

Teacher's Book + Audio CD

Orbit

3



 **Richmond**



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Orbit series presentation

Dear teacher,

The **Orbit** series takes students into a world of culture, information and surprises as they learn the English language. Brownie, a curious ferret who likes exploring the world, accompanies students in this process: he takes imaginary journeys with different groups of friends. With the help of a special gadget, Brownie and the children go into various adventures seeking for answers to their questions. With this story in mind, this three-level series for the early years of Primary School offers students the chance to learn a new language meaningfully, awakening curiosity for new discoveries, stimulating creativity and letting students interact with the stories presented throughout the series.

The series takes students into an A1 level of the Common European Framework of Reference for Languages (CEFR), internationally recognised to indicate the level of proficiency in any given language. Level A1 corresponds to a beginner level: students are capable of communicating in everyday situations, understanding simple instructions and satisfying basic needs, such as introducing themselves and others, for example.

The digital components of the series aim at consolidating and expanding the topics studied in the Student's Book through the exploration of different

contexts, situations and cultures. They are appropriate to the age group and promote students' interest in language learning, give them the chance to go deeper into the topics, reinforce grammar and vocabulary practice and contribute to students' digital literacy.

The **Series rationale** section in this Teacher's Book presents the philosophy behind the series explaining the concept of social emotional competences and how the comic strip stories represent a significant component in the series. You will get to know how the book articulates with the notion of cross-curricular activities and creativity. The **Theoretical and methodological approach** section includes particular notions about foreign language learning in the early years of Primary School and different forms of evaluation. In the **Working with the Orbit series in the classroom** section, you will be guided on how to deal with specific features of the series, work with social emotional competences and the comic strip stories, activate prior knowledge and arouse students' curiosity. There is also a considerable quantity of resources to work with each book and with the digital contents suggested for each unit. Those resources provide you with the necessary support to develop consistent work with your students throughout the year.

Have a good and productive school year!

Story

All three levels in the series have a leitmotif: the story of a very adventurous and curious ferret called Brownie, who loves making new friends. In each level, Brownie goes on imaginary adventures with a different group of friends, always trying to discover the answer to a question with the aid of a special device.

In **Orbit 1**, Alice, Ben, Daniel and Emma meet Brownie in the house of Daniel and Emma, who are siblings. Brownie runs past the children and gets into the basement of the house. The kids follow Brownie and find an adventure book –with blank pages– and

an electronic device. As children experience their adventures, the book pages are written, symbolising the students' contact with knowledge and the making up of the story. At the end of the school year, the children go to the school library and Brownie runs away from Ben's backpack to go into new adventures and meet new friends.

It is in this library that Anne, Olivia, Scott and Zac meet Brownie in **Orbit 2**. They find a secret room that leads them to the adventure book and the ferret. When Brownie's mission with these children ends, he

accompanies them on a school excursion to a natural history museum, carrying the adventure book and the device. There he meets Amy, Kim and Luke, who are also visiting the museum. At the museum, the children come across Brownie –with the adventure book– in a secret room and thus new adventures begin in **Orbit 3**.

When they reach the end of their last adventure, they find the names of the book's owners, Emma and Daniel, and decide to return the book and the device to them by mail.

Brownie's story contributes to the students' learning process, seeking answers to their questions and using creativity to find them. The expectation is that, just as in the story, students will learn in a playful and imaginative universe where they will grow up and actively participate in an increasingly connected and globalised society.

Orbit series rationale

The **Orbit** series was carefully conceived and planned to create a significant learning environment in which knowledge of the world is intertwined with the learning of the English language. The series tries to engage students in the study of the language through questions which can be related to different cross-curricular areas. In level 1, there is only one question which is answered throughout the book. In levels 2 and 3, there is one question in each unit, which is answered within that unit. Each question, which appears in the opening pages of each unit, triggers the exploration of the vocabulary in the unit and motivates students to share their prior knowledge of the topic dealt with.

The question which appears in the opening pages will be answered in the comic strip story, which also aims at working with social emotional competences and promotes students' integral education. In this way, the series is characterised by relating cognitive competences –those which have to do with reasoning, memorisation and content acquisition– to social emotional competences, which have to do with the real world and students' immediate needs.

The purpose of teaching a foreign language to Primary School students is related to the academic and professional future of those children. The early contact with the English language offers immediate advantages such as familiarisation with the language, interaction with other cultures and knowledge acquired through the use of the Internet, games and songs. Apart from that, language learning integrated with social emotional competences offers children the possibility of recognising their own emotions and

behaviour and consequently dealing with them, understanding how these emotional factors interfere with learning process results.

This series aims to be aligned with the latest trends in Methodology and to respect essential aspects of child development –such as literacy progress and psychological development– but at the same time it prepares children for the twenty-first century. The challenge teachers, schools and students face nowadays is greater than ever before because of the development of information and technology and the many changes and transformations in the world of work. Students need to be prepared for a new, demanding context and schools and teachers need to attend to an integral education scheme more than ever.

Social emotional competences and skills

Children spend most of their lifetime at school or carrying out school-related activities –studying, doing homework, getting together in groups to prepare special projects, etc. This fact makes us think of education as a transforming pedagogical action which needs to be focused on the child of the twenty-first century. This child has already got access to loads of information outside school; therefore, to make learning at school significant, it is necessary that the child feels he / she can produce, give opinions, obtain relevant information, socialise with other people, feel happy and learn to learn. This child needs to be acquainted with social emotional skills as never before.

What do social emotional skills relate to?

Social emotional competences are related to values, attitudes and social skills which contribute to the emotional, physical and psycho-social development of children and allow them to interact with others respectfully and peacefully. Together with behavioural and cognitive learning, they form the basis for the concept of Global Citizenship Education.

What is Global Citizenship Education?

There are many interpretations of the concept of global citizenship. Some people refer to it as 'citizenship without frontiers' or 'citizenship beyond the nation state'. In a general sense, global citizenship is related to a growing interrelationship and interconnections between countries in economic, cultural and social areas through international commerce, immigration, communication, etc. It is also related to an interest in welfare beyond the country boundaries, in the belief that global welfare influences the welfare of the national and local state.

Whatever the interpretation of the concept of global citizenship, the term refers to a feeling of belonging to a wider community with a global perspective, a way of relating to others through universal values, respect for diversity and pluralism. In this sense, the life of the individual has implications in daily decisions that connect the global perspective with the local one and viceversa.

Why teach social emotional competences at school?

At a moment in which the world offers young people the opportunity to be the protagonists of their own development, the traditional school still gives insufficient answers, focusing just on content, which results in a big discrepancy between the requirements of the twenty-first century and what the school offers students. This discrepancy can be dealt with when social emotional skills and cognitive skills are taught integrally. As the human being is extremely complex, it is necessary to incorporate more flexible and embracing strategies which consider aspects that go beyond the cognitive level.

Some social emotional competences which appear in the series are openness to new experiences, self-confidence, self-awareness, self-control, autonomy, cooperation, communication, commitment, creativity, curiosity, determination, enthusiasm, flexibility,

gratitude, modesty, initiative, leadership, optimism, critical thinking, resilience, problem-solving, respect, responsibility and socialisation.

Main results of working with social emotional competences

When working with social emotional competences, students:

- learn to develop self-esteem and to value other people;
- learn to approach others and establish positive relationships, asking for and offering help;
- learn to recognise, regulate and manage their own emotions and those provoked by other people or on other people (positive and negative);
- learn to solve conflicts, resist negative peer-pressure and prevent violence —including gender violence and bullying;
- learn to negotiate, mediate and reconcile solutions that benefit all. In addition, they become aware of the importance of listening and respecting different opinions and points of view;
- develop empathy, solidarity and respect for differences and diversity (e.g. those concerning culture, language, gender, sexuality, religion, lifestyle, age, physical characteristics), considering what makes us similar to and different from others;
- experience a sense of belonging to a community and share values and responsibilities based on human rights, and understand how the community relates to the world;
- learn to value and respect all living things in general and to consider the planet Earth as the space that shelters us all;
- understand that the human being is guided by rules (i.e. that all relationships are built and organised based on norms, which may be social, cultural, legal, etc.);
- learn about their identity and their role in the relationships of which they are part (for example, family, friends, school, community, country) and how to use it as the basis of the understanding of the global dimension of citizenship.

How to teach Global Citizenship Education

There isn't obviously a single way to teach Global Citizenship Education (GCE) at school, but there are

some factors that contribute to its implementation. The **Orbit** collection, for example, seeks to sensitise children to issues related to global citizenship. It should be pointed out that it is up to teachers to make the adaptations they consider necessary and relevant, according to their local reality, their needs, the characteristics of their students and their community. This interference is very important in the process, since one of the assumptions for the promotion of GCE is to avoid the creation of 'models' to be followed by all, regardless of their inherent differences. So this is work that must be done in the light of contextual factors. Some basic pedagogical practice that can articulate social emotional competences and cognitive aspects are:

- creating a respectful, inclusive and interactive environment in the classroom and in other school environments (e.g. inclusion, shared understanding of classroom rules, the opportunity for students to have a voice);
- introduction of pedagogical approaches focusing on the child, coherent with the learning objectives (e.g. autonomous and collaborative learning, digital literacy);
- integration of authentic tasks (such as working on the rights of the child, on peace building);
- use of educational resources of global orientation for helping students understand how they fit in the world in relation to their local circumstances (e.g. through a variety of resources and media);
- implementation of evaluation strategies consistent with learning objectives and forms of instruction used to support it (e.g. reflection and self-assessment, peer feedback, teacher assessment, journals and portfolios);
- offering students opportunities to experience learning in different contexts, including activities supervised in the classroom, in other school environments and in the community, from the local to the global aspect (e.g. participation in the community, exchange of international emails, virtual communities);
- the proposal of interdisciplinary activities (e.g. students involved in any given school subject project are encouraged to seek advice from teachers of other areas when the task requires specific knowledge).

How to evaluate results when working with social emotional competences

Evaluation is a very useful tool to observe the effectiveness of actions and, of course, to identify difficulties, prioritise objectives and, if necessary, rethink attitudes throughout the process. However, this is only possible when the social emotional competences are developed together with the cognitive ones. In order to do so, we suggest the elaboration of road maps in which observable data related to the competences developed can be recorded. The script should not admit single answers, right or wrong, but it should be used to reflect on the learning process. The following chart shows how this can be done considering some of the social emotional competences previously presented.

Dimension	Social emotional competence	Attitude
Respect and care for the other (kindness)	Cooperation	Does the student find solutions to conflicts with his / her classmates?
Socialisation and enthusiasm (extroversion)	Communication	Does the student actively participate in class? Does he / she solve his / her tasks enthusiastically?
Openness to new experiences (openness)	Curiosity	Does the student show interest in the learning process? Does he / she ask questions to improve comprehension?
Dealing with emotions (emotional stability)	Self-control	Does the student remain calm even when criticised or provoked in any way?

Stories

The activity of storytelling is part of the everyday life of people from all walks of life, cultures and beliefs and, in all these contexts, it has got similar goals, such as entertaining, teaching values, enchanting or scaring. In general, children come into contact with stories from a very early age and this activity feeds their imagination and contributes to the knowledge of the world around them: places, feelings, people, animals, colours, sizes, etc. In this sense, the familiarisation with stories becomes a great facilitator in the teaching-learning process. Stories invariably deal with diverse emotions, such as insecurity, courage, optimism,

pessimism and fear, among others, and this may lead to greater engagement of the student with what is being studied in the comic strip stories in the **Orbit** series.

It is through the comic strip stories in the **Orbit** series that important issues related to social emotional competences are dealt with. As regards English learning, working with stories can lead to activities involving games, which are essential in the early years of Primary School. Stories enable students to activate prior knowledge at the beginning of the stories and predict their ending. They also foster the development of deductive reasoning, the association of verbal language with nonverbal language and work on oral language skills, through the dramatisation of the text or the retelling of the story, and re-creating plot or suggesting new endings when writing, for example. They also favour the development of the ability to understand oral English, and reading, at more advanced stages. It is also through stories that the child expands his / her vocabulary.

Another important reason to work with stories in the series is the fact that it offers the chance to satisfy the innate urge to know and to seek answers which, according to Antunes, is the most important quality of the human species. Although not specifically for stories, the author draws attention to the fact that 'the teacher should always arouse the children's curiosity and enlighten their enquiring spirit, especially because our students live surrounded by stimuli and electronic devices, computers and mobile phones that provide extraordinary search tools. Consequently, they are not usually curious about the challenges their teacher brings about. It is up to the teacher to become a hunter of curiosity, words and expressions, a professional always capable of stimulating interest in the class and the children's willingness for arguments and transformation.' (ANTUNES, 2010, p. 39)

Depending on the work the teacher does with the comic strips, he /she can activate the students' will to discover, their desire to find the answer to the Big Question, which is answered in the story, and to get to know more about the children's adventures. The use of the question which is always accompanied by digital educational content illustrates and broadens the subject, and arouses the students' curiosity in the story. The series works under this principle, because, agreeing with Antunes (op. cit.), 'nothing is interesting

for a student if it does not satisfy a need' (p.42). According to the author, for younger students, this need may be a riddle, a guess, a puzzle or a doubt, such as that posed by the Big Question.

Finally, it is worth highlighting the possibilities of interdisciplinary work that the comic strip stories offer. The English language becomes a tool to explore, directly or indirectly, topics proper to other school subjects, thus contributing to the integral education of the child.

Cross-curricular work

Cross-curricular work attempts to go beyond the idea of traditional fragmented teaching, making teaching meaningful to children's reality, culture and identity. Contributing to the integral formation of the student, the aim of this series is to relate the study of the English language to other areas, especially those studied in Primary School. An important aspect that inevitably brings together the study of languages to the study of other school subjects is the fact that access to all areas of knowledge, such as geography, mathematics, history, among others, occurs through language. This is why most teachers, especially in Primary School, are also language teachers regardless of the subject they teach. Thus, the language teacher can facilitate this interaction, always establishing links between language teaching and other areas of knowledge. Therefore, this series offers, at various stages, suggestions for integrating work with other school subjects, either through the opening pages of each unit, the questions, the comic strip story or the rest of the activities.

Creativity

According to Carol Read (2015), creativity is usually described as an unusual thought, an unusual answer which brings original ideas, new solutions to solving problems or new ways of looking at a particular topic. Creativity is always a key factor in foreign language classes, since the student is often invited to interpret and retell stories, produce contexts to dramatise a dialogue, create lines for characters to act out, etc. The author acknowledges that the language skills of children who learn English in Primary School are limited; even so, they have got a high creative potential, which must be explored by the teacher.

The development of creativity in English classes can, among other things:

- increase the involvement and motivation of the child;
- make language learning pleasant and unforgettable;
- give the child a sense of ownership and fulfillment;
- develop the ability to think flexibly;
- provide the basis for the development of a more sophisticated, conceptual and abstract creative future.

It is essential to keep in mind that this does not happen out of the blue; in other words, it is necessary to create situations that will serve as a basis for the child's creative development. Therefore, this series is supported by the seven pillars of creativity, developed by Read, for the preparation of various activities in the Student's Book and extra activities.

Pillar 1: Raise self-esteem

If the child does not feel safe, if he / she feels that he / she does not belong to the group or that he / she feels incapable of doing something, his / her creative thinking skills will be blocked. It is essential to help children raise their self-esteem, value their contributions, highlight their talents and respect their opinions. The teacher should try to make children feel part of the group and notice that, for example, having different ideas from others is precisely what makes a group even more interesting. One of the ways to boost self-esteem is to explore the Big Question, allowing students to express themselves freely, without censorship, making them feel confident enough to be creative in the classroom.

Pillar 2: Be an example

To help students develop a skill, it is essential that the teacher acts as a model which students can mirror. If the teacher expects, for example, his / her students to consider a topic from various angles to obtain different results, his / her own day-to-day attitudes should reflect this creative thinking process. Therefore, several activities suggested in the series try not to be predictable and monotonous in order to help the teacher foster his / her students' creativity.

Pillar 3: Offer the possibility of choice

When giving children the chance to make choices, they will learn to take responsibility for their decisions. This will help them develop a sense of ownership and feel motivated towards creative work. Therefore, this series offers several activities with no correct or incorrect answers, but activities that give room for personal choice.

Pillar 4: Make productive use of questions

It is necessary to ask questions that arouse children's interest and trigger and exploit their thinking skills, encouraging them to engage in the creative process. Thus, in levels 2 and 3, all units are organised around a question that seeks to involve students in learning a particular topic. In most units, apart from the Big Question, there are some activities that also help students answer that question.

Pillar 5: Make connections

Being able to establish relationships between ideas is also one of the conditions for developing creativity. This is because the relationships that one particular student makes between two ideas may not be the same as the links made by another student, since each will be driven by different values, feelings and experiences. The practice of creating connections provides children with the necessary basis to become increasingly creative in the future. Thus, the topics of the units always relate to children's lives so they can make connections.

Pillar 6: Explore ideas

In order to help develop children's creative capacity, they should be encouraged to explore, experiment and play with ideas. This should happen in an environment of mutual respect, in which divergent ideas are valued and where there is no judgment. Thus, the importance of the Big Question in the learning process and development of creativity. In developing their answers, it is essential that students feel comfortable to express what they think and that their arguments are not diminished.

Pillar 7: Stimulate critical thinking

As part of the task to help children develop creative thinking, it is also important to create opportunities to

learn to assess and critically consider their own ideas, their own performance, their own actions and their own results. It is through this exercise that children can assess the importance of their own creative work. This can be done in different ways, for example, when they answer the Big Question (after reading the comic strip) or even at the end of a unit, as a form of self-assessment suggested by the teacher. What is essential is that children learn if they have done enough or if they could have done something differently, when they think critically about their work.

Digital literacy

More than ever before, digital literacy is considered an important part of the educational programme in schools, especially because digital natives, or children born in the Digital Information Age, are no longer mere recipients of information but have begun to produce content in an active way. It should be emphasised, however, that the fact that a child knows how to use an electronic device, sometimes with more agility and ease than an adult, does not mean that he / she does not depend on the figure of the educator to learn how to make smart, conscious and responsible use of this technology.

Digital literacy relates to the effective and competent use of technology. Access to digital tools is not what necessarily benefits its user, but rather what it is used for. In this sense, digital literacy is understood as the individual's ability to respond appropriately to social demands that involve the use of technological resources and writing in a digital environment. To make the use of these tools relevant, it is necessary to learn how to use them, and one of the ways of teaching digital literacy is through formal school education. The fact that children need to go to school to be literate and use their native language properly reinforces the notion that they also need to learn to cope with the digital universe, acquiring skills that can be developed and put into practice.

In this way, this collection seeks to broaden students' contact with digital contents through materials developed specifically to go deep into the topics presented. The approach of digital skills in the series includes topics related to the reality of students of this age group, such as access to contents via Richmond website, Internet security, current news, social media, production backstage of a video game and creation of podcasts. In this way, the teacher can use these resources to help students make significant, productive and conscious use of these tools.

Theoretical and methodological approach

Approach to foreign language teaching

As already explained, working with social emotional skills, encouraging creativity and curiosity, and using a cross-curricular approach are crucial aspects of this series. All these ingredients have the student as a protagonist, as a generator of meaning, an 'active being, who formulates ideas, develops concepts and solves problems of everyday life through his / her mental activity, thus building his everyday own knowledge'. (HAIDT, 1994, p. 61). By 'protagonist student', we mean one who has got the opportunity to learn by doing research, motivated by legitimate curiosity to explore the world around him / her. It is he / she who perceives knowledge as something tangible, close to his / her reality, as a counterpart to the notion of knowledge 'transmitted' in a decontextualised way.

However, the active student will only appear if the teacher works in such a way that the key role of the student develops and grows. Thus, this series, adopts Vygotsky's conception of teaching and learning, which understands learning as an essentially social process, 'which occurs in interaction with adults and more experienced companions' (FREITAS, 2002, p. 104). Vygotsky defines the 'zone of proximal development', the child's ability to perform independently (mature functions), the 'zone of potential development', the child's capacity to carry out certain tasks with the help of other people (functions in process of maturation) and 'proximal development' the one that is between the other two zones of development. The author suggests that the school seeks to direct its actions precisely to promote the zone of proximal development in order to enhance the child's ability to perform what

he / she is not yet capable of doing autonomously. According to the author himself, 'with the help of another person, every child can do more than he / she could do by himself / herself —despite restricting himself / herself to the limits established by his / her degree of development' (VYGOTSKY, 2008, p.19).

In the specific case of English language teaching, when entering into contact with an English story, the child is capable of processing the way in which the presentation of this story is organised, i.e. he / she can understand the meaning of the foreign words he is listening to, the intonation, gestures, silence. In other words, when listening to a story in English, the student is already able to put into practice his / her knowledge of narratives in his / her mother tongue. When presenting the story bearing in mind the student's autonomy, the teacher has already got the basis to teach new topics and tasks.

In this way, this series moves away from a form of learning that understands the child's mind as a 'tabula rasa' (empiricist concept that supposed knowledge is in the external reality and is absorbed by our senses); i.e., the child is seen as an 'empty' individual who comes to school in a passive way and to whom the teachers should transmit information and experiences in the hope that he / she, as a student, will absorb what is transmitted by following a relatively predictable behavioural ritual. The series also moves away from the conception that teachers know everything and understands them as 'facilitators', i.e., as the most experienced figures of the group, capable of creating situations that arouse and value the student's ability to think, produce and assume a critical view in accordance with the child's development. Thus, it is believed that the student already knows something the teacher can use to articulate with the new information he / she receives in class, building it together with new knowledge.

For Ausubel, Novak and Hanesian (1980), the notion of knowledge is paramount in the teaching-learning process. According to researchers, all forms of educational psychology should be reduced to a single principle: 'the singular factor that influences learning the most is what the learner already knows.' It is clear from this concept that the new meanings (in this case, relating to a foreign language) are acquired through the potential interaction of new concepts and ideas with ideas and concepts that have already been learnt.

In other words, for meaningful learning to take place, it is important to associate what the student already knows with what should be learnt. Thus, new concepts and meanings should be incorporated into an already existing knowledge structure, i.e., new ideas must be incorporated into something that can function as a starting point. Regarding this, it is emphasised that in this series, the selection of topics takes into account content that is being studied in other school subjects in order to take advantage of the knowledge students are acquiring. After all, as Freitas (2002) reminds us when dealing with pedagogical practice, according to Bakhtin's interdisciplinary and dialectical view, language must be seen 'from a perspective of totality, integrated into human life' (p.134). Verbal communication cannot be understood outside its context and, similarly, language teaching should not only focus on linguistic content, but also include contextualised content from different areas of knowledge.

This meeting point of what is already known or already experienced with what is not yet known is developed in the series through different types of activities. The student is led to discover the 'new' through some prior knowledge activation work. An example that can be highlighted to better explain this issue is the fact that each unit (except in level 1, in which there is a unique question that permeates all units) poses a question that fosters the students' curiosity and activates their knowledge in the search for answers, anticipating what they will discover in the story in the comic strips. These questions represent typical questions of children or bring up concepts that are, of course, related to their universe, stimulating the area of proximal development. According to the constructivist theory of Piaget, when faced with a stimulus, a challenge or a gap in knowledge, the child experiences intellectual 'imbalance' that makes him / her curious, and that motivated by a series of assimilations is driven to act in order to restore the equilibrium (Piaget apud KANSO, 2015). In the view of Piaget, 'the spontaneous interests of children often reflect an imbalance and can be sources of motivation'.

It is on the basis of this thought that we need to review crystallised concepts and try out new strategies. In addition, new goals based on this concern, present in educational papers, claim that teaching should not be restricted to the transmission of content and the accumulation of knowledge about a given subject, but rather promote a form of teaching that contributes to

the integral formation of the student. Such perspective of learning, on which this series is based, is also based on the notion that school is a substantial foundation for citizenship. Thus, when worrying about working with cognitive and social emotional skills, this series hopes to actively participate in the promotion of these attitudes.

Language and mother tongue concept

The language perspective to which this series adheres, is the one that conceives it as a dynamic, social phenomenon, in constant movement and transformation.

This perspective is based on Vygotsky's work and on Bakhtin's theoretical framework for the field of languages. According to Bakhtin, the use of language does not occur in the void, and this is opposed to a view of language as a system, disconnected from its users and the context in which it is produced. In this way, the interlocutor (real or presumed) also builds the sense of what he reads or hears; so it is impossible to think in simplistic relationships like 'speak X - understand exactly X'.

This, in the context of foreign language teaching, has got important implications for classroom dynamics and construction of meanings in the other language. According to Bakhtin (2006), 'all understanding is tainted with response, and in one way or another, it generates it: the listener becomes a speaker' (p. 271). Therefore, when understanding the student as an active protagonist in the foreign language teaching-learning process, we try to offer him / her the greatest possible number of opportunities to have a voice, react, give opinions, cooperate, produce, recreate and interpret.

Thus, in the interaction with the teacher, classmates and the book, students responses are unpredictable and they can always introduce something unheard of, since the dialogue can be a springboard for communication and not just an outcome. This dialogue can be used by the teacher to enrich classes, engage students and make learning significant.

Language teaching in the early years in Primary School

Walter Benjamin (1987) observed that what best describes children is the fact that they play and that

makes them capable of building things with bits and pieces (BENJAMIN apud KRAMER, 2007). Kramer complements this observation when he says that, through games, children establish new relationships and combinations and demonstrate their ability to create. The act of playing is one of the ways in which the child explores the world around, builds a particular universe and confers different meanings to everyday situations.

Although the child entering Primary School has already been exposed to formal education in Kindergarten, that experience has essentially been ludic. It is in Primary School that he / she effectively comes into contact with an institutionalised space, with stricter rules and schedules. It is also with this experience that he / she discovers social life and starts to be part of a group different from the more restricted social environment which is his / her family. Campos (2009) says 'a five, six or seven-year-old child is the same at an educational stage or another. Content and teaching methods should be adjusted to his / her characteristics and potential at school. The smoother the child's transition between Kindergarten and Primary School, the more interest in learning the child will keep [...]. The traditional Primary School does not only treat all new students in the same way but also seems to reinforce the abrupt transition between the two initial stages of basic education: it clearly shows that the right to play has ended, that obligations and rules lead to better motivation, that learning is imposed and not built, that everyone should study at the same pace, regardless of their individual, cultural differences or knowledge level.' (p.12)

It is important that the early years of Primary School are not an abrupt disruption of a process lived by the child outside school and in Kindergarten; therefore, it is necessary to broaden possibilities of learning with new objectives without neglecting to consider forms of pedagogical work appropriate to each age group, like, for example, playing games. It is advisable to promote a learning environment in which the child can identify himself / herself, in which he / she feels valued and respected and can play, give different meanings to things, sing, participate in language games playing with his / her own body, dancing, etc.

This ludic aspect must permeate every initial year in primary school to a greater or lesser degree according

to the student's stage of development. Therefore, it is important to know the characteristics of children in the early primary school age group, recognising interests and skills. The table below, based on the research of Scott and Ytreberg (apud SANTOS, 2009), presents the characteristics of the child learning languages and can be useful for understanding the different types of activities suggested in the series according to each age group.

Characteristics	5 to 7- year-old children
	<p>They comment on what they do or hear.</p> <p>They do not always differentiate fact from fiction.</p> <p>They plan activities.</p> <p>They argue logically about something.</p> <p>They use their imagination.</p> <p>They use different intonations in their mother tongue.</p> <p>They understand human interaction.</p> <p>They recognise the existence of rules.</p> <p>They give priority to the concrete world.</p> <p>They do not concentrate for long.</p> <p>They like playing and they learn best when they have fun.</p> <p>They are reluctant to share toys.</p> <p>They cannot decide what they want to learn.</p> <p>They are enthusiastic about learning.</p>
	8 to 10- year-old children
	<p>They have already formed basic concepts.</p> <p>They differentiate fact from fiction.</p> <p>They ask questions all the time.</p> <p>They are able to decide what they want to learn.</p> <p>They know what they like and what they do not like doing.</p> <p>They begin to question the decisions of teachers.</p> <p>They are able to work with and learn from others.</p> <p>They are competent users of their mother tongue.</p> <p>They understand abstractions, symbols, and generalisations.</p>

In addition to respecting the characteristics of each stage in the development of the child, foreign language teaching should also take into account his / her feelings, interests and motivations. In this sense, it may be interesting to consider the concept of affective filter, introduced by Krashen (1985). According to the author's hypothesis, there are some variables that can serve as a facilitator in acquiring a second language, such as self-confidence and motivation. In this way, a

motivated and confident child will be willing to learn, while an anxious, insecure child with low self-esteem will experience a foreign language learning blockage. For Krashen, the lower the affective filter, the greater the chances of absorbing content more easily. The input hypothesis is at the heart of Stephen Krashen's whole theory. For the American linguist, the acquisition of a second language will only occur if the student is exposed to samples of the language studied (input) that are slightly beyond their current level of language production. Krashen defines the current level of each student as i and the ideal input to be offered as $i + 1$.

And here, once again, the role of the teacher is fundamental, as he / she works on these affective issues when working with social emotional competences, something that is directly related to the philosophy behind this series. This is so important that, according to Krashen, if the affective filter of the individual is very high, the input will not reach the part of the brain responsible for the acquisition of language, even if he / she can understand something. The teacher can help the child establish a healthy, affective foreign language learning environment. Once again, the ludic aspect is quite significant, as it is one of the factors that can provide an environment in which the affective filters are low.

Irma-Kaarina Ghosn (2013) also defends the importance of the emotional aspect of learning a foreign language. For her, motivation and interest influence academic success. Interest does not only involve individual curiosity for a particular subject, but also the situational fascination that can be provoked by the teacher or by the textbook in the form of novelty or curiosity, causing an effect of engagement. Therefore, it is important that foreign language teaching relates to a culturally relevant and appropriate content for learners. In the case of children, the author argues that most books underestimate students and only present contexts already known to the students, ignoring those that could be culturally exploited and more attractive to them.

It is on the basis of these characteristics that this series was elaborated, seeking to offer, apart from the contents of the English language required by students in the early years of Primary School, motivating and relevant content for children, which takes their interests into account.

Evaluation

Evaluation should be understood as a way to promote improvement and growth and not to cause fear and discomfort to students. Evaluation practice traditionally developed at school usually exclude students when trying to measure the amount of learning, which is often abstract, and carried out for the purpose of promotion. For evaluation to be inclusive, we suggest:

- getting to know your students and their out-of-school context;
- identifying the strategies they use to meet school demands and, therefore, modifying the conditions for carrying out pedagogical work when necessary;
- monitoring the development of their individuality;
- identifying students' prior knowledge and building on it;
- identifying progress and encouraging children to continue to develop their capacities;
- getting to know their difficulties and planning activities that help them to overcome them;
- assessing the need to go back to content that is not yet well acquired;

- analysing teaching strategies and modifying them when required.

In a similar way, it is necessary to assess the school where learning takes place. We suggest that you should consider the following issues:

- engagement of students in the educational process and, if problematic, identification of the causes of those problems;
- identification of the reasons for not carrying out the suggested tasks;
- use of appropriate teaching resources by the teacher or the reasons for not doing so;
- teacher's relationship with students and how it interferes with learning;
- adaptation of the school space to the activities;
- participation of the family in the students' school life as far as possible.

Working with the Orbit series in the classroom

Social emotional competences and skills

There are social emotional competences activities in all units, which are identified with this icon 🌱. For these activities, we suggest that you should discuss with students questions related to some attitudes and skills that can help them cope with their emotions in different situations. There are different social emotional competences in each unit (curiosity, self-confidence, optimism, creativity, enthusiasm and flexibility, among others) through activities which require the children's reflection on the topic dealt with in the comic strip story. In these activities, students are invited to observe a situation and tick the option that illustrates the attitude they would take if they were in the shoes of the characters in the story or which of the options provided shows a child who acted in a certain way. There are also freer activities in which students should draw or make a poster. The format is flexible and aims

at avoiding predictability of the activities, even if the ultimate goal of all of them is always the same: create an appropriate context for the development of social skills based on children's reflection. The following are some suggestions for working with social emotional skills activities:

- Always create a favourable classroom environment for students to produce their answers freely, without feeling pressured or influenced. It is essential that there are no judgments, either on the part of the teacher or the other students.
- Remind children that responses to these activities are personal and that they must respect different answers.
- Discuss the advantages and disadvantages of every answer with them. The suggestion, of course, does not impose a kind of ideal attitude, but, in the role of educator, the teacher should show students that

certain attitudes are preferable to others because they can bring better results, help them cope with the challenges of everyday life and explore their potential more wisely.

- When students are to create a poster or drawing, encourage them to analyse the consequences of their choices.
- Take a moment in subsequent classes to resume the social emotional competence students worked with and ask students to share with the class something that could have happened to them in relation to the activity. A way to make their work more meaningful is to show students that there can be a real interest in learning and an applicability of what they have learnt.
- Retake the social emotional skills that were previously worked on, mentioning them as the basis for the development of others. For example, when dealing with an activity connected with self-control and overcoming fear, the teacher may, at some point, relate this new social emotional competence to another that has already been seen, such as opening up to new experiences.

It is essential to keep in mind that social emotional competences are acquired as a process —i.e., it is not something that students acquire immediately. Therefore, the suggested activities in the book are intended, initially, to sensitise children to certain issues, to reflect on what they have discussed during the activity and, little by little, to begin to experience new or daily events and acquire the habit of obtaining new, and perhaps better results if daily activities are faced with a new different attitude.

Although there is a specific moment in each unit to deal with social emotional competences, this issue permeates all work in the classroom, regardless of whether the activity comes or not accompanied by the corresponding icon. Most of the activities, for example, open up good opportunities to talk with students in a friendly way about the possible obstacles they may find and how to overcome them.

Comic strip stories

All units, except those in level 1 of the series, have a question on the opening pages that stimulates the students' interest and activates their prior knowledge. These questions are answered the moment the students read the comic strip stories.

It is worth mentioning that in level 1, there is a single question asked at the beginning of the book, (*What do children do?*) in the **Welcome Unit**, which is then answered gradually in all the units, with the exploration of different aspects of the children's lives. Also, in this level the comic strip stories have only got a few speech bubbles so the reading activities will not involve text reading but picture reading.

Before Reading

The general orientation for the introduction of the comic strip stories in all units is to invite students to take a general look at the page and ask them what they think is going on in each frame. After this pre-reading activity, during which students also identify the children of the story, what they are doing and the situations they are experiencing, you can return to the brainstorming questions and encourage them to confirm if their guesses were correct. This confirmation of the students' hypotheses should come, preferably, after they have heard the comic strip audio track or read the text in the book.

Although this is a general suggestion for presenting the comics to students, it is advisable to vary this format whenever possible so that this activity in each unit does not become that predictable. Trying out innovative ideas, especially when dealing with the story, which is a key section in the structure of the unit, is also a way to delight and amaze students. Here are some ideas for the introduction of the comics, i.e. some suggestions for pre-reading activities that may arouse the students' greater interest in the exploration of the text:

1 Listen to the story and answer.

Have students keep their books closed. They listen to the story (two or three times) and then answer, orally, questions such as:

- Whose names are mentioned?
- Which places are mentioned?
- What sound effects (nature phenomena, noise of animals, sounds of equipment, etc) are heard?
- What is happening in the story?
- How are the children feeling? Why?

After this activity, students open their book and carry out the task.

2 Look at the pictures and guess.

Have students keep their books closed. Show your own book covering the text and ask students to guess what the children are saying in each frame, what their emotions are, what the context is, which places are shown, etc. After this activity, students open the book and do the suggested activity.

3 Listen to the story and raise your right hand.

Have students keep their books closed. Agree with them that every time they hear one of the children talking, they should do some specific gesture, such as raising their right hand. The actions to be performed may vary (raise the left hand, stand up, touch your nose, raise both arms, clap your hands, etc). At the end of the story, play the audio track again, and without the help of their book, invite students to retell what they understood of the plot.

This and all activities given in these Teacher's Books are suggestions since it is not possible to predict the peculiarities of each class. It will be up to the teacher to evaluate these suggestions and make the necessary adaptations. It is important that, in some way, all students have access to a variety of activities which take their strengths and weaknesses into consideration.

4 Read the speech bubbles and guess.

Have students keep their books closed. Write on the board or project on a screen only the bubbles (except in level 1). They should be shown in the order they appear in the story. In pairs or small groups, students read the lines and try to guess what the intonations and emotions are and, depending on the case, what the gestures that accompany the lines might be. They can also guess which images correspond to each of the speech bubbles. After this step, they open their book, observe the images, read the lines and listen to the audio track to confirm if their guesses were correct.

5 Listen to the story and draw.

Have students keep their books closed. They listen to the audio track of the story (two or three times) and, in the meantime, they freely draw something that represents one or more narrative situations that they

consider interesting. They can draw, for example, one of the children performing an action related to some of their lines. The activity can also be more objective if you ask students to draw two or three objects which were mentioned. After this activity, they can compare their drawings with their classmates' to check how similar or different their ideas were. With their books open, students now compare their work with the comic strip.

6 Listen to the story and put the frames in order.

Have students keep their books closed and work in pairs or small groups. Make photocopies of the comic strip and cut out the frames. Hand out the frames in random order to each pair or group. They listen to the audio track (two or three times) and put the frames in the correct order. After this, they open their book and confirm their answers

7 Join the speech bubbles to the frames.

Have students keep their books closed and work in pairs or small groups. Make photocopies of the comic strip and erase the texts in the speech bubbles. Hand out the frames in random order to each pair or group. Give them a set with the lines of the speech bubbles as well. Each pair or group receives a single package (pictures with the images and texts of the speech bubbles). Students listen to the audio track (two or three times) and match the pictures to the corresponding speech bubbles.

After this step, students open their book and confirm their answers. This activity will not apply to level 1.

Storytelling

Further work with the comic strip story, right after the pre-reading activity, does not always need to be carried out in the same way, i.e., asking students to read the story and listen to the audio track. It is advisable to vary the strategy, and one of the possibilities is to do storytelling. One of the activities you can do is to turn the comic strip story into a story that can be told orally, i.e. carry out a process of re-contextualisation from one type of text (comic strip) to another (oral narrative). This process involves a lot of preparation, but it can give you highly satisfactory results. After all, the presentation of the stories enriched with intonation, appropriate rhythm, emotions

and gestures can awaken the students' feelings and sensations that they would not experience if they only heard and read the story in their book. This happens because 'telling' a story differs a lot from reading it. When reading, the story is generally presented true to the original text, whereas in oral narrative, there is room for recreating, because the storyteller ends up interacting more directly with the listeners and this 'dialogue' can interfere with elements of the narrative. The storyteller can, for example, slow the climax or highlight the characteristics of some place or character, among other improvisations that often occur in storytelling.

It is said that knowing how to tell stories is a gift, a privilege of a few. However, it can be developed and, with enough practice, every teacher may end up finding a way to tell stories and delight students. For those who are not familiar with this activity, it is suggested that they listen to storytellers and watch how they act in front of their listeners. There is plenty of material available on the Internet with tips on how to become a storyteller, and searches can be done through keywords like 'how to become a storyteller'. In <www.youtube.com/watch?v=kW16gAhKztA> (accessed on May 3, 2018), you can watch an example of storytelling with Yvonne Young, a professional storyteller.

The following are some steps to prepare work with the comic strip stories presented in the **Orbit** series:

- Choose a story from the book whose plot can be contextualised easily.
- Read the story carefully to familiarise yourself with the children who participate in it, the situations they experience, the places they visit and the emotions they feel.
- Prepare the text of the oral narrative by making the adaptations you deem necessary.
- Tell the story to yourself several times. Remember that this should sound spontaneous and fluent.
- Preferably, memorise the story so that it is not necessary to read the text to your students. You can keep the text at hand and use it only if required.
- Provide images to illustrate significant parts of the story.
- When you are telling the story, avoid deviating too much from the original idea. Although improvisations are good and necessary, it is advisable to maintain the original idea.

- Organise the classroom in such a way that you can look at everyone and that they can pay attention to what you say, gesticulate and show. The half-moon or 'U' arrangement may be a good idea, especially if students are sitting on the floor to avoid being distracted with the school objects on their desk.

After Reading

After working with the comic strip story, you can carry out some complementary activities. The story does not end when the student finishes reading it. It 'remains in the mind of the child, who absorbs it as food of his / her creative imagination' (COELHO, 1991, p. 25). Therefore, the author believes that the teacher should always offer subsequent activities that help the child digest this food. For her (op. cit.), 'The story serves as the triggering agent of creativity, inspiring each person to express himself / herself expressively' (p.25). On this basis, we suggest the following after-reading activities:

1 Dramatising

Arrange students in groups. Make sure that the number of members in each group is the same as the characters in the comic strip story. The gender factor can be an issue here, and that will depend on your students and their culture.

For example, there are male students who do not mind roleplaying female characters and vice versa. However, this can be a problem for other students, and it is important to be aware of this. The criteria of choosing who plays each role can also be negotiated with the class. Students rehearse the text and then each group dramatises the story for the rest of the class.

2 Rewriting or retelling a story

Challenge students to rewrite or retell the story, based on different instructions. Here are some suggestions:

- Change the beginning or the end of the story.
- Include one or two characters in the story.
- Change the places mentioned in the story.

This activity may be oral or written depending on the competence level of your students, since the concept of 'rewriting' here is not restricted to graphic recording.

3 Taking a quiz

Organise students in groups. Then retell the story, stop at specific times and challenge each group to complete the ideas. For example: 'Once upon a time, the group of children [pause for students to say the names of the children in the gang] ...'. Another option is to ask questions, testing memory. For example, 'What are the names of the children?', 'In which city are they when they see a tall tower?', 'What's the weather like in that place?'

4 What happens afterwards?

Encourage students to speculate about what can happen after the end of the story: 'Where do the children go? Why?', 'Who appears after that?'. This is an activity that can be oral or written, depending on the competence level of each class.

5 If you were the author...

Encourage students to think about how they could change the story if they were the authors: 'Who are the characters?', 'What places would the group visit?', 'Would the title be very different?'. This is an activity that can be performed orally as a whole class activity. It can also serve as preparation for rewriting.

Prior knowledge and students' curiosity activation

Previous knowledge

The following are some situations and suggestions to explore students' previous knowledge:

1 At the beginning of the school year

We suggest that you diagnose your students to test their prior knowledge at the beginning of the school year to identify the strengths and weaknesses of your students, which ones will need special attention, which seem to be more proficient in English, etc. This evaluation can be done by means of different activities, which may be used as the basis for planning the activities for the rest of the year.

2 Before doing an activity

It is important to start presenting a topic with questions like 'What do you guys know about...?', 'How

can we know that...?', 'Why do you think that...?'. On the basis of the information you obtain from students, it is possible to lead them to the topic, show them they already know something about the subject they will be working on. It is also possible to carry out a more specific survey with contents such as topic, vocabulary, grammar and expressions through an introductory activity. The opening scenes of the units were specially designed for this purpose and may help to learn more about your students. That verification can also help to determine if you will need to devote more or less time to the unit in question.

3 Before vocabulary activities

You can try brainstorming, which usually stimulates students to participate by providing samples of their prior knowledge. For example, if the activity to be carried out involves animal names, brainstorming can be done, with the help of the board and the participation of all students. Write the word 'animals' in the middle of the board, encourage students to mention all the animals that they know in English and write them on the board. Once you do this, another topic can be activated by, for example, challenging students to classify the names of animals according to categories: mammals, birds, reptiles; small animals and large animals; animals of diurnal and nocturnal habits, etc.

4 Before doing listening activities

Select a few words that will be heard in the listening activity and write them on the board. Then, ask students what they mean or ask them to relate them to a context in which they may appear.

Curiosity

The following are suggested ways to arouse the students' curiosity in the classroom:

1 Show students how to ask questions

Teaching how to ask the right question is a key factor to get the right answer. In order to become inquisitive, critical and learn where the information can be found, show students how one same question can come up with different answers depending on how that question is asked. This will help students to ask the right questions to get where they want.

2 Set up the basis for curiosity

You will be able to arouse students' curiosity if you do not provide them with all the information. Always leave strategic information gaps during your explanations. In this way, students will be motivated to ask questions and get answers.

3 Diversify the sources

Challenge students to look up answers to questions in sources other than the Internet and specialised books. They can, for example, be encouraged to find responses in fiction books, poems, and specialists or people who have already lived a similar experience. Depending on the question asked, students can also get the answers outside the classroom, exploring other school environments.

4 Show the unusual in ordinary situations

Arouse students' curiosity by showing them daily life objects related to the topic being studied and elicit what is interesting about them. Enchantment with an object is the first step to awaken curiosity.

Reading comprehension and different types of texts

The series tries to introduce the recognition of textual genres that are part of students' everyday life. These are some suggestions for working with texts:

- Explore the visual aspect of the genre by asking students what kind of text it is and how they have identified it.
- Activate students' prior knowledge by asking in which situations they find a certain type of text (for example, contact with a ticket only happens when you go to a presentation, exhibition, cinema, theatre, etc).
- Encourage children to talk about their experiences with the genre in focus to create familiarity with the text before reading.

It is important that students interact with the text before the reading activity itself, because the more comfortable students feel with the material, the better the experience of textual reading and understanding.

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Components of the Orbit series

For the student

- **Student's Book:** It is composed of a Welcome Unit, which introduces the story in each level, eight regular units, a Review every two units, and a Goodbye Unit, which tells the end of the story of that level. It also includes games, projects and other resources as an aid to learning.
- **Workbook:** It is fully integrated with the Student's Book and it provides extra activities for all the units. The workbook pages can be used in the classroom, as homework and even as an evaluation tool.
- **Interactive Activities:** They are accessed through the Richmond website. They contain interactive games, songs, karaoke version of songs and videos.
- **Richmond 3D Picture Dictionary App:** It is a fun App for young children. It presents vocabulary and spelling in context with 3D animation, available on App Store and Google Play.

For the teacher

- **Teacher's Book:** It brings the theoretical background to the series, which explains the choices made when writing the book and it can be used as a complement for teacher training. It provides guidelines for carrying out activities and their answers. In addition, it includes a summary of the stories in the three levels, use of resources, suggestions for activities and detailed instructions for the development of the activities in the Student's Book.
- **Audio CD:** It includes all vocabulary presentation and listening comprehension activities, songs, the comic strip stories and the boxes explaining linguistic content.
- **Teacher's Resource Materials:** They consist of exclusive materials in *Word* format for teachers to expand or adapt, which are downloadable from the Richmond website. These materials include tests, annual lesson planning, topic banks, assessment, pedagogical guidelines and materials for projection, among others.
- **Digital Book:** It is a digital version of the Student's Book, which is also available for teacher's use in the classroom.
- **Flashcards:** A set of flashcards ideal for presenting, reinforcing and reviewing vocabulary with suggestions of games and activities.

Student's Book Contents

Unit	Big Question	Objectives	Language Focus	Vocabulary	Social Emotional Competence	Workbook
Welcome p. 6		<ul style="list-style-type: none"> Identify the characters: Amy, Luke, Kim, Brownie. Express likes. 	<i>I love this museum, Luke!</i> <i>Yes. It's great, Kim.</i> <i>This place is really cool!</i>			
1 Adventure in a Cave p. 8	Can you write your name with pictures?	<ul style="list-style-type: none"> Say the alphabet. Spell words. 	<i>What's this? It's a (basket).</i> <i>How do you spell (snake)?</i> <i>It's (S-N-A-K-E).</i>	<i>basket, bird, cat, dog, hippo, lion, owl, snake, water</i> <i>the alphabet</i>	<ul style="list-style-type: none"> Curiosity 	<ul style="list-style-type: none"> pp. 97-99
2 A Farm in Scotland p. 16	Is there a monster in Loch Ness?	<ul style="list-style-type: none"> Talk about farm animals. Ask and answer about quantity. Say the numbers from 21 to 30. 	<i>How many (chickens) are there?</i> <i>There is (one chicken). / There are (two chickens).</i>	<i>chicken, cow, duck, horse, pig, sheep</i> <i>numbers 21-30</i>	<ul style="list-style-type: none"> Enthusiasm 	<ul style="list-style-type: none"> pp. 100-102 Hands On pp. 82-83
Review 1 & 2 – p. 24						
3 Portrait Art p. 26	Is Mona Lisa happy or sad?	<ul style="list-style-type: none"> Describe feelings and emotions. Express likes and dislikes. 	<i>Is he / she (happy)?</i> <i>Yes, he / she is. / No, he / she isn't.</i> <i>Are you (hungry)?</i> <i>Yes, I am. / No, I'm not.</i> <i>How are you feeling today?</i> <i>I'm (happy).</i> <i>I like it. / I don't like it.</i>	<i>happy, hungry, sad, scared, sick, tired</i>	<ul style="list-style-type: none"> Respect for different opinions 	<ul style="list-style-type: none"> pp. 103-105
4 Looking Good p. 34	Are there paper theatres?	<ul style="list-style-type: none"> Talk about clothes. Ask and answer questions about what you and others are wearing. Write about what your family members are wearing. 	<i>What are you wearing?</i> <i>I'm wearing a (T-shirt).</i> <i>What's he / she wearing?</i> <i>He / She's wearing a (sweater).</i> <i>Is he / she wearing (shorts)?</i> <i>Yes, he / she is.</i> <i>No, he / she isn't.</i>	<i>cap, dress, jeans, shirt, shoes, shorts, skirt, socks, sweater, trainers, T-shirt</i>	<ul style="list-style-type: none"> Empathy 	<ul style="list-style-type: none"> pp. 106-108
Review 3 & 4 – p. 42						

Unit	Big Question	Objectives	Language Focus	Vocabulary	Social Emotional Competence	Workbook
5 Great Jobs p. 44	Do astronauts eat real food in space?	<ul style="list-style-type: none"> Talk about jobs and occupations. Use indefinite articles before nouns. 	a + consonant sound an + vowel sound <i>What do you want to be?</i> <i>I want to be a (scientist) / an (astronaut).</i>	<i>astronaut, athlete, dancer, doctor, firefighter, police officer, scientist, teacher, vet</i> a, an	<ul style="list-style-type: none"> Initiative 	<ul style="list-style-type: none"> pp. 109-111 Hands On pp. 84-85
6 Under the Sea p. 52	Are there underwater cities?	<ul style="list-style-type: none"> Name places in a town / city. Ask and answer about the location of places in a town / city. 	<i>Where is the (bakery)?</i> <i>It's next to / opposite (the park).</i> <i>It's between (the park) and (the cinema).</i>	<i>bakery, bank, cinema, library, park, supermarket</i> <i>between, next to, opposite</i>	<ul style="list-style-type: none"> Gratitude 	<ul style="list-style-type: none"> pp. 112-114
Review 5 & 6 – p. 60						
7 Treasure Island p. 62	Are there treasure maps?	<ul style="list-style-type: none"> Name places and objects related to the sea / beach. Ask and answer questions about the existence and location of objects. 	<i>Is there a (boat) / an (island)?</i> <i>Yes, there is. / No, there isn't.</i> <i>Are there any (rocks)?</i> <i>Yes, there are. / No, there aren't.</i> <i>It's on / under (the sand).</i>	<i>beach, boat, island, lighthouse, rocks, sand, sea, ship</i> on, under	<ul style="list-style-type: none"> Critical thinking 	<ul style="list-style-type: none"> pp. 115-117
8 Up in the Air p. 70	Can hot-air balloons fly at night?	<ul style="list-style-type: none"> Name means of transport. Talk about how to go to different places. 	<i>How do you go to (school)?</i> <i>I go to (school) by (bus) / on foot.</i>	<i>bike, bus, car, plane, train, underground, underground station</i> by, on	<ul style="list-style-type: none"> Responsibility 	<ul style="list-style-type: none"> pp. 118-120
Review 7 & 8 – p. 78						
Goodbye – p. 80						

Tour of the Student's Book



Welcome

This is an introductory unit which introduces students to the gang made up of Amy, Kim and Luke, and explains not only how they find the adventure book and the device but also how they become friends with Brownie.

Units

Eight units that aim to present, practise and consolidate the contents through a not so conventional approach to daily topics.



Review

Every two units, there is a review with activities that aim to consolidate the contents taught, providing extra practice.



Goodbye

The final unit shows a scene that relates the story of level 3 to level 1, arousing the students' curiosity.





Hands On

Projects related to the contents in the units aim to encourage students to establish links between the different topics dealt with in different subjects of the school curriculum, fostering global knowledge.

Games

Two games seek to recycle the vocabulary and the structures taught in the units in a fun way. They can be played at different times of the school year for reinforcement, consolidation or even assessment.



Instructions

With the support of pictures, this section shows the commands used throughout the units to help students (and their parents or tutors) to understand the rubrics of the activities carried out in the classroom or assigned as homework. We suggest that you teach these commands at the beginning of the school year.

Language Reference

Organised as the units in this level, this section aims to summarise and systematise the functions and structures presented in the book, which can be a useful reference for students (and parents or tutors) if they need to reinforce the linguistic contents.



Workbook

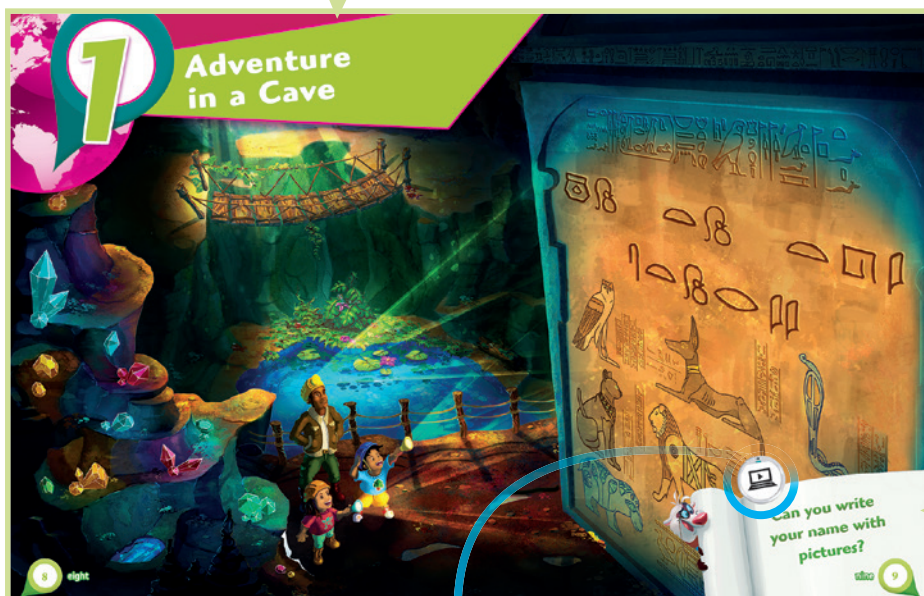
Each unit includes activities on sheets which can be cut out. They can be used for systematisation purposes in the classroom, as homework and even as an evaluation tool.



Tour of a unit

Opening Pages

The opening scene aims to relate the content that will be taught in the unit with the students' prior knowledge and background in a fun and interactive way. The Teacher's Book provides guidelines for the exploration of the scene, with additional information about it and extra vocabulary for expansion.



A Big Question intrinsically related to the topic of the unit arouses the students' curiosity and is answered in the comic strip story.

Every unit opening is accompanied by a digital resource (video, animated infographic or multimedia gallery) that caters for the expansion of the contents in the unit.

Practice Activities

Varied activities that involve the recognition and understanding of the content presented and stimulate language practice, as well as consolidation.



Oral Practice

Each unit contains controlled oral practice activities. This practice is carried out again at the end of the unit in a freer and funnier way.



Comic Strip Stories

Each unit features a comic strip story in which Amy, Kim, Luke and Brownie find the answer to the Big Question posed in the opening pages.

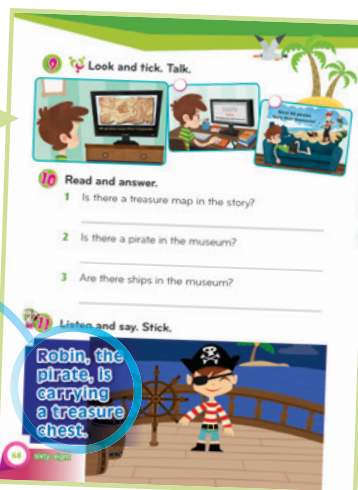


Social emotional Competence Activity

The activity identified with this icon encourages reflection on the social emotional competences dealt with in the comic strip stories.

Pronunciation

The activity aims to practise pronunciation in a fun way through a tongue-twister that will serve as the basis for students to perform the proposed activity.



More Practice

The activities in the last page of the unit aim to stimulate the students' oral and written production with a certain degree of autonomy. They include songs, games, short texts and some colouring, among others, which will add a fun round-up to the unit.



Stickers

Stickers give students the chance to interact with concrete material and they also contribute to the development of the child's motor skills.



Cutouts

Cutouts offer concrete support for oral practice activities.



Suggestions for the first classes



Suggestions for the first class

- It is highly likely that your students will not have the new books, the first week of class, which may come as a good opportunity to get to know your new group, to introduce the new students at school and, of course, to introduce yourself. Games work wonders not only to break the ice but also to revise the contents learnt in **Orbit 2** and to have fun.
- Choose a student at random and ask him / her to look carefully at another student in the class for approximately five seconds. Then, tell him / her: *Close your eyes*. Challenge him / her to answer questions about his / her classmate. Suggestions: *What colour is his / her hair? What colour are his / her eyes? Is he / she tall?* If the student does not know how to answer or gives an incorrect reply, any other classmate may help him / her out. Ask three questions to that first student and ask him / her to choose another classmate to continue the game.

Setting the pace



This may be a good time to introduce or revise some commonly used phrases in the classroom, for example: *Can I drink some water, please? Can I go to the toilet, please? Can you repeat, please?*



Suggestions for the second class

- If some students have already got the book, ask them to get into groups, so that there is at least one book in each group.
- Ask them to open the book to page 90 and play track 68 on the audio CD for the **Instructions** section. Pause after each word for students to look at the images on the book and repeat the commands. Make sure they remember what they mean and practise pronunciation with the class.

- If a significant number of students have not yet got their books, you can make them practise the vocabulary on the board with the flashcards set or through a game, for example, a game of *Picture and action*.
- Organise students in groups of three or four, making sure that at least one student in each group has got the book. Then, explain to them that they will play a kind of *treasure hunt*: you will describe a picture and they will have to go through the book to find it. The group that finds it and says the page number loud first, scores a point. In the end, the group with the most points is the winner.

Suggested pictures to be found:

Find...

- a poster about Egypt - page 14;
- a lake with a monster - page 21;
- an art gallery - pages 26-27;
- a thumb up - page 28;
- children playing a card game - page 33;
- a theatre - pages 34-35;
- a sick girl - page 42;
- an astronaut boy - page 46;
- an underwater city - page 57;
- a tennis player on a wheelchair - page 60;
- a treasure map - page 63;
- a pirate - page 68;
- Spider-Man inside a bus - page 70;
- the moon - page 75;
- a fish - page 82;
- a Space Race game - pages 88-89.

Teaching Tip



When asking students to open their books to a certain page, use the *Open your books to page...* command. Write the page number on the board to revise or introduce the numbers in English. When you finish working with the book, use the *Close your books* command. In this way, students will gradually learn and use these commands naturally.

Welcome

The gang



She is an eight-year-old girl. She likes technology a lot, she is adventurous, brave and tolerant.



He is an eight-year-old, smart and very curious boy. He's Kim's oldest brother.



She is a six-year-old girl and Luke's younger sister. She is playful, funny and sometimes a little fearful.



He is a playful, adventurous, curious and affectionate ferret. He accompanies the children in their discoveries and adventures.

Pages 6 and 7

Look and listen.

- Explore the scene with your students and ask *Where is the gang? (In a museum.) Who do you already know in this scene? (Brownie, the ferret.) Why do you think the children and the ferret are here?*
- If possible, go back to the final scene in Level 2 to help students make visual connections.
- Encourage students to analyse the scene and talk about it.
- Then, tell students the story of how the new gang meets Brownie and finds the adventure book and the device in the Natural History Museum.

Exploring the story

At the end of Level 2, Anne, Scott, Olivia and Zac go on a field trip to the Natural History Museum. Brownie, who loves museums, hides in Olivia's backpack and takes the adventure book and the device with him. Upon arrival to the museum, he jumps out of the girl's backpack to explore the place and he accidentally drops the adventure book and the device in a room where there is a large dinosaur skeleton.

That same day, Luke, Kim and their friend Amy go to the same museum on a school outing with their classmates. The three decide to get in the dinosaur exhibition room shortly before their classmates and teachers do because they want to have more time to explore it. At that moment, Kim shows her brother a pattern on the floor which is different from the rest of the design and Amy bends down to touch it out of curiosity. When doing so, she discovers a secret passage to a museum room in the basement. The moment teachers and classmates go into the room, the three of them go down the stairs of the secret passage —everything happens so fast that no one sees them. When they get to the room, they find a very beautiful storybook and they approach it. Beside the book is the device. When Kim opens the book, she feels someone approaching. It's Brownie! Kim starts to play with him while Luke flips through the book and notices that some pages have questions, but the rest of them are blank. He points to the first question and Amy reads it out 'Can you write your name with pictures?'. The children look at each other and suddenly the book becomes intensely bright. At this point, the ferret realises that he has just met his new adventure buddies. He and the gang depart for their first adventure, which will begin in Unit 1 of the book.



Teaching Tip

We suggest telling the story to your students in their mother tongue so as to make the audio content more understandable.

- Explain to students that, in this level, each unit will present a different question, which will give way to the adventure experienced by Brownie and the gang in the comic strip story. By reading the story, they will find the answer to the Big Question.
- Play track 2 on the audio CD for the first time so that children can become familiar with the story.
- Play the audio track again and pause after each line to elicit what is happening in each chunk of the story.
- Then, play the story a third time and invite children to share their overall impression of the plot.
- Finally, encourage them to imagine what will happen in the adventures experienced by the gang.



Extra activity

- To work with the opening scene in a different way, you can find a downloadable Brownie papertoy cutout on Richmond webpage.
- Tell students they will be able to have their own Brownie puppet. Make as many photocopies as children in your class and hand them out. Ask students to cut out the puppet, assemble it and play with it.
- Advise them to take good care of it as he will have to go on many adventures with them throughout the year.
- Invite children to practise introducing themselves to Brownie and asking their classmates' names and age.



Audioscript 2

Kim: *Wow! I love this museum, Luke!*

Luke: *Yes, it's really great, Kim.*

Amy: *Look! A dinosaur!*

Luke & Kim: *Wow!*

Kim: *This place is really cool!*

Luke: *Look! A book!*

Amy: *And a gadget!*

Kim: *Shhh! Listen! What's that?*

Amy: *It's just a ferret, Kim! Don't worry!*

Kim: *Oh, you're so cute! What's your name?*

Amy: *Look! There's a name on his T-shirt... Brownie!*

Kim: *Is your name Brownie?*

Luke: *Hey, pals! This book is different. There are some questions, but no stories.*

Amy: *The first one is 'Can you write your name with pictures?'.*

Kim: *Wow! Where are we, Amy?*

Amy: *Is this a cave?*

1

Adventure in a Cave

Big Question: Can you write your name with pictures?

Objectives: say the alphabet; spell words; design a poster to arouse curiosity; identify and practise the /w/ sound

Vocabulary: the alphabet; basket, bird, cat, cave, dog, hippo, lion, owl, snake, wall, water


Language Content: What's this? It's a... /How do you spell...? It's...

Social emotional Competence: curiosity

Digital Content: video to expand the opening topic

Workbook: pages 97-99

Pages 8 and 9

- The aim of this activity is to activate students' prior knowledge and to arouse curiosity about ancient buildings and writing. Explore the opening scene with your students and elicit what they can see (a cave with ancient hieroglyphics and paintings). Ask them to watch the images carefully and speculate about what is written on the cave wall, what type of information is represented, who could have expressed themselves that way, etc.
- Ask students if they have ever had the chance to see something like that in any material about ancient civilisations and if they have ever seen Egyptian hieroglyphics in films, books or museums.
- Explain that Egyptian hieroglyphics are not only found in monuments and ancient buildings but also in caves.
- Ask students if they would like to decode secret messages. Explain that they will have to decode the message written in hieroglyphics on the wall.
- Point to the owl in the scene and say owl. Ask students to repeat the word.
- Then, ask what other animals they can see in the picture and encourage them to answer in English or introduce the new vocabulary (cat, dog, hippo, lion, snake).
- Now ask students to look at the adventure book and at Brownie's device. Explain that when they see this icon , they can look up extra information on Richmond webpage. They can do this activity at home with their family. In this case, children will find a video with hieroglyphics and Egyptian drawings. The purpose of this activity is to show students how the ancient Egyptians wrote and recorded their history.



Additional information

➤ **Hieroglyphs (or hieroglyphics)** - are the extinct writing model which uses images instead of words. They were very much used by Egyptians, Mayans, Aztecs and some aborigines in America. They are considered as the oldest organised form of writing in the world by many scholars. The word comes from the Greek *hieros* (sacred) and *glýphein* (written). Hieroglyph writing was seen as sacred. Consequently, it was only used by the elites of the society of the time, such as priests, members of the royalty and scribes, who were thought to be able to interpret and use symbolic language.

Hieroglyphs are difficult to understand because they can both represent the object to which they refer to (for example, the illustration of a mouth means *mouth*) and the sound of some letter (for example, the drawing of a mouth symbolises the /r/ sound) or of some phoneme. Also, the way of writing is a bit confusing. For example, they could write something from left to right or by placing a symbol above another one. By associating some hieroglyphics with the letters of our alphabet, historians have created a simplified form of this Egyptian alphabet, which will be used in activity 1.

Information available at <www.natgeokids.com/uk/discover/history/egypt/hieroglyphics-uncovered/>; <www.kidzone.ws/cultures/egypt/hieroglyph.htm>. Accessed on May 2, 2018.



Extra vocabulary

archaeologist
bridge
cave

flashlight
hieroglyphics
wall paintings

1 Listen and say.

- Invite students to explore the picture and introduce them to the correspondence between the ancient Egyptian alphabet and our alphabet.
- Play track 3 on the audio CD and ask children to listen to the alphabet and look at the pictures that represent each letter carefully. Call the students' attention to the fact that some are easily recognised (such as the hand and foot), some are the same (such as the letters F and V, which are represented by the horned viper -an Egyptian snake) and some are almost unrecognisable (as the symbol for the letter Q, which is the slope of a hill).
- Play the audio track again for the sake of repetition and pronunciation.
- Then, practise the chant and ask students to point to the letters as they hear them.



Audioscript 3

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

2 Look and find. Listen and number.

- Make sure children know these animals: *cat, dog, hippo, lion, owl and snake*.
- Then, ask them to find the animals in the opening scene.
- Point to one of the animals in the scene and ask *What's this?* Encourage children to answer in English.
- Make sure students remember the alphabet (which they heard in activity 1). Ask them to repeat the alphabet, from A to Z, with you.
- Then, play track 4 on the audio CD, in which they will hear questions about how to spell an animal and the answers.
- Have students listen to the dialogues and number the animals in order.
- If necessary, you can pause the audio track after each letter spelled in the answer, giving students enough time to listen, think and associate with a letter.



Audioscript 4

- A:** *How do you spell 'dog'?*
B: *It's D-O-G.*
- A:** *How do you spell 'lion'?*
B: *It's L-I-O-N.*
- A:** *How do you spell 'cat'?*
B: *It's C-A-T.*
- A:** *How do you spell 'snake'?*
B: *It's S-N-A-K-E.*
- A:** *How do you spell 'hippo'?*
B: *It's H-I-P-P-O.*
- A:** *How do you spell 'owl'?*
B: *It's O-W-L.*

Answer Key

From left to right, top to bottom: 3, 2, 1, 6, 5, 4

Teaching Tip

If students confuse some sounds of the alphabet, help them organise letters in groups of similar sounds. Write on the board:

Group 1: A, H, J, K

Group 2: B, C, D, E, G, P, T, V

Group 3: F, L, M, N, S, X, Z

Group 4: I, R, Y

Group 5: O

Group 6: Q, U, W

First, repeat each letter in each group, so that students notice the similarity of the sounds. Then, point to a letter in each group to test their memory. It is worth pointing out the differences between the following pairs of letters: A / E; E / I; Q / K; I / Y; G / J.



Extra activity

- Teach the melody and rhythm of *The Alphabet Song*, a traditional song used to teach children the alphabet in English and challenge children to join in. Explain that they will learn a slightly different version of this same song later in the unit.
- Watch a version of this song (with subtitles) at www.youtube.com/watch?v=TGHidmEKU44. Accessed on May 2, 2018.

③ Break the code.

- Ask students how we can use the simplification of ancient Egyptian writing (they can mention its use as a secret code or something similar).
- Point to the message in hieroglyphics in the opening scene and ask them to decode the message using the correspondence between the alphabets in activity 1.
- Remind students that some hieroglyphics represent more than one letter in our alphabet, such as for letters *E* and *Y*. Go around the classroom while students are doing the exercise and help them to write down the correct letters.
- After decoding the message, ask students if they think they can write their names in hieroglyphics. Remind them that this question will be taken up later, in the comic strip story, on page 13.

Answer Key

Go to the story.

Extra activity

- Students can practise writing in hieroglyphics, if you add an Egyptian cultural element.
- Explain that a *cartouche* is a carved tablet or drawing representing a scroll with rolled-up ends, often used as a decoration and with an inscription on it, for example, a title or the name of a person. The Egyptians believed that their souls would disappear after death if their names were not registered on a cartouche. The richest and most important people in society used gold cartouches, while the lower classes used clay cartouches.
- Have students create their own cartouches using a variety of stationery materials, such as coloured pens, glitter glue, stickers, etc.

Information available at <<http://egypt.mrdonn.org/cartouche.html>>. Accessed on May 2, 2018.

Page 11

④ Listen and circle.

- Draw the students' attention to the sequences of letters in each box. Explain that they have to circle the letters that they hear on the audio track. Only one in each set will not be mentioned.
- Play track 5 on the audio CD and have them circle the letters they hear.

- Play the audio track once more and pause after each utterance to give students enough time to circle the letters.
- To correct, ask some volunteers to read only the letters that were mentioned in each set.



Audioscript 5

- 1 B; F; G; K
- 2 N; P; S; T
- 3 D; E; I; Z
- 4 A; C; O; V
- 5 K; U; W; Z
- 6 J; L; X; Y

Answer Key

Letters not mentioned: 1 J 2 M 3 R 4 T 5 Q 6 O

Setting the pace



Before you play the audio track, have students read the sequence of letters. This will help them identify which letters in each set will not be mentioned.

⑤ Look and match.

- Tell students that the Egyptian alphabet represented things in the real world, like objects or animals, and that the symbol often meant exactly what it featured.
- Ask them to look at the pictures, think what they represent and match them to the words in the boxes.
- To carry out whole-class correction, have students spell out the answers, for example: *B - I - R - D*; bird.

Answer Key



Setting the pace



Invite fast finishers to help those classmates who have not finished yet by giving tips, like the first or the last letter of the missing answers, but without saying the words. If necessary, they should spell the whole word, but not say it. For example, they should spell *L-I-O-N*, but they cannot say the word *lion*.

Extra activity

- You can reinforce spelling practice by inviting students to join a *Spelling Bee Competition*.
- Organise the class into groups.
- Each round, a representative of each group will stand up to spell a word you choose. If they can spell it successfully, they score a point for their group. Those who make mistakes do not score any. At the end of the game, the group with the highest score is the winner.
- Make a list of words with the vocabulary that students already know, names of people and famous places.
- Each round, choose one word for each group: *Your word is ____*.
- Each group should say the word, spell it out, without repeating the letters that have already been said or start spelling the word again, and then say the word again. For example: *elephant*, *E-L-E-P-H-A-N-T*, *elephant*.
- Groups may ask you to repeat the word only once.



Additional information

- **Spelling Bee** - is a competition in which participants should spell a selection of words with different levels of difficulty. It is believed that the idea of this competition originated in the USA, where several events of the type have taken place since 1850.

Information available at <http://en.wikipedia.org/wiki/Spelling_bee>. Accessed on May 2, 2018.

Page 12

6 Listen and say. Practise.

- Before playing the audio track, ask students what they can see in the picture: two girls are apparently talking about the spelling of words.

- Play track 6 on the audio CD and encourage children to repeat the dialogue.
- Then, ask them to go back to activity 5.
- Organise students into pairs (A and B). Student A should point to a picture and ask what it is. Student B should give the answer. Then, student A should ask student B to spell the word out.
- Ask pairs to change roles and continue with the dialogues until they have spelled out all the words in activity 5.



Audioscript 6

- A: *What's this?*
 B: *It's a basket.*
 A: *How do you spell basket?*
 B: *It's B-A-S-K-E-T.*

Setting the pace



Bring several sets of cards with pictures of objects students learnt in levels 1 and 2. You may use the **Orbit** flashcards sets. Ask them to work in pairs and give a set of cards to each pair. Then, ask them to practise the same dialogues in activity 6 using the pictures you have given them. You can also ask students to draw objects they know and ask and answer about them.

7 Listen and tick. Write.

- Ask students to look at the pictures and describe them.
- Tell students they are going to listen to three words. Play track 7 on the audio CD and ask students to tick the pictures according to what they hear.
- Then, they should write the words that were spelled on the audio track.
- You can extend this activity and provide more opportunities for spelling practice by asking students to work in pairs and spell out the words that were not on the audio track.



Audioscript 7

1 W-A-T-E-R 2 O-W-L 3 B-A-S-K-E-T

Answer Key

1 water 2 owl 3 basket

Page 13

8 Look, read and listen.

- Before reading the story and playing the audio track, elicit the question in the opening scene and in activity 3 (*Can you write your name with pictures?*). Ask students to recap their answers.
- Go through the pictures in the comic strip story and ask what the children are doing (*they're on an excursion in Egypt*), who the woman in the picture is (*an archaeologist*) and why they carry flashlights (*because it is dark in the cave*).
- Play track 8 on the audio CD and ask students to read and listen to the story, and to confirm or correct their predictions. Then, ask them to identify in which frame the question is answered (*in the third frame*).
- After reading and playing the audio track once more, explain to students that the Egyptian alphabet took a long time to be deciphered. Despite its complexity, it was adapted by archaeologists to be an object of curiosity, to make the writing of proper names possible, etc.



Audioscript 8

Kim: *Where are we, Luke?*

Luke: *We're in a cave in Egypt!*

Amy: *Look! A message on a wall!*

Archaeologist: *Can you break the code?*

Amy: *Let's see... A-N-O-N. Anon?*

Archaeologist: *Well done, Amy! Anon is an Egyptian name!*

Kim: *Can I write my name too?*

Archaeologist: *Of course, Kim.*

Luke: *Look! My name!*

Amy: *There are two birds in my name.*

Brownie: *Grrrr...*

Kim & Amy: *Let's write Brownie's name too!*



Additional information


- **A stone and the hieroglyphs** - One of the keys to unlocking the secrets of ancient Egyptian writing was the *Rosetta Stone*. The Rosetta Stone is a stone with

some writing on which is believed to have been created in 196 BC. The text is made up of three translations of a single passage, written in: hieroglyphic, Egyptian writing and in classical Greek writing. It was found in 1799 by French soldiers who were rebuilding a fort at Rosetta, a harbour on the Mediterranean coast in Egypt. Specialists took twenty years to decode the slab.

Information available at
<www.primaryhomeworkhelp.co.uk/egypt/rosetta.htm>.
Accessed on May 2, 2018.

Page 14

9 Look, talk and make a poster.

 **Social emotional Competence – curiosity:** the aim of this activity is to foster reflection on the importance of curiosity in our daily lives. Experiences reveal that arousing curiosity sets the brain in a state that favours learning, making it more rewarding. Curiosity helps the storage of information we are not so interested in or do not consider important.

Information available at <<http://teacher.scholastic.com/professional/bruceperry/curiosity.htm>>. Accessed on May 2, 2018.

- Elicit from students what led the children to discover what was written on the wall of the cave and to learn how their names were written in hieroglyphics (*their curiosity*).
- Ask them which topics in the unit have aroused their curiosity. They may be the alphabet, Egypt, caves, etc.
- Encourage children to search for information about the topic they are curious about and to design a poster, which will be exhibited on the classroom walls. At the end of the activity, reflect with your students on the topic of curiosity. Show them how much they have learnt not only from their own doubts, but also from their classmates' doubts.

Teaching Tip



If your students ask you a question you do not know the answer of, invite children to find the answer together, which will turn into a very enriching experience. Taking your students' interests into account and providing a suitable learning environment will develop children's curiosity and thinking abilities.

10 Listen and say. Colour.

- Tell students they are going to listen to a tongue-twister. Play track 9 on the audio CD and draw their attention to the highlighted letter. Ask them how it is pronounced (/w/). If necessary, play the audio track more than once.
- If you find it appropriate, explain that the tongue-twister practises the /w/ sound which may be at the beginning (white, word, wall) or in the middle of a word (homework, away).
- Then, play the audio track two or three times, and ask students to repeat the tongue-twister.
- Invite students to colour the word *Welcome* using their favourite colour(s). Encourage them to repeat the tongue-twister while doing the activity.
- Finally, ask some volunteers to show their wall to the rest of the class.



Audioscript 9

Colour the white word on the wall.



Additional information

- **Letter w** – sometimes it is not pronounced. These are the two cases when the letter *w* is silent:
1. When the letter *w* comes at the beginning of a word and it is followed by the letter *r* (e.g. *write*, *wrong*, *wrap*).
 2. In the words *whose*, *whom*, *whole*, *whoever*, *answer*, *sword*, *two*.

Information available at <<https://www.myenglishteacher.eu/blog/list-of-words-with-silent-letters-in-english/#w>>. Accessed May 2, 2018.

11 Cut out. Write your name like an Egyptian.

- Tell students they will write their names using hieroglyphics.
- Ask them to cut out the bookmark on page 121 and to write their names on it using the alphabet on page 10 to copy the correct hieroglyphics for each letter.
- Encourage them to colour the hieroglyphs and complete the decoration of the bookmark with Egyptian motifs.

Teaching Tip



There are hieroglyphic computer fonts that can be installed and used for free. The font *Rosetta Stone*, for example, can be downloaded at <<https://www.fontspace.com/spideraysfonts/rosetta-stone>> (accessed on May 2, 2018). These fonts can be used with any processor such as the Microsoft Office Home package. Use them to create extra decoding activities for students. You can, for example, write Egyptian names in name tags and ask students to read them and use them in role-playing activities.

Page 15

12 Find and number. Sing.

- Ask students to identify the animals written in hieroglyphs and number them.
- Ask them to go back to page 10 to look at the alphabet. Encourage them to spell out the animals: *How do you spell cat? C-A-T.*
- Play track 10 on the audio CD and challenge students to point to the letters as they hear them.
- Then, play the audio track again and encourage students to sing to memorise the alphabet.
- Finally, when students feel confident enough, play the song once more and encourage them to sing along.



Audioscript 10

Song: This Is the Alphabet

A B C D E F G

H I J K

L M N O P

Q R S

T U V

W X

Y and Z

This is the alphabet!

Sing with me!

Pick an animal.

How do you spell it?

It's a _____.

Now it's your turn!

(repeat 4 times)

Answer Key

From top to bottom: 4, 2, 5, 3, 1

Workbook

Now that you have finished teaching this unit, it is advisable to turn to the Workbook activities on pages 97-99. In the Workbook section, students will revise all the vocabulary and some key structures learnt in the unit. You may assign these exercises as homework.

Workbook Unit 1 Name: _____

1 Look and complete.

basket	cave	hippo
owl	wall	water

 **o w l**
 **b a s k e t**
 **c a v e**
 **w a t e r**
 **w a l l**
 **h i p p o**

2 Complete.

How do you spell your name?

It's _____.


Student's own answers.

you

ninety-seven 97

3 Find and circle.

bird	lion
cat	owl
dog	snake
hippo	basket



4 Look and write.

How do you spell _____?

It's o w l.

How do you spell _____?

It's h i p p o.

How do you spell _____?

It's s n a k e.

98 ninety-eight

5 Find the way to the cave.



ninety-nine 99

Extra Material

- > Teacher's Resource Material: Test Unit 1
- > Flashcards Unit 1
- > Student's Interactive Activities for Unit 1



A Farm in Scotland

Big Question: *Is there a monster in Loch Ness?*

Objectives: talk about farm animals, ask and answer about quantity; learn numbers 21-30; give a presentation with great enthusiasm; identify and practise the /l/ sound

Vocabulary: *chicken, cow, duck, horse, pig, sheep*; numbers 21-30

Language Content: *How many ... are there? There is... / There are...*


Social emotional Competence: enthusiasm

Digital Content: animated infographics to expand the opening topic

Workbook: pages 100-102

Hands On: pages 82-83

Pages 16 and 17

- Explore the opening scene with the class and ask students what they can see in the picture. Call their attention to the castle and the animals.
- Ask them where they think the scene takes place. If it was a tropical country, it could be Brazil but what about the castle? Elicit from students where they can find castles like the one in the picture.
- Explain that the picture represents the Scottish Highlands. Ask students if they know where Scotland is and if they can locate it on a map. Explain that Scotland is part of the United Kingdom and so are England, Northern Ireland and Wales.
- Tell them that the lake in the picture is Loch Ness (*loch* is the Scottish word for *lake*). If possible, use a world map to locate Scotland. You can also show an aerial view of Loch Ness. It is interesting to see that this lake is not round like the ones we usually see but long, similar to a river. You can show children Urquhart Castle and take a virtual tour of the lake with the help of Google Street View.
- Ask students what kind of animals live in a lake. Take the chance to contextualise the Big Question which will be answered in this unit. Ask them if they think a prehistoric gigantic creature could be hidden in the lake. Take the opportunity to activate students' prior knowledge and their imagination and ask if they have ever heard about the Loch Ness Monster.
- The exploration of the scene and the story, and the possible use of maps and photos will be very useful to engage students in the main topic of this unit.
- Now ask children to look at the adventure book and at Brownie's device. Remind them that when they see this icon , they can look up extra information on Richmond webpage. They can do this activity at home with their family. In this case, children will find an animated infographic which will lead them to find out about Loch Ness and the monster. Thus, they will reflect on the Big Question.



Extra vocabulary

barn	monster
castle ruins	mountain
farm	tree
loch	



Additional information

- **Loch Ness** - is the largest body of freshwater in Britain. To the north of the lake is Urquhart castle, whose construction dates back to about 1200. There is a legend in the region that the lake is inhabited by an aquatic creature, affectionately nicknamed *Nessie*. Some people believe that the creature can be a plesiosaur, a species of aquatic dinosaur that was about 15 meters long and weighed about 45 tons.

Information available at <www.nessie.co.uk>; <www.aboutscotland.com/ness/urquhart.html>; <www.historicenvironment.scot/visit-a-place/places/urquhart-castle>. Accessed May 2, 2018.

1 Listen and say.

- Explore the pictures with your students, point to each of them and elicit what animals they can see. Make sure students have been able to identify the animals, even if they have to resort to their mothertongue.
- Explain to children that they will hear the English for the animals shown in the pictures in activity 1 and the opening scene. Play track 11 on the audio CD, pause after each word for children to practise the new vocabulary.
- Play the audio track again and check pronunciation.
- Finally, practise the chant and ask students to point to the pictures as they mention them.



Audioscript 11

chicken; cow; duck; horse; pig; sheep

Teaching Tip

You can point out that the word *chicken* is used for both the animal and the food. If you find it appropriate, you can also teach the difference between *cock* and *hen*.

2 Count and match. Listen and check.

- Before playing track 12 on the audio CD, organise the class in groups of 2 to 10 students.
- Write the expression *How many...?* on the board and ask students to tell you the number of members in their group.
- This activity aims to develop students' logical thinking by relating numbers to quantity of animals in the scene. Students should count the animals in the opening scene and make connections.
- Ask students to match the animals with the numbers and write the appropriate letter in each box.
- For correction, play track 12 on the audio CD and pause after each dialogue to give students time to check their answers.
- If necessary, play the audio track again and write the answers on the board.

- Finally, call the students' attention to the fact that the word *sheep* is both singular and plural.



Audioscript 12

- A: *How many chickens are there?*
B: *There are sixteen chickens.*
- A: *How many cows are there?*
B: *There are five cows.*
- A: *How many ducks are there?*
B: *There are seventeen ducks.*
- A: *How many horses are there?*
B: *There are two horses.*
- A: *How many pigs are there?*
B: *There are eight pigs.*
- A: *How many sheep are there?*
B: *There are thirteen sheep.*

Answer Key

chicken - f; cow - b; duck - e; horse - a; pig - c; sheep - d

Teaching Tip

Some English words have irregular plural forms, i.e. they do not follow the general rule (add -s / -es at the end of the word). In addition to *sheep*, some other animals also have the same form in the singular and the plural, for example, *deer*, *moose* and *bison*.

3 Think and stick.

- Ask students if they think there is a monster or a mysterious creature living in Loch Ness. If so, they should choose a place in the lake where they think the creature might appear and paste the sticker from page 138. Ask some volunteers to justify their answers.
- On the other hand, if there are students who think the creature does not exist, they should not paste the sticker. However, they should also justify their opinions.



Additional information

- **Loch Ness Monster Myth** – the earliest reports of people who saw the creature known as Nessie in Loch Ness date from about 500 AD and, after that, there have

been many other witnesses. Some people believe that the creature is actually a dinosaur that was not extinct and still lives in the lake. Despite many stories, there is no scientific proof of this creature and the photographic records are not clear.

Information available at <<https://www.history.com/topics/folklore/loch-ness-monster-video>>; <www.britannica.com/topic/Loch-Ness-monster-legendary-creature>. Accessed on May 2, 2018.

Page 19

④ Listen and chant.

- Introduce the numbers 21-30 and challenge students to read them out.
- Play track 13 on the audio CD and practise pronunciation using the chant to reinforce the formation and pronunciation of these numbers.
- Say the numbers aloud with students and ask them to point to the numbers in sequence.



Audioscript 13

twenty-one; twenty-two; twenty-three; twenty-four;
twenty-five; twenty-six; twenty-seven; twenty-eight;
twenty-nine; thirty



Extra activity

- Before starting the activity, ask students if they have ever played *Bingo* and elicit the rules of the game from them.
- Bring to class a bingo set with numbered balls from 1 to 30. Print special bingo cards, containing only the numbers from 1 to 30.
- You can create bingo cards with the numbers, using the site <<https://osric.com/bingo-card-generator/?title=1st%20+>> (accessed on May 2, 2018). In this site, you can choose the number of items per card and the number of cards required.
- Give each student a card and explain to them that they should cross out the numbers which have been drawn and called out.
- As soon as one of the students completes his / her card, i.e. when all the numbers in the cards have been crossed out, he / she should shout: *Bingo!*
- You may decide to give a prize to the winner and to the second and third runners-up. You can also go on drawing numbers till everybody has completed their bingo card.

⑤ Count and answer.

- Explore the picture with your students and elicit what they can see to revise vocabulary.
- Then, ask them to count the quantity of each type of animal and write the numbers (not in figures).
- If you find it appropriate, ask them to write the complete answers. Example: *There are twenty-five chickens.*
- Carry out whole-class correction: ask some students at random to provide the answers. If you do not want to correct orally, ask the questions orally and write down the answers on the board to make sure that all your students have spelt the answers correctly.

Answer Key

1 *Twenty-five.* 2 *Thirty.* 3 *Twenty-one.* 4 *Twenty-six.*
5 *Twenty-two.*

Setting the pace



Ask students to go back to the opening scene and continue asking questions about the quantity of specific animals using activity 5 as a model.

Page 20

⑥ Listen and say.

- Draw the students' attention to the boxes, specially to the words highlighted in the sentences.
- Emphasise the use of the singular (*one pig*) and the plural form of nouns (*two pigs*). Help children notice that we use *there is* followed by a singular noun, *there are* followed by a plural noun and *how many* for questions.
- Play track 14 on the audio CD and practise pronunciation with your students.



Audioscript 14

A: *There is one pig.*
B: *There are two pigs.*
C: *How many pigs are there?*
D: *There are five.*

Extra activity

- You can extend the grammar practice by using the opening scene of the unit to engage students in a mini-dialogue about the quantity of animals.
- Organise students in pairs (student A and student B). Student A should look at the picture and ask a question, while student B should close his / her book and recall the answers from memory. For example:
A: *How many (sheep) are there?*
B: *There are (thirteen).*
A: *Good! / No, I'm sorry. There are (sixteen).*

7 Listen and say. Practise.

- Play track 15 on the audio CD and have students listen carefully.
- Then, pair them up and ask them to listen and role-play the dialogue.
- Challenge them to use the words from the box at the bottom of the page and the picture in activity 5 to practise the dialogue.
- Ask them to swap roles so that both of them can practise questions and answers.

Audioscript 15

A: *What's this?*
B: *It's a chicken.*
A: *How many chickens are there?*
B: *There are twenty-five.*

Setting the pace



Ask students to draw from 1 to 30 animals on a sheet of paper. They should show their drawings to a classmate, who will ask questions about it following the model dialogue in activity 7, but this time using the student's drawings as the basis. Alternatively, hang the students' drawings on the classroom walls and ask them to move around the room practising the dialogue in pairs.

Page 21

8 Look, read and listen.

- Before reading and playing the audio track, recap the Big Question at the beginning of the unit (*Is there a monster in Loch Ness?*) and your students' predictions.
- Go through the pictures in the comic strip story. Remind students about the children's names (*Amy, Luke and Kim*) and elicit where they are (*Loch Ness*). Ask students to focus their attention on the man's clothes and try to associate them to his nationality. They should be able to identify that man as Scottish.
- Play track 16 on the audio CD and ask students to read and listen to the story at the same time to confirm or correct their predictions. Then, ask them to identify where the children's question is answered (*in the fifth frame*). Explain that the Loch Ness monster has never been found in spite of the many stories around it.
- After reading and playing the audio track, take the chance to talk about urban legends, such as the existence of an exotic animal or magical creature and where it lives. Make sure students can give examples of legends from the community in which they live.

Audioscript 16

Luke: *Where are we, Amy?*
Amy: *We're in Scotland, Luke!*
Kim: *What a beautiful lake!*
Luke: *Look, a Scottish man!*
Amy: *Hello, sir. Can you help us find this monster, please?*
Scottish man: *There are some stories about a monster called Nessie.*
Scottish man: *And there are some pictures, but they aren't real!*
Kim: *Can you tell us a story?*
Luke: *Yes, please!*
Scottish man: *Sure! There is a story about...*

+ Additional information

- **Nessie images** - the most famous photos of Nessie are those taken by Dr Kenneth Wilson in 1934 and later confirmed as a fraud and, more recently, those taken by George Edwards in 2011. If you would like to show these

pictures to students, visit <<https://www.express.co.uk/news/uk/711291/Loch-Ness-Monster-found-at-last-new-photo>>. Accessed May 2, 2018.

- **Myths and magical creatures in Argentina** – in Argentinian folklore there are many magical creatures like *Nahuelito*, *El Futre*, *El Sachayo*, among others. As with Nessie, there are also countless accounts of people who claim to have seen these creatures, but concrete evidence has never been found.

Information available at <http://www.argentinaindependent.com/life-style/travel-life-style/the-myth-of-nahuelito-a-monstrous-symbol-of-argentina/>; <<http://miargentinablogspot.com.blogspot.com/2010/10/leyendas-y-creencias-populares.html>>. Accessed May 2, 2018.

Extra activity

- You can work with students to add captions in the comic strip story (see below).
- Initially, introduce the idea of *captions* to students. Decide together which frames could have an introduction, or a setting in time and place, or a transition of time expression. For example, in the first frame there could be a caption identifying the place: *Loch Ness, in Scotland*. In the third frame there could be a caption identifying a time expression: *A few minutes later*.
- Students can write their texts for the captions in small rectangles of paper, which can be pasted in a corner in their comic strip stories.

Teaching Tip

Captions are short phrases that are usually written in rectangular boxes in some frames of a comic strip story. They help the reader to fully understand the story since they add information which is neither in the speech bubbles nor in the pictures. They can specify the time or place, mark transitions between scenes, present the speech of a narrator, etc. They are easily identified because their colour is different from that of speech bubbles and are placed in a frame corner. Some classic examples of captions are: *meanwhile*, *later*, etc.

Information available at <http://www.blambot.com/articles_grammar.shtml>; <https://en.wikipedia.org/wiki/Speech_balloon#Captions>. Accessed May 2, 2018.

Page 22

9 Talk, think and share.

Social emotional Competence – enthusiasm:

The purpose of the activity is to foster reflection on

the importance of enthusiasm in everything we do. The Greeks said that only enthusiastic people were able to overcome the challenges of everyday life. An enthusiastic student is one who shows keen interest in something and feels pleased and happy about his discoveries and actions. In this way, enthusiasm has a great effect on our learning since everything we do with pleasure is rewarding and makes us feel much more motivated.

Information available at <<http://characterfirsteducation.com/c/curriculum-detail/1930470>>. Accessed May 2, 2018.

- Talk to students about what enthusiasm is. It can be defined as a demonstration of passion or keen interest in something.
- Comment on how Kim got interested in the stories about Nessie and then, encourage students to think of something that makes them feel excited and enthusiastic. It can be a book, a toy, a hobby, etc.
- You can schedule a day for students to talk about their interests and explain why they feel enthusiastic about them.
- Tell students that it is great to feel enthusiastic about school activities as well.

10 Count and complete.

- Ask students to have a look at the comic strip story again and count the ducks they can see to complete the sentence with the missing number.
- To correct, point to and count the ducks aloud, to check the numbers.

Answer Key

twenty-six

11 Look and write T (true) or F (false).

- Ask volunteers to read the sentences aloud. Then, invite the class to go back to the story to decide if the sentences are true or false.
- Ask children to correct the false phrases.
- Finally, organise students in pairs and ask them to compare their answers. Carry out whole-class correction.

Answer Key

1 F. There are three kids. 2 T 3 T 4 F. There is one ferret.

12 Listen and say. Colour.

- Play track 17 on the audio CD and introduce the tongue-twister to your students. Elicit the sound that is repeated the most in the sentence (/l/ sound).
- If you find it appropriate, explain that the tongue-twister practises the /l/ sound, spelt with the letter l or double ll. It may be at the beginning (lake), in the middle (blue, Scotland) or at the end of words (beautifl).
- Then, play the audio track again two or three times and have students repeat the utterance.
- Encourage children to say the tongue-twister aloud as they colour the lake according to the tongue-twister.
- For correction, ask volunteers to show the class their lake.



Audioscript 17

This beautiful blue lake is in Scotland.

Answer Key

Children colour the lake blue.

Page 23

13 Guess and stick.

- Ask students if they know what sounds farm animals (*horse, chicken, sheep, duck, pig* and *cow*) make. Explain that these onomatopoeic sounds are spelt differently from language to language, as they are attempts to imitate the sounds with a phoneme or a word.
- Ask children to look at the speech bubbles and guess which animal each sound corresponds to.
- Then, ask them to use the stickers on page 138 and stick the animals on the scene according to the sound each one makes.
- To make correction fun, you can imitate the sounds of the animals at random (for example, starting with the sound of the duck). Students should listen to confirm or correct their answers.

Answer Key

Cow - moo; chicken - cluck; duck - quack; horse - neigh; pig - oink; sheep - baa



Extra activity

- To practise the sounds the animals make in a different way, you can ask students to complete the phrase (*name of the animal*) goes _____. For example: *The (cow) goes (moo).*
- Write the sentence on the board so that the class understands and mouths it correctly. It is not necessary to explain the verb *goes*.
- Ask a volunteer to complete the phrase *The cow goes...* He / She should complete it by saying *moo*.
- This same student should point to a classmate and say a sentence about another animal. For example: *The duck goes _____.*
- The game continues until all the animals have been mentioned. If you want to, make a few more sounds before starting the game: *the cat goes meow, the dog goes woof*, etc.

Teaching Tip



The imitation of sounds by means of phonemes or words, called *onomatopoeia*, is an attempt to express in writing the sound that something produces. Onomatopoeia is found in comic strips, cartoons, advertising, etc. Onomatopoeic sounds enable greater understanding of the content, adding to the smooth reading of the story. Although there are no rigorous written forms, some onomatopoeic sounds are already agreed upon and are identified and used naturally by speakers.

14 Look and write. Sing.

- Invite students to complete the blanks with the sound that the animals make.
- Then, tell the class they are going to listen to a song about animals. Play track 18 on the audio CD and have students point to the animals as they are mentioned.
- Play the song again and encourage children to sing along using the passage in activity 13. Explain that the name of the animals and the sound they make will be replaced in each stanza by other animals and sounds, which were presented in this activity.

- Write on the board the names of the animals followed by the sound they make in the sequence they appear in the song and stop the music after each line so that students practise each bit until they feel confident enough to change the names of the animals.



Audioscript 18

Song: Old MacDonald

Old MacDonald had a farm
 Ee-eye, ee-eye oh
 And on that farm he had some cows
 Ee-eye, ee-eye oh
 With a moo-moo here
 And a moo-moo there
 Here a moo, there a moo
 Everywhere a moo-moo
 Old MacDonald had a farm
 Ee-eye, ee-eye oh
 Old MacDonald had a farm
 Ee-eye, ee-eye oh
 And on that farm he had some chickens
 Ee-eye, ee-eye oh
 With a cluck-cluck here
 And a cluck-cluck there
 Here a cluck, there a cluck
 Everywhere a cluck-cluck
 Old MacDonald had a farm
 Ee-eye, ee-eye oh
 Old MacDonald had a farm
 Ee-eye, ee-eye oh
 And on that farm he had some ducks
 Ee-eye, ee-eye oh
 With a quack-quack here
 And a quack-quack there
 Here a quack, there a quack
 Everywhere a quack-quack
 Old MacDonald had a farm
 Ee-eye, ee-eye oh
 Old MacDonald had a farm
 Ee-eye, ee-eye oh
 And on that farm he had some horses
 Ee-eye, ee-eye oh
 With a neigh-neigh here
 And a neigh-neigh there
 Here a neigh, there a neigh
 Everywhere a neigh-neigh
 Old MacDonald had a farm
 Ee-eye, ee-eye oh

- > Old MacDonald had a farm
 Ee-eye, ee-eye oh
 And on that farm he had some pigs
 Ee-eye, ee-eye oh
 With an oink-oink here
 And an oink-oink there
 Here an oink, there an oink
 Everywhere an oink-oink
 Old MacDonald had a farm
 Ee-eye, ee-eye oh
 Old MacDonald had a farm
 Ee-eye, ee-eye oh
 And on that farm he had some sheep
 Ee-eye, ee-eye oh
 With a baa-baa here
 And a baa-baa there
 Here a baa, there a baa
 Everywhere a baa-baa
 Old MacDonald had a farm
 Ee-eye, ee-eye oh

Answer Key

1 cluck 2 quack 3 neigh 4 oink 5 baa



Extra activity

- > Now you may involve your students in the *Hands On* activities for unit 2, which can be found on pages 82-83 in the Student's Book. These activities are thoroughly explained on pages 93-94 in this Teacher's Book.

Workbook

Now that you have finished teaching this unit, it is advisable to turn to the Workbook activities on pages 100-102. In the Workbook section, students will revise all the vocabulary and some key structures learnt in the unit. You may assign these exercises as homework.

Workbook
Unit 2

Name: _____

1 Find the animals and colour.



4 3 1 1 1
chickens cows horse sheep duck

2 Look at activity 1 and answer.

- 1 How many chickens are there?
There are four chickens.
- 2 How many cows are there?
There are three cows.
- 3 How many ducks are there?
There is one duck.

100 one hundred

4 Draw and write.



This is my farm. There is / are...

Student's own answers.

102 one hundred and two

3 Think and match.

sixteen + ten =

thirteen + seventeen =

twelve + eleven =

nine + nineteen =

fourteen + fifteen =

thirty - nine =



one hundred and one 101

Extra Material

- > Teacher's Resource Material: Test Unit 2
- > Flashcards Unit 2
- > Student's Interactive Activities for Unit 2



Review 1 & 2

Page 24

1 Ask and answer.

- Tell the class they are going to carry out a class survey: they should ask three classmates how to spell their names. But to add a challenging ingredient to the activity, each of them should create a false identity. For example: one of them may decide to be *Spiderman*. So when asked: *What's your name?* He / She should say: *S-P-I-D-E-R-M-A-N*.
- Write the speech bubbles on the board and model the exchange with a few students.

- Ask students to walk around the classroom and interview three classmates, who should spell out their names for the interviewer to write down. Encourage them to use the dialogue on the board as a model.
- For correction, ask volunteers to spell names out and challenge the class to recall their classmates' false identity.

② Look and complete.

- Ask students to look carefully at the hieroglyphics on the wall.
- Then, ask them to count the animals and complete the dialogues with the missing information.
- Once they have finished, review the structure to ask questions about quantities (*How many ... are there?*) and to answer about the existence (*There is... / There are...*).

Answer Key

1 owls / twenty-one 2 snakes / thirty 3 lions / one

Page 25

③ Listen, write and number.

- Play track 19 on the audio CD and ask students to write the words that are spelt out.
- Then, ask them to match the names of the animals to the pictures.
- To correct, show your book to the class, point to a picture and ask: *What's this? (It's a ...), How do you spell it? (It's ...)*.



Audioscript 19

- A: *How do you spell it?*
B: *It's C-H-I-C-K-E-N.*
- A: *How do you spell it?*
B: *It's C-O-W.*
- A: *How do you spell it?*
B: *It's D-U-C-K.*
- A: *How do you spell it?*
B: *It's H-O-R-S-E.*
- A: *How do you spell it?*
B: *It's P-I-G.*
- A: *How do you spell it?*
B: *It's S-H-E-E-P.*

Answer Key

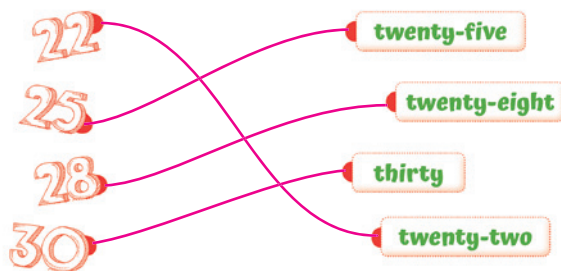
1 chicken 2 cow 3 duck 4 horse 5 pig 6 sheep

④ Look and match.

- Review the numbers up to 30.
- Explain to students that they will have to match the figures to the numbers.
- For correction, you can write the figures on the board and ask: *What number is it? (It's twenty-five).*

Answer Key

④ Look and match.





Portrait Art

Big Question: *Is Mona Lisa happy or sad?*

Objectives: describe feelings and emotions; discuss art and express opinions; reflect on the importance of respecting different points of view; identify and practise the /h/ sound

Vocabulary: *happy, hungry, sad, scared, sick, tired*


Language Content: *How are you feeling today? I'm...; Is he / she...? Yes, he / she is. / No, he / she isn't.; Are you...? Yes, I am. / No, I'm not.*

Social emotional Competence: respect for different opinions

Digital Content: video clip to expand the opening pages topic

Workbook: pages 103-105

Pages 26 and 27

- Explore the opening scene with your students through questions. Ask *What place is it? (an art gallery), Have you ever been to a place like this one?* and *What can you do there?*
- Ask students to look at the works of art and try to find different feelings and emotions in the pictures (*happiness, sadness, fear, hunger, tiredness, sickness*). Point to the first painting on the left and say: *sad*. Ask children to repeat after you.
- Then, ask what other feelings they can name. Encourage students to answer in English, if they know the words or introduce the new vocabulary (*hungry, sad, scared, sick, tired*).
- Also invite them to share what they think about the works of art and how they feel when they look at them.
- Next, ask the class if they like art and visiting art galleries and museums. Invite students to share which museums and art galleries they have visited or would like to visit with their classmates.
- When discussing personal opinions, make sure to work on the concepts of beauty and ugliness with your students. Explain that *beautiful* and *ugly* are abstract concepts and depend on people's individual likes and dislikes.
- Now ask students to look at the adventure book and at Brownie's device. Explain that when they see this icon , they can look up extra information on Richmond webpage. They can do this activity at home with their family. In this case, children will find a video which shows the *Mona Lisa* in the

Louvre Museum. It also focuses on the *Mona Lisa*'s face and mouth. The aim is to give students time to observe it carefully and try to answer the Big Question in this unit: *Is Mona Lisa happy or sad?*

AgC Extra vocabulary

art gallery	portrait
exhibition	visitor
painting	

+ Additional information

The paintings in the opening pages of this unit are (from left to right):

- **Young Italian Girl Resting on Her Elbow** (1889), by Paul Cézanne - the posture indicates fatigue, but the empty gaze and other facial expressions indicate melancholy.
- **Waiting for the Band to Pass** (2005), by Gustavo Rosa - portrays the contemplative joy of a woman in her home window.
- **The Weeping Woman** (1937), by Pablo Picasso - represents universal suffering.
- **Mona Lisa** (between 1503 and 1519), by Leonardo da Vinci - also known as *La Gioconda*, Francesco del Giocondo's wife, is one of the most valuable paintings in the world. The subject's expression is frequently described as enigmatic.
- **The Scream** (1893), by Edvard Munch - symbolises the anguish of the human being and expresses the fear

- that the painter felt when he was abandoned by his companions during a walk in the countryside.
- **Satin Sheets** (2014), by Lamar Peterson – illustrates the sensation of discomfort after too much eating.
- **The Pasta Eater** (1660), by Luca Giordano – represents a young man eating spaghetti eagerly with his own hands, as if he were very hungry.

Information available at <www.paulcezanne.org/%20young-italian-girl-%20resting-on-her-elbow.jsp>; <www.gustavorosa.com.br>; <www.pablocicasso.org/the-weeping-woman.jsp>; <http://monalisa.org>>; <www.edvardmunch.org/the-scream.jsp>; <<http://newyorkarttours.com/blog/?tag=satin-sheets>>; <<http://artmuseum.princeton.edu/collections/objects/32915>>. Accessed May 2, 2018.

Page 28

1 Listen and say.

- Explore the pictures with your students and introduce the new vocabulary through Brownie and the way he is feeling in each of the pictures.
- Play track 20 on the audio CD and pause after each word for children to practise the new vocabulary. Make sure they understand the meaning of all the words.
- Play the audio track again and check pronunciation.
- Then, practise the chant and ask students to point to the pictures as they mention them.



Audioscript 20

happy; hungry; sad; scared; sick; tired

2 Look, listen and number. Talk.

- Before playing track 21 on the audio CD, explore the opening scene with your students once more and explain that they will hear short descriptions of the paintings.
- Play the audio track and ask students to number the works of art in the order in which they are described. Play the audio track again and pause after each sentence for children to do the task.
- For correction, organise children in pairs and ask them to compare their answers.
- Then, ask them to look at the paintings again and describe them. They should describe how they feel

about these art pieces using the phrases in the example: *I like it. / I don't like it.*

- It is important to emphasise that the different opinions are subject to personal taste. It is advisable to foster respect for other classmates' opinions.



Audioscript 21

1 *He's hungry.* 2 *She's happy.* 3 *He's scared.* 4 *She's tired.*
5 *She's sad.* 6 *He's sick.*

Answer Key

From left to right: 4, 2, 5, 3, 6, 1

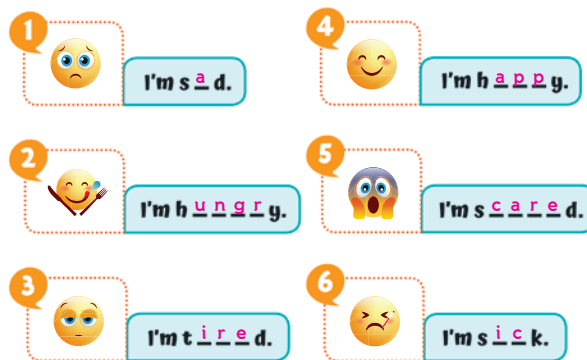
3 Draw your portrait. How are you feeling today?

- Invite students to draw their self-portrait in the empty frame in the opening scene, expressing how they are feeling. Explain that a self-portrait shows how artists see themselves, not how they think others see them, the artist sees himself, not how he thinks others see him / her, so there are no rules on how to do it; children can use geometrical shapes, scratches, abstract shapes and different colours and sizes, there is no need to stick to reality.
- After that, present the question *how are you feeling today?* and ask them to complete the answer with the feeling they are expressing in the self-portrait.
- Give students a few minutes to finish their work, and then, ask them to get together in groups of three or four to present their self-portraits.
- Enjoy learning a little more about your students' personality during the activity, monitor presentations and take down notes for future reference.
- After that, point to the *Mona Lisa* and ask students if they know the painting and what they know about it.
- Tell children that this is one of the most famous paintings in the world, painted by Leonardo da Vinci. Ask them to look carefully at Mona Lisa's enigmatic smile.
- Point to the Big Question and ask them if they think Mona Lisa's smile changes when one looks at her. Ask them to justify their answers.
- Remind them that they will go back to the Big Question when reading the comic strip story on page 31.

Extra activity

- Bring some famous self-portraits to the classroom so students can appreciate and understand a little more about this topic. You can show for example:
Hand with Reflecting Sphere (1935), by M. C. Escher - explain to your students that the artist is seen sitting in his studio in a sphere, which happens to be held by his own hand.
Self-Portrait with Physalis (1912), by Egon Schiele - draw the students' attention to textures, colours and lines in the painting.
The Two Fridas (1939), by Frida Kahlo - explain to your students that the artist wanted to show the contrast between Mexican and European culture. One is the traditional Frida in a Tehuana costume with a broken heart, sitting next to an independent Frida in modern clothes.
- Then, ask children to choose their favourite self-portrait and account for their choice.

Answer Key



Setting the pace



After correcting the activity, ask students to work in pairs and play a memory game. Allot a few minutes for students to memorise the emojis. Then, student A should close his / her eyes while student B covers one of the emojis and he / she should say: *Open your eyes. What's missing?* Student B: *(Sad.)*

Page 29

4 Listen and stick. Complete.

- Have students look at the stickers on page 138 and elicit the feelings each emoji represents.
- Then, play track 22 on the audio CD and ask students to place the stickers where they belong. If necessary, pause the audio track after each sentence so that they can pick and paste the stickers at ease.
- After that, ask children to complete the adjectives. As students carry out the activity, go around the classroom and provide guidance when needed.
- To correct, ask some volunteers to share their answers with the class and write them on the board.



Audioscript 22

1 I'm sad. 2 I'm hungry. 3 I'm tired. 4 I'm happy. 5 I'm scared.
6 I'm sick.

5 Listen and say. Practise.

- Play track 23 on the audio CD and ask students to repeat the dialogue imitating the pronunciation and intonation at least twice.
- Then, organise children in pairs and ask them to talk about their own emotions. Tell them to use the adjectives they have learnt to describe how they are feeling.
- Explain that students should change roles and, finally, they should move on and talk to other classmates.



Audioscript 23

A: How are you feeling today?
B: I'm happy.

Page 30

6 Listen and say.

- Draw the students' attention to the three pictures and ask them to describe how the children are feeling.

- Play track 24 on the audio CD and ask children to read the lines, paying special attention to the formation of the questions and the short answers.
- Play the track again and pause after each utterance for repetition. Encourage students to practise pronunciation and intonation.



Audioscript 24

A: Are you happy?

Boy: Yes, I am.

Girl: No, I'm not.

A: Is he hungry?

B: Yes, he is.

A: Is she tired?

B: No, she isn't.



Extra activity

- Ask students to go back to the opening scene. Explain that you will ask questions about each painting and that they should answer *yes, he is / no, he isn't* or *yes, she is / no, she isn't*.
- Point to the paintings which were numbered in activity 2 and ask the following questions: **1** *Is he hungry?* (*Yes, he is.*) **2** *Is she happy?* (*Yes, she is.*) **3** *Is he tired?* (*No, he isn't.*) **4** *Is she scared?* (*No, she isn't.*) **5** *Is she sad?* (*Yes, she is.*) **6** *Is he happy?* (*No, he isn't.*). Students should answer orally as it is shown between brackets.

7 Read, look and circle.

- Ask students to read the questions, look at the pictures, and circle the correct answers.
- Then, organise children in pairs and ask them to compare their answers.
- For correction, ask one volunteer to read out the question and another to read out the answer.

Answer Key

1 a 2 b 3 b 4 a



Extra activity

- Divide students in groups of three (students A, B, and C). Each will have a role: student A will represent a feeling through facial expressions. Student B will ask student C:

➤ *Is he / she (mood)?* For example:

Student B: *Is she happy?*

Student C will look at student A and will answer accordingly: *No, she isn't. She is sad.*

- Tell student B to ask the question so that student C's answer is affirmative for some questions and negative for some others.

8 Listen and answer.

- Before reading and playing the audio track, explain to students that they will not hear dialogues or words, but children expressing how they are feeling through sounds.
- Read the questions and check if students have any doubts about the vocabulary.
- Play track 25 on the audio CD and ask them to listen to the sounds and identify what they express.
- Then, they should answer the questions with either an affirmative or negative short answer.
- After reading and playing the audio track, talk to students about the children's feelings. Ask them if they know other ways of expressing feelings than the ones on the audio track.
- For correction, read the questions aloud and ask volunteers to share their answers with the class.



Audioscript 25

1 (girl laughing) 2 (frightened boy) 3 (girl yawning) 4 (boy crying)

Answer Key

1 No, she isn't. 2 Yes, he is. 3 Yes, she is. 4 No, he isn't.



Extra activity

- You can make a variation to the extra activity in 7, suggesting that student A should use sounds to express moods.
- Ask students to stand back to back to carry out the activity based on auditory perception.

Page 31

9 Look, read and listen.

- Ask students where the children are (*at the Louvre Museum in Paris*) and who the adult in the picture is (*an art professor*).
- Before reading and playing the audio track, go back to the opening pages of the unit, read the Big Question (*Is Mona Lisa happy or sad?*) and ask children to recap their predictions.
- Play track 26 on the audio CD and ask children to read the story along.
- Then, ask them to identify in which frame the children's question is answered (*in the third and fourth frame*).
- Tell students that Leonardo da Vinci hid an optical illusion in Mona Lisa's face: she does not always seem to be smiling, i.e. he used some artistic techniques to deceive the brain so that the painting seems to move.
- Explain that an optical illusion is something that tricks your brain and makes you think that you can see something that is not there, or makes you see something different from what it really is.
- Ask students if they have ever seen other images that create an illusion. Choose other images to explore this topic and show students how to better understand how optical illusions work. You may find more art pieces at <https://mymodernmet.com/illusion-art/>. Accessed on June 2, 2018.



Audioscript 26

Luke: Where are we, Amy?

Amy: We're in a museum in Paris, Luke.

Kim: Look! This is the famous Mona Lisa painting!

Kim: Hello, sir!

Amy: Excuse me, is Mona Lisa happy or sad?

Professor: I don't know... It's an illusion.

Professor: Now she looks happy... and now she looks sad.

Luke: Yes! I can see her smile!

Amy: Mmm... I can't see her smile...

Luke: Cool!

Amy: I like it!



Additional information

- **Mona Lisa's smile** – why do we get the impression that Mona Lisa is smiling? In fact, everything depends on the point from which we look at the painting. The impression that she is smiling is greater when we observe her eyes. But as we focus on her mouth, that impression fades. The scientific explanation for the optical illusion in Mona Lisa's smile is that our peripheral vision makes us see blurry images, while our central vision makes us see in detail. As we focus on her eyes, we are using peripheral vision to see the rest of the painting, so we see her smile. When we focus on her mouth, we use our central vision, thus her smile fades.

Information available at <http://sciencenetlinks.com/science-news/science-updates/mona-lisas-smile/>. Accessed May 2, 2018.

Page 32

10 Look and tick. Talk.

Social emotional Competence – respect for different opinions: the activity aims to foster respect for opinions that are different from one's own. When we come across opinions different from ours on a certain subject, it is important to learn to consider the others' opinions and respect them. When we have a respectful attitude, interaction becomes much more productive. Opinions different from ours are not necessarily bad. They are opportunities to reassess our points of view, share knowledge and learn a little more.

- Ask students if they have ever seen a piece of art they did not like and ask them to explain the reasons why they did not like it.
- Ask them to look at the main scene (*two children talking in front of an abstract painting, one of them says he likes it*). Explain to students that they should tick the picture that shows the attitude they would have if they were in a similar situation to that in the main scene (*in picture 1, the girl says bluntly that she doesn't like it and in picture 2, she nicely says she doesn't like it*).
- Since there are no right or wrong answers in this type of activity, it is advisable to ask students to think about the advantages and disadvantages of each of the options.
- In the end, ask volunteers to say which option they have ticked and to explain why they have chosen it. Explain that it is through meeting people with

different opinions that we can come across ideas that we had not considered or thought of before. It is therefore important to respect differences and to be tolerant of them.

11 Listen and say. Draw.

- Invite students to have a look at the picture and ask what is missing in the drawing (*the man's mouth*).
- Play track 27 on the audio CD and introduce the tongue-twister to your students. Draw their attention to the sound represented by the letter *h*.
- If you wish, explain that this tongue-twister practises the /h/ sound. This sound may be at the beginning of a word (happy, hungry, healthy) or in the middle of a word (unhappy, behind). It is not usually found at the end of words. Explain that the letter *h* in Spanish is not pronounced but it is in English and that to pronounce it, students can think of the letter *j* in Spanish and imitate the way it is pronounced (paying special attention to the fact that it should be voiceless).
- Then, ask students to draw the father's mouth according to the description in the tongue-twister.
- Once they have finished drawing, play the audio track two or three times and have children repeat it.



Audioscript 27

Harriet's dad is happy and healthy.

Answer Key

Children draw a smile on the man's face.

Setting the pace



Another tongue-twister option that can be used to practise the same sound is *Is Harry's hippo happy, healthy and hungry?* Challenge students to repeat it at different speeds.

Page 33

12 Ask and answer.

- Tell the class they are going to carry out a survey about feelings.
- Ask students to walk around the classroom and interview their classmates about how they are feeling, following the model in exercise 5.
- Ask them to write their classmate's names in the first column of the table and then tick their answers.
- Finally, ask each student to look at the table they have completed and encourage them to report what they have found out. Example: *Barbara is happy, but Tom and Julie are sad.*

13 Cut out and play a game.

- Before playing the game, go back to exercises 6 and 7 and review the questions and answers with *he* and *she* until students feel confident enough to play.
- Divide the class into pairs and explain that they should cut out the 12 characters cards on page 123.
- Student A must arrange all the cards face up on the desk, while student B should arrange all his / her cards face down.
- Student B must randomly select one of the characters from his / her set and keep it secret from student A.
- Student A should ask questions to guess which character student B has chosen. The exchange in activity 13 may come in handy during the game.
- Suggest student A should turn the cards over as he / she makes a guess.
- When all student B's cards have been turned up, ask the pair to swap roles.

Workbook

Now that you have finished teaching this unit, it is advisable to turn to the Workbook activities on pages 103-105. In the Workbook section, students will revise all the vocabulary and some key structures learnt in the unit. You may assign these exercises as homework.

Workbook
Unit 3

Name: _____

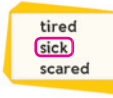
1 Look and circle.



sad
happy
scared



hungry
scared
tired



tired
sick
scared



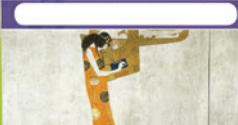
hungry
happy
scared



2 Look and write your opinion.
Student's own answers.

I like it.

I don't like it.



one hundred and three 103

5 Choose, circle and draw.

She's sad / scared.

He's sick / happy.

Student's own answers.



He's tired / sad.

She's tired / hungry.



one hundred and five 105

3 Look and answer.

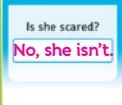
Yes, she is. No, she isn't. Yes, he is. No, he isn't.



Is he sad?
Yes, he is.



Is he happy?
No, he isn't.



Is she scared?
No, she isn't.



Is she tired?
Yes, she is.



4 Look and tick.

The mother is...

a happy. ☒
b sad. ☐

The father is...

a happy. ☒
b tired. ☐



Familia Con Bandera de Corripio (2011).
Gustavo Roca. Oil on canvas, 130 cm x 170 cm.

104 one hundred and four

Extra Material

- > Teacher's Resource Material: Test Unit 3
- > Flashcards Unit 3
- > Student's Interactive Activities for Unit 3

4

Looking Good

Big Question: *Are there paper theatres?*

Objectives: talk about clothes; ask, answer and describe what you and other people are wearing; reflect on the importance of empathy; identify and practise the /dʒ/ sound

Vocabulary: *cap, dress, jeans, shirt, shoes, shorts, skirt, socks, sweater, trainers, T-shirt*


Language Content: *What are you wearing? I'm wearing... / What is he / she wearing? He / She is wearing... / Is he / she wearing...? Yes, he / she is. / No, he / she isn't.*

Social emotional Competence: empathy

Digital Content: animated infographics to expand the topic of the opening scene; video related to the Big Question of the unit

Workbook: pages 106–108

Pages 34 and 35

- Explore the opening scene with your students and ask them to describe what they can see (*a theatre*). Also ask them if they have ever been to the theatre and if so, if they have enjoyed the experience.
- Ask them to look at the actors and actresses' clothes (*dresses, skirts, shirts, shorts, shoes and socks*) and compare them to the audience's clothes (*shorts, flip-flops, T-shirts, jeans, trainers, sweaters, caps*).
- Invite students to think which clothes are modern and which ones are old-fashioned (*the people in the audience are wearing modern clothes and the actors and actresses are wearing period clothes*). Then, ask them which period clothes are still worn nowadays.
- Ask students: *Is the theatre in the picture old or modern? Is it similar or different from traditional ones? Would you like to attend a play in this theatre?* Call the students' attention to the name and origin of this theatre to arouse their curiosity. Explain that this is Shakespeare's Globe Theatre, a modern theatre built in 1997 but which looks like the old theatre from 1599.
- Also explain that this is an open-air theatre, i.e. with no roof. Although the audience is not seen in this picture, people can stand in front of the stage and they get wet when it rains, as it happened many years ago.
- Tell students that the Shakespeare's Globe Theatre is so called because of the English playwright and poet William Shakespeare.
- Finally, invite them to focus on the construction of the theatre to identify what material it is made of (*in spite of the fact that it has been built with different materials, it is possible to identify wooden columns and a wooden stage*). Then, take the opportunity to introduce the Big Question (*Are there paper theatres?*) and encourage students to hypothesise and to justify their answers. Remind them that the answer to the Big Question will come in the comic strip story on page 39.
- Now ask students to look at the adventure book and at Brownie's device. Explain that when they see this icon , they can look up extra information on Richmond webpage. They can do this activity at home with their family. In this case, children will find an animated infographic with information about different types of theatres. The purpose of this activity is to expand the students' knowledge of art and arouse their curiosity about the possibility of the existence of paper theatres.



Additional information

- **Shakespeare's Globe or Globe Theatre** - it's the third version of an open-air theatre that follows the same model of the Elizabethan arena used by the English playwright William Shakespeare, from whom the theatre gets its name. The current theatre, quite near the site of the former Globe Theatre, was built in 1997. Its first construction dates back to 1599 and served as the basis for the Shakespeare's theatre company. In 1613, during the performance of the play *Richard VIII*, written by Shakespeare, a cannonball was misfired, it hit the wooden

structure and set the theatre on fire. It was rebuilt the same year, but, like the other theatres in London, it was closed by the Puritans in 1642 and demolished in 1644.

Information available at <www.shakespearesglobe.com/uploads/files/2015/04/reconstructed_globe.pdf>; <www.playshakespeare.com/study/elizabethan-theatres>. Accessed on July 2, 2018.

> **William Shakespeare** – poet, playwright and actor, he was born in 1564 in England. In 1591, he began to write plays and sonnets. He wrote tragedies and comedies, known worldwide still today, such as *Romeo and Juliet* and *A Midsummer Night's Dream*.

Information available at <www.britannica.com/biography/William-Shakespeare>. Accessed on July 2, 2018.



Extra vocabulary

actor	hat
actress	jacket
audience	makeup
belt	mask
cloak	stage
flip-flops	wig

Page 36

1 Listen and say.

- Ask students if they know how to say any of the pieces of clothing in the pictures in English. As they mention the ones they know, list them on the board.
- Next, introduce the vocabulary using the pictures as guidance and check which of them have already been listed on the board.
- Play track 28 on the audio CD and pause after each word so that students can repeat and point to the corresponding image.
- Repeat this procedure, working on pronunciation and word stress with the class.
- Then, practice the chant and ask students to point to the pictures as they hear them.



Audioscript 28

1 a cap 2 a dress 3 jeans 4 a shirt 5 shoes 6 shorts 7 a skirt
8 socks 9 a sweater 10 trainers 11 a T-shirt

Teaching Tip

Point out that we do not use *a / an* before plural nouns.

Setting the pace



Organise students in pairs and write on the board *He's wearing...* and *She's wearing...* Explain that each of them will take turns to choose a character from the opening scene and complete the sentence, describing what he / she is wearing for his / her classmate to identify.



Organise students in pairs and have them look at the opening scene. Explain that one of them should point to an article of clothing and the other should say what it is. Then, they should change roles.

2 Look, listen and number.

- Ask students to focus their attention on the people at the theatre in the opening scene.
- Review the vocabulary introduced through oral questions: *What's he / she wearing?*
- Explain that they will hear the descriptions of some people in the opening scene, they must identify who they are and number the pictures.
- Play track 29 on the audio CD and pause after each dialogue to give students enough time to identify the appropriate images.
- Play the audio track once more for the class to double-check their answers.
- Carry out class correction using the numbers and the clothes as reference. You can also write down the answers on the board and play the audio track again for confirmation.



Audioscript 29

- 1 A: *What's he wearing?*
B: *He's wearing a cap, a T-shirt and shorts.*
- 2 A: *What's she wearing?*
B: *She's wearing a skirt and a T-shirt.*
- 3 A: *What's she wearing?*
B: *She's wearing a sweater, jeans and trainers.*

- 4 A: *What's he wearing?*
 B: *He's wearing a shirt, shorts, socks and shoes.*
- 5 A: *What's she wearing?*
 B: *She's wearing a dress.*

Answer Key

From left to right: 1, 3, 4, 5, 2



Extra activity

- Organise students in pairs and ask them to look at the opening scene for 1 minute.
- Ask them to close their books and together list the pieces of clothes that they remember. If you think they can do it, ask students to list the pieces in categories, for example: actors / audience, modern / still worn, etc.
- Finally, elicit the clothes from the class to make sure they have learnt them.

3 Draw and colour.

- This activity seeks to foster students' creativity. Ask them to create a period costume for the silhouette on the right of the stage in the opening scene. It is essential that children feel free to invent and innovate when doing this activity.
- Once they have drawn the complete costume, invite them to describe what he is wearing to a classmate. To do so, write *He is wearing...* on the board to resort to when necessary.

Page 37

4 Listen and say.

- Draw the students' attention to the pictures and elicit what the people are wearing.
- Play track 30 on the audio CD and ask students to focus on the highlighted words (*verb to be followed by the verb with -ing*). Make sure they understand that this structure is used to describe an action in progress, an action that is happening at the moment of speaking.
- Point out the question and the answer in each picture, emphasise in which case they should give complete answers to questions (*What are you wearing? I'm wearing...*), and when they should

give short answers to yes-no questions. For more examples, see the **Language Reference** section.

- Carry out some oral practice asking about your own clothes or a volunteer's clothes. Encourage students to give complete or short answers according to the questions.
- Play the audio track once more. Pause after each question and answer, and encourage students to imitate pronunciation and intonation.



Audioscript 30

- A: *What are you wearing?*
 B: *I'm wearing a blue T-shirt.*
 A: *Is she wearing a dress?*
 B: *Yes, she is.*
 A: *Is he wearing a sweater?*
 B: *No, he isn't.*



Extra activity

- Organise students in groups of three and explain that they should take turns to ask and answer questions about the clothes that they are wearing.
- Write on the board: *What are you wearing? I'm wearing...* and ask students to use this structure in the activity.
- Then, write on the board: *Is he / she wearing...?; Yes, he / she is; No, he / she isn't.* Challenge students to use the examples to ask each other what the third member of the group is wearing.

5 Listen and tick.

- Ask students to look at the pictures and review the clothes vocabulary.
- Explain that they will hear an audio track in which two of the pictures will be described.
- Play track 31 on the audio CD two or three times for students to tick the correct picture in each pair.
- Then, play the audio track again and pause after each sentence for students to repeat them.
- Before carrying out whole-class correction, suggest that students compare their answers to a classmate's.



Audioscript 31

- 1 He's wearing a T-shirt, blue jeans and brown shoes.
 2 She's wearing a pink T-shirt and blue shorts.

Answer Key

1 Picture on the left. 2 Picture on the right.

Page 38

6 Look and circle.

- Ask students to look at the pictures and elicit the clothes they can see.
- Ask children to read the sentences and circle the words according to the pictures.
- Once students have finished, encourage volunteers to read out their answers to carry out class correction. Write the correct answers on the board.

Answer Key

1 shoes 2 cap 3 dress

7 Listen and say. Practise.

- Tell students that they will listen to a boy and a girl describing the children in the picture on the right.
- Play track 32 on the audio CD and pause after the first utterance while students read at the same time and ask them to identify the girl being described. Repeat the procedure with the second description.
- Play the audio track again and pause after each utterance so that students can repeat.
- Organise them in pairs and explain that they should use the same model to take turns and describe other children in the picture so that their partner identifies them.
- Revise clothes and colours in the unit.
- Walk around the classroom while monitoring the activity. Avoid making corrections at this point. If necessary, take down notes of the main mistakes to work on later.



Audioscript 32

- A: She's wearing a pink T-shirt.
 B: It's this girl!
 A: That's right! My turn!
 B: He's wearing blue jeans.

Page 39

8 Look, read and listen.

- Before reading the story and playing the audio track, recap the Big Question at the beginning of the unit (*Are there paper theatres?*) and the students' predictions. Challenge them to look at the story and try to find the answer to the Big Question.
- After they have analysed the frames and found out that there are paper theatres, ask them to infer what is going to happen in the comic strip story.
- Play track 33 on the audio CD and guide them to read and listen to the story at the same time.
- Ask students to identify in which frame the question is answered (*picture 3, in which Amy sees the other children playing and says 'Look! It's a paper theatre!'*).
- After reading the story and playing the audio track, explain that when paper theatres appeared in the past, they were many children's favourite toy.
- If you find it appropriate, you can show the class a video with examples of paper theatres available on Richmond webpage.



Audioscript 33

- Kim: Where are we, Amy?
 Amy: We're in the Globe Theatre in London.
 Girl: Come on! Come and see the play!
 Amy: Look! It's a paper theatre!
 Kim: Oh, I want to play too!
 Kim: Great idea!
 Boy: Ladies and gentlemen...
 Luke: Look at Kim!
 Amy: Shhh! Let's watch!




Additional information

- > **Paper theatre** – also known as *toy theatre*, was a very popular toy in Europe at the beginning of the 19th century. Its stage and characters were printed on paper and sold to be assembled at home, where family and friends staged theatrical pieces.

Information available at <<https://janeaustensworld.wordpress.com/2012/03/18/toy-theatres-19th-century-entertainment/>>; <https://en.wikipedia.org/wiki/Toy_theater>. Accessed on July 2, 2018.

Page 40

9 Look and talk.

 **Social emotional Competence– empathy:** the activity aims to foster reflection on empathy, the ability to understand how someone else is feeling or to understand the situation they are going through. It is the ability to put oneself in someone else's shoes and to understand the way a situation might make the other feel. Empathy helps to understand the other and oneself, leaving prejudices aside, making it possible to listen to what people have to say without judging them and to think of ways to help them.

- Ask students to spot the moment in the story when someone shows empathy for somebody else (*in picture 4, when Brownie realises that Kim is sad because she cannot play and gives her some paper and a pen to draw a doll and be part of the game*).
- Ask them if they think that empathy is an important competence and if they remember any situation in which they were empathetic. Encourage them to share their answers.
- Organise them into groups of three or four. Ask them to look at the situations in the activity and elicit how the two boys must be feeling in each picture. Make sure they understand that in the first picture the boy is sad and alone (maybe with fear of the dark or with insomnia) and, in the second one, the boy is feeling isolated from the other children who chat excitedly.
- Say that the answers are free and that they do not need to worry about a correct answer, because there is no right or wrong answer. Walk around the classroom and listen to your students' opinions.
- It is important to make students reflect on empathy, but they should not feel pressed to

choose the answer they think is correct. Based on the students' personal choice, you can lead a discussion about the implications of their choice.

10 Listen and say. Colour.

- Explore the picture with your students and elicit what they can see (*a boy in a pair of large jeans in a bedroom*).
- Play track 34 on the audio CD and present the tongue-twister to your students. Ask which sound is repeated the most in the sentence (*/dʒ/ sound*).
- If you find it appropriate, explain that the tongue-twister practises the */dʒ/* sound, which is usually spelt with the letter *j*, but can also be spelt with the letters *ge* or *gi*. It can be at the beginning (*Jake, jeans*), in the middle (*subject, project*) or at the end of a word (*large, orange*).
- Play the audio track again and ask students to repeat the sentence and, if you find it appropriate, explain how to place the tongue against the alveolar ridge to produce the sound.
- Then, ask children which colour are Jake's jeans (*orange*) and encourage them to repeat the tongue-twister aloud as they colour.



Audioscript 34

Jake is wearing large orange jeans.

Answer Key

Children colour the jeans orange.

Setting the pace



Another tongue-twister option that can be used to practise the same sound is: *John and Jenny can jump very high*. Challenge students to repeat it at different speeds.

11 Cut out and play.

- Explain to students that they will put on a play for a paper theatre in groups. First, they will have to cut out the stage on page 125, create the characters with popsicle sticks and finally, write a play to be performed.

- Ask children to think what they would like to perform. They can choose a favourite scene from a book they have read, a film they have seen or a dialogue from the textbook.
- The stage front can now be glued to a support structure such as a shoebox or a breakfast cereal packet. Tell the groups that it is important that the support structure is fairly strong to prevent the theatre from wobbling about.
- To decorate the stage, they can add items to compose the scenery and think of objects that could be used to produce sounds and special effects.
- Then, they should think of the clothes and faces for the characters of the chosen text. Ask them to draw and colour their characters on cardstock paper, cut them out and glue them to popsicle sticks.
- After that, they should adapt and rehearse the texts. Monitor groups and activities. Offer help with the text and decoration but encourage creativity and autonomy.
- At the end of the activity, give the groups five minutes to review the work they have done and rehearse the play.
- Help students get organised for the presentation. Do praise cooperation among them. Remind them that the end product is the result of everybody's work and effort and should be valued as such.
- Define the order of the presentations and introduce the members of the groups and the plays to be performed. This is a great opportunity to give students the chance to see their talents and efforts at play.

Page 41

12 Look and describe.

- Ask students to look at the pictures. Point to the clothes the people in the pictures are wearing and ask students to name them.
- Point to one or two of the pictures and ask *What is he / she wearing?* Let some volunteers answer the questions.
- Tell them to work in pairs and ask and answer about the rest of the pictures.
- Monitor the activity by walking around the classroom and listening to your students. Avoid making corrections at this point. If necessary, take down notes of the most relevant mistakes to prepare remedial work for the next class.
- Ask some pairs to tell their dialogues to the class.

Answer Key

- 1 *He's wearing a blue and white shirt and blue jeans.*
- 2 *He's wearing a brown T-shirt, shorts and black trainers.*
- 3 *She's wearing a light-blue sweater and a blue skirt.*
- 4 *She's wearing a white dress and red shoes.*
- 5 *She's wearing a sweater, purple trousers and socks.*

13 Write about your family. Draw.

- Ask students to draw their family on the space provided in activity 13. Then, they should show the drawing to a classmate, introduce their family and say what they are wearing.
- Draw the students' attention to the blue box in which they should describe what they and their family members are wearing.
- Walk around the classroom monitoring the activity and offering help when needed.



Extra activity

- Ask students to bring a picture of a person that they admire (it can be a friend, a family member or even a celebrity).
- Challenge them to design a poster with the photo, adding and describing what he / she is wearing. Encourage them to decorate the rest of the poster.
- Display the posters on the classroom walls and encourage students to read their classmates' posters and comment on them.
- If there are other classes at school dealing with the same topic, you can organise an exhibition together.

Workbook

Now that you have finished teaching this unit, it is advisable to turn to the Workbook activities on pages 106-108. In the Workbook section, students will revise all the vocabulary and some key structures learnt in the unit. You may assign these exercises as homework.

Workbook Unit 4

Name: _____

7 Look and match.



106 one hundred and six

3 Look and complete.



- 1 I'm wearing a pink dress. My name's **Lizzie**
- 2 I'm wearing blue jeans and white trainers. I'm **Jessica**
- 3 I'm wearing a grey T-shirt and blue shorts. My name's **Travis**

4 What are you wearing today? Write.

I'm wearing _____

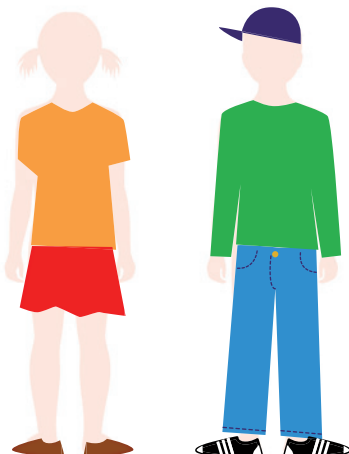
Student's own answers.

108 one hundred and eight

2 Read, draw and colour.

1 She's wearing a red skirt, an orange T-shirt and brown shoes.

2 He's wearing blue jeans, a green sweater, black and white trainers and a cap.



one hundred and seven 107

Extra Material

- Teacher's Resource Material: Test Unit 4
- Flashcards Unit 4
- Student's Interactive Activities for Unit 4



Review 3 & 4

Page 42

1 Look and circle.

- Start the activity reviewing feelings (*happy, tired, hungry, sad, scared, sick*) through a mimicry game, saying the words aloud and encouraging students to express the corresponding feeling through gestures and facial expressions.
- After reviewing the adjectives, ask children to look at the pictures and focus on the people's feelings.
- Ask students to read the sentences and circle the correct option in each case.

- For correction, ask volunteers to share their answers with the class and write them down on the board.

Answer Key

1 happy - scared 2 Yes, he is. 3 No, she isn't. 4 sick - tired

② Listen and number.

- Ask students to look at the pictures and try to infer the children's feelings.
- Then, tell them they will listen to four sentences and they will have to number the pictures in the order they hear them.
- Play track 35 on the audio CD and pause after each sentence for students to identify the situations.
- Play the audio track again so that students can number the pictures.
- Carry out whole class correction.



Audioscript 35

1 Alex is happy. 2 Jan is sick. 3 Tory is scared. 4 Ben is sad.

Answer Key

From left to right: 2, 4, 3, 1

Page 43

③ Find and circle 9 words.

- Draw the students' attention to the sequence of letters in the picture and tell them they will have to find 9 items of clothing.
- Ask children to circle the words they find and write them in their notebooks.
- Carry out whole-class correction. Ask volunteers to write the words they find on the board.

Answer Key

From left to right: cap, sweater, dress, skirt, socks, jeans, shirt, shoes, shorts

Setting the pace



Draw a table with two columns on the board: one for singular nouns and one for plural nouns. Ask students to write the clothes in the correct column (*singular: cap, sweater, dress, skirt, shirt; plural: socks, jeans, shoes, shorts*).

Carry out class correction. Ask volunteers to write the answers on the board and take advantage to practise pronunciation.

④ Look and complete.

- As a warm-up to this activity, describe the clothes one of your students is wearing and ask children to guess who you are describing. If necessary, review colours as well.
- Then, ask children to look at the picture and name the clothes they can see.
- After that, ask some volunteers to describe what the boy and the girl are wearing: *He's wearing... / She's wearing...*
- Finally, ask students to complete the descriptions choosing the words from the box.
- To correct, ask a volunteer to write down the descriptions on the board.

Answer Key

He's wearing a green sweater, blue jeans and light-blue shoes. She's wearing a pink T-shirt, a blue skirt and pink trainers.



Extra activity

- Now that students have completed units 1 to 4, you may assess the main skills developed and the language and vocabulary contents taught by playing a game. Ask students to open the Student's Book to pages 86-87 to play *Game 1*. This activity is thoroughly explained on page 97 of this Teacher's Book.

5

Great Jobs

Big Question: *Do astronauts eat real food in space?*

Objectives: talk about jobs and occupations; ask and answer about what children would like to be in the future; reflect on the importance of initiative; identify and practise the /eɪ/ diphthong sound

Vocabulary: *astronaut, athlete, dancer, doctor, firefighter, police officer, scientist, teacher, vet*

Language Content: *What do you want to be? I want to be a / an... / Is he / she a (vet)? Yes, he / she is. / No, he / she isn't.*


Social emotional Competence: initiative

Digital Content: animated infographics to expand the topic of the unit

Workbook: pages 109-111

Hands On: pages 84-85

Pages 44 and 45

- Encourage children to explore the opening scene and ask if they can guess where the scene takes place (*a classroom with an interactive whiteboard or screen*). Also ask them what is different from most classrooms (*the children are taking classes with an astronaut in space via a video conference*).
- Ask students to look at the pictures on page 45 and identify other professions (*an athlete, a dancer, a doctor, a firefighter, a police officer, a scientist, a teacher, a vet*). Invite them to talk about those occupations: *Do they all wear a uniform? Do they work long hours?*
- Find out if children are interested in getting to know more about these professions and if they would like to have an astronaut in the classroom to talk about his / her job.
- This contextualisation can be used as an introduction to the Big Question explored in the unit: *Do astronauts eat real food in space?* Encourage children to make hypotheses and justify them. It is important to remind them that the answer will be given in the comic strip story on page 49. Activity 4 can be used to introduce this topic in the classroom.
- Now ask students to look at the adventure book and at Brownie's device. Explain that when they see this icon , they can look up extra information on Richmond webpage. They can do this activity at home with their family. In this case, children will find an animated infographic introducing aspects of

some routines carried out on a space station. The purpose of this activity is to show students how simple actions are performed in space and make them reflect on the topic of the unit.



Extra vocabulary

interactive whiteboard

posters

spaceship

uniform

video conference



Additional information

- **How to become an astronaut** - to be an astronaut for NASA, you must be American or have dual nationality. But people born or naturalised in countries such as Russia, Canada, Japan, Mexico and Brazil, which have their own space agencies, can also become astronauts. At NASA, there are no age restrictions. The candidates must have a bachelor's degree in engineering, biological science, physical science, computer science or mathematics. Astronaut candidates must also have skills in leadership, teamwork and communications. The physical tests are rigorous, and the candidate must have perfect health. Competition is fierce: in 2013, only 8 applicants were selected out of 6,100 candidates. In 2016, NASA received a record-breaking number of applications from people who wanted to become astronauts: 18,300.

Information available at <https://www.nasa.gov/audience/forstudents/postsecondary/features/F_Astronaut_Requirements.html>. Accessed on June 2, 2018.

1 Listen and say.

- Explore the posters on page 45 with your students again and elicit what the people in the pictures do.
- Play track 36 on the audio CD and pause after each word for students to practise the new vocabulary. Some of the professions are quite similar to Spanish so students will most probably realise what they mean.
- Play the audio track again and check pronunciation.
- Finally, practise the chant and ask children to point to the people in the posters as they are mentioned.



Audioscript 36

a dancer; a doctor; a firefighter; a police officer; a scientist;
a teacher; a vet; an astronaut; an athlete

2 Look and find 9 occupations.

- Divide the class into pairs and challenge students to find the occupations in activity 1 in the wordsearch.
- Go around the classroom while students are carrying out the activity, clarifying doubts and helping when necessary.
- For correction, ask volunteers to read out the professions and show their classmates where they found them in the wordsearch.

Answer Key



3 Look, listen and number.

- Tell students that the children in the classroom in the opening scene are talking about the jobs which they would like to have in the future.
- Ask them to listen to the dialogues and number the pictures in the opening scene in the order in which they are mentioned in the audio track.
- Play track 37 on the audio CD and pause after each dialogue so that students can have enough time to find the professions in the picture.
- Play the audio track again for the class to check their answers.
- Carry out class correction.



Audioscript 37

- A: What do you want to be?
B: I want to be a dancer.
- A: What do you want to be?
B: I want to be a firefighter.
- A: What do you want to be?
B: I want to be a vet.
- A: What do you want to be?
B: I want to be a teacher.
- A: What do you want to be?
B: I want to be a doctor.
- A: What do you want to be?
B: I want to be an astronaut.
- A: What do you want to be?
B: I want to be a police officer.
- A: What do you want to be?
B: I want to be a scientist.
- A: What do you want to be?
B: I want to be an athlete.

Answer Key

From left to right, top to bottom: 6, 2, 8, 5, 7, 3, 1, 4, 9

Teaching Tip

Draw the students' attention to the fact that, in contrast to most other languages, the names of these professions in English do not make any reference to gender, such as *firefighter* or *police officer*, i.e. they can refer to a man or a woman.

④ Think and stick.

- Point to the Big Question on the adventure book (*Do astronauts eat real food in space?*) and arouse children's curiosity about eating in space. Ask students what kind of food they think astronauts have in space, if they think that astronauts eat the same food as on Earth or just capsules or food in tubes that replace real food.
- Then, show the stickers on page 140 and ask children to choose the sticker that depicts their opinion and stick it on the astronaut picture on page 44.
- Remind them that they will go back to the Big Question in the comic strip story on page 49.

Extra activity

- Ask students if they know what happens with gravity when we are in space (*gravity decreases and astronauts can float in their spacecraft – or outside, on a spacewalk*).
- Then, ask what would happen if an astronaut dropped an object inside a spaceship (*it would float*).
- Also ask the class how they imagine an astronaut can eat and drink in space. Tell them to draw a picture of him / her in such a situation.
- Keep the drawings and, after reading the story in the comic strip, hand them back to students and invite them to compare their drawings with the pictures in the story.

Page 47

⑤ Listen and stick.

- Ask students to look at the pictures and describe what they can see. They are expected to conclude that they are pictures of children thinking about what they want to be in the future.
- Then, have students open their books to page 140 and focus their attention on the stickers for this activity.
- Point to each sticker and elicit the jobs (*astronaut, scientist, doctor, dancer, police officer, teacher*).
- Tell the class they will listen to six children talking about what they want to be in the future.
- Play track 38 on the audio CD and ask students to paste the stickers in the correct picture.

- Play the audio track again and pause after each dialogue to give children enough time to check their answers.
- For correction, show your book, point to each child in the activity and ask: *What does he / she want to be?* Children can provide a simple answer (the profession, preceded by the correct article: *A dancer*).



Audioscript 38

- A: What do you want to be?
B: I want to be a dancer.
- A: What do you want to be?
B: I want to be a doctor.
- A: What do you want to be?
B: I want to be a police officer.
- A: What do you want to be?
B: I want to be a teacher.
- A: What do you want to be?
B: I want to be a scientist.
- A: What do you want to be?
B: I want to be an astronaut.

Answer Key



Listen and stick.



Setting the pace



Challenge your students to listen to the audio track in a row and memorise the order in which the occupations are mentioned. Then, they should compare and contrast their sequence to a classmate's. If they agree on the sequence, they should paste the stickers. Carry out correction as suggested in the activity instructions.



Additional information

- > **What do you want to be when you grow up?** – after interviewing more than 1,000 kids under the age of 12 in the United States in 2017, *Fatherly's Imagination Report* published that their dream jobs are: doctor, vet, engineer, police officer, firefighter, scientist, musician, professional athlete, teacher and astronaut. Top places on the list of favourite occupations vary according to the region of the United States and the children's gender. Most of the girls want to be a doctor, while most boys want to be a police officer. There is also a large number of children who do not know what they would like to do when they grow up.

Information available at <<https://www.fatherly.com/love-money/work-money/the-2017-imagination-report-what-kids-want-to-be-when-they-grow-up/>>. Accessed on June 2, 2018.

6 Read and complete.

- Ask students to look at the words in activity 1 again and elicit if they begin with a vowel or with a consonant. Take the opportunity to review the alphabet and categorise letters into consonants and vowels.
- Then, ask them which of the words in the box are preceded by *a* or *an* as an article (*astronaut* and *athlete* are preceded by 'an' and the rest by 'a'). Encourage students to infer the difference between the use of *a* and *an*. The general rule is to use *a* when the indefinite article precedes a word beginning with a consonant sound and *an* when it precedes a word starting with a vowel sound.
- If you find it appropriate, explain that indefinite articles are used when we mention an animal or object for the first time.
- Now ask children to complete the sentences using *a* or *an* according to the rules.
- Carry out whole-class correction.

Answer Key

1 a 2 an 3 a 4 an 5 a



Additional information

- > **Indefinite articles exceptions** – we use *a* before:
- nouns and adjectives beginning with *e-*, when the starting sound is /j/, as in: *a euro*, *a European country*;



- nouns and adjectives beginning with *u-* when the starting sound is /j/ as in: *a uniform*, *a university*;

We use *an* before:

- nouns and adjectives beginning with *h-* when the letter *h* is not pronounced: *an hour*, *an honest person* (but: *a house*, *a hat*).

Information available at <https://owl.purdue.edu/owl/general_writing/grammar/using_articles.html>. Accessed on June 2, 2018.

Setting the pace



Have students create sentences using the name of famous professionals that they know. For example: *Usain Bolt is an athlete.* / *Iñaki Urlezaga is a dancer.*

They can work in small groups and talk or write about people they know to contextualise the contents of the unit better.

Page 48

7 Listen and complete. Tick.

- Ask students to look at the pictures and elicit the people's jobs. Tell students they will listen to five questions about people's occupations.
- Play track 39 on the audio CD and have students listen carefully.
- Then, play the audio track again and pause after each utterance to give students enough time to complete the questions with the professions.
- Play the audio track once more for students to check their answers.
- Finally, ask them to look at the pictures and tick the correct answer.
- For correction, you may repeat the questions aloud and ask volunteers to read their answers to the class.



Audioscript 39

1 Is Kat a dancer? 2 Is Jim a teacher? 3 Is Pete a vet? 4 Is Ivy an athlete? 5 Is Liz a firefighter?

Answer Key

1 dancer – Yes, she is. 2 teacher – Yes, he is. 3 vet – No, he isn't. 4 athlete – No, she isn't. 5 firefighter – No, she isn't.



Extra activity

- Ask students to go back to the opening scene.
- Explain that you will ask questions about the occupations and that they should answer *Yes, he / she is* or *No, he / she isn't*. (If necessary, write the possible answers on the board).
- If the answer is negative, you can also ask them to provide the correct information (*No, he / she isn't. He / She is a / an...*).
- Ask the questions below (in the order of the pictures on page 45 of the opening scene) and ask students to give a choral answer (answers in brackets):
1 Is he a firefighter? (*Yes, he is.*) **2** Is she a firefighter? (*No, she isn't. She is a scientist.*) **3** Is she a doctor? (*Yes, she is.*) **4** Is she an astronaut? (*No, she isn't. She is a police officer.*) **5** Is he a teacher? (*No, he isn't. He's a vet.*) **5** Is he an athlete? (*No, he isn't. He is a dancer.*) **6** Is he a scientist? (*No, he isn't. He's a teacher.*) **7** Is she an athlete? (*Yes, she is.*)

8 Listen and say. Practise.

- Write the model dialogue on the board and underline the phrase *a dancer*.
- Model the dialogue with a student, ask him / her to say which occupation he / she would like to have in the future.
- Organise students in pairs and explain to them that they will practise the same dialogue as the children in the picture. Play track 40 on the audio CD and pause after each speech utterance for repetition. Play the audio track again and ask children to change roles and repeat the other line.
- Then, ask them to practise the dialogue, saying which job they would like to do in the future. Students change roles and keep practising.
- Go around the classroom while students are carrying out the activity, answering questions and helping when necessary.

- You will probably need to teach many words during this activity. Here's a small list of the professions that are usually mentioned: accountant, actor, architect, biologist, chef, computer programmer, dentist, designer, economist, engineer, flight attendant, hairstylist, journalist, judge, lawyer, manager, model, musician, nurse, photographer, politician, psychologist, secretary, singer, writer.



Audioscript 40

- A:** *What do you want to be?*
B: *I want to be a dancer.*

Page 49

9 Look, read and listen.

- Before reading and playing the audio track, elicit the Big Question in the opening scene (*Do astronauts eat real food in space?*) from students and recap their predictions.
- Go through the pictures in the comic strip story and elicit where the children are (*NASA*) and what they are doing there (*they are talking to NASA experts*).
- Play track 41 on the audio CD and ask students to read and listen to the story at the same time. Invite them to look at the images and check their predictions with the text.
- Then, ask children to identify the frame in which the question is answered (*in the last picture*). Explain that in the past, astronauts used to eat packaged food in a type of metal tube or capsules, but nowadays, it is possible to eat practically the same food that we eat on Earth, but with certain adaptations.
- Preparation varies with the food type. Some foods can be eaten in their natural forms, such as brownies and fruit. Other foods require adding water, such as macaroni and cheese or spaghetti. An oven is provided in the space station to heat foods to the right temperature. There are no fridges in space, so space food must be stored and prepared properly to avoid spoilage, especially on long missions.



Audioscript 41

Kim: *Where are we, Luke?*

Luke: *We're at NASA, Kim!*

Amy: *Cool!*

Amy: *Excuse me. I've got a question about food.*

Professor: *Oh, you can go to the Food Science Department.*

Amy: *Where is the Food Science Department, please?*

Astronaut: *It's right there.*

Amy: *Hi. Can you give us information about food in space?*

Doctor: *Sorry. You can ask Dr Brake over there.*

Luke: *Dr Brake? Do astronauts eat real food in space?*

Dr Brake: *Great question. Let me show you.*

Dr Brake: *I'm a scientist. I prepare food for astronauts in space. Look!*

Kim: *Oh, they eat real food!*

Luke: *Wow!*

+ Additional information

- **Astronauts' Food in Space** - As in a spacecraft the force of gravity is low, foods and beverages need to be very well packaged. They are dehydrated or exposed to radiation (to avoid spoilage) and must be prepared before ingestion, i.e. astronauts need to add hot or cold water to the packages through a special tube. Some foods need to be cooked and the whole process takes about 20 to 30 minutes. Three daily meals are offered in trays with nets (to keep everything in place). But there are other unusual problems when astronauts eat in space. Because of microgravity, they do not smell food, as it dissipates before they are able to smell it. And without smell, the sense of taste is not the same. Another problem is that liquids drunk may not descend directly into the stomach, going up to the upper part of the body of the astronauts and clogging the nose!

Information available at <https://www.nasa.gov/audience/foreducators/stem-on-station/ditl_eating>; <<https://www.youtube.com/watch?v=Gal88NgH9dw>>; <<https://astronautfoods.com/>>.
Accessed on June 2, 2018.

Extra activity

- You can show students some videos of Canadian astronaut (now retired) Chris Hadfield, who became a celebrity on YouTube while recording videos singing and playing in space. On one of his videos he talks about the

- challenges of eating in space. Show it to your students (it has optional subtitles) and discuss with them what they find interesting. For example, the honey package has Velcro on the bottom to prevent it from floating in the spaceship.
- If your students are still interested in experimenting on the food eaten by astronauts, tell them they can just make an order online on websites such as <www.astronautfoods.com>, which offers astronauts meals such as Neapolitan Ice Cream and Cinnamon Apples.

Video available at <www.youtube.com/watch?v=AZxORIV0wss>.
Learn more about Chris Hadfield at <<http://chrishadfield.ca/>>.
Accessed on June 2, 2018.

Page 50

10 Look and tick. Talk.

Social emotional Competence – initiative: to show initiative means to do something that needs to be done without being told to do it. A person with initiative is proactive, analyses situations quickly, makes decisions and takes action. On many occasions, we stop doing something because we expect someone to encourage us to do so, which may never happen. We can either wish to escape from the responsibility of doing something or we simply do not notice that it is up to us to take action. Having initiative is to analyse a situation rationally and act when necessary. Do not confuse initiative with haste. Haste is motivated by anxiety, indiscipline, fear. The one who hurries usually acts emotionally and ends up getting into trouble.

- Ask students which of the children in the story had initiative to find the answer to the question (Amy) and what her attitude was (*ask for help from people who were close*).
- Then, explain to them that there are times when having initiative is important: to be the only one to raise their hand to ask a question, to make a suggestion in class, to ask teachers when in doubt, to help someone who is in need, etc.
- Ask children to talk in groups about other moments in which having initiative can be important and how to overcome fear in order to take action.
- Talk to the groups individually and then open the discussion to the whole class.

Teaching Tip



Although initiative may be an inborn ability for some children, most of them will not feel at ease to take the lead especially when there is an adult nearby. It is important to create a classroom environment in which students can develop or exercise this ability. You can help with the following actions:

Setting the example - you can say that you need to clean the board to start the lesson. In this way, you will be making students aware that they can do the same in the future. For example: *We need to clean the board to have it ready to start our class.*

Building up students' self-confidence - consult them in some decisions about the class. For example, ask about when to correct homework or whether to turn the volume of an audio track up or down. The satisfaction of knowing that their voice will be heard will foster self-confidence. Praise students' initiative.

Encouraging autonomy - whenever possible, avoid spoon-feeding your students. Some activities, such as handing out photocopies, handing in homework, putting school supplies away in backpacks can be done by the students themselves.

It is important that they begin to take responsibility for everyday tasks and routines, which will lead to increase their self-confidence.

Information available at
<<http://howtoadult.com/teach-child-initiative-2069385.html>>.
Accessed on June 2, 2018.

11 Listen and say. Count and write.

- Play track 42 on the audio CD and introduce the tongue-twister to your students. Call their attention to the pronunciation of the highlighted letters (the letter *a* is pronounced /eɪ/).
- If you find it appropriate, explain that the tongue-twister practises the /eɪ/ diphthong sound, often spelt with the letter *a* but it can also be spelt in many different ways. It may appear at the beginning (age), in the middle (game) and at the end (away) of a word.
- Play the audio track again two or three times and ask students to repeat the tongue-twister.
- Then, ask children to focus on the departure date of the spaceship, use the tongue-twister information to find out the date of arrival in space and write it down.
- Encourage children to say the tongue-twister aloud as they solve the activity.

Audioscript 42



Modern spaceships travel to space in four days.

Answer Key

24

12 Cut out and play a game.

- Organise students in groups of two or three and tell them they will play a memory game.
- Ask children to cut out the cards on page 127 and go over the professions with them.
- Explain the rules of the game and monitor the activity: ask students to lay one set of cards face down and, one at a time, turn two of them face up to see if they are the same. If they are not, he / she should put them back in the same place but if they are the same, he / she should describe the cards (*He's a vet and she's a vet, too*) and keep them.
- Tell them to continue until they have matched all the cards. The winner of the memory test will be the student with the most cards.
- Encourage children to use the game at home to practise vocabulary.

Page 51

13 Look and stick. Listen and sing.

- Explore the scene with your students and ask what they can see.
- Have students look for the accessory stickers on page 140 and paste them in the corresponding places in the picture. There are three professions that have no sticker (*athlete, doctor and vet*), so you can encourage children to draw some accessories for each of them.
- Tell the class they are going to listen to a song about jobs. Play track 43 on the audio CD and ask students to find and point to the jobs mentioned in the song.
- Then, explain that the song is also a game. As the song develops, there will be one profession missing in each stanza until all of them have to be completed.

- Play the audio track and encourage students to sing along completing the lyrics with the missing jobs.
- For a change, you can organise students into two groups and encourage them to sing one stanza each.



Audioscript 43

Song: Great Jobs!

I want to be...

I want to be...

I want to be...

What do you want to be?

An astronaut, an athlete, a doctor, a firefighter or a dancer?

A scientist, a teacher, a vet or a police officer?

I want to be...

I want to be...

I want to be...

What do you want to be?

An (), an (), a doctor, a firefighter or a dancer?

A scientist, a teacher, a vet or a police officer?

I want to be...

I want to be...

I want to be...

What do you want to be?

An (), an (), a doctor, a firefighter or a dancer?

A scientist, a teacher, a vet or a police officer?

I want to be...

I want to be...

I want to be...

What do you want to be?

An (), an (), a (), a firefighter or a dancer?

A scientist, a teacher, a vet or a police officer?

I want to be...

I want to be...

I want to be...

What do you want to be?

An (), an (), a (), a () or a dancer?

A scientist, a teacher, a vet or a police officer?

I want to be...

I want to be...

I want to be...

What do you want to be?

An (), an (), a (), a () or a ()?

A scientist, a teacher, a vet or a police officer?

I want to be...

I want to be...

I want to be...

► *What do you want to be?*

An (), an (), a (), a () or a ()?

A (), a teacher, a vet or a police officer?

I want to be...

I want to be...

I want to be...

What do you want to be?

An (), an (), a (), a () or a ()?

A (), a (), a vet or a police officer?

I want to be...

I want to be...

I want to be...

What do you want to be?

An (), an (), a (), a () or a ()?

A (), a (), a () or a police officer?

I want to be...

I want to be...

I want to be...

What do you want to be?

An (), an (), a (), a () or a ()?

A (), a (), a () or a ()?



Extra activity

- Now you may involve your students in the *Hands On* activities for unit 5, which can be found on pages 84-85 in the Student's Book. These activities are thoroughly explained on pages 95-96 in this Teacher's Book.

Workbook

Now that you have finished teaching this unit, it is advisable to turn to the Workbook activities on pages 109-111. In the Workbook section, students will revise all the vocabulary and some key structures learnt in the unit. You may assign these exercises as homework.

Workbook
Unit 5

Name: _____

1 Guess and complete the jobs.



s c i e n t i s t



a t h l e t e



v e t

2 Complete and colour.

She's an athlete.



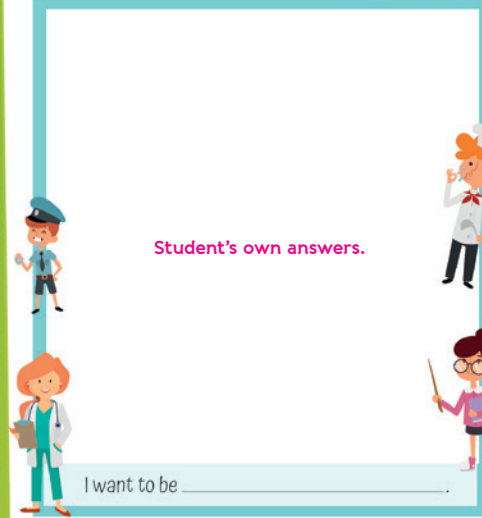
He's a student.



She's an astronaut.

one hundred and nine 109

5 Draw and complete.



Student's own answers.

I want to be _____.

one hundred and eleven 111

3 Look and complete.



1 Lucas is a firefighter.

2 Sophia: I'm a dancer.

3 Ava is a doctor.

4 Mia: I want to be a police officer.

5 Liam is a teacher.

4 Read and circle. Student's own answers.

1 Is your mother a teacher?

Yes, she is. / No, she isn't.

2 Is your father a doctor?

Yes, he is. / No, he isn't.



110 one hundred and ten

Extra Material



- Teacher's Resource Material: Test Unit 5
- Flashcards Unit 5
- Student's Interactive Activities for Unit 5

6

Under the Sea

Big Question: *Are there underwater cities?*

Objectives: name places in a town or city; ask and answer about the location of places in a town or city; reflect on the importance of gratitude; identify and practise the /ʌ/ sound

Vocabulary: *bakery, bank, cinema, library, park, supermarket; between, next to, opposite*


Language Content: *Where is the...? It's next to / opposite... / It's between ... and ...*

Social emotional Competence: gratitude

Digital Content: multimedia gallery to expand the opening topic

Workbook: pages 112-114

Pages 52 and 53

- Explore the opening scene with the class and ask students what they can see (*an underwater city*).
- Ask them to look at the places in the city and try to identify them (*bakery, bank, cinema, library, park, supermarket*).
- Challenge them to look at the scene carefully and spot the objects that identify each building (*books, bread, trolleys, ATM machines, etc*) and animals in the underwater city (*fish, starfish, octopus, jellyfish, coral*).
- Now ask them if they have ever heard stories about underwater cities that they would like to share.
- Introduce the Big Question (*Are there underwater cities?*) and encourage them to attempt an answer and justify it. Activity 4 can be used to introduce this topic.
- Now ask students to look at the adventure book and at Brownie's device. Explain that when they see this icon , they can look up extra information on Richmond webpage. They can do this activity at home with their family. In this case, children will find a multimedia gallery showing underwater places like hotels, museums, restaurants and others. The purpose of this activity is to reflect on the topic of the unit.



Extra vocabulary

bench	octopus
coral	shell
fish	starfish
jellyfish	trolley



Additional information

- **Living underwater** - although there are underwater cities, these are not inhabited. But that does not mean that there are no people living under water. In the 1960s, the famous French oceanographer Jacques Cousteau created the *Conshelf Project*, a giant metal shell that, despite not being designed to be inhabited for long periods of time, offered the same comfort as a house. Some researchers lived in the place for a month. In addition to Cousteau, other people have created underwater installations, and some companies have even thought to offer housing for those who want to live on the seabed. In 2015, a Japanese construction firm presented the world's first underwater city, called *Blue Garden*. It will be enclosed in a transparent dome placed atop a 14,5km long spiral connected to the ocean floor. The city will house a 5000-strong community amid a network of residential zones, hotels, and business structures.

Information available at <<https://listverse.com/2014/01/23/10-underwater-facilities-you-could-actually-live-in/>>; <<https://www.makeuseof.com/tag/cool-underwater-cities-may-live-day/>>. Accessed on June 2, 2018.

Page 54

① Listen and say.

- Explore the pictures with your students, point to each of them and elicit what places they can see.
- Play track 44 on the audio CD and pause after each word for children to practise the new vocabulary. Play the audio track again for the sake of pronunciation.

- Then, practise the chant and ask students to point to the pictures as they mention them.



Audioscript 44

bakery; bank; cinema; library; park; supermarket

2 Look and stick.

- Make sure that students have been able to identify the locations in the opening scene. If they haven't, point to the places and name some of the objects in each of them; e.g. books for the library, trees for the park.
- Then, ask them to use the stickers on page 141 and stick the signs in the corresponding places in the scene.
- Finally, organise students in pairs and ask them to compare their answers. Carry out whole-class correction.

Answer Key



3 Listen and match.

- Ask students to look at the pictures and focus on the location of the different places.
- Then, play track 45 on the audio CD and have students match the prepositions of place with the pictures according to the location described.
- Pause after each dialogue to give students enough time to match the words with the correct pictures.
- Play the audio track again for students to check the answers.
- Carry out whole-class correction.



Audioscript 45

- A:** Where's the park?
B: It's between the bank and the cinema.
- A:** Where's the bakery?
B: It's next to the supermarket.
- A:** Where's the library?
B: It's opposite the supermarket.

Answer Key



Listen and match.



4 Think and colour.

- Show students the picture and ask them to colour the scene blue if they think underwater cities do exist. If they think they do not, they should colour it any colour but blue.
- Tell them that this question will be answered in the comic strip story on page 57.

Page 55

5 Unscramble and write.

- Explain to students that the letters of the words have been scrambled.
- Ask them to unscramble the letters to make up words of places in a city. Ask them to write these words in the boxes.
- For correction, ask volunteers to spell the words to revise the alphabet. Ask them to say the words first and then spell them out, e.g. park; P-A-R-K.
- Explain to students that when people say a word which may be difficult to understand, they quite frequently spell it out immediately afterwards.

Answer Key

1 library 2 bakery 3 bank 4 cinema

Teaching Tip

You and your students may live in an area where there are only some of the places mentioned in the activity. Or you may live in a region where there is a wide variety of shops and services. Whatever your situation may be, you can include some places that are part of your students' reality, so that they can apply the new topic to their context.

Setting the pace



Write the following scrambled words on the board: **1** cpoorpn, **2** radeb, **3** noeym, **4** sokob, **5** dofo, **6** eetrs. Tell students that these words are related to places in a city. Ask students to unscramble the words and connect them to the places in activity 1: **1** popcorn – cinema; **2** bread – bakery; **3** money – bank; **4** books – library; **5** food – supermarket; **6** trees – park. You can challenge students to write the places next to the unscrambled words.

6 Look and complete.

- Elicit what children can see in the picture (*a street*). Then, have them look at the picture and identify different locations in a city.
- Point to the words in the box and draw the students' attention to the prepositions of place. Ask them to make a sentence using one of the prepositions to make sure they remember what they mean.
- Now invite them to complete the sentences with the correct prepositions.
- For correction, pair students up and ask them to share their answers.
- Go around the classroom while students are carrying out the activity, clarifying doubts and helping when necessary.

Answer Key

1 opposite 2 between 3 next to 4 opposite

Extra activity

- For extra practice, you may ask students to find other ways to locate places in activity 6. For example, *the park is next to the bakery* but we can also say *the park is opposite the library*.
- Organise students in pairs and ask them to write different sentences from the ones in the activity to locate the places on the map.

Teaching Tip

Some students may find it difficult to read maps. You can use other ways to explain the meaning of *between*, *opposite* and *next to*. A good alternative is to use a TPR (Total Physical Response) activity, in which kinesthetic students can move and interpret the meaning of these prepositions. Ask them to work in groups of three and stand up. Explain that one of the students will be the reference of the group, i.e. all positions will be determined in relation to him / her. For example, ask the reference student to stand between the other two students in the group and say *between*. Then, ask the reference student to stand facing the other and say *opposite*. To show the meaning of *next to*, ask the reference student to stand near the other two, but not immediately ahead or behind them. Ask all the groups to choose a reference student and follow the instructions. Repeat the *between*, *opposite* and *next to* commands at random until you feel that all the students have understood the concepts.

Page 56

7 Listen and say. Practise.

- Play track 46 on the audio CD and ask the class to repeat the dialogue.
- Write the dialogue on the board and underline the place and the preposition of place.
- Invite two students to roleplay the dialogue for their classmates. Encourage one of them to ask about the location of one of the places in the box and the other to look at the picture in activity 6 and answer.
- Then, divide the class in pairs and ask them to practise the dialogue using the rest of the words in the box.
- Carry out class correction.

- Next, have students work in pairs again. But this time do not let them look at the map on the book as they act the dialogue out.
- Ask them to change roles so that they both practise questions and answers.
- Ask students to assess each other's answers. If they are wrong, they should be given a second chance to guess before revealing the correct answer and confirm it with the map in activity 6.



Audioscript 46

A: Where's the bakery?
B: It's next to the park.

8 Listen and tick.

- Ask students to look at the pictures and identify places and their location in relation to other places.
- Then, play track 47 on the audio CD, pause after each sentence and ask students to tick the appropriate image.
- Play the audio track again to confirm or correct their answers. Suggest comparing their answers in pairs.
- Carry out class correction.



Audioscript 47

1 The bakery is next to the bank. 2 The library is between the supermarket and the cinema. 3 The park is opposite the school.

Answer Key

1 left 2 right 3 right

Setting the pace



Play the audio track twice. The first time, ask students to pay attention to the two places mentioned only, without worrying about their location (e.g. in the first utterance, *bakery* and *bank* are mentioned). Then, ask them to identify the correct picture. For example: in the second picture there isn't a bank, which is the clue to identify the correct answer.



Play the audio track again, but this time ask students to focus on the indications to locate the places and tick the correct picture. Play the audio track once more if you find it necessary. Have students write sentences about the location of the places in the pictures that were not described on the audio track. Example: *The bakery is next to the school.*

Page 57

9 Look, read and listen.

- Go back to the Big Question (*Are there underwater cities?*) introduced on page 53 and encourage students to recall their predictions. Invite students to tell you the colour / colours they chose for the city in activity 4.
- Then, ask children to open their books to page 57, explore the first picture and ask where they imagine the children are (*China*).
- Go on to ask what they think is going on in each picture and what will be the end of the story.
- Play track 48 on the audio CD and ask students to point to the frames as the story develops.
- Play the audio track again and pause after each line for the class to practise pronunciation.
- After reading and discussing the story, go back to the Big Question and encourage children to check if their predictions were correct (*it's true, there are underwater cities*).
- Explain that there are several underwater cities, and the most famous, Shi Cheng, is located in China. Unlike the imaginary city presented in the opening scene, Shi Cheng is preserved but not inhabited by humans.



Audioscript 48

Amy: Where are we, Luke?
Luke: We're in China, Amy! We're ready!
Diver: Sorry, kids. You can't dive.
Researcher: I've got a plan. Come on!
Amy: Where's the underwater city?
Researcher: Wait and see!
Amy: Look! It's over there!

► **Kim:** *It's true! There are underwater cities!*

Luke: *Thank you!*

Researcher: *You're welcome!*



Additional information

- **Underwater cities** – the city of Shi Cheng (or Lion City, named after the Five Lion Mountain) was the economic and political centre of Zhejiang. In 1959 the Chinese government decided to immerse the city for the construction of a new hydroelectric plant. Many of the structures of the city were built 1,300 years ago and are still preserved, away from the sun and wind. They are good examples of traditional Chinese statues. The Secretary of Tourism has plans to turn Shi Cheng into a tourist attraction for divers. However, not every underwater city is a result of human actions. The city of Port Royal in Jamaica, for example, sank in the wake of a strong earthquake in June, 1692, killing more than 2,000 inhabitants. And there are other mysterious underwater cities whose origin is unknown still today: they may have sunk by the action of nature or by any other reason. For example, the pyramids of Yonaguni-Jima in Japan still intrigue scientists these days. If they were built by humans, they are estimated to have been constructed during the last Ice Age, about 10 thousand years before Christ.

Information available at <<http://earthporm.com/5-mind-blowing-underwater-cities/>>; <www.dailymail.co.uk/news/article-2561147/China-Atlantis-How-Lion-City-purposely-flooded-make-way-power-stationremains-completely-intact-130ft-underwater-50-years.html>. Accessed on June 2, 2018.

- **Underwater vehicles** – the French oceanographer Jacques Cousteau and the French engineer Emile Gagnan were the inventors of scuba diving equipment (Self-Contained Underwater Breathing Apparatus) in 1943. Cousteau also participated in the construction of the first underwater cameras of 16 mm and 35 mm, as well as of various underwater vehicles to photograph and transport people, such as the SP-350, the Troika, the SP-500 and Alcione, an experimental ship using wind turbines in addition to conventional engines.

Information available at <<http://www.oceanfutures.org/exploration/films/my-father-the-captain/jacques-cousteau-inventions-films-books>>. Accessed on June 2, 2018.

or something that has been beneficial for somebody. It is not only the act of thanking with words, but of appreciating a nice gesture. Gratitude is not always expressed at the moment something happens. On many occasions, we notice that something was good for our life after a long time, when we look back at the events and what we learnt from them. Thus, we learn to value what we have and to realise that some problems and misfortunes that happen in our lives are part of our development.

More information available at <https://greatergood.berkeley.edu/article/item/seven_ways_to_foster_gratitude_in_kids>. Accessed on June 2, 2018.


- Go back to the story and ask students how children got to know the underwater city (*with the researcher's help*).
- Elicit from students how the children showed gratitude (*Luke thanked the researcher at the end of the expedition*).
- Ask them to point out the reasons why Luke was grateful. He appreciated the act of the researcher, who noticed a problem and was willing to help, even if it was not her obligation. Thanks to her attitude, Luke and his friends learnt about the underwater city and experienced the incredible view from the bottom of the sea. Tell students that Luke noticed the importance of the researcher's act, for which he was grateful.
- Talk to students about gratitude and ask them to give examples of moments and situations where they were grateful.
- Ask them to look at the first picture of the activity (*one child is helping the other to climb a tree*) and explain to students that they should tick the picture that shows the attitude they would have if they were in a similar situation to that in the main scene (*1 The child who was helped thanks the child who helped. 2 The child who was helped does not thank the child who helped.*) and challenge them to justify their answers.
- Since there are no right or wrong answers in this type of activity, it is advisable to ask students to think about the advantages and disadvantages of each of the options.

11 Listen and say. Colour.

- Play track 49 on the audio CD and introduce the tongue-twister to your students. Draw their attention to the highlighted letters.

Page 58

10 Look and tick. Talk.

 **Social emotional Competence– gratitude:** this activity aims to foster gratitude. Gratitude is the feeling related to the act of recognising a good deed, a favor

- If you find it appropriate, explain that the tongue-twister practises the /ʌ/ sound, often spelt with the letter *u* or *o*. It may be at the beginning (*under*) and in the middle of a words (*submarine*, *come*). There are no words that end with this sound.
- Then, play the audio track again two or three times and have students repeat it.
- Encourage children to say the tongue-twister aloud as they colour the submarine according to the tongue-twister.
- For correction, ask volunteers to show the class their books.



Audioscript 49

Hudson is under the sea in a yellow submarine.

Answer Key

Children colour the submarine yellow.

12 Cut out and play a game.

- Organise students in pairs (student A and student B) and ask them to cut out the streets map and the parts of the city from pages 129 and 131.
- Explain that student A should ask about the location of places on his / her partner's map using the *Where is the ...?* structure, while student B should describe the location according to his / her design (*It's opposite / next to / between the ... and ...*).
- Student A should build the city based on the description student B gives him.
- Then, tell them to change roles. At the end of the activity, ask them to compare their cities to see if they are similar.

Page 59

13 Look, read and number.

- Draw the students' attention to the two pictures at the bottom of the page and elicit what they are (*city maps*).
- Explain that the children in pictures 1 and 2 are describing their cities and that they should find the map that matches each description.
- Ask them to read the descriptions and number the maps.

Answer Key

From left to right: 2, 1

Setting the pace



Explain to students that by focusing on one of the places, they can identify which map matches each description. For example: *school*. The location of the school on one of the maps is completely different from the other, so it is a hint to locate the school first to be able to solve the activity.



Extra activity

- You can work together with the Arts teacher in the creation of a city model with recyclable material.
- Students must create a few blocks of a fictional city, identify the streets and places in the city.
- They can colour or paint the materials, paste cut-outs or stickers, decorate and include other elements to create a city.
- Then, they can present their cities following the models in activity 13.

Workbook

Now that you have finished teaching this unit, it is advisable to turn to the Workbook activities on pages 112-114. In the Workbook section, students will revise all the vocabulary and some key structures learnt in the unit. You may assign these exercises as homework.

1 Look and match.

bakery

bank

cinema

library

park

school

supermarket

112 one hundred and twelve

4 Stick and write.



In my town, _____

Student's own answers.

114 one hundred and fourteen

2 Look and write T (true) or F (false).

The bakery is between the supermarkets. **T**

The bank is next to the cinema. **F**

The library is opposite park. **T**

3 Look and complete.



- A: Where's the bakery ?
B: It's opposite the bank.
- A: Where's the school ?
B: It's between the park and the cinema.
- A: Where's the library ?
B: It's next to the supermarket.

one hundred and thirteen 113

Extra Material

- > Teacher's Resource Material: Test Unit 6
- > Flashcards Unit 6
- > Student's Interactive Activities for Unit 6

Review 5 & 6

Page 60

1 Look and write.

- Revise the vocabulary on jobs and occupations with the class using the flashcards for unit 5.
- Encourage students to look at the pictures carefully, paying special attention to the objects they can see in them.
- Then, ask children to match the objects with the professions to which they correspond and write them down in each picture.
- If they are interested in the name of the objects, they are: 1 astronaut suit; 2 stethoscope; 3 board; 4 firefighter helmet; 5 microscope; 6 police hat.

- For correction, ask volunteers to share their answers with the class and write them down on the board.

Answer Key

1 astronaut 2 doctor 3 teacher 4 firefighter 5 scientist
6 police officer

② Number and complete.

- Review the indefinite articles *a* and *an* with your students. Ask them when we use *an* (before words starting with a vowel sound) and when we use *a* (before words beginning with a consonant sound).
- Ask students to look at the pictures and say the occupations. Then, ask them to read the sentences and number them according to the pictures.
- Finally, encourage students to complete the sentences with *a* or *an*.
- Carry out class correction.

Answer Key

From top to bottom: 4, 2, 1, 3

Page 61

③ Listen and number.

- Ask students to look at the pictures and identify the places.
- Then, play track 50 on the audio CD and ask students to number the pictures in the order they hear them.
- For correction, say numbers 1 to 6 and elicit the answers from your students.



Audioscript 50

1 cinema 2 bakery 3 library 4 bank 5 supermarket 6 park

Answer Key

From left to right, top to bottom: 4, 6, 3, 1, 5, 2

④ Listen and write.

- Ask students to look at the map and draw the students' attention to the location of the bank and the library. Explain that these two places will be used as references for the location of the other places on the audio track.
- Invite students to guess what the other places are, according to the building characteristics, e.g. the shopping trolleys in the supermarket, etc.
- Play track 51 on the audio CD and tell children to write the names of the places on the map.
- Once they have finished, ask them to compare their answers with those of a classmate's.
- Finally, carry out whole class correction.



Audioscript 51

- 1 The supermarket is opposite the bank.
- 2 The library is between the supermarket and the school.
- 3 The school is opposite the bakery.
- 4 The cinema is next to the bank.

Answer Key



Extra activity

- Draw on the board a diagram similar to the map used in activity 4, but without the identification of places.
- Give students instructions to locate the places on the map: *The bakery is between the library and the bank. / The bank is opposite the park. / The cinema is not between the supermarket and the park. / The cinema is opposite the library.*

7

Treasure Island

Big question: *Are there treasure maps?*

Objectives: name places and objects related to the sea and the beach; ask and answer questions about the existence and location of objects; reflect on the importance of critical thinking; identify and practise the /r/ sound

Vocabulary: *a beach, a boat, an island, a lighthouse, rocks, sand, sea, a ship*


Language content: *Is there...? Yes, there is. / No, there isn't. / Are there...? Yes, there are. / No, there aren't. / It's on / under...*

Social emotional Competence: critical thinking

Digital Content: multimedia gallery to expand on the opening topic

Workbook: pages 115-117

Pages 62 and 63

- Explore the scene with your students and elicit what they can see (*an island and a beach*).
- Invite them to look at the objects in the scene and identify them (*a beach, a boat, an island, a lighthouse, rocks, sand, sea, a ship*).
- Challenge them to identify the elements of nature (*a fish, a beach, an island, rocks, sand, sea, trees, flowers, etc*) and objects which denote human presence (*a lighthouse, a boat, a ship, huts, etc*).
- Ask them if they usually go to the beach and if they have seen similar scenarios in real life or in films, books or magazines.
- Also ask them if they know what lighthouses are used for (*to warn and guide ships near the coast*).
- Point to the map and ask students what it is used for (*to indicate the location of some treasure*). Take the chance to contextualise the Big Question (*Are there treasure maps?*) which will be answered in this unit. Take the opportunity to activate students' prior knowledge and their imagination and ask if they have ever heard about pirates and treasure. Activity 3 can be used to introduce this topic.
- Now ask students to look at the adventure book and at Brownie's device. Explain that when they see this icon , they can look up extra information on Richmond webpage. They can do this activity at home with their family. In this case, children will find a multimedia gallery with a tutorial on how to design a treasure map. The purpose of this activity is to boost the students' imagination and make them think if these types of maps could really exist.



Extra vocabulary

anchor

fish

hut

palm tree

treasure chest



Additional information

➤ **The Lighthouse at the End of the World** - the San Juan del Salvamento Lighthouse, built in 1884 and located on Isla de los Estados, off the southernmost Argentine province of Tierra del Fuego in the South Atlantic near Cape Horn, is one of the most famous lighthouses in the world. It is 285 km from the city of Ushuaia and can only be accessed by boat. It is known as the *Lighthouse at the End of the World* and was described in a famous book under the same title by Jules Verne. The lighthouse was closed in 1902 and was eventually demolished. However, in 1998, a group of French Jules Verne enthusiasts working along with Argentine Navy reconstructed the lighthouse at the End of the World. Nowadays, this lighthouse is a major tourist attraction on the island.

Information available at <<https://wanderwisdom.com/misc/famous-lighthouses>>. Accessed on June 2, 2018.

Page 64

① Listen and say. Look and point.

- Explore the pictures with your students, point to each of them and elicit what they are.

- Play track 52 on the audio CD and pause after each word for children to practise the new vocabulary. Play the audio track again for the sake of pronunciation.
- Then, ask students to find the places and objects mentioned in the opening scene and point to them.
- Finally, practise the chant and ask students to point to the pictures as they mention them.



Audioscript 52

a beach; a boat; an island; a lighthouse; rocks; sand; sea; a ship

Teaching Tip

When working with activities in which students should point to something in the book, avoid exposing students individually but rather encourage them to get engaged in a whole-class activity.

2 Listen and number.

- Before you play the audio track, have students look at the pictures and find the following: *ship*, *boat*, *fish* and *lighthouse*.
- Tell students they will listen to four descriptions of the pictures and explain that they should identify these words on the audio track and match them with the pictures. Play track 53 on the audio CD and ask if they were able to understand other words on the audio track, such as *beach*, *sea* and *island*. If so, ask them to find them in the pictures.
- Then, play the audio track once more and ask students to pay attention to the descriptions and number the pictures in the order they hear them.
- Draw the students' attention to the meaning of the prepositions *on* and *under* with the aid of the pictures. Ask students if they can guess what they mean.
- Finally, organise students in pairs and ask them to compare their answers. Carry out whole-class correction.



Audioscript 53

1 There is a boat on the beach. 2 There is a big fish under the sea. 3 There is a lighthouse on the island. 4 There is a ship on the sea.

Answer Key

From left to right, top to bottom: 2, 3, 4, 1



Extra activity

- Ask students to go back to the opening scene. Explain that you will ask questions about the picture and that they should answer *yes, there is* or *no, there isn't*. If necessary, write the two possible answers on the board.
- Ask the following questions and have students answer chorally:
1 Is there a boat on the island? (Yes, there is.) 2 Is there a fish under the sea? (Yes, there is.) 3 Is there a rock under the sand? (No, there isn't.) 4 Is there a lighthouse under the beach? (No, there isn't.) 5 Is there a ship on the sand? (No, there isn't.)

3 Look, find and circle.

- Ask students to look at the treasure map in the opening scene. Explain that the map represents the scene.
- Introduce the term *treasure chest* and ask students to read the map and spot the treasure chest.
- Ask them to look for the treasure chest in the scene and to circle it.
- Ask if they think treasure maps do exist or they are just fiction. Also elicit who in their opinion draws these maps (*pirates? explorers?*) and for which reason treasure is hidden (*to protect it? to preserve it?*). Ask children to justify their answers.
- Remind them that the Big Question will be answered in the comic strip story on page 67.

Page 65

4 Look and write.

- Review the prepositions of place: *on* and *under*. Make sure children understand what they mean.

- Ask students to read the incomplete sentences and look at the pictures.
- Explain that they must complete the sentences with the correct prepositions. Ask students to focus on the first noun and its relation to the other. For example, in the sentence *there is a boat ____ the beach*, the focus is on the boat.

Answer Key

1 on 2 under 3 under 4 on

5 Listen and say.

- Explore the pictures with your students and play track 54 on the audio CD. Draw the children's attention to the highlighted words in the questions and answers.
- Elicit whether these phrases express singular or plural forms.
- Elicit when to use *is* and *are*. Students should be able to answer that we use *is* with singular nouns and *are* with plural nouns.
- Remind them that we use *there is / there isn't* and *there are / there aren't* to speak about existence or non-existence. Call the students' attention to the position of the word *there* in the interrogative sentences and short, affirmative and negative answers.
- Play the audio track again and practise pronunciation with students, emphasising the rising intonation in yes / no questions.



Audioscript 54

- A: Is there a boat?
 B: Yes, there is.
 A: Is there a lighthouse?
 B: No, there isn't.
 A: Are there any rocks?
 B: Yes, there are.
 A: Are there any ships?
 B: No, there aren't.

Page 66

6 Listen and say. Practise.

- Tell students that they will listen to a boy and a girl describing the picture on the background. Play

track 55 on the audio CD and ask the class to repeat the dialogue.

- Before you do the activity, have students read the words in the boxes and find them in the picture. Ask them to write sentences with them using *there is / are* or *there isn't / aren't*. For example: *There are three boats. There aren't any cars*. Then, ask them to do the activity.
- Organise students into pairs and encourage them to talk about the picture in the activity using the words in the boxes.
- Encourage children to use the model dialogue as an example. Invite two students to roleplay the dialogue for their classmates.
- As students carry out the activity, go around the classroom and provide guidance when needed.



Audioscript 55

- A: Is there a ship?
 B: Yes, there is.

Setting the pace



Divide the class into pairs (student A and student B) and tell children that they will challenge their classmates' memory. Student A will have one minute to look at the picture before closing his / her book. Student B will ask four questions about the picture. Then, they take turns to change roles. It is important that students do not repeat the questions. They may also ask about the quantity of some objects, such as the boats and the islands.

7 Cut out and play a game.

- Divide students into pairs and ask them to cut out the pictures on page 133 to play a battleship game.
- Ask them to choose and place 9 out of the 12 cards on the left grid without showing them to their classmate.
- Explain that they should guess their classmate's objects through questions. Make it clear that in addition to asking the question about a specific object, they should also tell the quantity of that object. Since there are cards with one or more items of the same object, they should ask the

question making a reference to the specific quantity. For example, if player A has a card with three boats and player B asks *Is there one boat?* player A must answer *no* because he has three boats, not one.

- When they get it right, they should write it down in *My Classmate's Game grid*. It can be marked with an X or with a happy face in any of the squares. When their classmate answers correctly, they should write it down in their own grid.
- The student who first completes the *My Classmate's Game grid* is the winner.
- Go around the classroom while students are doing the activity and offer your help if necessary. Remind them to formulate questions in the singular and the plural forms.



Extra activity

- You can invite pairs to play a game with the pictures that were not used in activity 7.
- Each student must choose one of those pictures and keep them secret.
- He / She should guess the object through questions like the ones in activity 7. When his / her classmate asks the right question, the student should answer affirmatively and show the picture to him / her. He / She will score a point.
- Students can play several rounds and the student who guesses more pictures is the winner.

Page 67

8 Look, read and listen.

- As a warm-up to the activity, go back to the Big Question (*Are there treasure maps?*) posed in the opening pages of the unit. Ask students to recap their guesses.
- Then, ask them to open their books to page 67, explore the first picture with your students and ask them where they imagine Brownie and the gang are (*in a museum*). Then, explore the rest of the comic strip story and elicit what is happening in each frame.

- Play the audio track and ask children to read and listen to the story at the same time. Ask them to look at the pictures and check their predictions while listening to the audio track and reading the text.
- Play the audio track again and pause after each person speaks for the class to practise pronunciation.
- Then, ask them to identify in which frame the Big Question is answered (*in the fourth frame*).
- After reading and playing the audio track, explain to students that there are a few maps registers of real treasure hidden by pirates because they usually spent it all very fast. It is also possible that such maps are no longer found simply because those who found them actually found the treasure chests and took the maps with them.



Audioscript 56

Kim: *Where are we, Luke?*

Luke: *We're in a pirate history museum in Ireland, Kim.*

Kim: *Why are we here?*

Amy: *Because I read on the Internet that pirates don't bury treasure...*

Kim: *Let's find out!*

Kim: *Look! There's a treasure map on the wall!*

Luke: *I think it's not a pirate's map. Let's check this information.*

Curator: *You two are right. This is a real treasure map. But most pirates don't bury treasure.*

Amy: *See? Now we know the answer.*

Curator: *Children, do you want to hear the story of this treasure?*

Kim, Luke & Amy: *Sure!*



Additional information

- **Roger Casement** - Irish diplomat and human rights activist who was charged with treason in 1916, after seeking for German support in its fight to free Ireland from England. Even Sir Arthur Conan Doyle, the author of Sherlock Holmes, sent a letter to the British Minister asking for mercy for Roger Casement, but he was hanged in London. Almost one hundred years after that, a map was found showing where he had hidden gold, silver and other objects. There was also a letter stating the fact. Roger Casement would have given this to his captors, so that the goods could be used to mount

his defence in court. However, these goods never reached him: they were distributed among those who interrogated him, and they never revealed the theft.


Information available at <www.irishexaminer.com/ireland/rogercasements-100-year-old-treasure-map-back-in-kerry-hands-389689.html>; <www.irishpost.com/news/roger-casement-ten-things-know-human-rights-activist-british-diplomat-irish-nationalist-executed-century-ago-today-96334>. Accessed on June 2, 2018.

➤ **Buried Treasure** – pirate lore is rife with tales of hidden treasure and maps where X marks the spot, but there are only a few reliable accounts of buccaneers actually burying their loot. One early example concerns Francis Drake. This English captain, Vice Admiral of England, corsair and navigator, buried a cargo he had looted in 1573 on the coast of Panama, but only had enough time to bring his ships and run away with it. Like many other pirate myths, the concept of buried plunder was popularized by author Robert Louis Stevenson's 1883 novel *Treasure Island*, which involves a hunt for a cache of gold hidden by a salty ship captain. But according to historians old buccaneers were rarely so frugal. Rather than turning a hole in the ground into a savings account, they were more likely to spend it all as soon as they returned to port. Even so, there are still many tales of hidden treasure in various parts of the world.

Information available at <<https://www.history.com/news/did-pirates-really-bury-their-treasure>>. Accessed on June 2, 2018.

Page 68

9 Look and tick. Talk.

 **Social emotional Competence – critical thinking:** the activity aims to foster reflection on critical thinking, which can be defined as the process of analysing information in an objective way, in order to make a judgement about it. In developing critical thinking, we increase our understanding and our capacity to identify and reject false ideas and ideologies. It is important that students understand the importance of looking up information (alone or with the help of adults) and reflecting on it before drawing conclusions.

More information available at <www.waldenu.edu/online-bachelors-programs/bs-in-elementary-education/resource/seven-ways-to-teach-critical-thinking-in-elementary-education>; <<https://globaldigitalcitizen.org/critical-thinking-mindset-elementary-students>>. Accessed on June 2, 2018.

- Ask students why the children went to visit a museum in the comic strip story (*to investigate and discover the truth about treasure maps*). Also

ask what they did when they found evidence of the existence of a treasure map (*they decided to seek for the help of someone who could explain more about it: the curator*). Explain that the act of seeking information before drawing conclusions is called critical thinking.

- Talk to students about critical thinking. Explain that it is very important to develop critical thinking because many people believe and share false and unreliable information, simply because they do not read carefully or do not seek confirmation in a variety of sources. Critical thinking helps to have a true and personal view of the world and people, in addition to teaching us to get to know ourselves better.
- It is important to remind students that it is necessary to have critical thinking in school as well. They should acquire the contents taught by their teachers but they should also find further information in an autonomous and spontaneous way.
- Draw the students' attention to the situation in activity 9. In the first picture the TV programme that the child is watching states that pirates always bury their treasure and the possibilities to react to this information are shown in the other two pictures (*searching or doing nothing*).
- Encourage a class discussion and invite children to reflect on what attitude they would take. Ask for the option that best represents the attitude they would take and challenge them to justify their answers.
- Finally, ask volunteers to share their answers with the class, but point out that there are no right or wrong answers.

10 Read and answer.

- Read the three questions aloud and make sure children understand what they mean.
- In pairs, ask students to have a look at the comic strip story again and find the answers to the questions.
- Then, ask them to write the answers in their books.
- Once students have finished, encourage volunteers to read out their answers to carry out class correction and write the correct answers on the board.

Answer Key

1 Yes, there is. 2 No, there isn't 3 No, there aren't.

Setting the pace



Ask additional questions to your students, following the activity questions as a model.

For example:

Are there three kids in the museum?

(Yes, there are.)

Is there a treasure chest in the museum?

(No, there isn't.)

Are there any boats in the museum?

(No, there aren't.)

11 Listen and say. Stick.

- Play track 57 on the audio CD and introduce the tongue-twister to your students. Elicit the sound that is repeated the most in the sentence (/r/ sound).
- If you find it appropriate, explain that the tongue-twister practises the /r/ sound, spelt with the letter *r*, or sometimes with a double *r*. This sound may be at the beginning (Robin) and in the middle of a word (*pirate*, *carrying*). In British English, the /r/ sound is not normally pronounced at the end of words or it sounds more weak and gentle than in American English.
- Then, play the audio track again and encourage students to repeat the tongue-twister.
- After that, have them choose the correct sticker on page 143 to complete the scene according to the phrase content.
- Continue playing the audio track and encourage children to repeat the tongue-twister while placing the sticker.



Audioscript 57

Robin, the pirate, is carrying a treasure chest.

Answer Key

Children paste the treasure chest sticker on the picture.

Page 69

12 Complete and colour.

- Before starting the activity, ask students to identify the objects in the picture, asking *Is there a / an... ?* Ask about the treasure chest, so that they can produce negative responses.
- Ask students to count the objects of the picture and complete the sentences.
- Then, invite them to colour the picture according to the description.
- To correct, ask volunteers to share their answers with the class and write them on the board.

Answer Key

From left to right, top to bottom: is, isn't, is, are, are, are, aren't



Extra activity

- Do a memory activity and practise vocabulary. Have students repeat a sentence, adding phrases as in a chain.
- Begin by saying, *there are two boats in my story*. Ask a student to repeat your sentence and include a new, phrase. For example: *There are two boats and three rocks in my story*.
- Keep the activity going until all words have been used or until one of the students is unable to repeat the sentence correctly, either because he / she has forgotten a part or because he / she cannot remember the correct order.
- Encourage students to include the vocabulary of this unit, suggesting words such as *beach, lighthouse, ship, boat, island, rocks*. Because it is a story, they can include any objects or people they want to.

13 Find a picture and describe it.

- Ask students to look for a picture that has some of the vocabulary items learnt in the unit in magazines and cut and paste it in the space provided.
- If there are no magazines available, you may ask them to draw a beach or an island.
- Then, challenge them to describe the picture using *there is* and *there are*.

- This activity can be assigned as homework. Because it is an activity with many possible answers, you can ask students to paste the pictures and write the descriptions in a sheet of paper for easier correction.

Workbook

Now that you have finished teaching this unit, it is advisable to turn to the Workbook activities on pages 115-117. In the Workbook section, students will revise all the vocabulary and some key structures learnt in the unit. You may assign these exercises as homework.

Workbook Unit 7 Name: _____

7 Do the crossword puzzle.

115 one hundred and fifteen

2 Look and match.

in on under

3 Look and write T (true) or F (false).

- There are two children on the boat. F
- There's a turtle in the sea. T
- There are two children on the island. T
- There's a red bird under the tree. T

116 one hundred and sixteen

4 Look and answer.

Is there an island on the sea? Yes, there is.

Are there any rocks on the sand? Yes, there are.

Is there a lighthouse? No, there isn't.

Are there any cars on the beach? No, there aren't.

5 Read and complete.

Are there Is there There are There is

- There is a lighthouse on the beach.
- Are there two boats on the island?
- There are some rocks on the sand.
- Is there a big fish under the sea?

117 one hundred and seventeen

Extra Material

- > Teacher's Resource Material: Test Unit 7
- > Flashcards Unit 7
- > Student's Interactive Activities for Unit 7



Up in the Air

Big Question: *Can hot-air balloons fly at night?*

Objectives: name means of transport; talk about how to go to different places; reflect on the importance of having responsibility and draw a list of responsibilities; identify and practise the /n/ sound

Vocabulary: *bike, bus, car, plane, underground, train, underground station*

Language Content: *How do you go to (school)? I go by... / on...*


Social emotional Competence: responsibility

Digital Content: multimedia gallery to expand the opening topic and video on means of transport

Workbook: pages 118–120

Pages 70 and 71

- Explore the opening scene with students and ask them what they can see in the picture (*a city*). Take advantage of the image to activate students' previous knowledge, eliciting the similarities or differences between the city in the book and the place where they live.
- Explain to them that the scene shows different means of transport to move around the city and ask which means of transport they usually use to get around.
- Ask students to look at the scene again, point to one of the cars and say: *car*. Ask students to repeat the word.
- Then, ask which means of transport they can identify in the picture. Encourage children to answer in English, if they know how to, or introduce the new vocabulary (*bike, bus, car, hot-air balloon, plane, train, underground station*).
- Point to the hot-air balloon and ask if they have ever seen one or if they would like to have a ride one day. Explain that these balloons fly with the aid of hot air and depend on the weather conditions to fly, e.g. they can't fly when it rains.
- Take the chance to contextualise the Big Question in this unit (*Can hot-air balloons fly at night?*) and encourage students to attempt an answer and justify it. Activity 3 can be used to introduce this question. It is important to remind children that the question will be answered in the story on page 75.
- Now ask students to look at the adventure book and at Brownie's device. Explain that when they see

this icon , they can look up extra information on Richmond webpage. They can do this activity at home with their family. In this case, children will find a multimedia gallery which shows the assembly process of a hot-air balloon. The purpose of this activity is to reinforce and expand the vocabulary of the unit.



Extra vocabulary

bike lane

crosswalk

bus stop

train track



Additional information

- **Transportation** – today, people can travel all over the world in a few days or weeks. But long ago, humans travelled on foot. Later they used animals for transportation, until the wheel was invented, in 3500 BC. In the 17th and 18th century, many new means of transport were invented such as bicycles, trains, motor cars, trucks, airplanes, and trams. These modern means of transport have changed how people work and live. However, in some parts of the world, people still travel mostly on foot or they ride on animals, such as donkeys, horses and camels.

Information available at <<https://easyscienceforkids.com/all-about-transportation/>>. Accessed on July 2, 2018.

- **How a hot-air balloon works** – the balloon is opened at the take-off location. It is inflated with air at room temperature by a large fan-powered generator. When

the balloon is filled up to about 60% of its volume, a burner is used to heat the air inside of it. Hot-air rises more than cold air, so when the air inside the balloon is hot enough it is ready to lift off the ground. When this happens, the balloon floats like a boat floats on the surface of the water. The balloon moves horizontally due to the wind currents. To go up higher, the pilot uses the burners to heat the air (to rise) or opens the parachute vent of the balloon to allow hot air to escape and cool air to rush in (and thus descend). Every balloon flight is monitored by a team on the ground, who move by car and communicate with the balloon pilot via radio. On the descent, there are no wheels or mattresses: landing impact is supported completely by the basket where the passengers stand. It is made of wicker, which is light, durable and absorbs the impact well.

Information available at <www.explainthatstuff.com/how-hot-air-balloons-work.html>. Accessed on July 2, 2018.

Page 72

1 Listen and say.

- Explore the pictures with your students, point to each of them and elicit what they are.
- Play track 58 on the audio CD and pause after each word for children to practise the new vocabulary. Play the audio track again and check pronunciation.
- Then, practise the chant and ask students to point to the pictures as they mention them.



Audioscript 58

bike; bus; car; plane; train; underground station

2 Look, count and complete. Listen and check.

- Ask students to read out the words in activity 1 (bike, bus, car, plane, train, underground station) and explain that they will have to find these means of transport in the opening scene.
- Then, ask them to circle all the vehicles they can find, count the quantity of each of them and write down the figures next to the pictures.
- For correction, play track 59 on the audio CD and pause after each dialogue to give students time to check their answers.

- Call the students' attention to the plural of bus on the audio track.
- If necessary, play the audio track again and write the answers on the board.



Audioscript 59

- A: How many bikes are there?
B: There are seven.
A: How many buses are there?
B: There are four.
A: How many cars are there?
B: There are five.
A: How many planes are there?
B: There are two.
A: How many trains are there?
B: There are two.
A: How many underground stations are there?
B: There is one.

Answer Key

From left to right, top to bottom: 7, 4, 5, 2, 2, 1

Setting the pace



Invite students to look at the opening scene for a minute. Then, ask them to close their books. Play the audio track again, pause after each question and ask children to answer the questions by heart.



Extra activity

- Encourage students to look at the quantity of each vehicle in the activity again.
- Explain that you will read incomplete sentences and that they should complete the sentences orally.
- Read the following sentences:
1 There are seven... (bikes). 2 There are four... (buses).
3 There are five... (cars). 4 There are two... (planes / trains). 5 There is one... (underground station).

3 Think and colour.

- Go back to the Big Question (Can hot-air balloons fly at night?).

- Show students the picture and ask if they think balloons fly at night. If they think so, they should colour the sky dark blue. If they think they do not, they should colour the sky light blue to represent daylight.
- Ask them to justify their answers. This question will be answered in the comic strip story on page 75.

Page 73

4 Listen and say.

- Take this opportunity to review the vocabulary about places that students learnt in Unit 6 (*bakery, beach, cinema, park, school, supermarket*) and write them on the board.
- Ask students to read the sentences and look at the pictures. Call their attention to the verb *go* and explain what it means.
- Play track 60 on the audio CD and ask the class to repeat the dialogues.
- Write the dialogues on the board and underline the prepositions used before the means of transport. They should notice that there are two: *by* and *on*. Explain that *on* is only used before *foot*.
- Finally, invite three students to roleplay the dialogue for their classmates. Encourage student A to ask how his / her classmates go to one of the places written on the board and students B and C should look at the picture in activity 1 as a reference and answer.



Audioscript 60

- A: How do you go to school?
 B: I go to school by bus.
 C: I go to school by car.
 A: How do you go to the park?
 B: I go to the park on foot.

5 Listen and tick.

- Ask students to look at the pictures and elicit where the people are in each of them.
- Draw the students' attention to picture 4 and explain the difference between *underground* and *underground station* (*underground* is a means of transport and *underground station* is the place

where undergrounds stop so that passengers can get on and off).

- Then, play track 61 on the audio CD, pause after each dialogue and ask students to tick the appropriate image.
- Play the audio track again to confirm or correct their answers. Suggest comparing answers in pairs.
- Carry out class correction.



Audioscript 61

- 1 A: How do you go to school?
 B: I go to school by bus.
 2 A: How do you go to the library?
 B: I go to the library on foot.
 3 A: How do you go to your grandpa's house?
 B: I go to my grandpa's house by train.
 4 A: How do you go to the supermarket?
 B: I go to the supermarket by underground.

Answer Key

1 right 2 left 3 left 4 left



Extra activity

- Encourage students to answer questions about the pictures that were not used in activity 5.
- Show your book to your students, point to the pictures and ask oral questions:

1 How do you go to school? (I go to school by car.)

2 How do you go to the library? (I go to the library by underground.)

3 How do you go to your grandpa's house? (I go to my grandpa's house by bike.)

4 How do you go to the supermarket? (I go to the supermarket by car.)

Page 74

6 Listen and say. Practise.

- Ask students to look at the picture and elicit where the children are and what they are doing (*they're talking in a park*).

- Organise students into pairs and explain to them that they will practise the same dialogue as the children in the picture. Write the model dialogue on the board and underline the expressions *the park by bus* and *the park on foot*.
- Before starting the activity, remind students of the prepositions which must be used for each means of transport (*on* for *foot* and *by* for the other means of transport).
- Play track 62 on the audio CD and ask children to repeat a line each. Play the audio track again and ask them to change roles and repeat the other line. Then, challenge them to practise the dialogue, replacing the words by the places listed in the box and the means of transport they have learnt.
- Go around the classroom while students are carrying out the activity, clearing up doubts and helping when necessary.



Audioscript 62

A: How do you go to the park?
B: I go to the park by bus. And you?
A: I go to the park on foot.

7 Ask, write and find out.

- Invite children to look at the speech bubbles and at the table. Tell them you will conduct a survey to find out the most popular means of transport to go to school.
- Encourage them to use the model dialogue and write down the interviewees' names in the table.
- Finally, ask them to count the quantity of students in each line to find out the most popular means of transport to go to school.
- If you find it appropriate, you can show your students a video that explores means of transport from a series of animations on Richmond webpage.

Teaching Tip

If students find it difficult to produce questions and answers, ask them to work only with the answers. They should say how they go to school and finish the sentence with *And you?* Example: *I go to school by bus. And you?*

Page 75

8 Look, read and listen.

- Before reading and playing the audio track, go back to the Big Question (*Can hot-air balloons fly at night?*) and recap the students' predictions.
- Go through the pictures in the comic strip story and ask where the children are (*Albuquerque, USA*) and what they are doing (*they are going on a ride in a hot-air balloon*).
- Play track 63 on the audio CD and ask students to read and listen to the story at the same time. Invite them to look at the images and check their predictions with the text.
- Then, ask children to identify the frame in which the question is answered (*in the fourth frame*).
- After reading and playing the audio track once more, explain that although balloon flights are possible at night, as in the comic strip story, this is quite rare because it is much safer to land in daylight. Therefore, most balloon rides take place during daylight hours.
- If students are interested to know more about hot-air balloons, you can find a video of a hot-air balloon flying at night on Richmond webpage.



Audioscript 63

Kim: Where are we, Luke?
Luke: We're in Albuquerque in the USA.
Amy: We're on time!
Man: And your parents' authorisation?
Kim & Luke: Here!
Man: Thanks, kids! Let's go!
Amy: Look! The cars are so small from here!
Kim: And the bus too!
Luke: Oh, look! It's getting dark!
Kim: I can see the moon!
Amy: Nice! Hot-air balloons can fly at night!
Kim: Let's count the stars, Brownie! Come on! One, two, three...



Additional information

- > **Albuquerque International Balloon Fiesta** – it is the world's largest hot-air ballooning event. The festival has been held every October since 1972 in Albuquerque,

located in the Southwestern region of the USA, and nowadays attracts almost 600 balloons and 1,000 pilots from all over the world.

For nine days during the first week of October, hundreds of colourful balloons soar above the city each morning as dawn breaks over the mountains.

Spectators are allowed to walk amongst the balloons as they inflate on the launch field early in the morning. Visitors are welcome to ask questions and meet the pilots - they may even be asked to help out a crew member with the inflation process!

Information available at <<https://balloonfiesta.com/event-info/background>>. Accessed on July 2, 2018.

- **Night flights** - balloon night flights are more complicated. Low visibility requires the installation and use of light equipment and navigation instruments. In addition, most balloons are only certified for daylight flights. Another problem is that many insurance companies do not cover accidents under these conditions. Companies usually begin preparations during the night, because it takes a while before the balloon is full of air and ready to fly. In this way, it is possible to start flights at dawn.

Information available at <www.hotairballooning.com/faq/entry/6/>. Accessed on July 2, 2018.

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9 Read, talk and make a list.

Social-emotional competence - responsibility:

the activity aims to encourage reflection on the importance of responsibility. Responsibility is linked to the fulfillment of our obligations and duties. We all have responsibilities from an early age: when we get a toy, for example, it is our responsibility to take care of it and put it away when we are not playing with it. Over the years we take on new responsibilities: how to use time; how to take care of things; how to hold onto the values we believe in; how to live and share with people on a daily basis; how to spend money; how to relate to family, friends and strangers, etc. Responsibility comes hand in hand with personal growth and maturity. Thus, we become more independent and self-confident and we are able to balance our desires, duties and limits.

- Go back to the story and draw the students' attention to the acts of responsibility of Amy, Kim and Luke (*ask parents' permission to take a balloon ride, arrive on time for the tour and respect the rules, like throwing rubbish in the bin*).

- Talk to your students about the responsibilities they have at school (*arrive on time, work in class, do homework, ask for permission from the teacher to leave the room, etc*). Then, organise them into groups and ask them to draw a list of those actions.
- At the end of the activity, ask a volunteer from each group to present their list to the class and encourage a class discussion about the importance of being responsible.

10 Count and write T (true) or F (false).

- Ask volunteers to read the sentences aloud. Then, invite the class to go back to the story to decide if the sentences are true or false.
- Organise students in pairs and ask them to compare their answers.
- Then, ask children to correct the false sentences.
- Carry out whole-class correction.

Answer Key

1 F. There aren't any bikes. 2 T 3 T 4 F. There is one plane.

11 Listen and say. Colour.

- Play track 64 on the audio CD and introduce the tongue-twister to your students.
- If you find it appropriate, explain that the tongue-twister practises the /n/ sound, spelt with letter *n* or double *n* (as in *beginning*). It may be at the beginning (*near, now*), in the middle (*tiny, rainnnow*) or at the end of words (*grenn, balloonn*).
- Then, play the audio track again two or three times and have students repeat the sentence.
- Encourage children to say the tongue-twister aloud as they colour the balloon according to the tongue-twister.



Audioscript 64

That tiny green hot-air balloon is near the rainbow now.

Answer Key

Children colour the hot-air balloon green.

Setting the pace



If students find it difficult to produce the tongue-twister, you can introduce the words in isolation, and then join the words into the complete sentence for repetition.



Hold a class competition to see how many times students can say the tongue-twister in one minute. The student who can say it the most times without stumbling over a word is the winner.

12 Cut out and play a game.

- Tell students they will play *dominoes*. Organise the class in groups of three and ask them to cut out the set of cards on page 135.
- They will need a table (or any smooth surface to place the pieces) and a set of dominoes cards per group (seven cards for each player). As an option, students can play with two or three sets. In this case, the remaining cards are left to form a 'pool' on the table where players can pick up cards during the game.
- Explain the rules of the game: the goal of each player is to match all his / her cards to the ones on the table before his / her opponents.
- All the cards must be scattered face down in the middle of the table. Each player draws seven pieces and should not show them to his / her friends.
- The player who starts the game is the one who has the double card showing two pictures of the person walking. The next player should match the man walking as the one in the card with one of his / her cards. The game will always have two ends, i.e. there will always be two ends where the next player can place a card, as long as it matches one of the corresponding pictures.
- The players take turns to play counter-clockwise. Encourage them to say the card they are matching to practise the means of transport vocabulary.
- If a player has no card to match, he / she should pass his / her turn.
- The winner is the one who has no cards left first.
- During the activity, go around the classroom monitoring the students' work and helping out the students in need.



Extra activity

- Before beginning the activity write down on the board the vocabulary learnt in this unit (*bike, bus, car, hot-air balloon, plane, train, underground*).
- Tell students they will play *Freeze!*
- Explain that you are going to call out a means of transport and they should mime and make the sound of the corresponding vehicle. When you shout *Freeze!* students stop moving and making noise. If a student moves or makes a sound, he / she must sit down.
- Continue the game until only a few students remain standing.

Page 77

13 Find and colour. Sing and play.

- Explore the images with the class and challenge students to find the hidden means of transport.
- Then, ask children to colour them according to the reference (*bike: green, car: blue, bus: yellow; train: red*).
- Tell the class they are going to listen to a song about how people go to school. Play track 65 on the audio CD once or twice to familiarise your students with the lyrics. Then, play the audio track again and encourage them to sing along.
- Explain that this song is also a game. They will sing the second part of the song and say the name of one student in the room, and he / she must answer how he / she goes to school at the end.
- Play the audio track as many times as students are in the class so that all of them can take part.



Audioscript 65

Song: How Do You Go to School?

Hey, hey, Jack!

How do you go to school?

I go to school by bus.

Hey, hey, _____!

How do you go to school?

I go to school _____.

> Hey, hey, ____!
How do you go to school?
I go to school ____.

Hey, hey, ____!
How do you go to school?
I go to school ____.

Teaching Tip

When working with music, you should take into account that some students may not be very good at it and they may find it difficult to sing a melody or get the right tone to sing the song. So it is important to encourage them to sing and not just play a song and ask them to join in.

We suggest you work with physical movements like clapping or moving the body according to the song lyrics (mimicking cycling, for example). Another technique is to teach the melody without the lyrics, just challenge children to hum the song. These activities can release tension and be great fun.

Workbook

Now that you have finished teaching this unit, it is advisable to turn to the Workbook activities on pages 118-120. In the Workbook section, students will revise all the vocabulary and some key structures learnt in the unit. You may assign these exercises as homework.

Workbook Unit 8

Name: _____

1 Look and write.



2 Unscramble and write.

1 do / How / go / the / park / you / to / ?

How do you go to the park?

2 the / foot / park / on / I / go / to / .

I go to the park on foot.

3 go / you / to / do / school / How / ?

How do you go to school?

4 go / school / I / to / underground / by / .

I go to school by underground.

118

one hundred and eighteen

3 Look and number.



1 We go to grandma's house by plane.

2 I go to my best friend's house by bike.

3 We go to school by underground.

4 I go to the bakery on foot.

5 We go to the park by bus.

6 We go to the supermarket by car.

one hundred and nineteen

119

4 Look and complete.

My brother and I go to school
on foot

I go to my friend's house
by bike

We go to the supermarket
by car

We go to the library
by bus

5 Answer.

1 How do you go to school?

2 How do you go to your grandpa's house?
Student's own answers.

3 How do you go to the supermarket?

4 How do you go to the beach?

120 one hundred and twenty

Extra Material

- > Teacher's Resource Material: Test Unit 8
- > Flashcards Unit 8
- > Student's Interactive Activities for Unit 8



Review 7 & 8

Page 78

1 Listen and tick.

- Invite students to look at the two pictures carefully and focus on the differences between them.
- Tell children they will hear a short description and that they should identify the image described.
- Play track 66 on the audio CD and ask the class to tick the correct image.
- Play the audio track once more to give students enough time to check their answer.
- For correction, ask a volunteer to show the class which picture he / she has ticked.



Audiocscript 66

In this picture, there's a beach. There's an island and a ship. There are two boats. There isn't a lighthouse.

Answer Key

Picture 1

2 Look at picture 2 in activity 1 and answer.

- Ask students to look at picture 2 in activity 1 to answer the questions.
- Review the short answers for *there is / there are* in the affirmative and negative forms (*Yes, there is. / Yes, there are. / No, there isn't. / No, there aren't.*) and ask students to use them in their answers.
- Finally, organise students in pairs and ask them to compare their answers. Carry out whole-class correction.

Answer Key

1 Yes, there is. 2 No, there aren't. 3 Yes, there are. 4 No, there isn't. 5 No, there aren't. 6 Yes, there is.

Page 79

3 Look and complete.

- Invite students to look at the pictures and draw their attention to the prepositions in the box.
- Then, ask them to read the sentences and complete them with *on* or *under*.
- To correct, ask volunteers to read out the completed sentences. After each sentence, check to see if students agree with the answer or not. In case they don't, ask them to double check and agree on the correct form.

Answer Key

1 under 2 on 3 on 4 under



Extra activity

- > Write incomplete sentences on sheets of paper. In the sentences you should use the verb *go* plus a place which students are likely to go to (*I go to school ____*. *I go*

to the park _____. I go to the bakery _____. I go to my aunt's house _____. I go to the supermarket _____).

- Prepare as many sheets as students are in your class.
- Ask students to go around the classroom showing their sentences to their classmates, who must complete it orally.
- In each interaction, students should complete their classmate's sentence and wait for him / her to complete theirs. Only then should they look for another partner and continue the activity.



Extra activity

- Now that students have completed units 1 to 8, you may assess the main skills developed and language and vocabulary contents taught by playing a game. Ask students to open the Student's Book to pages 88-89 to play *Game 2*. This activity is thoroughly explained on page 98 of this Teacher's Book.

4 Listen and stick.

- Have students open their books to page 143 and focus their attention on the stickers for **Review 7 & 8**.
- Point to each sticker and ask students to say what means of transport they can see (*car, train, bike, foot*).
- Tell the class they will listen to four children talking about how they go to different places.
- Play track 67 on the audio CD and ask children to paste the stickers in the order they hear them.
- Play the audio track once more to give students enough time to do the activity.
- Before correcting, suggest that students compare their answers with a classmate.
- For correction, ask volunteers to show the class which stickers they have glued in each box.



Audioscript 67

- 1 I go to school by car.
- 2 I go to the park by bike.
- 3 I go to the bakery on foot.
- 4 I go to my aunt's house by train.

Answer Key



4 Listen and stick.



Goodbye

Pages 80 and 81

Look and imagine.

- Encourage children to tell you what they can remember about Luke, Amy and Kim: the places they visited in their adventures with Brownie, what they learnt, what they liked and what they did not like, etc.
- Then, invite children to explore the scene and ask them *Where are the kids and Brownie? (in a planetarium) and What are they doing? (They're on a school outing)*. Encourage students to answer these questions in English and to analyse the scene and talk about it.
- Next, discuss these questions with your students: *Have you ever been to a similar place? How did you like the experience? What school outings have you been to? What did you learn?*

- Tell children the story of how the adventure book and Brownie's device are taken to the planetarium.
- Elicit from your class what they imagine will happen at the end of the story.

Exploring the story

Luke, Amy, Kim and Brownie are visiting the planetarium on a school outing. And when they get to the end of their last adventure, they find the names of the book's owners, Emma and Daniel (from Orbit 1), and decide to return the book and the device to them by mail. This is the beginning of the friendship between the gangs...

Hands On

Pages 82 and 83

Make a book about farm animals

Objectives: expand farm animals vocabulary; review numbers from 1 to 31; reflect on the relationship of dependence between the man and animals; develop autonomy for research and selection of information

Target Vocabulary: *bee, buffalo, fish, frog, owl, rabbit; amphibians, birds, fish, insects, mammals, reptiles*

Revised Vocabulary: *chicken, cow, duck, horse, pig, sheep*

Language Content: *How many...? Are there...? There is... / There are...*

Materials: images of animals, coloured pencils, watercolour pens, glue stick, tape, game cards and worksheet (1 per student) available on Richmond webpage

Learn more about animals.

- Brainstorm the farm animals your students learnt in Unit 2 and write them on the board (*chicken, cow, duck, horse, pig, sheep*).

- Ask children if they have ever visited a farm. Ask them to talk about the animals they saw and what they learnt about running a farm. Take some time to talk about the importance of rural activities and animals for our daily lives.

Look and match.

- Ask students to look at the pictures and identify the animals. Then, read the vocabulary with them to introduce the new words (*bee, buffalo, fish, frog*).
- Work on pronunciation of the new words. Point to the pictures and challenge children to say the animals.
- Ask children to match the pictures of the animals with the words.
- Go around the classroom while students are doing the activity and offer your help if necessary.
- If you find it appropriate, explain the plural form of the words in the list and call the students' attention to the exceptions: *fish* and *sheep*, used both to refer to the singular and plural nouns.

Find and colour.

- Revise the classification of animals with your students. Explain that scientists have grouped animals into classes to make it easier to study them. Animals are arranged into two main groups: *vertebrates* and *invertebrates*. The five most well-known classes of vertebrates (animals with a backbone) are mammals, birds, fish, reptiles and amphibians. There are also a lot of animals without a backbone called invertebrates. Two of the most commonly known classes in this group are arachnids (*spiders*) and insects.
- Invite students to look at the words in the box and encourage them to name at least one animal in each category. Then, invite students to colour the brushstrokes in the pictures on page 82 according to the colour code for the animal classes. This activity paves the way to the following stages of the project when students are to do research on animals and need to select relevant information. If possible, invite a Science teacher to work together.
- For correction, ask a volunteer to read the list of animal classes and encourage the class to provide the answers.

Answer Key

Amphibians: frog **Birds:** chicken, duck, owl **Fish:** fish
Insects: bee **Mammals:** buffalo, cow, horse, pig, rabbit, sheep

Look, think and circle.

- Brainstorm the importance of animals in our lives. Animals help humans in many ways, which we should appreciate.
- Ask children to think about how animals help and record their suggestions, especially those which are not in the book, such as cultivation or company.
- Read the question and make sure students understand it. Then, ask them to circle the animal which provides the product or service in the left column. If possible, invite a Social Studies teacher to work together.

Answer Key

1 sheep 2 horse 3 bee 4 cow 5 chicken

Play a game.

- Ask students to sit in a circle to play a game. Hand out small cards with animal pictures. You can find a downloadable version of the cards on Richmond webpage or you can make them yourself.
- Ask children to write a number from 1 to 31 on the back of their card. Explain to them that they are going to tell a story with the information on the cards.
- Start the story using your own card information. For example, take the chicken card and say: *At the farm, there are (18 chickens)*. The first student on your right, should continue the story repeating the information in your card and adding his / hers: *At the farm, there are (18 chickens) and (25 sheep)*. The activity should keep going anti-clockwise until students run out of cards or they can no longer remember the complete list.
- Encourage students to help each other rather than compete against one another. In this way, not only will they have to pay attention to and practise numbers and animals but they will also have fun.

Talk about farm animals.

- Encourage students to do research and create a book about the animals they have learnt.
- For homework, ask students to look up information about one of the animals presented in the activity *Look and match*. Invite them to ask their parents for help or use the Internet and bring the information the next class. They should research: the food it eats, size and appearance, habitat and curiosities. If possible, ask them to bring a picture or drawing of the animal.
- Explain that they will use the material to create a book about animals.
- Divide the class into groups and assign one animal to each student by drawing lots. That way, the books will contain information about different animals. Students can also focus on different species of the same animal for the sake of variety in the book. For example, one of them can show that there are different fish, such as *goldfish*, *bettas*, *dolphins*, etc.
- The next class, pair students up and ask them to share their research. Monitor the activity and offer help.
- Download the worksheet for this activity from Richmond webpage and make one copy per

student. Hand out the copies, in which students must paste pictures or drawings, and invite them to use the information to fill in the gaps. Remind them that they do not need to produce long paragraphs but just short phrases.

- At the bottom of the sheet, ask them to colour the continent/s or country/ies where the animal lives. They may need your help with this.
- When they finish, ask students to sit down with their original group and compile the worksheets into a book.
- They should reach a consensus as to the book cover, the blurb, etc. Children can find it difficult to organise the worksheets into a logical order. Suggest alphabetical order or grouping by animal classes (mammals, birds, etc).
- At the end of the activity, ask each group to present their book to the class. Finally, put on an exhibition of your students' books.

Pages 84 and 85

Make a Graph

Objectives: expand vocabulary on jobs and occupations; use thinking skills to make inferences and deductions; make use of artistic skills to represent professions visually and logical / mathematical reasoning to read and interpret information as well as show it into graphs

Target Vocabulary: *actor, chef, journalist, scientist, singer, writer*

Revised Vocabulary: *astronaut, athlete, dancer, doctor, firefighter, pilot, police officer, teacher, vet*

Language Content: *What do you want to be? I want to be...*

Materials: cardboard or kraft paper (1 sheet every three students), coloured pencil, crayons, 1 creative paper block, ice cream sticks, candy cups, glue, worksheet (1 per student) available on Richmond webpage

Talk about jobs.

- Encourage students to mention all the jobs and occupations they know in English. Record them on the board.
- Then, ask children to think of examples of famous people or of people they know in each profession. Write on the board some sentences with examples that are meaningful to them.

- Encourage them to read out the sentences and work with meaning and pronunciation.

Break the code. Number.

- Show students the code box and say that each letter is represented by an emoji. Then, challenge them to decode the words to reveal new occupations.
- For correction, invite volunteers to write the answers on the board, paying attention to spelling. Then, ask them to repeat the words to practise pronunciation.
- Divide the class into pairs and encourage them to match the words to the pictures. Ask children if they recognise the people and encourage the exchange of information to activate prior knowledge.
- Correct the activity with the class.

Answer Key

1 athlete 2 singer 3 chef 4 scientist 5 actor 6 writer

Pictures from left to right, top to bottom: 1, 2, 4, 6, 3, 5



Additional information

- **Usain St Leo Bolt (1986)** – Jamaican retired sprinter and world record holder in the 100 metres, 200 metres and 4 × 100 metres relay. He created history at the 2016 Olympic Games in Rio when he achieved the *Triple Triple*, three gold medals in three consecutive Olympic Games.
- **Marie Curie (1867-1934)** – scientist born in Poland and naturalised French. First woman to receive a Nobel prize. In a period in which men dominated the world of science, Marie Curie made history with her discovery of radioactivity and new chemical elements.
- **Ariana Grande (1993)** – popular American singer, songwriter and actress. Grande has been nominated for two Grammy Awards, won three American Music Awards, including Artist of the Year in 2016, and an MTV Video Music Award.
- **Jamie Oliver (1975)** – British chef best known for numerous television shows, cookbooks and for campaigning for healthier diets for school children. He opened a charity restaurant chain where he helps disadvantaged youth, including those with drug or alcohol problems, the unemployed and the homeless, to believe in themselves and to aim at becoming chefs.
- **J.K. Rowling (1965)** – writer, screenwriter and film producer, world renowned for having written books about the wizard Harry Potter, which became the best-selling literary series in history.

- **Will Smith (1968)** - actor, rapper and producer. Famous for roles in films such as *Suicide Squadron*, *Looking for happiness*, *MIB - Men in Black*. He has been nominated for an Oscar twice and is one of the richest actors in Hollywood.

Information available at <https://en.wikipedia.org/wiki/J._K._Rowling>; <https://en.wikipedia.org/wiki/Marie_Curie>; <https://en.wikipedia.org/wiki/Will_Smith>; <<http://usainbolt.com/bio/>>; <www.biography.com/people/ariana-grande-02152015>; <www.biography.com/people/jamie-oliver-507439>. Accessed on May 2, 2018.

Think and draw.

- Now ask students to draw their self-portrait reflecting their dream job.
- Encourage them to add tools and workplaces to broaden the focus of the topic. Before the activity, challenge children to think of these topics: profession, tools and place.
- Talk about the characteristics and importance of different occupations for society. Take dictionaries to the classroom to give students autonomy if they want to look up professions which have not been presented in class. Help them with the pronunciation of new words, if required.

Ask and complete.

- Before carrying out the activity, revise the meaning of the phrases in the speech bubbles.
- Work with the list of jobs and occupations in the previous activity, with the vocabulary of the unit and with any professions that have come up in the second activity. Call some students at random to give their opinion about one of the professions on the board. Repeat the procedure a few times.
- Explain to students that they should interview their classmates to find out the most popular occupations in the class. Explain that in this activity they will have the opportunity to show their classmates the picture they drew in the previous activity apart from taking part in an interview.
- Encourage children to walk around the classroom and to ask and answer about their dream job, following the model dialogue.
- Ask students to take down notes of their answers. If you wish, you may download the worksheet for this activity from Richmond webpage and make one copy per student. Hand out the copies and invite them to record the answers there.
- Monitor the activity and offer help when needed.

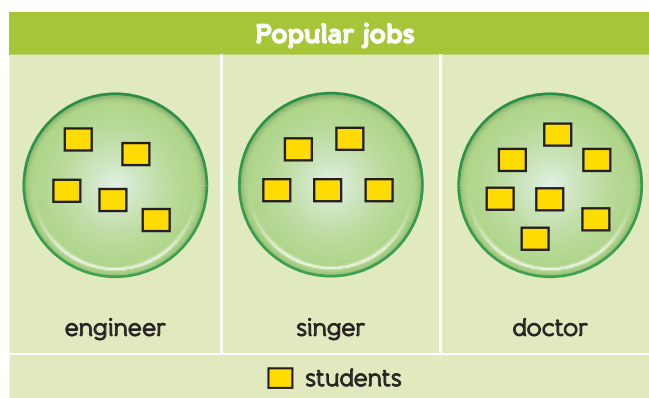
Think and say.

- Explain to students that they should show the result of their interview in a visual graph so that other people can read the survey easily.
- First, challenge children to spot the most popular occupations in the class. Count with students how many votes there are for each profession and record the information on the board:

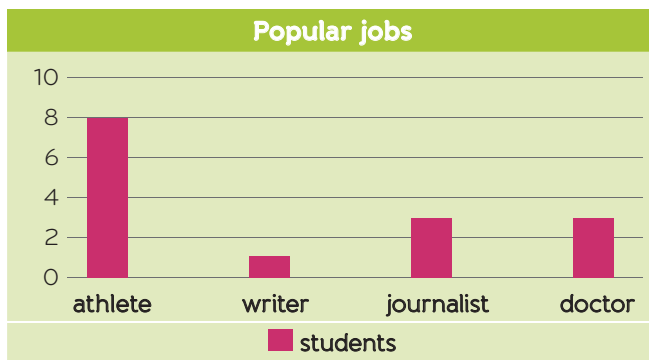
Popular jobs	
Jobs:	Total:

- Organise students in groups and ask them to think of ways of showing the survey results. You can use the graph on the book as an example. Let students think of different ways to show the results. Encourage students to adapt and use the materials they want to, such as drawings, collage, paintings, etc. Any representation is valid.
- Here are some ideas that can help you:

- 1 Representation in sets** - subtitled circles with the name of the profession and some collage representing students.



- 2 Column Chart** - the horizontal lines represent the quantity of students and the columns show the votes for each group.



3 Tally marks - students use coloured ice cream sticks to represent the quantity of students who wish to have a particular profession. You can colour the sticks, assign a different colour to each profession and stick them on kraft paper or cardboard.

4 Counting with candy cups - students represent the votes with small candy cups filled with different colour candy and identify them with the names of the professions.

5 Drawings of Fingers Pointing Numbers - students draw their hands showing the number of fingers that represent the popularity of a particular profession.

6 Collage - column with squares / hearts / circles cut out of different colours of creative paper to represent the number of students in each profession. Each shape (square, heart, circle) represents a student, i.e. to show 3 votes for a profession, students glue 3 circles in a column. To show 5 votes for another profession, they paste 5 squares. Below these columns, they should write the name of the profession.



Games

Pages 86 and 87

Game 1: Battleship. Let's play!

We suggest that Game 1 be played at the end of the first half of the year, since it includes the contents learnt in units 1 to 4.

- Explain to students that they will play a board game to review the contents learnt in the first four months. It is advisable to play the game collaboratively and negotiate responses (two against two).
- Explain that each pair should choose three of the words in the box and write them in the diagram on page 86 of the book of one of the members in the pair. They should be written horizontally and / or vertically, but not diagonally. Each letter should occupy a circle of the grid.
- Ask the pair to keep their grid secret.
- Explain that the goal of the game is to find all the words hidden by the other pair. Pair A must choose a circle (A1, for example) and pair B must check if

there is a letter in their circle. In case there is, pair B should say the letter, and pair A should write it down in their diagram on page 87. If there is nothing in it, pair B says *Missed*, and pair A writes down the information in their diagram on page 87 of the book of one of the members (they can colour the circle, for example).

- The pairs take turns to keep playing until one of the pairs finds out all the hidden words.
- If you feel it appropriate, students can play again, using the book they did not use before.

Pages 88 and 89

Game 2: Space Race. Let's play!

We suggest that Game 2 be played at the end of the school year, as it covers the contents learnt in units 1 to 8.

- Explain to students that they will play a board game to review the contents learnt during the year. It is advisable to play the game collaboratively and negotiate responses (two against two).

- For this game, students will need a die and some object that they can use as a counter (a rubber or a coin, for example).
- Revise the meaning of *go back*, *go up to* and *miss a turn*.
- Ask children to put their counters on the START square and roll the die to determine who will start the game (the pair that draws the highest number).
- In turns, each pair will roll the die and move forward the corresponding number of squares on the board.
- The counter can land on a square with a question to be answered or a sentence to be completed.
- If the pair answers correctly, they stay on the square and play the next round; otherwise, they return to the square on which they were before.
- Encourage the class to use complete sentences when giving the answers, such as *There are thirteen pigs*.
- The goal of the game is to get to the FINISH square first.
- Walk around the class and monitor the activity while children are playing.

Answer Key

START

Square 1: *S-H-E-E-P.*

Square 2: *A red dress and shoes. / She's wearing a red dress and shoes.*

Square 3: *The pair goes forward 2 spaces.*

Square 4: *Thirteen. / There are thirteen pigs.*

Square 5: *An athlete. / I want to be an athlete.*

Square 6: *By bus. / I go to school by bus.*

Square 7: *The pair goes back 1 space.*

Square 8: *Happy. / She's happy.*

Square 9: *A lighthouse. / It's a lighthouse.*

Square 10: *A scientist. / I want to be a scientist.*

Square 11: *Next to the bakery. / It's next to the bakery.*

Square 12: *Tired. / He's tired.*

Square 13: *The pair misses a turn.*

Square 14: *A horse. / It's a horse.*

Square 15: *Fifteen. / There are fifteen cars.*

Square 16: *A green shirt. / It's a green shirt.*

Square 17: *Between the library and the supermarket. / It's between the library and the supermarket.*

Square 18: *A boat. / It's a boat.*

Square 19: *The pair goes back 2 spaces.*

FINISH

Audio CD Track List

Track	Page	Unit	Activity
1		Introduction	
2	6	Welcome	
3	10	1	1
4	10	1	2
5	11	1	4
6	12	1	6
7	12	1	7
8	13	1	8
9	14	1	10
10	15	1	12
11	18	2	1
12	18	2	2
13	19	2	4
14	20	2	6
15	20	2	7
16	21	2	8
17	22	2	12
18	23	2	14
19	25	Review 1 & 2	3
20	28	3	1
21	28	3	2
22	29	3	4
23	29	3	5
24	30	3	6
25	30	3	8
26	31	3	9
27	32	3	11
28	36	4	1
29	36	4	2
30	37	4	4
31	37	4	5
32	38	4	7
33	39	4	8
34	40	4	10
35	42	Review 3 & 4	2

Audio CD Track List

Track	Page	Unit	Activity
36	46	5	1
37	46	5	3
38	47	5	5
39	48	5	7
40	48	5	8
41	49	5	9
42	50	5	11
43	51	5	13
44	54	6	1
45	54	6	3
46	56	6	7
47	56	6	8
48	57	6	9
49	58	6	11
50	61	Review 5 & 6	3
51	61	Review 5 & 6	4
52	64	7	1
53	64	7	2
54	65	7	5
55	66	7	6
56	67	7	8
57	68	7	11
58	72	8	1
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60	73	8	4
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- Activities with cutouts and stickers
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- 📖 Interactive Activities with games, songs, karaoke version of songs and videos
- 📖 Richmond 3D Picture Dictionary App

For the teacher:

- 📖 Teacher's Book with the theoretical background of the series, suggestions for extra activities and detailed instructions for the development of the activities in the Student's Book
- 📖 Audio CD with listening activities, including comic strip stories, songs and karaoke versions of songs
- 📖 Teacher's Resource Material with tests, assessments and annual lesson planning
- 📖 Digital Book
- 📖 Flashcards

