

**Οδηγός Εκπαιδευτικού Αγγλικής  
Β' & Γ' ΓΕΝΙΚΟΥ ΕΝΙΑΙΟΥ ΛΥΚΕΙΟΥ (Γ.Ε.Λ.)**

Ο **Φάκελος Υλικού – Αγγλικά 2** έχει ως βασικό στόχο να βοηθήσει τους/τις εκπαιδευτικούς να ανταποκριθούν στις ανάγκες των μαθητών/-ητριών των Γ.Ε.Λ. όσον αφορά την εκμάθηση της Αγγλικής ως ξένης γλώσσας. Το περιεχόμενο των θεματικών ενοτήτων του υλικού παρέχει στους/στις μαθητές/-ήτριες του Γ.Ε.Λ. κίνητρα εισάγοντας στην ξενόγλωσση τάξη αρχές και αξίες της καθημερινής ζωής σε σχέση με τις παρακάτω θεματικές:

1. Ενεργός πολίτης (citizenship)
2. Περιβάλλον (environmental issues)
3. Τεχνολογία (technology)
4. Ανθρώπινα δικαιώματα – Ισότητα - Έμφυλες σχέσεις (human rights - social discrimination - gender issues)
5. Τέχνη και πολιτισμός (art and culture)
6. Ψηφιακός κόσμος (digital world)
7. Πολιτισμική διαφοροποίηση και ανοχή της διαφοράς (cultural diversity and tolerance)
8. Ευ ζην - υγεία, αθλητισμός, ελεύθερος χρόνος (well-being, health, sports, leisure)
9. Εκπαίδευση και εργασία (education and work)
10. Υπαρξιακά ζητήματα (π.χ. Loneliness, fear etc.)

Επισημαίνεται ότι για τη βέλτιστη αξιοποίηση του προτεινόμενου εκπαιδευτικού υλικού, οι εκπαιδευτικοί καλούνται να προσαρμόσουν το περιεχόμενό του λαμβάνοντας υπόψη τις ανάγκες και τις δυνατότητες των μαθητών/-τριών, κάτι το οποίο προκρίνεται ως αναγκαιότητα, εξάλλου, και στο πλαίσιο της διαφοροποιημένης παιδαγωγικής.

Ιδιαίτερη έμφαση στις σύγχρονες παιδαγωγικές και διδακτικές μεθόδους δίδεται μεταξύ άλλων στην αξιοποίηση των ΤΠΕ και στην εισαγωγή δραστηριοτήτων καλλιτεχνικής δημιουργίας στο πλαίσιο του μαθήματος της ξένης γλώσσας.

**Βασικές παραδοχές που έχουν ληφθεί υπόψη κατά τον σχεδιασμό του εκπαιδευτικού υλικού, αποτελώντας ταυτόχρονα και προϋποθέσεις για την αναμόρφωσή του από τον/την εκπαιδευτικό είναι οι ακόλουθες:**

Η εκμάθηση της ξένης γλώσσας αποτελεί ιδιαίτερη μαθησιακή διαδικασία καθώς οι μαθητές/-ήτριες καλούνται να προσλάβουν και να κατανοήσουν μηνύματα και έννοιες μιας διαφορετικής κουλτούρας -της κουλτούρας που φέρει η ξένη γλώσσα- σε μία κρίσιμη περίοδο της ζωής τους, κατά την οποία διαμορφώνουν την ταυτότητά τους. Επίσης, οι μαθητές και οι μαθήτριες θα κληθούν να χρησιμοποιήσουν την Αγγλική γλώσσα ως *lingua franca* για να επικοινωνήσουν με άτομα που χρησιμοποιούν την Αγγλική γλώσσα ως μητρική, ως δεύτερη ή ως ξένη γλώσσα, σε ένα παγκοσμιοποιημένο περιβάλλον και, επομένως, χρειάζεται να γνωρίσουν και να κατανοήσουν τις διαφορετικές μορφές που λαμβάνει η Αγγλική γλώσσα στο πλαίσιο της διεθνούς επικοινωνιακής χρήσης της. Τέλος, η επιτυχημένη εκμάθηση της ξένης γλώσσας απαιτεί ανάπτυξη κατάλληλων στρατηγικών, προσπάθεια και χρόνο.

Για να επιτευχθεί ο παραπάνω στόχος στο σχολικό περιβάλλον, είναι απαραίτητο να αναπτύξουμε ενδιαφέρον και κίνητρο στους/στις μαθητές/-ήτριες για το μάθημα της ξένης γλώσσας, και να ορίσουμε εφικτούς μαθησιακούς στόχους οι οποίοι θα αξιολογούνται σε τακτά χρονικά διαστήματα (μέσα και από εναλλακτικούς τρόπους και μεθόδους αξιολόγησης) ώστε να παρέχεται συστηματική ανατροφοδότηση στους/στις μαθητές/-ήτριες, αλλά και στους/στις

εκπαιδευτικούς, ως προς την επίτευξή τους. Οι επισυναπτόμενοι δείκτες του αναθεωρημένου Κοινού Ευρωπαϊκού Πλαισίου (Κ.Ε.Π.Α.) μπορούν να χρησιμοποιηθούν από τους/τις εκπαιδευτικούς ως κείμενο αναφοράς για την επιλογή των παραπάνω μαθησιακών στόχων.

Στο παραπάνω πλαίσιο, είναι σημαντικό να αναφερθεί ότι οι μαθητές/-ήτριες δείχνουν ενεργό ενδιαφέρον για το μάθημα όταν οι μαθησιακοί στόχοι εναρμονίζονται με τις δικές τους επιθυμίες, ανάγκες και προσδοκίες και όταν οι διαδικασίες ή/και οι δραστηριότητες στις οποίες εμπλέκονται έχουν νόημα για τους ίδιους, αξιοποιούν εποικοδομητικά τους τρόπους με τους οποίους έχουν μάθει να επικοινωνούν ή να προσεγγίζουν τη γνώση, σέβονται την προσωπική και την οικογενειακή τους ιστορία, συσχετίζοντας το περιεχόμενο του μαθήματος με καταστάσεις της πραγματικής ζωής. Επιπλέον, οι σημερινοί έφηβοι είναι εξοικειωμένοι με την ψηφιακή τεχνολογία (ένας όρος που συχνά αποδίδεται στην αγγλόφωνη βιβλιογραφία ως 'digital natives'), στοιχείο που θα πρέπει να ληφθεί υπόψη τόσο στον σχεδιασμό και την αναμόρφωση (από τον/την εκπαιδευτικό) του εκπαιδευτικού υλικού όσο και στην εφαρμογή του στη σχολική τάξη.

Με βάση τα παραπάνω, το περιεχόμενο του **Φακέλου Υλικού – Αγγλικά 2** οδηγεί τους μαθητές και τις μαθήτριες να συνειδητοποιήσουν την αξία της ξένης γλώσσας ως εργαλείου επικοινωνίας, εξωστρέφειας, αντίληψης/πρόσληψης του κόσμου και κριτικής θεώρησής του. Ταυτόχρονα, μέσω της αξιοποίησης του εκπαιδευτικού υλικού οι μαθητές και οι μαθήτριες εμπλέκονται σε μια ενδιαφέρουσα μαθησιακή διαδικασία η οποία εναρμονίζεται ως προς τους στόχους της με το Κοινό Ευρωπαϊκό Πλαίσιο Αναφοράς για τις Ξένες Γλώσσες (Common European Framework).

#### Μεθοδολογική προσέγγιση

Για την αξιοποίηση του υλικού προτείνεται η **επικοινωνιακή προσέγγιση**, βάσει της οποίας η διδασκαλία της ξένης γλώσσας:

- ✓ δίνει πρωτίστως **έμφαση στη σημασία (meaning)** και **όχι στη δομή (structure)** της γλώσσας, χωρίς να παραγνωρίζει ωστόσο και τη **σημασία των δομικών στοιχείων για την ορθή και κατάλληλη χρήση της στις διάφορες επικοινωνιακές περιστάσεις**,
- ✓ «**εκθέτει**» τους μαθητές και τις μαθήτριες στην ξένη γλώσσα μέσα από την επαφή τους με πολυτροπικά κείμενα, ταινίες, εφημερίδες, περιοδικά κ.λπ.,
- ✓ προσφέρει στους μαθητές και τις μαθήτριες ευκαιρίες **αυθεντικής διάδρασης**.

Κατά τον σχεδιασμό της μαθησιακής ενότητας υιοθετούνται οι παραπάνω αρχές της επικοινωνιακής προσέγγισης τονίζοντας την ενεργό εμπλοκή των μαθητών στη μαθησιακή διαδικασία. Ως εκ τούτου, οι εκπαιδευτικές δραστηριότητες έχουν τα ακόλουθα χαρακτηριστικά:

**α)** είναι **εννοιολογικά φορτισμένες (meaningful)** ενώ ταυτόχρονα εμπεριέχουν τις υπό μάθηση **δομές** της ξένης γλώσσας ώστε ο/η μαθητής/-ήτρια να εκτίθεται σε αυτές με υπόρρητο τρόπο (μέσα από την προσπάθειά του/της να ανταποκριθεί στα ζητούμενα της δραστηριότητας),

**β)** δίνουν την δυνατότητα στον/στην εκπαιδευτικό να προβαίνει σε **ρητή διδασκαλία των γλωσσικών και λεξικολογικών δομών της γλώσσας**, και

**γ)** είναι συνεκτικά δεμένες μεταξύ τους (**task dependency**).

#### Αξιολόγηση

Η **αξιολόγηση της επίδοσης** των μαθητών και των μαθητριών αποτελεί άρρηκτο μέρος της μαθησιακής διαδικασίας καθώς παρέχει σημαντικές πληροφορίες για τη διδασκαλία και τη

μάθηση (washback effect) ενώ ταυτόχρονα μπορεί να υποστηρίξει τη διά βίου μάθηση της ξένης γλώσσας εφόσον σηματοδοτεί τους τρόπους που πρέπει να υιοθετούνται και εκτός σχολικής τάξης για μια αποτελεσματική διαδικασία μάθησης (wash forward effect). Ταυτόχρονα, επιτρέπει στους/στις εκπαιδευτικούς: α) να συλλέγουν πληροφορίες για την πρόοδο των μαθητών/-ητριών τους, β) να ελέγχουν την αποτελεσματικότητα των διδακτικών τους προσεγγίσεων, γ) να δημιουργούν ομάδες εργασίας των μαθητών/-τριών με βάση το επίπεδο γλωσσομάθειάς τους, δ) να παρέχουν περιγραφικά σχόλια ανατροφοδότησης ώστε να δημιουργούν στους μαθητές/-ήτριες θετικά κίνητρα για περαιτέρω πρόοδο ε) να διαγιγνώσκουν και να αξιολογούν τη γλωσσομάθεια των μαθητών/-τριών.

Προτείνεται η αξιολόγηση να είναι **διαμορφωτική** και να λαμβάνονται υπόψη μεταξύ άλλων:

- α) η συμμετοχή του/της μαθητή/-ήτριας στο μάθημα,
- β) η τήρηση φακέλου υλικού (portfolio) με δείγματα δραστηριοτήτων (εργασίες, συμμετοχή σε project κ.λπ.) που κατέθεσε ο/η μαθητής/-ήτρια,
- γ) οι γραπτές δοκιμασίες (ολιγόλεπτες ή ωριαίες, όπως ορίζονται στη σχετική νομοθεσία), οι οποίες θα είναι δομημένες επικοινωνιακά και θα σχολιάζονται περιγραφικά,
- δ) οι συνθετικές/δημιουργικές εργασίες,
- ε) η αυτοαξιολόγηση του/της μαθητή/-ήτριας.

**Ενδεικτικά, στο πλαίσιο της αυτοαξιολόγησής τους οι μαθητές/-ήτριες μπορούν στο τέλος κάθε ενότητας να αξιολογούν** την όλη διαδικασία μάθησης απαντώντας σε ερωτηματολόγιο που περιλαμβάνει ερωτήματα όπως τα παρακάτω:

- Σου άρεσε το μάθημα; (δικαιολόγησε την άποψή σου με λίγα λόγια)
- Ποια δραστηριότητα σου άρεσε περισσότερο και γιατί;
- Προλάβαινες να κρατάς σημειώσεις κατά τη διάρκεια των video clips;
- Τι σε δυσκόλεψε περισσότερο και γιατί; Πώς ξεπέρασες τις δυσκολίες;
- Τι καινούργιο έμαθες;

**Άλλα παραδείγματα αυτοαξιολόγησης υπάρχουν και στον Φάκελο Υλικού – Αγγλικά 2.**



# 1

## Group work: getting to know each other ...

### Γενικός Σκοπός

Να δημιουργηθεί θετικό, συνεργατικό κλίμα στην ξενόγλωσση σχολική τάξη, ως προϋπόθεση για την ενεργοποίηση των εσωτερικών κινήτρων για μάθηση. Σε ένα τέτοιο μαθησιακό κλίμα οι μαθητές και οι μαθήτριες παρακινούνται ώστε να αποδίδουν μεγαλύτερη σημασία στο αίσθημα προσωπικής ικανοποίησης και στην αυτοεκτίμηση παρά στην υλική επιβράβευση.



### Επιμέρους στόχοι (γνωστικό αντικείμενο & μαθησιακή διαδικασία).

#### Γενικές γνώσεις, στάσεις, αντιλήψεις, ικανότητες

- Να γνωριστούν με τους/τις συμμαθητές/-ήτριες τους
- Να μάθουν να «ακούν» τη διαφορετική άποψη και να την σέβονται
- Να καλλιεργήσουν ένα κλίμα εμπιστοσύνης και καλής συνεργασίας στην τάξη τους
- Να μάθουν να συνεργάζονται για έναν κοινό σκοπό

#### Γλωσσικές-επικοινωνιακές ικανότητες

Να μπορούν :

- Να σέβονται τους/τις συμμαθητές/-ήτριες όταν διατυπώνουν την άποψή τους
- Να αντιλαμβάνονται τους άλλους όταν διατυπώνουν την άποψή τους
- Να συμφωνούν ή να διαφωνούν με τη διαφορετική άποψη
- Να επιχειρηματολογούν

Το πρώτο μάθημα της σχολικής χρονιάς είναι εξαιρετικά σημαντικό διότι α) δημιουργεί προσδοκίες, β) θέτει τα θεμέλια και τους «κανόνες» της περαιτέρω συνεργασίας των μελών της ομάδας, γ) συντελεί στην εμπέδωση συνεργατικού κλίματος, απαραίτητου για την ενεργοποίηση των εσωτερικών κινήτρων των μαθητών/-ητριών για μάθηση. Με αυτόν τον τρόπο οι μαθητές και οι μαθήτριες συμμετέχουν στη μαθησιακή διαδικασία χωρίς ανταγωνισμούς μεταξύ τους και ενημερώνονται για το πλαίσιο αξιολόγησης της μάθησής τους.

Μέσα από τις δραστηριότητες του πρώτου αυτού μαθήματος, επομένως, ο/η εκπαιδευτικός καλείται να βοηθήσει τους/τις μαθητές/-ήτριες να αισθανθούν α) ασφάλεια, β) ότι είναι ισότιμα μέλη μίας δημιουργικής ομάδας, γ) ότι μπορούν να διατυπώνουν τις απόψεις τους και να γίνονται αποδεκτές, δ) ότι μπορούν να συνδιαμορφώνουν το μαθησιακό γίγνεσθαι και ε) ότι οι ανάγκες και οι προσδοκίες τους είναι σεβαστές.

Για τις δραστηριότητες του πρώτου μαθήματος προτείνεται να τοποθετηθούν οι καρέκλες της τάξης σε κύκλο ώστε να μπορούν όλοι οι μαθητές και οι μαθήτριες να βλέπουν ο ένας τον άλλο ως μέλη ενός αδιάσπαστου συνόλου.

## 2

### Do we all live in the same world?

#### **1. Watch a video by the UNHCR (United Nations High Commission for Refugees) on YouTube and answer the questions.**

##### ***a. What did you see?***

(Possible answer) Two pairs of people, two mothers with their children. The first pair is playing. They are having a great time in the sea and they look very happy. The second pair is struggling with the waves and they seem concerned/worried, anxious, frightened, unhappy.

##### ***b. Who has created the video?***

UNHCR (United Nations High Commission for Refugees)

##### ***c. What is the message?***

(Possible answer) The sea is not a safe place for everybody. For some people it is a huge barrier they have to cross in order to live better, for others it is just a place for fun.

##### ***d. How did you feel when you watched it?***

Students' own answers

#### **3. Do you know what a refugee is? Are you familiar with the terms: migrant and asylum seeker? Talk about their meaning in class.**

According to the definitions by UNHCR, **refugees** are persons fleeing armed conflict or persecution, while **migrants** choose to move not because of a direct threat of persecution or death, but mainly to improve their lives by finding work, or in some cases for education, family reunion, or other reasons (<https://www.unhcr.org/news/latest/2016/7/55df0e556/unhcr-viewpoint-refugee-migrant-right.html>).

One of the most fundamental principles laid down in international law is that refugees should not be expelled or returned to situations where their life and freedom would be under threat. On the other hand, migrants face no such impediment to return. If they choose to return home, they will continue to receive the protection of their government.

An **asylum seeker** is a person who flees his or her home country, enters another country and applies for asylum, i.e. the right to international protection, in this other country. An asylum seeker may be a refugee, but not a migrant (*adapted from [https://en.wikipedia.org/wiki/Asylum\\_seeker](https://en.wikipedia.org/wiki/Asylum_seeker)*).

#### **4. Some more words: match them with their meanings.**

a.4 b.3 c.1 d.2 e.6 f.5

**6. Before reading the two texts that follow, have a look at the photos, the titles and the subtitles below. Then answer the following questions:**

***a. What is the genre of each text?***

(Note: Explain to the students that the definition of “genre” is “literary kind”).

Both texts are narrative non-fiction.

***b. Where can you find it?***

The first text could be found in a newspaper, a magazine or a webpage. The second is taken from a book about refugees, but it too could have appeared in a newspaper, a magazine or a webpage.

***c. Who is the writer?***

If we follow the link below Text A, we will discover that the writer is called Charlie Dunmore. Text B was written by Misganaw Worknehe as stated in the heading of the text.

***d. Who might be the reader?***

Everyone interested in the problems the refugees are facing/ the problem of migration.

***e. Can you guess the content of each article from the title and the photos?***

Students’ own answers

**8. Read the two texts again and, in groups, complete the following tables.**

(Suggested Answers)

Text A	
<b><i>SOMEBODY...</i></b> Who is the main character?	Muzon, a refugee girl from Syria.
<b><i>WANTED ...</i></b> What do they want? (goal/motivation)	She wanted to continue her schooling, take her grade-nine school exams and enter university.
<b><i>BUT...</i></b> What is the problem in the story? What is keeping the characters from their goal? (Focus on the conflict/ challenge/problem)	Civil War broke out in her country and her family was forced to leave and stay in a refugee camp under bad conditions. Many children left school because they could not handle the situation anymore.

<b>SO/SO THEN...</b> How does everything finally work out? What is the solution? How does the character reach their goal?	Muzon started a campaign in the camp in order to persuade children to stay at school. She has continued her studies in Jordan and has become a forceful and high-profile advocate for education among Syrian refugees, particularly young women and girls. She fights for children's right to education. She has learned that obstacles in life can be overcome by strong will and effort. She conveys a message to the world, that education can give purpose to our life.
<b>Text B</b>	
<b>SOMEBODY...</b> Who is the main character?	Mesfin, who lives by himself in a refugee camp in Kahuma, Kenya.
<b>WANTED ....</b> What do they want? (goal/motivation)	He is a refugee from Ethiopia trying to survive in the refugee camp. He tries hard in order to ensure a decent meal and safety.
<b>BUT...</b> What is the problem in the story? What is keeping the characters from their goal? (Focus on the conflict/challenge/problem)	He is lonely and suffers from hunger and lack of love. He has to walk many kilometres in the burning heat/under the scorching sun to find the wood he needs so as to cook his food. He has trouble with local people who threaten his life, as they want the wood for themselves.
<b>SO/SO THEN...</b> How does everything finally work out? What is the solution? How does the character reach their goal?	He has managed to survive and has learned to tolerate the awful conditions under which he lives without being able to actually improve his life though. He lives day by day without hope or plans for the future, believing the world is unfair.

**9. Now, fill in the missing information.**

	<b>Muzon</b>	<b>Mesfin</b>
<b>LIFE BEFORE</b>	She had a normal, middle-class life, surrounded by friendly neighbours and relatives. Her parents were teachers in Izra, Syria. She lived in comfortable house where each of the children had their own room. She studied hard at school for her nine-grade exams so as to continue her education.	We only know he lived in Ethiopia.

<b>WHAT CAUSED THE FLEE</b>	The civil war in Syria. Her home was close to a military base that regularly came under attack, leaving them trapped in the crossfire. They couldn't endure the fighting any longer, so they decided to flee to Jordan.	The Ethiopian regime. He has fled his home country when the junta won state power and he has been trying to find a secure shelter since then.
<b>LIFE NOW - CHANGES (WHERE, WHO, WHAT, LIFE CONDITIONS)</b>	In Azraq refugee camp in Jordan. The whole family shares a tent where they eat, sleep and wash. She attends a summer course to get grips with the new Jordanian curriculum in order to pass the final exams.	He lives in a refugee camp in Kakuma, in a plastic make-shift hut which does not adequately protect him from the weather conditions. He lives by himself in an alien land. Every day he rises with the sun and go in search of firewood to boil beans for his meal.
<b>PROBLEMS, DIFFICULTIES</b>	Life conditions are difficult and many children, especially girls, leave school. She has to fight against the widely held belief within the camps that early marriage is the best way to secure the future of young female refugees. She encounters opposition when trying to persuade people about the importance of education. People do not listen to her because of her young age.	He is lonely and hungry. The area where he lives is dry, dusty, sunny and hot. There is shortage of firewood. He cannot afford to buy any charcoal so he has to walk many kilometres in the burning heat/under the scorching sun to find wood to cook his food. He is faced with barbarity and lack of humanity. He strives hard against adverse conditions and hostile people.
<b>FUTURE LIFE, EXPECTATIONS</b>	She goes door-to-door to persuade parents let their daughters attend school. She wants to spread her message to a wider audience, to the international community, especially to those who have the resources to help.	He just wants to survive each day. He cries for peace and safety. He has no expectations and no hope since he lives in an unfair world where "all tomorrows are the same".
<b>FEELINGS</b>	She appears to be determined and strong, but also a realist. She	Loneliness, stress, lack of love, misery, hunger, despair, hopelessness. He

	believes education is the armour that will protect you in life.	feels confused when he thinks about his life. He thinks he does not deserve all this.
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**10. Fill in the Venn Diagram by writing the similarities and differences of the two texts.**

Students can use the information from the previous activities to complete the diagram. They can write about the common problems or difficulties, about the living conditions, about the different feelings etc.

**11. Complete the table below, individually. There are no correct answers, only answers that are true for you!**

Students' own answers.

**12. Go back to text 1 and answer the following question:**

***What did Muzon say about life before the crisis started?***

She said that their house had been built by an engineer. She also explained that when she was (habitual action)/had been sick, she went/would go/had been to a doctor. Finally, she remarked that education is everything in life (general truth).

***The writer in text 1 has used a lot of sentences in direct speech. Why do you think she has done so?***

In order to make the narration more **vivid** and **interesting** and thus engage the reader.

**13. Are the following statements true or false? Justify your answers reporting what has been said in the text.**

**Advice to the teacher: if your students are not familiar with reported speech, you could skip the questions that require exceptional use of reported speech (see Note below) or use questions of your own.**

1. *Muzon's father didn't know about the risks involved when he decided to flee across the border to Jordan.*

**False:** Her father decided the risks were too great so she fled with him. Her father claimed that he knew/had known she could make up for lost schooling, but if you lose your life there's no way to make up for that (no change of tenses is needed because the sentence contains a time clause – see Note below).

2. *Muzon didn't know that education was important.*

**False:** Muzon explained that they hadn't had to ("she didn't need them" is also acceptable) to tell her that education is important because she had always felt it.

3. *Muzon doesn't think highly of Malala.*

**False:** Because she said that Malala had taught her that no matter what obstacles she faces in life, they can be overcome (general truth).

4. *Before the crisis began, Muzon used to live a normal, middle-class life.*

**True:** She explained that she had not been a queen back in Syria adding that they had had problems, good things and bad things, but it had been like any normal life.

5. *Muzon doesn't mind when people don't let their daughters go to school.*

**False:** She said that when she heard of people not letting their daughters go to school or marrying them off early, it made her angry.

**NOTE:** There is no change in verb tenses in Reported speech when:

1. the sentence expresses a general truth or permanent states and conditions
2. the introductory verb is in the Present, Future or Present Perfect tense
3. the verb of the sentence is in the Unreal past (eg. 2nd or 3rd type conditionals)
4. the following verbs are used: had better, could, would, used to, should, might and ought to, mustn't
5. the reported sentence contains a time clause
6. the sentence expresses something which is believed to be true. In this case the verb tense can either change or remain unchanged.

### 3

## Renaissance arts & artists

### 1. How much do you know about the Renaissance? Complete the crossword.

1. Renaissance
2. Humanism
3. Science
4. (Sy)mmetry
5. Michelangelo
6. Supper

**2. These are some of the most famous Renaissance works of art. Can you guess who the artists are? If not, look at the artists' and the painting's name at the bottom of the next page and try to match them with the paintings.**

**Note: there is an extra name you don't need to use.**

1. Michelangelo - Creation of Adam
2. Leonardo da Vinci - The Virgin and Child with St Anne
3. Raphael - The Wedding of the Virgin
4. Verrocchio - Madonna with Saint John the Baptist and Donatus
5. Botticelli- Primavera
6. Bellini - Madonna and Child
7. **Fra Angelico – The Lamentation over St Francis** (see the new pdf file:  
[http://www.iep.edu.gr/images/IEP/EPISTIMONIKI\\_YPIRESIA/Epist\\_Monades/B\\_Kyklos/Humanities/2018/2019-01-11\\_B3\\_Renaissance.pdf](http://www.iep.edu.gr/images/IEP/EPISTIMONIKI_YPIRESIA/Epist_Monades/B_Kyklos/Humanities/2018/2019-01-11_B3_Renaissance.pdf))

**4. Now form groups and read the texts below about Leonardo da Vinci, Michelangelo, Botticelli, Raphael and Andrea del Verrocchio. Each group reads a different text.**

### ***A. Leonardo***

**He was born** *in Vinci on 15 April 1452*

**His fields of work** *include painting, geology, anatomy, flight, gravity, optics, engineering (and science in general)*

**His most famous works of art:** *Mona Lisa*

**He died in** *Châteaux of Clou / near Amboise / in France on 2 May 1519.*

**The impact of his work:** *he was highly influential as an artist and sculptor/ he was a pioneering scientist, inventor and artist/ the last Supper has been described as one of the greatest spiritual paintings / the Mona Lisa is one of the world's most famous and intriguing pictures / the thousands of surviving pages of his notebooks reveal the most eclectic and brilliant minds/ he "invented" the bicycle, airplane, helicopter, and parachute years ahead of their time/ his painting was scientific and his science was expressed through art ...*

### ***B. Michelangelo***

**He was born** *in Caprese near Florence, Italy, on 6 March 1475*

**His fields of work** *include painting, sculpture, poetry, architecture*

**His most famous works of art:** *Pieta, The Sistine Chapel in the Vatican*

**He died in** *Rome on 18 February 1564*

**The impact of his work:** *he became one of the world's most famed artists remembered and adored by future generations/ he was greatly affected by Leonardo Da Vinci/ he contributed to many architectural projects such as the great church of St Peter's.*

### ***C. Sandro Botticelli***

**He was born** *in Florence around 1445*

**His field of work** was painting, where he included Neo-Platonism bringing together Christianity and Paganism. Later in his life, his style underwent a remarkable change characterised by a very religious feel and symbolism in his painting.

**His most famous works of art:** *The Primavera, Pallas, the Centaur, Venus and Mars, The Birth of Venus, Calumny of Apelles, the Crucifixion, the Last Communion of St. Jerome, and the Nativity.* He also took part in the painting of the Sistine Chapel.

**He died** in Florence in 1510

**The impact of his work:** although his work lay forgotten for almost 400 years, he is now considered as one of the most esteemed artists of the Italian Renaissance. His contribution to the Italian Renaissance period was one of great distinction.

### *D. Raphael*

**He was born** in Urbino on 28 March or 6 April 1483

**His field of work** was painting

**His most famous works of art:** In Florence, Raphael completed three large altarpieces, *The Ansidei Madonna, The Baglioni altarpiece*, 43 both commissioned for Perugian clients, and *The Madonna del Baldacchino* for a chapel in Santo Spirito, a Florentine church. One of his final paintings of the Florentine period is the magnificent *Saint Catherine* now in the National Gallery in London. The Stanza also known as the Raphael rooms, are located on the upper floor of the Vatican palace. The Stanza della Segnatura contains some of the artist's best known works including, *The School of Athens, Parnassus, and The Disputation of the Sacrament*. He produced a wealth of paintings including several *Madonna's*, portraits and altarpieces, all in addition to his Vatican efforts. His only mythological work, *Galatea* was painted for the Tiber villa of Agostino Chigi.

**He died** in Rome on 6 April 1520

**The impact of his work:** He was a famous, wealthy and popular renaissance personality and his funeral was very well attended attracting large crowds. He became, along with Michelangelo and Leonardo, one of the three masters of the Italian Renaissance and his compositions were referred to extensively when training successive generations of artists.

### *E. Andrea del Verrocchio*

**He was born** in Florence in or around 1435

**His fields of work** include painting, sculpture and goldsmithing

**His most famous works of art:** *Tobias and the angel, The Baptism of Christ, The Madonna enthroned with John the Baptist and St Donato.*

**He died** in Venice in 1488

**The impact of his work:** His greatest importance was as a sculptor and his last work, the equestrian statue of Bartolomeo Colleoni in Venice, is universally accepted as a masterpiece. A number of important painters were trained at his workshop. His pupils included Leonardo da Vinci, Pietro Perugino and Lorenzo di Credi. He set an example for other Renaissance sculptors.

**6. Go back to the texts and answer the following questions.**

**a. Where was Michelangelo born?**

*He was born in Carpesa, near Florence*

**b. Who painted "The Birth of Venus"?**

*"The Birth of Venus" was painted by Botticelli.*

**c. A lot of passive voice sentences are used in the above texts.**

**Why do you think the writers have done so?**

*To give emphasis on what happened rather on who did it and to make the text more formal and/or more impersonal.*

**4**

**Learning to fly**

**1. Read the information about blackbirds below and then look at the video screenshots that follow and try to think about the connection between the two. Are they compatible and, if so, in what way? If not, why? Discuss your suggestions in class.**

*The aim of this activity is to show the power of 'viewpoint' and the 'medium'. Thus, the screenshots, apparently forming part of an artistic video, have partly twisted the factual information. The blackbird is solitary and melodious but seems to have flown quite a long way from where it was hatched.*

**2. Can you see the story behind the images? You can make a note of the steps of the narrative in the flow chart provided. You can add as many steps/boxes as you choose to. What verb forms will you use in your narrative? Work in groups.**

*This activity aims at encouraging learners to move from the visual to the verbal mode of expression. It also aims to highlight the role of the Simple Past form in building the storyline part, that is the backbone of a narrative. Learners could thus come up with 'The blackbird stood on the branches of a tree. At some point it decided to fly and was supported by some notes and then had a free fall', for example. They could also change the order of the pictures and modify the sequence of actions. In any case, however, it is important that they should use simple past forms primarily.*

**3. Can you now develop your story further to include a background, monologue, description as well as a flashback? Some examples are provided for you but you should not think of them as binding. What verb forms will you be using? Work in your group.**

*This is an enriched version of a story mindmap. It is important for learners to understand that, besides the storyline, a story can be made up of introductory, background information, a narrower background that zooms in on the actual story, description, direct speech in the form of a monologue or a dialogue, flashbacks, taking time back and forth. It is also important for them to see that the background information may involve the use of 'be-verbs' or action verbs expressing habits, that zooming in on the story usually involves the use of a past continuous form, that the action can 'freeze' to provide a description, often in past continuous forms, that the monologue or dialogue makes use of present or future forms usually, that the flashback generally involves a past perfect form. This is meant to help them write a fully developed story as well as revise most past forms and understand their function. Needless to say, the story can be extended further to include more description, monologue or flashbacks.*

**4a. Go back to the forms you used in your enriched story framework in the previous activity. Can you draw any general rules about the use of narrative tenses?**

*Learners need to verbalise what they saw in the previous activity. In other words, they proceed from the specific data to the generalization, the 'rule'. This is an awareness-raising activity.*

**4b. Do you think the same generalisations might hold across time? In other words, do we use continuous tenses, for example, to express the same idea in the past, the present and the future? If you use past continuous forms to present a scene in a description, for instance, as in "a flock of birds was flying in formation" above, would you use present continuous forms to describe a scene in the present, as in "Look at those birds over there! They are flying in formation" and future continuous forms to introduce a description in the future, as in "At 8 o' clock in the evening the birds will be flying in formation?" Can you think of examples for the other forms used in 3 above, in conjunction with the general rules you formed in 4a?**

*This activity aims at illustrating the generalisability of the form and function of verbs in the story. If learners realize that continuous forms are used to describe a scene, for example, they can transfer this realization to the present or the future, as in 'at this moment some birds are flying in formation' or 'at the same time tomorrow, some birds will be flying in formation'. Similarly, the use of simple past forms for habits can be transferred to the present or the future, while the use of a perfect form for flashbacks, that is to show that an action was completed before another one in the past, can apply*

*across the time spectrum. The advantage of all this is that learners can see that tenses could be treated as a system rather than discretely.*

**5.What is the moral of your story? Discuss it with the other groups. What made you give the story the specific twist?**

*In this activity, learners can provide their own ending and then go a step back and reflect upon the message conveyed by their version of the story. Subjectivity should be encouraged.*

**6.Here are Paul McCartney's words about the "Blackbird" song the screenshots were based on. Are these words related to your story? How would you need to change it so as to fit in the composer's original idea?**

*Learners come to this activity after they have relied on their intuition and created a story. This is important, as they can see their own version as one of the many possible ones. Trying to fit the singer's original idea within their story involves a process of rethinking and enables learners to treat the text as an ever-evolving piece of writing.*

**7. Now listen to the Beatles song ("Paul McCartney - Blackbird (Live)") on YouTube and make a note of words or phrases expressing positive or negative ideas. Then enrich your list of phrases by going through the lyrics. Which do you believe agree with the spirit of the text you wrote in 3 above? Go back to it and see how you could fit in the phrases you have made a note of in this step.**

*This activity is an extension of the previous one, as learners are expected to listen to the actual song and further enrich their vocabulary and idea repertoire with regard to the blackbird story.*

**8.Below you will find the full lyrics of the song. You will need them to perform one or more of the tasks that follow.**

*This is an extension activity, which allows learners to bring in their subjectivity most forcefully; they can tamper with the lyrics and/or set them to music. Also, both here and throughout the lesson, they need to combine information from various stages in their work.*

**9. Now take a look at the paragraph that follows, from Bach's Jonathan Livingston Seagull, and do the following: a. Comment on the dedication right below the title. What do you think it talks about? b. What do you think Jonathan Livingston Seagull was practising? Why? c. Where would you place the opening paragraph and the**

**opening line of the second paragraph within the story framework you worked on in activity 3 earlier? The verb form should help you decide.**

*This activity introduces a prose text on a topic similar to that of the song. Its aim is to introduce learners to different but thematically related genres. The dedication may refer to every person's need to 'fly high' or 'experiment'. As for the two opening paragraphs, following the story mindmap earlier, we could place the first one in the background information section and the second in the zooming in on the story part.*

**10. Can you predict what happens next in the story? Form groups and write down a possible continuation. Then present it to the rest of the class, explaining what drove you to the specific scenario.**

*In this activity, learners are invited to write the continuation of the story, developing their prediction along with their story-writing skills.*

**11. Now read the rest of the text below and compare it with yours. How accurate were you in your predictions? Can you now re-evaluate the comments you made on the dedication in 9a above?**

*Here, learners are expected to read through the actual story, compare it to their own version and go back to the dedication task and reflect on it anew. They are thus encouraged both to see their own text as a possibility, without being tied up to the original one, and to go back and forth in the process, reconsidering their choices.*

**12. Reflect on the text as a whole. Can you draw Jonathan's portrait? Which of the words below would you use? You can add more of your own.**

*They now use their interpretation skills to draw the seagull's character profile. They can also reason about their choices, going back to the story.*

**13. Compare the text above with the Blackbird poem. Discuss how the two are similar. If you were to draw the blackbird's portrait, would it be the same as Jonathan's above? Would you borrow any of the adjectives in activity 12 in drawing this portrait?**

*Learners are now encouraged to develop their comparison skills and think critically, by comparing the song and the text and drawing the seagull's portrait.*

**14. Have you felt the need to "fly"? Does the real Jonathan Seagull really live within us all? What are the obstacles on one's way to freedom and non-conformity? You can get more ideas for your discussion from the book blurb below.**

*In this activity, learners build on the work done so far on the seagull text to personalize things and have a class discussion about the deeper meaning of 'flying' and how they would process or deal with it personally.*

**15. Jonathan's parents were "dismayed", desperate, unhappy and disappointed at their son's behaviour. Is this parents' reaction to their children's "flight" generally?**

*This is a role-play activity carried out in steps. Learners role-play a parent-child interaction with regard to the idea of 'flight'. They create a pool of arguments and select the most convincing ones.*

**16. The text above combines action with comments. For example, "he lowered his webbed feet" forms part of the action while "seagulls, as you know, never falter, never stall" is a general comment on seagull behaviour and this is also signalled by the use of present forms. On the other hand, past forms are also used to describe Jonathan's character or behaviour, as in "was no ordinary bird", "it was not eating that mattered, but flight". Can you single out all action parts and reflect on what the text would be like without the comments?**

*This goes back to the story mindmap, once more illustrating the use of simple past forms of action verbs taking the action a step further, while also showing the importance of further information in enriching a story. Learners should single out 'lowered', 'lifted', 'strained', 'slowed' and so on as forming the story backbone.*

**17a. What makes the above book extract literary? Make some suggestions and then read the revised version of the opening sentence below. How is it different from the original sentence? Discuss.**

*A sequel to activity 16, this activity aims to illustrate how the use of finer, more varied, more specialized language may help make a text more literary. It can be extended further to provide learners with more samples of literary text to be made plain or of plain text to be made literary.*

**17b. Now go back to the story you had written about the blackbird earlier and add or modify elements to make it more literary, like the book extract above. Work in groups.**

*Learners are now asked to go back to the blackbird text they had written earlier and embellish it to make it more literary.*

**18. Listen to the book read out on YouTube ("Jonathan Livingston Seagull, narrated by Richard Harris") and do one or more of the following:**

*This pool of activities aims to address different types of intelligence, while also familiarizing learners with different genres in writing – diaries and reviews. The main properties of these text types can be discussed before learners engage in the task.*

**19. Watch the trailer of the filmed version of the book on YouTube ("Jonathan Livingston Seagull - Trailer") and discuss how the effect might have been different from that of reading the book. Have you experienced this with other books made into film?**

*The last activity is an exercise in the effects of the medium, showing how a film might be different from a book, a printed text. Like most of the activities in this scenario, it is open-ended.*

## 5

### Addictions

**1. What do you think of when you hear the word addiction? Which substances and behaviours could be addictive? Work in groups and note down your ideas in a mind map. Then present them to the rest of the class.**

(Suggested answers)

- Smoking
- Alcohol
- Drugs (both pharmaceutical and narcotics)
- Coffee
- Gambling
- Eating disorders
- Compulsive shopping
- Working too much
- Television
- The Internet

**2. Listen to a BBC radio talk and answer the questions below.**

[http://www.bbc.co.uk/worldservice/learningenglish/general/sixminute/2014/05/140522\\_6min\\_coffee\\_addiction.shtml](http://www.bbc.co.uk/worldservice/learningenglish/general/sixminute/2014/05/140522_6min_coffee_addiction.shtml)

**Transcript:** (BBC Learning English 6 Minute English 22 May 2014 Coffee addiction)  
[http://wsdownload.bbc.co.uk/learningenglish/pdf/2014/05/140522122838\\_bbc\\_6\\_min\\_coffee\\_addiction.pdf](http://wsdownload.bbc.co.uk/learningenglish/pdf/2014/05/140522122838_bbc_6_min_coffee_addiction.pdf)

- a. **What is the topic of the talk?** *Coffee addiction*
- b. **Can you think of a “catchy” title for this radio talk?** *Students’ own answers*
- c. **What are the dangers mentioned?** *Drinking too much coffee can give you headaches or make you lethargic. It can also cause insomnia, indigestion or high blood pressure.*
- d. **Why do people develop such an addiction?** *Because of the caffeine contained in the drink, which is a ‘psychoactive drug’.*
- e. **What is a “psychoactive drug”?** *It's a drug that affects how a person feels and sometimes how they behave. It can be found in food like waffles and chewing gum, surprisingly – not just in drinks.*
- f. **What is the definition given for the following words?**
  - **insomnia:** *that's when you can't sleep.*
  - **indigestion:** *that's a pain in your stomach when it can't process the food that you've just eaten.*
  - **lethargic:** *that's not having any energy.*
- g. **What do we mean by “withdrawal symptoms”?** *We mean the nasty physical and mental effects of stopping the habit/substance we are addicted to. For example, if you try to give up drinking coffee, you may get headaches and feel tired.*
- h. **Why is Finland mentioned in the talk and what do they say about it?** *It is the country which drinks the most coffee per person. The people of Finland consume an incredible 12 kilograms of coffee per person every year, which is much more than the average consumption of 1.3 kilograms per person.*

**3. Read the adapted newspaper extract about adolescent alcohol consumption below and try to specify the writer's purpose.**

*(Possible answers)*

- *To inform about the “misguided practice” of allowing children taste alcohol in Greece/about the cultural aspects of the issue.*
- *To demonstrate the need to acknowledge that alcohol is not harmless / the need to educate children at school and in the home/ the need to tackle the phenomenon on every level.*
- *To warn about the dangers of alcohol consumption by teens in Greece.*
- *To raise awareness in relation to the phenomenon of alcohol consumption by teens in Greece.*

**4. Read the text again and match the following titles to each paragraph.**

1. 5 <sup>th</sup>	2. 8 <sup>th</sup>	3. 6 <sup>th</sup>	4. 1 <sup>st</sup>	5. 3 <sup>rd</sup>	6. 7 <sup>th</sup>	7. 9 <sup>th</sup>	8. 4 <sup>th</sup>	9. 2 <sup>nd</sup>
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**5. Choose the best answer A, B or C for the following questions**

1. c	2. c	3. a	4. b	5. c	6. b
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**6. Match the following words (1-8) from the text with their definitions (a-j). There are two extra options you do not need to use. Then put the words in sentences of your own.**

1. d	2. f	3. a	4. e	5. h	6. c	7. j	8. b
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**7. Read the following sentence from the newspaper article and answer the questions.**

- The writer uses inversion, i.e. s/he has inserted an adverb or prepositional phrase at the beginning of the sentence, causing the subject of the sentence to move after the auxiliary or the modal verb (NB remind the students that if the original verb is in Simple Present or Simple Past, then “do”, “does” or “did” must be put in the inverted sentence)*
- In formal language, to give emphasis*
- See p. 74 of the Students’ book*

▪ **Use your answers to complete the following grammar notes:**

- subject
- inversion
- had he seen
- emphasis
- formal

**8. Now rewrite the following sentences using inversion.**

- 1) In my pocket were the keys .....
- 2) So delicious was the food that .....
- 3) Never had he been to ...
- 4) Scarcely had I finished writing ...
- 5) Little did he understand about ...
- 6) Now is the time to deal ...
- 7) Not only is Mary a good ...
- 8) Should you need any ....
- 9) Nowhere will you find such ....
- 10) Only with the help of others can we cope ....
- 11) Not until after the end of May can we accept ....
- 12) Had we known it would take ....

- 13) At no time were they aware of ....
- 14) Neither was he rich nor handsome
- 15) On no account should you tell him about ...
- 16) Only by calling the security guard were we able ...
- 17) Barely had he come to the party before he started complaining ....
- 18) **Should you need any help, ...**
- 19) Little can he suspect that...
- 20) Not a sound could you hear ...

**9. A significant number of people is struggling with certain addictions. Write an essay (180-220 words) suggesting ways to deal with the problem. Your essay will be published in the school magazine.**

- 1. What are the key words in the topic?**  
*addictions, struggle, deal with*
- 2. What register will you use?**  
*Informal, but not casual, as it will be published in the school magazine and there is a close relationship between the writer and the audience.*
- 3. How many paragraphs do you need to write?**  
*4-5 (introduction, 2 or 3 ways to deal with the problem, conclusion)*
- 4. What will you write in the introductory and the concluding paragraph?**  
*In the introduction we briefly state the problem - in the conclusion we summarise the solutions/ ways to deal with the problem and state our opinion.*

### **Some ideas for writing**

- Education is very important; prevention is always better than treatment
- The sooner you get help the better
- Trained/specialised psychologists/therapists should be recruited at schools
- Addiction treatment centres should be fully equipped with qualified staff
- Family, relatives and friends/ loved ones of the addicted persons should try to understand them and be supportive without judging, criticising, blaming, humiliating or condemning them – they should stand by them, encourage them – avoid abandonment or rejection.
- Imprisonment or any other form of punishment must be avoided. Addicted persons are patients, not criminals and they should be treated as such.
- Ongoing support is crucial to help deal with the challenges and prevent relapse.