

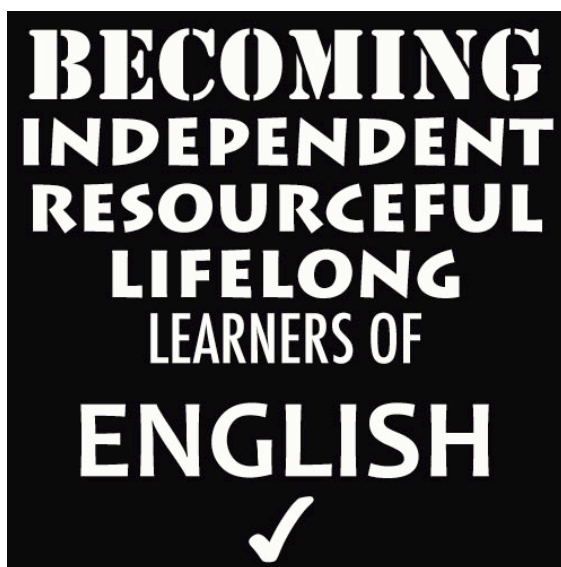


# C1

## RESOURCE PACK

### Advanced EFL Learning

By Micaela Ford



EOI Fuengirola

APRENDER A APRENDER. COLLAGE

Andalucía 2016



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**Comprando esta obra en papel** ayudas a que la EOI Fuengirola pueda recuperar el dinero gastado y a que podamos enviar un ejemplar gratuito a todas las EEOOII de Andalucía. Cualquier otro margen de beneficio, se emplearía en pago de Guest Speakers o en la compra de libros para el proyecto de Coeducación “Desarrollando inteligencia feminista”. La autora renuncia, así, a recibir dinero por esta obra en esta primera edición, en apoyo material a la enseñanza pública.

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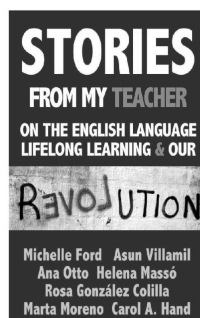


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## About the People Involved in This Project

### ♥ Micaela Ford, author

Story by Asun Villamil, member of the EOI Leganés board of directors, Madrid, and colleague of mine in course 2012-13. This text was published in an ebook we put together, *Stories from My Teacher. On the English Language, Lifelong Learning and Our r-evoLution*, 2015, downloadable at [talkingpeople.net](http://talkingpeople.net)



### A Fairy Tale, by Asun Villamil

I love stories!! Far-away kingdoms, drangons and princesses, wizards and teachers... Teachers! Who is the most magical creature of all, who can turn emptiness into wisdom, or make Spanish students pronounce “vegetables” or say “people are”? Of course, teachers... So this is the story of one of those teachers.

Once upon a time there was a princess who lived in a castle. She went to balls, rode her beautiful white horse... One day, after a big party at the castle, she met a handsome prince and immediately fell in love. They got married and lived happily ever after...

Oops, oh no, I got it all wrong... Let me start again...

Once upon a time there was a woman who decided to make her world better. She fought to improve women’s rights, people’s lives, and particularly, English students’ lives.

One day, after getting over an illness, she arrived at a school where people were impressed by her knowledge and her experience. Both students and teachers gaped at her storytelling and always asked for more. That was when she decided to write a book. And from that day on she lived happily in her town by the sea...

Aghrr... yes, this is the story but... Ok, my last chance.

Once upon a time there was a fairy-woman who inspired people and tried to defend what was right, putting her heart and soul into it. You might agree or disagree with her, but she always turned your world a little bit upside down. Her spells reached further than she probably knew, because a hardworker full of enthusiasm is the strongest potion to heal the world.

And that’s the end of the story, or... is it?

♥ **Alejandra Ballesteros Chincoa, proofreader**

Alejandra and I, although both working for EEOOI schools in public/ state-run language education, met in the course of our social activism. She is a feminist and an LGBTI activist.

Alejandra studied English at university, and after a three-year stay in El Cairo, Egypt, learning Arabic and teaching Spanish, she decided to undertake Arabic & Islamic Studies, too. She took a post-graduate course in Linguistics in Michigan, the USA, and wrote the *tesina* (a kind of draft of the PhD thesis) on Women, Writing and Communication.

♥ **Charo García-Triviño Arboleda, contributor**

Charo and I worked together in 2013-14 to create the “Taller PUC” (Andalusian EOI Certificate Tests) for the English Department of EOI Fuengirola. See PUC Workshops in “Some Extras.”

♥ **Group Acknowledgment!**

My gratitude to all the teachers, students and cyberfriends who I learned from and who supported the present concoction! We hope it will help people become an independent & resourceful lifelong learner of English!



suerte de poder colaborar en la publicación *Stories from My Teacher* mencionada en una ficha anterior.

Un agradecimiento al departamento de Inglés de **Goya de 2006-2008**, en especial a las hermanas Peredo Pombo, con quienes desarrollamos un proyecto de vídeos en clase relacionados con la literatura, un concurso de Escritura crítica, y blogs departamentales de cine (a cargo del alumnado), literatura y teatro (a cargo de las profesoras) que nos dieron mucha vida.

Aunque haya sido borrada, un agradecimiento a los cientos de personas (300+ incluidas 15 profesoras) de **Getafe** que, a lo largo de cuatro cursos aportaron sus trabajos para poblar un tipo de web, pedagógica, que todavía hoy, por lo que yo sé, sigue sin existir: diseñada por la comunidad del centro y publicándose en ella apuntes del profesorado, actividades especiales, todo tipo de textos escritos y hablados por el alumnado, con correcciones del profesorado, con blogs departamentales y canal youtube, ofreciendo ejemplos de monólogos y diálogos en formato prueba de certificación para EOI. En Talking People hemos ido rescatando las composiciones enviadas en esos años para su publicación, pues ayudan a aprender a escribir diferentes tipos de textos (ver Your Stuff!) y el canal YouTube que creamos entonces sigue allí, con el rastro de aquel proyecto, que incluyó pedir el C1 en Madrid.

Un cálido abrazo al departamento de Inglés de la EOI **Leganés**, que me acogió con cariño y respeto a la vuelta a la pública tras una baja de enfermedad que me hizo plantearme abandonarla.

Asimismo, quisiera recordar a Antonio Torres, el inspector que evitó que renunciara a mi plaza cuando físicamente ya estaba en ello. Si no estoy haciéndome rica dando cursos en la enseñanza privada es por su fundamental y generosa intervención.

A las personas que estudian en la **EOI Fuengirola** y al profesorado compañero, un agradecimiento también por todo lo compartido y por haber apoyado la publicación en papel de esta obra, que esperamos sea útil para el aprendizaje y la enseñanza del inglés a nivel avanzado. ♥

## About C1 Resource Pack

This pack of resource cards is designed to assist those interested in developing communicative teaching and learning processes based on all the positive change the 20th century brought about in terms of how we think of people and their human minds – respect for equal rights and diversity – and consequently how we address and construct knowledge and communication processes. From applied linguistics to feminism, from functional grammar to meaningful learning, including creativity, critical thinking and nonviolent communication, this work intends to help learners work effectively towards the development and the consolidation of an advanced level of English. Also, it helps move away from the traditional approach which the Exam Culture sustains and which results in loveless short-term learning to “pass exams”, all dependent mostly on the work done in class, hampering the connection with life outside the classroom, killing a love of learning, and the curiosity involved in meaningful and long-lasting learning experiences.

These cards are useful if you wish to LEARN TO LEARN because they help develop the habits and skills involved in lifelong language learning, in this way allowing people freedom to choose the materials and become **independent & resourceful lifelong learners of English**. The crosscurricular question of developing a feminist intelligence is also addressed. These cards might also be of use in courses designed around the implementation of projects and workshops using unabridged materials. Finally, there is some advice for Certificate Exams at Escuelas Oficiales de Idiomas, the network of public / state-run adult language schools in Spain (EEOOII).

The methodology presented has been developed throughout 28 years of teaching practice since 1980. Written in the summer of 2016, these notes have been adapted to maximize learning in the context of the *Escuelas Oficiales de Idiomas* (EEOOII) network of schools.

Last, I would like to express my gratitude to the students who generously shared their work with us online, and to all of the people who came to class for having allowed me to learn so many things.

## Sobre C1 Resource Pack

Este kit de fichas ha sido diseñado para ayudar a quienes tienen interés en desarrollar procesos de aprendizaje y enseñanza comunicativos basados en los cambios tan positivos que el siglo 20 ha traído consigo respecto a cómo concebimos a las personas y sus mentes humanas (respeto a derechos igualitarios y diversidad) y consecuentemente cómo abordamos y construimos el conocimiento y los procesos de comunicación. Desde la lingüística aplicada al feminismo, de la gramática funcional al aprendizaje significativo, pasando por la creatividad, el pensamiento crítico y la comunicación no violenta, este trabajo pretende ayudar a las personas que quieren aprender a trabajar con eficacia en el desarrollo y la consolidación de un nivel avanzado de inglés, alejándose del enfoque tradicional que sostiene la Cultura Examen y que resulta en procesos de aprendizaje breves, centrados en “aprobar”, todo dependiente del trabajo hecho en clase, amenazándose así la conexión con la vida fuera del aula, matando el amor a aprender y la curiosidad que se genera en experiencias de aprendizaje permanente y significativo.

Estas fichas son útiles si deseas APRENDER A APRENDER porque ayudan a desarrollar los hábitos y destrezas del aprendizaje de idiomas a lo largo de la vida, posibilitando la selección de materiales del interés de quien estudia y que se forme como **alguien capaz de aprender, conocer y usar un idioma cotidianamente con autonomía y saber hacer**. Se aborda la cuestión transversal del desarrollo de inteligencia feminista. Asimismo, el pack podría ser útil en cursos basados en proyectos y talleres, y el uso de materiales auténticos. Se incluyen consejos para los Exámenes de Certificación de Escuelas Oficiales de Idiomas, PUCs de Andalucía.

La metodología presentada se desarrolló en clase en 28 años de docencia desde 1980. Los apuntes se adaptaron en el verano del 2016 para maximizar el aprendizaje en el contexto de la educación de idiomas pública no obligatoria.

Un cariñoso agradecimiento a las personas que generosamente han compartido su trabajo online, además de a quienes vinieron a clase, por haberme permitido aprender tantas cosas.









## Cervantes & Feminists on Language Change

♥ To my partner, with love & gratitude

Ten cuenta, Sancho, de no mascar a dos carrillos, ni de erutar delante de nadie.

—Eso de *erutar* no entiendo –dijo Sancho.

Y don Quijote le dijo:

—*Erutar*, Sancho, quiere decir *regoldar*, y éste es uno de los más torpes vocablos que tiene la lengua castellana, aunque es muy significativo; y así, la gente curiosa se ha acogido al latín, y al *regoldar* dice *erutar*, y a los regüeldos, *erutaciones*; **y, cuando algunos no entienden estos términos, importa poco, que el uso los irá introduciendo con el tiempo, que con facilidad se entiendan; y esto es enriquecer la lengua, sobre quien tiene poder el vulgo y el uso.**

—En verdad, señor –dijo Sancho–, que uno de los consejos y avisos que pienso llevar en la memoria ha de ser el de no *regoldar*, porque lo suelo hacer muy a menudo.

—*Erutar*, Sancho, que no *regoldar* –dijo don Quijote.

—*Erutar*, diré de aquí adelante –respondió Sancho–, y a fee que no se me olvide.

*Don Quixote de la Mancha*, 2ª parte, Cap. 43 (1615)

"Take care, Sancho, not to chew on both sides, and not to eruct in anybody's presence."

"Eruct!" said Sancho; "I don't know what that means."

"To eruct, Sancho," said Don Quixote, "means to *belch*, and that is one of the filthiest words in the Spanish language, though a very expressive one; and therefore nice folk have had recourse to the Latin, and instead of *belch* say *eruct*, and instead of *belches* say *eructations*; and if some do not understand these terms it matters little, for custom will bring them into use in the course of time, so that they will be readily understood; this is the way a language is enriched; custom and the public are all-powerful there."

"In truth, señor," said Sancho, "one of the counsels and cautions I mean to bear in mind shall be this, not to belch, for I'm constantly doing it."

"Eruct, Sancho, not *belch*," said Don Quixote.

"Eruct, I shall say henceforth, and I swear not to forget it," said Sancho.

Source of unnamed translator's work: SpanishArts.com

**Language change mirrors social change.** The moment all human groups are considered *human* Quixote's *vulgo* (*public*), de Saussure's *masse parlante*, the feminist *humankind* **include** women as persons. Since the 1980s in Spain there has been an ever increasing number of women **naming their existence in the public sphere**, and an ever increasing number of people respecting this, naming them too, something we weren't allowed to do before because women were forced to limit their world to the private sphere and male human beings were considered *the measure of all things*. (Read Aristotle, or Rousseau's views on women.)

Eulàlia Lledó Cunill states in *Cambio lingüístico y prensa* (2012):

[L]a lengua es totalmente inocente de cualquier sesgo ideológico. (...) [pone] de manifiesto lo que piensan, sienten, desean, etc. una serie de personas a partir de lo que articulan en sus textos (...) **se pone al servicio de sus ideologías, de sus alcances o de sus limitaciones; de sus intenciones, ya sean conscientes o inconscientes.** (...) [A]bre todas las posibilidades del mundo a quien la usa, para que pueda transmitir fielmente lo que piensa: al escoger una palabra u otra dirá una cosa u otra, matizará y precisará; y, aparte de explicar el caso, es más que posible que también dé su opinión (...).

Find Lledó Cunill's work on [mujerpalabra.net](http://mujerpalabra.net) – Pensamiento – Sobre lenguaje and in our feminist library at EOI Fuengirola.

Here are some reflections by **Deborah Cameron**, from *Feminism & Linguistic Theory* (1992). In square brackets, my notes to clarify notions.

The term **feminism** “does not have any one agreed meaning that could be formulated as a set of beliefs”. “At a political level, [it] is a movement for the full humanity of women. Notice I do not say ... ‘equality’ ... Equality presupposes a standard to which one is equal: in this case, the implied standard is men [the patriarchal notion *Man*]. Feminists are ultimately in pursuit of a more radical change, **the creation of a world in which one gender does not set the standard of human value.**” “As an intellectual approach, feminism seeks to understand how current relations between women and men are **constructed** – and we take it they *are* constructed, rather than natural – and in the light of this understanding, how they can be **changed.**” “Feminists have dared to suggest that the wisdom of many generations may not have been disinterested, or even wise [patriarchy has taught us women’s inferiority to Man’s – intellectually, physically, spiritually]; that human experience is not identical with male experience; and that our (whose?) ‘fundamental perceptions’ keep women in servitude. But above all, some feminists have **dared to question the monolithic status of language** itself, its claims to neutrality and absolute truth. We should never underestimate the enormity of this challenge.”

## Language Diversity

**English and Spanish** in the world, although having originated in specific geographic areas (Spain and England, in Britain), have evolved into numerous **varieties** because people are always seeking ways to express their individual and collective identity. None of the “national” varieties of Spanish or English are “more correct” than the others. That would be like saying that some nation is superior to others. Spanish from Spain is not better than any of the American Spanishes we have on that continent. British English is not better than American English (US or Canadian), or than Nigerian or Indian English. People everywhere speak their language better or worse in terms of how well they can adapt the use of their language to different communication situations.

Languages reflect the rich **diversity** in our species and each language group is an example of the astounding power of human **creativity** in language. Human language creativity is perhaps what makes us most clearly human, different from other animals, for all the freedom we can use to code our messages. And there is no limit to language and therefore to varieties in human **identity**, to human cultures. **The moment individuals become community, they create and select uses for words and expressions which bond them.** They may share their language with other communities (Spanish in Spain, Mexico, Guatemala, Colombia, Peru, Chile, Saharai people...), but they will develop their own language traits, to enhance the culture is its own. Individuals also do this, particularly artists and people with a very developed linguistic intelligence.

**Can we share a language when we are always developing our own version of it?** Yes, provided we're willing to communicate, or share a standard. How do we do this? The more private and intimate the communication event, the more personal or local the language becomes. If people communicating belong to the same language community, they will move away from the standard. The more formal the situation, the less local our use of that language will be, if we speak our language well and can use different registers!



## Standards & International English

In general, we all tend to use a more standard version of our mother language when we are communicating with foreigners, or with people who speak other varieties of the language we speak. Then, when a word or expression is not understood by the other native, we simply clarify its meaning. When we write we tend to use a more standard version because we usually write for academic or work purposes but informal writing and some kinds of literatura move away from standards. When we give a talk we tend to use a more standard kind of language, even if the talk is informal, because we don't know if all the listeners belong to our same language community. The more formal it gets, the more standard it tends to be.

A standard version of any language is that which **is most widely understood** and it relates to formal and semiformal communication, mostly in writing for academic or work purposes, but not only. It also relates to us **wanting to be understood** by people who do not speak our particular variety. So yes, *standard* is a matter of degree & context.

**Standard English** includes varieties of English showing distinctive linguistic features in grammar, vocabulary, spelling, punctuation, pronunciation, concepts, but also intended to communicate with people of other English-speaking communities. Examples are US American Standard English, British Standard English, Irish Standard, Nigerian, Kenyan, South African Standard English... Each variety has its traits but they are all English, meaning their speakers can all communicate, especially when using formal/semiformal writing.

**International English (IE)** is a kind of international standard. It refers to English as a *lingua franca* (a language easing communication) in *Foreign Language Teaching*. “International” as in Western Europe is based on British Standard English. But “International” as in Asia could include more words from US American English. Again, it all depends. Everything affects the choices made by speakers, i.e. mother languages & locations, why the language is being used, words most well-known regardless the kind of English we speak.

## Accents & Pronunciation

Having an accent indicating your linguistic origin **is not mispronouncing** unless the accent distorts the sound of the word to the point we think it's a different word or we simply don't understand it.

Mispronouncing is not pronouncing a word as it can be understood by the native speaker, “correctly” in this sense, but *that* does not include the accent! Unless you want to become a spy: if your accent is strong, you won't get the post! Examples: if I say /mó-nei/ instead of /má-ni/ I'm mispronouncing, but if I sound Spanish when saying /má-ni/, that's just an accent. If I say /woman/ instead of /wumn/ I'm mispronouncing, but if I say /wumn/ with a Spanish accent, it's OK.

Like with standard English, it all relates to a consideration of degree. It's always good to imitate the accent you want to learn, but then, having an accent is not mispronouncing!

## English at EOIs

At Escuelas Oficiales de Idiomas students are expected to be good at using and understanding **British Standard English** and **US American Standard English**, although listening exercises also include Irish English and, increasingly as learners reach the advanced level, a wider range of accents and varieties, standard or non-standard!

If you need to write two tasks, you can pick to use US American English in one, and British English for the other, but you should not mix both varieties up. So... If you are writing “We went to *the movies* with our new *neighbor*”, then don't use “neighbour” because this is British spelling and “going to the movies” is US American English. If you are writing “We went to *the cinema* with our new *neighbour*”, then that'd be with the “-our” ending because it's British Standard.

You can also speak imitating both accents in separate exercises, but accents are harder, and it's OK to do what you can, trying to keep a few minimums sorted out. Here, it may come in handy to know that there is always International English, too!

## Learning to Respect Diversity. The Gender Questions

Gender identity is one of the most sensitive topics nowadays due to all the progress we have made in terms of understanding human rights. The **pressure in our society to become what patriarchy understands is a Man or a Woman** (a narrow and excluding concept) is extreme. And cruel, because people not fitting into the established roles are considered “deviant”. This includes, for instance, people performing parenthood in non-traditional ways (e.g., “bad mothers”), women as thinkers, men as nurturing support or empathetic communicators, people whose bodies or sexuality differ from the patriarchal classification.

In terms of human knowledge, customs, traditions, prevailing ideas... we need to rescue what is rescuable in patriarchy and move on, freeing our understanding from the violence of this patriarchal universal. But **when we speak, we are always transmitting the patriarchal ideology** unless we work on developing a feminist awareness that will help us change our viewpoint to move beyond the patriarchal gender notions and consider human rights. We should commit to trying to be fairer or kinder with people, to stop harming other people for what they are or wish to be.

**Culture makes us blind to human traits** that people actually have when these **don't match the gender role we are assigned** by our society or culture. The patriarchal sex-gender system promotes an ideology/culture of what human identity is that does not match reality for human identities are varied, and even where people feel as men or women, they don't feel that way for the same reasons. In this way, “girls” who love action are considered boyish, “Tom boys”, and “boys” who love pink or nurturing are considered unmanly.

What's feminine and masculine is being challenged today as human rights have helped **free people from gender expectations**. Although we still just see what we believe in, we are beginning to understand reality: that being sensitive or “intelligent” is not a woman's or a man's issue, but a human issue. The fact is our minds, where thoughts and feelings are generated, are **human**, and supposing we were freed from gender







## Language & Communication. What's Correct? (1)

Culture is transmitted orally, in everything we do, in how we understand things and word them, in how we relate and behave, in how we tell our stories, how we listen and communicate. Some cultures also use written script to word their views and visions, and written texts are precious in the sense they can reach anyone anywhere throughout time (provided they are not burned / burnt or ignored). However, the written texts that have prevailed culturally, our sanctioned Culture, are just part of what human culture can produce by no means fixed and everlasting in human communication, for language and discourse change as human societies and individuals evolve. We don't speak or write like Shakespeare or Cervantes did! Not even like people did in the 1950s, for instance. Actually, the change is so profound in every way that in time authors who are lucky have been adapted to our present English or Spanish, even in different kinds of "language", like comics, songs, movies/films, plays, performances, so that we can understand the language and their messages... Both Cervantes and Shakespeare would celebrate their having been translated into "modern" Spanish and English because they wrote for everyone, not just for the meant-to-be learned few!

Communicative methods of language teaching and learning have actually challenged the rule that says that academic written language is the norm. This process was unintentional and results from the democratization of the human world. Unfortunately, most teachers have not analyzed the situation together, professionally, and each finds their own answers to the problems that arise. Those who actually try to pose the question are not paid attention to because both the public opinion and the education authorities believe the problem is teachers' lack of knowlegde and skills. But the fact remains: For some decades now, communicative teachers have been working on "What Is Correct" and how to explain this matter. Allow me to illustrate.

Oftentimes we heard teachers say one couldn't use "gonna" because it was slang, and that "gonna" was just used in the USA. The fact is that in spoken English – like in any spoken language – it is

widespread that humans don't pronounce all the letters in words – in writing an equivalent could be contractions. They come up with ways of pronouncing words “shorter” and in more relaxed manners. A communicative teacher (or a modern linguist) explains today the following:

“About *gonna*, first: are you using an oral or written text? And then, what's the context or situation? Who's taking part in the communicative act? What kind of relationship are participants establishing? When we use *gonna* in the wrong context, it sounds slangy, which often means offensive to the listener, unpolite. Pay attention to *when* you hear it or read it! Second, *gonna* in written speech is a transcription of the *sound* of pronouncing *going to* in a relaxed, informal way (listen to *Hasta luego* in spoken Spanish and tell me what you actually hear! Something like *Talogo!*). This means that the word is more often found in spoken texts and seldom found in writing – even if when we read the text not using *gonna* but *going to* we pronounce /góna/! I mean, *going to* in an informal letter might be read out loud /góna/, in semiformal texts there could be variation and it is out of the question if we are reading out a formal text.”

As you can see, it's all about degrees and we need context to determine choices. We, EOI teachers, have different approaches, but it's true we tend to discourage its use in Monolog(ue)s (timed individual oral presentations that are training for speaking tests) because these occur in a formal setting – in formal settings we tend to leave out being creative (uttering a “Mon” constructed in an informal register; yes, you can: equivalents in written language would be articles for mass media teens, “women's” & sports magazines, newsletters, newspapers) in favo(u)r of a conservative-minded approach, that of sanctioned academic rules. Hopefully some day Evaluation Sheets will include “originality” (in approach, format, content) so that we can encourage or reward that talent!

Now answer this question: Can you start a letter to a boss with *Hi, Mary!* Is it correct? Learn to use language items by *noticing* how native speakers use them – remembering not all native speakers can adapt their language to the situation due to lack of empathy, manners or education.

## Oral & Written Texts in the Classroom. What's Correct? (2)

Bringing the priority of communication into the EFL classroom (English as a Foreign Language) has generated a situation resulting from the interplay of these elements:

- The **world of texts** is also about oral texts, not only written, and each planet has its own species in it! – metaphorically speaking.
- Language learning happens mostly because people want to learn to **speak** a language in different registers for different situations and purposes.
- **Written** communication includes academically correct spelling and grammar, but also – it's becoming academic! – correct choices of language for different kinds of written texts, which means it is not all about formal academic writing.
- The academic setting is part of the **educational system**, which includes testing & certificating levels of competence in a foreign language, where traditional ideas of language and communication coexist with more evolved stages in human knowledge and we should try to bridge this gap.

We teachers need to explain the problems arising from all of this, indicating that, as in life, everything is a matter of degree and context, as social sciences have been insisting on since the 20th century! Context rules, everything is relative, what's *correct* depends on considerations of the reality we have before our eyes.

The most precious quality the human mind has is *malleability* – this is what allows us to develop our complex intelligence in ways required by what people expect from us, what situations impose on us, and as a result of our personal talents. Likewise, the key to using a language “correctly” is **adapting choices** to communicative purposes, setting, participants, channel, conscious and unconscious intentions, creativity... all of the elements involved in human communication.



## Language Functions & Translation

Becoming a competent user of a language at the advanced level doesn't happen by mainly considering isolated words and what their literal translation is. Actually, when we learn a language in this way we create awkward sentences natives cannot understand.

The reply to "How was the trip?" can be "Tiring" or "I'm tired". -ing adjectives tell us that something is causing or caused a state. -ed adjectives speak about the state! Compare *I'm bored*, *I'm boring/I'm a bore!*, *It's boring*. How can a C1 learner keep mixing up their -ed/-ing adjectives? It's generally Culture Exam Learners who make this transfer mistake, not those who have learned by including listening to the language on a daily basis. In Spanish we would say *Estoy cansada* (about the state of the person who travelled). In English we can't because it's the trip that causes the state. Literal translation (transfer mistakes) is about finding the "grammar" equivalent, and this does not work.

Similarly, consider this example from the memoir *Orange Is the New Black* into Spanish: "He was understandably confused." Impossible to translate literally! Use FUNCTIONAL TRANSLATION, this is, **consider the meaning and try to find a natural sounding equivalent** in your language. You need to be true to the message and its tone and all, so we need to consider the context to make correct choices. Here goes: *Lógicamente, no comprendió nada*. [Él; just if it's ambiguous in context] *No comprendió nada, como era natural, Era de comprender que no entendiera nada (¿de lo que estaba pasando / de lo que se había dicho?)*", *Estaba desconcertado, comprensiblemente...* Probably not "Él estaba comprensiblemente confundido" (literal translation) because that sounds unnatural, which is to say wrong.

Language learning today considers the functional way of teaching grammar, which is about which **language functions we perform in communication**. Focus on saying he didn't understand and *that* was logical (for some reason). Don't look for equivalents to each word if that is far from helping create a similar meaning in Spanish!

## Question: Can we get things right with literal translation?

In learning we use all kinds of resources to ease the path. Literal translation can *sometimes* work. It's risky, abusing it won't allow you to learn the language well, but it's an option at times.

Mull over these examples around **would...**

- **Case 1.** If we need to **make invitations** (language function) literal trans. would be tricky: ¿*Queréis venir*? is not always *Do you want to come?* The present simple *here* indicates familiarity, so it can sound rude in the wrong context because you are not using polite (non-intrusive) language. Functionally, we can use *Would you like to come along (with us)?* to be more polite, in formal or informal situations. *Coming?* being an even more informal question than the first. We can create more sentences for this same purpose.
- **Case 2. Hypothetical language** (unreal scenarios) & **Story-telling announcement** of an event that eventually happened (actual): *What would you say?* is hypothetical because we need to consider something else, “[If some event] What would you...?” Notice *Why would you do that?* in TV series because it has an extra meaning to this: it's a kind of complain or expression of puzzlement. The listener cannot understand *the reasons*. Now this: is this conditional in meaning?: *She would move to Alaska*. You need the context and to visualize the meaning. But this sounds like story-telling. It's about saying someone moved (did that) in the end. The (functional) trans. of this could be *Al final se marchó a Alaska, Terminaría por mudarse a Alaska, even Se mudaría a Alaska* (literal trans. would be an option if the context allowed it because in Spanish the conditional tense may also have that meaning).
- **Case 3. Repeated past action.** *That summer we would go for a swim at sunset.* It's not hypothetical, it's a completed past action which happened as a routine in the past. How can we translate that? *Aquel verano solíamos ir a nadar cuando se ponía el sol.* (*Solíamos* is quite literally *would* for past routines.) *Aquel verano siempre íbamos a nadar al atardecer...* Any other way of expressing routines in the past?

## Transfer Mistakes & Showing Language Competence

Translating word by word from our mother language generates what we call Transfer Mistakes. The grammar, words or expressions we use in our mother language should not be transferred to the language we want to learn to use! It is better to think of the meaning of the whole sequence and find a similar equivalent.

TRANSFER MISTAKES indicate the person is not listening enough to the target language and can't therefore understand or express him or herself accurately.

Translate ¿Qué me pongo? People using literal trans. notice the tense (not even the actual time! Tenses can be tricky), in this case, a present simple, so they would say: *What do I wear?* This is completely wrong. The native would wonder, *What do you wear... when? Why are you asking me that?!* Because the present simple here feels like expressing a routine and this question is strange/odd! The present simple is used for the various lang. functions: talking about habits & routines (*We usually stay indoors when it's windy*), expressing general truths (*Here the weather is really nice most of the year; The story is about a woman who...*), or making public announcements for arranged future events (*The meeting starts at eight; The train leaves at 11.05*). If instead of noticing the tense, you consider *language functions*, the **general meaning of the sentence**, “¿Qué me pongo?” is about **asking for advice!** As you know from textbooks and teachers, one of the uses of “should” is giving advice. If you have also listened to English you have probably heard: *What should I do? Where should we go? Should I call him?* every time the person seeks advice. So the functional translation is *What should I wear?* Now the native person will understand what you mean.

Think about this other example: *Oye, vámonos al cine, ¿te hace?* What can you say in English when you wish to make a suggestion or proposal? (language function). We can always find *more relevant information* to produce a good functional translation of our message: e.g., how close you are to the person, what your mood is, how you feel about the message (register, tone). What language resources can you use for all

that? *We could (do this), How about (doing this)?, Why don't we (do this)?, I feel like (doing this), would you join me?, Let's (do this)!, Would you be into (doing this)?, Would you care to (do this)?, This could be a good idea, This might be an option...* Choose the best for your particular message in your particular setting.

Examples of the absurdity literal translation can result are a great source in humor. As a joke, in Spanish we say *From lost to the river* coming from a literal translation of *De perdidos al río*, an expression that can also be worded as *Quemamos las naves, Nos lo jugamos todo a cara o cruz, Como no tenemos nada que perder...* depending on context. What's the lang. func. of this expression? I would use, *Hieronymus!*, a cry to gather strength before embracing struggle, but only if context allows. You also have: *In for a penny, in for a pound; We're already down the/that rabbit hole, Forget it!, No way...* (I'm imagining contexts.)

Literal translation often results in the wrong message. This explains why you can study syntax and morphology and fail to communicate. Remember translators and most teachers when we had a dictatorship in Spain? Many couldn't speak the language. (In their defence, audios were very hard to find, unlike today! So my respect for those people who – in spite of hardship – kept trying!)

When you listen to English, or when you read English, **try to notice language functions instead of particular language items**. In other words, don't focus on the particular words in your mother language and their order, **focus on the message**. (Don't get obsessed! I'm just trying to make you see you need to notice something you have probably overlooked before.) Learn from sentences in English, from ways of wording the world in English, to avoid translating literally.

SHOWING YOU ARE A COMPETENT USER of a foreign language is not about knowing a lot of difficult words and traditional grammar. A competent user finds a natural-sounding way to express a message in particular situations. They are able to **select a good option for a specific communication event**. (Obviously, this does involve a richer language range than if one just speaks in a fixed way regardless context! But the key is not “difficult words”.)

## Example of Training in Functional Translation with a Novel

### *Pay It Forward* by Catherine Ryan Hyde (Black Swan, 1999)

The following sentences are a functional translation of vocabulary, phrases, and sentences taken from this novel. After reading the Prologue, find the English version of these sentences in Spanish, reflect upon their translation and see if you would translate it otherwise. Finally, say the sentences in English aloud, and find your own uses or examples for each.

#### **Prologue**

1. Hace como una semana se me quedó el coche parado en medio de una intersección con mucho tráfico, y por más que intenté arrancarlo, no lo conseguí.
2. Me lo estaba temiendo.
3. Vamos a llevarlo al arcén (el coche)
4. Me entregó las llaves de su coche
5. Era un regalo
6. para hacer un trueque
7. Se ha convertido en algo normal
8. y por qué fue justamente lo que se requería en aquel momento
9. Lo regalé todo (dinero)
10. el profesor que lo empezó todo
11. Lo especial de Trevor fue que era como todo el mundo, salvo por esa parte de él que era diferente.
12. Cuando les encomendó usted aquel proyecto ahora famoso, ¿creyó que alguno de sus estudiantes cambiaría de hecho el mundo?
13. Nos adaptamos con rapidez a los cambios, incluso mientras vamos despotricando que nunca lo haremos
14. Saber que empezó de circunstancias ordinarias debería servirnos de consuelo. Porque demuestra que no se precisa mucho para cambiar el mundo entero a mejor. Se puede empezar con los ingredientes más comunes. Podemos empezar con el mundo que tenemos delante.

#### **Sharing Experiences**

Gathering Useful Language and practicing/practising speaking.

- A. What kind of things can we do to make the world a better place?
- B. Can you find examples of people who work to better their societies?
- C. In which ways do you try to make the world a better place?



## Language Range at the C1 Level

The C1 level includes all kinds of language items, so every textbook and syllabus will have made a selection of what is possible to teach in the limited time span of a course.

**Which C1 items?** Considering it is *you* who knows what you know, you should be able to take these initiatives...

- Browse the table of contents & grammar sections of different textbooks at the B2 & C1 levels, or your course syllabus. Take notes on language items learned at those levels.

You can use this info throughout your *learning year* to **create a checklist of language items** you want to learn to master and another list of what you already worked on and know. Use this list **when you brainstorm for language** before a Writing or a Speaking Test, too, to make your range richer. Use this list to be aware of which items to select when you listen and read. You will be creating a list of Useful Language with words in context, something crucial to learn to use them!

- Note-taking **in class**: throughout the learning year, jot down B2 & C1 language items you are learning about and find examples of their use in your *reading and listening* materials, too.

These materials will inform your lists of Useful Language for oral drilling, too, to help you master production and / or *overcome fossilized mistakes*.

- Every now and then **go through** (read aloud or check if you remember) your lists of UL & LoMs.

There are three key questions for **assessing if someone has an advanced level**:

**1. Language skills.** Two fundamental skills in presentations and interactions, both in oral & written texts, are:

- **Story-telling** (oral & written): the person can understand and create a narrative, actual or fictional stories. Related skills include using

ellipsis, expressive language, mitigators, intensifiers. Also, retelling / recounting, for instance, the news, plots, discoveries.

- **Argumentative texts:** the person can understand other people's ideas and explain, reason out his or her own, using oral & written texts of various kinds. Related skills include persuading, using language showing hues of meaning (*matices*).

**2. Mistakes.** It is very **unlikely** one makes **certain kinds** of mistakes at the advanced level. And this relates to point 3 below.

However, in Spain, generally speaking, many learners have not listened to the language enough & refuse to understand why. They have passed tests mainly by training for tests (using shortcuts that exploit their short-term memory). They limit their learning to just listening to English in class, in exam training sessions or when they get the chance to speak to a foreigner (which is rarely) and then complain about how difficult a listening test was. The reason for their failure to understand spoken English is external, in their view. The question is never, "Do I listen to English every day? Do I use my English?" (How on earth can we understand English if we seldom listen to it?) They dismiss this by saying they have no time. Consequently, they are forced to translate from Spanish and make **frequent under-the-level mistakes**. This refusal to understand lifelong learning exposes their weaknesses for becoming competent users of the language at the advanced level.

**3. Resourcefulness.** An advanced user of a foreign language **can handle most problems** arising in communication events, like there being too much noise around, not understanding something read or heard, or not finding a word or sentence to express something. You see, an advanced learner is **naturally resourceful**: B2 level language items and skills are consolidated, not an issue. This allows them to explain their points even if they don't have a word or don't manage a structure, by finding alternative words, paraphrasing, even mimicking, by finding analogies, making questions, mediating, clarifying... Watch the youtube videos on the C1 playlist of EFL Learners Speaking English (EOI Fuengirola), the EOI Getafe YouTube channel (now abandoned, but it includes videos I also edited with corrections) and the vimeo videos on EOI Teacher Sharing C1 Work, to try and notice this, while you **learn to listen to yourself and fix your mistakes!**





## Ejemplo de Lista de Errores a evitar en nivel B2

Basado en documento entregado en Revisión – Avanzado 2 (B2), de MF (complementar con las Tablas de Evaluación)

Es imposible hacer una lista única de errores por nivel de competencia en el uso de la una lengua porque el uso de una lengua está sometido a numerosas variables y cada caso es un mundo, pero ejemplifico aquí el tipo de errores no deseables en un B2 que combina con la cuestión vital de la frecuencia. Recomendamos siempre aprender a escucharse y a corregirse los errores que se pueden corregir, porque si la riqueza de estructuras y vocabulario es del nivel evaluado, un error corregido no cuenta como un error sin corregir.

- errores fosilizados combinados con pobreza en el uso de ítems del lenguaje
- silencios y balbuceos frecuentes (comunicación, adecuación tarea)
- no hablar del tema propuesto (comunicación, adecuación tarea)
- pronunciar erróneamente palabras de uso común (pronunciación), p.e. letras que no se pronuncian en *could, walk*, pronunciar vocales mal *man* en plural (*men*) o *women* (que se pronuncia /wimin/), la *-ed* como /ed/, *restaurant, vegetables, diet, public, advantages, cultural*
- traducción de la sintaxis española (gramática), p.e., *They wanted that we go (they wanted us to go), We need that you go (We need you to go) – transfer mistakes!*
- usar palabras en español (comunicación, adecuación) sin aclarar en inglés su significado
- no poder usar funciones comunicativas estudiadas en todos los niveles anteriores: invitar, proponer, pedir algo, disculparse, agradecer, felicitar, ofrecerse a hacer algo, pedir un favor... (funciones comunicativas), p.e. *You will come? (Would you like to come?)*
- omisión de las "s" finales (gramática, concordancia; o pronunciación)
- omisión del sonido dental final (gramática; pronunciación)
- pobreza de estructuras del idioma (gramática), p.e. usar la misma estructura varias veces, *is* o *have*; o modales como *can*; no introducir ítems del nivel (diversos modales, tiempos verbales, subordinadas; pasiva; modificadores de nombres variados; verbos especiales como *hope/wish*)
- introducir ítems del lenguaje en el contexto erróneo (funciones comunicativas, p.e. emplear mal *must*)
- uso incorrecto de tiempos verbales (repercute en gramática y/o en funciones comunicativas), p.e. hablar en presente cuando habría que usar el pasado, hablar en presente cuando se requieren modales incluido *will*

- error de concordancia entre sujetos y verbos (gramática), p.e. she ~~have~~, They ~~has~~, the car ~~don't~~ have ~~problem~~, People ~~was~~
- error de concordancia entre auxiliar(es) y verbo principal (gramática), p.e. ~~didn't went~~, can ~~found~~, must ~~to stop~~, have been ~~visiting~~ (por la pasiva have been visited)
- omisión del sujeto (gramática), p.e. ~~Is~~ interesting, ~~Is~~ possible? (aaargh)
- error de concordancia en número, p.e., artículo indeterminado con sustantivos (gramática), p.e. a very stressful ~~jobs~~
- omisión de artículos de uso común (gramática, comunicación, cohesión), p.e. en partitivos como ~~it's~~ ~~different kind~~ of activity, al nombrar ocupaciones: my mother ~~is~~ doctor
- omisión o uso absurdo de conectores (comunicación, cohesión), que nos impida entender la relación entre unas frases y otras
- pronunciar en inglés palabras en español (vocabulario; comunicación, por no saber explicar; transfer mistake), p.e. "ocasionerit".
- uso de enunciativas en lugar de interrogativas (gramática), p.e. ~~You can~~ go with me? ~~It is~~ possible?
- colocar el sujeto detrás del verbo en las enunciativas de verbos que no son there be (gramática), p.e. visited the people
- colocar un adjetivo detrás del sustantivo al que modifica (gramática), p.e. a book very interesting
- añadirle la "s" a los adjetivos como si fueran sustantivos en plural (gramática), p.e. ~~different~~s things
- omisión del complemento directo o indirecto (gramática, comunicación), p.e. I like (I like that/it).
- confundir el adjetivo terminado en -ed con el terminado en -ing (gramática), p.e. The trip was very ~~tired~~, I am very interesting in...
- usar mal el relativo (gramática), p.e. who con which o viceversa
- confundir los posesivos (gramática), p.e. your por his/her/their
- errores en la formación de la comparación en palabras muy comunes (gramática), p.e. more happy, more ~~happier~~ (happier), the more happy (the ~~happiest~~), the worse (the ~~worst~~)
- confundir con frecuencia las preposiciones (gramática, comunicación), sobre todo en grupos muy comunes, como con el verbo marry (que no llevan with), visit o call (que no lleva to), o for/to
- confundir other y another (gramática), p.e. I have ~~other~~ friend
- confundir palabras comunes (comunicación, vocabulario), borrow/lend
- confundir clases de palabras básicas: clear/clearly, employer/employed, -patient/pacience



## Using Lists of Mistakes (LoM) & Oral Drilling

Whenever you hear yourself speaking English and making a mistake, whenever somebody corrects something you said which was wrong, or did not sound *that* English, whenever you check your written work and find a mistake, or somebody corrects your written texts, remember to jot down this information and work on some of these mistakes so you become aware of what you need to improve and so you actually manage to improve it! For this purpose we use LoM's or Lists of Mistakes.

How you put them together is your choice. Example of sections: “Methodology. Grammar. Spelling. Textual Matters”. But you should always ~~cross out things that are wrong~~ and underline the corrected item. **Keep a record** of our mistakes to deepen our knowledge of the language, particularly of **chunks of language in use**, to learn to **automatize accurate production** by using the technique of gathering Useful Language **and then doing some Oral Drilling** and to overcome fossilized mistakes, or under-the-level mistakes by gathering Useful Language and then doing some Oral Drilling, too! You see, you need to say out loud things right, the more times the more times you said them wrong! Because your mouth and ear have memories, too.

**Example.** I found “I was supposed to...” in Piper Kerman’s memoir *Orange Is the New Black* and I would like to write it down in my LoM to work on this verbal phrase because I tend to make mistakes when I use this structure.

I say the sentence out loud as often as possible, sometimes just repeating (empty mind, focusing on my ear & mouth memories), at times *visualizing the sentence and highlighting* the item I tend to get wrong. Then I gather ideas for *oral drilling*, which means using the same structure (drill) changing different items:

*I am supposed to attach this piece to this other piece. (Friends 1x1)*

*I was supposed to stay two years, but I got hurt so badly that... (Pay It Forward)*

*We were supposed to get there by three.*

At times I also practice with *functional translation*, to see if I get the structure right after my oral drilling: If I want to say *Se supone que tienes dos horas no es ~~It is supposed you have~~ sino **You are supposed to have two more hours** and the trickiest: *Se supone que [este cachivache] era muy bueno no es ~~It is supposed it's very good!!!!~~, I understand now!* The translation is **It's supposed to be very good.***

Consider this when you work on your List of Mistakes: are your mistakes happening because you are translating the Spanish syntax (word order) into English? Transfer mistakes indicate you don't listen to English, you don't learn from listening to the language, which is never a good idea, don't you think? So avoid translating from Spanish, and devote more time to listening to English and gathering Useful Language, imagining which would be the most natural way of expressing that in Spanish (functional translation) – in this way, you'll learn to “think in English”.

**After work on your LoM**, you could be reading or listening to other materials and find items you can include in a list you worked on before. For instance, from Margaret Atwood's short story *Bluebeard's Egg*: *In a minute he'll wipe them on the dish towel instead of using the hand towel the way he's supposed to*. This also gives me the idea of gathering sentences with **ending prepositions** because being able to use those is considered a C1-level descriptor! So I start working on that!

**UL on Ending Prepositions\*** From *Bluebeard's Egg* by Margaret Atwood

\*Not the kind: *Is he shutting her out?* (that ends in a prep. bc the verb comes last and it's a phrasal!) The kind that involves ellipsis, or questions & relative clauses with ending preps.

*In a minute he'll wipe them on the dish towel instead of using the hand towel the way he's supposed to* (ellipsis of “do” = wipe them).

*He said ... you couldn't have a dice game turn out the way you wanted it to*. (Monopoly) (ellipsis of “turn out”)

*In her inner world is Ed, like a doll within a Russian wooden doll, and in Ed is Ed's inner world, which she can't get at* (relative pron. with ending prep.).

*She knows that if she could quit she'd be happier. She ought to be able to ...*

## Example of Feedback for LoMs by Teacher

Teachers sometimes collect mistakes from their work on students' oral presentations or writing assignments, and here is an example of the teacher's feedback (mine!) on oral presentations having certificate exams in mind. Here are my comments on language and discourse (textual) mistakes/matters arising from students' performances.

Remember how I told you to work on your LoM, always doing Oral Drilling later on, finding more examples to practice/practise not making the mistake.

### Textual Matters

**On Beginnings.** They have to be perfect! If you make a grammar mistake at the beginning, use clumsy/inaccurate wording, or have no clear point (hard to understand) you're in trouble in an exam or communicatively. So beginnings have to be to-the-point, accurate, relevant, fluent, even though one might be slow or trembling because it's the moment of breaking the ice. **Opening sentence:** That is why, in the lock-up, if you are preparing a speaking exam, although you have everything down in an outline, say out loud in your mind the complete opening sentence. Bad beginnings give a bad first impression. If you do that, make sure you show your English is better than that!

### Language Matters

**Tenses.** I don't understand what you ~~say~~ / **are saying**.

**Question:** when can/should you replace your past simple with a past continuous?

**Pronunciation & Stress:** **course** /**koors**/ (*Everybody* mispronounced it! "curse" is 'maldición!'), **bilingual** /BAllingual/; ending (e)s after sibilants: *stages* /stéills/, unfortunately /anfórtiunetli/, *experience* /eg/ksplírens/

**Omission of "the":** ~~at/to~~ **the university/school**

Overelaboration mistake: omission of "the" when we need it!

**THE** first years (of my life there) (particular years, "the" as deictic, pointer).

**agree:** to agree with sb / sth, about sb / sth. **They agreed.**

Please, nobody ever say: *I'm not agree* or *I'll go bananas!*

**about or around?** Complicated at times, at times interchangeable. It is said that *about* is more common in British English and *around* in US Am English. So we can say, "When I was about/around 11."

**Usual/Usually/Used to.** Start collecting examples of this.

**Only/Just.** "~~Only~~ I want to" = I just want to

**so** is not **really/very**. *I felt so good* is usually wrong for *I felt really good*. **SO** operates like an exclamation: *I felt SO good!!!*





- **Writing:** taking notes, creating lists, rewriting, making clean copies.
- **Speaking:** listen-n-repeat (L&R), reading aloud (RAI), recounts/retelling (R-T), oral drilling (OrDr).
- **Language awareness:** accurate & fluent use of language items (L&R, RAI, R-T), overcoming mistakes through accurate language use (OrDr), making language range richer (L, L&R, RAI, R-T) + learning to learn: making use of old notes and textbook explanations (reviewing what you learned in theory before) when noticing language items and realizing we already learned/learnt about them
- **Textual awareness:** textual format & structure, register, tone, e.g., from a documentary, how the information is presented (outline development), as in “Intro + Point 1 + Experiment 1 + What Learned/Learnt + Transition + Point 2 + Experiment 2 + What Learned/Learnt + Recap All + Conclusion” in *Baby Human. Geniuses in Diapers*; from a TED talk, “Intro (me, my topic) + Body (my points) + Ending (summary/ conclusion/ pointing-to-future comment)”.
- **Communicative awareness:** learning to establish effective communication, e.g., asking for information, ways of paraphrasing, clarifying, repairing misunderstandings...
- **Sociocultural awareness:** learning about our own and other ways of thinking, lifestyles, cultures.

Therefore, it is fundamental you learn to learn by noticing these points, developing these habits, using the same materials several times while working in different ways, and sharing your UL when you are lucky to be in a face-to-face course with online resource materials to share.



- Yes, really. It's quite true. / He's right.
- Don't you feel** that he could have been **mistaken**?
- You see, the training there is **excellent**.
- But **can't you see** that she's interested in the idea?
- we're running out of time?
- That's **all I know, honestly**.
- But you must admit** that he did all he could.
- But surely you must agree that** this is an extraordinary case.
- It'll be OK, I can assure you. Take my word**
- Isn't it possible that** he doesn't know anything about it?
- Honestly, ...
- But don't you agree that** that would be/mean...?
- This is the best quality we can get – **there's no doubt about it**.
- This is not a **matter of opinion**. (I'm saying this because it's a fact.)
- There is evidence about it, you know.
- [That] **will not work if we don't** address this (problem) first.
- The figures tell the story. [This product] is **the highest rated option available**.
- [That case] **might have had a positive outcome, but that's only because ... / in this case** there is no / there are no...
- Actually**, we can **do without (sb or sth)** because...
- That **will lead to** undesirable consequences for everyone. We could/can solve this by simply (-ing) in the first place.
- That **is sure to make people feel** happy/uncomfortable!
- We really need to consider** the whole picture.





## Example of UL from TV Series: Everyday Phrasals!

I jotted down lines from TV Series that made us of phrasals, but I also included other sentences (with phrasals!) I was reminded of as I did this exercise – sentences I had picked up from watching TV series, anyway!

- What's up? (Hi) / Sup?
- What are you up to?
- I'm out of here! (Bye)
- Get out!! (I can't believe you! Are you kidding?!!)
- I'll look it up!
- Do check it out!
- Keep it up! / Keep on trying, come on!
- Cheer up! / Perk up!
- Pick me up at six, please.
- Are you trying to pick me up? (flirting)
- We need to talk this over.
- We spend the whole evening chatting/talking away.
- And it turns out it's my mother! – which is very weird because... (*Friends* 1x1)
- Ring me up at six!
- Did you find out where they live?
- Did you find out how much it cost? (past, cf. *it costs*)
- I'm afraid he doesn't want to get on with his work.
- Do you get on/along with your partner? (have a good relationship)
- Could you hold on a moment? I'll see if Ippy is in (wait)
- I'll put you through to Mr Smith's office (connect on the phone)
- Hi, is Jane in? (phone; also, figurative: I'm in! / I'm out / Are you in?)
- Hold on. Let me check. Sorry, she's away.
- She's not in at the moment. Would you like to leave a message?
- Extension 248? I'll put you through.
- Let's get away *from* work this weekend! (escape)
- I'm really tired. I need to get away from work and take a holiday.
- I was turned down for the new job. This'll make me stronger!
- The CIA is taking on 200 new translators (hiring)
- We need to cut down the amount of fat we are eating (reduce)
- Can you water my plants while I'm away on holiday?
- Can you look after my cat while I'm away on holiday? (care for)
- I've just come up with a solution! (think of; occur/arse)
- We'll come up with something. Don't worry.
- After brainstorming, we came up with a great idea for his present.







- **Indirect speech:** We don't know *where he is*.
- **Modifiers:** a *steady, head-on* gaze, stony silence,
- **Participle clauses (-ing/-ed clauses):** *After leaving* the office, María... / *Starred by* Piti Willis, this action movie ...
- **Connectors / Transitions:** Notice the beginnings of paragraphs: Apparently, ... / Occasionally, ... / In his mind, his plan was..., At his former school, Ruben had...

### Harder C1 ITEMS: greater command of language

- Undergo: I have *undergone* 11 operations
- You bet: expressing agreement
- Grow tired/weary of: He'd grown tired of (sth)

Expressing feelings & subtle shades of meaning or tone: mitigators, intensifiers, emphasis, marking feelings

- He hated these moments **so**.
- I'm **not quite** what you were expecting, **am I?** (expressive resource)
- *What your mum doesn't know* (bc she's never been in my shoes) is *that* if you ... (cleft to highlight sth: **What Clause** is... = **This** is...)
- *It feels strange* that we can't...
- *Even though* I was only there for seven weeks (clauses)
- So, in a sense it is not **what people see in my face** what disturbs them (cf. *what people see in my face IS NOT* what disturbs them), but rather what they expect to see and do not (emphasis).
- All: (collect expressions with *all*): who started it **all**, gave it **all away** (as a present)
- ELLIPSIS: they said the same thing **they might have** with their parents looking on. / I don't **want to**. / I wouldn't **like to**. / You don't **have to**.
- Overcoming MISTAKES: collect sentences with *as/like* when the passage is meaningful, i.e. when you can remember better.

## Moving Beyond the Wrong Kind of Learning

I hope the section Understanding Language Learning has helped you include in your considerations as an EFL learner... Some may come to you as a surprise, but if you consider language is what makes us human, and that through language we create realities and establish relationships, it is not as hard to imagine the key role it has in establishing peaceful societies.

- A language relates to frames of mind, individual and collective; it's not about universal word-by-word translations of words.
- Our views of the world are more influenced by culture and communication than by instinct, and we make culture (as Chimamanda Ngozi Adichie very clearly explained in her essay *We Should All Be Feminists*).
- Nature and the human world can be seen, understood, experienced in countless ways, and except when a viewpoint implies violence against someone (read Art. 30 of the Declaration of Human Rights), we should learn to coexist and communicate with people with different ways of understanding the world.
- We need to develop awareness of how we can hurt through language and how we distort reality through what language reflects we believe.
- Through communication we can help create less violent societies because it is communication and not violence what allows us to live together.
- Because it's new in the history of humankind, we need to learn to respect groups of people who were not respected before – most of us!
- Developing a feminist intelligence can help us overcome the patriarchal organization of society and our patriarchal value system in favo(u)r of human rights for all.
- Our language learning *needs* a lot of *time and work* with **original materials of all kinds**: audios, audiovisuals and written texts of







## Organizing Your Work

### GENERAL PLANNING

- ✓ LEARNING WEEKLY PLANS

### IN CLASS

- |                        |                  |
|------------------------|------------------|
| ✓ NOTES                | Listening        |
| ✓ CLASSROOM ACTIVITIES | Reading          |
| ✓ WORKSHOPS            | Speaking         |
| ✓ TEAMWORK PROJECTS    | List of Mistakes |
|                        | Lang. Awareness  |

### INPUT OUTSIDE CLASS

- |                 |           |
|-----------------|-----------|
| ✓ LISTENING LOG | Listening |
| ✓ READING LOG   | Reading   |

### INDIVIDUAL PROJECTS: Speaking, Writing, Language awareness

- ✓ LISTS OF USEFUL LANGUAGE (ULs)
- ✓ LISTS OF MISTAKES (LoMs)
- ✓ SPEAKING FILE
- ✓ WRITING FILE
- ✓ LANGUAGE FILE

### ASSESSMENT

- ✓ LEARNING DIARY - highlights





## Listening

Becoming a **competent user of the language at the advanced level** takes time and hard work. For a start, it requires developing the habit of listening to English every day, learning to use this activity to work on different learning processes.

Listening to English involves...

- learning to **understand** spoken English
- learning to **speak** English: learning vocabulary, expressions, how words are pronounced, intonation and stress, learning the **grammar** of English: consolidating morphologically and syntactically accurate uses of language items, overcoming fossilized under-the-level mistakes

Consequently, the first tool to have at hand is some kind of **gadget** that can be used to listen to English in a variety of situations, e.g. while preparing breakfast, while relaxing after work, or waiting for something, a gadget where you can download free materials from the internet, especially podcast episodes of two kinds: *podcasts in English* for native speakers too, and *EFL podcasts*, this is, podcasts for English as a Foreign Language learners, for revision and to automatize accurate production to overcome fossilized mistakes.

The second tool is a **listening log**, where you can briefly record all the listening work you do every day. You will find an example in this handbook.

Methodologically speaking, you will have to work in the different ways listed and explained further on, depending on what you need to work on and the time available. A *minimum* of a total two hours of listening to English (at the end of the day) is necessary – it can and should include re-using the same item.

## Speaking File

A common misperception is you can only learn a language when you move to an English-speaking country, or have a native speaker to practice with. But the key issue for becoming a competent user of a language is having access to audios or audiovisuals. Today technology offers a wealth of resources of this kind and the Internet, the radio and TV are full of these! So you can learn to speak at the advanced level without leaving your home because the fact is we learn to speak as we listen, by listening and repeating, by listening and retelling, by listening and learning the text by ear by heart, by listening and gathering ideas or useful language to create our own text and express your own world...

Learning to speak goes hand in hand with our listening work. To your list of tools you should now add:

- a **list of topics** you would like to learn to speak about
- notes on how to work with **outlines** and **useful language**
- **an audio recording device**
- notes on **textual structure** in presentations and interactions
- notes on **communicative strategies**

You will put together a **Speaking File** consisting of

- a folder in your computer which includes a final **mp3 version** of the texts you have been working on (presentations, useful language, interactions)
- your **speaking file logs**
- your **outlines**
- your lists of **useful language** by topic or speaking file item
- your **lists of mistakes** (LoM), with different sections: pronunciation, intonation, stress; methodological & communicative; language items (grammar and semantics)

## Reading

Reading **original materials** is of paramount importance at the advanced level. You should be reading for information and analysis, literature, and any text you enjoy reading! This means you should be using a variety of written texts: information and analysis articles, essays; poetry & fiction; learning websites, wikis, blogs; how-to texts; administrative documents; labels in supermarkets... Browse old textbooks, too, re-reading their texts to remember. Keep an English-English dictionary in the bathroom/toilet!

Depending on the kind of text you are going to read, you could do some **before-, during- or after work** to help you with reading comprehension. (Read about Skimming & Scanning.)

What you should **avoid** – if you want to train in **inferring meaning from context** – is looking up a word when you haven't even read once the complete text. Training on understanding a text when one does not know a word in it requires you don't look up the word without trying to understand the whole first. So be patient and follow this advice, please.

Because languages are alive, in constant change, and because it's impossible to know all of the words in certain language, far the less in a language spoken by countless communities, there will always be words we don't understand, and what will make you a competent user of the language at the C1 level is your resourcefulness in the face of language problems.

In your notebook, and depending on your curiosity and love for language, you could have different **sections collecting your Useful Language work after reading**. These worksheets will help you to make your language range richer. See my examples.

## Writing File

We learn to write as we learn to listen, speak and read, depending on different factors. As language learners, we also learn to write certain kinds of texts with a word and a time limit. This is why you need a Writing File: include **every kind of text** you work on, along with the **materials** you used to learn to write that kind of text.

### Before Writing work:

- notes you read on **how to write that kind of text** (e.g., old textbooks, learning sites, teachers' notes), **examples** of texts of that kind (from textbooks, authentic)
- notes with **ideas for content organization** (outline)
- notes on **useful language**

**During Writing** (time yourself & always leave enough space between the lines to include corrections):

1. Before: **Brainstorming** on language items to use + on ideas > Producing an outline to guide your writing (e.g., 5-15 minutes)
2. During: **Writing** your piece (do it only ONCE, don't make "clean copies" for the teacher)– including your personal info, the task description, the no. words, the time it took (e.g., 30-45').
3. After: **Proofreading** –three different readings to check your work: look out for mistakes, consider how to make your language range richer, check the text makes sense (e.g., 10-20').

**After Writing:** once you get feedback from your teacher,

- work on the different sections of your list of mistakes (LoM)
- use **oral drilling** where you need to overcome mistakes by automatizing accurate production
- re-write your piece or make a **clean (final) copy** for further reference in your Writing File or for publication!

## On Interconnectedness in Complex Learning

As you can see, **everything is connected**. This makes matters complex, but not necessarily complicated. When I try to explain something in a section, I keep going back to things I explain in other sections. This is positive. It means we're re-using the same items thanks to the fact that we are using each in different learning moments and to work on a wide range of learning issues.

Our present methodology is related to **integrated skills**. We use **projects** and **workshops** to help learners use the four skills: listening, reading, speaking and writing, along with all the rest, mainly discourse matters (textual), communicative strategies, learning strategies and techniques, and sociocultural knowledge.

In a particular moment, you might be focusing on working on listening, but this resource pack helps you realize you are also doing much more, for instance, repeating for fluency and accuracy, but also working on Speaking, Language Awareness, Textual Structure, Communicative or Exam Strategies, Cultural Awareness...

Let us be more aware of how much we learn:

### Using resources

- Using all kinds of internet resources for your learning
- Using audio/audiovisual & paper resources

### Using learning strategies & techniques

Maximizing your time and effort

- Note-taking practice and using notes you take in class
- Using learning logs
- Using learning schedules/timetables
- Using learning diaries
- Using notes you take outside the classroom

In your productive skills:

- Working with outlines instead of narratives
- Using the visualizing technique to review grammar



## Example of Integrating Skills. Exploiting Your Reading Work

You can make the most of your reading effort by working on more than reading, underlining and gathering Useful Language to make your language range richer and overcome fossilized mistakes.

### MY WORK ON THIS BOOK

BOOK INFO: title, autor, publishing house, year, no. of pages

CONTENTS – summary

OPINION – your opinion

LANGUAGE WORK. Lists of Useful Language

- Words / Expressions I looked up
- Words / Expressions / Sentences I want to remember
- Transitions / Connectors
- Examples of the Use of Tenses & Modals
- Passages with Descriptions (people, places, objects)
- Passages Narrating actions
- My highlights (e.g., fav passages)
- Sociocultural info I learned/learnt (expressions, anecdotes, information, ideas)

Using your reading for practicing speaking, writing and teamwork.

### Speaking

- Practice telling some of the stories (anecdotes) in the novel or memoir, or some of the ideas in the essay.
- Work on your summary of the book (plot, analysis)
- Work on your personal opinion of the book
- Prepare an oral presentation on the book (after practicing/ practising at home using the methodology I suggest for mons: speaking from an outline, never use a narrative!, & timing yourself)
- Practice Functional Translation. (See my examples.)











## Working with Reading Materials

### Criteria for underlining

- words and expressions you don't know because of the language (e.g. demure)
- words you don't know because of geography, historic time or culture (e.g. neem tree)
- language that helps you word your own ideas and world
- language that poses ideas and helps you expand your understanding of the world
- favo(u)rite sentences or passages
- words and structures you want to master (e.g., ending prepositions: "I'd love to")
- words and structures you consistently misuse (so you can do some oral drilling; see below)
- sentences or passages that help you learn to write or express yourself (e.g. describing people, narrating actions)

### Skimming, Useful Language & Oral Drilling

**For shorter texts** and when possible, always skim the text, this is, read it quickly, just to activate your background knowledge, to get a sense of what the text is about, identify the topic, a couple of basic ideas about how it is developed and tackled. And after that, you can start re-reading carefully and underlining **Useful Language**. Next see 3 below.

**For longer texts** and novels: if reading the whole piece quickly as a warm-up is not something you want to do, please, read the first chapters a few times first.

1. The first time, read fast (without stopping to look things up), just to know what the chapter is about.
2. Then underlining UL and words/expression you need to look up in dictionaries, encyclopedias or the internet.
3. Finally, sit and work on the language you underlined in the following way:

- **Reference books & the internet.** Look up the words in English-English dictionaries, consider the examples of their use (all English dictionaries are descriptive, they don't have *Academias* including definitions and words people don't use and excluding those people do use!)
- **Notebook.** Copy your word in context and consider the functional translation of the whole (translating in the most natural Spanish for that context).
- **Oral drilling to learn.** For items you want to be able to use naturally, do some oral drilling: say the sentence out loud a few times and then start replacing some of the items (e.g., change the subject, the tense, the object).
- **Oral drilling to overcome fossilized mistakes.** For items you consistently misuse, do some oral drilling, too. Without this, how can you overcome these mistakes? Consider fossilized mistakes are in your mind memory in spite of you knowing they're wrong, in your ear memory and most importantly in your mouth memory. Consequently, without repeating the correct version zillions of times more than you uttered the inaccurate version how can you possibly say it right spontaneously? This is what we call **automatizing correct / accurate production** and this requires a lot of saying things aloud many times, and sometimes visualizing the grammar, and changing some of the elements.

## Example of Using Reading to Learn to Write

*Orange Is The New Black. My Time in a Women's Prison*, by Piper Kerman (Abacus, 2013)

From [https://c1coursebymf.files.wordpress.com/2014/08/oitnb\\_01.pdf](https://c1coursebymf.files.wordpress.com/2014/08/oitnb_01.pdf)

We can use books to learn English, by gathering Useful Language and learning how to word things... As you read, underline items and then one day sit and take notes of what's most useful. Don't be thorough as I was here, unless you enjoy it. Otherwise, you will not enjoy the story. Write page numbers in brackets for further reference (I forgot!)

### Writing Descriptions

- **Objects:** (n. mod: adj order) I bought a pair of spidery and beautiful black *crochet stockings to go with* my Doc Martens and miniskirt. I didn't care if I ever *left* Paris. I was in heaven, all alone. / Beautiful handmade black suede heels / Black silk pants
- **People:** (n. mod) a raspy-voiced midwesterner named... who had a mop of curly Sandy-brown hair ... Everything about her was droll (amusing, funny, witty, entertaining, humorous) – her (drawling, wisecracking husky voice), the way she..., even the way she... / her partner in crime, a *goateed guy named* Jack... / I was a well-educated Young lady from Boston with a thirst of bohemian counterculture and no clear plan. / I was surprised to see my former brewery coworker Billy waiting for me, towering above the Indonesians with a big grin on his freckled face.
- **Places:** (*-ed/-ing* adj) sun-dappled quad; the sprawling city

### Writing Narratives

**Transitions.** It was true, the January winds were making ... *uninviting.* / Upon arrival in Paris / When winter set in, / *From my little room* I could see the rooftops of Paris. / In Europe things took a darker turn.

**Actions + Descriptions:** I packed one small ... duffel bag with a pair of ... , my running gear, and a pair of ... I was so excited, I forgot to pack...

**Actions:** (tenses, -ing cl.) I gathered all of my physical strength and flung myself off the rock and into the air, *shrieking as I plunged* deep into the green gorge below. / I went to a Street market to buy ... , bartered for ... , and walked ... talking to the friendly locals/ *I had never been out of* the United States. *Although I was supposed to begin* my new life in California, the

prospect was irresistible. / I would roam the streets of strange cities all alone. I felt disconnected from the world even as I was seeing it, a person without purpose or place. This was not the adventure I craved. / *In the middle of the night we pulled into a rest stop to sleep, where we awoke to see the incredible ... dawn. I could not remember ever being so happy. / As I drove out of Northampton headed west with my buddy Lisa, I felt as if I were finally embarking on my life. I felt ready for anything / I enjoyed everything ... I ran ..., learned how to ..., indulged in ..., and journeyed to ...* When winter set in, I began to / (emphasis: *I alone*) ..., yet I never placed that call. I thought I had to *tough it out* on my own. *I alone* had signed up for this misadventure, and I alone would navigate it to some conclusion, although I was now petrified that it might be a very dismal end. / She dumped the cash on the bed and rolled around in it, naked and giggling. It was her biggest payout (payoff, payment) yet. / *We stopped to eat lunch* by a beautiful river pool at the top of a towering waterfall. After a skinny-dip, Nora dared me – double-dog-dared me, to be precise – to jump off the falls, which were at least 35 feet high.

**Situations + actions:** *Despite* (or perhaps *because of*) the bizarre romantic situation with Nora, *I knew I needed* to get out of N. And do something.

## Grammar

(-ing cl.) Lisa & I drove *nonstop* from... to..., *taking turns sleeping & driving.*

(emphasis) I *could* see that Nora trusted him *far more than* she cared for me. / *neither did I* have an alternate plan

(it, as if) It was *as if* by revealing her secrets to me, Nora had bound me to her

(passives) Nora *was not to be trusted* / *Had* my bag been detected? / I was *entranced* (spellbound, fascinated) by the illicit adventure Nora represented / Someone who could probably *have me killed* with a simple phone call / *it was were* the drugs were *flown*. / I was sent on one such errand in Jakarta / (she) *had been paid handsomely* for her work

(perfect modals) I *assumed* something *must have gotten* lost in translation / I *should have ordered*...

(phrasals) Were the authorities *closing in* on me?

(tenses in cl.) I *didn't breathe* until we *had pulled away* from the airport

(would, purpose inf., indir questions) She *would* call at odd hours of the night from the other side of the globe *to see how the kitties were*

(Indirect questions) I wondered *what the hell I was doing*

(n. mod) I was *dodging* (avoiding) questions from my *already-curious* friends

## Working with Audio(visual) Materials

### Criteria for noticing or jotting things down

- For learning to listen it is of paramount importance you actually **listen before reading!!** Some people never learn to understand spoken English because they're hooked on subtitles and transcripts.
- You should train to help your ear become independent.
- You can use subtitles and transcripts later on, after you have trained and spent time training your ear to understand.
- So before reading, watch or listen to the piece three times, so you can see that the more times you listen, the more you gradually understand, and try to take notes.
- If you wish to integrate skills, before reading, listen and take notes, jot down things you want to remember/review, words or chunks of language you don't understand (use a forward slash to remember it's just what it sounds like), to work out a possible spelling and look it up.
- And again before reading subtitles, it's better to read the transcript in English, or to watch the episode in Spanish.

### Using a Transcript. Special Training!

What you should jot down or underline...

- Words and expressions you don't know because of the language: here it is very important that at times you practice capturing the sound of an unknown word to train in working out its spelling. Notice also that some words you don't know are words you can spell! This happens to some native speakers too!
- The rest of the points are like those listed in "Reading. Criteria for underlining", adapted to the audio/audiovisual situation.

## Exploiting Your Audios

The ways in which you can work with your audio and audiovisual materials are amazingly varied. Developing your oral skills happens with a great deal of time using your ear and your mouth! So here is a checklist to help you with different kinds of exercises.

Listen-n-Repeat (L&R) for fluency and accuracy (F&A) – with useful language you have selected, audios of old/your textbooks, favo(u)rite lines from the news, interviews, scripts...

- Listen-n-Repeat to review grammar points - while visualizing the structure/grammar. You can also do some oral drilling exercises based on your LoM
- Listen to learn by heart useful language + F&A
- Listen-n-visualize – named objects/actions
- Listen to identify the theme (Skimming)
- Listen to identify the main points (Skimming)
- Listen to scan for specific information (Scanning)
- Listen to summarize / paraphrase (Skimming)
- Listen to retell/recount
- Listen to take notes in class
- Listen to jot down language from an audiovisual
- Listen to take notes from an audio
- Listen to take (self-)dictations (in class and elsewhere)
- Listen to improve your reading aloud (use short stories, poems, news items and dialogues)
- Listen to learn about textual structure – e.g. listen to a photo description and then describe your own photo
- Listen to get the lyrics of a song
- Bring to mind – try to remember and repeat the language you worked on before
- Bring to mind – try to remember & write down dialogues or other texts using that language, while you read aloud what you write.

**Tip:** The more you listen, the more you increase your chances of being a competent user of the language.

## Working with TV Series

You can **use audiovisuals to learn** a lot – you learn to listen (understand), speak and imitate a natural rhythm and intonation (listen and repeat!). You learn vocabulary and functional translation, which means it'll help you learn to *think* in English.

Use an episode of a TV series each month, for example. Watch it once a week, so you make sure you learn some of the lines unconsciously, and so you can realize this: the more times you watch or listen to the same thing, the more you gradually understand. Or find alternative ways of working with a TV series, like watching a whole season one episode after the other and then doing that again. Or using one episode for one or two weeks and then using some other audiovisual. Then going back to that episode. You'll be amazed how much more you understand! You'll even wonder why you didn't understand at first!

**Enjoyable but not a holiday!** This activity is not there for you to have the time of your life, but to help you learn English, so if you get bored with it, focus on the language: you're doing this to learn English not to be entertained! You have tons of work to keep you entertained!

**Progress & sharing.** It's very encouraging to be aware of your progress... This means you could share in class some of the Useful Language and vocabulary you collected.

**Subtitles** are tricky. If you want to train in learning to understand spoken English, you need to devote time to listening to English. If you watch using subtitles from the beginning or all the time, you make you ear dependent on written script and... that is no help for becoming an independent listener! Life has no subtitles. Subtitles are good when you want to check on this or that sentence or learn more vocabulary/expressions. In any case, whenever you use them, remember you need to watch the audiovisual again *without* them.





## Training: The Skeleton of Meaning Technique (SkoM)

When you listen to texts which are **natural connected speech**, this is, when people are having conversations, or someone is explaining something (not reading out a speech, speaking freely in order to explain something), try to notice which words are **more stressed & clearly pronounced**, frequently **repeated** words, word families or more technically speaking, **semantic fields**.

Jot them down in columns as you listen. Then look at them.

Can you see that just by doing that, noticing the obvious, the easiest to notice, you can actually identify the topic of that conversation or explanation... What we do when we skim an article, for instance, or when we listen to an audio for the first time.

You see, **key words are very often, especially in natural connected speech, pronounced more clearly and with more emphasis!** That is why I call this *noticing* Identifying the Skeleton of Meaning (SoM).

Practice this technique – whose name I made up but whose reality is just something we know in Linguistics about human speech – when you listen to people discussing things (radio panels) or having conversations, when people are telling stories, when you teacher is talking non-stop!





## Productive Skills: Speaking, Writing

You should understand preparing **oral presentations** and working on **writing assignments**, two of the various things you can do to learn English at the advanced level, are complex processes that involve some time of work Before *and* After:

- *Before Speaking / Writing*: gathering ideas for content, structure and language, and working out an outline to guide your speaking and writing exercise.
- *During Speaking*: learning to listen to yourself so you can fix the mistakes you know you've made.
- *After Speaking*: checking your work, thinking of, or listening to your performance in order to spot and fix mistakes, explore better ways of saying things, further improve the content or wording, or how to reach people...
- *After Writing*: checking your work, re-reading your text in order to spot and fix mistakes, explore better ways of saying things, further improve the content or wording, or how to reach people...

Here are some tips to help you with all of this...

Using **outlines** in your productive tasks, this is, when you have to do a speaking or writing task, is of paramount importance. Key words arranged in logical progression to indicate when you need to speak or write about what are your guiding star, and much more helpful than a narrative.

However, people prefer to write out what they want to express, and then get nervous if it's an oral exercise because they can't remember exactly what they wrote, or, for the case of writing tests, make a clean copy of the piece, and that tends to include new mistakes that won't be corrected because exams don't allow enough time to make clean copies, just to proofread effectively. Not working with outlines works against the development of certain skills. It works against learning to work with outlines for taking part in meetings and discussions and for creating documents of various kinds, and against

training for Speaking & Writing Exams, where people face a time or word limit. So learn to create outlines Before you Speak or Write. See my example on Bullfighting below.

Using the **visualizing** technique:

(Speaking Test format) **visualize how many ideas** you can fit into 4 minutes of speaking and be able to monitor your presentation of information.

(Writing Test format) **visualize how much space** the required word limit takes up in your own handwriting, so you know how much space the whole piece will occupy and how much space between the lines you can use.

**Brainstorming** on...

- **ideas** for your productive tasks, and to relate this to your lists of useful language (when possible);
- **language** items you can use in the task you wish to undertake.

**Timing yourself** as you write and as you speak, in the different stages, will also help you develop confidence and resourcefulness. It calms you down in exams, because you know you actually have time to do this or that (e.g., think before producing, develop an idea instead of rushing to pose all of your points in a go).

▶ Watch these videos at **EOI Teacher Sharing C1 Work** and take notes:

- How to work on Monologues
- How to work on Writing Assignments













## Writing. The World of Texts

So now you know that texts can be oral, too, but here we'll focus on written texts. You need to learn about different types: their **purpose**, the **context** they are used in, their **layout** or format, their **structure**, the **language** they use... You know more about written texts than you believe. You know what a **shopping list** looks like (e.g. layout, language). You know you cannot possibly write a **CV/resumé** using the format of an **informal letter**!

Example. Writing Assignment: Write a **job application** (175 words).

*Hiya potential boss!*

*I was having my morning coffee today while leafing through the paper when I found your ad. So, here I am to tell you all about myself, because I know I'm the one you're looking for!*

*I was born in a little town in Oklahoma... Haha... I'm just teasing! Well, down to business: at school I was a lousy student, so I quit all that crap, never went to university – in spite of being as clever as hell! I traveled lots and learned about life.*

*I can manage in all types of situations! Come rain or come shine!;D I'm great at socializing and at organizing people's work around me – haha – so I'd be a great manager. Think about it!*

*I'd love to meet you. We could negotiate the salary having a couple of drinks, what'd ya think?*

*You can reach me at 99999999. Don't ring too early, say after midday – I'm a late night bird. ;)*

*Hope to hear from you soon!*

*Love,*

*Joey*

*PS: If you need references, my mum can tell you all about me!*

This job-application letter has the **wrong tone** and **language** – **it's like an informal letter**! However, paragraph themes are correct, the problem is that the guy doesn't give the appropriate information on those topics. The effect is comical, as you have probably notice. Just imagine the "potential boss"!

## Tips for Texts in Writing Exams

### Stories (Narratives)

- Appealing title + Beginning + Development + End

### Articles

- Descriptive/Appealing title + Intro + Body + Ending:  
bulleted body in informative articles, with subheadings;  
regular narrative for other kinds of articles, which can have a  
conclusion for an ending.
- Argumentative: Discussing a topic presenting argumentation.
- Discursive/Reflective: Explaining the world around a topic in the  
narrative form, often including reference to personal experience.

### Reviews

- Title of reviewed work + basic info + description (plot in present,  
description of place) + analysis + recommendation.

### Proposals & Assessment Reports

- Descriptive title + intro without subheading if brief + subheadings a  
paragraph on that + ending: hopes for the proposal, conclusions for  
the Assessment Report.

### Online Forms

- Just complete the box with the info required! (Don't use a box  
where you have to answer a specific question to include a "Dear  
(somebody)" and the like).

### Letter-writing

- Don't write the addresses unless required to do so.
- If there is a space for an email address and the subject line, fill it in,  
don't forget!
- Consider structure and useful language for different kinds of letters  
in a semiformal or formal language: letters of request, of complaint,  
of application, letters replying to ads...
- Learn about business emails.

<http://www.talkingpeople.net/tp/skills/writing/letters/letterwriting.htm>

## Overview on Written Texts (Including Oral Written Texts!)

C1 students can write all kinds of texts! Focus in improving your language range in story-telling and in argumentative texts.

**Narrative:** these texts are about EVENTS taking place. They tell you a true or fictional story. When you write a narrative, you have to give readers the setting first (people involved, time/space, problem), so that they have a framework of reference. Then you have to develop the problem and finally solve it (beginning – development – ending). Narratives often include DESCRIPTIONS, too, DIALOGUES & MONOLOGUES!

**Descriptive:** these texts are about OBJECTS themselves (people, things, landscapes...). Reviews or travel guides are descriptive texts and novels include many! The description will be marked by your point of view or approach. The language should include lots of modifiers (adjectives, nouns, relative clauses, prepositional phrases, past and present participle clauses) and stative verbs (i.e. verbs indicating states, like *look, seem, be...*).

**Discursive/Reflective:** They offer information and EXPLAIN things so this information is understood, in narrative form, not like instructions. Language: often, present tenses. Notice the language in documentaries or in textbooks.

**Instructional/Procedural:** HOW-TO texts, e.g. recipes. The structure is very clearly ordered, often bulleted for visual clarity. First step 1, then step 2...! The structure begins at the beginning of the process described, moves on along with such process and ends when the process finishes. This means no conclusions or opinion-like endings are included. Language: lots of imperatives, sequencers...

For **Argumentative Texts**, see section below.

**Letter-Writing** is a world of its own. Formal & informal letters, e-mails, notes on various topics, with different purposes.

- **Informal Letters:** Structure: hello part, body with whatever you need to tell organized according to your viewpoint (but group topics), good-bye part (usually in two steps: I need to stop now + Love). Also, you-me, you-me, you-me structure. Language: language showing closeness.
- **Formal Letters:** Structure: be careful, it is non-creative, fixed, like the language used in it. Create your list of types of formal letters and analyze their structure. Typical case: Reasons why you are writing + Relevant info + Contact info + Closure. Language: no contractions, fixed sentences, no slang, no informal language (re-read my VERY INEFFECTIVE job-application letter here so you remember the importance of adjusting language to our aims & kinds of texts). Collect UL for formal letters.

NEW! We now have **oral written texts**. They are the texts **we write as we speak** and because it's written & people cannot hear our voices we have emoticons. Or we write using abbreviations more easily interpreted visually or reading them out.

- Social **network wall messages** (longer as in Fb or shorter as in Twt), messages in chat rooms
- Blog **posts or messages in forums**: these can be like the previous or using a kind of more standard language (so it can be understood by more people)
- **Texting**. Sms messages use abbreviations and they are one of the most existing developments for a linguist! Showing how amazing linguistic creativity is, how resourceful we are creating expressive messages, and all kinds of messages!



to BE THE PIECE OF GUM! How would that piece of gum see life at our school?

In a State Exam to Become a Teacher in Public Education I was required to write a 300-word essay on the Mad Cow Disease. I thought I didn't know anything about the topic because I was just back from having lived abroad. But I *did*! I hadn't followed the news about it, I didn't know about what people said but... I knew cows were animals, like myself! They were ill and humans, afraid, which is dangerous for cows. Why not write a story from the cow's point of view? About how unfair & cruel *that* was. When I read my essay in the Oral Exam we couldn't stop laughing! I got a really good mark!

**Tone/Atmosphere & Genre:** What atmosphere do you want to create? What feelings do you want to cause in the reader? When? How can you achieve this? Read stories and answer the questions. School example: Romanticism: Becker's or Poe's tales, for instance. They create tension not only through the narration of EVENTS. They also builds up tension by how they describe PEOPLE (characters) and PLACES (settings).

The atmosphere also relates to the selection of vocabulary. And another important factor is progression or narrative rhythm: WHEN you say WHAT (the sequence of events). What information goes first? What should you save for later on? At what pace (narrative rhythm) will you present the information?

The tone is often linked to GENRE. What will your story be? A comedy, a tragedy, a tale of mystery, an adventure story, a scifi story, a realist story, a detective story or a crime, a romance? Stories can mix several genres.

Last, we can also use other types of texts to create fiction. You can write a story using the format and tone and style of a press article, a letter, a diary extract, a scientific report...







### **Mwajuma**

Fear overcame Mwajuma as several men loaded the fragile shell with some food and water. Travellers were piled up. Behind her: Africa, starvation, an almost sure death. In front of her: the sea, the skyline, her hopes, a better life. Mwajuma took her baby & got into the small boat.

### **The listener**

He listens to her and thinks about how wonderful she is: she keeps him company, fills his empty silences, allows him to travel in time and space, warms his soul and teaches him how to listen instead of worrying about what he wants to say... She is his old radio.

### **Minisagas by Avanzado 2 (6th course), course 2006-07**

Hello darling! It has been so long time since we last met. Perhaps a year... Nothing has changed here but coldness. Wait! If my memory works it was a November 1, like today. One year, darling! You don't have to bring anything! Why flowers? Why are you crying? Darling?

### **The Note**

I know it by heart. I don't need to read it again but I do. Her trembling writing, her desperation: "I'm Jane, your neighbour. He'll return tonight. Call the police. Take care of my children, please". Read too late. The children sleep. I wonder if they dream.

Walking on the street he felt somebody following him. He turned round to find out who it was, but nobody was there. He had the same feeling again tow more times and began to feel scared. Then from the corner of his eye he saw something behind him – his shadow.

### **Dreams**

She was in the middle of the library with some books in her arms. She had always wanted to be a student as those who didn't have to leave school as she had had to.

–Put those books back in place – grumbled her boss.  
Her dream would never come true.

### **You & Me**

She touched my face tenderly. I took her hand when suddenly a bright light got right into me. I could not see anything but I was completely calm and happy. I had dreams. I dreamed that I flew. I flew all over the whole wide world. Then I kissed her.



dear sister of my welfare and increasing confidence in the success of my undertaking.

✧ Letter 4. He sprang from the cabin window as he said this, upon the ice raft which lay close to the vessel. He was soon borne away by the waves and lost in darkness and distance.

**“The Storm” by Kate Chopin** (written in 1898, published much later) - Feminist Story available on [us] [americanliterature.com](http://americanliterature.com)

◆ The leaves were so still that even Bibi thought it was going to rain.

✧ So the storm passed and every one was happy.

**“At the Bay” by Katherine Mansfield** (1922) - Story at [gutenberg.org](http://gutenberg.org)

◆ Very early morning. The sun was not yet risen, and the whole of Crescent Bay was hidden under a white sea-mist.

✧ A cloud, small, serene, floated across the moon. In that moment of darkness the sea sounded deep, troubled. Then the cloud sailed away, and the sound of the sea was a vague murmur, as though it waked out of a dark dream. All was still.

**A Room of One's Own by Virginia Woolf** (1929) – Essay at [gutenberg.net.au](http://gutenberg.net.au)

◆ But, you may say, we asked you to speak about women and fiction–what, has that got to do with a room of one's own? I will try to explain. When you asked me to speak about women and fiction I sat down on the banks of a river and began to wonder what the words meant.

✧ But I maintain that she [Shakespeare's sister] would come if we worked for her, and that so to work, even in poverty and obscurity, is worth while.

**The Planet Savers, by Marion Zimmer Bradley** (1958) - Science Fiction novel at [gutenberg.org](http://gutenberg.org)

◆ By the time I got myself all the way awake I thought I was alone. I was lying on a leather couch in a bare white room with huge windows, alternate glass-brick and clear glass.

✧ Kyla and I would explore it together.

**“Traveling, the Forging of a Teacher” by michelle** (About 800 words)

◆ Until the 1990s I sort of traveled the world.

✧ Such a beautiful purpose! That was something I could actually try and do!

## Writing Argumentative Texts

Writing to argue for or against ideas involves not being afraid to express your views and analysis, being able to word it in a way the reader can follow, and being able to pose ideas without humiliating other people. In other words, when we reason out things being true to ourselves & walking in people's shoes, too.

► Check out my Workshop Holding Nonviolent Rational Discussions [https://c1coursebymf2016.files.wordpress.com/2016/06/workshop\\_ratio\\_naldiscussions.pdf](https://c1coursebymf2016.files.wordpress.com/2016/06/workshop_ratio_naldiscussions.pdf) in our ebook Stories from My Teacher, 2015  
In Spanish, it was published at Mujer Palabra:  
[http://www.mujerpalabra.net/activismo/pacifismo/comunic\\_nv/debates\\_02.htm](http://www.mujerpalabra.net/activismo/pacifismo/comunic_nv/debates_02.htm)

One of the most valuable things we learn from writing argumentative texts is how badly many of the ideas withheld by society are sustained. Writing will help you be more analytical, rational and empathetic, more aware of stereotypes and misperceptions, more true to the idea of **communicating ideas instead of judging people**.

► Listen to an excerpt from Lakoff's *Metaphors we live by* ("Argument Is War") on The Talking People Podcast

Argumentative texts are about ideas. They can be oral or written. They show the process of supporting or weakening another statement. Different texts can be argumentative: essays that are a reply to an exam question or statement, philosophical letters, articles of analysis, extensive analysis (books, *ensayos*).

Reasoned opinions are good practice for rational discussions (oral practice) and a first step to approach essays (written argumentative texts).

Here are some examples of how to develop the content structure of an argumentation:

Classical:

- a. **Intro:** *The purpose of my...*
- b. **Explanation of the case** under consideration: *There are two different approaches to this issue... Historically the debate...*
- c. **Outline of the argument:** *The difficult points are the following... As stated above...*
- d. **Proofs supporting** the argument: *As a matter of fact... It cannot be forgotten... Furthermore... What is more...*
- e. **Refutation:** *even though... It is obvious that... Nobody would believe that...*
- f. **Conclusion:** *On the whole... As a result/ conclusion... Finally..*

Other:

- Pros & cons discussion: pro-con-pro-con / con-pro-con-pro.
- One-sided argument: no counterarguments.
- Eclectic approach: some of the views on the subject.
- Opposition's arguments first, author's arguments: *Traditionally it has been believed...; it seems to be a fact...*
- Other side questioned: no direct refutation, posing questions.

Language: everything has to be explained & supported. Don't count on readers' knowledge or the rightfulness of your position.

## Example of Reasoned Opinion & Essay on Controversial Topic

Practice writing **reasoned opinions** in 100 words (a paragraph). Analyze my work on a sensitive topic.

*Bullfighting: Art or Cruelty? I think bullfighting is cruelty to animals because it involves debilitating the animal by hurting it and making it run in circles, and its killing is a climax in the framework of a human show designed for entertainment, where the public cheers toreros (traditionally men, carrying a cape and a sword), picadores and banderilleros (men with piercing weapons). Culturally in Spain, bullfighting has been considered art, and that is why I do not consider people in this business torturers or murderers. However, today this tradition is being examined as we evolve in favor of more humane forms of relating. (99 words)*

Compare with this beginning for an ESSAY on the same topic:

Ideas for my **topic statement** (your guiding star): I want to relate the creation a world with less violence and injustice to how we justify the use of violence in everyday events > The use of violence is human, but we can evolve to more humane ways of relating.

(Never forget the **title!**) *Bullfighting: Art or Cruelty?*

(**Introduction**: surprising idea – eliciting curiosity to read on)

*There was a time when humans were a 2% of life on the planet. Today they constitute the 98% of biodiversity on Earth. There are very few places on this planet where you cannot find humans, and everywhere humans are, all life around them is exploited by humans irrationally.*

(Creating the **framework** where to place the topic under scrutiny)

*As they spread their settlements and eventually created geopolitical nations, humans have developed a very violent way of living in this world. Not only do they kill, torture, abuse each other in endless wars – they behave likewise with all forms of life, which is resulting in endangering life on Earth.*

*Although the 20th century brought about relevant social change and knowledge, helping us truly humanize our behavior, some of us*





## Some Essay Types (Article / Letter Format)

### Cause & Effect, Comparison & Contrast, Problem & Solution

#### Sentence patterns

(Also see Adverbials, Clauses, & Connectors by Language Function!)

- *There are several reasons for / effect of / causes of / causes that explain / show / indicate...*
- *There exist ... main reasons why we should (strong advice)...*
- *... has/have had several / a great deal of (avoid “a lot/many”) / a few (major/important/threatening) effects on...*
- *As a consequence of this, ... / This results in...*
- *There are/exist several differences / similarities between ... and ...*
- *... and ... are similar / different in various / a number of ways.*
- *... is different from ... in a great many ways // similar to..*
- *... and ... share several traits / characteristics...*
- *A comparison between ... and ... reveals / shows / demonstrates...*
- *Comparing ... and ... reveals...*
- + comparing nouns and using comparative adjectives and adverbs

#### Content Outlines

- **Title** / Dear...
- **Introduction** in two steps:
  1. Provide background info: describe situation mentioning main causes or effects, identify elements you’ll compare and state purpose for this comparison, state problem & why it’s important to solve it.
  - 2: Thesis (focusing on your contribution): your general point
- **Supporting** paragraphs: breaking up your thesis in the various points: your analysis, similarities & differences, problems & answers. Brainstorm to be clear about points and their order.
- **Conclusion**: summarize main ideas, draw a conclusion, make a prediction, point to the future...

## Outline Template. Working on Content Structure

(Full) Name: \_\_\_\_\_

Group/Year: C1. 20\_\_ - \_\_      Month: \_\_\_\_\_

Topic: \_\_\_\_\_

Title: \_\_\_\_\_

Introduction

Point no. 1

Facts / Examples /  
Anecdote

Point no. 2

Facts / Examples /  
Anecdote

Point no. 3

Facts / Examples /  
Anecdote

Conclusion/Ending



## Examples of Argumentative Writing by Students (1)

These writing assignments were undertaken by Avanzado 2 students in Madrid between 2008 and 2011. Avanzado 2 represents the 6th year of study in this autonomous community. They certified a B2 level, but in my view, this work is at the B2+ or C1 level – we actually worked at the C1 level throughout the learning year. Watch their videos at the EOI Getafe Youtube Channel. More work by students on “Your Stuff!” at [talkingpeople.net](http://talkingpeople.net)

**By Paloma Díaz Vicente** (2010-11) – About 225 words

*Violence in video games*

### Entertainment or Virtual Rehearsal for Actual Violence?

Violence always seems to have been part of entertainment. Sports as popular as football or those regarded as innocent as chess are clear military metaphors. Nonetheless, video games – these continue a long history of incorporating aggression into play. Violent video games have been blamed for school shootings, increasing rates of bullying and violence towards women.

Critics argue that video games reward players for simulating violence and that aggressive behavior is presented as the suitable way to achieve goals. Because of that, they claim that violent video games promote violence as an acceptable approach to solving problems. They insist that continuous exposure to violent contents desensitizes players in the face of real-life violence.

Defenders contend that playing violent video games allows people to express aggression without causing physical harm and relieves emotional distress. Additionally, they uphold the view that video game players understand they are playing a game, and this prevents them from emulating video game violence in real life. To support their argument they say that over the last years video game sales have been increasing while social violence has fallen.

Most of the research on the topic has failed to show a correlation between video games and real-world violence. However, as games get more and more realistic, the debate over whether or not we should be exposed to virtual violence continues.

**By Pedro Javier Martín Gutiérrez** (2008-09) – About 350 words

Statement to write on: *The computer has greatly improved our lives today*

### Computers in Our Daily Lives [if it's an article, it needs a title]

Nowadays increasingly more people use the computer. At first sight, it might seem the ideal work tool for us, but this may not be so. It all depends on the way we want to use it.

On the one hand, computers enable us to reduce the number of books or papers in our jobs. These days if you have a powerful computer, you can store a lot of information in its hard disk. This does involve working at full capacity without wasting your time. Besides, if you have a portable computer, you can check anything wherever











## Avoiding Sexist Language

Everybody is sexist because our culture is patriarchal, and it has been so for a great many centuries! But we can develop a feminist sensitivity, or intelligence, gradually. As we do, we realize a lot of things about how language influences thought. Including women when we speak doesn't mean we're not sexist anymore. It's all a complex process. There's conceptual sexism in the way we view people as Men or Women according to the very suffocating patriarchal definition. But learning to be respectful through language helps in the process of learning to overcome our patriarchal ideology, or learning to respect everybody's existence!

Working it all out is not easy, but it is possible. Just notice how I communicate, because I've been working on this topic, both in English and Spanish, since the 1980s.

**Addressing women, naming women.** If that is what you intend, to address men and women, name the women too. If you want to talk about people, don't call them "man" or "men". Use "human beings", "people", "men and women" (dweller, inhabitants, residents... ). Perhaps when you do, you will notice some people missing, namely women...

It's just a matter of acknowledging the power of words to help us be and think better, to help us democratize things. "Dear boys and girls" is nicer, or sticking to neutrals, "Dear children".

The problem in English is that many words meant to be neutral have been masculine in meaning, like "politician" or "boss" (in contrast to "teacher"), and here we can't do much. If you notice you only visualize men when saying "politicians", "refugees", train in including women, too! It's a matter of time: when there have been enough women bosses and we hear "boss" we will imagine an androgynous figure, or both a man or a woman. Other words have changed in terms of visualization, too, like "nurse": in the past people just visualized women, but today we can also think of men.

**Pluralizing:** use the plural to avoid using just the masculine. Instead of writing "The student should request a form at the School Office", use "Students should request a form at the School Office."







## Amazing Modals (& 2)

LANG. FUNC.	MODAL	EXAMPLES	Other Comments
POSSIBILITY	could  may  might	We could lose the train if we don't leave now He might be from Paris I may join you later	PAST PERFECTS She may've lost the train I could've found it REGRETS You could've told me We should've left earlier
PERMISSION	May  Can  could (only in ? 1st p)  Altern.: (not) be allowed to (not) be permitted to (to indicate there are rules)	The kid can go (is allowed to) Can she stay over? Can I move this to the office? We cannot leave the security area Can I park there? Cf. ability, possibility, permission, request  You cannot park here Cf. oblig. (authority)/prohib. You can go now (granting...) You are not allowed to... - when clarifying We're allowed to park here We're not allowed to smoke here Are we allowed to park here? - Better: Can? (Can we park here?) I may* go (authority over you) We may* go (authority over you) May* she...? (putting listener in position of authority over you two) May I use your pen/phone? May I...? (Total strangers, v. polite) May we...? (Maximum politeness or *)  Could I have an extra copy? Cf. requests (Can I have...?) Cf. ability (2 <sup>nd</sup> , 3 <sup>rd</sup> persons)	May I...? Is very restricted today. Mostly used to indicate politeness (luxury services) or most commonly in requests that are rather intrusive, as May I use your phone/pen? Could I ...? is polite and non-hierarchical. Can I ..., please? Is mostly OK for semiformal situations, but without please it would be inappropriate.



## Describing Nouns

At the advanced level you should have a wide range of vocabulary and language resources when it comes to describing people, objects, places...

### Ways to Describe Nouns

#### Before the head noun

- **Adjectives (Quality) & Nouns:** a dull day, child care, lost property, steamy hot black coffee, a white South African activist  
They can also be compared (equality, superiority, inferiority; superlatives)
- **Saxon Genitive / Possessive s:** my mother's friend
- **Participle Clauses** (present: -ing and past: -ed/irrg. participles): Set in the 1990s in Spain, the story is about... *Broken* by the pain they felt, they set off... (*After*) *leaving* his friend in a safe place, Marcela rushed to... Hearing a sound, Peter went downstairs.

#### After the head noun

- **Prepositional Phrases:** the beggar with a grey coat, Women in Black, a drink in a long glass with ice to the rim, the teacher with red hair, the man in a blue suit
- **Double Genitive:** a/Some friend(s) of my mother's
- **Relative Clauses** (like adjs, but with a S-V): The girl we met... The movie/film they watched... the clothes my mum bought for me when I was a teenager...

**Adjective Order:** The basic idea is that the most objective adjective is placed the closest to the noun it modifies, e.g. *a sweet 3-year-old child* (3-year-old is a more objective description than *sweet*), *a beautiful windy day*. When both adjectives are similar, we place the adjective that modifies the verb most often closest to the noun, e.g. *a multi-layered chocolate cake* (*chocolate* is a more common than *multi-layered*).

## Adverb & Adverbial Order

Adverbs and adverbials may be one or several words that offer information on circumstances connected to the state or activity named by the verb. Adverbs are one-word items that modify verbs. Adverbials may be single words or phrases that provide information about when, where, how, or why things happen. So adverbs fall into the category of adverbials. The difficulties around them have to do with where we should place adverbs. Adverbials belong to the predicate, and there they may be placed next to the verb or after the object (at the end →). But they may be found at the beginning of a sentence ←, provided they do not separate the subject from the verb.

A general idea is this: elements in a sentence organize around the heart of the sentence, S + V, in a hierarchical manner: the more important they are, the closer they are to the heart. For instance, an object (O) is more important than an adverbial of time because it is closer to the verb, so the adverbial of time can never interfere between the V and its O, and must be placed after. Exceptions: Frequency Adverbs.

When an element that usually comes before another is long, the shorter element may come before. You probably do it intuitively. Examples: Do you go out with your friends EVERY WEEKEND? Do you go out EVERY WEEKEND with all of those really noisy friends of yours?!

**Adverb Order** [after V/O] MANNER + PLACE + TIME (often, TIME – SUBJECT+VERB – MANNER + PLACE)

**F.A.** go just before the main verb, like “also” (seldom, hardly ever, always), except if the V is “be.”

### Comment/Viewpoint & Connecting Adverbials. C1.

*Presumably\*, ... Certainly\*, ... Clearly\*, ... Undoubtedly\*, ... Obviously\*, ... As might be expected, ... Sadly, ... Oddly enough, ... Interestingly enough, ... Generally speaking, ... Wisely, ... Wrongly, ... To my disappointment, ... To my surprise, ... To be honest/fair, ... To put it simply, ... On average, ... Financially, ... Ideologically, ... Morally, ... Politically, ... From a technical point of view, ... Personally, ... As a result, ... Similarly, ... Unlike...*

\* Degree of certainty ← → ↗ Certainly, they worked hard / They certainly worked hard / They worked hard, certainly.

## Overview of Clauses

Let us review the kinds of clauses you can write.

Finite clauses have a verb with a subject.

Non-finite clauses have a verb in the inf.,-ing form, past participle.

TYPE OF CLAUSE	FINITE CLAUSES	NON-FINITE CLAUSES
<b>NOUN CLAUSES</b>	[What you said] was great > subject	(Infinitive, Present participle) [To give up at this stage] would be a pity > non-finite noun clause, infinitive, subject [Closing the factory] would mean unemployment for all > non-finite noun clause, gerund, subject
<b>ADJECTIVAL CLAUSES OR RELATIVE CLAUSES</b>	We bought the house [which you had rented] > object, part of the object!	(Infinitive, Present and Past Participles) I have something [to tell you] > non-finite adjectival clause; infinitive The thieves took two bags [containing \$2,000] > present participle I couldn't read the instructions [given in the manual] > past participle
<b>ADVERBIAL CLAUSES*</b>	I shall see you [when we return] > time adverbial	(Infinitive, Present and Past Participles, Perfect Participle) [To speed up the process] she bought a computer > non-finite adverbial clause, infinitive of purpose [While travelling by air], she was taken sick [Given time], she'll do the job extremely well [Having finished their task], they went out for a drink



## Example of Connectors by Language Function

Find examples of the use of these items in the books you read, esp. essays, like Angela Davis's *Are Prisons Obsolete?* or *Language Myths* <https://c1materials.wordpress.com/>

**Stating point or topic:** about, speaking about (this), considering (this), regarding (this), with regards to (this), as for (this), concerning (this), the fact that..., on the subject of (this), the following (for lists)...

**You:** In my opinion, I believe, It is my belief that, There is no doubt that, It seems to me that, I question whether, I challenge the assumption that states, I maintain, I contend, I maintain, I doubt, I realize (this...), As I understand the present debate, I would like to point out / argue / state, I favo(u)r the idea... Allow me to explain...

**Expressing similarity & comparison:** similarly, likewise, in the same way, by the same token, in a like manner, equally [also see Contrast]

**Clarifying & exemplifying:** e.g., i.e., that is (to say), I mean, (to) put (it) another way, in other words... such as, as, particularly, including, to illustrate, as an example we can find, for example, like, especially / in particular, for one thing, to illustrate, for instance, notably, by way of example...

**Highlighting, giving emphasis:** even more, above all, indeed, more importantly, besides, namely, specifically, in fact, as evidence (of this)

**Adding points/info:** And, In addition (to), As well as, Also (as in Also, we need to consider = *Además, tenemos que considerar*), also/too (*también*), Furthermore, Moreover, Apart from, Besides, Equally important, Next, Again, Last, Finally, First(ly), In the first place (LoM?), in fact, ...

**Signalling contrast, opposition, conflict, contradiction, concession...** but, different from, even so, (and) yet, although (S+V), even though (S+V), however, nevertheless = nonetheless (= in spite of that / anyway), despite (+n.), despite the fact that (+ S+V), notwithstanding (this), in spite of (+n.), in spite of the fact that (+ S+V), regardless (of this), in contrast, as opposed to, compared to, by way of contrast, admittedly, whereas (often while\*), though (final position), when in fact, conversely, still (Still, one has to consider), be that as it may, unlike (noun phrase), in theory... in practice, ... as ... as..., like / similar to, both .. and..., likewise/similarly, the same as (LoM?), On the other hand (LoM?), on the contrary, rather than, whether or not, in spite of...

**Expressing dismissal:** either way, whichever happens, in either event, in any case, at any rate, in either case, whatever happens, all the same, in any event...

**Replacement:** (or) at least, (or) rather, instead, otherwise

**Condition:** on (the) condition (that), granted (this), granted (that), if, if so, provided that, in case, in the event that, as/so long as, unless, otherwise, given that, granting (that), providing that, even if, only if...

**Signalling cause/effect, reason/result, consequence, conclusion:** because, because of (the fact that), for the (simple) reason that, being that, for, in view of (the fact), inasmuch as, seeing that, owing to (+ n.), owing to the the fact that (+ S+V), due to (+ n.), due to the fact that (+ S+V), given these points, in that, as and since (As/Since we lost it we'll have to do without it), forasmuch as, as a result (of this), consequently, hence, therefore, thus, for this reason, , that is (ther reason) why, because (of this), in consequence, in conclusion, accordingly, as a consequence (of this), so ... that (with adj), such a ... that (sing.), such ... that (pl.), so (not “so that” = purpose), this means that..., under those circumstances, then, in that case, that being the case, If ... then..., ... was responsible for..., as might be expected, caused by, this results in, ... leads to..., ...brings about..., ... makes possible..., ... gives rise to...

**Expressing purpose:** so as (not) to, for the purpose of, in the hope that, for fear that, so that, with this intention, to that end, to the end that, in order to/that, lest, with this in mind...

**Digression:** to change the topic, incidentally, by the way

**Resumption:** to get back to the point, to resume anyhow (“resume” is ‘reiniciar’), anyway, at any rate, to return to the subject, as I was saying... The former, the latter (not “later”) also in Sequential transitions

**Summarizing/Summarising:** in summary, all in all, to make a long story short, as I have said, to sum up, overall, as has been mentioned, then, to summarize, to be brief, briefly, in a nutshell, in all, on the whole, as has been noted, in a word, to put it briefly, in sum, altogether, in short, [the Conclusion-deduction connectors can also be used here] so, in conclusion, hence, therefore, thus...

**Sequential Transitions** signal a chronological or logical sequence.

- **Numerical:** in the (first, second, etc.) place, initially, to start with, first of all, thirdly, to begin with, at first, for a start, secondly,
- **Continuation:** subsequently, previously, eventually, next, before (this), afterwards, after (this), then, as was previously stated,
- **Conclusion (end):** to conclude (with) (“to conclude” is not ‘in conclusion’), as a final point, eventually, last but not least, in the end, finally... For the reasons stated above, Obviously, In a nutshell, In any case, As we can see

## US & UK Englishes. Spelling

To know if you are reading **US American** or **British English** notice the spelling. This table doesn't include all the cases, but it can be useful. Develop the habit of looking this kind of things up in a dictionary.

US Am English	British English
<b>-or</b>	<b>-our</b>
color, humor, behavior, endeavor, savory, flavour	color, humour, behavior, endeavor, savoury, flavour
<b>-er</b>	<b>-re</b>
kilometer, theater, liter	kilometer, theatre, litre
massacre, mediocre	
<b>-og, -ogue</b>	<b>-ogue</b>
monolog, epilog, travelog	monologue, epilogue, travelogue
<b>-ize</b>	<b>-ise</b>
realize, organize, standardize, analyze	realize, organize, standardise, analyse
<b>-m</b>	<b>-mme</b>
Program	programme
<b>-ck</b>	<b>-que</b>
Check	cheque
<b>-g</b>	<b>-ge</b>
acknowledgment, aging, judgment	acknowledgement, ageing (anti-ageing cream), judgement
<b>Regular form in some verbs</b>	<b>Irregular verbal form</b>
learned, dreamed, burned	learnt, dreamt, burnt
<b>-ce, -se</b>	
advice (n.) advise (v.) - device (n.) devise (v.)	
practice (n. & v.)	practice (n.) - practise (v.)
license (n. & v.)	licence (n.) - license (v.)
defense, offense	defence, offence
<b>defensive, offensive</b>	



## US & UK English. Other Highlights!

Just some tips, but remember language change, and the complexities of English being spoken by so many different communities on the planet!

US	UK
nouns	
<ul style="list-style-type: none"> <li><input type="checkbox"/> football player (also, I.E.)</li> <li><input type="checkbox"/> In compound nouns "verb" + "noun" sometimes favors the bare infinitive: jump rope, racecar, rowboat, sailboat, file cabinet, dial tone</li> <li><input type="checkbox"/> Tends to drop inflectional suffixes favoring clipped forms: cookbook; skim milk; MF, age 7.</li> <li><input type="checkbox"/> transportation, means of</li> <li><input type="checkbox"/> a quarter before/to; a quarter after / past</li> <li><input type="checkbox"/> 1<sup>st</sup> floor (sometimes, ground floor), 2<sup>nd</sup> floor...</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> footballer</li> <li><input type="checkbox"/> In compound nouns "verb" + "noun" favours the gerund: skipping rope; racing car; rowing boat; sailing boat; filing cabinet; dialling tone</li> <li><input type="checkbox"/> cookery book; skimmed milk; MF, aged 7.</li> <li><input type="checkbox"/> transport; means of transport</li> <li><input type="checkbox"/> a quarter to, a quarter past</li> <li><input type="checkbox"/> ground floor, first floor...</li> </ul>
prepositions	
<ul style="list-style-type: none"> <li><input type="checkbox"/> write her; write her a letter</li> <li><input type="checkbox"/> Forms are filled out, for individual parts "fill in" is also used</li> <li><input type="checkbox"/> look out the window</li> <li><input type="checkbox"/> through can mean "up to and including" as in Monday through Friday</li> <li><input type="checkbox"/> enroll in a course</li> <li><input type="checkbox"/> meet with = to have a meeting with (cf. meet up with = informal)</li> <li><input type="checkbox"/> (different than), different from - bracketed form regarded as incorrect but widely spread</li> <li><input type="checkbox"/> came over</li> <li><input type="checkbox"/> to be on a team</li> <li><input type="checkbox"/> on the street</li> <li><input type="checkbox"/> to be in a sale</li> <li><input type="checkbox"/> agree to / on a contract (sign a c.)</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> write to her; write her a letter</li> <li><input type="checkbox"/> Forms can also be filled in (recently, filled out, too)</li> <li><input type="checkbox"/> look out of the window</li> <li><input type="checkbox"/> Monday to Friday, or Monday to Friday inclusive; Monday through to Friday is also sometimes used</li> <li><input type="checkbox"/> enrol on a course</li> <li><input type="checkbox"/> meet: let's meet them at 5pm (now also "meet with")</li> <li><input type="checkbox"/> different from, (different to) - bracketed form regarded as incorrect but widely spread</li> <li><input type="checkbox"/> came round</li> <li><input type="checkbox"/> to be in a team</li> <li><input type="checkbox"/> in the street</li> <li><input type="checkbox"/> to be on sale</li> <li><input type="checkbox"/> agree a contract (sign a c.)</li> </ul>

US	UK
verbs	
<ul style="list-style-type: none"> <li><input type="checkbox"/> LEARNED. Some past tenses &amp; past participles can be either irregular (learnt) or regular (learned). US Eng prefers the regular forms.</li> <li><input type="checkbox"/> <i>Have</i> for possession I have a lovely friend in Canada (very common) I got a... (spoken, very informal, Gotta) I don't have any time just now! Do you have any?</li> <li><input type="checkbox"/> <i>gotten</i> for the past participle of <i>have</i> for possession; but also got: Have you gotten it? (acquired) &amp; Have you got it? (general poss.)</li> <li><input type="checkbox"/> <i>Have to</i> for obligation I have to go now Gotta go now (spoken, informal)</li> <li><input type="checkbox"/> I just finished I [already, just] had lunch / got home Did you do your homework yet? <i>A la gallega</i> Past Simple, or The US American Past Simple Recent past &amp; verbs with <i>already</i>, <i>just</i> and <i>yet</i> in past simple (pr. perfect too)</li> <li><input type="checkbox"/> She seems to be an intelligent person You seem to be troubled btw: S/He sounds nice/tired, They look happy</li> <li><input type="checkbox"/> let's go see a movie. I'll go take a bath (for cases: I'll go to take a bath) Come see what I got her</li> <li><input type="checkbox"/> They suggested he apply for the job (SUBJUNCTIVE)</li> <li><input type="checkbox"/> my family/the team/band is worried (also <i>are</i> worried) Family members knock on wood</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> LEARNT. Some past tenses &amp; past participles of verbs can be either irregular (learnt) or regular (learned). UK Eng prefers irregular forms.</li> <li><input type="checkbox"/> <i>Have</i> for possession I've got a lovely friend in Canada (very common when spoken, or in informal writing) I haven't got any time just now! Have you got any siblings? (more common)</li> <li><input type="checkbox"/> got</li> <li><input type="checkbox"/> <i>Have to</i> for obligation I've got to go now / Gotta go (very common, spoken, informal)</li> <li><input type="checkbox"/> I've just finished I have [already, just] had lunch / got home Have you done your homework yet? Present Perfect to talk about an event in the recent past &amp; with <i>already</i>, <i>just</i> and <i>yet</i> (but the past simple, too)</li> <li><input type="checkbox"/> She seems an intelligent person You seem troubled btw: S/He sounds nice/tired, They look happy</li> <li><input type="checkbox"/> let's go &amp; see a film. I'll go and take a bath (for cases: I'll go to take a bath) Come and see what I've got here</li> <li><input type="checkbox"/> They suggested he should apply for the job</li> <li><input type="checkbox"/> my family/the team/band are worried (also <i>is</i> worried) Relatives touch wood</li> </ul>

## Politeness. Netiquette & Email Etiquette

It is important to remember that all human communication should pay attention to the question of politeness.

Politeness used to be a way of being hypocritical and marking status. Today politeness is also a way of treating each other better, as human beings, and this helps us train in relating in more positive ways.

The Internet is like an online public square and all about human relationships. It’s not “cold,” it’s not populated by non-entities, but by people. We should keep this in mind.

If you are using private communication, be kind. Emoticons can turn a message that could sound “hard” into an OK message. We are all very vulnerable (insecure) and emoticons make up for all of the things that the human voice and body language offer in face-to-face communication.

In public forums like social networks, chatrooms, discussion forums, blogs, elearning platforms, be sensitive to the issue of not offending people (I’m not saying don’t practice critical thinking!), and before interpreting the worst of what someone writes, ask for clarification.

It’s always a good idea to be generous saying thank you and sorry. This is something we are learning on online communication: people don’t *have to* pay attention to us. They are totally free to do so. So we should acknowledge the importance of being listened to or of having the chance to relate to those people. (Incidentally, what we learn from this helps us improve be more appreciative of people in our physical world!)

When people are aggressive, stick to rationality and non-offensive uses of language – but, of course, maintain your critical thinking if that is what you are doing.

On my online resources for my students I have collections of information on this, in case you want to check that out.

## Communicating with Teachers

Writing to your teacher should be exploited as an excuse to **further your learning**. It is useless for your practice of turning any situation into a learning situation to send out an improvised message to your teacher. Re-read it at least once, please! (all the words in it, you, not the spellchecker). Make sure your email or posts are well written in every way.

There are certain things that contribute to building mutually respectful relationships in courses: email netiquette & security issues.

- Use informative subject lines, including your group (check with your teacher) so the teacher knows **what your email is about**. It helps the recipient sort things out at a glance. Not doing so is like saying you don't care. Also, subjectless emails are often considered spam by antis spam robots. Examples of subject lines: C1 Question, C1 Absence, C1 Contribution (sending your work for publication)...
- Don't type in BLOCK LETTERS, unless you mean to SHOUT.
- Don't send emails exposing everybody's addresses! It's private info and people might not want to show their email to your contacts.
- Don't forward group emails to your teacher's work email.
- Before deciding somebody is hurting you in a message, consider the most positive interpretation and simply ask for clarification.
- If you are offered a course blog, it's kind to dig/like the posts you actually enjoy, and kinder still if you post, too. Not showing you are using the course blog feels unappreciative.
- Don't be negative towards your teacher's online work: If you have ideas about **how your teacher can improve** the support she/he is offering, **share them** (instead of complaining about how much this support overwhelms you). Someone devoting time and effort to help you learn is intelligent enough to understand critical thinking but might not be willing to accept emotional manipulation.
- Thanking a teacher for her/his support is also a way of acknowledging your responsibility in your learning! Teachers tend to think that their students' learning is the best reward! ♥

## Quotes. Learning from Women, Too!

The most effective way to do it, is to do it. **Amelia Earhart**

Learning is not to be attained by chance, it must be sought with ardor and attended to with diligence. **Abigail Adams**

Once you have mastered a technique, you barely have to look at a recipe again. **Julia Child**

Self-development is a higher duty than self-sacrifice. **Elizabeth Cady Stanton**

That I did not fail was due in part to patience.... **Jane Goodall**

It's not the load that breaks you down, it's the way you carry it. **Lena Horne**

The test for whether or not you can hold a job should not be the arrangement of your chromosomes. **Bella Abzug**

Far away there in the sunshine are my highest aspirations. I may not reach them, but I can look up and see their beauty, believe in them, and try to follow where they lead. **Louisa May Alcott**

Ability is sexless. **Christabel Pankhurst**

Be less curious about people & more curious about ideas. **Marie Curie**

Sanity is a cozy lie. **Susan Sontag**

Nothing you write, if you ever hope to be good, will ever come out as you first hoped. **Lillian Hellman**

Your silence will not protect you **Audre Lorde**

Language is a road map of a culture. It tells you where its people come from and where they are going. **Rita Mae Brown**

Lying is done with words and also with silence. **Adrienne Rich**





# SOME EXTRAS





## Taller PUC. Techniques for the Reading Certificate Exams

by Charo García-Triviño Arboleda & MF for the EOI Fuengirola English Department (2013-14)

- ❑ When you get the examination paper, check all the pages are complete, and where each exercise begins and ends.
- ❑ **Read the instructions CAREFULLY**, underlining words that will help you remember key things. If you fail to comply with the requirements, you could be failing the test! If mistakes are penalized or a recording will only be heard once, this information will be included in the task description.
- ❑ You can only use a blue/black pen. You can underline and scribble everywhere except in the spaces for your information and answers. You should cross out whatever you want to and never use rubbers/erasers. Don't waste precious time.

### READING

#### READING: MULTIPLE CHOICE

Multiple choice questions are of two kinds: some test your general understanding of the text, or main ideas (skimming) and they tend to be at the beginning or the end of the list of questions, and some test your ability to find particular information (scanning), and most typically (not always) they follow the order of the paragraphs.

1. **Skimming.** You should read the **questions** quickly to find out what the questions are about. Next skim the **text**, for general understanding. Don't stop to think about individual words. It will take you a few minutes but skimming will give time to your brain to focus on the topic and relieve your anxiety because you know you don't have to understand it all, just read it all.
2. **Scanning 1.** Read the **questions** carefully. Underline key words to decide which information is required. Underlining tip: choose topic

words and/or points of contrast between the options (why the options are different). Read carefully, trying to understand it all. If you can't understand something, read it a couple of times, but then move on because first you need to secure the points you can get from the questions you can answer more easily. When you feel you have found an answer, **write down** the number of the question in the margin next to the paragraph, and move on to continue locating the areas where the rest of the answers are. **Tick** the questions you answer & **mark lightly** the part where you can't find the answer yet.

3. **Scanning 2.** Scan the text again: double check the answers you jotted down in your first scanning and transfer them to the answer space. After solving these easy ones focus on the hard ones. Read carefully the question and the part of the text where the answer might be, a few times. Finally, if unsure, make a sensible guess.

#### READING: CLOZE TEXT

1. **Skim:** Read the text quickly for a general idea of the topic reading it out loud in your mind voicing the gaps, so you don't confuse your syntactic mind. Go through **the words** you need to include in this text. Notice if they are particles, or verbs, nouns, adjectives... just the ones that clearly help you to include them in the text. Notice what comes before and after the gap, too.
2. Use the gapped sentence to help you decide what kind of word you need. Jot down the number of the gap next to the candidate word in the box.
3. Fill in the gaps you are confident about.
4. Then read the text again (scan) and fill in the remaining gaps. Make a sensible guess if you are not sure. Don't leave any spaces empty.

## Taller PUC. Techniques for the Listening Certificate Exams

by Charo García-Triviño Arboleda & MF for the EOI Fuengirola  
English Department (2013-14)

When you get the examination paper, check all the pages are complete, and where each exercise begins and ends.

- ❑ **Read the instructions CAREFULLY**, underlining words that will help you remember key things. If you fail to comply with the requirements, you could be failing the test! If mistakes are penalized or a recording will only be heard once, this information will be included in the task description.
- ❑ You can only use a blue/black pen. You can underline and scribble everywhere except in the spaces for your information and answers. You should cross out whatever you want to and never use rubbers/erasers. Don't waste precious time.

### LISTENING

#### LISTENING: MULTIPLE CHOICE

1. Before you listen, underline the **key words** to keep you “open” to what to expect from the activity and help your brain connect while listening. Do this in two ways: Firstly, underline the key word that refers to the **topic idea**. Secondly, if there are different options, underline **the points of contrast**.
2. As you listen the first time, mark **all the options** you think are possible. Listen actively to make your choice. Don't panic! If this happens, continue working with the rest of the extracts and ignore the one that caused the fear!
3. As you listen for the second time, check your ideas and make a final choice.
4. Now it is time to read fast and check everything before you transfer your answers to the answer sheet.

#### LISTENING: FILL IN THE GAPS

1. Before you listen, read the texts first. It will give you an idea of what to expect. (Activate your background knowledge.)

2. Expect to miss the first gap. Your ear may take a few seconds to adapt to the speaker's accent or way of speaking. Fill in the gaps with those words or phrases that you understood. In case you are not sure of what you heard, fill in the gap with what you think is **the sound of the word**. A blank is nothing. If you have a sound, perhaps you will eventually realize!
3. Don't waste time trying to fit your handwriting into the tiny space provided. Leave it for later when you transfer your answers. Don't use liquid corrector (tippex) as this is a dangerous distraction.
4. During the second listening, **check sounds and your answers** (that your transcription is accurate) and **makes sense** (use your **grammar** knowledge and **life** knowledge to check it does!).
5. Go through your answers fast once the recording stops (double checking).

Note: Spelling mistakes are not relevant if examiners can recognize the word.

#### LISTENING: MATCHING SPEAKERS TO HEADINGS

1. Read the instructions carefully. Are there any headings you will not need?  
Read through the headings and underline key topic words. If two headings are on a same topic, find some word indicating where they are different.  
On the spare space you find, write the numbers for each speaker in a column, so you can jot down key words when they speak.
2. The first time you hear, jot down key words and make a first choice of answers. Make notes of the key words the speaker says (they are usually more repeated, stressed or clearly pronounced) and also the semantic fields. We can refer to this as the Skeleton of Meaning. Don't panic! Keep busy! (by taking notes and going through the headings). In this way, you won't allow anxiety to interfere.
3. The second time, listen for words associated with the options. Make your final choice of answer, using any notes you have made.
4. Don't leave any questions unanswered.

## Taller PUC. Exercise Formats in C1 Certificate Exams – Andalucía (1)

by MF for the EOI Fuengirola English Department (2014-2015)

These exams – or at least one– are published in La Junta’s website for people’s information. The exam takes place on two different days. One is for the oral and the other for *El Escrito*, with these three parts...

### 2014 SEPTIEMBRE

#### READING

- **Task 1.** Multiple choice word cloze test. 10 points.  
Text: 1,5 pages (700 words).  
Topic: pilotless planes (science & technology)
- **Task 2.** Multiple choice comprehension test. 10 points.  
Text: 2 pages (900 words).  
Topic: Hitchcock & nazi documentary (society & culture, history).

#### LISTENING

- **Task 1.** Multiple choice comprehension test. 10 points.  
Topic: Oxford dictionary (learning)
- **Task 2.** Panel radio program(me), fill in box w. 1 word. 10 pts.  
Topic: 2013 scientific findings (science & technology)

#### WRITING

- **Task 1.** 200 words. *Interacción:* essay for online contest (argumentative text, formal/semiformal/informal).  
Topic: defending public education (learning, democracies)
- **Task 2.** 300 words. *Expresión:* essay for school assignment (reasoned opinión, semiformal/formal).  
Topic: the wealthy, crime and the legal system (democracy, crime & justice, economy).



## Taller PUC. Exercise Formats in C1 Certificate Exams – Andalucía (2)

by MF for the EOI Fuengirola English Department (2016)

2016 JUNIO

### READING – press articles

- **Task 1.** Word cloze test. 14 points, 14 gaps. Text: 1,3 pages.  
Topic: magazine article on economy (economy, news).
- **Task 2.** Multiple choice comprehension. 16 points, 8 questions. Text: 2 pages.  
Topic: passage from Evelyn Waugh’s *Brideshead Revisited* (literature).

### LISTENING

- **Task 1.** Multiple choice comprehension. 16 points, 8 questions.  
Topic: code education movement (Kathryn Parsons, Decoded; learning).
- **Task 2.** 5 Matching exercise: audio extracts, 8 statements. Match speaker to statement said. Max: 8 circlings/points.  
Topic: ageing population & economy (economy, age groups).

### WRITING

- **Task 1.** 150-200 words. *Interacción*: online forum post (informal/semiformal, advice).  
**Topic**: becoming old in the family (relationships, the elderly).
- **Task 2.** 250-300 words. *Expresión*: narrative essay for essay competition (semiformal/formal, argumentative).  
Topic: corruption (democracy, corruption).

“Make your classmates suffer” Workshop: Designing Exam Exercises in Small Groups!







## Recommended Materials

I recommend learners create a Mediateque if they don't have one. Here are some ideas for its contents...

### EFL

- Access to **the internet!** But watch out. Check the source.
- **An advanced English-English dictionary.** Some include extra information such as: the Academic Word List (AW), visual dictionaries, common collocations or useful language, tips for writing different kinds of texts...
- Old learning materials: selection of textbooks or interesting pages in textbooks and notes.
- A good bilingual dictionary.
- Books on various topics of interest about the English language (collocations, phrasals, confusing words...) to help you solve questions that might arise.

### ORIGINAL MATERIALS

#### BOOKS & THEIR AUDIOS

- A section for **Literature** (poems, stories, novels).
- A section for **Non-fiction** (essays, bios).  
Please, remember women & other human groups traditionally suppressed in History as human beings (including nonviolent male thinkers)!

#### AUDIOS & TRANSCRIPTS

- For podcasts.
- For radio program(me)s & other audios.

#### AUDIOVISUALS & SCRIPTS

- A list of interesting **online videos.**

- A section for **TV series:** every year, get a season of a fav series using everyday language or language you need in your life!
- A section for **documentaries:** remember knowledge is being transferred to some extraordinary documentaries. It’s an amazing development more people should take advantage of! Be careful with “just believing” all they say, though. Some are biased, especially when it comes to gender and justifying the gender-roles in patriarchal societies. With some critical distance, you can find out about those biases by simply considering data in your lives.
- A section for **movies/films** you find useful for your English.

### NOTEBOOK FOR RESOURCES

To include your lists of useful materials for your English. You can list websites & sociocultural info, like places you would love to visit for whichever reason! Remember we learn a language as we use it for countless purposes.



