do alunado, mas também palavras que serão importantes para o estudo da unidade.

Dica – Caso pense ser interessante, neste exercício o docente pode fazer uso da plataforma 'Padlet' para que o aprendiz poste a etimologia da palavra pesquisada.

https://padlet.com/auth/login (é preciso criar o painel e disponibilizar o link de acesso aos alunos)

Padlet: como usar - https://www.youtube.com/watch?v=-5uUe9Tzyyo

Caso não seja possível realizar a atividade na plataforma online, faça uso da lousa ou dê folhas de sulfite para que eles escrevam as definições e depois fixe-as. Faça uma reflexão com eles sobre as palavras, questione se já tinham visto e acessado um dicionário etimológico, se acharam interessante, entre outras perguntas que julgue ser conveniente.

Professor(a), saliente que há dicionários que podem apresentar divergências e fale sobre a necessidade de se acessar uma fonte confiável.

DID YOU KNOW? - (page 8)

Professor(a), essa seção se inicia com uma citação de Veschi (2019) acerca da presença dos animais nas fábulas como fonte de interesse para as crianças e ao mesmo tempo como um modo de fazer o adulto refletir sobre suas ideias e valores.

Dica – Estimule o aluno a refletir sobre algumas fábulas conhecidas e quais valores elas apresentam. Dê exemplos para iniciar.

GOING FURTHER – THE MAIN AUTHORS OF FABLE (page 8)

Professor(a), O objetivo dessa seção é conhecer um pouco dos principais fabulistas do mundo e do Brasil.

Dica 1 - após a reflexão acima questione seus alunos se eles conhecem os autores dessas fábulas mundialmente famosas. Apresente brevemente os fabulistas presentes do tópico "The main authors of fables" e questione se já haviam ouvido falar sobre eles. Peça que um aluno faça a leitura e aproveite para explorar novo vocabulário e fazer correção de pronúncia caso seja necessário.

Dica 2 - Promova um jogo usando a plataforma Wordwall ou Kahoot (é preciso criar a atividade) no qual o aluno precisa relacionar alguns autores com as suas respetivas fábulas. Caso não seja possível fazer de modo online, o jogo pode ser feito no quadro de giz no qual o docente pode escrever o nome de vários fabulistas, assim como o título de várias fábulas e em seguida pedir para os alunos que tentem relacioná-las. O objetivo é que o aprendiz tenha uma leve noção a quem pertencem as tão famosas fábulas que conhecem.

Kahoot: login - https://create.kahoot.it/auth/login

Kahoot: como criar uma atividade - https://www.youtube.com/watch?v=g6LMC1t0aHM

Worldwall: login - https://wordwall.net/pt

Worldwall: como criar uma atividade - https://www.youtube.com/watch?v=YK74hsXWwJE

LEARNING A LITTLE BIT MORE – (page 9)

Professor(a), O objetivo dessa seção é fazer com que o aluno explore um pouco mais sobre o assunto estudado.

DICA - Professor(a), estimule os alunos a acessarem o site sugerido no "Learning more" para terem mais informações acerca dos fabulistas, assim como realizarem buscas na internet sobre o tema. Se possível proponha um trabalho de pesquisa e pequenas apresentações.

- **CHARACTERISTICS OF A FABLE – (page 9)**

Professor(a), nessa seção o objetivo é apresentar ao aluno as características básicas de uma fábula.

Dica 1 - uma estratégia é usar a plataforma 'Mentimeter' (é preciso criar a atividade) e formar uma nuvem de palavras no qual os alunos podem contribuir por palpites. Eles podem mencionar o que acreditam ser essas características presente em praticamente todas as fábulas. Professor, a atividade de nuvem pode ser feita no quadro de giz, anotando cada palpite ou pedindo que escrevam em folhas de sulfite a serem coladas no quadro.

Dica 2 - Após a elaboração da nuvem de palavras, explore o tópico "Characteristics of a fable" com os alunos e tente relacionar o que foi mencionado na nuvem de palavras deles com o que é apresentado no material.

Mentimeter: login – https://www.mentimeter.com/pt-BR

Mentimeter: como criar uma atividade - https://www.youtube.com/watch?v=4e8euPt_rGs

de uma fábula

NOW, IT'S YOUR TURN! - (page 11)

Professor(a), nessa seção o objetivo é que o aluno tente relembrar a fábula 'O Leão e a Raposa" e ao mesmo tempo, que ele possa refletir e identificar algumas das características básicas de uma fábula que foram aprendidas no tópico anterior. O aluno deverá fazer a identificação de pelo menos três características e anotá-las na atividade. Inicie explorando as partes já destacadas.

DICA 1 - Após um período que julgar ser o suficiente para que todos tenham realizado a atividade, indicamos que faça no quadro de giz, ou leve uma projeção contendo a fábula em questão e junto com os alunos identifique as características estudas anteriormente, faça de uma forma breve e concisa. Estimule os alunos a contribuírem ativamente na resolução da atividade.

DICA 2 – Caso pense ser interessante trabalhe com seus alunos o vocabulário presente no texto, assim como seus demais elementos linguísticos.

DICA 3- Saliente que nem todas as fábulas terão todas as características estudadas, mas, sim, várias delas.

Professor(a), ao concluírem a primeira atividade, indique aos alunos que respondam as questões de cunho pessoal acerca das maiores dificuldades encontradas para a realização desse exercício.

Dica – Peça para que alguns alunos exponham suas respostas e faça uma comparação entre as respostas. Caso julgue válido, anote as respostas na lousa.

WORKING IN PAIRS! - Searching for the most famous fables- (page 13)

Professor(a), nessa seção o primeiro objetivo é fazer com o que o discente compreenda o motivo das fábulas serem passadas de geração em geração e atualmente ainda estarem presentes em todas as culturas, assim como a sua importância. A atividade também objetiva o trabalho em grupo e a aprendizagem ativa.

Primeiro, peça para que os alunos realizem uma pesquisa na internet (use os sites sugeridos) a fim de que consigam responder à questão "Why fables still such a famous and important type of text today?".

DICA 1- Incentive que eles escrevam suas respostas com suas próprias palavras, promovendo assim o uso da síntese.

DICA 2 - Você pode começar a atividade levantando hipóteses com os alunos, com o intuito de responder à questão. Pode anotá-las na lousa e em seguida sugerir que acessem os sites sugeridos, ou até mesmo outros para que consigam elaborar suas próprias respostas. No final, você pode comparar as hipóteses levantadas no início da atividade com algumas respostas elaboradas pelos alunos após a pesquisa realizada.

A segunda parte dessa seção, consiste que os alunos, em duplas, realizem uma pesquisa pela escola (com alunos ou professores), ou somente na turma deles. Eles devem entrevistar o máximo de pessoas que conseguirem e completar a tabela apresentada no material.

Dica 1 - Professor(a), antes dos alunos saírem a campo, realize com a sua turma a resolução de parte da pesquisa para que eles vejam como devem fazer e aproveite para apresentar alguma palavra que não seja familiar.

Após, pergunte se todos conhecem as fábulas da atividade, caso não peça para aqueles alunos que as conhecem contar a fábula oralmente (realize um momento de contação de história) ou em último caso solicite a um aluno que pesquise na internet e compartilhe com seus colegas.

DICA 2- Essa atividade pode ser proposta no final da aula para que os alunos a realizem no intervalo.

Professor (a) após a pesquisa ser realizada, faça uma reflexão com os seus alunos. Questione o motivo de aquela fábula ser a mais famosa, discuta o que ela traz como moral e se as pessoas foram coerentes. Caso não, indague o porquê.

Para finalizar, peça para os alunos realizarem as últimas atividades da seção que são de cunho pessoal.

DICA – A última atividade proposta faz uso de metodologia ativa, porém ela demandará mais tempo para ser realizada. Indicamos que a proponha como um trabalho final de trimestre ou caso queira como uma forma de iniciar a próxima aula.

DICA – Essa atividade pode ser realizada de forma interdisciplinar com outras disciplinas, em especial, a de língua portuguesa, mas também pode envolver artes entre outras. Converse com seus colegas de profissão e veja a possibilidade do trabalho conjunto.

LANGUAGE LEARNING – QUICK REVIEW! SIMPLE PRESENT – (page 14)

Professor(a), nesta seção o objetivo relembrar o tempo verbal presente simples e trabalhar a formação de frases, assim como seu reconhecimento em textos.

DICA 1 - Inicie salientando que as fábulas são contadas no passado e com frases no presente, mesclando ações que já aconteceram e não irão acontecer novamente, ou seja estão finalizadas, mas com falas dos personagens no presente pois é uma narrativa. Retire das fábulas contidas nesse material exemplo de frases no presente simples. Escreva-as na lousa caso julgue facilitar a compreensão. Tente mostrar exemplos que contenham em sua composição verbos regulares e irregulares aos alunos. Faça uso dos exemplos sugeridos no material.

Professor(a), será preciso usar seu conhecimento acerca do tema e caso pense ser necessário use matérias extra para uma melhor explicação desse tempo verbal.

DICA 2 - Após sua breve explanação sobre o tempo verbal peça para que o aluno realize a atividade proposta. Realize com eles a resolução de uma para incentivá-los. Caso julgue ser possível, trabalhe também matérias extras que venha ter.

No primeiro exercício, o aluno deverá retornar a fábula 'O leão e a raposa' na página 12 e identificar frases no presente simples.

Na segunda atividade, o aprendiz deverá destacar na fábula 'O leão e o rato' frases no presente simples.

DICA – Após a sua orientação sobre como realizar as atividades caminhe pela sala a fim de colaborar caso tenham possíveis dúvidas. Depois de um tempo, realize a correção com os alunos. Se possível, peça para que eles vão a frente e escrevam as frases identificadas na lousa.

A última questão busca levar o aluno a refletir sobre o porquê de se usar esse tempo verbal.

DICA – Peça para que realizem em duplas/ grupos e depois compartilhe com a sala toda em um grande grupo. Indique que os alunos acessem os matérias de apoio.

Matérias de apoio:

Present Simple:

- https://learnenglish.britishcouncil.org/grammar/english-grammar-reference/present-simple
- https://www.perfect-english-grammar.com/present-simple-use.html
- https://www.youtube.com/watch?v=orPLohjKae8

TEACHER'S GUIDE – UNIT 2

Dear teacher,

In this section we are going to present some exercises explanations, objectives, ideas and tips that aims to help you using this courseware in the best way.

Feel free to change the way you are going to use this teaching material. Our objective here is to present some ideas and explain our main goals in each exercise.

Enjoy it!

WARM UP – (page 18)

Professor(a), nesta seção o objetivo principal é ativar o conhecimento prévio do aluno acerca do conteúdo a ser estudado.

DICA 1 - Inicie a aula apresentando a situação hipotética trazida no primeiro exercício e anote na lousa a quantidade de respostas para cada. Em um segundo momento, divida o grupo em duplas para que realizem os demais exercícios. Professor, caso pense ser interessante realize alguns dos exercícios junto a turma e depois, passe pelas duplas acompanhando o desenvolvimento da atividade. Para finalizar o "warm up" você pode pedir para que os alunos socializem as suas respostas. Professor, finalize o warm up questionando onde eles podem encontrar histórias que tragam uma moral e faça um gancho com a próxima seção.

DICA 2 – Para a primeira parte do "Warm up" você pode fazer uso da ferramenta nuvem de palavras disponível no 'Mentimeter'. A ferramenta permite que você salve as respostas de cada turma para fazer uma comparação.

Mentimeter: login – https://www.mentimeter.com/pt-BR

Mentimeter: como criar uma atividade - https://www.youtube.com/watch?v=4e8euPt_rGs

JUST FOR YOU TO KNOW!– (page 19)

Professor(a), essa seção objetiva apresentar o porquê de as fábulas usarem animais como personagens.

DICA 1 – Ao iniciar, questione seus alunos sobre o porquê de os autores escolherem animais para serem os personagens de seus textos. Anote as respostas. Indique aos alunos que façam a leitura desta seção. Você pode escolher um para ler em voz alta para o grupo e após indique que os alunos realizem os exercícios desta seção. Caso julgue necessário anote as respostas na lousa ou faça uso de alguma ferramenta digital como o 'mentimeter' ou 'padlet'.

DICA 2 – Não deixe de promover um momento de interação/ socialização das respostas com o grupo todo a fim de valorizar a pesquisa das duplas.

DID YOU KNOW? –(page 20

Professor(a), essa seção objetiva trabalhar um pouco do imaginário do aluno, assim como seu conhecimento prévio sobre sons que os animais produzem. A atividade foca na habilidade de compreensão auditiva.

Professor(a), será preciso acessar ao site disponibilizado na página do exercício para que conduza a atividade.

DICA 1 – Ao iniciar realize a leitura e questione os alunos sobre quais sons eles costumam ouvir dos animais onde eles moram. Questione qual som que uma cobra, ovelhas produz.

DICA 2 – Após realizar a atividade faça a correção com o grupo.

KEEP LEARNING! THE TORTOISE AND THE HARE– (page 20)

Professor(a), essa seção tem o objetivo de praticar uma leitura e interpretação de texto de uma fábula, focando na compreensão linguística assim como promover no aprendiz a capacidade de identificação dos elementos que compõe o gênero textual fábula.

DICA 1 - Saliente o porquê de os fabulistas fazerem uso de animais e peça para que eles escolham um dos animais que anotaram no exercício anterior e digam quais características do comportamento humano ele/a representa (leão= força – tartaruga - lentidão). Caso julgue necessário anote na lousa e peça para que anotem em seus cadernos. Em seguida, apresente o título da fábula que será lida e analisada e questione o que eles já sabem sobre essa fábula e anote caso julgue necessário. Após, indique que eles façam a leitura e a tentativa de resolução dos exercícios propostos. Faça a correção dos exercícios com os alunos e dê foco nas questões pessoais.

DICA 2 – Caso pense ser mais interessante, faça a audição da fábula com seus alunos ao invés da leitura em grupo. Utilize o link disponibilizado na página da atividade. Aproveite também para explorar novos vocabulários e elementos linguísticos presentes no texto.

GOING FURTHER! – (page 23)

Professor(a), nesta seção o objetivo principal é apresentar ao aluno o termo 'moral da história'.

DICA - Inicie escrevendo a palavra 'moral' na lousa e escolha um aluno para explicar o que isso significa. Em um segundo momento, questione sobre 'moral da história' e anote as respostas obtidas.

Após, peça para que os alunos leiam o texto desta seção sobre o assunto e questione se o que eles responderam está próximo do que o texto apresenta (aproveite para explorar o vocabulário). Peça exemplos de textos que apresentam 'moral da história'. Essa seção você pode, caso julgue necessário, complementar com demais matérias a fim de uma melhor compreensão do termo pelos seus alunos.

DID YOU KNOW? (page 24)

Professor(a), nesta seção o objetivo é fazer com que o aluno perceba que as fábulas apresentam a moral e valores de uma sociedade e que é possível ver elementos da cultura de um povo.

DICA - Cite algumas fábulas e questione quais elementos culturais eles conseguem perceber nessas fábulas, assim como a moral e valores. Anote na lousa para que todos visualizem. Caso julgue ser interessante proponha como tarefa a pesquisa de mais exemplos.

NOW, IT'S YOUR TURN! – (page 24)

Professor(a), nesta seção o objetivo é que o aluno pratique o que foi apresentado e discutido até o momento. A atividade apresenta o resumo de cinco fabulas, assim como a mensagem de moral que ela tenta ensinar. O aluno deverá após a leitura selecionar a alternativa que melhor apresenta a moral daquela fábula. Faça o primeiro exercício com a turma.

DICA Após as orientações de como a atividade será realizada, deixe alguns minutos para os alunos trabalhem e caminhe pela turma a fim de sanar alguma dúvida. Faça a correção da atividade com o grupo e questione o motivo de escolherem a alternativa marcada e quais características da cultura de nossa sociedade eles consegue perceber em cada fábula.
Professor (a) enfatize ao aluno que a moral de uma fábula também pode ser apresentada por meio de um provérbio (caso seja necessário, explique ao aluno o que é um provérbio e dê exemplos relacionados a fábulas – "Money can't buy happiness")

DID YOU KNOW? (page 26)

Professor(a), esta seção almeja que o aluno entenda que as fábulas também são produzidas por um objetivo e não somente para diversão dos leitores. Reforce os pontos trazidos na seção, em especial, o público destinado e a intenção do autor.

DICA Crie uma fábula com sua turma acerca de um tema que seja comum a realidade deles. Enfatize que precisam transmitir uma mensagem, mas de uma forma mais lúdica. Faça junto com a turma de forma oral ou anote no quadro. Após a criação, reflita sobre o que produziram e destaque que foi feito para suprir uma demanda.

WORKING IN PAIRS! – (page 26)

Professor(a), objetivo é o trabalho em grupo e a aprendizagem ativa. O aluno terá a opção de trabalhar com um colega e pôr em prática tudo que foi apresentado nas seções anteriores. Peça para os alunos se dividam em duplas e explique o deve ser feito.

DICA 1 – Após algum tempo, escreva na lousa o título das quatro opções de fábulas dispostas no exercício e escolha de forma aleatória duplas para que apresentem a 'moral' que identificaram na fábula. Caso o aluno não tenha conseguido alcançar o esperado, faça questionamento que o leve ao ponto desejado.

DICA 2 – Proporcione um tempo para que todas as duplas consigam interagir. Compare as respostas de duplas diferentes. Caso tenha tempo e pense ser interessante faça uso da dramatização proposta na atividade.

DICA 3 – Caso sua turma tenha maior dificuldade linguística e julgue ser necessário realize a atividade em forma de estudo orientado com sua turma.

LANGUAGE LEARNING - QUICK REVIEW! – linking words - (page 27)

Professor(a), nesta seção o objetivo é que o aluno reveja os conectores. Indique a leitura da seção e realize sua explanação do conteúdo. Enfatize a importância do uso deles na escrita e na fala de uma pessoa. Após apresente a tabela contendo os principais conectores, dê frases como exemplo de uso de alguns. Dê uma atenção especial para os conectores: first, then, after that, finally.

DICA – Caso julgue necessário, faça uso dos seus materiais a respeito do assunto. Utilize outros materiais como: sites, listas de exercícios que pense ser necessário para que seus alunos retenham melhor o conteúdo.

WORKING IN PAIRS! – (page 28)

Professor(a), nesta seção o objetivo inicial é o trabalho em grupo e a aprendizagem ativa, além de fazer com que os alunos consigam perceber os principais eventos presentes na fábula: 'The Tortoise and the Hare" e os escreva em ordem, fazendo uso dos conectores estudados.

DICA – Faça na lousa com os alunos o resumo de uma fábula conhecida pela maioria usando os conectores sugeridos na atividade. Em seguida deixe que trabalhem no exercício proposto. Caminhe pela sala a fim de sanar dúvidas. Após um tempo, faça a correção da atividade por meio de um exemplo. Peça que alguns leiam suas respostas e compare.

TEACHER'S GUIDE – UNIT 3

Dear teacher,

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Enjoy it!

WARM UP – (page 30)

Professor(a), o objetivo dessa seção é ativar e avaliar o conhecimento prévio do aluno acerca do tema a ser estudo. O aluno irá responder exercícios variados sobre sumarização (resumo).

DICA 1 – Inicie a aula escrevendo a palavra 'summarization' na lousa e questione o seu significado. Caso não tenha muita participação escreva sinônimos até que chegue ao sentido esperado. Pergunte o que é? Como se faz? Há um modelo ideal? Qualquer tipo de resumo é aceito como resumo? E anote na lousa. Após, realize os exercícios como os alunos e aproveite para praticar leitura oral e correção de pronúncia. Explore o vocabulário apresentado no texto.

DICA – Possibilite um momento de interação da turma, compare as respostas.

JUST FOR YOU TO KNOW! (page 31)

Professor(a), essa seção objetiva apresentar uma definição breve do que é resumo.

DICA – Peça para o aluno conferir se o a definição que foi dada por eles no 'warm up' (anotada na lousa) está próximo a definição apresentada por Gillett (2022). Se julgar interessante, indique que os alunos copiem para o caderno ou até mesmo pesquisar na internet mais definições.

GOING FURTHER! – Summarization - (page 32)

Professor(a), o objetivo dessa seção é apresentar ao aluno o conceito de "summarization" assim como exemplificar o seu uso em fábulas. Explore bem a imagem e os exemplos com seus alunos.

DICA 1– O material aborda de forma concisa o conceito de resumo por meio de um mapa mental, focando nos pontos principais. Se julgar necessário, traga matérias extras e indique o acesso ao link disponibilizado no 'learning a little bit more".

DICA 2 – O Professor(a), você pode fazer o uso da metodologia sala de aula invertida ao trabalhar essa seção e o conteúdo pedindo para que os alunos pesquisem sobre o tema antes da aula.

WORKING IN PAIRS! – (page 33)

Professor(a), essa seção objetiva fazer o aluno praticar o que ele acabou de aprender. Ele irá pôr a 'mão na massa' e elaborar um resumo da fábula "The Fox and The Grapes". O aluno deve seguir as orientações da atividade e destacar o que ele excluiu do seu resumo.

DICA – Professor(a), seria interessante fazer um exemplo da atividade sugerida com os alunos antes deles realizarem a atividade proposta. Escolha uma fábula, projete ela e realize o resumo assim como sugerido. Você pode iniciar a atividade proposta com a turma e deixar eles finalizarem. Saliente que o vídeo de desenho animado da fábula (link de acesso na página da atividade) pode ajudá-los.

KEEPING LEARNING! – Summary of fables - (page 34)

Professor(a), o objetivo dessa seção é continuar o estudo sobre resumo, mas agora focando no gênero fábulas. Nessa seção o aluno será apresentado ao modelo de escrita de uma fábula, mas que será usado para resumi-la. Talvez seja preciso relembrar o conceito de tema, intenção e problemas que eles já devem ter estudado em algum momento. Analise o exemplo apresentado junto com seus alunos.

DICA – Professor(a), seria interessante apresentar mais um exemplo, porém o ideal seria fazer com os alunos em sala (na lousa caso prefira). Escolha uma das fábulas já vistas ao longo do material e realize esse resumo com a turma.

NOW, IT'S YOUR TURN! - (page 35)

Professor(a), o objetivo dessa seção é fazer com que os alunos pratiquem o que eles acabaram de estudar. A atividade apresenta uma tabela a ser preenchida assim como visto no exemplo na seção anterior. É importante que o aluno faça sozinho a atividade para que ele perceba que é capaz e consiga lhe dar com suas dificuldades e facilidades.

DICA – Realize a leitura da fábula em voz alta ou peça para que alguns alunos façam os alternando. Aproveite para corrigir pronúncia e entonação. Aproveite para trabalhar o significado de palavras desconhecidas. Aproveite para falar sobre a similaridade com a fábula de Esopo. Caso pense ser necessário inicie a atividade proposta com a turma.

Professor(a), no final da atividade peça para que alguns alunos compartilhem suas respostas e transcreva na lousa a fim de criar uma resposta do grupo para a atividade.

A segunda atividade objetiva a tradução do texto para a língua portuguesa, veja que essa fábula já foi traduzida para o inglês pelo autor do material. Logo, o objetivo é mostrar para o aluno que a tradução nunca será igual a de outra pessoal pois envolve vários saberes. Após finalizarem o exercício compare com o texto original em português e discuta as semelhanças e diferenças.

DICA – Dê exemplos que livros que não fizeram sucesso na sua primeira tradução, mas depois de trocar o tradutor deslanchou. Como por exemplo a bíblia. Saliente também que há autores que escolhem os tradutores ao redor do mundo para suas traduções como por exemplo J.K ROWLING em Harry Potter.

WORKING IN PAIRS! - (page 38)

Professor(a), essa seção objetiva promover o trabalho em grupo e a aprendizagem ativa por meio da busca por matérias na rede de internet, assim como praticar o que foi aprendido. No final, permita que eles compartilhem as fábulas como grupo a fim de que todos tenham contato com elas.

DICA – Nessa atividade você será um moderador/ monitor, instrua os alunos como pesquisar fábulas na internet e no final da atividade peça para compartilhem. Você pode fazer esse compartilhamento dos exemplos via Padlet (precisa criar atividade).

LANGUAGE LEARNING – QUICK REVIEW! – (page 38)

Professor(a), nesta seção o aluno irá rever o tempo verbal passado simples. Faça uso dos seus materiais a respeito do assunto caso julgue ser necessário. Enfatize a importância do uso do tempo verbal na escrita e na fala de uma pessoa. Saliente que é comum no gênero textual fábula. Após realizar uma leitura dos exemplos e explanação do conteúdo dê uma atenção especial às frases afirmativas e negativas.

DICA – Faça uso de matérias, sites, listas de exercícios que pense ser necessário para que seus alunos retenham melhor o conteúdo. Busque usar exemplos que estejam dentro da realidade dos alunos.

Matérias de apoio:

- https://learnenglish.britishcouncil.org/grammar/english-grammar-reference/past-simple
- https://www.youtube.com/watch?v=l9NJ2jQ1SXA

Em seguida, o aluno irá praticar o tempo verbal estudado, porém focando nos gêneros estudados até o momento. No primeiro e segundo exercício, o aluno irá responder questões sobre o ponto gramatical a partir de uma tirinha. O objetivo é fazer com que ele ative seu conhecimento prévio acerca deste tempo verbal.

DICA – Professor(a), aproveite para relembrar os elementos presentes no gênero tirinha, explique o motivo da fala do personagem Garfield estar sempre em balões de pensamento. Se precisar reveja o uso do "didn't".

No terceiro exercício, o foco está na modificação que acontece nos verbos ao irem para o passado. O aluno deve escolher qual frase receberá o verbo a fim de formar frases coesas.

DICA – nessa atividade aproveite para ir reforçando as regras de modificação dos verbos. Caso julgue interessante as escreva na lousa e peça para que os alunos vão a frente completá-las. Indique que usem a lista de verbos presente no final do material

No quarto exercício, o aluno deverá completar a fábula colocando os verbos no passado, assim como fizeram no exercício anterior. Perceba que é um exercício mais mecânico a fim de fixar o tempo gramatical.

Após, indique que façam o último exercício com suas próprias palavras. Permita que eles socializem suas respostas.

DICA 1 – Professor(a), aproveite para salientar que as fábulas são escritas no passado pois é um gênero originalmente da fala e usados para ensinar comportamentos por meios de mensagens educativas fazendo uso de exemplos do cotidiano. Caso pense ser interessante, explore o vocabulário presente na atividade.

DICA 2 – Caso julgue oportuno, trabalhe com outras fábulas fazendo o mesmo processo. Ou simplesmente use os materiais online sugeridos no final da atividade.

TEACHER'S GUIDE – UNIT 4

Dear teacher,

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Feel free to change the way you are going to use this teaching material. Our objective here is to present some ideas and explain our main goals in each exercise.

Enjoy it!

WARM UP – (page 42)

Professor(a), o objetivo dessa seção é ativar o conhecimento prévio do aluno acerca do tema que será estudado ao longo dessa unidade. A atividade está dividida em 2 exercícios voltados para ativar o reconhecimento dos gêneros textuais.

No primeiro exercício os alunos serão expostos a gêneros variados e eles deverão, a partir de uma lista definir quais são eles. O objetivo é que ele perceba que os gêneros textuais podem ser diversos e em formatos variados e mesmo assim possuírem similaridades.

DICA – Caso julgue interessante leve outros gêneros textuais e faça uso junto. Mostre de outras esferas também.

No segundo exercício o aprendiz é questionado sobre o que é um gênero textual. Nessa atividade ele deverá escolher entre duas opções.

DICA – Professor(a), Deixe que os alunos escolham a opção que julgam ser a correta e depois abra a discussão para o grupo do porquê aquela escolha, o que levou eles a definir aquela opção como correta a fim de que ele consiga refletir sobre a escolha. Caso julgue eficaz acesse a web e busque pela definição do termo em um site de confiança.

No terceiro exercício será verificado se o aluno realmente entendeu o que é um gênero textual. Nessa atividade eles deverão marcar entre as opções no mínimo 5 gêneros textuais variados.

DICA – professor(a), inicie a atividade junto com os alunos, questione alguns alunos pedindo exemplos e comece a atividade com eles e deixe que eles finalizem.

JUST FOR YOU TO KNOW! – (page 43)

Professor(a), o objetivo dessa seção é apresentar uma definição breve do que é gênero textual. Não é nosso objetivo focar afundo na questão gênero, mas é importante que esteja bem definido o que ele é para o educando.

DICA - Caso julgue interessante peça para que os alunos copiem no caderno essa definição e se pensar ser necessário indique ou acesse os sites sugeridos na seção 'Tips' logo a seguir para melhor esclarecimento do termo. O docente também pode indicar que seja criado um mapa mental com definições encontradas ou até mesmo usar o 'wordwall' (precisa criar a atividade).

GOING FURTHER! – Genre's transposition - (page 44)

Professor(a), essa seção objetiva estudar sobre a retextualização/ transposição dos gêneros didáticos. O tema pode não ser familiar para o aluno. Sendo assim, será necessário exemplificar bem e explicar de forma a não deixar dúvidas.

DICA - Inicie a seção discutindo a palavra 'Retextualization'. Questione o que significa, o que é, se alguém já ouviu falar sobre e anote na lousa os palpites/respostas. Peça para que algum aluno faça a leitura do texto disposto na unidade sobre o tema (caso julgue ser mais eficaz realize a releitura com eles).

Explique que a retextualização é a mudança de um gênero para o outro (dê exemplos como: telefonema para bilhete) e ressalte que no final o mais importante é que seja possível haver a compreensão da mensagem pelo outro. Dê outros exemplos.

Analise o exemplo da fábula para quadrinhos que a seção apresenta.

DICA – Professor(a), aproveite o exemplo que é exposto no material e faça questionamentos. Indague se por meio da história em quadrinhos (texto 2) é possível compreender a mensagem da fábula, assim como quais elementos poderiam ser agregados a fim de facilitar essa compreensão.

WORKING IN PAIRS! - (page 46)

Professor(a), essa seção objetiva o trabalho em grupo e a aprendizagem ativa. Os alunos devem realizar as duas atividades. A primeira é o resumo da fábula sugerida seguindo o modelo estudado na unidade passada. Após a realização do resumo, no segundo exercício, o aluno deverá preencher a história em quadrinhos completando a retextualização. Indique que ele complete os balões de fala e que acrescentem outros elementos aos quadros que julgar necessário.

DICA – professor(a), se julgar interessante após os alunos realizarem o resumo faça na lousa a atividade usando as respostas dos alunos. No final, peça que os alunos compartilhem o resultado da retextualização feita por eles e peça que expliquem o que acrescentaram e o motivo.

LANGUAGE LEARNING – QUICK REVIEW! – (page 46)

Professor(a), nesta seção o aluno irá rever os advérbios. Faça uso dos seus materiais a respeito do assunto caso julgue ser necessário. Enfatize a importância deles na escrita e na fala de uma pessoa. Saliente que é comum o uso dos advérbios em praticamente todos os gêneros. Após realizar uma leitura dos exemplos e explanação do conteúdo dê uma atenção especial as aos advérbios de modo, frequência e intensidade pois são mais comuns em fábulas.

DICA – Faça uso de matérias, sites, listas de exercícios que pense ser necessário para que seus alunos retenham melhor o conteúdo. Busque usar exemplos que estejam dentro da realidade dos alunos. Explique que na última linha da tabela estão palavras que funcionam tanto como pronomes interrogativos quanto como advérbios. Indique que consultem a lista de advérbios presente no fim do material, assim como aa explanação mais completa sobre o ponto.

Professor(a), caso seja possível e julgue eficaz, indique aos alunos que voltem a fábula 'The Hare and The Tortoise" e destaquem os advérbios presente. Realize a correção da atividade com os alunos e vá categorizando-os (modo, lugar, frequência).

Matérias de apoio:

- https://www.grammarly.com/blog/adverb/
- https://learnenglishteens.britishcouncil.org/grammar/adverbs/term

Em seguida, os alunos irão praticar os advérbios, porém focando nos gêneros estudados até o momento.

No primeiro exercício o objetivo é a identificação dos advérbios em um texto de forma explicita. Os alunos devem identificar no mínimo 4 advérbios presentes no texto (exemplo - very, sooner, far, easily, still, so, already) e categorizá-los.

DICA - Professor(a), incialmente, deixe que os alunos tentem realizar a atividade sozinhos e após alguns minutos comece a questionar quais advérbios eles encontraram no texto a fim de usar as respostas deles. Escreva na lousa os advérbios encontrados e os categorize junto com os alunos.

No segundo exercício o aluno se depara com uma lista de advérbios retirados de diversas fábulas e ele deve identificar em qual das frases o advérbio a completa. Lembre os alunos de que no final precisa ter coesão.

DICA – Professor(a), caso julgue eficaz realize junto aos alunos a atividade ou até mesmo permita que façam em duplas/ grupos. Após finalizarem, faça a correção na lousa.

TEACHER'S GUIDE – UNIT 5

Dear teacher,

In this section we are going to present some exercises explanations, objectives, ideas, and tips that aims to help you using this courseware in the best way.

Feel free to change the way you are going to use this teaching material. Our objective here is to present some ideas and explain our main goals in each section and exercise.

Enjoy it!

WARM UP – (page 51)

 Professor(a), nesta seção o objetivo principal é ativar o conhecimento prévio do aluno. Inicie a atividade apresentando a palavra 'comic' (escreva na lousa) e questione se conhecem, onde já viram, qual o seu significado. Após peça para que os alunos observem as imagens contidas no primeiro exercício. Há quatro gêneros textuais distintos, mas com similaridades. Em seguida, questione os alunos sobre qual deles se caracteriza como "comics" (quadrinhos) e por quais motivos eles chegaram a essa conclusão. Posteriormente, peça para que respondam as duas primeiras questões.

DICA Professor(a), caso pense ser pertinente, apresente na lousa as principais características e diferenças entre os gêneros tirinha, quadrinhos, charge e caricatura.

Após, inicie questionando se eles costumam ler quadrinhos, quais e por onde fazem isso. Indique que respondam à questão 3.

No exercício 4 do Warm up o objetivo é verificar se o aluno conhece um pouco dos personagens principais de alguns quadrinhos famosos. Caso pense ser interessante, faça uso de imagens contendo os personagens ou até mesmo use a plataforma Kahoot (recurso apresentado na unidade 1) e transforme em um game.

Professor(a), no último exercício inicie questionando qual a história em quadrinhos mais famosa no Brasil e permita que eles mencionem nomes (anote na lousa caso julgue necessário). Deixe que cada aluno escreva a que ele acredita ser a mais famosa, pois ao longo dessa unidade iremos abordar esse ponto.

DICA: Se possível leve alguns exemplares da biblioteca da escola para essa aula e questione se conhecem, quem são os personagens principais, temas que abordam.

DID YOU KNOW? – (page 52)

Professor(a), nessa seção o objetivo é fazer com que aluno tenha uma breve introdução do que são "comics" (histórias em quadrinhos) e sua definição. Se julgar eficaz, retome a atividade do "warm up" e peça para que comparem se o que eles apontaram nas respostas está em concomitância com a definição de Marinho 2021.

DICA: Se possível trabalhe com elaboração de mapa mental usando o conhecimento deles e possíveis definições encontradas da rede de internet, livros.

GOING FURTHER! –Comic's origin - (page 53)

Professor(a), essa seção objetiva estudar a origem do gênero textual em foco. O aluno será apresentado a um texto com marcação histórica focando na origem do gênero.

Dica 1 – Peça para que alunos a sua escolha realizem a leitura deste pequeno texto e aproveita para realizar correções de pronúncia deles ao longo da leitura. Aproveite também para explorar o vocabulário do texto. No final, faça questões aleatórias (Qual foi o papel da prensa a vapor na história dos quadrinhos? Entre outras) para se certificar que todos compreenderam o texto, assim como se há alguma palavra desconhecida e trabalhe seu significado.

Dica 2 – Caso pense ser interessante, após a leitura do tópico indique que os alunos criem uma linha do tempo resumindo os principais fatos. A atividade pode ser feita em duplas e até mesmo usando o 'padlet'.

Professor(a), nessa seção o objetivo é fazer com que aluno conhece a primeira história em quadrinhos que se tem registro e seu personagem.

DICA – Professor(a), para esta seção você pode apresentar alguns exemplos das histórias em quadrinhos do "The yellow Kid" mesmo que seja projetado. Aproveite para salientar sobre o vocabulário usado, o formato das ilustrações. Leia um exemplo com eles e peça para que comparem com os comics da atualidade. Caso julgue interessante trabalhe um pouco de 'slangs' (pag 75).

Para ver alguns exemplares da obra de Richard Outcault acesse:

- http://www.neponset.com/yellowkid/

KEEP LEARNING! - the main famous comics/ comics characters – (page 54)

Professor(a), esta seção objetiva apresentar ao aluno um pouco mais sobre a história dos quadrinhos, assim como os de maior destaque no mundo e no Brasil.

No primeiro tópico o aluno será apresentado aos quadrinhos mais famosos no mundo desde 1934. Alguns estão em alta até os dias atuais, mas outros nem tanto.

DICA – Professor(a), caso julgue pertinente, apresente imagens dos títulos menos conhecidos, assim como seus personagens. Realize essa apresentação junto dos alunos por meio de uma busca rápida na internet caso tenha recurso disponível.

No segundo tópico são abordadas as produções realizadas no Brasil, assim como uma breve narrativa do início e popularização do gênero. Nesta seção também é apresentada a produção de Mauricio de Souza e a evolução de se sua principal personagem.

DICA – Professor(a), questione os alunos sobre os quadrinhos brasileiros que eles conhecem, leram ou até mesmo já ouviram falar. Questione quem é Mauricio de Souza e qual sua maior produção e depois peça para que observem a imagem que apresenta a evolução da personagem e indague sobre as mudanças nos traços e o refinamento nos detalhes ao longo dos anos.

No terceiro tópico o objetivo é apresentar aos alunos as principais produções da atualidade e seus personagens, assim como os temas abordados nas suas narrativas. Essas produções são normalmente conhecidas por eles, tendo em vista que estão sempre presentes em materiais didáticos, provas de vestibulares, exames externos e nas redes sociais.

DICA - Professor(a), divida a turma em grupos e peça para que cada grupo apresente um dos quadrinhos. Se possível indique que busquem mais informações para que apresentem aos colegas. Caso não seja possível, peça para que apresentem na aula mesmo após uns 5 min de organização e deixem que busquem na internet mais exemplos de produções de cada quadrinho.

DICA – Peça aos alunos que façam como "tarefa de casa". Indique que acessem ao site sugerido (pg. 58) e que contribuam em um mural criado no "Padlet" (precisa criar a atividade na plataforma) apresentando um dos quadrinhos. O aluno também pode criar um mapa mental com um dos personagens estudados e suas características.

WORKING IN PAIRS! – (page 58)

Professor(a), o objetivo dessa seção é promover no aluno o trabalho em grupo e aprendizagem ativa relacionado ao tema estudado. Realize a atividade proposta com seus alunos em sala e depois oriente os alunos a realizar uma pesquisa pelo colégio (ou com outro público que julgue interessante) a fim verificar quais títulos, temas e personagens irão aparecer. Em seguida oportunize um espaço para que eles compartilhem suas pesquisas.

DICA – Professor(a), após todos terem realizado sua pesquisa reúna os dados dos alunos e crie uma tabela do geral. Discuta os dados e se possível compare com a elaborada somente com os alunos da turma.

KEEP LEARNING! –comics main characteristics – (page 59)

Professor(a), o objetivo dessa seção é aprofundar o conhecimento em elementos específicos dos quadrinhos. Os alunos irão rever as principais características do gênero, assim como elementos estéticos.

O primeiro tópico está destinado a rever os tipos de balões de fala usados nas produções.

DICA - Desenhe os balões na lousa e escreva frases, ou peça para que eles vão e escrevam. Indague sobre as principais diferenças e uso de cada um. Se possível leve exemplos contendo os modelos de balões.

O segundo tópico a ser estudado são as onomatopeias, palavras que representam os sons. Início questionando como podemos representar sons em um quadrinho e peça exemplos. Aproveite os exemplos e saliente que em inglês as onomatopeias têm a mesma função, mas são escritas de forma diferente. Dê um exemplo. Em seguida, indique que observem o quadro presente e tentem inferir seus significados (Essa parte pode ser feita em dupla).

DICA – Professor(a), sugira que os alunos produzam/ recriem onomatopeias (a mão livre) em seu caderno ou em um papel de desenho e depois exponha um mural na sala. Outra opção é uma atividade de audição.

O terceiro tópico apresenta o recurso de interjeições, que pode ser resumido como falas em exclamação. Funcionam graficamente como as onomatopeias, mas representando uma palavra que está sendo dita em alto tom. Explique ao aluno o seu uso e indique que observe os exemplos apresentados.

O quarto tópico está relacionado às legendas, que normalmente representam o narrador da história. Explique o uso do recurso e se possível apresente exemplos extras além do já disponibilizado.

DICA - Apresente por meio de uma projeção uma história em quadrinhos sem esse recurso e peça para que eles o coloquem ao longo da história ou peça para que pesquisem um quadrinho e utilizem esse recurso nele.

NOW, IT'S YOUR TURN! – (page 62)

Professor(a), o objetivo dessa seção é de realizar uma interpretação de texto fazendo uso do gênero estudado e estimular a criatividade do educando com base no que foi estudado. A atividade está dividida em duas partes principais. Na primeira parte o aluno irá responder questões de interpretação da história apresentada, focando conhecimentos linguísticos e semânticos. Já na segunda parte, os alunos deverão criar uma sequência de falas a fim de finalizar a história em quadrinhos.

DICA – Sugira ao aluno que faça uso dos recursos estudados como as onomatopeias, legendas, interjeições entre outros e que sejam criativos. Caso julgue ser eficaz permita que realizem a atividade em duplas. No final peça para que alguns alunos compartilhem suas produções.

LANGUAGE LEARNING – QUICK REVIEW! – (page 64)

Professor(a), nesta seção o aluno irá rever os Adjetivos. Faça uso dos seus materiais a respeito do assunto caso julgue ser necessário. Enfatize a importância do uso deles na escrita e na fala de uma pessoa, em especial ao descrever uma característica e sentimentos. Após realizar uma leitura dos exemplos e explanação do conteúdo dê uma atenção especial aos modos que podemos fazer uso dos adjetivos (superlativo e comparativo). Indique que os alunos acessem a lista de adjetivos disponível no fim deste material.

DICA – Faça uso de matérias, sites, listas de exercícios que pense ser necessário para que seus alunos retenham melhor o conteúdo. Busque usar exemplos que estejam dentro da realidade dos alunos.

Professor(a), em seguida o aluno irá exercitar o que foi estudado.

No primeiro exercício o aluno deverá escrever adjetivos que descrevam os personagens. Indique usem adjetivos mais refinados e se possível que façam uso de um dicionário para facilitar e a fim de que também agregue domínio lexical deles.

DICA – Professor(a), antes de pedir que aluno realizar o primeiro exercício indico que faça um exemplo com eles. Projete, desenhe ou apenas escreva o nome de um personagem e peça adjetivos para descrevê-lo (a).

No segundo exercício o objetivo é realizar frases no comparativo. Perceba que os exemplos dados estão relacionados ao tema estudado. Após, socialize as respostas dos alunos com o grupo.

DICA – Professor(a), caso julgue interessante realize mais exemplos com os alunos.

O terceiro e último exercício tem como objetivo o uso de oposto/ contraste. Saliente que todos os adjetivos têm o seu oposto. Dê alguns exemplos e até realize parte do exercício com a turma se julgar necessário.

DICA – Professor(a), sugira que os alunos acessem os sites apresentados no final da unidade como tarefa para fixação.

DICA – Professor(a), antes mesmo de iniciar o estudo dessa sessão realize uma atividade oral com seus alunos a fim de ativar o conhecimento prévio deles e que ajude você a mensurar o saber deles. Questione o que é um adjetivo, quais eles conhecem. Se julgar necessário crie uma nuvem de palavras na lousa.

DICA – Professor(a), se julgar interessante, promova uma competição em duplas utilizando os textos presentes nas outras unidades. Peça para que eles busquem por adjetivos nestes textos e a dupla que encontrar mais exemplos dentro de um período é a vencedora. (gamificação)

TEACHER'S GUIDE – UNIT 6

Dear teacher,

In this section we are going to present some exercises explanations, objectives, ideas, and tips that aims to help you using this courseware.

Feel free to change the way you are going to use this teaching material. Our objective here is to present some ideas and explain our main goals in each exercise.

Enjoy it!

WARM UP – (page 67)

Professor(a), o objetivo dessa seção é ativar o conhecimento prévio do aluno acerca do tema que será estudado ao longo dessa unidade. O aluno inicia respondendo perguntas pessoais sobre o uso do celular, se costuma ler quadrinhos, por onde faz isso e se costuma utilizar alguma ferramenta digital para criar conteúdo midiático/visuais tanto para as redes sociais ou para outras finalidades.

Na última parte do 'warm up' o aluno se depara com uma lista de sites, plataformas e aplicativos voltados a criação de conteúdos visuais na qual deverá assinar as que já tiveram contato. Após, deverão responder questões de cunho pessoal que abordam o lado criativo.

DICA – Professor(a), as questões podem ser projetadas na sala e você pode realizar uma discussão em grupo. Em especial, nas que abordam o uso do celular.

No exercício sobre os site e aplicativos voltados a criação de conteúdos visuais, caso julgue interessante pesquise por eles na internet ou estimule os alunos a fazerem.

Professor(a), após terem discutido as questões propostas indique que todos respondam no seu material e realize um momento de interação entre os alunos e suas respostas.

JUST FOR YOU TO KNOW! – (page 67)

Professor(a), o objetivo dessa seção é apresentar uma definição breve do que são ferramentas digitais. Não é nosso objetivo focar muito nas definições, mas é importante que esteja bem claro o que é para o aluno.

DICA - Caso julgue interessante peça para que os alunos copiem no caderno essa definição e instigue se mais algo que queiram adicionar nessa definição ou se ela define por completo o termo. Peça para que pesquisem na internet outras definições e compare.

GOING FURTHER! – Digital design tool - (page 68)

Professor(a), o objetivo dessa seção é apresentar aos alunos as ferramentas digitais de criação visual. Ao longo dessa seção o aluno irá entrar em contato com duas ferramentas de fácil uso.

DICA – Para essa seção é preferível que a aula aconteça no laboratório de informática.

A primeira plataforma a ser apresentada é o "Canva" que já pode ser familiar aos alunos devido a sua popularidade. Peça para que algum aluno leia a apresentação da plataforma e que observem as imagens.

DICA – Após a leitura do texto (aproveite para corrigir pronúncia e novo vocabulário) indique que todos acessem a plataforma seguindo as suas orientações e após todos terem acessado passe o vídeo sugerido para que os alunos tenham uma ideia geral de como a plataforma funciona. Saliente que há o aplicativo disponível para uso no celular.

Professor(a), é de suma importância que você realize o passeio guiado pela plataforma junto a seus alunos mostrando como ela funciona. Leve eles até a criação de uma história em quadrinhos e mostre como podem modificá-las. Dê alguns minutos para que usem a plataforma e se familiarizem.

A segunda ferramenta a ser aprendida é o "StoryboardThat". Essa é voltada exclusivamente a criação de projetos relacionados aos gêneros textuais da esfera dos quadrinhos. Essa plataforma oferece muito mais opções de edição e escolha de elementos do que a outra.

DICAS – Após a leitura do texto (aproveite para corrigir pronúncia e novo vocabulário) indique que todos acessem a plataforma seguindo as suas orientações e após todos terem acessado passe o vídeo sugerido para que os alunos tenham uma ideia geral de como a plataforma funciona.

Professor(a), assim como feito no 'Canva' é de suma importância que você realize o passeio guiado pela plataforma junto a seus alunos mostrando como ela funciona. Leve eles até a criação de uma história em quadrinhos e mostre como podem modificá-las. Apresente a modificação das cenas, dos personagens. Dê alguns minutos para que usem a plataforma e se familiarizem.

Professor(a), saliente que há várias plataformas, aplicativos voltados a criação de conteúdos digitais (alguns exemplos foram vistos no 'warm up'), em especial a quadrinhos e que talvez eles já possam conhecer e até mesmo fazer uso de outras. Permita que eles compartilhem/ apresentem caso haja.

KEEP LEARNING! – analysis of two rextextualization design...- (page 71)

Professor(a), essa seção objetiva apresentar dois exemplos de retextualização produzidas nas ferramentas apresentadas na seção anterior. O aluno deve observar essas produções e analisar, qualidade, elementos utilizados e especialmente se transmite a ideia da fábula textualizada em quadrinhos.

A primeira produção a ser analisada foi criada no "StoryBoardThat" e reconta a fábula 'The Hare and The Tortoise" escrita por Aesop.

DICA – relembre a fábula oralmente, ou questione se há algum aluno/a que possa contá-la aos colegas. Em seguida, faça a análise e indique que eles respondam as questões. Caso julgue ser necessário questione oralmente outros aspectos que julgar pertinente.

Professor(a), saliente que as produções criadas nessa plataforma possibilitam mais edições e uso de recursos além de deixar os projetos com uma aparência mais profissional.

A segunda produção a ser analisada foi criada no "Canva" e reconta a fábula 'The Grasshopper and The Good Ants" escrita Monteiro Lobato numa adaptação da original escrita por Aesop.

DICA – relembre a fábula oralmente, ou questione se há algum aluno/a que possa contá-la aos colegas. Em seguida, faça a análise e indique que eles respondam as questões. Caso julgue ser necessário questione oralmente outros aspectos que julgar pertinente.

Professor(a), aproveite para salientar que é comum essa adaptação que muitos autores fazem assim como a de Monteiro Lobato. Exemplifique explicando que muitas fábulas foram dadas a autoria a Aesop, mas que ao longo dos anos La Fontaine as recontou e por isso muitas vezes nos deparamos com versões similares.

WORKING IN PAIRS! - (page 74)

Professor(a), o objetivo dessa seção é o trabalho em grupo e a aprendizagem ativa do aluno. Os alunos deverão pôr em uso todo o conteúdo estudado ao longo desse material e produzir uma retextualização de uma fábula.

DICA – Oriente os alunos a seguir os passos de produção indicados na atividade e a escolherem a plataforma de criação que melhor irá atendê-los. Indique que selecionem fábulas diferentes para que no final tenham produções variadas.

Após os alunos criarem suas produções, se possível, crie um mural no pátio de sua escola (nas redes sociais) e exponha os trabalhos a fim de valorizar o trabalho.

Caso sua instituição não possibilite a todos o uso de computadores é possível que a produção seja feita por meio do desenho a mão livre. Isso também é valido para os alunos com habilidades de desenho.

LANGUAGE LEARNING – QUICK REVIEW! – (page 74)

Professor(a), nesta seção o aluno irá rever alguns exemplos de linguagem informal utilizadas pelos falantes de língua inglesa. Faça uso dos seus materiais a respeito do assunto caso julgue ser necessário. Enfatize a importância deles na compreensão da escrita informal e na fala de uma pessoa o dia a dia. Saliente que é comum o uso praticamente todos os gêneros, em especial nos online. Após realizar uma leitura dos exemplos e explanação do conteúdo dê uma atenção especial as aos mais usuais como "gonna" e "wanna"

DICA – Faça uso de matérias, sites, listas de exercícios que pense ser necessário para que seus alunos retenham melhor o conteúdo. Busque usar exemplos que estejam dentro da realidade dos alunos. Explique que a linguagem informal só deve ser usada na fala entre amigos e na escrita não formal. É preciso ficar claro para o aluno que em documentos, exames e qualquer momento ou gênero onde se aplique a linguagem formal é proibido usar a informal.

NOW, IT'S YOUR TURN! – (page 76)

Professor(a), o objetivo dessa seção é praticar uso das expressões de linguagem informal aprendido na seção anterior. Os exemplos apresentados são adaptações de falas ou situações visto em fábulas.

No primeiro exercício o aluno deverá relacionar a frase escrita na linguagem formal com a sua respectiva versão na linguagem informal.

DICA Dê exemplos na lousa antes deles realizarem esse exercício. Escreva uma frase retirada de uma fábula e à reescreva no modo informal, mas junto coloque 2 outras escritas de forma errada e use os exemplos para questionar os alunos: Qual opção está correta e por qual motivo? O que há nas outras que faz com que elas estejam erradas? Entre outras que julgar necessário.

No segundo exercício o aluno deverá reescrever as frases fazendo uso da linguagem informal. O objetivo é que ele perceba que a linguagem informal pode ser usada em qualquer momento.

DICA – Faça um exemplo com os alunos na lousa antes de que realizem a atividade proposta. Escreva uma frase retirada de uma fábula (peça que algum aluno diga uma frase) e junto com os aprendizes a reescreva na linguagem informal.

No terceiro exercício o objetivo é que o aluno identifique em um texto expressões da linguagem informal. O aluno deverá ao longo do texto de um e-mail destacar os trechos onde há a presença da informalidade e após reescrevê-las de forma formal.

DICA Projete a atividade do e-mail e peça para os alunos irem fazerem em grupo a atividade. Se julgar interessante peça para alguns alunos irem a frente e fazerem na lousa. Outra opção é permitir que façam em duplas.

DICA Professor(a), você pode sugerir atividades extras sobre o tema, como por exemplo, a divisão da turma em duplas onde cada uma deve elaborar uma frase e passar para a outra mudá-la (reescrevê-la) de formal para informal ou vice-versa.

DICA Professor(a), após o estudo sobre 'informal language' você pode sugerir que os alunos voltem na atividade de adaptação da fábula para quadrinhos e tentem fazer uso das expressões aprendidas.

Answer key

ANSWER KEY – UNIT 1

Dear teacher,

In this section will be presented the correct answers to the exercises proposed throughout this unit as well as the expected answers to the personal questions.

WARM UP – (page 6)

Observe os títulos a seguir e assinale aqueles que você considera que sejam fábulas.

The Lion and the Mouse   The Owl and the Grasshopper   The Ant and the Dove

The Two Goats   The Oxen and the Wheels.

What is a fable? What do you know about them?

As fábulas são composições literárias curtas, escritas em prosa ou versos em que os personagens são animais que apresentam características humanas. As fábulas são usadas para destacar as loucuras e as fraquezas humanas.

Professor(a), espera-se que o aluno/a mencione que as fábulas apresentam animais como personagens, moral no seu final.

Por que as fábulas são consideradas histórias curtas? Dê exemplo de uma que você conheça.

Professor(a), espera-se que o aprendiz relacione as brevicidade das fábulas devido a ser um gênero da oralidade, ser normalmente destinada a crianças.

Presumi-se que o aluno cite as fábulas mais conhecidas como: A cigarra e a formiga, O leão e o rato, A lebre e a tartaruga entre outras.

A frase a seguir: "Talk about certain human attitudes" está relacionada a?

B. the theme of the fables.

What do you usually figure out in the end of fables?

Professor(a), espera-se que o aluno responda que no final há uma moral da história.

How long do you think fables have been told?

c. 1.000 years

JUST FOR YOU TO KNOW! – WORDS ETYMOLOGY - (page 7)

Professor(a), espera-se que após a pesquisa no site (www.etymonline.com) ele obtenha as seguintes definições (o aluno pode sintetizar):

VIDEOGAME - The Online Etymology Dictionary does not have an entry for "video game" but the entry for "video" notes, "*video game* is from 1973." Dictionary.com's entry for "video game" cites the Random House Dictionary (unabridged) as tracing the origin of the term to "1970-1975" – not very helpful. Merriam-Webster's Collegiate Dictionary, 11th Edition also traces "video game" to 1973, as does Third Barnhart Dictionary of New English. But let's cut to the chase. What about the Oxford English Dictionary and its extensive etymology citations? The second edition of the OED also traces the term to 1973 and lists as its first citation an article from the November 10, 1973 issue of *Business Week*. The section cited in the OED reads, "The astonishing ability of the video game to lure quarters from the public and the electronic techniques used in its design are forcing major changes on the coin-op industry." The term is used seventeen other times in the article, including in its title ("A red-hot market for video games").

COMPUTER - (n.) 1640s, "one who calculates, a reckoner, one whose occupation is to make arithmetical calculations," agent noun from compute (v.). Meaning "calculating machine" (of any type) is from 1897; in modern use, "programmable digital electronic device for performing mathematical or logical operations," 1945 under this name (the thing itself was described by 1937 in a theoretical sense as Turing machine).

ENIAC (1946) usually is considered the first. Computer literacy is recorded from 1970; an attempt to establish computerate (adjective, on model of literate) in this sense in the early 1980s didn't catch on. Computerese "the jargon of programmers" is from 1960, as are computerize and computerization.

WRITER– (n). Old English *writere* "one who can write, clerk; one who produces books or literary compositions," agent noun from *writan* Meaning "sign-painter" is from 1837. *Writer's cramp* attested by 1843; *writer's block* by 1950.

MUSIC - (n.) mid-13c., musike, "a pleasing succession of sounds or combinations of sounds; the science of combining sounds in rhythmic, melodic, and (later) harmonic order," from Old French musique (12c.) and directly from Latin musica "the art of music," also including poetry (also source of Spanish musica, Italian musica, Old High German mosica, German Musik, Dutch muziek, Danish musik), from Greek mousikē (technē) "(art) of the Muses," from fem. of mousikos "pertaining to the Muses; musical; educated," from Mousa "Muse" (see muse (n.)).

The modern spelling is from 1630s. In classical Greece, any art in which the Muses presided, but especially music and lyric poetry.

CHARACTER – (n). Sense of "person in a play or novel" is first attested 1660s, in reference to the "defining qualities" He or she is given by the author. Meaning "a person" in the abstract is from 1749; especially "eccentric person" (1773). Colloquial sense of "chap, fellow" is from 1931.

Character-actor, one Who specializes in characters with marked peculiarities, is attested from 1861; character-assassination is from 1888; character-building (n) from 1886.

FOOTBALL - (n.) open-air game involving kicking a ball, c. 1400; in reference to the inflated ball used in the game, mid-14c. ("Þe heued fro þe body went, Als it were a foteballe," Octavian I manuscript, c. 1350), from foot (n.) + ball (n.1). Forbidden in a Scottish statute of 1424. One of Shakespeare's insults is "you base foot-ball player" [Lear I.iv]. Ball-kicking games date back to the Roman legions, at least, but the sport seems first to have risen to a national obsession in England, c. 1630. Figurative sense of "something idly kicked around, something subject to hard use and many vicissitudes" is by 1530s.

Rules of the game first regularized at Cambridge, 1848; soccer (q.v.) split off in 1863. The U.S. style (known to some in England as "stop-start rugby with padding") evolved gradually 19c.; the first true collegiate game is considered to have been played Nov. 6, 1869, between Princeton and Rutgers, at Rutgers, but the rules there were more like soccer. A rematch at Princeton Nov. 13, with the home team's rules, was true U.S. football. Both were described as foot-ball at Princeton.

MORAL – (n). mid-14c., "associated with or characterized by right behavior," also "associated with or concerning conduct or moral principles" (good or bad), from Old French moral (14c.) and directly from Latin moralis "proper behavior of a person in society," literally "pertaining to manners".

NOW, IT'S YOUR TURN! – (page 11)

Look at the fable below, identify...

Irrational characters (animals)

Human characteristic or behavior

Brief narrative in prose

Moral, teaching something at the end

The Lion and the Fox – Aesop

A lion was getting very old. He found it more difficult to catch his prey. Then one day he had an idea. He would stay in his cave and catch and eat any animal that came near him. Not long after this a foolish rabbit came hopping along. When he came near to the cave, he saw the old lion lying there. "How are you today, Mr. Lion?" he asked politely. "Oh!" said Mr. Lion. "I am so sick. Please come in and feel how hot my head is." The foolish rabbit went into the cave. No sooner had he reached out his paw to feel how hot the lion's head was when "Snap! Snap!" and that was the end of the foolish rabbit.

Then a foolish sheep came wandering along. When he came to the cave, he saw the old lion lying there. "How are you today, Mr. Lion?" he asked politely. "Oh!" said Mr. Lion. "I am so sick. Please come in and feel how hot my head is." The foolish sheep went into the cave. No sooner had he reached out his foot to feel how hot the lion's head was when "Snap! Snap!" and that was the end of the foolish sheep.

The next day a fox came trotting along. When he came near to the cave, he saw the old lion lying there. "How are you today, Mr. Lion?" he asked politely. "Oh!" said Mr. Lion. "I am so sick. Please come in and feel how hot my head is." The wise fox was cautious because he had noticed that all his friends who went to see the old lion did not come back.

He came close enough to talk to the lion, but he did not go into the cave. "Please come right in, and feel how hot my head is", said Mr. Lion again.

"Oh no! Mr. Lion", said the fox. "I can see many footprints going into your cave, but none come out. You are dangerous, Mr. lion. Goodbye!" and the fox ran off as fast as he could.

Moral: learn from the mistakes of others.

(**Source**: https://www.umass.edu/aesop/credits.php)

Have you finished? Tell us, if it was easy to identify some of the characteristics listed by Dias (2018) in the fable "The Lion and the fox"? What was the hardest part for you?

Resposta pessoal!

WORKING IN PAIRS! – (page 13)

You will do some research on the internet and write in your own words: Why fables still such a famous and important type of text today?

Resposta pessoal! Professor(a), espera-se que o aluno destaque a questão das fábulas serem usadas para ensinar algo por meio da moral da história normalmente relacionado ao comportamento humano. Até os dias de hoje são usadas pois esses comportamentos ainda são comuns.

You will do some research at your school to find out how many people know the fables bellow and their moral message. You will pretend to be researchers and will collect the data requested in the table below.

Resposta pessoal.

Did you know all these fables above? If no, which one is new for you?   Resposta pessoal.

Based on the fables above which one is the most known by your colleagues? Resposta pessoal.

In your opinion, what is the most famous fable in your country? Why?   Resposta pessoal.

LANGUAGE LEARNING – QUICK REVIEW! – (page 15)

Read the fable below and underline the sentences written in the Simple Present.

The Lion and The Mouse - Aesop

A Lion is sleeping in the jungle. A little Mouse is running in the grass and runs over the Lion's head and nose.

The Lion opens his eyes and roars loudly. Then he puts his paw over the little Mouse. The great beast prepares his enormous mouth to eat the small creature when the frightened mouse cries: "Pardon me, O King, please".

"If you forgive me this time, I will never forget your kindness. I certainly don't want to disturb Your Majesty. If you respect my life, I will help you another time, too."

The Lion laughs and laughs. "How could a tiny creature like you help me?"

"Oh well, you're not so much a good meal" the lion says, looking at the frightened Mouse. He takes his paw off the poor little prisoner and the Mouse quickly scampers away.

Sometime after this, some hunters want to capture the Lion alive with a rope net. The Lion falls into the trap. He is roaring and trying to free himself but with every movement he makes, the ropes bind him tighter.

The unhappy Lion thinks he will never escape. The little Mouse is running in the jungle again and hears the Lion's roars.

"That is the Lion who did not eat me once" he says, remembering his promise. And he runs to help the lion.

The Mouse discovers the poor Lion in the trap and says to him, "Stop, stop! Don't roar. If you make so much noise, the hunters will come and capture you. I'll help you to get out of this trap."

With his sharp little teeth, the Mouse is breaking the ropes. When the Lion is free, the Mouse says, "Now, you see I was right"

THANKS!!!!!!!!

"Thank you, good Mouse," says the Lion gently. "I am big, and you are very little, but you helped me. I see now that kindness is always worthwhile."

Moral of the story: Even the strong sometimes need the friendship of the weak.

Go back to the fable "the lion and the fox" on page 12 and identify 5 sentences in the simple present. After that, write them below (you cannot repeat them)

- How are you today, Mr. Lion?
- I am so sick
- Please come in and feel how hot my head is.
- I can see many footprints going into your cave.
- You are dangerous.

Reflita e responda: Por que o tempo verbal "Presente simples" é usado nas fábulas? Qual a sua função nesse tipo de texto, em especial nas fábulas que acabou de ler?

Resposta pessoal. Professor(a), espera-se que o aluno consiga responder que o uso está ao momentos de narração dos diálogos dos personagens que demonstra que está acontecendo naquele momento.

ANSWER KEY – UNIT 2

Dear teacher,

In this section will be presented the correct answers to the exercises proposed throughout this unit as well as the expected answers to the personal questions.

WARM UP – (page 18)

Em uma possível corrida entre uma Tartaruga e uma Lebre. Em quem você apostaria que venceria?

(x) the hare

Why do think that?

Resposta pessoal. Professor(a), espera-se que o aluno destaque a lebre é um animal veloz enquanto a tartaruga é muito lenta.

Many people have the habit of underestimating (do not believe in the ability) others due various factors, such: physical bodies, intelligence, social class among others.

How can we contribute to stop this happening? What can we do?

Resposta pessoal. Professor(a), estima-se que o aluno/a aponte que é preciso ter mais diálogo de conscientização, campanhas e tentar mudar a cultura do povo a respeito desse assunto. E que nós podemos fazer a nossa parte mudando a nossa forma de pensar, agir e falas.

O que você entende por moral da história? Onde, normalmente, podemos encontrar isso em um texto?

Resposta pessoal. Professor(a), se espera que o aprendiz seja capaz de fazer uso da definição de moral que ele aprendeu na unidade passada: "Moral é um ensinamento que vem no final da história e faz analogia com a vida cotidiana.

Assinale a alternativa que melhor descreve o que é moral of the story:

(x) the moral significance or practical lesson, a passage pointing out usually in conclusion the lesson to be drawn from something.

Have you ever found any type of text that brings a moral at the end? How was that?

Resposta pessoal. Professor(a), espera-se que os alunos apontem as fábulas.

JUST FOR YOU TO KNOW! – (page 19)

Using your mobile phone or a computer, access the internet search browser and search for fables. then list some animals that appear in these fables.

Resposta pessoal. Professor(a), presume-se que os alunos citem os animais mais famosos como: tartaruga, lebre, leão, raposa, rato entre outros.

Why do you think authors prefer to use animals than humans as characters in their fables?

Resposta pessoal. Professor(a), espera-se que o aluno faça uso da citação de Ceschi (2019) prsente na pag. 8 na seção "Did you know!"

DiD YOU KNOW? (page 20)

Listen the sounds twice and after that match the columns.

Resposta personalizada. Professor(a), ao acessar o site contendo os sons você terá a opção de escolher a ordem que irá ouvir com seus alunos.

KEEP LEARNING! (page 20)

According to the fable, why are the forest animals so tired of Hare?

(x) The hare was always boasting about how fast he could run.

b. Mark the traits bellow that describe the tortoise:

(x) slow   (x) consistent   (x) humble   (x) friendly

c. Why did you choose these traits? Are there any others you want to add to the list?   Resposta pessoal.

d. According to the fable, why did the hare laugh when the tortoise said: 'Let's have a race'?

 (x) because the hare believed the tortoise was too slow to win the race.

e. Mark the traits bellow that describe the Hare:

(x) boastful – bragging   (x) very fast runner   (x) overconfident (too confident)

f. Why did you choose these traits? Are there any others you want to add to the list?   Resposta pessoal.

g. What was the lesson or moral of this fable?

(x) you can be more successful by doing things slowly and steadily than by acting quickly and carelessly.

H. Identify and highlight in the fable above some parts that made you choose this alternative above.

The Tortoise and the Hare – Aesop

Once upon a time there was a hare who spent all day bragging about how fast he could run. Tired of hearing him boast, the tortoise, challenged him to a race.

"You must be kidding!" said the hare laughing. "I am so much faster than you."

"We shall see", the tortoise replied.

The next day, the animals of the forest gathered to watch the race. Everyone wanted to see if the tortoise could beat the hare.

The bear started the race yelling "On you mark, get set, go!"

The hare immediately raced ahead, running faster than ever. He looked back and saw the tortoise was only a few steps away from the starting line.

"Foolish tortoise", thought the hare. "He is so slow. Why would he want to race me if he has no chance to win?"

Confident that he was going to win the race, the hare decided to stop in the middle of the road to rest under a tree. The cool and pleasant shade of the tree was very relaxing, so much that the hare fell asleep.

Meanwhile, the tortoise continued walking slowly, but steady. He was determined not to give up. Soon, he found the hare sleeping peacefully.

The tortoise was winning the race!

When the tortoise approached the finish line, all the animals in the forest began cheering with excitement. The noise woke the hare, who could not believe his eyes: the tortoise was crossing the finish line and he had lost the race.

(**Source**: https://www.umass.edu/aesop/credits.php)

I. Do you agree with this fable's moral? Could you take another lesson from this fable? Explain it.

Resposta pessoal.

J. Now, relate the fable's moral with situations of your daily life in the present days.

Resposta pessoal. Professor (a), espera-se que o aluno consiga relacionar com situações do seu dia a dia e realidade. Como por exemplo: fazer as coisas correndo e mal feitas para ter mais tempo livre. Comece você respondendo para que eles tenham um exemplo.

NOW, IT'S YOUR TURN! (page 24)

Read the following Aesop's fables below and after that decide which moral message belongs to each one.

(1) The Tortoise and the Hare   (5) Ideas are good, but execution is better!

(2) The Ants and the Grasshopper   (3) Be happy with what you have!

(3) The Dog and the Shadow   (2) Work hard and play hard!

(4) The Crow and the Pitcher   (4) There's always a way!

(5) The Bell and the Cat   (1) Never give up!

WORKING IN PAIRS! (page 26)

Now that you are familiar with moral message in fables, you are going to choose two of the Aesop's fables below and look it up on the internet. After that, find out what their moral messages are.

Professor(a), espera-se que após a pesquisa na internet o aluno obtenha as seguintes morais.

- The Two Crabs;
  Moral - Do not tell others how to act unless you can set a good example (exemplo é o melhor preceito)

- The Gnat and the Bull;
  Moral – One should not place self-importance before courtesy (nem sempre os outros nos acham tão importantes quanto nós imaginamos).

- The Hart and the Hunter;
  Moral – we frequently scorn what is most valuable to us (muitas vezes temos coisas sobre nós mesmos que não gostamos).

- The Lion, the Ass, and the Fox;
  Moral – learn from the misfortunes of others (sabedoria é ser capaz de aprender a partir do infortúnio dos outros).

Have you finished? Now, you are going to tell your colleagues about the fable you choose. If you want, you can use dramatization.

Professor(a), espera-se que eles socializem suas pesquisas e respostas. Aproveite para fazer perguntas que julgar necessário.

WORKING IN PAIRS! (page 27)

Resposta pessoal. Professor(a) presumi-se que os aprendizes apresentem a seguinte ordem:

First –

The tortoise challenged the hare to a race.

Then –

The animals of the forest gathered to watch the race/ the hare raced ahead.

After that –

The hare decided to stop in the middle of the Road to rest under a tree and fall asleep. It was confident that it was going to win the race.

Finally –

The tortoise continued walking slowly, but steady and won the race.

ANSWER KEY – UNIT 3

Dear teacher,

In this section, will be presented the correct answers to the exercises proposed throughout this unit as well as the expected answers to some personal questions.

WARM UP – (page 30)

Regarding your previous knowledge about summarization answer the following questions.

1. A summary counts the fact(s) that appear(s) in the original text. It is the succinct presentation of the main ideas of a longer text but having all the fundamental ideas.
   (x) TRUE   (   ) FALSE

2. Leia o texto abaixo e decida qual das opções a seguir melhor o resume.

   (x) There are several legends about the Milky Way. Norse people believed that the Milky Way was the path followed by souls to heaven while primitive Indians believed that the Milky Way was the path that spirits traveled to their villages in the Sun. what all the legends had in common was to consider the milky way as a path.

   Which option did you choose? Why?

   Resposta pessoal. Professor(a), espera-se que o aluno mencione que é devido a segunda opção conter todas as principais ideais do texto original.

3. Assinale as características a seguir que julgue ser parte de um bom resumo.

   (x) brevity   (x) rigor and clarity   (x) personal language

4. Associate the corresponding answer to what we <u>should</u> and <u>should not</u> use in the preparation of the summary.

                    (1) should use   (2) should not use

   (1) the key-words   (2) exceed one third of the words of the original text

   (1) your own words   (2) copying some parts of the original text

   (2) change the order of the ideas.

   5. Now, go back to the exercise two. Compare your answer with what you have just studied. Is it related? Explain.

   Resposta pessoal. Professor(a), espera-se que o aluno consiga perceber as semelhanças e diferenças entre o que ele respondeu com o que ele estou até aqui.

WORKING IN PAIRS! – (page 33)

Dear students,

Now that you guys are familiar with summarization you will summarize some parts of following fable. Remember to what you have learned about and do not forget to write down what you have summarized and what information you have excluded.

The Fox and the Grapes – AESOP

Summary – A fox one day saw the beautiful grapes hanging on a vine.

Information excluded: A Fox one day spied a beautiful bunch of ripe grapes hanging from a vine trained along the branches of a tree. The grapes seemed ready to burst with juice"

Summary – The fox jumped several times, but he missed it.

Information excluded: The first time he jumped he missed it by a long way. So he walked off a short distance and took a running leap at it, only to fall short once more. Again and again he tried, but in vain.

NOW, IT'S YOUR TURN! - (page 35)

Dear students,

Now you are going to read the fable "The Grasshopper and The Good Ant" written by Monteiro Lobato that was inspired on the original one "The grasshopper and The Ant" written by Aesop. After that, you are going to summarize it following the model studied above. If you desire, you can do it in pairs!

Theme:	Every action has a consequence
Intention:	Show that when someone does something that they love. Will always be rewarded.
Type of problem:	Character action leading to a consequence/reward.
Problem:	Character A does what loves all day while character B works getting ready for winter. When it comes, character A realizes that things may not end well and decides to ask character B for help. He does as a reward for the good times.
Characters:	Grasshopper, ant
Moral of the story:	When you do with passion what you love you'll always be rewarded.

Now, choose one paragraph of the fable above and translate it to Portuguese. After that, compare your translation with the original text.

Resposta pessoal. Professor(a), sugira que comparem o vocabulário usado pelo aluno (mencione que isso varia de tradutor para tradutor pois envolve vários fatores linguísticos, conhecimento) e em especial se o sentido do paragrafo foi mantido, uma vez quer esse é o principal ponto.

Acesse o texto original: https://contobrasileiro.com.br/a-cigarra-e-a-formiga-boa-fabula-de-monteiro-lobato/

WORKING IN PAIRS! (page 38)

Dear students,

Now that you guys have studied fables summarization and practiced how to do that. You are going to look for a fable that is not so famous on the Ethernet and summarize it following the model studied and completing the items below.

Resposta pessoal.

LANGUAGE LEARNING – QUICK REVIEW! (page 38)

Now you are going to do some exercises focusing on what you just have learned.

a. Read the following comic strip and after that answer the questions bellow.

1. Remove a sentence in the Simple Past interrogative form from the text.

   Did you prepare my food?

2. What does the words 'didn't' mean in the sentence: "I didn't eat anything since hours.."

   "Didn't" means that the sentence is in the simple past and in the negative form

b. Mark: True or False

(x) true ( ) false - The verb "prepare' in the first balloon is a regular verb.

(x) true ( ) false - The verb 'Be" in the second balloon is an irregular verb.

( ) true (x) false - The sentence "Did you prepare my food?" in the affirmative it would be "you did not prepare my food.

c. Complete the sentences bellow using the following verbs in the simple past.

Be - Create – Be – Write

a. Quino ___CREATED__Mafalda's comics in 1964.
b. Monteiro Lobato __WROTE__ some fables inspired in Aesop.
c. The yellow kid ___WAS___ the first comic book.
d. Aesop and La Fontaine __WERE__ the most famous fable's writer of all.

d. Put the verbs in the Simple Past to complete the story.

The Hare and The Tortoise __LIVED___(live) in the forest with all the other animals. The Hare __DASHED___ (dash) about all day, but the Tortoise __MOVED__(move) slowly wherever he __WENT__ (go). The Hare often __BRAGGED__ (brag) about how fast he __RAN_ (run) and ___MADE___ (make) fun of the Tortoise for his short legs and slow movements.

One day the Tortoise ___LOST__ (lose) his patience with the Hare and __GOT_ (get) very angry. "That's enough", he ___SHOUTED_ (shout) and __CHALLENGED___ (challenge) the Hare to a race. The Hare __LAUGHED__ (laugh) at the Tortoise. He ___THOUGHT_ (think) it was a great joke. He __KNEW___ (know) he _COULD_ (can) run much faster than the Tortoise. The Tortoise ___HAD__ (have) no chance of winning.

"All right," the Hare __REPLIED__ (reply). 'You're on. Let's have a race".

They __SET___ (set) the course and ___CHOSE__ (choose) the fox to be the umpire.

e. why this verb tense was used in the fable? Explain.

Resposta pessoal. Professor(a), espera-se que o aluno consiga responder que o uso está ligado a ser ações que já aconteceram (finalizadas) e que costuma ser usado pois sempre remete a algo que aconteceu passado.

ANSWER KEY – UNIT 4

Dear teacher,

In this section, will be presented the correct answers to the exercises proposed throughout this unit as well as the expected answers to some personal questions.

WARM UP – (page 42)

Regarding your previous knowledge about textual genres answer the following questions.

1. Match the following textual genre names with their representation below.

(1) Poem **(3)** Book cover **(5)** Editorial cartoon

(2) Comic strip **(4)** Comic **(6)** Caricature
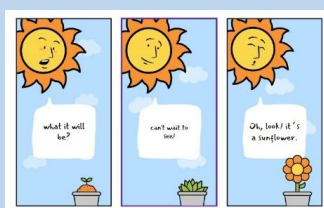
(2)   (6)   (5)
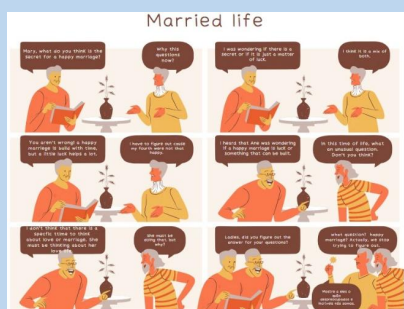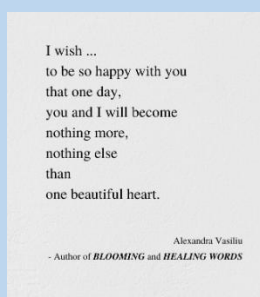
(4)   (1)   (3)

1. What is the best definition for 'Textual Genre"?

(x) A type of written or spoken discourse that show similitudes in terms of content, style, and composition. They can be physical or digital.

Regarding your previous knowledge about textual genres, Tick, at least five examples of it.

(x) magazine cover   (x) comics   (x) poem   (x) calendar   (x) e-mail

(x) daily planner   (x) job ads   (x) mind map   (x) short stories

WORKING IN PAIRS! – (page 46)

Now that you are familiar with retextualization, you are going to return to the fable "The Hare and the Tortoise" and summarize it using the model studied before. After that, you will use the comic produced by Só escola and add some textual elements.

1ST Part – fable's summary

Resposta pessoal. Professor(a), espera-se que o aluno consiga indentificar/ inferir as seguintes informações:

Theme:	Humility. We should never brag to others and overconfidence can be a major obstacle to achieve our goals.
Intention:	Show that we must persist even when it seems impossible.
Type of problem:	Character action leading to a consequence.
Problem:	Character A bet a race with character B even knowing that there was little chance of success. Character B decides to stop for a while and fall asleep when character A steady and won the race.
Characters:	Hare, Tortoise, fox,
Moral of the story:	You can be more successful by doing things slowly and steadily.

2nd Part – retextualization

Resposta pessoal. Professor(a), após os término faça um momento de socialização das respostas dos alunos.

LANGUAGE LEARNING – QUICK REVIEW! – (page 47)

Now, you are going to do some exercises focusing on what you just have learned.

1. Read the fable below and underline at least 4 adverbs on it. After that you are going to categorize them into manner, degree, frequency, place and time.

The Hare and the Tortoise
"I can run faster than you," boasted a Hare to a Tortoise.
"Very well," answered the Tortoise; "let us have a race, with Mr. Fox as judge, and see who wins."
"Ha, ha!" laughed the Hare. "We will!"
So off they went as fast as they could. No sooner had they say off than the Hare left the Tortoise far behind.
So confident was the Hare that when he saw this he lay down for a rest, thinking "I am so fast that I can afford to have a nap and still win the race easily. But he slept so soundly that Mr. Tortoise not only came along but also passed him.
When Mr. Hare awoke he realised what he had done and tore on to the winning post, but he found Mr. Tortoise already there!

2. Now that you have found the adverbs on the text above you will look up in the 'adverbs list' on page 128 to which group it belongs to.

1. SOONER – TIME   2. FAR – PLACE   3. WHEN - TIME

4. STILL - DEGREE   5. EASILY – MANNER   6. ALREADY - TIME

3. Complete the sentences bellow using the following adverbs.

Politely - Cautiously - Angrily – Slowly – Proudly – Sooner – Hardly

Sentences from: The Lion and The Mouse

a. "I can't get out." roared ____ **Angrily** __
b. "there," she said __ **Proudly**____ , "had you not let me go, I would …"

Sentences from: The Cook and The Fox

c. "what news?" asked the cook _ **Cautiously**__

Sentences from: The Hare and The Tortoise

d. "very well", answered the tortoise __ **Slowly** ____
e. So off they went as fast as they could. no __ **Sooner** __ had the hare set off….

Sentences from: The Fox and The Crow

f. A sly fox, who wanted the cheese for himself, came up and spoke _ **Politely** ____.
g. … of course ____ **Hardly** __ had she opened her beak when the cheese fell down….

ANSWER KEY – UNIT 5

Dear teacher,

In this section will be presented the correct answers to the exercises proposed throughout this unit as well as the expected answers to the personal questions.

WARM UP – (page 51)

Which one is considered comics?
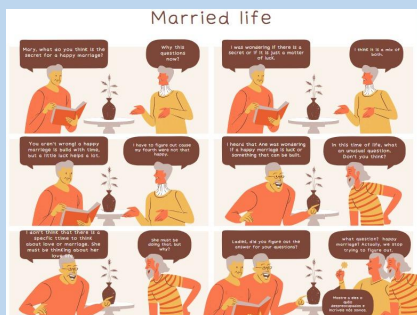
Opção 4 :

Why did you choose that option in the exercise above? What characteristics helped you?

Resposta pessoal. Professor(a), espera-se que o aluno cite a quantidade de quadros, os elementos de típicos (balões, onomatopoeias).

Do you use to read comics? If yes, which one?

Resposta pessoal.

Match the characters from column A with their comic in column B.

(A) Helga   (G) Batman

(B) Captain Haddock   (D) Justice League

(C) Dr Octopus   (E) X-men

(D) Green Lantern   (F) Asterix

(E) Emma Frost   (A) Hagar the horrible

(F) Obelix   (C) Spider-Man

(G) The Joker   (B) TinTin

What is the most famous comic in your country? What is it about?

Resposta pessoal. Professor(a), espera-se que o aluno mencione a turma da mônica, zé carioca, coprólitos, Tungstênio entre outros. Assim como eu breve resumo dos temas abordados.

WORKING IN PAIRS! (page 58)

Now that you guys are familiar with the most famous comics in the world and their character you are going to research focusing on comics that are famous in your country. You will look up for the title of the comic, its characters as well as the themes that appears.

Resposta pessoal. Professor(a), estima-se que o aluno mencione a turma da mônica, zé carioca, coprólitos, Tungstênio entre outros.

NOW, IT'S YOUR TURN! (page 62/63)

Dear students, now you are going to read the comic below and answer the following exercises.

6. Tick the correct alternative:

c. What's with, in the first scene, denotes indignation.

2. Regarding the strip above, it is correct to say:

c. The verb read, in the first scene, is in the simple past.

3. Tick the correct option:

a. The word therefore, in the second scene, denotes conclusion.

4. Tick the wrong option:

c. The verb use, in the second scene, acts as a noun.

Now, you are going to create a sequel to the comic you read above. Remember to use the features we have already studied.

Resposta pessoal.

LANGUAGE LEARNING – QUICK REVIEW! (page 64)

Regarding your previous knowledge about comic characters and adjectives write five adjectives that best describe each character below.

Resposta pessoal. Espera-se que o aluno traga exemplos das caracteristicas físicas e intelectuais.

Mafalda – Smart, intelligent, clever, small, contestant, revolutionary, restless, critical.

Hagar – Strong, warrior, family man, greedy, insensitive, baggy.

Calvin - Smart, contestant, lazy, honest, hyperactive,

Now, you are going to complete the sentences below using the following adjectives in the comparative.

STRONG – FAMOUS – YOUNG - FUNNY – OLD – CUTE

a. Calvin's comics (1950) are ___OLDER_____ than Mafalda's comics (1964).

b. Peanuts are____MORE FAMOUS____ than Monica's gang.

c. Garfield is _____CUTER_____ than Hägar the horrible.

d. Monica is ___FUNNIER_____ than Mafalda.

e. Superman is _STRONGER_____ than batman.

F. Calvin & hobbes (1985) are ___YOUNGER___ than Hägar the horrible (1973).

To finish the adjective review, you are going to look up for the opposite of the adjectives below.

Beautiful ≠ UNGLY/ PLAIN   **Easy-going** ≠ AGITATED/ EXCITED/ ILL-TEMPERED.

Funny ≠ BORING/ UNAMUSING/ HUMORLESS   **Talkative** ≠ QUIET/ RESERVED/ SILENT

Old ≠ NEW/ AGELESS/ MODERN   **Polite** ≠ IMPOLITE/ UNPLEASANT/ RUDE

**Interesting** ≠ UNINTERESTING/ BORING   **Tall** ≠ SHORT/ SMALL

ANSWER KEY – UNIT 6

Dear teacher,

In this section will be presented the correct answers to the exercises proposed throughout this unit as well as the expected answers to the personal questions.

WARM UP – (page 67)

Answer the following questions:

How often do you use your cellphone? Can you stay a day without your cellphone? Why?

Resposta pessoal.

How often do you read comics? Where do you use to do that?

Resposta pessoal.

Have you ever read a comic thought a digital source? Where? How was that?

Resposta pessoal.

Do you usually use apps that aims to create/ edit visual resources? Which ones?

Resposta pessoal.

From the list below, which one are you familiar with?

Resposta pessoal

( ) Canva   ( ) StoryBoardThat   ( ) Adobe Spark
( ) Collage maker   ( ) Pixlr   ( ) VistaCreate
( ) Storyboard animator   ( ) Stencil   ( ) Befunky
( ) Comic cartoon story maker

Do you consider yourself a creative person? Why?

Resposta pessoal.

Have you ever thought been a cartoonist or something like that? Why?

Resposta pessoal.

KEEP LEARNING! – (page 71)

Dear students,

As you can see the comic above retold the fable The Hare and The Tortoise written by Aesop, but in another genre with some adaptations. Look again on the comic and write down some things you liked and some that need to be improved or changed.

Resposta pessoal. Professor(a), espera-se que o aluno mencione a qualidade gráfica da produção, os elementos típicos dos quadrinhos assim como sobre o resumo da fábula.

Now, the comic above retold the fable The Grasshopper and The Ants written by Aesop. Look again on the comic and write down some things you liked and some that need to be improved or changed.

Resposta pessoal. Professor(a), espera-se que o aluno mencione a qualidade gráfica da produção, os elementos típicos dos quadrinhos assim como sobre o resumo da fábula.

Comparing the two comics, the first one produced on Storyboard and the second made on Canva and taking into consideration the comics aspects, the design, and the final production. Which one do you prefer? Why?

Resposta pessoal.

WORKING IN PAIRS! (page 74)

Dear students,

You are going to choose a fable that you like (you can use the one that you already used on the past unit when you learned how to summarize). After that, you are going to select a digital tool (Canva or Storyboard) to create your own comic. You guys need to make use of the elements that was studied on this course book. To certificate follow the next steps:

1st Select the fable.

2nd Choose the digital tool that you are going to use.

3rd Summarize your fable as studied.

4th Start to create your own comic on the platform.

5th Use at least 6 frames and if possible, all the comic elements.

Resposta pessoal. Professor (a), se possível crie um exemplo e mostre a seus alunos. Ao longo dessa aula passe pelas duplas sanando dúvidas e ajudando no que for preciso.

NOW, IT'S YOUR TURN! (page 76)

Now, you are going to answer some exercises about informal language.

1. Match the formal sentences with its informal version.

(a) I am not going to work I just want to sing.

I ain't gonna work I just wanna sing.

(b) What are you going to do now, Mr. Fox?

Whatcha gonna do now, Mr. Fox?

(c) I will help you someday Mr. Lion. – said the mouse.

I'll help ya someday Mr. Lion – said the mouse.

2. Rewrite the sentences below using informal language expressions.

a. Does the fox want to eat the grapes?

Does the fox wanna eat the grapes?

b. What are you going to eat now, Grasshopper?

Whatcha gonna eat now, grasshopper?

c. I am not losing this race dear hare.

I ain't losing this race dear hare.

d. The animals have got to win the clever lion.

The animals gotta win the clever lion.

3. Read the following text and circle the informal language expressions. After that, rewrite the sentences using formal language.


```
New Message                                          Cc  Bcc

To          jayjay@mail.com

Subject     Movie suggestion

Hey Jay, how are U doin'? I hope you are going well!

About your last email, I regret to say, but I ain't going to watch that movie cause I read
some reviews and it not seems so interesting as you said. So, I decided that I'm not going
to watch cause I do not like fables.

Whatcha gonna do next friday? R ya free? My daughter is going to be on the School play
as the Hare. They are going to remake the fable "The Hare and The Tortoise" As I know
that you really like fables, if you wanna go let me know.

See U soon!

XOXO

Mary
```

How are U doin'? – How are you doing?

But I ain't going... – but I am not going...

Whatcha gonna do next Friday? – What are you going to do next Friday?

R ya free? – Are you free?

If you wanna go let me know. – If you want to go let me know.

See U soon! – See you soon

XOXO – Kisses and hugs

Language Reference in Context

UNIT 1 – Learning about Fables.

The Simple Present

It is a verb tense with two main uses. We use the simple present tense when an action is happening right now, or when it happens regularly (or unceasingly, which is why it is sometimes called present indefinite).

The simple present is just the base form of the verb. Questions are made up with <u>do</u> and negative forms with <u>do not.</u>

Statement: You speak Spanish.

Question: Do you speak Spanish?

Negative: You do not speak Spanish.

In the third person singular, -s or -es is added. Questions are asked with <u>does</u> and negative forms with <u>does not</u>.

Statement: He speaks German.

Question: Does he speak German?

Negative: He does not speak German.

Tips:

If you want to learn more about Simple Present the following websites may help you.

- https://study.com/academy/lesson/what-is-simple-present-tense-definition-examples.html
- https://www.perfect-english-grammar.com/simple-present-exercises.html

UNIT 2 – Learning about Fable's Moral.

Linking words:

Linking Words or Word Connectors are used to link large groups of words: phrases and sentences. You can also use them to connect paragraphs to give them coherence. Sentence connectors are usually placed at the beginning of a sentence and may be categorized as:

ADDITION	COMPARISON	CONTRAST	TIME
Further	Similarly	However	Meanwhile
Furthermore	Comparable	Nevertheless	Presently
Moreover	In the same way	On the other hand	At last
In addition	Likewise	On the contrary	Finally
Additionally	As with	Even so	Immediately
Then	Equaly	Notwithstanding	Thereafter
Also	Just as… so too	Alternatively	At the time
Too	As similar X	At the same time	Subsequently
Besides	Another X like	Though	Eventually
Again		Otherwise	Currently
Equally important		Instead	In the meantime
First, second		Nonetheless	In the past
Finally, last		Conversely	
RESULT	**SUMMARY**	**EXAMPLE**	**PLACE**
Hence	In short	For example	There
Therefore	On the whole	For instance	Here
Accordingly	In other words	That is	Beyond
Consequently	To be sure	Such as	Nearby
Thus	Clearly	As revealed by	Next to
Thereupon	Anyway	illustrated by	At that point
As a result	On the whole	Specifically	Opposite to
In consequence	In sum	In particular	Adjacent to
So	After all	For one thing	On the other side
Then	In general	This can be seen in	In the front
	It seems	An instance of this	In the back
	In brief		

Simple Past:

We use the simple past tense to refer to actions or states that happened in the past and are finished and completed. This past tense only refers to events that completely finished in the past. If a sentence refers to an event that continues into the present, it doesn't use the simple past tense.

For most verbs, the method to form the simple past tense is relatively simple. Typically, you would form the past tense as follows:

To the regular verbs take the root form of the verb and add –**ed** to the end.

If the verb ends in -e, you would just add a -d. For example, the simple past tense of play is play<u>ed</u>, and the simple past tense of change is change<u>d</u>.

For verbs that end in -y, the -y usually changes to an –i if it follows a consonant. For example, the verb cry becomes cried, but the verb play becomes played.

On the other hand, irregular verbs follow some different rules. For example, the group of verbs that use the –t variant, where they end in a -t instead of a -d. The verbs build (which becomes built), sleep (which becomes slept), and send (which sent) are just three examples of verbs that use the –t variant. In the case of irregular verbs it will be necessary to access/ use an 'irregular verb list' to help you.

Regular verb: To jump   **Irregular verb: To eat**

I jumped.   I ate.
We jumped.   We ate.
You jumped.   You ate.
The lion jumped.   The lion ate.
The lions jumped.   The lions ate.

To form affirmative sentences in the simple past it will be necessary to use (Subject + main verb in the simple past + complement) to write them. Let's see an example:

The dog <u>barked </u>all night   ---   The car <u>broke</u> last weekend.

In order to make the simple past tense negative sentences, you use the phrase **did not** before the root form of the verb. The contraction "**didn't**" can also be used. In the

negative sentences the main verb does not change its form. Here are examples of the simple past tense used in the negative:

The dog <u>did not bark</u> all night   ---   The car didn't <u>break</u> last weekend.

The most common exception to this rule is our old pal **Be**. To make "be" negative in the simple past tense, we use either <u>was not</u> or <u>were not</u> depending on if the subject is singular or plural. The contractions <u>wasn't</u> or <u>weren't</u> can also be used.

Singular - I was not a bad kid.   Ana wasn't tired.

Plural -   We were not alone.   My parents weren't amused.

To form interrogative sentences in the simple past it will be necessary to use the auxiliary verb 'Did' at the beginning of the sentence.in this case the main verb did not change its form. Let's see an example:

Did the dog bark all night?

Did the car break last weekend?

Verbos irregulares no passado agrupado por ordem alfabética.

Infinitivo	Passado Simples	Particípio Passado	Tradução
to arise	Arose	arisen	erguer, levantar
to awake	Awoke	awoken	acordar, despertar
to be	was / were	been	ser, estar, ficar
to bear	Bore	borne	suportar, aguentar
to beat	Beat	beaten	bater, espancar, superar, vibrar,

			palpitar
to become	Became	become	tornar-se
to begin	Began	begun	começar, iniciar
to bend	Bent	bent	curvar, entortar, franzir, dirigir, desistir
to bet	Bet	bet	apostar
to bid	Bade	bidden	oferecer, convidar, ordenar, desejar, leiloar
to bind	Bound	bound	atar, amarrar, obrigar
to bite	Bit	bitten	morder, engolir a isca
to bleed	Bled	bled	sangrar, perder sangue;
to blow	Blew	blown	soprar, assobiar, fazer soar
to break	Broke	broken	quebrar, romper, violar
to breed	Bred	bred	procriar, gerar, fazer criação, educar, ensinar
to bring	Brought	brought	trazer, servir, causar, executar, induzir
to build	Built	built	construir, edificar, fabricar
to burn	Burnt	burnt	queimar, incendiar, carbonizar
to burst	Burst	burst	arrebentar, explodir, brotar, exclamar
to buy	Bought	bought	comprar
to cast	Cast	cast	arremessar, jogar, derrubar, moldar
to catch	Caught	caught	pegar, capturar, entender, adquirir
to choose	Chose	chosen	escolher, selecionar, preferir
to cling	Clung	clung	pegar-se, unir-se, aderir
to clothe	Clothed	clothed	vestir, cobrir
to come	Came	come	vir, chegar
to cost	Cost	cost	custar

to creep	Crept	crept	engatinhar, arrastar-se no chão, andar de rasto
to crow	Crew	crowed	cacarejar
to cut	Cut	cut	cortar, partir, reduzir, recortar, castrar
to deal	Dealt	dealt	dar, distribuir, repartir, dividir, espalhar, negociar
to dig	Dug	dug	cavar, escavar
to do	Did	done	fazer
to draw	Drew	drawn	desenhar, extrair, sair
to drink	Drank	drunk	beber
to drive	Drove	driven	dirigir, guiar
to dwell	Dwelt	dwelt	residir, ficar por um tempo, enfatizar, insistir em
to eat	Ate	eaten	comer
to fall	Fell	fallen	cair, desaguar, abater-se, decrescer, diminuir
to feed	Fed	fed	alimentar, nutrir
to feel	Felt	felt	sentir, notar
to fight	Fought	fought	lutar, brigar
to find	Found	found	achar, encontrar
to flee	Fled	fled	fugir, escapar, evitar, correr
to fling	Flung	flung	lançar, arremessar
to fly	Flew	flown	voar
to forbid	Forbade	forbidden	proibir
to forget	Forgot	forgotten	esquecer(-se)
to forgive	Forgave	forgiven	perdoar
to forsake	Forsook	forsaken	abandonar, desertar, largar; abrir mão de
to freeze	Froze	frozen	congelar, gelar
to get	Got	got	obter, conseguir

to give	Gave	given	dar
to go	Went	gone	ir
to grow	Grew	grown	crescer, florescer, germinar
to hang	Hung	hung	pendurar, suspender
to have	Had	had	ter, possuir
to hear	Heard	heard	ouvir, escutar, ter notícias
to heave	Hove	hove	puxar
to hew	Hewed	hewn	reduzir, talhar
to hide	Hid	hidden	esconder(-se), ocultar
to hit	Hit	hit	bater, chocar-se
to hold	Held	held	segurar, agarrar
to hurt	Hurt	hurt	ferir(-se), machucar
to keep	Kept	kept	manter, conservar, preservar
to kneel	Knelt	knelt	ajoelhar-se
to knit	Knit	knit	tricotar
to know	Knew	known	saber, conhecer
to lay	Laid	laid	pôr, colocar, derrubar, deitar
to lead	Led	led	conduzir, liderar, dirigir, comandar
to leap	Leapt	leapt	saltar, pular, transportar, cobrir (os animais)
to learn	Learnt	learnt	aprender, ficar sabendo
to leave	Left	left	partir, deixar, sair
to lend	Lent	lent	emprestar
to let	Let	let	permitir, deixar
to lie	Lay	lain	deitar, jazer
to light	Lit	lit	acender, iluminar
to lose	Lost	lost	perder
to make	Made	made	fazer, criar, elaborar

to mean	Meant	meant	significar, querer dizer
to meet	Met	met	encontrar(-se), reunir(-se)
to partake	Partook	partaken	participar
to pay	Paid	paid	pagar
to put	Put	put	pôr, colocar
to quit	Quit	quit	desistir, abandonar
to read	Read	read	ler, interpretar
to ride	Rode	ridden	cavalgar, andar de bibicleta ou carro
to ring	Rang	rung	soar, tocar (campainha, telefone)
to rise	Rose	risen	erguer-se, levantar-se
to run	Ran	run	correr, apressar-se
to saw	Sawed	sawn	serrar
to say	Said	said	dizer, afirmar, declarar
to see	Saw	seen	ver, perceber
to seek	Sought	sought	procurar, pedir, almejar
to sell	Sold	sold	vender
to send	Sent	sent	enviar, mandar
to set	Set	set	pôr, dispor, ajustar
to sew	Sewed	sewn	costurar, coser
to shake	Shook	shaken	sacudir, agitar, apertar a mão (em cumprimento)
to shed	Shed	shed	derramar, vazar
to shine	Shone	shone	brilhar
to shoot	Shot	shot	atirar, ferir com tiro
to show	Showed	shown	mostrar, apresentar
to shred	Shred	shred	cortar em pedaços, picar, retalhar, rasgar
to shrink	Shrank	shrunk	contrair, encolher, recuar
to shut	Shut	shut	fechar, cerrar; tampar

to sing	Sang	sung	cantar
to sink	Sank	sunk	afundar
to sit	Sat	sat	sentar(-se)
to slay	Slew	slain	matar, assassinar, destruir, arruinar
to sleep	Slept	slept	dormir
to slide	Slid	slid	escorregar, deslizar
to sling	Slung	slung	atirar, arremessar
to smell	Smelt	smelt	cheirar
to smite	Smote	smitten	bater, espancar
to sow	Sowed	sown	semear
to speak	Spoke	spoken	falar
to spell	Spelt	spelt	soletrar
to spend	Spent	spent	gastar (dinheiro), passar (tempo)
to spill	Spilt	spilt	derramar
to spin	Spun	spun	girar
to spit	Spat	spit	cuspir
to spoil	Spoilt	spoilt	estragar, destruir
to spread	Spread	spread	espalhar, estender
to spring	Sprang	sprung	saltar, lançar-se, libertar-se
to stand	Stood	stood	ficar ou pôr-se de pé
to steal	Stole	stolen	roubar, furtar
to stick	Stuck	stuck	cravar, fincar
to sting	Stung	stung	picar, ferroar
to stink	Stank	stunk	feder; enojar
to strew	Strewed	strewn	espalhar, polvilhar, aspergir
to stride	Strode	stridden	caminhar, cavalgar
to strike	Struck	struck	bater, golpear
to string	Strung	strung	amarrar, pendurar, enfiar,

			esticar
to strive	Strove	striven	aspirar, tentar, esforçar-se
to swear	Swore	sworn	jurar
to sweat	Sweat	sweat	suar
to sweep	Swept	swept	varrer
to swell	Swelled	swollen	inchar (-se), crescer, encher (os pneus)
to swim	Swam	swum	nadar
to swing	Swung	swung	balançar
to take	Took	taken	tomar, pegar, levar
to teach	Taught	taught	ensinar
to tear	Tore	torn	chorar, lacrimejar; rasgar, rachar
to tell	Told	told	dizer, contar
to think	Thought	thought	pensar, achar
to thrive	Throve	thriven	ter sucesso
to throw	Threw	thrown	lançar, atirar
to thrust	Thrust	thrust	empurrar
to tread	Trod	trodden	pisar, andar, pôr os pés
to understand	Understood	understood	entender, compreender
to wake	Woke	woken	acordar
to wear	Wore	worn	vestir, usar, trajar
to weave	Wove	woven	tecer, trançar
to weep	Wept	wept	chorar
to wet	Wet	wet	molhar, umedecer
to win	Won	won	ganhar, vencer
to wind	Wound	wound	girar, enrolar-se
to wring	Wrung	wrung	torcer

UNIT 4 – Learning about Textual Genre's Transposition.

Adverbs:

- An adverb is a word that modifies (describes) a verb (he talks loudly), an adjective (very fat), another adverb (ended too quickly), or even a whole sentence (Fortunately, I had brought an umbrella). Adverbs often end in -ly, but some (such as fast) look exactly the same as their adjective counterparts.

Peter Longboat did not run badly.

Antony is very thin.

Fortunately, Anne recorded Peter's win.

- Adverbs often modify verbs. This means that they describe the way an action is happening.

Peter sings loudly in the shower.

My dog waits impatiently for his food.

The adverbs in each of the sentences above answer the question in what manner? How does Peter sing? Loudly. How does my dog wait? Impatiently. Adverbs can answer other types of questions about how an action was performed. They can also tell you when (He arrived early) and where (Turn here).

- Adverbs can also modify adjectives and other adverbs. Often, the purpose of the adverb is to add a degree of intensity to the adjective.

The girl is quite pretty.

This movie is more interesting than the last one.

The weather report is almost always right.

Now, Look at the adverbs table below:

Frequency	Time	Place	Manner	Degree
Never	Last year	Towards	Secretly	Fully
Sometimes	Last month	There	Fast	Almost
Often	Today	Inside	Well	Rather
Usually	Tomorrow	Here	Quickly	Extremely

Generally	Last week	Back	Easily	Entirely
Occasionally	Later	Far	Slowly	Too
Seldon	Soon	Above	Lowly	Fairly
Rarely	Now	Abroad	Accidentally	Very
Normally	Yesterday	Behind	Badly	Just
Frequently	Tonight	Away	Carefully	Enough
Hardly ever	Already	Outside	Strongly	Deeply
Always	Then	Nearby	Closely	A lot
How often	When	Where	How	How much

Adjectives

Adjectives are words that describe the qualities or states of being of nouns: *enormous, doglike, silly, yellow, fun, fast*. They can also describe the quantity of nouns: *many, few, millions, eleven*.

It's common to learn that adjectives are words that modify (describe) nouns. Adjectives do not modify verbs or adverbs or other adjectives.

Example: Mary wore a <u>beautiful</u> hat to the pie-eating festival.

Adjectives tell the reader how much—or how many—of something you're talking about, which thing you want passed to you, or which kind of something you want.

Example: Please use three white flowers in the arrangement.

When adjectives are used together, you should separate them with a comma or conjunction.

Example: I'm looking for a <u>small, good-tempered</u> dog to keep as a pet.

- Adjectives come in three forms: absolute, comparative, and superlative. Absolute adjectives describe something in its own right.

Example: A <u>cool</u> guy   --   A <u>messy</u> desk

- Comparative adjectives, unsurprisingly, make a comparison between two or more things. For most one-syllable adjectives, the comparative is formed by adding the suffix -er (or just -r if the adjective already ends with an e). For two-syllable adjectives ending in -y, replace -y with -ier. For multi-syllable adjectives, add the word more.

Example: A <u>cooler</u> guy

A <u>messier</u> desk

A <u>more mischievous</u> cat

- Superlative adjectives indicate that something has the highest degree of the quality in question. One-syllable adjectives become superlatives by adding the suffix -est (or just -st for adjectives that already end in e). Two-syllable

adjectives ending in -y replace -y with -iest. Multi-syllable adjectives add the word most. When you use an article with a superlative adjective, it will almost always be the definite article (the) rather than a or an. Using a superlative inherently indicates that you are talking about a specific item or items.

Example: The coolest guy

The messiest desk

The most mischievous cat

- Coordinate adjectives should be separated by a comma or the word and. Adjectives are said to be coordinated if they modify the same noun in a sentence.

Example: This is going to be a long, cold winter.

Isobel's dedicated and tireless efforts made all the difference.

Lista de adjetivos:

Adjetivo	Tradução
aggressive	agressivo/a
ambitious	ambicioso
annoying	irritante
bad	mau, mal
beautiful	bonito/a
big	grande
big-headed	orgulhoso
boring	tedioso, chato
brave	corajoso/a
clean	limpo

cold	frio
crabby	ranzinza
cute	fofo
daring	ousado/a
dirty	sujo
dishonest	desonesto
easy	fácil
fair	justo
fantastic	fantástico
fast	rápido
funny	engraçado

gentle	gentil	patient	paciente
good	Bom	pretty	bonito/a
gorgeous	Lindo	rich	rico
handy	habilidoso/a	romantic	romântico/a
happy	Feliz	sad	triste
hard	difícil	selfish	egoísta
healthy	saudável	sensitive	sensível
heavy	pesado	shy	tímido/a
honest	honesto	sick	doente
hot	quente	slow	devagar
insecure	inseguro	small	pequeno
large	Largo	Smart	inteligente, esperto/a
long	longo, comprido	Strong	forte
mean	malvado	stubborn	irritante
modest	modesto	talented	talentoso/a
new	Novo	Ugly	feio/a
nice	Bom	Weak	fraco/a
old	velho	Wise	sábio/a
open-minded	mente aberta	Young	jovem

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