

# CUADERNO DE TRABAJO PARA EL AULA DE ESS

## ESTUDIOS INTERCULTURALES



Dirección General de Cultura y Educación

Programa de Educación Plurilingüe e Intercultural

BUENOS AIRES EDUCACIÓN

BA

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## Presentación

Este cuadernillo para el aula de Estudios Interculturales de las Escuelas Orientadas en Lenguas Extranjeras intenta dar cuenta de la importancia de las lenguas en nuestro sistema educativo. Hoy sabemos que el uso flexible de lenguas resulta un recurso fundamental para constituirnos en ciudadanos activos. Conocer lenguas posibilita mayores niveles de participación a nivel local e internacional, en tanto las mismas habilitan a un ciudadano a interactuar en contextos diversos sobre una multiplicidad de temas de interés para las sociedades contemporáneas. Es por ello fundamental alentar a los jóvenes para que logren una mayor comprensión e interacción dentro y fuera de sus comunidades etnolingüísticas a través de prácticas comunicativas con lenguas diversas.

Las unidades de este cuadernillo, en coherencia con nuestra normativa curricular, atienden a mostrar variados aspectos de la identidad de los seres humanos en un mundo global caracterizado por la diversidad, una diversidad que se expresa en el uso de lenguas que hacemos los seres humanos. Por otra parte, las unidades tocan temáticas de interés para los jóvenes de nuestras escuelas, lo que permite analizar en la clase de la escuela secundaria la forma en que los seres humanos nos miramos a nosotros y a otros; las formas en que nos vinculamos e interactuamos para múltiples propósitos usando lenguas; las formas en que construimos una identidad dinámica confrontados con estereotipos e ideas naturalizadas sobre el otro y nosotros, en pos de una mayor comprensión de nosotros mismos y de nuestro lugar en el contexto regional e internacional. Entendemos que esta interacción, cuando es promovida en los ámbitos educativos, permite el desarrollo de una conciencia intercultural, la cual propicia mejores mecanismos de interacción y participación en las sociedades actuales.

En lo que se refiere al tratamiento de la lengua, las unidades presentan extractos de discurso. Como tales, dichos extractos son exponentes de géneros discursivos diversos, con un fuerte énfasis en aquellos textos orales y escritos que dan cuenta de una diversidad de voces y miradas sobre un mismo tema. El abordaje de dichos extractos atiende a que los alumnos de las Escuelas Secundarias Orientadas en Lenguas Extranjeras puedan interpretar y crear significados al apropiarse de prácticas discursivas que les permitan ser mejores comunicadores. Los aspectos discursivos, lexicales y gramaticales sugeridos en las unidades son sólo algunos de los aspectos que los alumnos podrán trabajar en las clases con la mediación del docente, pero no se agotan en las actividades propuestas. Creemos que la experticia de los docentes a cargo de Estudios Interculturales nutrirá la propuesta de este cuadernillo de múltiples formas, y que la creatividad de nuestros jóvenes al abordar las actividades propuestas servirá de disparador para nuevas y mejores propuestas de trabajo para el aula.

**Mg. Silvana Barboni**

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**Programa de Educación Plurilingüe e Intercultural**

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## Unit 1

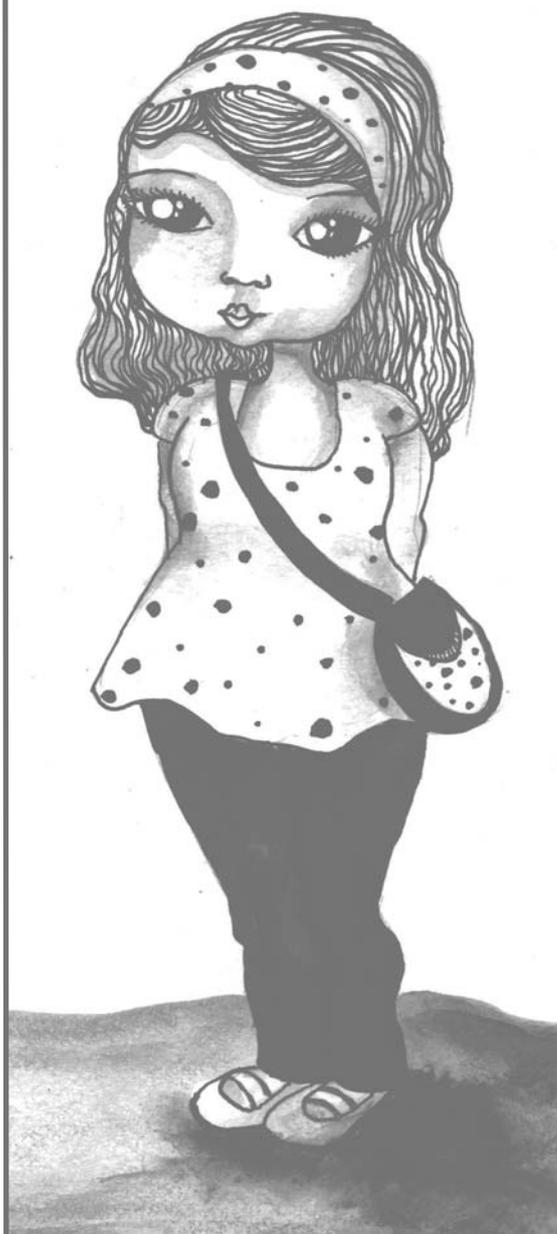
### In the eye of the beholder

*J'avais treize ans, et fini de grandir. On mange pour grandir. Je ne grandirai plus, m'étais-je dit. Je ne mangerai plus que le minimum. Ce qu'il faut pour durer. Cela faisait come un champ d'exploration immense, la découverte d'un territoire sauvage et secret.*

*Je n'avais aucun secret.*

*Des désirs oui, un volonté de fille de fer.*

(Brisac, 2005, 9)



## ■ Part 1: Skin deep

a. What is the most striking fact to you that this well known soap company reports?

### **Imagine a World Where Beauty is a Source of Confidence, Not Anxiety**

The Dove® brand is rooted in listening to women. Based on the findings of a major global study, *The Real Truth About Beauty: A Global Report*, Dove® launched the Campaign for Real Beauty in 2004. The campaign started a global conversation about the need for a wider definition of beauty after the study proved the hypothesis that the definition of beauty had become limiting and unattainable. Among the study's findings was the statistic that only 2% of women around the world would describe themselves as beautiful. Since 2004, Dove® has employed various communications vehicles to challenge beauty stereotypes and invite women to join a discussion about beauty. In 2010, Dove® evolved the campaign and launched an unprecedented effort to make beauty a source of confidence, not anxiety, with the Dove® Movement for Self-Esteem.

[...]

In 2011, Dove® released the findings of its largest global study to date on women's relationship with beauty—*The Real Truth About Beauty: Revisited*. The study revealed that only 4% of women around the world consider themselves beautiful, and that anxiety about looks begins at an early age. In a study of over 1,200 10-to-17-year-olds, a majority of girls, 72%, said they felt tremendous pressure to be beautiful. The study also found that only 11% of girls around the world feel comfortable using the word beautiful to describe their looks, showing that there is a universal increase in beauty pressure and a decrease in girls' confidence as they grow older. Though Dove® efforts have moved the needle in a positive direction, there is more to be done.

extract from *The Dove® Campaign for Real Beauty*

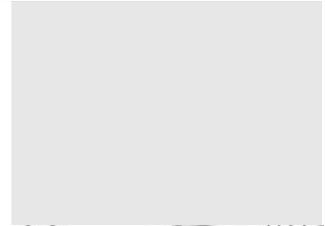
b. Watch the following commercials which are part of the campaign of the company and analyse the stereotypes that they are addressing. List them. How do the commercials relate to the objectives of the campaign? Do these stereotypes respond to all societies or just some of them?

<http://www.youtube.com/watch?v=IHqzlxGGJFo>  
<http://www.youtube.com/watch?v=sRkuNRSvELs>

c. These commercials address popular ideas on beauty in women. Why does this soap company use these ads? What is their intention behind the campaign?

d. Do these stereotypes apply to men?

e. Think about those stereotypes and discuss with your partner how they affect people's lives. Think about an anecdote that shows any of the stereotypes "in action".



**f. Focus on language:**

- Find at least 8 adjectives to describe beauty in terms of body and personality.
- What phrases are the commercials using? Are they playing with language to convey meanings? How?
- How do pictures and words relate?

## ■ Part 2: Nothing like the sun

### My mistress'eyes are nothing like the sun (Sonnet 130)

by William Shakespeare

My **mistress'**eyes are nothing like the sun,  
 Coral is far more red, than her lips red,  
 If snow be white, why then her breasts are **dun**:  
 If hairs be wires, black wires grow on her head:  
 I have seen roses damasked, red and white,  
 But no such roses see I in her cheeks,  
 And in some perfumes is there more delight,  
 Than in the breath that from my mistress **reeks**.  
 I love to hear her speak, yet well I know,  
 That music hath a far more pleasing sound:  
 I grant I never saw a goddess go,  
 My mistress when she walks treads on the ground.  
 And yet by heaven I think my love as rare,  
 As any she **belied** with false compare.

dull greyish-brown colour

lover, loved woman

not easily seen

smell unpleasantly

(Shakespeare, 1609)

#### 1. Answer about the sonnet

- What parts of the woman's body are mentioned?
- What metaphors is the offer using?
- Explain the last two verses. What is the author's intention? What do you think?
- Can you imagine the woman? Draw her.

#### 2. Which phrase synthesizes the sonnet better?

- She is the most beautiful woman I've ever seen.
- I hate her ugly looks.
- I love her as she is.



## ■ Projects bank

### **Researching on beauty:**

Carry out a survey in your school. Find out what most people think about beauty among the students and teachers in your school. Analyse your findings and report them. Is there anything you think should be done to make people conscious about their real beauty? Develop a campaign for your own context. You may need the help of social science teachers to research on beauty and the arts and communication teachers to develop your campaign. You can also use as many languages as you need to make your message understood.

### **Messages in the media:**

In groups, analyse the messages conveyed by the mass media. You may need to divide yourselves in groups to find out how magazines, newspapers and TV use images of beauty to convey implicit messages. Develop a radio or TV programme to talk about the way images are used in the media. You can develop interviews, short sketches, presentations, etc. Remember: it is important to have a clear purpose and audience in mind. Invite your audience to listen/ watch your programme and to leave messages commenting on the programme.

### **Different notions of beauty:**

Investigate the way different societies understand beauty. You may think about this considering different moments in history or different communities in the world. Develop a presentation for your classmates to talk about your findings. Use your classmates' comments and feedback on your presentation to produce a written article on the topic you have chosen. Compile the articles in a class magazine and distribute copies of the magazine around the school for other people to learn about your findings. You may work individually or in groups. Remember that editing your work is a fundamental part of your writing process.



## Unit 2 Different

*Porque em casa eu aprendia descobrindo sozinho e fazendo sozinho, fazia errado e fazendo errado acabava sempre tomando umas palmadas. Até bem pouco tempo ninguém me batia. Mas depois descobriram as coisas e vivem dizendo que eu era o cão, que eu era capeta, gato ruço de mau pêlo. Não queria saber disso. Se não estivesse na rua eu começava a cantar. Cantar era bonito.*

(de Vasconcelos, 1975, 5)



## ■ Part 1: By the book covers

By reading the covers of a book you learn a lot about the content of that book. We will find out about a very well known book for teenagers called:

*The Curious Incident of the Dog in the Night-Time* by Mark Haddon.

Search the web and find out at least 3 book covers of the book as it was published. Once you have the covers, make a sketch of the information you can derive from the covers of this book:

What do you learn about the book, the author and the content of the story?

## ■ Part 2: Inside the story

### a. The Beginning of the Story

*It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house. Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead. There was a garden fork sticking out of the dog. The points of the fork must have gone all the way through the dog and into the ground because the fork had not fallen over. I decided that the dog was probably killed with the fork because I could not see any other wounds in the dog and I do not think you would stick a garden fork into a dog after it had died for some other reason, like cancer for example, or a road accident. But I could not be certain about this. I went through Mrs Shears' gate, closing it behind me. I walked onto her lawn and knelt beside the dog. I put my hand on the muzzle of the dog. It was still warm. The dog was called Wellington. It belonged to Mrs Shears, who was our friend. She lived on the opposite side of the road, two houses to the left. Wellington was a poodle. Not one of the small poodles that have hairstyles, but a big poodle. It had curly black fur, but when you got close you could see that the skin underneath the fur was a very pale yellow, like chicken. I stroked Wellington and wondered who had killed him, and why.*

(Haddon, 2004, 1-2)

#### Start reading the novel.

What do you think happened? Who killed the dog? Why? What does this extract tell us about Christopher? How does he describe the scene? Speculate with your classmates and then write down your ideas in 50 words.

### b. Christopher in Trouble

Read the paragraph below from Chapter 5 and fill in the missing words.

*I pulled the fork out of the dog and lifted him into my arms and hugged him. He was leaking blood from the fork-holes. I like dogs. You always know \_\_\_\_ a dog is thinking. It has four moods. Happy, sad, cross and concentrating. Also, dogs are faithful and they do not tell lies \_\_\_\_ they cannot talk. I had been hugging the dog for 4 minutes when I heard screaming. I looked up and saw Mrs Shears running towards me from the patio. She was \_\_\_\_ pyjamas and a housecoat. Her toenails were painted bright pink and she had no shoes on.*

*She was shouting, "What in fuck's name \_\_\_\_ you done to my dog?"*

*I do not like people shouting at \_\_\_\_ . It makes me scared that they are going to hit me or touch me and I do not know \_\_\_\_ is going to happen.*

*"Let go of the dog," she shouted. "Let go of the fucking dog for Christ's sake."*  
*I put the dog \_\_\_\_ on the lawn and moved back 2 metres. She bent down. I thought she was*



going to pick the dog up herself, \_\_\_ she didn't. Perhaps she noticed how much blood there was and didn't want to get dirty. \_\_\_\_\_, she started screaming again. I put my hands over my ears and closed my eyes and rolled forward till I was hunched up with my forehead pressed onto the grass. The grass was wet and cold. It was nice.

(Haddon, 2004, 3)

### Answer:

In what ways does this extract show both Christopher and Mrs Shears? Is there anything that calls your attention?

### c. The Police

Then the police arrived. I like the police. They have uniforms and numbers and you know what they are meant to be doing. There was a policewoman and a policeman. The policewoman put her arms round Mrs Shears and led her back towards the house.

I lifted my head off the grass. The policeman squatted down beside me and said, 'Would you like to tell me what's going on here, young man?' I sat up and said, 'The dog is dead.'

"I'd got that far" he said.

I said, "I think someone killed the dog."

"How old are you?" he asked.

I replied, "am 15 years and 3 months and 2 days."

"And what, precisely, were you doing in the garden?" he asked.

"I was holding the dog." I replied.

"And why were you holding the dog?" he asked.

This was a difficult question. It was something I wanted to do.

I like dogs. It made me sad to see that the dog was dead. I like policemen, too, and, wanted to answer the question properly, but the policeman did not give me enough time to work out the correct answer.

"Why were you holding the dog?" he asked again.

"I like dogs" I said.

"Did you kill the dog?" he asked.

I said, "I did not kill the dog."

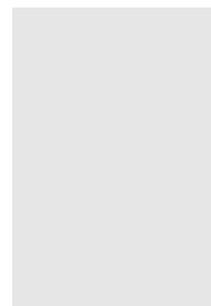
"Is this your fork?" he asked.

I said, "No." "You seem very upset about this" he said.

He was asking too many questions and he was asking them too quickly. They were stacking up in my head like loaves in the factory where Uncle Terry works. The factory is a bakery and he operates the slicing machines. And sometimes the slicer is not working fast enough but the bread keeps coming and there is a blockage. I sometimes think of my mind as a machine, but not always as a bread-slicing machine. It makes it easier to explain to other people what is going on inside it.

The policeman said, "I am going to ask you once again..."

I rolled back onto the lawn and pressed my forehead to the ground again and made the noise that Father calls groaning. I make this noise when there is too much information coming into



*my head from the outside world. It is like when you are upset and you hold the radio against your ear and you tune it halfway between two stations so that all you get is white noise and then you turn the volume right up so that this is all you can hear and then you know you are safe because you cannot hear anything else. The policeman took hold of my arm and lifted me onto my feet.*

(Haddon, 2004, 6-7)

### Answer:

In what ways is this chapter striking for the reader? How does it make you reflect on disabled people in our society? What is Christopher's disability?

### d. Stop and listen to the beginning of the story in full

You can listen to it at: <http://www.youtube.com/watch?v=-JGdan16ick>

### e. Christopher's personal life

#### Watch this short film based on another part of the book.

Go to: <http://www.youtube.com/watch?v=9y1ub5GFFUw>

In what ways is Christopher's life complex? Why would his father lie about his mother's death?

## ■ Projects bank

### Writing contest:

As you must have noticed, there are two main mysteries in this novel: the death of the dog and the disappearance of Christopher's mother. Take up one of the mystery lines and write down how the story ends. Decide the narrator perspective, that is, who you would like to be as the narrator (eg. you can be Christopher or his mother or his father). Then choose the type of text or genre you would like to use (eg. diary, short story, poem, play). Write down your text. Get the help of your teacher to improve your writing. After you have all finished, compile the works together and choose the best pieces.

### Searching about the author:

Contact the author of the book through his web page and send him an invitation to participate in a Skype interview with the class. Prepare an interview with interesting questions to ask him on the book. Find out some biographical data. Ask him questions about his work as a writer. Record the interview and then ask your teacher to send it to Programa de Educación Plurilingüe and Intercultural so that we can upload it in the Ministry website for other young people to watch it.

### The face of autism:

In the book, Christopher is an autistic person. Listen to Mark Haddon talking about his character of Christopher at:

<http://www.dnalc.org/view/1389-Mark-Haddon-Interview.html>

What information do you derive about this disability? Find out more information about autism. Are there any organisations in Argentina that help autistic children? Divide yourselves in groups and choose an aspect you would like to investigate (organisations, description of the disability, legal aspects, social attitudes towards the disability, etc.). Develop a presentation for your classmates. Remember to organise your presentation and structure it using discourse markers and signpost devices.

**Unit 3**  
**Till death do us part**

***Cake***

*by Roger Mc Gough*

*I wanted one life  
you wanted another  
we couldn't have our cake  
so we ate each other.*

(Mc Gough, 2003)



■ Part 1: Twin souls

1. Who said this? To whom? What is the context of these extracts?

*"It's no disgrace to love a man, no matter what colour he is or where he comes from. He was nice and he wasn't what you call a white loafer." (La Guma, 1963 , 69)*

*"The nurse doubted whether he was in fact visiting his wife; however, giving him another glance, she laughed at her suspicions and asked him, 'How long have the two of you been married?' Again he was confused as he said, 'Allah knows best - thirty, forty years..." (Al-Shaykh, 1991, 113)*

*"I worry about you. I can't sleep at night. Are you sad? Are you lonely? Or are you all right?" (Cope, 2002)*

*"You seem to forget that I am married, and the one charm of marriage is that it makes a life of deception absolutely necessary for both parties. I never know where my wife is, and my wife never knows what I am doing. When we meet—we do meet occasionally, when we dine out together, or go down to the Duke's—we tell each other the most absurd stories with the most serious faces. My wife is very good at it—much better, in fact, than I am. She never gets confused over her dates, and I always do. But when she does find me out, she makes no row at all. I sometimes wish she would; but she merely laughs at me." (Wilde, 2006 7-8)*

2. Where are these extracts taken from? How do you know? What ideas are they presenting? Are there any stereotypes in the quotes?

3. In all extracts there are "suggestive" phrases. These help you understand hidden messages. Which ones can you spot in the extracts? What messages do they convey? What are the speakers doing? (suggesting, asserting, explaining, etc.)

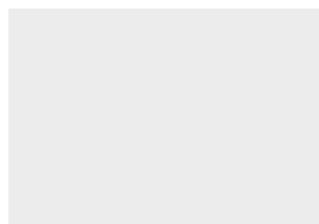
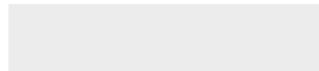
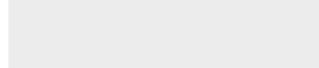
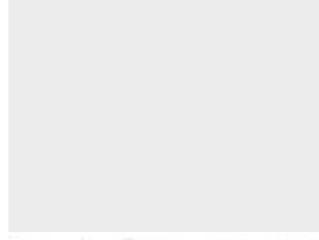
4. Which one of the quotes are you interested in? Why?

5. Divide yourselves in groups. Choose one of the extracts and expand it. First think of the ideas you would include and the purpose you have with the text, then write down the additions.

■ Part 2: Beauty in the Beast

1. Before you watch.

- a. Who are the characters? What film is this interaction taken from?
- b. Look at the bold letter words. What is the function of those words and phrases?
- c. In what other context could this exchange be possible?



**A: What's your problem? What you got against the whole world anyway?**

B: Look, I'm not the one with the problem, **okay**? It's the world that **seems** to have a problem with me. People take one look at me and go "Aah! Help! Run! A big, stupid, ugly ogre!". They judge me before they even know me. That's why I'm better off alone.

A: **You know what?** When we met, I didn't think you was just a big, stupid, ugly ogre.

B: Yeah, I know.

(Steig and Elliott, 2001)

## 2. Watch this scene and then read the script.

**a.** Analyse the underlined words and phrases. What does Donkey really mean?

**b.** Why does he use these words and phrases? What do we learn about the character?

What do we learn about the story?

*Donkey opens the door to the Windmill and walks in. Fiona is nowhere to be seen.*

**DONKEY:** Princess? Princess Fiona? Princess, where are you? Princess?

*Fiona looks at Donkey from the shadows, but we can't see her.*

**DONKEY:** It's very spooky in here. I ain't playing no games.

*Suddenly Fiona falls from the railing. She gets up only she doesn't look like herself.*

*She looks like an ogre and Donkey starts freaking out.*

**DONKEY:** Aah!

**FIONA:** Oh, no!

**DONKEY:** No, help!

**FIONA:** Shh!

**DONKEY:** Shrek! Shrek! Shrek!

**FIONA:** No, it's okay. It's okay.

**DONKEY:** What did you do with the princess?

**FIONA:** Donkey, I'm the princess.

**DONKEY:** Aah!

**FIONA:** It's me, in this body.

**DONKEY:** Oh, my God! You ate the princess. (to her stomach)

Can you hear me?

**FIONA:** Donkey!

**DONKEY:** (still aimed at her stomach) Listen, keep breathing!

I'll get you out of there!

**FIONA:** No!

**DONKEY:** Shrek! Shrek! Shrek!

**FIONA:** Shh.

**DONKEY:** Shrek!

**FIONA:** This is me.

*Donkey looks into her eyes as she pets his muzzle, and he quiets down.*



**DONKEY:** Princess? What happened to you? You're, uh, uh, uh, different.

**FIONA:** I'm ugly, okay?

**DONKEY:** Well, yeah! Was it something you ate? 'Cause I told Shrek those rats was a bad idea. You are what you eat, I said. Now...

**FIONA:** No. I... I've been this way as long as I can remember.

**DONKEY:** What do you mean? Look, I ain't never seen you like this before.

**FIONA:** It only happens when sun goes down. "By night one way, by day another. / This shall be the norm... / until you find true love's first kiss... / and then take love's true form."

**DONKEY:** Ah, that's beautiful. I didn't know you wrote poetry.

(Steig and Elliott, 2001)

**3. Can you predict? What does Fiona say? Complete the gaps. Then listen and check.**

**FIONA:** It's a spell. (*sigh*) When I was a little \_\_\_\_\_, a witch cast a spell on me. Every night I become this. This horrible, ugly \_\_\_\_\_! I was placed in a tower to await the day my true love would rescue me. That's why I \_\_\_\_\_ marry Lord Farquaad tomorrow before the sun sets and he sees me like this. (*begins to cry*)

**DONKEY:** All right, all right. Calm down. Look, it's not that bad. You're not that ugly. Well, I ain't gonna lie. You are ugly. But you only look like this at night. Shrek's ugly 24-7.

**FIONA:** But Donkey, I'm a princess, and this is not how a princess is meant to \_\_\_\_\_.

**DONKEY:** Princess, how 'bout if you don't marry Farquaad?

**FIONA:** I have to. Only my true love's kiss \_\_\_\_\_ break the spell.

**DONKEY:** But, you know, um, you're kind of an ogre, and Shrek... well, you got a lot in common.

**FIONA:** Shrek?

(Steig and Elliott, 2001)

**4. What does Donkey mean when he says...**

- a. *You're not that ugly.*
- b. *Shrek's ugly 24-7.*
- c. *you're kind of an ogre, and Shrek... well, you got a lot in common.*

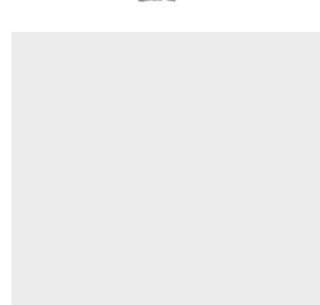
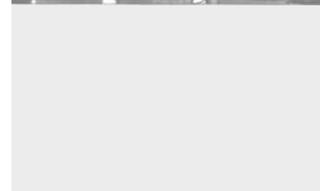
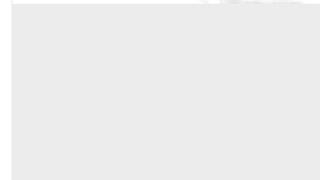
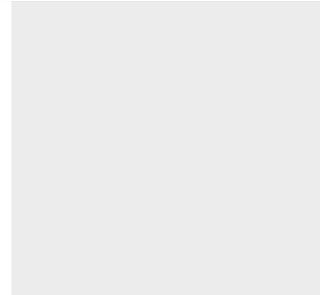
**Consider Fiona's ideas. How is a princess meant to look? Describe her idea of a princess.**

**5. Modality:**

**Complete the spaces using a modal verb. Choose from the following: CAN/ CAN'T - MUST/ MUSTN'T - WILL/ WON'T - SHOULD/ SHOULDN'T - HAVE TO/ DON'T HAVE TO**

**FIONA**

Don't you see, Donkey? That's just how it \_\_\_\_\_ be. It's the only way to break the spell.



**DONKEY**

You at least gotta tell Shrek the truth.

**FIONA**

No! You \_\_\_\_\_ breathe a word. No one  
\_\_\_\_\_ ever know.

**DONKEY**

What's the point of being able to talk  
if you gotta keep secrets?

**FIONA**

Promise you \_\_\_\_\_ tell. Promise!

**DONKEY**

All right, all right. I \_\_\_\_\_ tell him.  
But you \_\_\_\_\_ (goes outside) I just  
know before this is over, I'm gonna  
need a whole lot of serious therapy.  
Look at my eye twitchin'!

*Fiona comes out the door and watches him walk away. She looks down and spots the sunflower. She picks it up before going back inside the windmill.*

(Steig and Elliott, 2001)

**6. Can you predict the conversation between Fiona and Shrek? Watch the scene in silence and write down the script sequence for it. Use the following phrases to help you. You must insert them in the dialogue. When you have finished with your script, act it out for your partners.**

I tell him, I tell him not. I tell him, I tell him not.

Perfect! Never been better.

I heard enough last night.

I thought you'd understand.



## ■ Projects bank

### **The most famous love story ever:**

You will need the help of all your language teachers for this project. Choose a part from *Romeo and Juliet* by William Shakespeare and adapt it to present day teenage audiences. What would the characters say today? Where would they meet? What would they do in the characters' situation? Develop the script for a film called "Romeo and Juliet updated". Organise a performance of the script. If you want you can videotape your adaptation and then play the video to other people in your school community.

### **National love stories:**

Search for local love stories and write your own class book compiling the stories. You may even resort to love stories of people in your family, for example, your grandparents. You can write them using different genres (comic, short story, film script, etc.). You can also consider different perspectives of the story depending on your writing aim.

### **Becoming an ethnographer:**

Act out conversations considering the following situation.

**Bride:** My parents come from Pakistan, but I was born and brought up in London, in England, where I went to school. My husband's parents also come from Pakistan, but he was born and went to school in Newcastle, in England. We both decided to have an arranged marriage. We met before the wedding, and decided that we would be happy as husband and wife. We plan to live in Newcastle, where my husband works in the family catering business. The photograph was taken on our wedding day, just after the formal ceremony, or 'nikah'.

**Groom:** My parents come from Pakistan, but I was born and brought up in Newcastle, in England, where I went to school. My wife's family comes from Pakistan, too, but she was born and went to school in Bradford, in England. We both decided to have an arranged marriage. We met before the wedding, and decided that we would be happy as husband and wife. We plan to live in Newcastle, where I help my father manage a catering firm that he started up.

**Interviewer:** You are going to interview the Muslim bride or groom shown in the photograph. Look at the photograph and think of five questions that you would like to ask him or her. Remember to be polite!

When you finish, develop a poster on interactional guidelines when you are talking with someone on a topic that confronts culturally different perspectives. These guidelines should not restrict to this particular topic, they should be general enough to cover any topic. Post your production in visible places at school to help the whole school community reflect on better interactive strategies.

(Adapted from Corbett, 2010)

## Unit 4 Crime and Punishment

*Nel mezzo del cammin di nostra vita,  
Mi ritrovai per una selva oscura,  
Che la diritta via era smarrita.*

(Alighieri, 1321)



## ■ Part 1: On crime

**a. Read these extracts. All three are about murder. However, they present different perspectives of the same crime. Consider the people involved in the crime and the writers' purposes. In what ways do the writers express different ideas on their times? In what social context is the crime placed in each case? How do you know? How does the text convey that? What human dimension is shown through the extract?**

*Mama just killed a man,  
Put a gun against his head, pulled my trigger, now he's dead.  
Mama, life had just begun,  
But now I've gone and thrown it all away.  
Mama, ooh. Didn't mean to make you cry,  
If I'm not back again this time tomorrow,  
Carry on, carry on as if nothing really matters.*

(extract from lyrics *Bohemian Rhapsody* by Queen)

*"What has occurred?" he asked.  
"You may well ask that. First this snow-this stoppage. And now..."  
He paused and a sort of strangled gasp came from the Wagon Lit conductor.  
"And now what?"  
"And now a passenger lies dead in his berth... stabbed."  
M. Bouc spoke with a kind of calm desperation.  
"A passenger? Which passenger?"  
"An American. A man called... called..." he consulted some notes in front of him. "Ratchett. That is right, Ratchett?"  
"Yes, Monsieur," the Wagon Lit man gulped.  
Poirot looked at him. He was as white as chalk.  
"You had better let that man sit down," he said. "He may faint otherwise."  
The chef de train moved slightly and the Wagon Lit man sank down in the corner and buried his face in his hands.  
"Brr!" said Poirot. "This is serious!"  
"Certainly it is serious. To begin with, a murder, that in itself is a calamity of the first water. But not only that, the circumstances are unusual. Here we are, brought to a standstill. We may be here for hours- and not only hours - days! Another circumstance, passing through most countries we have the police of that country on the train. But in Jugo-Slavia, no. You comprehend?"  
"It is a position of great difficulty," said Poirot.*

(Christie, 1934)

*He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted.*

(Stevenson, 1886)



## ■ Part 2: On punishment

**1.** This unit is about one of the most difficult decisions societies face before criminal activity. It is a controversial issue and there are different voices and opinions about it.

Watch the three videos and decide what position the speakers have. Do they support the death penalty? Are they against it?

<http://www.youtube.com/watch?v=TVMho2cP1NE>

[www.youtube.com/watch?v=kcl-TOP7xYU](http://www.youtube.com/watch?v=kcl-TOP7xYU)

<http://www.youtube.com/watch?v=Ew-wmGeEIAQ>

**2.** The way ideas are organised in a text is very important to convey meanings. In the case of these videos, the speakers are very good at organising their ideas, they present contrasting ideas and then they take their own position. The organisation of ideas is central for argumentation.

Watch the videos again and take down notes on the arguments they use to support their position. Which ideas do they use for the death penalty and which ones against the death penalty?

Make a mindmap of each of these videos. You can use the netbook programmes to develop your mindmaps. What similarities can you find?

**3.** Now choose the video you like best and analyse the language the speakers use. As you listen to the speaker, look at your mindmap. Write down sentences or expressions you think are important for the argumentation the speaker is developing. Why do you think they are important?

**4.** Now listen again and, this time, design a vocabulary board. As you listen, tick all the words related to the topic of crime that are used by the speaker. If you do not know any of these words, check their meaning online at <http://oxforddictionaries.com> or any other dictionary you know.

**5.** There are different expressions speakers use to mark different parts in their speech. Some are used to introduce an opinion, others to mark changes of topic, others to organise parts of the speech. Listen to the video again and this time jot down the expressions you hear in an Expressions bank. Why are these expressions important? What do you think?

**6.** Examples are often used to help make a point clear. Does the speaker in the video you chose use examples? What examples? Why does he use it? What point is he making?



## ■ Projects bank

### **Different perspectives:**

The aim of this project is to show why crime and punishment are controversial issues. Both crime and punishment can be seen in different ways if we consider different perspectives. Design a reflection wall in your classroom.

**a.** Divide yourselves in groups and write down written productions for different situations. The following are some possible ones but you may think of as many as you want:

- Imagine you are the father/mother of someone who is convicted to death. Write a letter to the authorities asking them to stop the execution.
- Your wife/husband was killed in the gas chamber for a crime he/she did not commit. You have found proof of the innocence of your mate. Write a letter to the editor of the local newspaper arguing against capital punishment. Use the case of your spouse as a valid example in the letter.
- I would rather die than spend the rest of my life in prison. Write down your arguments for this opinion.
- You are a shop owner of a small shop in town and you think capital punishment is justifiable even if mistakes are made because it helps guarantee security to citizens. Write down your arguments for this position.
- Imagine you are the father/mother of someone who was killed in a street fight. Write a letter to the authorities asking them to guarantee justice is made.

**b.** Remember to edit your composition, check the following:

- What is the purpose of this piece of writing?
- Who is my audience?
- What is the best "voice" to use?

### **Our legal system:**

Plan a guided visit to Legislatura (House of Representatives and Senators) of the Province of Buenos Aires. Ask for permission to attend the discussion of a law and listen to the debates.



## Unit 5 Having a chance

*"Llenósele la fantasía de todo aquello que leía en los libros, así de encantamientos, como de pependencias, batallas, desafíos, heridas, requiebros, amores, tormentas y disparates imposibles, y asentósele de tal modo en la imaginación que era verdad toda aquella máquina de aquellas soñadas invenciones que leía, que para él no había otra historia más cierta en el mundo"*

(Cervantes, 1605)



## ■ Part 1: Humane Economics

### 1. Read the article and decide on the best title for the article. Why do you think it is the best title?

Microfinance is one of the poverty alleviation mechanisms that the United Nations Millennium Development Project has adopted to meet its goal to eradicate poverty. A typical microfinance loan is small (normally between \$30 and \$250) and involves a weekly repayment plan. Microfinance loans are mainly used by borrowers to start or expand businesses such as buying wholesale goods to sell in markets, making and selling crafts, raising poultry and farming. Profits from these businesses enable borrowers to repay loans, meet their basic needs and improve their daily living conditions.

When Nobel Laureate Prof. Mohammad Yunus started the Grameen movement in the 1970s, he concentrated on lending to women not only because women constituted the poorest of the poor, but because he realized that women were more likely to think of the family needs. \_\_\_\_\_

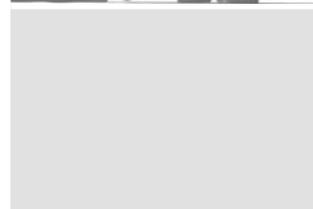
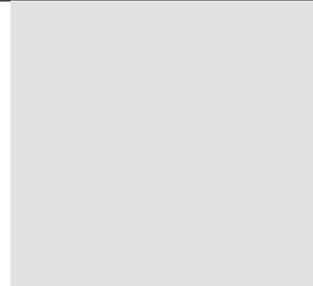
Today, the majority of microfinance borrowers (84%) are women. In Bangladesh for instance, women have shown to default on loans far less often than men and enjoy a better credit rating than men. \_\_\_\_\_. As they become wage earners and start managing loans and savings, their status in the family and the community improves, and they are able to assert themselves more. Further, after meeting the basic needs of their family, women start investing their earnings in education, healthcare and nutritious food, thereby making it more likely that future generations will break free from the cycle of poverty.

Microfinance is the most powerful tool we have identified to help the very poor, those living below \$1 a day, rise above poverty with dignity. Most commonly, it involves making small loans to poor women to enable them to start and grow businesses. \_\_\_\_\_ Many of them, in due course, pull themselves out of poverty.

Maintaining human dignity is at the core of microfinance. The poor are poor not because they are lazy or incapable of hard work – they are poor because social and economic conditions make it virtually impossible for them to escape poverty. \_\_\_\_\_ They are entirely at the mercy of moneylenders who charge usurious interest rates that ensure that the poor keep coming back to them. A microfinance loan enables the poor to reap the benefits of their own hard work, and create a sustainable source of revenue for themselves and their family.

Microfinance borrowers prefer loans to a charitable handout, because they understand that by repaying the loan, they are creating a credit history that will enable them to access larger loans in the future.

(adapted from <http://www.unitedprosperity.org/us/faqs>)



**2. Read the text again and decide where these sentences go best in the text.**

- a. Women also benefit more greatly from microfinance services.
- b. Also they would reinvest their profits in improving the quality of life of their family.
- c. Most poor people work very hard merely to survive.
- d. The additional income from the business helps a poor family to buy food, access basic healthcare, educate their children, save a little and work towards a better future.

**3. Explain with your own words what this means:**

- a. "Microcredit involves making small loans to poor women to enable them to start and grow businesses."
- b. "Maintaining human dignity is at the core of microfinance."

**4. Analyse the paragraphs of the article.**

How are ideas organised to give cohesion and coherence to the article? How are paragraphs organised? Mark down main ideas and supporting ideas. Is it possible to draw a web of ideas?

**5. What do you think? Would this project help in your own country? Why?**

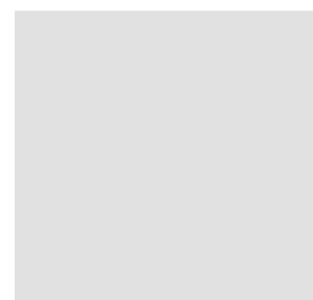
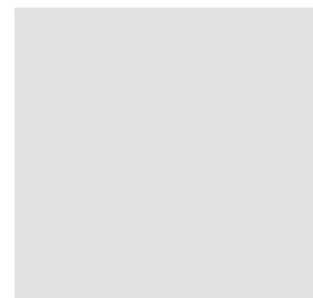
■ **Part 2: Superangel**

When Prof. Yunus started the project people thought he was crazy. Listen to Prof. Yunus giving a lecture to explain his project: "Microcredit and social business for a poverty-free world"

Watch the video at:

<http://www.youtube.com/watch?v=j57X3idglCU>

Why do you think he is considered an extraordinary man? Discuss with your partners. Then write down a paragraph giving your opinion. Remember to use a main idea and supporting ideas to develop your argument.



## ■ Projects bank

### **Same project, different perspectives documentary:**

Find out how different people around the world understand and speak about this project. Search for different voices in different videos online. Download the videos you think are most representative of the variety of perspectives and make a documentary with the different voices. You may even include your own voice in it. Always remember that effective documentaries give plenty of information in a coherent organised way by compiling different voices in an orderly way for the audience to follow. Choose the best documentary of the class and hand a copy of it to the school library for other students and teachers to be able to use it.

### **Microcredit activism:**

Do you think this could be done in our country? Is it being done? Would it be useful to have this project in our country? Why? Why not? Depending on your analysis of the situation, choose one (or why not both?) of the following courses of action:

1. Write a letter to Prof. Yunus asking him to expand the project to our country.
2. Write a letter to our Governor requesting a similar project is developed in our Province to respond to poverty needs in our province.

In both cases you will need to think of the arguments that you will put forwards in your letter, based on information you have on poverty in our region. It is also important to show that you know what you are talking about. You might need the help of an economy teacher to give you details on microcredits. Remember that the language you use is as important as the arguments you make, think of the linguistic devices that you will use to help convince the person reading the letter.



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### Sitios web

- *Bohemian Rhapsody* de Queen en <http://www.musica.com/letras.asp?letra=1874> [último acceso 2 de enero de 2013]
- *Shrek Scripts* de Steig and Elliott en <http://www.imsdb.com/scripts/Shrek.html> [último acceso 2 de enero de 2013]
- *The Dove® Campaign for Real Beauty* en <http://www.dove.us/Social-Mission/campaign-for-real-beauty.aspx> [último acceso 2 de enero de 2013]

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