

Nota del adaptador: Para que la lectura de tu libro sea la correcta, asegúrate de contar con un lector de pantalla que reconozca el idioma inglés.

Page 1

Uérakua anapu uantakua

Projects and Readings

FIRST GRADE

TELESECONDARY

EDUCACIÓN

SECRETARÍA DE EDUCACIÓN PÚBLICA

Page 2

Uérakua anapu uantakua. Projects and Readings. First grade. Telesecondary fue elaborado y editado por la Dirección General de Materiales Educativos de la Secretaría de Educación Pública.

Secretaría de Educación Pública. *Leticia Ramírez Amaya*

Subsecretaría de Educación Básica. *Martha Velda Hernández Moreno*

Dirección General de Materiales Educativos. *Marx Arriaga Navarro*

Dirección de Desarrollo e Innovación de Materiales Educativos. *Sady Arturo*

Loaiza Escalona

Dirección editorial. *Alejandro Portilla de Buen*

Coordinación editorial. *Irma Iliana Vargas Flores*

Supervisión editorial. *Jessica Mariana Ortega Rodríguez*

Para conocer el resto de la información que aparece en la página legal de este libro, te sugerimos que, con apoyo de un adulto, consultes un ejemplar en tinta del mismo título.

Primera edición, 2024 (ciclo escolar 2024-2025)

D. R. © Secretaría de Educación Pública, 2024, Argentina 28, Centro, 06020, Ciudad de México

ISBN: 978-607-579-568-3

Impreso en México

DISTRIBUCIÓN GRATUITA. PROHIBIDA SU VENTA

Page 3

Institutional Introduction

Paulo Freire (2022, pp. 101-102) aseguraba que hay distintas formas de comunicación:

[...] una relación horizontal de A más B [...] [que nace] de una matriz crítica y genera crítica (Jaspers). Se nutre del amor, de la humildad, de la esperanza, de la fe, de la confianza. Por eso sólo el diálogo comunica. Y cuando los polos del diálogo se ligan así, con amor, esperanza y fe uno en el otro, se hacen críticos en la búsqueda de algo. Se crea, entonces, una relación de simpatía entre ambos. Sólo ahí hay comunicación.

[...] El antidiálogo, que implica una relación vertical de A sobre B, se opone a todo eso. Es desamoroso. Es acrítico y no genera crítica, exactamente porque es desamoroso. No es humilde. Es desesperante. Es arrogante. Es autosuficiente. En el antidiálogo se quiebra aquella relación de “simpatía” entre sus polos, que caracteriza al diálogo. Por todo eso, el antidiálogo no comunica. Hace comunicados.

Años antes, Mijaíl Bajtín teorizó sobre el fenómeno, enmarcándolo como el estudio de la translingüística sobre el discurso monológico y el dialógico. Si pensamos en una visión de la escucha, en consonancia con las reflexiones de Bajtín (2000, p. 159), escuchar supondría no fundirse o confundirse con el otro, sino el diálogo de dos culturas que “no se funden ni se mezclan, sino que cada una conserva su unidad e integridad abierta, pero las dos se enriquecen mutuamente”. Desde esta visión dialógica de la escucha, se puede afirmar que se trata, fundamentalmente, de un vínculo de dos conciencias que se reconocen.

Sin embargo, en un mundo cada vez más interconectado, donde el idioma inglés se ha convertido en la lengua franca, monológica, institucional, es difícil que las conciencias de las voces marginadas sobrevivan a tal imposición. A menudo, las prácticas participativas que involucran a colectivos oprimidos se desarrollan en el marco de una “cultura del silencio” (Freire, 1990). Las personas oprimidas son silenciadas, enmudecidas. Vituperadas ante una aparente forma correcta de hablar y de interpretar el mundo, se menosprecian sus lenguas y culturas. Las mismas herramientas utilizadas para reconocer las situaciones que les afectan, las

monopolizan las instituciones y los grupos dominantes. Esta cultura del silencio no solamente enmudece a las personas oprimidas, sino que les impone esquemas de pensamiento, emociones y prácticas que las alienan.

Page 4

El libro que tienes en las manos nos invita a cuestionar la imposición hegemónica del idioma, y a comprender la importancia de aprenderlo desde una postura de libertad y emancipación, en lugar de sumisión. *Uérakua anapu uantakua. Projects and Readings. First grade. Secondary* destaca la riqueza y el dinamismo de nuestro español, y enfatiza que el aprendizaje del inglés debe ser una elección consciente para participar en la aldea global, sin renunciar a nuestra identidad cultural. Así, este material, como los demás Libros de Texto Gratuitos (LTG) de la Familia de la Nueva Escuela Mexicana (NEM), se enmarca en una reflexión intercultural, centrada en la demodiversidad, y no en un multiculturalismo que interprete, desde el folclor, a los colectivos marginados.

Este libro contiene proyectos educativos emancipadores, con elementos críticos y problematizadores de la realidad desde un enfoque didáctico. Percibe al estudiante como un sujeto corresponsable en la transformación de sus comunidades, promueve el desarrollo de capacidades humanas, incorpora las habilidades de habla, escucha, lectura y escritura desde los diversos territorios, y fomenta la interacción en comunidad en el marco de la NEM.

Uérakua anapu uantakua. Projects and Readings. First grade. Secondary nos invita a reflexionar sobre los efectos del capitalismo en la educación y la cultura de América Latina, y brinda herramientas para cuestionar y resistir la imposición de hegemonías externas. A través de sus páginas, descubriremos cómo el aprendizaje del inglés puede ser un acto de empoderamiento y emancipación, permitiéndonos participar en el diálogo global sin perder nuestra esencia.

Este libro es un recurso valioso para los docentes, estudiantes y cualquier persona interesada en explorar la intersección entre el lenguaje, la cultura y el poder. Nos desafía a repensar nuestra relación con el inglés y a construir un futuro donde el aprendizaje de idiomas sea un puente hacia la comprensión mutua y la

liberación, en lugar de una estrategia en el proceso de enseñanza y aprendizaje de una cultura del silencio.

Te invitamos a sumergirte en las páginas de *Uérakua anapu uantakua. Projects and Readings. First grade. Secondary* y a unirte a esta conversación crucial sobre la descolonización lingüística y la emancipación educativa. Juntos, podemos forjar un camino hacia un mundo donde la diversidad de lenguas y culturas sea celebrada y respetada.

Page 5

Know Your Book

This book is organized into various learning adventures. Each one contains:

- Title: Provides a general idea of the topic and the work you will undertake.
- Introductory Paragraph: Here you will find information about the learnings you will acquire and the final product of each adventure.
- Phases or Stages: These are designed to guide you and organize your learning adventures.
- Description of images: These Will help you better understand the topic and expand your perspectives of the world.
- Community Work: The adventure will suggest finding information or materials with the support of an adult from your family or community to continue the work done in class.

Page 6

- Support Sections: These contain brief texts with diverse information related to the theme of the learning adventure. They offer explanations of certain words and recommendations for consulting audiovisual resources and electronic texts. Enjoy this journey! Remember to pack doses of creativity, joy, and experiences to share in your backpack.
- English Sections: Dedicated to studying and practicing various aspects and skills of the English language. The Grammar, Spelling, Vocabulary, Reading, Listening, Speaking, and Writing sections offer a wide range of information and activities designed to help you learn English.

– Folio number.

Embark on a journey of learning where every page is a step towards fluency and academic success.

Page 7 y 8

INVEDECORG^{2.0}

(Investigación, Desarrollo, Comunicación y Organización)

Compañera o compañero, ¿cuál podría ser la estrategia política, cultural y administrativa para el desarrollo de la Nueva Escuela Mexicana y los proyectos publicados en los Libros de Texto Gratuitos?

Trayecto

1. Reconocimiento de un conflicto. Sin importar su complejidad u origen, es preciso reconocer los conflictos comunitarios e indignarse. Sean producto de las desigualdades, la lucha de clases o el colonialismo, se debe partir de la indignación. Cada persona debe obligar a su cuerpo a sentir algo para escapar de la monotonía y la frialdad provocadas por esta sociedad individualista y de consumo.
2. Lectura de la realidad. Al superar la conciencia ingenua, se percibe la convivencia desde una conciencia crítica que cuestiona el origen del conflicto. Pero, ¿qué es una conciencia ingenua? Basta imaginar una persona deshumanizada, un autómatas que no piensa ni siente, o un individuo que no se cuestiona la vida, sino que asume que es así y que, por tanto, resulta inútil intentar cambiarla. Tales pensamientos y acciones derivan de la conciencia ingenua, la cual es resultado del brutal conformismo de esta sociedad que promueve el individualismo y el consumo.
3. Reconocimiento de la otredad. Observar el mundo desde la perspectiva de quien es diferente, del marginado social, del ninguneado o de quien históricamente fue silenciado. Que cada persona se detenga un momento a imaginar en qué quiere convertirse, cómo imagina el día de mañana y cómo concibe su territorio, si las cosas cambiaran; en fin, soñar cómo lograr el bienestar común, si se diseñara una comunidad diferente a esta sociedad de consumo.

4. Reconocimiento de las clases sociales. Una reflexión como la anterior ayuda a las personas a definir quiénes son y qué desean ser. Ahora, deben plantearse preguntas que sirvan para concientizar sobre la relación entre las clases sociales. Por ejemplo: ¿quién está arriba y quién abajo?, ¿quién es un opresor y quién un oprimido?, ¿cuáles son los privilegios y cuáles los castigos?, ¿cómo el sistema económico influye en los conflictos sociales, culturales, medioambientales, emocionales, entre otros?, ¿cómo se ejerce el poder?, ¿cómo se somete al individuo?, ¿cómo se coloniza?, ¿cómo es posible decolonizar, en primer lugar, el cuerpo; luego, la mente; y, por último, el alma?
5. Reconocimiento de la cultura. En teoría, todo individuo es parte de una comunidad; es decir, corresponsable de un aparato ideológico y una cultura. Así, supuestamente, todos sabemos de dónde venimos y cuál es nuestra herencia cultural. La cultura engloba todas las incongruencias que las personas viven. A grandes rasgos, ésta puede distinguirse en las narraciones, los mitos y las leyendas que un colectivo crea para responder a las incongruencias de la realidad y enfrentarse con tranquilidad a las incertidumbres cotidianas. Por lo tanto, para el desarrollo de esta estrategia, es fundamental reflexionar sobre los relatos, y los mitos globalizantes, ancestrales, que cada colectivo posee como identidad. De tal manera, sensibilizándose ante estos detalles, se reconoce la cultura de uno mismo y las de los demás.
6. Reconocimiento de las desigualdades. Para que la conciencia crítica se convierta en una conciencia ampliada, política, se necesita reconocer las desigualdades estructurales presentes en la sociedad, las cuales no sólo son económicas, sino también culturales, lingüísticas, sexogenéricas, políticas, geográficas y emocionales.
7. Alineación de voluntades comunitarias. Una vez que la reflexión propia parte de una perspectiva consciente de la complejidad de la realidad, es momento de compartir hallazgos, buscar consensos y generar colectivos; es decir, construir comunidad. Por ello, resulta indispensable alinear la voluntad de los integrantes afines y disidentes en favor de una agenda política cuyo objetivo

sea la lucha en beneficio de una comunidad por la cual valga la pena ofrecer tiempo y energía.

8. Organización de colectivos. En este mundo individualista, se castiga la organización colectiva. Comúnmente, se insiste en que cada persona debe preocuparse, únicamente, de sus asuntos. La afrenta más profunda a este sistema consumista es organizar colectivos democráticos y diversos; es decir, demodiversos. Colectivos con una agenda política, acciones, calendario y horizonte de expectativas específicos; colectivos que reconozcan las ventajas del bien común.
9. Comunicación. La comunicación no debe desarrollarse, únicamente, al interior del colectivo, sino que debe trascenderlo para generar contacto con quienes habitan espacios inhóspitos, espacios en resistencia; espacios en donde la esperanza basada en el positivismo aún tiene vigencia; centros escolares tradicionales en donde aún se espera la llegada de nuevas tecnologías educativas sofisticadas que lo resuelvan todo. Es ahí donde la comunicación debe ser efectiva y convencer al disidente sobre cómo una comunidad demodiversa es mejor que un colectivo inhumano.
10. Cooperación comunitaria. Una vez que se ha logrado establecer comunicación con comunidades en otros territorios, es crucial plantearse preguntas como las siguientes: ¿cómo coordinar esfuerzos en una agenda política regional?, ¿cómo hacer de la lucha un patrimonio, un estandarte, en donde otros se puedan ver reflejados?, ¿cómo coordinar esfuerzos?, ¿cómo promover una estrategia dinámica que se adapte a las necesidades de los territorios?, ¿cómo evitar que los procedimientos de cooperación tradicional limiten las acciones de transformación cuando se solicite lealtad y disciplina a los integrantes de los colectivos desde una tradicional verticalidad?, ¿cómo construir nuevas hegemonías sin desarrollar los vicios ni cometer los abusos de las anteriores?, ¿cómo desplazar a los opresores sin caer en la tentación de utilizar sus armas melladas que han dejado, en la huida, regadas por todos lados?
11. Insurgencia magisterial. Las acciones transformadoras, fruto de la reflexión en torno a lo cultural, lo económico y lo social, son actos que violentan al statu

quo. Los sectores tradicionales, acostumbrados al ejercicio del poder, desde lo alto de la pirámide social, acusarán cualquier acción transformadora como un ejercicio violento. Estos sectores también se encuentran en las instituciones del Estado como hegemonías. No se puede esperar que ellos cambien sus acciones y pensamientos como si fuera un acto de generosidad o de misericordia. Para que la transformación, por todos anhelada, sea una realidad, se necesita la insurgencia magisterial que cuestione a todas las hegemonías.

12. Consolidación del poder. Después de la insurgencia magisterial y sus acciones transformadoras continuas, tarde o temprano, las instituciones y las hegemonías cederán. Tras desplazarlas, se necesitará establecer nuevas formas de ejercicio del poder. Probablemente, ésta sea la etapa más delicada del proceso porque siempre existirá la tentación de disfrutar los privilegios de las élites desplazadas. Por todo ello, se debe imaginar y realizar un ejercicio del poder diferente, desde la humildad, para generar una sociedad demodiversa que no discrimine ni margine; es decir, una sociedad donde todos tengan voz, no sólo los individuos privilegiados. En última instancia, el propósito de esta estrategia política, cultural y administrativa es construir una sociedad donde las hegemonías, aún vigentes, sean contenidas, de modo que no puedan promover más desigualdades.

Page 9

Contents

Adapter Notes. You will find the contents in ink and Braille at the beginning of each volume.

Art and Healthy Living.....	10
My Individual and Collective Identity.....	20
The Amazing World of Coral Reefs.....	28
A World of Words, Stories, and Readings.....	36
The Relationship Between Food, Culture, and Identity.....	46
Technical Solutions to the Problems and Needs of the Community.....	56
Is That Reading?!.....	64
Think Before You Act: Games and Decision-Making.....	70

Let's Play With Words!.....	78
Technology in the Development of Societies.....	88
We Are Words, We Are Valuable.....	96
Trash.....	108
Teenagers and The Social Networks.....	116
Feelings and Emotions as Part of Culture.....	122
Reconstructing the Unknown Past of Women.....	128
Indigenous and Afro-Mexican Communities: History and Contributions to the National Identity.....	138
Where Does Our Food Come From?.....	150
Individual Goals That Encourage the Collective Well-Being.....	160
Collaboration, Communication, and the Satisfaction of Achieving a Common Goal.....	168
English-Speaking Cultural and Artistic Manifestations Album.....	174
Bibliography.....	182
Illustration and Photo Credits.....	183

Contents

Adapter Notes. You will find the contents in ink and Braille at the beginning of each volume.

Page 10

Formative field. Languages

Art and Healthy Living

In this project, you will propose artistic alternatives, through activities such as dance, to promote positive effects on your physical and mental health.

En este proyecto, propondrás alternativas artísticas, por medio de actividades como la danza, para promover efectos positivos en tu salud física y mental.

Identification

At the first international forum Arte, Puente para la Salud y el Desarrollo (Art, Bridge for Health and Development), organized by the Pan American Health Organization (PAHO) and the World Health Organization (WHO), held in August 2009, the Lima Declaration on art, health, and development was enacted. The

document states that “art is an integrative expression of the psychic, emotional, social, cultural, rational, physical and spiritual dimensions of individuals and societies that promotes transformation processes, it is a true bridge for health and development.”

To explore the benefits of health at school, do the following activities:

1. In communities, discuss and answer these questions and Exchange the answers with your classmates.

- a) What artistic expressions exist in your community?
- b) What are healthy living habits?
- c) What is the relationship between artistic expressions and healthy living habits?
- d) Can artistic expressions influence the life of the community in terms of health?

2. Individually, without forgetting you are part of a community, make a table with four columns and write the following titles in each one:

- a) Improvement in Mood
- b) Promotion of Artistic Activity
- c) Promotion of Social Relations
- d) Discipline

3. In communities, discuss and write in each column those artistic activities you have carried out, such as painting, drawing, dancing, singing, or playing an instrument, which have produced some benefit in any of the aspects mentioned previously. In the fourth column, include other health benefits that, from your point of view, the arts provide.

4. Read the problematic situations on the next page and discuss whether you observe them in your community. Select one you think is the most appropriate to develop a project. If none fits your situation, identify one and write it.

Page 11

- Problematic situation 1. Lack of knowledge about the benefits of artistic works for our physical and mental health.

- Problematic situation 2. Lack of promotion of the artistic and cultural heritage of the community, as well as the benefits that it brings to the physical and mental well-being of the people.
- Problematic situation 3. Ignorance about the role art plays in releasing emotions and its importance in the development of creativity and imagination as part of healthy living habits.

Retrieval

In Mexico, artistic manifestations representative of each region, social group, and community are, in turn, part of the national identity, culture, and traditions.

Throughout the country, there are folk dances in each region, such as the *son jarocho* in Sotavento, *la danza de los viejitos* in Pátzcuaro, or the *jarabe mixteco* in Oaxaca, to name a few. Likewise, in each region it is possible to find artisans who practice ancient painting and design traditions that are reflected in ceramics, textiles, and basketry, among other arts.

Each area of Mexico has different musical traditions, such as *corridos*, *huapangos*, *pirekuas*, or *jaranas*. Artistic manifestations express and recreate situations experienced by each community. They create connections between their members, improving the spaces for coexistence and recreation, which in turn is reflected on the mental health of their inhabitants.

Carry out the following activities to recognize your community's artistic activity and its health benefits.

1. In collaboration, research the most representative artistic expressions of your community. Consult books at the local library or, if possible, reliable sources on the internet.
2. In those same sources, investigate how artistic activities Benefit physical and mental health.
3. Individually, in the company of an adult, interview a person from your community to learn about the artistic activities that take place there. You can use the following questions as a guide. Write your answers.
 - a) What artistic activities are characteristic of your community or are carried out in the community?

- b) Are these artistic activities organized by a government authority or by independent groups? Why?
 - c) Who are their leading participants: children, young people, or adults? Why?
 - d) Are there any presentations or exhibitions for the benefit of the community?
4. Classify the information you obtained by the common elements you identify; use worksheets.

Page 12

Grammar. Simple Present

Affirmative. subject + verb in base form + object

- I *eat* mole de olla.
- He *eats* spicy mole.

Negative. subject + do/does + not + verb in base form + object

- I *don't eat* mole de olla.
- He *doesn't eat* spicy mole.

The simple present is used to talk about habits, general truths, repeated actions, arrangements, or unchanging situations.

Remember that with the third person singular (he/she/it), you need to add an -s or -es to the verb in the affirmative form.

1. Individually, without forgetting you are part of a community, write the correct form of the verbs in parentheses to complete the sentences.

- a) I ___ (like) folk dances.
- b) I ___ (go) to the town festivities every year .
- c) She ___ (not enjoy) listening to folk music.
- d) I ___ (not want) to wait for the festivities.
- e) My aunt ___ (cook) traditional food.
- f) He ___ (not dance) *jarabe mixteco*.
- g) After class, my grandmother ___ (teach) me traditional embroidery .
- h) She ___ (not use) the molcajete.
- i) They ___ (exercise) in the morning to be healthy .
- j) We ___ (not know) how to sleep in a hammock.

Answers:

- a) like
- b) go
- c) doesn't enjoy
- d) don't want
- e) cooks
- f) doesn't dance
- g) teaches
- h) doesn't use
- i) exercise
- j) don't know

Page 13

2. Complete the following dialogue with the next sentences:

- I dance
- I have my costume
- I don't like to dance
- I don't know
- What do you have

Marco: Hello, David! How are you?

David: I'm fine. What about you?

Marco: I'm fine too. Can you help me with this, David?

David: Yes, of course. ___ in your bag?

Marco: ___, my guitar and my hat.

David: Really? Why do you have all those things?

Marco: Because I have an artistic project at school, and ___ *jarana* and play the guitar.

David: ___ how to play the guitar.

Marco: It's great, you should try it. Do you like to play any instrument?

David: Yes, I like to play the drums, but ___, my feet are not good for dancing.

Marco: I need your help with the project. Can you help me?

David: Of course! Let's talk about it, but first, let's take your bag to school.

Answers:

- a) What do you have
- b) I have my costume
- c) I dance
- d) I don't know
- e) I don't like to dance

Page 14

3. In communities, talk about your own health habits.

- a) Individually, complete a table like the one below. Follow the examples.

Table.

Monday

- Morning. I wake up and have breakfast.
- Afternoon. I exercise in the park.
- Evening. ____

Tuesday

- Morning. Exercise before going to school.
- Afternoon. ____
- Evening. ____

Wednesday

- Morning. ____
- Afternoon. ____
- Evening. ____

Thursday

- Morning. ____
- Afternoon. ____
- Evening. ____

Friday

- Morning. ____
- Afternoon. ____
- Evening. ____

Saturday

- Morning. ____

- Afternoon. ____
- Evening. ____

Sunday

- Morning. ____
- Afternoon. ____
- Evening. ____

Page 15

Approach

Now, propose a project that helps solve the problematic situation you chose in "Identification." The following table suggests three options for developing the project. You can modify and improve them according to each community's criteria.

Read the table and select a project. Once you have the objective, write it to keep it in mind.

Table.

Project. Artistic expressions of my community.

- Objective. Identify the community's main artistic expressions and relate them to the possible health benefits of adopting them as a lifestyle.
- Action to Achieve It. Presentation or artistic function. Organize a presentation, including small samples of music, dances, or songs demonstrating the community's identity. Identify their benefits as physical activities, related to coexistence or emotional health.

Project. Promoting the artistic activities of my community.

- Objective. Communicate and promote artistic expressions that are at risk of disappearing, pointing out the possible benefits of practicing them for physical and emotional health.
- Action to Achieve It. Exhibition. Make an exhibition in the classroom that highlights the benefits of physical and mental health through drawings, paintings, and photographs of artistic expressions at risk of disappearing from the community.

Project. Art and health.

- Objective. Recognize the effects of art through your own creations, which will allow the release of various emotions through imagination.
- Action to Achieve It. Artistic expressions. Organize an artistic exhibition in the classroom or at school, exhibiting all the creations made by the students.

Planning

So far, you have identified some problems related to artistic manifestations and healthy living habits. It is time for you to identify some possible causes.

1. In communities, read the causes of the problems mentioned in “Identification.”
 - Cause 1. Lack of knowledge of the impact of artistic activities on physical and emotional health.
 - Cause 2. The poor promotion of traditional artistic activities that are representative of the community, as well as a lack of interest or a change in tastes and leisure habits among the inhabitants.
 - Cause 3. Artistic activities are not given enough importance to contribute to mental health.
2. In communities, discuss the possible causes of the problematic situation you chose, and propose viable solutions.

Page 16

Comprehension and Production

Now, it is time to carry out the project planning. In communities, do the following activities:

1. Read the suggestions included in the table, depending on the chosen project. Return to the primary considerations to fulfill the objective and develop the project. If necessary, add other options.

Table.

Artistic expressions from my community.

- Objective. Identify the community’s main artistic expressions and consider the possible benefits of adopting them as part of a healthy lifestyle.
- What Are We Going to Do? Presentation or artistic show.
- How Do We Plan to Do It?

- Research the most important artistic expressions of your community that can be represented in front of an audience.
- Consult books, digital sources, and interviews to learn what health benefits are associated with artistic expression.
- Choose, organize, and rehearse a presentation of the chosen expressions.

Promoting my community's artistic activities.

- Objective. Communicate and promote artistic expressions at risk of disappearing, pointing out the possible physical and emotional health benefits of practicing them.
- What Are We Going to Do? Exhibition.
- How Do We Plan to Do It?
 - Conduct research that points out the main characteristics of the traditional plastic and design expressions, such as those in ceramics, textiles, and basketry, which represent your community or region.
 - Find out which of these expressions are at risk of disappearing so that you can use them as the exhibition's central theme.
 - Make replicas or photographs of artistic expressions at risk of disappearing to promote and preserve them.
 - Organize how the works produced will be exhibited and establish a date for the exhibition's opening.

Art and health.

- Objective. Identify the benefits of art through your own creations, allowing you to release various emotions through imagination.
- What Are We Going to Do? Expression and creation of emotions
- How Do We Plan to Do It?
 - Research the relationship between art and releasing emotions, the development of creativity and imagination, and its benefits for your physical and mental health.

- Create an artistic expression based on the emotions experienced during a personally significant moment, using creativity and imagination.
- Organize how the works produced will be exhibited, decide on the space, and set a date for the opening of the exhibition.

2. Carry out the research. Use different resources: *Colección Ximhai. Lenguajes. Primer grado*, the Classroom Library, or your community library, interviews with different people from your school, neighborhood, family, or community, among others.

Page 17

Exploration

It is time to review whether the planned actions are working. If they are not, you must stop and make the appropriate adjustments.

1. In communities, being respectful of each other and considering the actions taken, discuss the following questions, answer them, and reflect on your answers.

- a) Which activities have been partially carried out? Why?
- b) Which activities could you change or include at this time to achieve the objective?
- c) Is the information collected and its classification sufficient to uphold the benefits of art on health, that is, to uphold the project? Why?
- d) Have the actions proposed for the project contributed to eradicating or reducing the problem? How?
- e) Have all teammates carried out the activities and actions assigned to them to make progress? How?

2. Considering your answers, make the necessary adjustments to the project in order to continue.

Integration

You need to prepare the space and allocate the time to present your project.

Follow these steps as a community with the help of your teacher.

1. Agree on the date and place where the activities will take place.

2. Carry out a promotional campaign for the school community. Create posters, flyers, signs, or whatever resources you consider necessary.
3. Write a script for participation and assign turns and responsibilities between the communities.
4. According to the script, assign, gather, and organize the necessary supporting materials.
 - a) Prepare identification cards for plastic pieces.
 - b) Write down the explanations that will be read to establish the relationship between what is presented on stage and its health benefits.
 - c) Prepare the necessary stage resources to perform and use elements related to art and health.
5. Identify and request permission to occupy the spaces where artistic performances and exhibitions will occur.
6. Rehearse the artistic numbers for the representation and prepare the exhibits for the plastic works.
7. Set up the exhibitions and adjust the duration of each activity according to a previous agreement.

Page 18

Broadcasting

To carry out the presentation of your projects, as a community, complete the following actions:

1. Get together, read, and analyze each opinion for the presentation of your project's last version.
2. Choose one of the options. If necessary, add new steps to help you achieve your objective and write them down.
3. Consider the activities that should be carried out before, during, and after the presentation of the project.

Table.

Option. Presentation or artistic show.

- Before.

- Prepare the space where the presentation will take place and ensure you have the necessary resources to play music, or that the musicians have whatever they need to play.
- Ensure that the project participants arrive at the location early.
- Invite spectators in advance and assign them a seat before the presentation starts.
- During.
 - Show confidence during the performance and be careful with your expressions.
 - Modulate your voice and speak loud and clear.
 - Present the objective of the activity and what you will do.
 - Use respectful and inclusive language.
 - Provide a notebook for comments from the audience.
- After. Ask the audience if they have any questions about the presentation and answer them.

Option. Exhibition.

- Before.
 - Prepare the space where the show will take place and have the necessary resources, such as walls, tables, or easels, to display the plastic works.
 - Make sure participants arrive before the presentation.
 - Assign an identification card to each work.
 - Place a notebook at the entrance, so the members of the audience will write their comments.
 - In advance, set a date and inform the attendees about it.
- During.
 - Listen to the questions of those attending the exhibition and answer them.
 - Invite the audience to write about the exhibition in the notebook for comments.

- After. Read the audience’s comments. Consider these comments to improve future projects.

Option. Expression and creation of emotions.

- Before.
 - Prepare the space where the exhibition Will take place and verify that it has the necessary resources to show the different artistic expressions.
 - Assign an identification card to each work.
 - Make sure that participants arrive early at the event.
 - In advance, set a date and inform the attendees about it.
- During.
 - Listen to the questions of those attending the exhibition and answer them.
 - Invite the audience to write about the exhibition in the notebook for comments.
- After. Read the audience’s comments aiming to improve future projects.

Page 19

Consideration and Advances

At the end of this project, in assembly and with the help of your teacher, make an evaluation and provide feedback.

1. Individually, but without forgetting the opinion of your classmates, answer the following assessment scale about your participation in the project. “Agree” is equivalent to three points. “Partially Agree” is equivalent to two points and “Disagree” is equivalent to one point. Once you have finished, present your assessment to your classmates. Mark or erase, with your finger or your bradawl, the generating sign of the chosen option.

Table.

Through this project, I understood the relationship between art and health.

Disagree

Partially Agree

Agree

I learned the different artistic expressions of my community.

Disagree

Partially Agree

Agree

I learned to research important information in diverse sources.

Disagree

Partially Agree

Agree

I learned to conduct interviews with key people related to the topic.

Disagree

Partially Agree

Agree

Working in communities allowed me to discuss and build agreements to fulfill the project's objectives.

Disagree

Partially Agree

Agree

I learned to organize artistic and cultural events.

Disagree

Partially Agree

Agree

Total: ____

2. As part of the evaluation, write your conclusions in your notebook and share them in class.

3. Finally, write in your notebooks the assembly agreements reached by the community during this learning experience and mention what other issues can be tackled to benefit the school community.

Page 20

Formative field. Of the human and community

My Individual and Collective Identity

AWARENESS

What Are We Doing?

In this project, you will create a mural representing the different ways of being a teenager. The purpose of this project is to acknowledge and appraise the differences that prevail to promote an equal and inclusive coexistence.

En este proyecto, crearás un mural que representará las diferentes maneras de ser adolescente. El propósito de este proyecto es reconocer y apreciar las diferencias que prevalecen para promover una coexistencia equitativa e inclusiva.

Starting Point

To define your identity, it is important to recognize who you are. It sounds easy because you know yourself, but... Have you stopped and tried to identify your strengths and your weaknesses? Do you know about your origins and how they impact your present? Are you aware of your personality and abilities, the way you get along with others, and how you react to different situations? Awareness of these factors results in self-knowledge, a dynamic process that extends throughout life; besides, a lot can change during that process.

1. In classroom community, look at the picture and imagine together what the answers to the following questions could be.

- a) What is the student's name?
- b) How old is she?
- c) What is she doing?
- d) What is she thinking about?

Image. Photograph of a girl who looks towards the horizon and imagines things, in her thought bubble there are drawings of travel suitcases, books, a family, a camera and places to vacation.

2. To recognize the elements that comprise your personal and collective identity, individually, follow these steps:

- a) Draw a circle on a sheet of paper (you will draw four circles in the same page, so check your space). Inside this circle, write some words that

express your interests, likes, dislikes, personal characteristics, and abilities. That is, write words that define *you*.

- b) Draw another circle and, inside it, write the names of the people in your family and some words that describe *them*: their dreams, trades or professions, routines, etc.
- c) Draw a third circle and, inside it, write the names of your closest friends along with some of their characteristics. Write words that refer to *them* and think about what you share and what makes them different from each other.

Page 21

- d) Draw one last circle and, inside it, write words related to your school community: which activities are carried out at school, what you like the most doing there, your favorite subjects, etc. Write words that have to do with *it*.

3. Consider the descriptions you wrote in the circles and answer the following questions:

- a) Does your family influence the way you are?
- b) Do your friends influence your life?
- c) How do you distinguish between what you like/dislike and what they like/dislike?

4. In community, share your answers.

[Let's Get Into It!](#)

1. In community, hang around the classroom the sheets of paper with the four circles. Look at them and carefully read the words your classmates wrote about themselves, their family, their friends, and their school community.

2. Write a few sentences based on the information you read, then take turns sharing them with the community. Take a look at these examples:

- a) Pedro likes to ride his bike.
- b) Sofía is very good at mathematics.
- c) Sam's mom is a secretary.

INQUIRY DESIGN AND DEVELOPMENT

That's the Question!

Shaping your personal identity requires self-knowledge and recognition that you are a unique and unrepeatable person by identifying what makes you different from others. However, it is difficult to accept our own differences because we want to be part of a specific group of people. Therefore, we copy what others do: wearing certain clothing styles, dyeing our hair in different colors, etc.

All the above is fine, as it shapes our collective identity. But... How can we be part of a group without abandoning our way of being and thinking? How can we acknowledge personal differences that influence our personality? How can we establish good and respectful relationships?

Page 22

In communities, answer the following questions. Then, take turns sharing your answers in assembly.

- a) What is self-knowledge?
- b) Is it difficult to accept the ways in which we are different from each other? Why?
- c) Mention one example of how we imitate what other people do.

Let's Build It!

It's time to express your ideas and thoughts using art! Let's make a mural!

- a) Make several drawings that represent your identity. Include in them everything that makes you different from everybody else.
- b) Once you finish, join your drawings with tape, and you will have a giant drawing! This will be your mural!
- c) Hang your mural on a wall in the patio. Everybody will be able to see it now!

Page 23

Vocabulary.

1. Individually, read the vocabulary. Write the meaning of each word or phrase in the "Personal Notes". If you need clarification on any of them, ask your teacher to help you.

School subjects.

- Vocabulary:
 - Spanish
 - History
 - Mathematics
 - Biology
 - Geography
 - Physical Education
 - Arts
 - Technology
 - Civics and Ethics
 - English

- Personal Notes: ____

Hobbies and leisure activities.

- Vocabulary:
 - Playing football/basketball
 - Reading
 - Drawing
 - Listening to music
 - Playing an instrument
 - Watching movies/series
 - Playing video games
 - Using social media

- Personal Notes: ____

2. Complete the following sentences using the previous vocabulary.

- a) In my ____ class, I learn about values and correct behavior.
- b) I only spend 30 minutes a day ____ on my cell phone.
- c) In ____ class, we learn about all kinds of places and their environments.
- d) We do many experiments in the ____ laboratory.
- e) My sister likes ____ mystery novels.
- f) We like ____ in class; we particularly love classical songs.

- g) My little brother enjoys ____ with his new pencils.
- h) I take guitar lessons because I've always dreamed of ____.
- i) I must practice fractions in my ____ class.
- j) My mom likes ____; she really enjoys action films.

Answers:

- a) civics and ethics
- b) using social media
- c) geography
- d) biology
- e) Reading
- f) listening to music
- g) drawing
- h) playing an instrument
- i) mathematics
- j) watching movies

Page 24

Grammar.

1. Individually, without forgetting you belong to a community, read the information. Remember that in simple present with the verb to be (am/is/are) we don't use the auxiliary do (do/does) when asking a question; but we need the auxiliary do (do/does) when asking questions using other verbs.

Yes/No Questions. How Can You Form Yes/No Questions?

Am/Is/Are

- am/is/are + subject + noun, preposition, or adjective + ?
- Examples:
 - *Am I a student?*
 - *Are they at school?*
 - *Are you happy?*
- Depending on the subject of the question, you can answer:
 - Yes, I *am*.
 - Yes, he/she/it *is*.

- Yes, you/we/they *are*.
- No, I *am not*.
- No, he/she/it *is not/isn't*.
- No, you/we/they *are not/aren't*.

Do/Does

- do/does + subject + verb in base form + ?
- Examples:
 - *Do I/you/we/they draw?*
 - *Does he/she/it study?*
- Depending on the subject of the question, you can answer:
 - Yes, I/you/we/they *do*.
 - Yes, he/she/it *does*.
 - No, I/you/we/they *don't*.
 - No, he/she/it *doesn't*.

Page 25

2. Read the information in the following table about subject and object pronouns:

Table.

Subject Pronouns.

- I
- You
- He
- She
- It
- We
- You
- They

Definition. These pronouns refer to the subject of a sentence. These pronouns are typically used as the subject of a sentence.

Examples:

- *I* eat a sandwich every day.
- *She* studies mathematics.
- *They* play in the park.

Object Pronouns

- Me
- You
- Him
- Her
- It
- Us
- You
- Them

Definition. These pronouns are used to refer to the object of a verb in a sentence. They are in the predicate. These pronouns are typically used as the object of a verb in a sentence.

Examples:

- Please give *her* the book.
- She sends *me* flowers.
- We play football with *them*.

3. Write two sentences using subject pronouns and two sentences using object pronouns. Once you finish, take turns sharing them in assembly.

Examples:

- *She* exercises in the afternoon.
- John goes to the movies with *them* on Fridays.
- Subject pronoun: ____
- Subject pronoun: ____
- Object pronoun: ____
- Object pronoun: ____

4. Write the questions and the answers for the sentences below. Follow the example:

- Mr . Johnson works at the supermarket.
 - Question: *Does* Mr. Johnson *work* at the supermarket?
 - Affirmative answer: Yes, he *does*.
 - Negative answer: No, he *doesn't*.
- a) Mary gets up at 7:00 a.m.
- Question: ____
 - Affirmative answer: ____
 - Negative answer: ____
- b) Tom and Susan live in China.
- Question: ____
 - Affirmative answer: ____
 - Negative answer: ____

Answers:

- a) Does Mary get up at 7:00 a.m.? / Yes, she does. / No, she doesn't.
- b) Do Tom and Susan live in China? / Yes, they do. / No, they don't.

5. Use a subject pronoun to replace each underlined word or phrase and write it on the first line. Then, on the second line, write S if the subject is singular or P if the subject is plural.

- Our children are playing baseball in the garden. ____ ____
- Carmen and I work on the presentation in class. ____ ____
- Mr. Méndez repairs his car. ____ ____

Answers:

- a) They / P
- b) We / P
- c) He / S

Page 27

Speaking.

1. In communities, engage in a dialogue to express your likes and dislikes, share your opinions, and make positive comments about others' ideas.

- a) Use questions in simple present tense and yes/no answers.
- b) Read the following example and write more questions and answers so that everybody participates in the dialogue.
 - Alan: Hello, Pedro! How are you?
 - Pedro: I am fine, and you?
 - Alan: I am fine, too. Hey! Do you like the mural we made?
 - Pedro: Yes, I do! Well... I like some parts, and dislike others.
 - Alan: What is your favorite part, and why?

2. Take turns standing in front of the class and sharing your dialogues with your classmates. Listen to them and give them positive feedback about their work.

Let's Observe and Finish!

1. Watch the mural and observe the similarities and differences between your drawings and your classmates' drawings.
2. Finally, write the assembly agreements reached by the community regarding how often you express your ideas and how often you say something positive to others.

Page 28

The Amazing World of Coral Reefs

By Leonor Díaz

My aunt and uncle took me to the beach last vacation. I was very happy because I always have a great time with my cousin Delfín. We both like the sea.

We built sandcastles, the waves rolled us around a little and we laughed a lot. We also saw the crabs run and hide in the sand...

My family had a great idea: To visit a coral reef. There we would surely find crabs and many other little animals.

With the sunup and the murmuring of the sea, my cousin and I slowly fell asleep on the beach while my uncle prepared the boat, the life preservers, and the diving suits.

Without realizing it, Delfín and I were floating on the sea with our diving suits on.

We swam to the reef and then we heard a voice: "Hello, little friends!" a crab said.

"Hi, who are you?" I asked.

"Don't you remember me? My name is Crab, and we met at the beach."

"Oh, yeah, you're a very cute Crab."

"What's your name? Who's your friend?" Crab asked.

"Oh, he's my cousin, his name is Delfín. I'm Marina."

"Yes, I'm Delfín," my cousin said while he looked at Crab's pincers with a little concern. "Do you live here?"

"Yes, come on, I'll introduce you to my friends! These are the corals," he said pointing to the colorful figures.

Page 29

"Tell me, tell me, Crab, are those beautiful formations stones? Or maybe they're plants?"

"No, Marina, they're animals," Crab showed us, excited.

"Look, cousin, so many fish! And they look incredible with their shiny colors!" My cousin and I didn't know where to look...

Everything was so incredible!

"Colorful algae!" I shouted excitedly while I pointed at them.

"Yeah, and they move with the water currents. Did you see?"

"And what are those little plants, Crab?"

"They are not plants, they're animals that look like plants. They're called *anemones*, and fish hide inside them when they're in danger."

Finally, Crab showed us the whole reef.

"Look, kids, there are other animals! They are the sponges, the sea urchins, and the starfish!

And the clams! Ah! And many other animals come to visit the reef, like turtles. And some jellyfish also pass by!"

"Are those sea horses?" Delfín asked Crab while pointing at them.

"Yes, yes," Crab answered. "Did you know that those little animals are fish?"

"Wow. How beautiful a coral reef is! Right, Delfín?"

Suddenly, a huge shark swam toward the kids. They were very scared. But, in that instant, Marina felt that she was softly shaken, and her aunt's voice said:

"Marina, wake up, we are leaving for the reef. Delfín, wake up."

"Yes, let's go. We're eager to see what a coral reef is like. Right, cousin?"

Page 30

Speaking.

1. In communities, talk about your favorite activities.

- a) Riding a bike
- b) Skating
- c) Playing video games
- d) Going out with friends
- e) Staying in bed until late
- f) Checking the social networks

2. Now, with the help of your teacher, answer the following questions:

- a) Do you like to have free time? Why?
- b) What do you like to do in your free time?
- c) Who likes to play football?
- d) Who likes to play video games?
- e) Do you like to get up late on Sundays? Why?
- f) Is it okay to stay in bed late on weekends? Explain your point of view.

3. Ask your classmates: What do you like to do in your free time? What do you not like to do?

Writing.

1. Individually, considering everyone else, complete the following sentences with the information that you shared:

- a) I like to ___ but I don't like to ___
- b) I like to ___ but I dislike ___
- c) I love to ___ but I can't stand ___

2. Reflect on what word(s) you use to express that you enjoy doing something, and what word(s) you use when you don't. Write them.

- a) When you enjoy it, you say: ___

Page 31

b) When you don't enjoy it, you say: ____

Answers:

a) I like it, I love it

b) I don't like it, I dislike it, I can't stand it

Speaking.

1. Imagine that you're in charge of organizing a five-day itinerary to visit a beautiful and interesting Mexican place. Ask your classroom community to help you.

a) In communities, everybody says what places would be nice to visit and why.

- Are they pretty?
- Is the weather nice?
- Do they have historic sites?
- Is the food delicious?
- Do they have lovely beaches or natural attractions like mountains or lakes?

Discuss everyone's ideas in a friendly and respectful way, taking turns to talk.

Remember to express your ideas clearly so everybody can understand you.

b) Visit the School Library or check on the internet to obtain information about all the places mentioned by your classmates. You can also check magazines or talk to people who have visited them.

- What place is the most attractive and has more things to see and do?
- Choose the five places you like the most.

Page 32

2. Individually, fill the next list with the five options and the most important attractions of each one. You can change the categories, if necessary.

- Place to Visit ____
- Pretty Sights ____
- Nice Weather ____
- Historic Landmarks ____
- Nice Food ____
- Beach/Mountain/Lake ____

3. In communities, compare the results. What place seems to be the best? Check the pros and cons of every place. Express why you think one place is better than the others and let everyone talk freely.

- a) Once you respectfully compare your results, choose the best place for your family to visit.
- b) With that place in mind, create an itinerary with all the activities you can do there based on the information you have. Set the suggested dates and times to do all of them. Here's an example:

Date: Day 1.

- Time and activity:
 - Morning. Sunbathe at the beach.
 - Noon. Eat seafood.
 - Evening. Ride a roller coaster at an amusement park.

Date: Day 2.

- Time and activity:
 - Morning. Go on a bus tour.
 - Noon. Try typical food.
 - Evening. Go to the fair.

Date: Day 3.

- Time and activity:
 - Morning. Visit a museum.
- c) In assembly, show your itinerary and explain the process you followed to agree. Answer any possible questions.
 - d) Pay attention to the other itineraries and always make assertive and respectful comments.

Page 33

Grammar.

When we talk, sometimes we need to say how frequently we do things, so we use a group of words called *adverbs of frequency*.

Examples:

- People *usually* like to have free time because they can do things they love.

- I *always* pay attention in class.

Adverbs of Frequency

Form. Affirmative

Use. They are used to say how often we do things or how often things happen.

- Verb. Verb to be
 - Structure. subject or pronoun + am/are/is + *adverb of frequency* + complement
 - Example. She is *always* ready to help people.
- Verb. Other verbs
 - Structure. subject or pronoun + *adverb of frequency* + verb + object
 - Example. My brother *often* calls me names for fun.

Form. Negative

Use. They are used to say how often we don't do things or how often things don't happen.

- Verb. Verb to be
 - Structure. subject or pronoun + am/are/is + not + *adverb of frequency* + complement
 - Example. I am not *always* in the mood for jokes.
- Verb. Other verbs
 - Structure. subject or pronoun + do/does + not + *adverb of frequency* + verb + object
 - Example. They don't *usually* agree with me.

Page 34

Form. Interrogative

Use. They are used to ask how often a person does things or how often things happen.

- Verb. Verb to be
 - Structure. am/are/is + subject or pronoun + *adverb of frequency* + complement
 - Example. Is she *always* late?
- Verb. Other verbs

- Structure. do/does + subject or pronoun + *adverb of frequency* + verb + object
- Example. Do you *often* do your homework in your cell phone?

Individually, order and write the words to make sentences. Use capital letters and punctuation marks as needed.

- a) in the afternoons / my mom / takes a nap / usually ____
- b) always / I / an apple and / have / for breakfast / a glass of milk ____
- c) at home / at this time / usually / they / not / are / of day ____
- d) the truth / ? / does / tell / ever / he ____
- e) very considerate / is / with / she / her parents / always ____
- f) we / on vacation / never / go out ____

Page 35

- g) are / sometimes / your parents / very strict ____
- h) wakes up / to make / my mom / breakfast / always / at 5:00 a.m. ____
- i) at parties / my brother Dan / dances / never ____
- j) sometimes / the goalkeeper / I / in my soccer team / play as ____
- k) presents / frequently / my English teacher / receives / from her students ____

Answers:

- a) My mom usually takes a nap in the afternoons.
- b) I always have an apple and a glass of milk for breakfast.
- c) They are not usually at home at this time of day.
- d) Does he ever tell the truth?
- e) She is always very considerate with her parents.
- f) We never go out on vacation.
- g) Your parents are sometimes very strict.
- h) My mom always wakes up at 5:00 a.m. to make breakfast.
- i) My brother Dan never dances at parties.
- j) I sometimes play as the goalkeeper in my soccer team.
- k) My English teacher frequently receives presents from her students.

Page 36

Formative field. Languages

A World of Words, Stories, and Readings

In this project, you will organize a literary festival to expose the rich aesthetic wealth of literary texts in Spanish language, and thus promote their circulation, reading, and enjoyment.

En este proyecto, organizarás un festival literario con el propósito de exponer la riqueza estética de textos literarios en español y, así, promover su difusión, lectura y disfrute.

Identification

According to their characteristics, literary texts belong to three main genres: narrative, lyrical, and dramatic. These, in turn, are divided into subgenres (short story, novel, legend, myth, tale, fable; song, hymn, ode, elegy; satire, eclogue, tragedy, play, comedy, tragicomedy, melodrama, didactic, farce).

1. In assembly, with the help of your teacher, organize a collective and respectful dialogue where you discuss the following questions:

- a) What readings do you remember from your previous textbooks?
- b) Which was your favorite or the most interesting one?
- c) What other literary creations have you read in addition to those readings?
Why did you decide to do it?
- d) Is it easy to access various reading materials in your community? Why?
- e) How could you encourage reading in your community?

2. Write on a sheet of paper or the classroom board the difficulties and problems you identified regarding access to and promotion of reading.

3. What are the characteristics of classic tales? Individually, mark or erase, with your finger or your bradawl, the generating sign of the common elements of classic tales.

They are real.

They include magical elements.

They teach a value or a lesson.

They include a problem to be solved.

In it, animals or objects can talk.

They have good and evil characters.

Grammar.

Wh-Questions Structure in Simple Present Tense

- *wh-word* + auxiliary (do/does) + subject + main verb + ?
- Examples:
 - *What* do I think?
 - *Where* do you go?
 - *Who* does he love?
 - *Which* one does she want?
 - *How much* does it cost?
 - *Which* one do we choose?
 - *How* do you feel?
 - *How often* do they meet?

Wh-Questions in Simple Present Tense: To Be

- *wh-word* + verb to be + subject + ?
- Examples:
 - *What* am I?
 - *Where* are you?
 - *Who* is he?
 - *Which* one is she?
 - *How much* is it?
 - *Where* are we?
 - *How* are you?
 - *How often* are they here?

Individually, considering what you read, find the correct interrogative sentences and underline them.

- a) How often do you read a book?
How often do you reads a book?
How do you reads books?
How often does you read a book?

- b) How much does the juice cost?
How much does the juice costs?
How much is those juice?
How much are the cost juice?

Page 38

- c) Where do you goes for breakfast?
What do you gets for breakfast?
Where does she goes for breakfast?
What do you have for breakfast?
- d) What your favorite book is?
What are your favorite book?
What is your favorite book?
What your favorite book are?
- e) How often do you drink water?
How often does you drink water?
How often do Albert drink water?
How often does Martha and Francisco drink water?
- f) Who is your favorite actors?
What is your favorite movie?
Where is your favorite theaters?
How are your favorite play?
- g) Who is the main characters of the play?
What is the main characters of the play?
What is the main characters of the plays?
Who are the main characters of the play?
- h) What is your favorite kind of movie?
What are you favorite kind of movie?
What does you like for a movie?
What do you like for a movie?
- i) How much does the ticket to the theater cost?
How much are the ticket to the theater?

How much does the tickets cost?

How much the tickets costs?

j) What is your favorite literary genre?

Who are your favorite kind of actor?

What do your favorite literary genre is?

What does your favorite literary genre is?

Answers:

a) How often do you read a book?

b) How much does the juice cost?

c) What do you have for breakfast?

d) What is your favorite book?

e) How often do you drink water?

f) What is your favorite movie?

g) Who are the main characters of the play?

h) What is your favorite kind of movie?

i) How much does the ticket to the theater cost?

j) What is your favorite literary genre?

Page 39

Reading.

1. In communities, read the following text:

The Kindness Princess

Once upon a time, there was a princess in a castle in which everything was harmony and happiness; however, the situation would soon change. In the Kingdom of Kourdom, a great party would be held in honor of Princess Axanxy, who was living with her parents, King Misaelix and Queen Reitza. Both of them loved the beautiful princess with all their heart, so on her birthday they planned giving her a special gift: the scepter of kindness, with which she could fulfill many wishes for her subjects. On her birthday, just when they were starting to sing a serenade for her, the door opened and suddenly with a very strong wind, the sorcerer Waka entered saying that he had barely arrived at the party because his invitation did not arrive on time. Nevertheless, he brought the princess a gift that

consisted of a curse: If the four kingdoms were not united by the end of the full moon, in three days, it would make the princess remain in a deep sleep for the rest of her life. However, since good always wins, and because the princess had always been really kind to them, the three guardians of the jungle gathered their powers and undid the terrible curse. Princess Axanxy received the gift from her parents and continued to spread her goodness and wisdom throughout the kingdom, and in this way, she was able to unite the kingdoms of Water, Fire, Earth, and Air again.

2. See the example and write four questions in simple present tense using wh-words and based on the short story above. Then write their answers too.

- a) What is the conflict in the story? ____
- b) Who ____
- c) Where ____
- d) What ____
- e) How ____

Page 40

Writing.

1. Individually, considering everyone else, do the following:

- a) Write three or four questions in simple present tense and using wh-words to interview a classmate about their favorite reading. You can use the example below as a guide for the questions.

For example: *What* is your favorite book/story? *Who* are the main characters?

Example:

- Title: ____
- Main Characters: ____
- Story: ____
- Message: ____

b) Complete using your classmate's answers.

2. Now, write a tale from your daily life environment. You can be inspired by elements from your town or something that you have heard. Use your imagination and write it. When you are finished, share it with all your classmates.

Retrieval

1. In communities, discuss the literary creations you have read, the ones you have heard about in your community or those that interest you.

- a) The creations can be stories, theater scripts, or poems.
- b) Mention their authors and the literary genre they belong to.

2. Using the following table as a reference, record the information and then share it with the rest of your classmates.

Table.

- Author. ____
- Literary Work. ____
- Literary Genre. ____

3. Individually, without forgetting you are part of a community, carry out the following activities:

- a) Select one of the literary creations mentioned. Look for it in the School Library, Classroom Library, public library, or on the internet.
- b) Read it and write a critical commentary. Include the following elements:
 - Literary genre
 - Characters
 - Atmosphere
 - Topics
 - Literary resources
 - Historical context
- c) In assembly, read your critical commentaries.

Support sections. A critical commentary analyzes a literary text. Its purpose is to expose the ideas, characteristics, and interpretations of the work, both in form and substance.

Approach

1. After listening to your critical commentaries, in assembly, discuss the following:

- a) What are the literary works or authors that interest you?

- b) What literary resources presented in the critical commentaries were repeated most frequently?
- c) How would you use your critical commentary to encourage reading in your community?
- d) What problems do you think you could face while promoting reading in your community?

2. In communities, draw a double-entry table where you explain what you identified as potential problems for promoting reading in your community, as well as their probable causes.

Page 42

- a) Use the example below as a guide, and write the answers based on your experience.
 - Potential Problem: Our community has no easy access to reading materials.
 - Causes: ____
 - Potential Problem: In our school, there needs to be more interest in literature.
 - Causes: ____
- b) In assembly, share the causes you recorded and identify their similarities.

Planning

A literary festival is a space open to the public for people to read and interact with writers, narrators, exhibitors, and other persons involved in the literary process. In this way, reading can be promoted creatively. These events promote reading and improve writing. Some activities are readings by the authors themselves, writing workshops, book exchanges, etc.

1. In assembly, with the help of your teacher, discuss and reach a consensus on the cultural activities you would like to integrate into a literary festival.
 - a) Write a list of proposed activities.
 - b) Select those that fit the needs of your community.
2. To carry out a literary festival, you must develop a schedule of actions that will allow you to manage the necessary activities and resources, as well as a list of the people who will be in charge of each activity.

3. Complete the planner below. You must all agree on the necessary specifications for the schedule and the literary festival.

Planner. Literary Festival Planner.

Activities: Decide on the activities for the festival and assign one to each community.

- Person(s) in Charge: ____
- Necessary Resources: ____
- Date: ____

Activities: Organize the literary festival. Set the date and the place for the festival.

- Person(s) in Charge: ____
- Necessary Resources: ____
- Date: ____

Activities: Organize the literary festival. Promote the festival activities and invite the school community.

- Person(s) in Charge: ____
- Necessary Resources: ____
- Date: ____

Activities: Organize the literary festival. Do a rehearsal.

- Person(s) in Charge: ____
- Necessary Resources: ____
- Date: ____

Activities: Carry out the festival.

- Person(s) in Charge: ____
- Necessary Resources: ____
- Date: ____

4. Objectives to achieve for your literary festival:

- Objective 1. Recognize the aesthetic value of literary genres.
- Objective 2. Promote reading creatively in your community.

Comprehension and Production

1. It's time to implement what you planned. It's also important that each of you has a workspace to develop the activities you're in charge of, and that you have the support of your teacher in case you need to clarify any doubts or difficulties that may arise.

2. In assembly, organize the details and actions that need to be carried out for each activity that will be part of the literary festival.

- a) You can use the example below and complete the table according to your needs.

Table. Literary Festival Organization.

- Activity: Out loud reading
- How To Do It: Oral presentation
- Assigned Time: 15 min.
- Materials: Text to read
- Activity: Mural of literary quotes
- How To Do It: Mural/bulletin board
- Assigned Time: It will remain visible during the festival
- Materials:
 - Boards
 - Sheets of colored paper
 - Scissors
 - Glue
 - Selected quotes
 - Stickers

Page 44

- b) In communities, once the table is finished, organize and schedule your activities.

3. Manage the space and resources necessary to carry out the festival.

- a) Agree with the school authorities on the date and venue.
- b) With the support of your teacher, collect or request the necessary materials to carry out the activities you planned.

4. Plan further promotion for the festival.

- a) Design brochures, posters, and oral invitations for the entire community.
- b) Distribute the promoting materials in your school community.

Integration

It is time to present and carry out a general rehearsal to adjust the final details before the presentation of your literary festival.

1. Carry out the activity that you and your community are in charge of.

- a) Watch the presentation of each community and write down your observations.
- b) Objectively and respectfully, think of ways to improve each presentation.

2. In assembly, discuss and consider the following points:

- a) Are the spaces and times adequate for the literary festival?
- b) Are there enough materials or supplies to carry out all the activities successfully?
- c) Choose someone to be the ceremony assistant.

Broadcasting

1. The time to celebrate your literary festival has arrived.

- a) Keep respectful communication between communities and resolve potential challenges.
- b) Listen carefully and respect the presentation times of the entire participating community.

2. Register feedback from attendees and participants.

Page 45

Consideration and Advances

1. In assembly, discuss the following questions:

- a) How did the festival contribute to promoting reading in your community?
- b) What aspects from the festival were important to develop the interest in literature?
- c) How did the festival contribute to recognizing the aesthetic value of literary genres?

2. Individually, considering you are part of a community, reflect on your participation and knowledge. Mark or erase, with your finger or your bradawl, the generating sign of the chosen option.

Table.

Literary Festival.

How Did I Participate In...?

My Participation

The selection of activities for the literary festival.

Individually

In Community

How Can I Improve?

The actions needed to carry out and organize the proposed activities.

Individually

In Community

How Can I Improve?

Planning and management of the literary festival.

Individually

In Community

How Can I Improve?

Conducting the festival.

Individually

In Community

How Can I Improve?

Providing improvements and viable solutions.

Individually

In Community

How Can I Improve?

What Did I Learn from It?

My Knowledge

The aesthetic diversity of literary genres.

Individually

In Community

How Can I Improve?

Preparing a critical commentary.

Individually

In Community

How Can I Improve?

Reading and meeting new authors in the community.

Individually

In Community

How Can I Improve?

Promoting reading in the community.

Individually

In Community

How Can I Improve?

3. Finally, write the assembly agreements reached by the community to continue discovering the great diversity of literary work in the Spanish language and keep promoting reading.

Page 46

Formative field. Languages

The Relationship Between Food, Culture, and Identity

In this project, you will explore the relationship between traditional cooking, classic literature, and identity in English-speaking countries. Also, you will share your findings (and your cooking if you decide to) with your community in a Culture Fair.

En este proyecto, explorarás la relación entre la cocina tradicional, la literatura clásica y la identidad en países angloparlantes. También, compartirás tus descubrimientos (y tu cocina, si lo decides) con la comunidad.

Identification

1. Individually, considering everyone else, think of your favorite food:

- a) When do you eat it?
- b) Where do you eat it?

- c) Who prepares it?
- d) Which specific aromas do you associate with it?
- e) What ingredients are used for its preparation?

2. Write the answers to these questions. Then, compare them with two or three of your classmates.

3. In community, with the help of your teacher, read the following text:

Have you ever felt how the aroma of your favorite dish transports you back to the moment you tasted it for the first time? Have you noticed how it brings back memories of the happy moments you've lived with your family? Or the way it helps you recreate in your mind the image of a place you visited with your friends? That has to do with the evocative nature of food, which relates to the eating habits we learn at home, our social customs, and our cultural heritage. As you can see, food is much more than just nourishment!

Food and culture are closely related: The way a dish or a beverage is prepared and served, as well as how it is shared with our family, friends, or guests, might appear to be simple; however, these activities typically require enormous amounts of time and effort, and the process often carries important social and cultural meanings. For example, recipes can transmit knowledge from one generation to another, representing part of our heritage too.

That is why food is also a representation of ethnicity: It relates to specific activities, habits, and celebrations, as well as climate, seasons,

Page 47

and geographies, which also determine the ingredients and even the purpose of the dishes and beverages prepared. For example, *atole* is a comforting hot drink and *tejate* is a refreshing one from pre-Hispanic times that we can still enjoy. That is why traditional foods and recipes play a crucial role in our culture: They are also related to our history.

To sum up, at the individual and collective levels, food reveals aspects of each person's and community's identities, since its preparation and consumption are often defined by social and cultural meanings and symbols; because of that, they are also related to a feeling of belonging to our family and community.

4. With everyone's supportive participation and active listening to one another, discuss the following questions, and then write your answers.

- a) Which foods or dishes are important for your identity, and why? ____
- b) Which foods or dishes do you think are important for the identity of your community, and why? ____

Retrieval

1. Individually, without forgetting that you are part of a community, do the following:

- a) Complete the following table with the food/dishes you consider the most important for your community's identity.
- b) Ask your parents and older adults to help you complete the information.

Table.

- Name of the Dish. ____
- On Which Occasions or Dates Do You Enjoy This Food/Dish? ____
- Why Do You Eat This Food/Dish on Those Dates? ____
- What Is the Meaning or Significance of Eating This Food/ Dish? ____
- Which Utensils Are Used to Prepare It? ____
- Which Ingredients Are Used in Its Preparation? ____

Page 48

2. Answer the following questions:

- a) Who prepares food in your family?
- b) How do you participate in the cooking process?
- c) Why could the typical food of your community be considered as an artistic and cultural manifestation?

3. In communities, compare the information you gathered about the food/dishes you consider the most important for your community's identity and your answers to the above questions with the ones your classmates have.

Here are some situations to reflect on.

4. In community, read the following scenarios:

- a) Problem situation 1. My classmates and I need to learn how to prepare the traditional food representative of our community.

- b) Problem situation 2. My classmates and I do not know that cooking traditions are artistic and cultural manifestations.
- c) Problem situation 3. My classmates and I are familiar with the food from our region and its preparation, but we need to learn how to spread it as part of our cultural heritage.

Approach

Each group, community, region, or country has different artistic and cultural traditions that define its identity; some examples are typical food, traditional clothing, community festivities, and handicrafts.

Page 49

Culture, understood as everything that human beings create and organize into sciences, arts, and industry, allows us to combine different ways of seeing, feeling, and understanding the experiences.

It is shared through traditions and the practices of daily lives with a specific meaning, intention, and significance.

Each community has artistic traditions and sensible experiences that define certain values and its aesthetic sense. These traditions include specific experiences and involve techniques and procedures for making products according to a place's culture, materials, and identity.

The objective of these traditions is to recognize and protect cultural heritage, that is to say, the legacy received from older adults, which is both tangible (what you can see, touch, taste) and intangible (it does not have a physical component, but is shown in the individual and collective behavior, knowledge, forms of expression, and shared spaces in the community).

1. In communities, read the following causes and discuss why they contribute to the above-mentioned problem situations in "Retrieval." If necessary, write another reason.

- a) Cause 1. Young people do not frequently participate in food preparation, due to gender roles.

- b) Cause 2. The preparation and presentation of typical food from the community or region is not important nor culturally or artistically representative.
- c) Cause 3. There are no tools to promote the region's typical food or to identify which foods are part of the community's cultural heritage.

Grammar.

It will be easier to ask about food, culture, and identity if we review question words in English.

Question Words

- To inquire about... a person
- We use... who
- Example:
 - A: *Who* is the lady?
 - B: She is my mom!
- To inquire about... a place
- We use... where
- Example:
 - A: *Where* do you live?
 - B: I live in Colombia.
- To inquire about... the time
- We use... when
- Example:
 - A: *When* will you arrive?
 - B: I will arrive on Monday.

Page 50

- To inquire about... the reason
- We use... why
- Example:
 - A: *Why* are you leaving?
 - B: I have a class.

- To inquire about... objects, ideas, actions, etc.
- We use... *what*
- Example:
 - A: *What* did you think about the movie?
 - B: I didn't like it at all.
- To inquire about... the manner, condition, or quality
- We use... *how*
- Example:
 - A: *How* are you feeling?
 - B: I'm feeling better, thanks.
- To inquire about... the hour
- We use... *what time*
- Example:
 - A: *What time* is it?
 - B: It's four o'clock.
- To inquire about... the frequency
- We use... *how often*
- Example:
 - A: *How often* do you play soccer?
 - B: I play soccer every weekend.
- To inquire about... someone's age
- We use... *how old*
- Example:
 - A: *How old* is your sister?
 - B: She's 10 years old.

1. Individually, complete the following interrogative sentences with the appropriate question word:

- a) ___is your favorite scientist? Marie Curie is my favorite scientist.
- b) ___does your father work? He works in his store.
- c) ___kind of music do you like? I like traditional Mexican music.

- d) ___were you born? In June, 2012.
- e) ___do you like rock music? Because I like its energy and lyrics.
- f) ___do you come to school? I walk from my house.
- g) ___is your dad? He is 40 years old.
- h) ___do you finish school? I finish school at 2:30 p.m.
- i) ___do you play soccer? Almost every day.
- j) ___do you have for breakfast? Eggs, tortillas and beans.
- k) ___do you live? I live near the market.
- l) ___do you have vacations? In summer, winter and at Easter.

Answers:

- a) Who
- b) Where
- c) What
- d) When
- e) Why
- f) How
- g) How old
- h) What time
- i) How often
- j) What
- k) Where
- l) When

2. When you finish, compare your answers with a classmate and then, check your answers in assembly.

3. After this, go around the classroom asking these questions and recording your classmates' answers. When you finish, report some of your classmates' answers to the class.

QR code. If you want to do some extra practice with questions and question words in English, use the following QR/link:

bit.ly/3W1kiMG

Planning

This project is intended to reinforce the significance of the connection between food, culture, and identity.

To explore this further, you will hold an exhibition about traditional foods and literature in countries where English is an official language.

1. In communities and with the help of your teacher or another adult, search on the internet or in books for the list of countries where English is an official language.
2. Each community will choose a country. One or two communities will be in charge of presenting the traditions and culture of your community or region.
3. Each community must research the chosen country's traditional food, literature, art, and culture, or the ones corresponding to your community or region, to start preparing their presentation for the Culture Fair.

Listening.

Food is extremely important for culture and identity, so it plays a relevant role in other artistic and cultural manifestations like literature, cinema, painting, and music.

1. Individually, considering everyone else, look for information about food connected with other artistic and cultural manifestations; share your findings with the rest of the class.

2. Discuss which findings are especially appealing or exciting for you and why.

An example of the connection between food, culture, and identity can be seen in the story of Anansi. Anansi, or Ananse, is a character in many traditional African and Caribbean stories. It is a witty spider who has many friends and loves food. Some of the stories about Anansi are related to food and eating.

Page 52

3. Watch the video "Anansi Goes to Lunch" by following the QR/link on the right and complete the information below.

- <https://bit.ly/4fty5nb>

First invitation.

- Who Is Inviting? ____
- Where Is the Food From? ____
- What Is the Food? ____

Second invitation.

- Who Is Inviting? ____
- Where Is the Food From? ____
- What Is the Food? ____

Third invitation.

- Who Is Inviting? ____
- Where Is the Food From? ____
- What Is the Food? ____

Answers:

- First invitation: hippo, Africa (African food), pork roast, yams, rice and beans, melon
- Second invitation: elephant, America (American food), hamburgers, hot dogs, French fries, apple pie
- Third invitation: zebra, Italy (Italian food), pizza, spaghetti, lasagna, ravioli

Comprehension and Production

Now it's time to put into practice everything you have learned and researched so far.

1. In assembly, organize a Culture Fair.

- a) Each community will be in charge of the stand where you will showcase information about the country you selected or about your community: You will have drawings or photos of traditional food, literature, art, and culture.
- b) If possible and with the help of your family, you could even prepare one or two of their traditional dishes to share with the fair attendees.

2. Consider the following questions when researching traditional food:

- a) Which ingredients are used?
- b) Who prepares the food?
- c) What is the recipe?
- d) When are these foods prepared?
- e) Why are they representative or important for the identity of the country?

3. Use books from your public library or search for information online. Remember that you will include photos and drawings in your presentation for the Culture Fair.
4. To search for information about the literature of the country or your community, consider the following questions:
 - a) What are the most important or famous works produced by that country or your community?
 - b) Who are their authors?
 - c) When were those works written?
 - d) Why are they representative or important for the identity of the country or your community?
5. Look for information and photos about art, culture, and other traditions of the country you are researching or your community.
6. Prepare posters, recipes, maps, and other materials for your stand. Consider finding traditional music of the country or your community to play on your stand.

Exploration

It's time to assess the preparation of each of the stands of the fair:

- Objective. There is enough information about the country's/community's typical food. There are photos of the dishes, and the recipes are straightforward to understand.
- Progress. ____
- Suggestions. ____
- Objective. There is enough information about the country's/community's traditional literature, including information and photos of some of the most important authors or books.
- Progress. ____
- Suggestions. ____
- Objective. There is enough information about the country's/community's art, culture, and traditions.
- Progress. ____
- Suggestions. ____

1. This information allows you to see if you need to adjust anything for your stand: take notes in the “Progress” column about what you have done so far and present your progress to the other communities.
2. Respectfully, listen to how their own work is going too. Suggest improvements to each other; in the “Suggestions” column, take notes about what else you need to do in order to be ready for the fair.

Integration

In communities, taking into consideration the aspects to improve, decide how much time you need to prepare the fair and to promote it.

Review the Materials You Will Include in Your Stands:

- Review the grammar, vocabulary, and spelling of your recipes and texts about literature, art, and culture.
- Verify that you have appropriate support materials (posters, diagrams, photos, illustrations, and music) to supplement the information about the art, culture, and identity of the country you chose or of your community.

Review the Materials and Strategies to Promote Your Fair and Attract Visitors:

- Define the methods to promote your fair, such as posters, flyers, radio, and social networks.
- Define a calendar for promotional activities.
- Distribute the activities among the class students.

Broadcasting

1. In assembly, set the date and time of the beginning and end of your fair.
2. Prepare the area where the fair will be held. You may need to clean up and decorate it with posters, photos, illustrations, or maps.
3. Organize the necessary furniture for the fair; install and decorate your stands.

Page 55

Consideration and Advances

1. In community, on the day of the Culture Fair, leave a notebook for comments and suggestions. You can write the questions below in the notebook (for comments).

- a) How would you improve the fair?

- b) Was anything unclear or difficult to understand?
 - c) What would you add to the fair?
 - d) What did you like the most?
 - e) Was there anything you didn't like?
2. In assembly, read the opinions and suggestions of the attendees at the fair.
 3. Discuss improvements you can make for your next fair, presentation, or event.
 4. Finally, write the assembly agreements reached by the community to nourish and promote the relationship between food, culture, and identity.

Page 56

Formative field. Of the human and community

Technical Solutions to the Problems and Needs of the Community

AWARENESS

What Are We Doing?

In this project, you will identify the needs in your surroundings to analyze the causes and consequences of a lack of physical activity and how it affects your community. Moreover, you will present the information you obtain and propose possible solutions.

En este proyecto, identificarás las necesidades a tu alrededor para analizar las causas y consecuencias de la falta de actividad física y cómo ésta afecta a tu comunidad. Además, presentarás la información obtenida y propondrás posibles soluciones.

Starting Point

1. In assembly, reflect on the actions that help or damage your physical health, and mention which good or bad habits you practice.
2. Form two communities, preferably with the same number of members. One community will represent the “good habits” and the other will be the “bad habits.”
 - a) Form two lines on each side of the classroom and, one by one, start passing a small plastic ball, or any other soft object, back and forth between the two lines.
 - b) Each student can hold the ball for five seconds, and in that time, they must mention a good or bad habit according to their community.

Examples:

- I brush my teeth three times a day. (good habit)
- I brush my teeth only in the morning. (bad habit)

If they manage to do it, their community wins a point. If they can't do it after five seconds, one point is subtracted from their community.

Page 57

- c) One of the students will copy the following table on the board and write a checkmark on the corresponding side every time a habit is mentioned.
 - d) Be careful to avoid repeating habits.
 - e) At the end, count the points; the community that gets more points will win the game.
 - Good Habits: ____
 - Bad Habits: ____
3. In assembly, practicing respect and active listening, reflect on the following:
- a) What have you learned about good habits for your health? Do you practice them or not?
 - b) With your teacher, think about which actions or aspects are more relevant to good physical health.
 - c) Based on your experience, discuss which aspects do you think the people in your community practice the least to benefit their health.
 - d) What is the importance of sports and physical activity on your health?

INQUIRY DESIGN AND DEVELOPMENT

That's the Question!

1. In assembly, read the following text:

The lack of physical activity has become a public health problem that is causing between 6 and 10% of deaths around the world due to non-communicable chronic conditions; among these are diabetes and heart problems, which are very common in Mexico.

If people don't practice any physical activity from a very young age, they are more likely to suffer from some of these diseases. According to the national survey conducted by the Instituto Nacional de Salud Pública (INSP), young people in

Mexico are not practicing sports. They say that 84.6% of school children between 10 and 14 years old and 46.3% of teenagers between 15 and 19 years old are doing less than 60 minutes a day of physical activity, the amount recommended by the World Health Organization (WHO).

Because of this, it is important to encourage the practice of exercise or sports, as these have positive effects on the health of those who practice them.

2. Discuss the following: Is it common for children and teenagers to exercise or practice some sports? Why do you think that is?

Page 58

Grammar.

To form the present progressive tense, you need the *verb to be in the present tense* as an auxiliary. Remember to use *is* for he/she/it; *am* for I; and *are* for we/you/they. The main verb should be in *-ing* form. This tense expresses activities that are happening now, at this specific moment, or that are unfinished. You can use time expressions, such as *right now*, *at this moment*, *at present*, among others.

Present Progressive Tense

- right now
- at this moment
- at present

Singular subjects:

- I (am/I'm) speaking, drawing, dancing, sleeping, eating, playing, singing, studying
- you (are/you're) speaking, drawing, dancing, sleeping, eating, playing, singing, studying
- he (is/he's) speaking, drawing, dancing, sleeping, eating, playing, singing, studying
- she (is/she's) speaking, drawing, dancing, sleeping, eating, playing, singing, studying
- it (is/it's) speaking, drawing, dancing, sleeping, eating, playing, singing, studying

Plural subjects:

- You (are/you're) speaking, drawing, dancing, sleeping, eating, playing, singing, studying
- We (we/we're) speaking, drawing, dancing, sleeping, eating, playing, singing, studying
- They (we/they're) speaking, drawing, dancing, sleeping, eating, playing, singing, studying

There are also negative and interrogative sentences.

1. Individually, without forgetting your classmates, study the grammar above, look at the following sentences, and write the formula in the provided space.

- Affirmative formula: subject + verb to be + verb in -ing form + object + time expression
- Example: You are drawing a tree right now.
- Negative formula: ____
- Example: He is not doing homework at this moment.
- Interrogative formula: ____
- Example: Are we speaking English right now?

Answers:

- Negative formula: subject + verb to be + not + verb in -ing form + object + time expression
- Interrogative formula: verb to be + subject + verb in -ing form + object + time expression + ?

2. Go back to the text about the lack of physical activity, find the sentences in present progressive and write them on the lines provided. Use the correct capital letters and punctuation marks.

- a) ____
- b) ____
- c) ____

Answers:

- a) A public health problem that is causing between 6 and 10% of deaths.
- b) Young people in Mexico are not practicing sports.

- c) Teenagers between 15 and 19 years old are doing less than 60 minutes a day of physical activity.

Page 59

What I Do Know and What I Want to Know

According to the data provided in “That’s the Question!” children and teens (between 10 and 19 years old) do not exercise or practice enough sports.

1. Individually, without forgetting what you read in community, reflect on the probable causes of this situation. Write them below:

- Causes Why Children and Teens Do not Exercise: ____

2. Compare your answers to the list below. Are these causes similar to the ones you wrote? Do you agree with them? Why or why not?

- a) They don’t have time because they study or do other activities.
- b) They don’t have the correct facilities.
- c) They prefer to spend their time using technologies like cell phones, TV, or computers.
- d) They don’t have a physical education plan at school.
- e) There is a lack of safety in public places.
- f) They prefer to travel in a car or public transportation.
- g) They don’t know the benefits of exercising.

What I Need to Know

1. In communities, ask your family, friends, and classmates between 11 and 16 years old about the motivations and benefits of exercising and practicing sports regularly.

2. Reflect on the following:

- a) Is physical activity common in your community? Why or why not?
- b) What is your favorite sport or exercise?
- c) What motivates you to exercise or practice a sport?
- d) Do you prefer individual or team activities? Why?
- e) What are the physical results (good or bad) of practicing a sport or exercising?

Page 60

Vocabulary.

1. Individually, look at the activities below. Write the definition of each activity. You can consult a dictionary or the internet if you need to.

- Vocabulary: Running
- Definition: ____
- Vocabulary: Cycling
- Definition: ____
- Vocabulary: Swimming
- Definition: ____
- Vocabulary: Skateboarding
- Definition: ____
- Vocabulary: Volleyball
- Definition: ____
- Vocabulary: Football
- Definition: ____
- Vocabulary: Walking
- Definition: ____
- Vocabulary: Yoga
- Definition: ____
- Vocabulary: Dancing
- Definition: ____

2. Complete the following sentences using the sports vocabulary mentioned in the previous activity.

- Example: María is dancing hip hop in her contemporary dance class right now.
- a) Thomas is ____ in the pool, the water is really delicious!
- b) Antonia and Sandra are playing ____ at the stadium.
- c) The children are ____ at the track. They are very fast!
- d) Grandpa and grandma are ____ in the park. They go slowly.
- e) My mom practices ____ using her new bike.

Answers:

- a) swimming
- b) football
- c) running
- d) walking
- e) cycling

Page 61

Creativity at Work

Carry out the following activities to recognize the situation of the Mexican population in relation to physical activity, specifically in your community.

Interview

1. Work in communities. Interview 10 classmates from other classroom communities and grades in your age group, five teachers, and five school staff members. Use the following questions and three more that you decide as a community. Write them on the lines provided.

- a) What are the physical benefits of exercising?
- b) What are the emotional benefits of exercising?
- c) How frequently do you practice a sport or exercise (always, sometimes, never)?
- d) What is your favorite physical activity? Why?
- e) What are some consequences of not exercising?
- f) ____
- g) ____
- h) ____

2. If you can, record all the interviews. Remember to ask permission to the person you are interviewing before recording.

3. Write all the answers to use them later for the bulletin board.

Bulletin Board

Materials.

- Flipchart paper, kraft paper, or the material you decide to use as a base for the bulletin board
- Photos, images, clippings, and drawings to illustrate it

- Markers and colored pencils
 - Adhesive tape and glue
 - Other materials that you consider necessary
1. Collectively, using all your answers from the interviews, make a bulletin board illustrating the information. Create it as a giant collage. Your teacher can help you.
 2. Determine the role of each member of the classroom community to do the activity.
 3. Respectfully, consider everyone's opinions to agree on what you will include in the bulletin board.
 4. Remember that all this work needs to be related to the benefits of exercise and the consequences of not exercising, and it must relate to your community.

Page 62

5. Make your bulletin board visually attractive, including titles, short texts, and charts. All the information must be well organized so that people understand it.
6. Tape your bulletin board outside the classroom where everybody else can see it.
7. Individually, observe the bulletin board you created, make a personal analysis that integrates the causes and consequences of not exercising, and propose some viable solutions. Use the table below to do this activity.

Table.

- Causes of not Doing Exercise: ____
- Consequences of not Doing Exercise: ____
- Possible Solutions: ____

Sharing and Assessing What We Learned

In this stage, you will assign time to think about what you learned. Ask yourselves what you learned about physical activity and what encourages and hampers a good level of exercise for students your age and for people in your community.

Page 63

1. After the presentation of your bulletin board:
 - a) Evaluate your participation in the activities objectively.
 - b) Offer feedback to your classmates and listen to the evaluation others make.

c) To evaluate your work, you can use the following table. Mark or erase, with your finger or your bradawl, the generating sign of the chosen option:

Table.

Criteria: The interviews helped you understand the importance of physical activity in your community.

Totally Disagree

Partially Agree

Agree

Totally Agree

Criteria: Analyzing the answers to the interviews allowed you to better understand the causes that lead to a lack of physical activity.

Totally Disagree

Partially Agree

Agree

Totally Agree

Criteria: The benefits of physical activity and the damage of a sedentary lifestyle are clearly identified in the bulletin board.

Totally Disagree

Partially Agree

Agree

Totally Agree

Criteria: The benefits of physical activity and the damages of a sedentary lifestyle are illustrated with images.

Totally Disagree

Partially Agree

Agree

Totally Agree

Criteria: Texts are written clearly to explain aspects of the topic.

Totally Disagree

Partially Agree

Agree

Totally Agree

Criteria: You can see the results of the interviews conducted in the community.

Totally Disagree

Partially Agree

Agree

Totally Agree

Criteria: You can identify inclusion practices during the teamwork.

Totally Disagree

Partially Agree

Agree

Totally Agree

Criteria: Some images and texts in the bulletin board offer a sense of belonging.

Totally Disagree

Partially Agree

Agree

Totally Agree

Criteria: The bulletin board was presented clearly and respectfully.

Totally Disagree

Partially Agree

Agree

Totally Agree

Criteria: Both the bulletin board and the interviews reflect the physical activity habits of your community.

Totally Disagree

Partially Agree

Agree

Totally Agree

Total:

Totally Disagree: ____

Partially Agree: ____

Agree: ____

Totally Agree: ____

2. Finally, write the assembly agreements reached by the community while researching the physical activity habits of your community.

Page 64

Is That Reading?!

By María de Jesús Prado Vite

And you, how do you read? Sitting? Standing on one foot? Lying down? Upside down? As long as you don't risk your life reading while you walk across avenues, how to read is up to you. Now, where do you read? On the bench of the park? On the roof of your building? In the bedroom? On the bus? As long as you don't read in the shower, no problem.

There are lots of people who think they don't read, but they do. For example, a friend's daughter named Genoveva fools herself into thinking that she doesn't read because when she starts a book, she soon gets tired and stops reading; a few days later, she continues reading a little bit more, she gets tired again and stops reading, so the days pass by, and it may take her months to finish the book. For this reason, Genoveva thinks she doesn't read. So, like many other people, she thinks that reading "for real" is to focus on reading without stopping until she finishes, and things are not quite like that. You don't need to "read for real" or not, "read good" or "read bad." Everyone reads in their own way and pace, the way they want, the way they can, the way they like, or the way they need.

Page 65

Genoveva doesn't think she is "really reading" when she spends time reading the lyrics of the songs she loves or when she spends hours lying on the floor, skimming back and forth the huge World Atlas full of pictures and meaningful names that her father gave her as a gift. Since those are books that can be read in order or randomly, she thinks that's not reading, but she likes books and uses them the way she likes. And that's all that matters!

There are also children, boys, and adults who read jumping from one page to another; furthermore, some people are just interested in reading the end of the

book and skipping everything else. Others open the books just to read the drawings, the pictures, or the maps, and that's the way they obtain information.

Some others don't read books, they read magazines, stories, plots, movies, or the sports pages in a newspaper. Also, some people go to books looking for specific information and they just read the part of the book where this information is. For example: Someone may not know what the word undeterred means, but they go to a dictionary, open it in the letter U, look for the word, find out the meaning, and close the dictionary. They don't need to read anything else. Other people open a book of National History and just read the chapter about Mexican Independence because that's the only part they need and want to know for the moment.

Anyway, there are many ways to read and all of them are valid because they are useful for every person to satisfy their wish to read, to find out something that matters, or just look at those books full of images for fun. So, once this point is clear, let's continue with something that is going to catch your interest.

Page 66

Speaking.

1. Individually, after reading the previous text, reflect on the following questions:

- a) What does reading mean to the author?
- b) Do you agree with her? Why?

2. Talk with a classmate about the previous text and discuss your ideas respectfully.

- a) What do you think about Genoveva's point of view?
- b) Do you agree with her? Why?
- c) Is she right when she thinks that she doesn't read?
- d) And you? Do you read? What do you read? Why do you read?

3. In communities, talk about your daily routines.

- a) Take turns telling each of you what a typical morning is like. Let everyone express themselves freely. Take notes.

- b) Now, join another community and exchange your information. What do you have in common? What are the things that most people do? What does your mom or dad do? Take note of this, too.
- c) Name a speaker for both communities. That person must stand up and tell the class a summary of the conversation, highlighting the things that most people do. Remember to speak loud and clear.
- d) Listen respectfully to the other speakers and make positive comments.

Page 67

Writing.

1. Individually, write the activities that you often do or have as a routine. Use a dictionary to find words or ideas that will help you express what you want to say.

Follow the examples.

- Sunday: On Sundays, I spend time with my family.
- Monday: On Monday mornings, I wake up at 6:00 a.m.
- Tuesday: ____
- Wednesday: ____
- Thursday: ____
- Friday: ____
- Saturday: On Saturdays, I play soccer with my friends.

2. Write other activities that the people you know usually do in their daily routines.

For example, *exercise, have breakfast, go to school.*

A dictionary is one of the most important tools for a person who reads because it helps clarify any doubt about the meaning of a word or expression. When we read, we obtain information for different purposes, one of them is learning new words.

3. Answer the following questions, discuss your answers in communities, and then share them with the classroom community.

- a) Is it important to use a dictionary when you read?
- b) Is checking words in a dictionary a way of reading?
- c) Do you go to a dictionary when you don't know the meaning of a word?
- d) Do you know how to use a dictionary?
- e) Do you know the general structure of a dictionary?

- f) Can you mention different types of dictionaries?
- g) Are you using a dictionary right now to help you with this activity? Why or why not?

Sometimes, people read more than they realize because they need information to carry out their daily activities. For example, they read messages on their phones, read the news on the internet, or use GPS directions to get somewhere new. Considering this, is Reading an everyday activity for people?

Page 68

Grammar.

What other activities do the people you know do? How often do they do them? Are they doing them today?

We can use the present simple tense to talk about activities people usually do, but we need to use the present progressive (or continuous) tense when we say what people are doing at the time of speaking or as a temporary new habit. Look at the following examples:

- I always use a dictionary, but (simple present)
 - I'm not using it at the moment. (present continuous)
- I study every day to get good grades in my exams, so (simple present)
 - I'm studying very hard right now. (present continuous)

Sentences With Simple Present and Present Progressive (Continuous)

- Form: Affirmative
- Present Tense: Simple
- Structure: subject or pronoun + *main verb in present* + object
- Sentence With Both: She always *gets* here on time, but this week she *is coming* late every day.
- Use: They are used to make a contrast between what usually happens as a habit and what is happening at the moment of speaking or as a temporary new habit.
- Form: Affirmative
- Present Tense: Progressive
- Structure: subject or pronoun + *am/are/is* + *main verb ending in -ing* + object

- Sentence With Both: She always *gets* here on time, but this week she *is coming* late every day.
- Use: They are used to make a contrast between what usually happens as a habit and what is happening at the moment of speaking or as a temporary new habit.
- Form: Negative
- Present Tense: Simple
- Structure: subject or pronoun + *do/does* + *not* + *main verb in present* + object
- Sentence With Both: I *don't eat* red meat, so I'm *having* chicken for dinner.
- Use: They are used to make a contrast between what happens or doesn't happen as a habit and what is or is not happening at the moment of speaking or as a temporary new habit.
- Form: Negative
- Present Tense: Progressive
- Structure: subject or pronoun + *am/are/is* + *not* + *main verb ending in -ing* + object
- Sentence With Both: He's *not sleeping* well these days, though he usually *sleeps* very well.
- Use: They are used to make a contrast between what happens or doesn't happen as a habit and what is or is not happening at the moment of speaking or as a temporary new habit.
- Form: Interrogative
- Present Tense: Simple
- Structure: *do/does* + subject or pronoun + *main verb in present* + object + ?
- Sentence With Both: *Do you make* good money with that? *Are you having* profits?
- Use: They are used to ask for what usually happens as a habit and contrast it with what is happening at the moment of speaking or as a temporary new habit.
- Form: Interrogative

- Present Tense: Progressive
- Structure: *am/are/is* + subject or pronoun + *main verb ending in -ing* + object + ?
- Sentence With Both: *Are you doing exercise? Do you exercise often?*
- Use: They are used to ask for what usually happens as a habit and contrast it with what is happening at the moment of speaking or as a temporary new habit.

Page 69

1. Individually, considering what you read, write the correct form of the verbs in parentheses (present simple or present continuous) to complete the sentences.

- a) A: ___ you usually (drink) milk?
 B: Yes I do. Actually I ___ (drink) a chocolate milkshake right now.
- b) It always ___ (rain) at this time of the year , but today it ___ (not rain) at all.
- c) A: Where ___ you ___ (go) now?
 B: I ___ (go) to my grandma's house. I ___ (visit) her every Sunday .
- d) A: What ___ your family ___ (do) on weekends?
 B: We usually ___ (go) to the mall; in fact, we ___ (go) there at this moment.
- e) I ___ (study) every evening after school, but I ___ (not study) today because I am on vacation.

Answers:

- a) Do / drink; am drinking
 b) rains / is not raining
 c) are / going; am going / visit
 d) does / do; go / are going
 e) study / am not studying

2. Look at the following sentences and write an idea that complements the situation. Use the verb in parentheses in the present continuous as shown in the example below.

My dad never works on Sundays, but he is working (work) today because he needs to finish his reports.

- a) I always have lunch early, but ___ (have lunch) late today.

- b) We always read novels in class, but now ____ (read) a science magazine.
- c) My dad usually watches the soccer finals on TV, but ____ (watch) this one on the computer right now.
- d) She usually waters her plants in the morning, but today ____ (water) them at night.
- e) I usually exercise, but ____ (not go) to the gym this month because I need to recover from my accident.

Answers:

- a) I'm having lunch
- b) we're reading
- c) he's watching
- d) she is watering
- e) I'm not going

Page 70

Formative field. Of the human and community

Think Before You Act: Games and Decision-Making

AWARENESS

What Are We Doing?

During this project, you will understand the internal logic of games and why making tactical and strategic decisions is important when playing. Finally, you will create your own games in the Modified Games Factory workshop.

Durante este proyecto, entenderás la lógica interna de los juegos y por qué tomar decisiones tácticas y estratégicas es importante cuando juegas. Finalmente, crearás tus propios juegos en el taller de Fábrica de juegos modificados.

Starting Point

The ability to make decisions is important in games and everyday life because it is the result of strategic thinking, creative experience, and individual and collective reflection. Not making decisions quickly and effectively can become a concrete problem when acting during games.

1. Form between three and five communities. Then, do the following activity:
 - a) In the schoolyard, each community will choose a home base.

- b) Each community must have ten bandanas of a single color.
- c) The goal of the game is to take as many bandanas as possible from the other communities within an established time.
- d) You cannot take another player's bandana if they are inside their home base.
- e) To leave your home base, you must wear a bandana on your hip. If someone from another community takes it, you must return to your home base and put on a new one. Don't forget to look for alternative ways of participation, so that classmates with disabilities, special education needs, or learning barriers can join the game. Ask your teacher to guide you in this matter.

Page 71

2. In assembly, after the game, answer the following question: Was it easy or difficult for you to make decisions while you were playing the game?
3. With the help of your teacher, reflect on the internal logic of the game:
 - a) The goal, objectives, and rules
 - b) Roles, spaces, times, and materials
 - c) Requirements and systems of collaboration or opposition
 - d) Tactical and strategic decision-making, individual and collective, before and during actions

INQUIRY DESIGN AND DEVELOPMENT

That's the Question!

Sometimes teenagers deal with different problems due to poor decision-making, because they might not know enough before acting, or they might do things based on what they see, hear, or read online.

Through games, you face problems that require you to make decisions. Some games are easier, and some are harder. When games have a lot of rules, they can become harder to play and you must make more complex decisions. A good strategy is to start with easier games and practice making decisions quickly and correctly.

In communities, choose a game and identify its rules.

- a) Find out if it is possible to introduce other rules gradually. The objective is to encourage effective and efficient decision-making.
- b) Reflect on how to work through possible problems and solutions that the new rules could add to the game.

What I Do Know and What I Want to Know

1. In community, figure out the aspects you will have to consider in your Modified Games Factory. Discuss what is needed to encourage tactical and strategic decision-making. Here are some questions to help you:

- a) What sources of information related to the topic do you know?

Page 72

- b) What oral sources can you consult?
- c) What is the internal logic of a game, and what are its characteristics?
- d) What should you consider to make effective decisions when you play?
- e) What are your modified games and their characteristics?

2. Write the information. With the help of your teacher, determine a list of questions to research during the next stage. Discuss the various sources or specialists who can help or support you and continue the project.

What I Need to Know

1. In assembly, design a research plan to carry out the Modified Games Factory.

- a) List the sources of information used.
- b) Use the following questions as a reference to start your research:
 - What are the structural elements of games?
 - What is the internal logic of a game?
 - What are modified games, and what are their characteristics?
 - What are individual and collective tactical decisions in games?
 - What is a defensive and offensive action?

2. Search in books, pop science magazines, articles, videos, or interview experts on the topic, such as physical education teachers or other specialists who can provide information on the subject.

Page 73

Speaking.

1. Individually, on a sheet of paper, create an emoji of yourself with the face you would make if you liked something and one emoji with the face you would make if you did not like something. Cut each emoji out.

a) Now, form pairs and ask your partner questions about things they might like or dislike. You can use the following examples, or you can create your own questions.

- Do you like playing games with your friends?
- Do you like being part of a team?
- Do you like playing new games?
- Do you like following rules while playing games?
- How do you feel when you win a game?
- How do you feel when you lose a game?
- Do you like playing games outside?

b) Each time your partner asks you a question, you will:

– Show them the emoji that matches your emotions depending on whether you like or dislike that particular situation.

– Use a full sentence to explain why you like or dislike that situation. For example:

- A: Do you like to play basketball?
- B: (Holds up an emoji face that looks sad.) No, I dislike playing basketball because I can't dribble the ball.

2. In assembly, take turns asking your classmates some of the questions you asked in pairs.

a) When someone asks a question, raise the emoji to identify whether you like or dislike the situation. Then, look around to see how many classmates like or dislike that situation.

b) Taking turns, share with the classroom community the reasons why you feel that way.

You can use *have to*, *must* and *should* to talk about obligations, things that are necessary to do, or to give advice about things that are a good idea to do. There is a slight difference between the way they are used; *have to* is more frequent in conversation while *must* is used more in formal writing. Also, *must* only exists in the simple present and present perfect forms. Use *should* for advice or making suggestions.

Modal Verbs of Obligation.

- Modal Verb: must
- Structure: subject + *must* + *verb in base form* + object
- Example Sentence: The players *must decide* on the rules together.
- Use: Indicates a strong obligation or necessity. Often uses rules or laws.
- Modal Verb: have to
- Structure: subject + *has to/have to* + *verb in base form* + object
- Example Sentence: We *have to listen* to the rules so we can follow them.
- Use: Indicates necessity or requirement, often due to external factors.
- Modal Verb: should
- Structure: subject + *should* + *verb in base form* + object
- Example Sentence: You *should ask* your classmates for help if you don't know the rules.
- Use: Indicates a recommendation or advice.

1. In pairs, read the following example:

- Julia wants to play a game with her friends. Julia *should* ask them which game they want to play together.

2. Fill in the blanks with the verbs *must*, *have to*, or *should*.

- a) Before the game starts, the players ___ decide on the rules together.
- b) Fausto doesn't know what to do. He ___ ask his friends for help.
- c) During the game, we ___ listen carefully to the rules so we can follow them.
- d) Once the game is over, the players ___ talk about what they liked the most.
- e) Andrés and Stefy ___ make sure they have their equipment.

3. Discuss your answers with your partner.

4. In assembly, share your thoughts on your own answers and listen to other pairs explain why they chose their answers.

Page 75

BUILDING AND/OR PROVING

Organizing the Activities

1. In community, organize the proposed actions for the game according to their level of complexity, how to experiment with it, and how to play it.

- a) Organize the participation structure.
- b) Determine the number of sessions needed to implement the project.
- c) Research, design, and propose different types of modified games.
- d) Write down the proposed modified games on cards for analysis and note-taking.
- e) Establish moments to restructure defensive and offensive actions during the implementation of the games.
- f) Define tasks and responsibilities for each classroom community member.
- g) Design materials and anticipate times, spaces, and human resources to implement the games you've designed.
- h) Create a participation schedule to carry out the games. Favor actions that include classmates with disabilities, special education needs, or learning barriers.
- i) Prepare a list of materials and tools needed to carry out your research.

Creativity at Work

First, try playing your games to test their rules and internal logic. You might need to change some things to improve them. When they are ready, you can compile your games before sharing them with everyone.

1. In community, make cards for your games using a single format. These cards will have important information about how the game works.
2. Present your cards to get feedback on how to improve them.
3. Make sure you have the necessary materials and spaces for each game.
4. Create a participation and playing schedule for your modified games.

5. With the help of your teacher, provide feedback on elements that can be modified in the games you have created.

Page 76

6. Reflect on the following questions: Here are some recommendations for the presentation of the games you created in the Modified Games Factory: Sharing and Assessing What We Learned Before.

- a) What are the differences between the games when it comes to internal logic and the complexity of the decision-making?
- b) What aspects of these modified games make your individual and collective decision-making easier?

[Sharing and Assessing What We Learned](#)

Here are some recommendations for the presentation of the games you created in the Modified Games Factory:

Before

- a) Talk about the internal logic of the games and how they favor assertive and efficient decision-making.
- b) Agree on a strategy for presenting the games.

Page 77

- c) Present the games' design through station rotation.
- d) Agree on rules about behavior, attitudes, and values during the socialization of the games.
- e) Anticipate weather conditions or environmental contingencies with a plan to carry out the activities indoors if needed.

During

- a) Participate actively and dynamically in the games.
- b) Remember the times available to propose game strategies before or during the games.
- c) Modify or adapt the game logic to your needs, possibilities, and interests to encourage creativity and innovation.

After

- a) Listen to opinions and suggestions to agree on improvements to the modified games.
- b) Evaluate your performance during the project. Use the following questions as a guide:
 - Did you understand the internal logic of the modified games you played?
 - Were you able to work well with your community during the games?
 - Did you make tactical and strategic decisions during the games? Why or why not?
 - Did you enjoy playing the modified games? What did you like or dislike about them?

Finally, write in your notebooks the assembly agreements reached by the community to promote tactical and strategic decision-making.

Page 78

Formative field. Languages

Let's Play With Words!

In this project, by participating in a poetry reading, you will explore how poetry and other literary forms play with words. You will also consider how words communicate ideas, feelings, and images, and you will practice reading comprehension.

En este proyecto, al participar en una lectura de poesía, explorarás cómo la poesía y otras formas de literatura juegan con palabras. También, pensarás en cómo las palabras comunican ideas, sentimientos e imágenes, y practicarás la comprensión lectora.

Identification

Every day, we use words to talk, sing, and write, which has a significant impact. When we read stories and books, they also do something special. They make things sound nice and help us share stories with our friends. So, when we read or write, we're not just having fun with words, but also making things beautiful and sharing them with others.

Reading.

1. Collectively and in solidarity, read the following text and answer the questions below. Mark or erase, with your finger or your bradawl, the generating sign of the chosen option.

The Versatility of Hands

Hands are one of the most important parts of the human body, since they help us in countless ways every day. From holding a spoon to eating breakfast and typing on a keyboard, hands play a crucial role in our daily lives. But have you ever thought about other things hands can do?

Some people use their hands to create beautiful art: painters, sculptors, and potters all rely on their hands to bring their visions to life. Musicians, too, depend on their hands to play instruments like the piano, guitar, or violin. Hands can also express emotions through gestures or sign language, allowing us to communicate without words.

Page 79

Hands are also used for practical tasks. We use them to write, to open doors, to tie our shoelaces, and even to brush our teeth. In sports, hands are essential for catching balls, swinging bats, and swimming. In emergencies, hands can perform life-saving actions like cardiopulmonary resuscitation (CPR) or first aid.

While we often take our hands for granted, they are truly remarkable tools that enable us to interact with the world in diverse and meaningful ways.

a) What is one way people use their hands in sports?

To catch balls.

To listen to music.

To sleep.

To watch TV.

b) What is one emergency action hands can perform?

Cook dinner.

Perform CPR.

Write a letter .

Watch a movie.

c) Why are hands important in communication?

They can be used to hold tools.

They can express emotions through gestures and sign language.

They are used to open doors.

They help us brush our teeth.

Answers:

a) To catch balls

b) Perform CPR

c) They can express emotions through gestures and sign language.

2. Now, read "The Dagger" by José Juan Tablada and answer the questions on the next page. Mark or erase, with your finger or your bradawl, the generating sign of the chosen option.

– Your first gaze

your first gaze of passion

still feels like

a dagger lodged inside my heart...

Page 80

a) In which shape did the author arrange this poem? Ask a classmate or your teacher for support to know the way the poem is arranged.

A heart

A triangle

A dagger

b) What feeling is the poet trying to communicate?

Happiness

Heartache

Hope

Answers:

a) A dagger

b) Heartache

1. In assembly, talk about the texts in "Reading" and think about the following questions:

a) What kind of texts did you read?

- b) What do the words in these texts do?
 - c) How do people use their imagination to write these texts?
2. Discuss what you know about playing with words and how it is represented in the texts you read. Write your conclusions.
 3. Individually, without forgetting you are part of a community, read the following text:
 - When we play with words, we make it fun and create new meanings and stories. We use our imagination to create new worlds with words that are different from what we see every day.
 4. What does “play with words” mean in this text? ____

Page 81

Retrieval

1. In communities, discuss what makes the following types of writing different from each other: songs, stories, poems, plays, and novels.
2. Create a diagram where you explain and offer examples of each type of writing. You may use the following table as a guide:

Table.

- Writing Format: Songs
- Meaning: A short composition for voice with instrumental accompaniment, usually expressing emotions.
- Example: "Yesterday" by The Beatles
- Writing Format: Stories
- Meaning: ____
- Example: ____
- Writing Format: Poems
- Meaning: ____
- Example: ____
- Writing Format: Plays
- Meaning: ____
- Example: ____
- Writing Format: Novels

- Meaning: ____
- Example: ____

3. Individually, without forgetting you are part of a community, choose one of the examples from the table and answer the following question: What was the impact the author wanted to have on the readers or listeners?

4. In pairs, discuss how poetry uses words to communicate ideas, feelings, and images.

5. In assembly, share your answer to the question and your comments from the discussion in pairs. Then, listen to your classmates' answers.

Approach

Sometimes, people use language in clever ways to communicate; we read and hear examples of this every day. Even though you use these fun ways to talk, you might only sometimes know a little about them. People naturally use language in creative ways without constantly thinking about it. For example, in Mexico, some people might say *chido* instead of *genial* and *chamba* instead of *trabajo*. In English, someone might say *ain't* instead of *isn't* and *let's bounce* instead of *let's leave*.

Page 82

1. In communities, use your imagination to come up with fun alternative names for things and write them. For example, announcements from sellers, signs and slogans from local businesses, creative ways of saying yes/no and naming objects as well as plays on words.

- a) On a sheet of paper, write the new words you made up and decorate them with reused materials. You can also draw a picture to show what they represent, and decorate it too.

2. In assembly, discuss why using your imagination with words in everyday life is important.

Reading.

Individually, considering everyone else, read the following text and answer the questions below. Mark or erase, with your finger or your bradawl, the generating sign of the chosen option.

William Shakespeare (1564-1616)

William Shakespeare is considered one of the greatest playwrights and poets in the English language. His works, including plays like Hamlet, Romeo and Juliet, and Macbeth, as well as his sonnets, are renowned for their exploration of human emotions, relationships, and societal issues. Shakespeare's language and wordplay have had a profound influence on English literature and continue to be studied and performed worldwide.

a) What types of literary works did William Shakespeare write?

Plays and sonnets

Short stories

Novels

Non-fiction essays

b) How did Shakespeare contribute to the English language?

By translating ancient texts

By writing political speeches

By creating mathematical formulas

By wordplay

c) What themes are commonly explored in Shakespeare's works?

Science fiction and fantasy

Emotions, relationships, and societal issues

War and peace

Sports and hobbies

Answers:

a) Plays and sonnets

b) By wordplay

c) Emotions, relationships, and societal issues

Page 83

Planning

To explore various ways of playing with words, you will collaborate with your peers and community to organize and participate in a poetry reading.

In a poetry reading, someone reads poems out loud. They use their voice to make the words sound interesting and fun. The reader tries to share the ideas, feelings, and images that the poet wants to communicate in the poem.

1. In classroom community, establish an objective for conducting the poetry reading. Use the following examples as a guide:

- Objective 1: Explore how words can be used in poetry to paint mental images based on the author’s message.
- Objective 2: Experience the creative ways in which poets express feelings by using words.

2. Assemble in communities to research and identify the steps needed to find poems in English. Use the table below as a guide in this process.

Table.

- Step 1. Identify sources such as libraries, online poetry databases, poetry anthologies, and magazines where you can find poetry in English.
- Step 2. Search for poetry in English. Read as many poems as you like!
- Step 3. Select a short poem in English to present at the poetry reading.

3. When planning, it’s important to consider which elements would be most appropriate for your time and resources. Below is an example table to help you get started.

Table.

- Element: Location
- Description: ____
- Element: Date and Time
- Description: ____
- Element: Attendees
- Description: ____
- Element: Promotion Plan
- Description: ____
- Element: Host
- Description: ____
- Element: Script

– Description: ____

Page 84

Reading.

Individually, considering everyone else, read the following text and answer the questions below. Mark or erase, with your finger or your bradawl, the generating sign of the chosen option.

Robert Frost (1874-1963)

Robert Frost, one of America's most celebrated poets, was born on March 26, 1874, in San Francisco. His work often explores the contrast between rural life and modern civilization, focusing on the everyday experiences of ordinary people. Frost's poetry is known for its clear and straightforward language, under which deep philosophical insights lie.

Some of Frost's most famous poems include "The Road Not Taken," "Stopping by Woods on a Snowy Evening," and "Mending Wall." These poems reflect his interest in the choices individuals make and the impact these choices have on their lives. Frost received numerous awards for his poetry, including four Pulitzer Prizes for Poetry.

a) What themes did Robert Frost often explore in his poems?

Urban life and technology

Rural life and civilization

Political revolutions

Sports and entertainment

b) How would you describe Robert Frost's writing style?

Complex and ambiguous

Clear and simple

Abstract and surreal

Dramatic and theatrical

c) Which of Frost's poems is most famous for its exploration of choices and decision-making?

"The Waste Land"

"Howl"

“Ode to a Nightingale”

“The Road Not Taken”

Answers:

- a) Rural life and civilization
- b) Clear and simple
- c) “The Road Not Taken”

Page 85

Comprehension and Production

1. In assembly, organize and distribute the tasks to achieve the set objective according to your project plan.
2. If you know any poets or language experts in your neighborhood, or if you can talk to some of them online, ask them questions to learn about their work and the stories they write. Write questions that help you learn more about what they do and what you’re interested in.
3. Individually, without forgetting you are part of a community, search for a poem in English that you would like to share during the poetry reading. Search for it in books, magazines, or websites on the internet.
4. Carefully read and study your poem. Consider the following questions and write your answers:
 - a) What is the poem about?
 - b) How does the poet use words to communicate feelings?
 - c) How does the poet use words to describe images?
5. In assembly, listen to your classmates’ poems. Take turns asking each other questions about each poem. You can use the questions listed above and come up with your own.
6. Create a table where you list each classmate’s poem and describe how the poets use words to communicate and create meaning and feeling. The table can look like this:

Table.

- Name: ____
- Title and Author: ____

- How Does the Poet Use Words to Communicate Feelings and Create Meaning? ____

Exploration

Now, after you had fun playing with words and reading together, it is time to get ready for your poetry reading.

In communities, define a day and time for the poetry reading.

- a) Usher in the audience.

Page 86

- b) The community members chosen to host the poetry reading will start the show.
- c) Each participant will have time to read their chosen poem. Read the poem and try to communicate the poet's emotions and feelings.
- d) During the poetry reading, promote reflection, exchange comments, and generate conclusions.
- e) Encourage participants to draw inspiration from the dramatized poems and create their own.
- f) Reflect on the experience.
- g) Record the conclusions and proposals in your notebook for future reference.

Integration

1. Once the poetry reading has finished, assemble in communities to collaboratively create a collective record of the experience.
2. Individually, write a brief paragraph that names your poem, its author, and the ideas, images, and feelings you think the poet was trying to communicate. This paragraph will include your reflection on the poem, your opinion on the experience of sharing the poem in the poetry reading, and the comments you received during the event. Be concise.
3. Display your collective record in the school community through organized messages on sheets of paper: each message will connect to the next one and keep the story going. Make sure everyone understands how the sentences displayed are related.

4. In assembly, discuss the work done and what you have learned while carrying out the activities of this project.

Page 87

Broadcasting

1. After the poetry reading, discuss the following with your classroom community and your school community:

- a) What was the most challenging part of organizing the poetry reading?
- b) How did you feel while preparing for the poetry reading?
- c) Did anything unexpected happen? How did you handle it?
- d) What did you learn about poetry, literature, and using words to communicate ideas, feelings, and images?
- e) What was your favorite moment during the entire process?

2. Create a collective text that captures the experiences, emotions, and opinions about the work done, and share it with your community.

Consideration and Advances

1. In assembly, using what you have learned, carry out the following:

- a) Discuss your experience collaborating on this project.
- b) Have a dialogue about the participation of attendees and the community's interest.
- c) Express your point of view on the project's usefulness to the educational community.
- d) Share your assessment of the collective work.

2. Finally, write the assembly agreements reached by the community to improve your participation in future experiences and the development of subsequent projects.

Page 88

Formative field. Of the human and community

Technology in the Development of Societies

AWARENESS

What Are We Doing?

In this project, playing with balls will help you explore the human body's capabilities and the delegation of human functions to tools, machines, and instruments. You will set up a gallery with objects you have available, to share with your community the process of technical change that fulfills societies' needs and interests.

En este proyecto, el juego con pelotas te ayudará a explorar las capacidades del cuerpo humano y la delegación de las funciones humanas a las herramientas, máquinas e instrumentos. Prepararás una galería con objetos disponibles para compartir con tu comunidad los procesos de cambio técnicos que satisfacen las necesidades e intereses de las sociedades.

Starting Point

1. In assembly, agree on the equipment you need to go bowling and work in coordination to develop it. Do you know how it is played? It consists of knocking down with a ball a set of pins from a certain distance. The person who knocks down more pins wins. Now, follow these steps:

- a) Get 10 plastic bottles of different sizes, fill them with sand or stones (not water), and cover them with adhesive tape to make them resistant.
- b) Get three to five balls of different sizes and weights.
- c) With the help of your teacher, find a space in your school where you can play, and get ready to practice bowling.
- d) Set the rules of the game, keeping in mind every player's capabilities.
- e) Assign different values to each bottle according to their size. Your score will depend on how hard it is to knock them down when playing.
- f) In communities, organize to participate by turns. If you want, get a set of materials for each student.
- g) Use the different balls you got to play. Observe the pros and cons of using each one.
- h) Register the individual scores, as well as the ball that was used in each turn.

2. When you finish playing, talk about the experience and answer these questions:

- a) With which ball was it easier to knock the bottles down? Why?
- b) What was more important to knock the bottles down, strength or precision?
- c) Did you throw the ball with your hands or with your feet?
- d) How would you knock down the bottles using only your hand or foot?
- e) Do you think you delegated a function of your body to the ball to knock the bottles down? Why?

3. As a result of this exchange, write your questions or suggestions for improving the game. Then, in communities, search in reliable sources for the answers to the following questions:

- a) Besides strength and precision, what other capabilities are needed to perform mechanical work?
- b) What is a simple machine, and what is it used for?
- c) What is a tool? What tools do you know?
- d) How has the ball evolved?
- e) What can a ball be used for?

INQUIRY DESIGN AND DEVELOPMENT

That's the Question!

The ball has been used since ancient times. In Greece and Rome, it was used in games. It was also present in China, Japan, and Mesoamerica. Among the pre-Hispanic civilizations of Mexico, the ball game was not only a sports activity but also part of the cultural practices and religious rituals.

1. In community, reflect on your findings and answer the following questions:

- a) What didn't you know and were surprised to learn?
- b) What new questions do you have?
- c) How would you improve your abilities when investigating and participating in communities?
- d) Why do you think the ball has evolved? What has made these changes possible?

Page 90

- e) Besides sports, what other uses can a ball have?

- f) Which machines, tools, instruments, and materials would you need to design and make a ball?
 - g) How do you think balls are used in medicine to treat people with some medical condition?
2. Write the most significant ideas on the board. After discussing them, check your notes and organize the creation of a ball gallery.
 3. Gather all balls available at home or elsewhere. They may be made of different materials or used for other purposes and can be old or new. You can make cloth, rags, paper, or “noisemaker” balls.
 4. Make a list of the tasks each of you will carry out and the information you will have to look up when creating your gallery.

What I Do Know and What I Want to Know

1. In community, check the tasks needed to set up your gallery, and comment on what should be changed or added.
2. Get some information to answer the following questions:
 - a) What is a gallery, and what are its characteristics?
 - b) Why does humanity use machinery and tools in technical processes?
 - c) What machines, tools, instruments, and materials are used in ball manufacture?
 - d) What has the ball been used for in your community over time?
3. Go through your task list and make any necessary changes to ensure that everybody participates equally. All of you must have a copy of the list to check out your tasks.

What I Need to Know

You have now investigated the types, uses, and history of balls. You are aware of the technical process to fabricate a ball. You know which machines, materials, and tools are used to manufacture balls. You have also found out the characteristics of a gallery, among other data.

1. Reflect on the data you gathered, discuss if it is enough, and explain it in community.

2. Keep in mind that in a gallery objects are exhibited next to a datasheet, which is a card with their names, features, and other data on them.

Page 91

3. Decide what data you will publish about each ball. Agree on who will create the data sheets. If you need more information, you can:

- a) Read the book *Colección Ximhai. De lo humano y lo comunitario. Primer grado*, and the other books of this collection from different Formative Fields.
- b) Consult your Classroom Library, School Library, or your community library.
- c) Get testimonies from your family or your community members.
- d) Visit the websites of sports institutions, such as the Comisión Nacional de Cultura Física y Deporte (Conade), or any other you are aware of or suggested by your teacher.

BUILDING AND/OR PROVING

Organizing the Activities

1. In community, and with the support of your teacher, choose the area where you will set up the gallery.
2. Define the name of the place and the name of the exhibition.
3. You can decorate the gallery using available materials.
4. Decide, with the help of your teacher, the opening and closing times so the school community can visit it.
5. Create or get the following items to exhibit in the gallery:
 - a) Pictures of balls
 - b) Tools related to ball production
 - c) Old and new balls
 - d) Hand-made and manufactured balls
 - e) Posters and banners with stories of balls
6. Set aside some space for the bowling game you created at the beginning of the project, and invite some attendees to play.
7. Make a list of the equipment you need. Try to use recycled materials.
8. Determine how you will invite the community members to visit your gallery.
 - a) Try to do it verbally to avoid generating garbage.

- b) Once you have made the decision, rehearse how you will do it.
9. When the exhibition is over, clean the place you used, and return all items borrowed.

Page 92

Creativity at Work

1. Set up the gallery as planned.
2. Invite your community to visit the exhibition.
3. Be ready to answer any question attendees may ask.
4. Invite attendees to write their questions, comments, suggestions, or opinions about the gallery, and the information presented in it.

Sharing and Assessing What We Learned

1. When you remove the gallery, in community, talk about your experience working on the project and share the visitors' opinions and suggestions.
2. Individually, but keeping in mind what you worked on collectively, think about what you have learned and write it on a table like this:

Table.

- What I Already Knew. ____
- What I Learned. ____

3. Show and compare the results of your tables.
4. In assembly, and with the help of your teacher, answer the following questions:
 - a) What do you still need to learn about the topic addressed in this project?
 - b) How can you better organize the tasks, the research, and the information processing required to carry out a project?
 - c) What coexistence skills does everyone in the classroom community need to develop?
 - d) What would you like to learn about other games?
5. Analyze your answers and agree on how to improve your performance in future projects. Write your conclusions.
6. Finally, write the assembly agreements reached by the community regarding the organization of your research and the creation of your gallery.

Page 93

Grammar.

When we use English to communicate our ideas, it's important to say when or how often things happen. By using the correct time expression, you can be more specific about something that happened in the past, is happening now, or will occur in the future.

So, an adequate time expression must be linked to the grammar tense you intend to use.

In the following table, there is a selection of the most usual time expressions for each tense.

Time Expressions

Tense: Present

- Expression:
 - Nowadays
 - Today
 - This summer
 - This day
 - This time
 - This moment
 - At the moment
 - Right now
 - On Mondays
 - Always, usually, never
- Examples:
 - *Nowadays* everybody has a cell phone.
 - *This time* I don't want to fail English.
 - Do you plan to visit your grandma *this summer*?
- Use: These time expressions are used to specify the moment when something happens in the present.

Tense: Past

- Expression:
 - Yesterday

- A week ago
- Two days ago
- An hour ago
- 10 years ago
- Last night
- Last weekend
- Last Monday
- Last Christmas
- Examples:
 - I saw her *two days ago* and she was fine.
 - *Last Christmas* I didn't get any presents.
 - Did you watch the game *last night*?
- Use: These time expressions are used to specify the moment when something happened in the past.

Tense: Future

- Expression:
 - Next week
 - Next month
 - Next time
 - Next Friday
 - Later
 - Tomorrow
- Examples:
 - I promise I will start my diet *tomorrow*.
 - We won't travel to Coahuila *next month*.
 - *Next time*, I'm going to practice more.
- Use: These time expressions are used to specify the moment when something is going to happen in the future.

1. Individually, considering what you read, complete the following sentences with the correct time expression from those shown in the table above.

- a) ___ month, my family and I played baseball with our neighbors. It was fun.
- b) What are you doing? Well, ___ I'm finishing my homework, so I can go out to play football ___ in the afternoon.
- c) I'm not feeling very well ____. I think I've got the flu and I won't be able to play in the basketball tournament.
- d) Are you going to see our school's volleyball team match ___ Saturday? I'm sure it will be exciting!
- e) Hey! What happened? A minute ___ you were very happy, but ___ you look terrible!

Answers:

- a) Last
- b) at the moment (right now) / later
- c) today
- d) next
- e) ago / right now

2. In pairs, complete the sentences with the correct time expression in parentheses.

- a) Many centuries ___ (later/next/ago), the ball game had a religious meaning for some Mesoamerican societies.
- b) ___ (next/last/ago) Monday we set up an exhibition on the history of balls at school. It was so much fun!
- c) We will present another project about Indigenous communities in Mexico ___ (next/later/nowadays) month. It's going to be great!
- d) In my classroom, everybody was excited about the gallery we will open ___ (ago/last/next) this week.
- e) My dad says that ___ (later/ago/nowadays) classes are very different from those in his school days.
- f) ___ (tomorrow/next/this), my class will visit a factory to learn about machines and materials used in the manufacture of balls.

Answers:

- a) ago
- b) Last
- c) next
- d) later
- e) nowadays
- f) Tomorrow

Page 95

3. Choose the correct time expression from the parentheses, and write it on the line.

- a) 65,000,000 years ____ (later/next/ago), an asteroid fell over the peninsula of Yucatán in Mexico.
- b) I answered my final exams of math and English ____ (next/last/ago) week. They were very easy.
- c) ____ (next/later/nowadays) month my family and I will visit my grandparents in Puebla. It's going to be great.
- d) My dad is not working ____ (ago/at the moment/later). He got fired last week.
- e) My teacher says that students are very disrespectful ____ (later/ago/nowadays).
- f) ____ (tomorrow/yesterday/nowadays) morning my teacher is going to take us to the museum. I hope to see the mammoths and the megalodons.
- g) I watched a horror film ____ (at the moment/later/last night), but it was so scary that I had nightmares.

Answers:

- a) ago
- b) last
- c) Next
- d) at the moment
- e) nowadays
- f) Tomorrow
- g) last night

4. In assembly, share your answers.

Page 96

Formative field. Languages

We Are Words, We Are Valuable

In this project, you will create an Identity Handbook using a scrapbook or a brochure. The handbook will show your individual or collective identity.

En este proyecto, realizarás un Prontuario identitario, con un álbum de recortes o un folleto. El prontuario mostrará tu identidad individual o colectiva.

Identification

1. In assembly and with the help of your teacher, read the following passage:

My grandparents sell *tlacoyos* at the Sunday market in Huehuetoca, in the Estado de México. A few days ago, I heard them use French words with their Haitian customers. It was strange because they do not usually use these words.

“*Bonjour! Parlez vous français? (Good morning, do you speak French?)*,” the Haitian customers said.

“¿one, two o three *tlacoyos*?” answered my grandfather.

“\$15 one *tlacoyo*, *s’il vous plait* (\$15 for a *tlacoyo*, please),” added my grandmother.

“*Je veux un tlacoyo, si’il vous plait* (I want one *tlacoyo*, please).”

I was surprised they could express themselves in French, but I know there are more foreign people in our country, and we need to communicate with them. Some people speak foreign languages, and others speak Indigenous languages.

Some friends at school told us their father comes from Guatemala, and they know a few words in Maya. Intrigued by what I hear and experience every day in my community with other languages, I want to try to learn another language, like my grandparents did. When they were very young, they learned Spanish easily, and now they are learning French rapidly. I decided to start learning my grandparents’ language.

I will make a handbook for them, either a scrapbook or a brochure, including the menu they prepare at their stand, to show it to their customers and facilitate

communication. I do this because I respect and admire my grandparents. I am an artistic person, and I will illustrate their products. I am including

Page 97

greetings, the most common phrases, and a song in Náhuatl that my grandfather sings to my grandmother when she prepares her delicious *tlacoyos*. My parents respect the Haitians' language, and I am surprised by my classmates who speak Maya. I hope that, very soon, we will communicate and sing in our language.

2. In communities, when you finish reading the passage, discuss the following questions:

- a) What language strategies can you recognize in how the grandparents in the story make themselves understood?
- b) Which words or signs did not change? Why does this happen?
- c) What other languages are spoken in your community?

Supportive sections. A language strategy is what you do to communicate with people in another language.

Language is very important in building personal and collective identity. It expresses ideas, thoughts, habits, traditions, and artistic works that would otherwise be lost in time. In other words, it is a way to express who we are.

Retrieval

Oral and written language help us express our ideas and reveal who we are.

Thanks to language, we can recognize ourselves and those around us. We use it to express ideas, feelings, habits, stories, and traditions. It is a cultural heritage because it is an important part of our identity. However, language does not always stay the same, because it changes with time, as we do.

Page 98

In communities, play Hot Potato. Follow the instructions below.

Hot Potato.

- Make a ball with a cloth. You and your classmates will throw it at each other.
- Choose a moderator to write the answers. The moderator will change at the end of each round of questions.
- Do five rounds.

- Count from 1 to 10 in English while you throw the ball.
- Whenever you get to 10, the classmate with the ball will answer the moderator's question.
- If the question is repeated, add new elements to your answer.

Leading Questions.

- What is the difference between language, in general, and language as the body of words and sounds used for communicating in a country or community?
- Besides oral and written language, what other language systems do we use?
- What other languages do people speak in your class, school, community, and family?
- How can you get involved in learning other languages, and which ones do you like?
- What phrases are representative of the way you communicate with people in your community but are not used elsewhere? Can you mention a few examples?
- What poem, song, or phrase do you identify with? Share a fragment.

It is important to understand the hardships people face when they cannot communicate in their mother language or when they cannot establish

communication with their peers. The causes may be some of the following:

- Cause 1. Young people do not know that there may be other languages or necessary linguistic systems to communicate with classmates who speak a different language or need a special system to help them communicate (such as Braille or sign language).
- Cause 2. Young people are not interested in learning other languages to talk with classmates who use a different language or linguistic system.
- Cause 3. The inability to identify other languages as opportunities for communication in artistic expressions, to open a dialogue with cultural diversity or inclusion for people who use other linguistic systems.

Vocabulary.

1. In communities, do the following activity:

- a) Think about five countries, preferably one per continent, and write them on a piece of paper.
- b) On a separate paper, write the official language of each country, and order the countries from the largest to the smallest.
- c) Exchange the paper with another community, and ask them to write their information in subparagraphs *a* and *b* on the same paper. After 10 minutes, compare your answers with those of the other community. If there were any differences, find out the correct answers. Then, check them with the whole class.

Page 99

2. Individually, look at the following words and pictures of gestures (body language). Match the words to the pictures. Mark or erase, with your finger or your bradawl, the generating sign of the chosen option.

- a) Drawing of a child sitting on a school bench, raising one of his hands to ask to speak.

I.Kiss

II.Bow

III.Hug

IV.Point

V.Raise one's hand

VI.Wink

VII.Nod

VIII.Shrug one's shoulders

IX.Wave

- b) Drawing of a girl who lowers her head.

I.Kiss

II.Bow

III.Hug

IV.Point

V.Raise one's hand

VI.Wink

VII.Nod

VIII.Shrug one's shoulders

IX.Wave

c) Drawing of a child waving.

I.Kiss

II.Bow

III.Hug

IV.Point

V.Raise one's hand

VI.Wink

VII.Nod

VIII.Shrug one's shoulders

IX.Wave

d) Drawing of a girl who winks one of her eyes.

I.Kiss

II.Bow

III.Hug

IV.Point

V.Raise one's hand

VI.Wink

VII.Nod

VIII.Shrug one's shoulders

IX.Wave

e) Drawing of a child in a wheelchair raising and lowering his shoulders.

I.Kiss

II.Bow

III.Hug

IV.Point

V.Raise one's hand

VI.Wink

VII.Nod

VIII.Shrug one's shoulders

IX.Wave

f) Drawing of a woman hugging a girl.

I.Kiss

II.Bow

III.Hug

IV.Point

V.Raise one's hand

VI.Wink

VII.Nod

VIII.Shrug one's shoulders

IX.Wave

g) Drawing of two friends hugging each other from behind.

I.Kiss

II.Bow

III.Hug

IV.Point

V.Raise one's hand

VI.Wink

VII.Nod

VIII.Shrug one's shoulders

IX.Wave

h) Drawing of two girls in karate uniforms who greet each other with a bow.

I.Kiss

II.Bow

III.Hug

IV.Point

V.Raise one's hand

VI.Wink

VII.Nod

VIII. Shrug one's shoulders

IX. Wave

- i) Drawing of a child pointing his finger at a dog sitting next to him.

I. Kiss

II. Bow

III. Hug

IV. Point

V. Raise one's hand

VI. Wink

VII. Nod

VIII. Shrug one's shoulders

IX. Wave

Answers:

- I-g
- II-h
- III-f
- IV-i
- V-a
- VI-d
- VII-b
- VIII-e
- IX-c

Page 100

3. In assembly, democratically choose a student, and do the following:

- a) The student tells their classmate to the right the name of a gesture. For example, a nod.
- b) The student on the right mimes or acts the gesture out.
- c) The first student in the classroom community to guess the gesture scores one point.
- d) Take turns to say and mime gestures.
- e) After five rounds, the student with the most points wins.

Reading.

In pairs, read the conversations aloud and mark or erase, with your finger or your bradawl, the generating sign of the true statement. Take turns to be A and B.

Conversation 1.

A: What languages do you speak?

B: I speak Italian and I study French.

A: Great! Do you have friends or family in France?

B: No, but I like TV shows from Montreal and Quebec.

A: Me too. I love movies in French.

B: Yeah, French is so cool

According to the conversation:

a) B studies French and likes TV shows from Montreal and Quebec.

b) B speaks French and studies Italian.

c) A doesn't like movies in French.

Conversation 2.

A: Do you like Thai food?

B: Yes, I love Thai food. I lived in Thailand before.

A: Oh, do you speak Thai?

B: A little. I have Thai friends. I practice with them.

A: And do they speak Chinese?

B: Yes, they speak Chinese very well.

According to the conversation:

a) B didn't live in Thailand before.

b) B's friends are Thai, but they don't speak Chinese.

c) B speaks a little Thai, thanks to practice with friends.

Page 101

Conversation 3.

A: What kind of food do you like?

B: I like Spanish and Lebanese food.

A: Me too. I also like Indian food.

B: Do you like Korean food?

A: Yes, and I also love K-pop.

B: What is K-pop?

A: K-pop is Korean pop music.

According to the conversation:

- a) B likes French food.
- b) A loves K-pop.
- c) Both friends love Italian food.

Answers:

- 1a
- 2c
- 3b

Grammar.

1. In communities, look at the following table about comparative and superlative adjectives. Then, discuss it as a class.

Comparative and Superlative Adjectives.

- Rules: One-syllable
- Adjectives:
 - slow
 - fast
- Comparatives:
 - adjective + -er + than
 - slower than
 - faster than
- Superlatives:
 - the + adjective + -est
 - the slowest
 - the fastest
- Rules: One-syllable ends in -e
- Adjectives:
 - late
 - wise

- Comparatives:
 - adjective + -r + than
 - later than
 - wiser than
- Superlatives:
 - the + adjective + -st
 - the latest
 - the wisest
- Rules: One-syllable consonant + short vowel + consonant
- Adjectives:
 - big
 - hot
- Comparatives:
 - double consonant + -er + than
 - bigger than
 - hotter than
- Superlatives:
 - double consonant + -est
 - the biggest
 - the hottest
- Rules: Two syllables ending in -y
- Adjectives:
 - lucky
 - pretty
- Comparatives:
 - drop -y and + -ier + than
 - luckier than
 - prettier than
- Superlatives:
 - drop -y and + -iest

- the luckiest
- the prettiest
- Rules: Two or more syllables
- Adjectives:
 - expensive
 - interesting
- Comparatives:
 - more + adjective + than
 - more expensive than
 - more interesting than
- Superlatives:
 - the most + adjective
 - the most expensive
 - the most interesting
- Rules: Common exceptions
- Adjectives:
 - good
 - bad
- Comparatives:
 - better than
 - worse than
- Superlatives:
 - the best
 - the worst

Page 102

2. Individually, without forgetting you are part of a community, mark or erase, with your finger or your bradawl, the generating sign of the correct option to complete each sentence.

a) Communication is ___ thing in relationships.
more important

the most important

b) Terry thinks that talking is ___ listening to people.

the easiest

easier than

c) Jaime and Renée are ___ poem writers in our neighborhood.

the best

better

d) Did you know that Diane is ___ German speaker in our class?

more fluent than

the most fluent

e) Braille and sign language are the ___ non-verbal communication methods in the world.

most common

more common than

f) Playing mime is ___ drawing to guess objects.

funnier than

the funniest

g) Silence speaks ___ words.

the loudest

louder than

h) Jessica is the student who speaks ___ languages at her school.

more difficult than

the most difficult

i) Oriental languages use ___ symbols than native American ones.

more complex

the most complex

Answers:

a) the most important

b) easier than

c) the best

d) the most fluent

- e) the most common
- f) funnier than
- g) louder than
- h) the most difficult
- i) more complex

3. In communities, compare your answers and write them on the board.

Speaking.

1. In classroom community, look at the picture and discuss the following:

- Image. Image. Photograph of a woman in a landscape with plants and trees. She wears a typical costume consisting of an embroidered blouse and a black skirt.
- a) Where is this woman from?
- b) What languages do you think she speaks?

Page 103

Planning

1. In communities, discuss and agree on how to do the following activities. Define the project's purpose: an Identity Handbook using a scrapbook or a brochure. You should include all the words and phrases proposed by the classroom community members. Remember to mention the materials to be used for each activity. All of you should be active collaborators.

2. With the participation of and in agreement with your teacher, establish the deadlines for each activity and the project completion. Refer to the following options to carry out your project:

- Option 1. In a scrapbook include phrases, personal events, or literary expressions such as poems, songs, or stories that resonate with you. Ask your teacher or a family member for help translating texts written in a regional Indigenous language, another language, or a different linguistic system, such as Braille or sign language.
- Option 2. In a brochure, include phrases or literary expressions such as poems, songs, or stories that resonate with you. Ask your teacher or a family member for help translating the texts written in a regional Indigenous

language, another language, or a different linguistic system, such as Braille or sign language.

3. In assembly, and with the help of your teacher, choose the objective for this project:

- Objective 1. To acknowledge the importance of languages and their expressions in providing a sense of individual or collective identity as part of the community's heritage.
- Objective 2. To recall, using artistic and cultural expressions, the relevance of language in its encounter with diversity, as expressed by peers in your community.

4. In communities, decide which strategies are useful to collect phrases or artistic expressions. You may use your narratives to find identity connections with your community.

- Strategy 1. Inquire about phrases or literary expressions with teachers and adults in your community. These oral sources of information will help you translate and write in indigenous or foreign languages.
- Strategy 2. Search in your community library or in reliable documentary sources on the internet.

Page 104

Approach

Can you imagine how many names have been given to things, animals, or fruits? Have you noticed that adults sometimes name things differently from the names you heard before? Some people speak a language different from yours. Some others speak the same language as you, but it sounds different. Sometimes, people are rejected or isolated because of ignorance of linguistic diversity, which is a form of discrimination.

1. To do this activity, refer to the book *Colección Ximhai. Lenguajes. Primer grado*, in which you will find more information about language, its functions, and its influence on collective and personal identity. Read the concepts and identify the keywords in each. Keywords are the words that help you understand what the most

important idea about each concept is. Use the following table as a guide and write the words.

Table.

- Language and Its Functions: ____
- Collective Identity: ____
- Personal Identity: ____

2. When you finish, share your opinion in assembly about how these concepts will be useful to build your project. Use an organizer like the one above and write it on the board or a large sheet of paper.

- a) Democratically, choose moderators to help collect opinions and include the information in the organizer. Make sure the activity is carried out in a collaboratively and participatory way.

3. Individually, considering you are part of a community, copy the table for you to keep and write some definitions for the project to be developed.

Page 105

Comprehension and Production

It is time! Now, you will put into practice everything you have learned and start writing your handbooks.

In assembly, and with the help of your teacher, choose the appropriate sequence of activities.

Identity Handbook. Option 1. Scrap book.

- Choose phrases or literary expressions (poems, songs, stories, etc.) that identify your community. You may also use your narratives to identify identity connections with your community.
- Look in oral or documentary sources of information.
- Compile the information collected by each group member. It must be translated into another language or adapted to a different linguistic system. In any case, ask for help from people who know about them.
- Illustrate the document with characteristic elements, such as photographs, drawings, printouts, or cutouts.

- Make your compilation on letter-size paper. Then put it in a folder including a cover and an information sheet with the names of the classroom community members and collaborators (you can mention who helped you with the translation).

Identity Handbook. Option 2. Brochure.

- Follow the first three steps in Option 1.
- Place the collected information and its translation or adaptation in brochure format. The size and format should be based on the information collected. Remember that it must be easy to read and carry.
- Look for drawings of the proper size or make your own, with clear titles and subtitles for the information collected.
- Leave three blank pages the same size as the brochure at the end.
- Include the names of the classroom community members and collaborators (mention who helped you with the translation or adaptation) on the cover.

Exploration

Once you start the project, review that the strategies are working perfectly. If they aren't, you will have to modify them.

1. To do this, get together in a community and write the following questions on a sheet of paper:

- a) Which activities have worked as expected?
- b) Which activities were not accomplished or are incomplete? Why?
- c) Can you use any other action or activity to meet the objectives?

2. Exchange your projects and answer the questions. Be respectful of other opinions and express your points of view on how the projects can be improved.

Page 106

Integration

1. Again, in communities, make any necessary changes to improve your projects based on others' suggestions.

- a) In the space you left for questions and answers about your project's assessment add more blank sheets of paper.

2. As you finish, remember it is very important to establish how you will present your Identity Handbooks. How will you make them? What materials will you use? What do you want to show about yourselves to others? You can get creative! With the handbook, you will show a part of your identity.

Broadcasting

It's almost time to share your project with others.

1. It is necessary to prepare the location and find a time to present your Identity Handbook. You should consider the following:

- a) Organize the supporting materials as planned. You can start with a story in your Indigenous language or present your region's music, pictures, and textiles, among others. The idea is to show your identity, so you can choose any resources to enhance your presentation.
- b) Have all the necessary resources ready for an oral or written presentation. You may use a different linguistic system, such as sign language.
- c) Identify the places where you will stand and make sure the learning resources are ready to use.

2. Before the presentation, rehearse it to check its duration and adjust accordingly.

3. After presenting your handbook, pass it around so the participants can see it up close, touch it, and read it. Listen to their opinions about how it impacted them and how it can help the community. Ask for suggestions to improve it. Use the following questions as a guide:

- a) What did I notice about this project?
- b) How does the information included resonate with me?
- c) What would I have liked to find in it?
- d) What improvements in the information, translation, or adaptation can be made to the project?

Page 107

Consideration and Advances

It is time to assess our work.

1. In communities, discuss the observations you received and answer the following questions:

- a) What was the utility of making a handbook of words or phrases that give identity to your school, community, or family?
 - b) What suggestions did you receive when you presented your Identity Handbook?
 - c) What would you improve in this project, and how will it be useful to build your identity through language?
2. In assembly, write the answer to the following question: How can the cultural richness contained in your phrases, narratives, or literary expressions be shared and distributed to preserve the characteristic features of communities?
3. Finally, write the assembly agreements reached by the community while preparing your Identity Handbook.

Page 108

Trash

These activities are only indicative, this means it is not mandatory to carry them out as instructed.

INITIAL APPROACH

Think about trash: What worries you about trash? What would you like to know? What would you like to change? What is something you want to know more about? In a global context, the production and treatment of waste are becoming a problem close to our lives.

The production and handling of trash is a current issue with local solutions. That is, while trash is a major world issue, it has local consequences and solutions. That is what you call a *glocal* issue.

Trash affects the local, regional, and global ecosystem.

To face the trash problem, it is necessary to understand the issue and investigate what other communities do or have done.

Page 109

Vocabulary.

1. Working with a partner, find the following terms in the word search puzzle.
 - a) Once you've found them, discuss their meaning.
 - Wood

- Trash
- Recycle
- Batteries
- Organic garden

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

2. Practice the pronunciation of the new words with your teacher and write a short definition of them.

Page 110

EXPLORING

Stage I: What do you know about trash?

- Why does trash contaminate?
- Can we avoid generating trash?
- Is all waste recycled?

Stage II: Research. What do you want to know about trash?

You can use these questions to guide your research:

- What is organic waste? What problems does it generate? What are the methods to treat it?
- What are the characteristics of inorganic waste? Can you recycle glass? What are the problems of electronic waste? Can you recycle all types of plastic?
- What is mixed waste, and why is it inconvenient? Do you know about greenhouse gases? What is their influence on climate change?

- What are the 3Rs (reduce, reuse, recycle)? What is the difference between them?
- What is an organic garden? What is compost and how can you obtain it? What is a biodigester?

Reflection: The world produces enough food to feed everyone. However, some people suffer from hunger while the biggest economies throw away food in good condition.

Stage III: Going Deeper

Now that you know more about the topic, how can you apply what you learned to your community? What is your situation?

- Do you have enough trash cans at school?
- Do you separate waste? If so, where do you put each type?
- Who collects the trash in your community?
- Where do they take it?
- Is that waste processed?
- Does your community have recycling facilities?

Page 111

[Recycling Detectives](#)

Before approaching the trash problem in your community, you must know where to put your everyday waste. Prepare for a fun competition!

1. Form communities. Research in a book or online the different types of recycling and what items can and cannot be recycled.
2. Ask for permission to use two trash cans, one for things you can recycle and the other for things you can't recycle. Collect trash from your classroom and around the school; ask for permission if necessary. The objective of the competition is to put the different items in their corresponding category.
3. For every object a community puts in the correct can, they will earn one point.
4. The community that finishes first with the most points will be the winner.
5. Don't forget to put into practice the new vocabulary words you learned.

6. Now that you have identified which objects can and can't be recycled, in classroom community, discuss how to share this new information with the people from your community, and how to remember each category at home.

Page 112

Grammar.

Modal Verbs of Prohibition and Permission

Can

- Use: To express that something is allowed or possible.
- Example: We *can* recycle plastic bottles.

Can't

- Use: To express that something is not allowed or that is impossible.
- Example: You *can't* leave your trash on the floor.

May not

- Use: To express prohibition or that you don't have permission to do something.
- Example: We *may not* leave the classroom without permission.

Must not

- Use: To express a strict prohibition or a rule that is important to follow.
- Example: You *must not* put batteries in the regular trash.

1. Individually, complete the sentences about the right way to manage trash using *can*, *can't*, *may*, *may not*, *must*, and *must not*.

- People ___ (can/can't) recycle plastic bottles.
- You ___ (must/must not) burn old batteries.
- We ___ (may/may not) throw away metal cans on the streets.
- Broken glass bottles ___ (can/can't) go in the trash can.
- People from your community ___ (may/may not) put clean cardboard boxes in the recycling bin.
- Food waste ___ (can/can't) be turned into compost.

Answers:

- can
- must not

- c) may not
- d) can't
- e) may
- f) can

2. Before checking the answers with your teacher, compare your answers with a classmate.

Page 113

STATING THE PROBLEM

Potential problems to approach (you can choose more than one):

- Insufficient trash cans
- Waste is not separated
- Trash attracts mice
- Insufficient information about waste treatment
- Insufficient information about the institutions in charge of collecting waste

Graph. Waste in Mexico

- Is recycled: 14%
- Is not recycled: 86%

Boletín unam-dgcs-607, 2021.

ORGANIZING AND PLANNING

In communities, organize the activities that will be implemented to address the problems identified in your surroundings: classroom, school, or community.

Different communities will approach the selected problems, for example:

- Waste separation and recycling
- Building an organic garden and managing compost
- Creating a map of the area with relevant local institutions

CARRYING OUT THE ACTIVITIES

Trash Handling Manual

Now that you have more information about the different types of waste and ways of handling it, you will share this knowledge with your community as part of the activities for your project.

In communities, you will create a manual that gives instructions, recommendations, and prohibitions regarding different types of waste. For example, batteries, card boxes, food, glass jars, plastic bottles, old magazines, newspapers, among others.

Page 114

Materials

- Magazines or newspapers clippings
- Colored pencils/crayons/markers
- Stapler
- Paper sheets
- Scissors

1. Discuss common errors that people from your community make when managing their waste. Think of the most common types of trash you see in the streets.
2. Gather the information you need and make a list of recommendations and another list of prohibitions to help the people in your community handle waste better.
 - a) Then, make a list of tips related to the management of waste and items you can recycle. Everything you consider useful for your community can be there. You can include the phone numbers of the institutions in charge of garbage collection.
 - b) Use the modal verbs you just learned.
 - c) Share your ideas with your teacher and ask for feedback from the classroom community.
3. To assemble your manual, fold the paper sheets together to create a booklet; calculate how many sheets you will need according to the content you've created.
 - a) Leave the front page blank to create the cover.
 - b) Copy the lists of tips, recommendations, and prohibitions you made into the pages of your manual. You can illustrate it with the magazine and newspaper clippings, or make drawings to make it visually attractive for your readers.

- c) Create a cover for your manual. Be very creative and make it attractive to others.
- d) Write the title of your manual and the names of the authors (your community members).
- e) Once the manual is ready, with the help of your teacher, use the stapler to bind the sheets of paper to form a booklet.
- f) Share your manuals with the rest of your classmates and exchange feedback.

4. In assembly, discuss the following questions:

- a) Who do you think this manual will help?
- b) Will it be helpful for you at home?

Page 115

SHARING RESULTS AND ANALYSIS

Present your results and get feedback from your school community.

Did you achieve all your objectives? Can you do more? Is it necessary to create another project to know and work on other issues?

Examples of Waste Classification:

- Paper and cardboard
- PET
- Wood
- Metal
- Glass
- Batteries

Now, analyze the following information from the United Nations (UN). Did you know about this? What could you do to generate less trash? What could you do to treat it?

- Every ton of recycled paper equals 17 trees.
- The richest 1% of the population produces more pollution than the poorest 50%.
- The biggest waste generators are the United States, South Korea, Japan, and Canada.

- For every ton of municipal solid waste, 71 tons of waste are generated from the extraction, production and distribution of products.

Page 116

Teenagers and The Social Networks

INITIAL APPROACH

Teenagers use social media, also called *social networks*, but:

- How and why do you do it?
- What kind of information do you post?
- What do you want to know about social networks?
- Do you worry about what people post about you?
- Do you know the risks of not using the security and privacy settings that social networks offer?

Nowadays, technology is part of everyday life for many people, including teenagers, who use it regularly to play, socialize, and research academic information and services, among other uses.

Teens experience significant physical, emotional, cognitive, and social changes. Social relationships play a fundamental role in teenagers' lives and have a relevant impact on their development and well-being.

During this stage, teenagers start developing their identity and try to understand who they are as individuals, which implies exploring groups of friends and peers who share common interests to establish a sense of belonging. These communities provide emotional and social support, but they can also become a source of fear and pressure that generates conflicts and challenges.

Socializing is one of the most important activities for teenagers, and in this digital age, electronic devices have become a popular way to do it.

Page 117

Speaking.

1. In communities, go back to the previous text and take turns to read it aloud.

Listen as each participant reads their part.

2. After reading the text, discuss the following questions. Allow each participant to share their thoughts and opinions.

- a) What are the main ideas presented in the text?
- b) What did you learn about social media from it?
- c) Do you agree or disagree with any opinions or perspectives shared in the text? Why?

Grammar.

Countable and Uncountable Nouns

Countable nouns.

- Explanation: These nouns refer to things we can count.
- Examples: Posts, comments, likes, shares, followers
- Question-Words: *How many* posts do you have?

Uncountable nouns.

- Explanation: These nouns refer to things we can't count. They often represent substances, materials, or abstract ideas.
- Examples: Information, time, fun, popularity, content, engagement, feedback, entertainment
- Question-Words: *How much* content do you see on social media?

With plural countable nouns, you can either state the quantity (e.g., five people) or use *some* if you don't know the exact amount. You can also use *some* for uncountable nouns. Use *much* if the noun is uncountable (e.g., water, sand). Use *many* if the noun is countable (e.g., oranges, children).

Remember, most uncountable nouns don't have a plural form. Use *a/an* with singular countable nouns and don't use articles with uncountable nouns.

Is There and Are There

Is there?

- Explanation: Use *is there* with singular nouns and uncountable nouns.
- Examples: *Is there* any new content today?

Are there?

- Explanation: Use *are there* with plural countable nouns.
- Examples: *Are there* many interesting posts on your feed?

Page 118

1. Individually, choose the correct word to complete the sentence.

- a) I spend a lot of time checking for new (information/informations) on social media.
- b) My friend has a lot of (follower/followers) on their account.
- c) Social media can be a source of (entertainment/entertainments).
- d) There are often negative (comment/comments) on social media posts.
- e) Sharing (post/posts) is a common way to interact on social media.

Answers:

- a) information
- b) followers
- c) entertainment
- d) comments
- e) posts

2. Write the correct question words (how many, how much, are there, or is there) to complete the questions.

- a) ___ new information do you see in a day?
- b) ___ a new follower on your account?
- c) ___ entertaining content can you find online?
- d) ___ any negative comments on this post?
- e) ___ posts do you share in a week?

Answers:

- a) How much
- b) Is there
- c) How much
- d) Are there
- e) How many

EXPLORING

Stage 1: What do you know about teenagers and social media?

- How do you communicate on social media?
- Do you consider social media safe? Why?
- Do you consider social media can influence your character and identity?
- What content are you interested in sharing? What about your classmates?

Stage II: Research. What do you want to know about social media and teenagers?

Carry out some field work and documental research.

In this stage, propose topics to investigate based on reference questions. For example:

Use and Frequency

- What social network do teenagers use the most and why do they prefer it?
- Is the use of social networks different according to the gender of the user?
- Do they look for friendship or romantic relationships?
- Where and when do teenagers use social networks?
- What is the average time and frequency of use of social networks?

Socializing

- What are the effects on the identity and character of a person due to the use of social media?
- What is the real or fictional image that a person projects on social media?
- Do teens like to have adult followers or follow adult people (for example: parents, family members, and teachers) in social networks? Why?
- Is the number of followers and friends important? Why or why not?

Pros and Cons

- How is a webcam used? What are its pros and cons?
- What are the risks of using social networks?
- Is the information obtained through social networks truthful?
- Is it easier or more pleasant socializing in social networks than physically?
- What type of information do third parties obtain from someone's social networks?

Security

- What are cyberbullying and sexting? How can they be avoided? Why?
- What can be done to browse safely within social networks?
- What type of information is published on a person's profile?
- What privacy and security elements do social networks have?
- What does the cybersecurity police do?

Content

- What is it like to create content for social media?
- What type of content is published on social networks?
- What type of information do young people like to follow?
- Why is social media used to criticize, discredit, or attack public figures or friends?

Page 120

Stage III: Going deeper. Come up with new questions.

Here, you will analyze what you learned in the previous stage: What data did you collect through your investigation? What new concerns do you have? What information do you want to present to the community, and how do you want to present it?

STATING THE PROBLEM

In communities, analyze one or more real situations that could be changed.

- a) Plan the general design of the project, its specific objectives, intended audience, the resources you will use, and the products to develop, among other things.

Some examples are:

- Make different questionnaires to know how, what for, and why children, teens, and adults use social media.
 - Analyze the importance and effects of social media on children and teenagers in your school.
 - Reflect on why you should know and use social networks' security and privacy settings.
 - Analyze the importance and effects of social media in school and the community.
- b) Determine the number of communities to form, the kind of research or activities to be developed, and how they will be presented.

Page 121

ORGANIZING AND PLANNING

Organize the activities that you will carry out to tackle the situations identified in the previous stage.

- a) Plan your work, keeping in mind the following:
 - The agreements reached
 - The media you will use for your research: questionnaires, interviews, online articles, magazines, and videos
 - The resources to present the information:
 - Digital: video, meme, short film, animation, podcast
 - Graphic: cartoon, infographic, poster, flyers, graphics
 - Stage: play, performance, dance, or circus show
 - Timing: Discuss, in assembly, the schedule to gather all the resources and present the information.

CARRYING OUT THE ACTIVITIES

Carry out the activities you agreed on; take into consideration the progress, difficulties, and adjustments. It is important to evaluate the results achieved during the project's progress to correct errors and redirect your actions.

SHARING RESULTS AND ANALYSIS

Evaluate the impact of the completed project against the reality you researched and compare that to your initial approach.

Present the project to the school community and receive their feedback.

Page 122

Formative field. Of the human and community

Feelings and Emotions as Part of Culture

AWARENESS

What Are We Doing?

In this project, you will create an Emotional Dictionary to help you recognize and appreciate the importance of emotions, feelings, and moods. This will help you learn how to mediate and build inclusive and equitable relationships in your school, family, and community.

En este proyecto, crearás un Diccionario emocional para ayudarte a reconocer y apreciar la importancia de las emociones, los sentimientos y los estados de ánimo. Esto te ayudará a aprender cómo desarrollar y mediar en relaciones inclusivas y equitativas en tu escuela, familia y comunidad.

Starting Point

Emotions, feelings, and moods determine how we interact and think of ourselves in relationship with others and with the outside world. Each person uniquely expresses their emotional life, which is largely influenced by family, customs, and culture. For example, in Mexican culture, emotional expressions and physical contact, such as shaking hands, hugging, patting someone on the back, or kissing, are part of the social bonds established with others. In other cultures, these expressions of affection are uncommon.

Expressing emotions, feelings, and moods fosters healthy and empathetic emotional bonds. For this reason, it is important to recognize and regulate the intensity of your emotional response when making decisions and communicating with others.

Page 123

1. In community, carry out the dynamic Identifying the Emotions of Others, which consists of deducing your classmates' emotions, feelings, and moods.

Follow these instructions:

- a) Write down an emotion, feeling, or mood on a sheet of paper. You should ensure that your classmates cannot see the contents of the sheet. When you are finished, fold the paper in half.
- b) Form a circle and pass the paper three places to the right. This means that each student passes their paper to the person on their right and receives a paper from the person on their left.
- c) With the help of a classmate, tape the paper to your back.
- d) Walk around the room.
- e) Each time you meet another student, silently read the emotion, feeling, or mood described on their back.

- f) Stand in front of the other students and use mime to represent for them the emotion, feeling, or mood that is written on their backs.
- g) If the other student guesses the emotion correctly, they sit down.
- h) The game continues until everyone has guessed what is written on their back and has returned to their original place.

2. Reflect on the emotions, feelings, and moods you identified in this activity.

Discuss the importance of emotions and human relationships in daily life, as well as how they influence coexistence.

INQUIRY DESIGN AND DEVELOPMENT

That's the Question!

1. Collectively, read the following text:

The way we communicate our needs is through the expression of our own emotions, feelings, and moods. Thanks to this expression, we can recognize them in ourselves and others. From birth, in the family, and with close people, we live constant emotional experiences. Through meaningful activities (such as feeding, caring, and playing), children learn to identify the emotions of others; for example, when a mother or father expresses joy, anger, or sadness. As we grow up, we express our emotions more intensely in other areas. For example, when we watch a sport, and our favorite player makes a master move or wins the game, the audience expresses their joy so spontaneously that it is spread to everyone else.

Emotions are present in decision-making and manifest themselves in reactions to a situation and in coexistence with others. The lack of emotional regulation or difficulty managing intense emotional states can generate conflicts or problems in emotional and social life. For this reason, it is important to learn how to manage and articulate emotions properly.

Page 124

2. In assembly, and with the help of your teacher, discuss the following:

- a) What emotions are more commonly present in your daily life?
- b) How do you identify them?
- c) What do you do to manage them?

- d) What emotional regulation strategies do you use to prevent your emotions from overflowing and hurting people?

Vocabulary.

Individually, considering everyone else, fill in the blanks with the most appropriate word.

- inclusive
- appreciate
- equitable
- recognize
- dictionary
- importance
- emotions
- moods
- mediate
- feelings

- a) This project will help us create an Emotional ___ to understand our own and others' emotions better.
- b) The goal is to ___ the ___ of emotions in our lives and relationships.
- c) We can learn to ___ conflicts and build stronger connections by understanding emotions.
- d) We want to create an ___ and ___ environment where everyone feels welcome and respected.
- e) The dictionary will help us ___ the different ___, ___, and ___ that we experience.

Answers:

- a) Dictionary
- b) appreciate/importance
- c) mediate
- d) inclusive/equitable
- e) recognize/emotions/feelings/moods

What I Do Know and What I Want to Know

1. Individually, talk to some members of your family about your experiences and how you express emotions within your family.
2.
 - a) What emotional expressions are the most common in the family?
 - b) What is allowed (or not allowed) to be expressed?
 - c) Is there any difference in how men and women in the family express their emotions, and are the family problems linked to the expression of these?
2. In community, share the information you found and reflect on how emotional expression has a very important family and cultural component in each person's life story.

Page 125

What I Need to Know

In communities, investigate what affections, emotions, feelings, and moods are, as well as how they are expressed.

- a) Search in reliable sources, such as the School Library, the public library, or the interactive classroom of your school or community, for the stereotypes and roles that promote gender inequality, discrimination, among others, in regard to expressing emotions.
- b) Interview experts, such as psychologists or counselors, about affections, feelings, and emotions.

BUILDING AND/OR PROVING

Organizing the Activities

To create the Emotional Dictionary, conduct a survey at school about how affections, emotions, feelings, and moods are expressed to establish inclusive and equitable relationships. Consider the following:

1. With the help of your teacher, investigate how to create a survey, how to apply it, and how to analyze and present the results.
2. Organize yourselves into communities and follow these recommendations:
 - a) Distribute yourselves among the other grades or teachers each community will survey.
 - b) Choose the necessary materials to write and apply your survey.

- c) Design the survey. Each community member must devise and propose at least one question to discuss and integrate into the survey.
 - d) Define the strategy for applying the survey.
 - e) Elaborate your surveys considering the characteristics of the respondents and use appropriate language.
3. Ask about experiences, situations, and games through which they learned or were taught to express their emotions, for example, in meaningful activities, such as studying, playing sports or games, and communicating with classmates and teachers.
- a) Record their experiences related to coexistence and conflict, for example, cases in which injustices or disagreements occur due to challenges related to self-controlling emotions, and how they were regulated.
 - b) Ask everything you are interested in knowing about emotions. Remember that the goal is to identify what the people surveyed do to express or moderate their emotions, feelings, and moods and how this helps them to establish inclusive and equitable relationships.
4. Collect the information obtained in the survey and present it in a table to be spread in the school community.

Page 126

Grammar.

The Verb To Be in the Past Tense: Talking About Emotions.

Now you will go over a verb that helps us talk about how we felt in the past: the verb *to be* in the past tense.

Imagine you're describing a fun day you had at the park with your friends.

- You say, “*I was* happy with my friends.” (We use *was* because the pronoun *I* is singular.)
- Then your friend says, “We *were* excited, and we had a great time!” (We use *were* because the pronoun *we* is plural.)

Consider that the pronoun *you* can be either singular or plural, depending on the number of people you are referring to; however, this pronoun almost always takes a verb conjugated in plural, as it happens with the verb *to be*.

The verb *to be* changes depending on who felt the emotion:

- I (singular) was happy.
- You (singular/plural) were happy.
- He/she/it (singular) was happy.
- We (plural) were happy.
- They (plural) were happy.

1. Individually, considering what you read, complete the sentences below with the correct past tense form of *to be*.

- a) Yesterday, during the test, I ___ nervous.
- b) After finishing the test, my friends ___ relieved.
- c) When I saw my grade, I ___ surprised!
- d) My parents ___ proud of my hard work.

Answer key:

- a) was
- b) were
- c) was
- d) were

Using the verb *to be* in the past tense allows us to share our experiences with emotions and create a more vivid picture of how we felt in different situations.

- 2. Write five sentences about your emotions in past situations using *was* or *were*.
- 3. Discuss the emotions you mentioned with a community of five classmates and add a new sentence using the emotions your classmates wrote about if you have not included them already.

[Creativity at Work](#)

With all the information you have collected for your Emotional Dictionary, do as indicated:

- 1. Distribute yourselves into communities to work on affections or emotions (joy, sadness, fear, surprise, frustration, guilt, jealousy, anxiety, melancholy, shame, pride).
- 2. Prepare information cards for each emotion. Add images, drawings, or a short story that refers to the importance of that emotion.

It is necessary that, in your cards, you compare the different ways in which men and women express emotions; observe if there are any stereotypes in emotional expression according to gender. Also, include the following questions:

- a) What is the emotion?
 - b) How is it expressed?
 - c) How can the emotion be regulated in coexistence?
3. Invite your family, teachers, and classmates from school to participate in the preparation of information cards.
 4. Collect all the cards made and, with the help of your teacher, check if there are any inconsistencies; look for information to corroborate what is written and integrate it into the dictionary.
 5. Once the cards on affections and emotions have been validated in assembly, order them alphabetically.

Sharing and Assessing What We Learned

With the authorization of the school administration, organize an event to socialize your Emotional Dictionary and spread information about emotions and how to moderate them.

1. In community, invite members of the school community to the presentation of your Emotional Dictionary.
2. Before starting, consider that each presenter needs a printed copy to explain it.
3. During the event, ask the attendees to share how they identify, express, and regulate their emotions.
 - a) In assembly, reflect on the different ways of expressing emotions that men and women resort to.
 - b) Mention the importance of emotions and feelings for coexistence.
4. After your presentation, ask attendees to give their opinions on the Emotional Dictionary and suggestions on how to improve it.
5. In community, reflect on the learnings that the experience of elaborating the Emotional Dictionary and organizing its presentation left you. Reach agreements to

circulate it among other people in the community and promote the expression of emotions assertively and inclusively.

6. Finally, write the assembly agreements reached by the community to recognize how you express your emotions and how to do it better in an environment of equity and inclusion.

Page 128

Formative field. Ethics, nature and societies

Reconstructing the Unknown Past of Women

In this project, you will find out about the social prominence of women in different historical moments. By consulting various sources, you will explore and reflect on what has changed and what has remained the same in society, in favor of or against women, to acknowledge the relevance of their participation and testimony throughout history. Then, you will select and share in an infographic the story of some of them, whose lives can serve as inspiration to the school community.

En este proyecto, averiguarás sobre el protagonismo social de las mujeres en diferentes momentos históricos. Al consultar diferentes fuentes, explorarás y reflexionarás sobre qué ha cambiado y qué se ha mantenido igual en la sociedad, a favor o en contra de las mujeres, para reconocer la relevancia de su participación y testimonio a lo largo de la historia. Después seleccionarás y compartirás en una infografía la historia de algunas de ellas, cuyas vidas pueden servir de inspiración para la comunidad escolar.

Problem

In community, read and analyze the following texts:

Throughout history, women have always been involved in different ways in the development of societies. In the African continent, for example, women have played a very important role in working and caring for our precious land and in farming activities. Specifically, in the old Kingdom of Kush, the Candaces were women who held very important political positions (Hakem, 1979).

In Ancient Greece, although philosophy was a field dominated by men and many considered women as inferior, some female philosophers developed their knowledge.

That's the case of Hypatia of Alexandria, who is said to have surpassed the philosophers of her time (García, 2023), or of Theano, author of several philosophical texts, of which only a fragment remains: *On piety* (Ferrer, 2017).

In 1851, when slavery was still practiced in the United States, the brave speaker Sojourner Truth shared in her discourses her experiences as a black and enslaved woman (Jabardo, 2012) and thus laid the foundations of black feminism.

Nowadays, Lorena Cabnal, a Maya-Xinka communitarian feminist, fights against racism, a stance inherited from colonization, and for the defense of women and children's territory in Guatemala (Cabnal, 2010).

These are only a few examples of women's participation in different moments of history and regions of the world. Some of them contribute to knowledge, others fight for their rights, and others have their experiences acknowledged as necessary. Nonetheless, many women's battles have remained invisible, not because they didn't take place, but because their stories and experiences have not been considered valuable enough.

At present, women face diverse problems. Some must fight for land to plant it or against transnational corporations. Others fight against violence from men and institutions alike. Others must face misconceptions, prejudices, sexist roles, and gender stereotypes that prevail even now. Still, others fight against discrimination based on the wrong idea that women are inferior to men, a mindset that generates discrimination and unequal opportunities.

Today, there are several international treaties, such as the Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW), created in 1979, which establishes the need to guarantee equality in conditions and opportunities for women and men, with the purpose to ensure their well-being, development, and peace (Office of the High Commissioner for Human Rights, n.d.). The Convention also emphasizes changing legislation to guarantee women's rights and liberties.

Although mechanisms focused on eradicating violence and discrimination against women are in place, it is necessary to acknowledge that women and their

fighters are diverse. There are many ways to be a woman; one first step toward such recognition is to recover their stories and contributions.

Page 130

Identifying the Problem

Today, many women have succeeded in having their rights respected; however, they still suffer from violence, *machismo*, classism, racism, exploitation, and inequality, among other problems.

According to data gathered in 2016, in Mexico, 66% of women, including Indigenous women, have experienced violence throughout their lives (Instituto Nacional de los Pueblos Indígenas [INPI], 2017).

Currently, inequality between men and women is still a worldwide problem. According to Oxfam, 60% of women have studied beyond the university level, compared with 40% of men. However, this is not reflected in the working field. Women's remuneration is estimated to be 22% lower than men's, even though they work 26 hours more without pay, mainly at home, for example, while men dedicate only 14 hours to this kind of activity (Oxfam, n.d.).

Inequality between men and women is, therefore, a current problem that must be urgently addressed since it influences the conditions of discrimination and violence that women must face.

1. In community, reflect on what you know or have experienced about the participation of women worldwide in areas such as science, education, or medicine. Write the names of these women, their professions, or occupations, and other relevant information.

2. Engage in a dialogue to develop answers to the following questions. Write such answers; they will be helpful when creating the project.

- a) Are women considered for community issues? If not, how can they be considered? What changes should occur at school or in your community for women to be recognized? How can you influence others to make these changes happen?
- b) Can women in your community hold political positions such as the mayor's office, the municipal presidency, or the school principal's office?

Vocabulary.

1. Individually, considering everyone else, read the following words and their definitions. Match the word with its meaning by marking or erasing, with your finger or your bradawl, the generating sign of the chosen option.

a) A special right, immunity status, or advantage exclusive of one individual or group.

I. Suffrage

II. Empowerment

III. Activists

IV. Privilege

V. Feminism

VI. Social movement

VII. Gender

VIII. Sexism

IX. Patriarchy

X. Equity

b) The action of striving to bring about social or political reforms, especially as a member of an organization with specific purposes.

I. Suffrage

II. Empowerment

III. Activists

IV. Privilege

V. Feminism

VI. Social movement

VII. Gender

VIII. Sexism

IX. Patriarchy

X. Equity

c) The state or condition of being male, female, or non-binary that people identify themselves with based on social and cultural roles.

- I. Suffrage
- II. Empowerment
- III. Activists
- IV. Privilege
- V. Feminism
- VI. Social movement
- VII. Gender
- VIII. Sexism
- IX. Patriarchy
- X. Equity

d) A group of people working together to bring about social change or solve a social issue.

- I. Suffrage
- II. Empowerment
- III. Activists
- IV. Privilege
- V. Feminism
- VI. Social movement
- VII. Gender
- VIII. Sexism
- IX. Patriarchy
- X. Equity

e) A social system in which the father or the oldest male is in charge of the family, and his possessions or power are passed to a male heir.

- I. Suffrage
- II. Empowerment
- III. Activists
- IV. Privilege
- V. Feminism
- VI. Social movement
- VII. Gender

VIII. Sexism

IX. Patriarchy

X. Equity

f) The right or privilege to vote in public elections.

I. Suffrage

II. Empowerment

III. Activists

IV. Privilege

V. Feminism

VI. Social movement

VII. Gender

VIII. Sexism

IX. Patriarchy

X. Equity

g) The quality of being fair and just toward people according to natural law.

I. Suffrage

II. Empowerment

III. Activists

IV. Privilege

V. Feminism

VI. Social movement

VII. Gender

VIII. Sexism

IX. Patriarchy

X. Equity

h) An unfair treatment based on the belief that one gender, particularly female, is weaker, less intelligent, or less important than the other.

I. Suffrage

II. Empowerment

III. Activists

IV. Privilege

V. Feminism

VI. Social movement

VII. Gender

VIII. Sexism

IX. Patriarchy

X. Equity

- i) The act of giving a person or an organization the right, authority, or power required to do something.

I. Suffrage

II. Empowerment

III. Activists

IV. Privilege

V. Feminism

VI. Social movement

VII. Gender

VIII. Sexism

IX. Patriarchy

X. Equity

- j) The movement that supports equal treatment of men and women, and postulates that women should have the same rights and opportunities as men.

I. Suffrage

II. Empowerment

III. Activists

IV. Privilege

V. Feminism

VI. Social movement

VII. Gender

VIII. Sexism

IX. Patriarchy

X. Equity

Answers:

- I-f
- II-i
- III-d
- IV-a
- V-j
- VI-b
- VII-c
- VIII-h
- IX-e
- X-g

2. Compare your answers in pairs. With the support of your teacher, ensure you have correctly matched all words and definitions.

Page 132

Finding the Cause

To hold a dialogue and deliver proposals to transform our reality, we must be informed about the subject and define how we will substantiate the information to promote change in others.

Throughout history, women have sought and fought for their rights. In Mexico, since 1955, women have been able to participate in elections and exercise their right to vote (Comisión Nacional de los Derechos Humanos [CNDH], n.d.). Fighting for themselves, women have also gained power over their bodies, and many are even questioning whether they want to be mothers or not. This has been a significant change since being a mom was recently considered mandatory!

While historical sources have certainly ignored the role of women in history, it is also true that many women have made sure to report on their contributions themselves, enabling us to access their expertise and the social movements they have led. Many have used oral tradition, pamphlets, songs, movies, books, and the internet, among others, as the means to express and show their wisdom.

Grammar.

1. In communities, read the following grammar table about simple past tense.

Simple Past Tense (With Regular Verbs)

The simple past tense shows that a completed action took place at a particular time in the past. It also describes past habits.

Most of the regular verbs in the past tense are formed by adding *-ed* at the end.

Affirmative

- subject + verb in past (-ed) + object
- Marie Curie *discovered* radioactivity.
- Sor Juana Inés de la Cruz *studied* at the university.

Negative

- subject + did not (didn't) + verb in base form + object
- Frida Kahlo *didn't paint* murals, but she *created* many valuable paintings.
- Amelia Earhart *did not travel* by boat. She *traveled* by plane.

Interrogative

- did + subject + verb in base form + object + ?
- Did Jane Austen *work* in literature? Yes, she *did*.
- Did Margaret Thatcher *govern* the USA? No, she *governed* the UK.

Page 133

2. Write the following sentences in simple past tense:

- a) We don't like adventure novels. ____
- b) Patricia lives in Vancouver. ____
- c) I dislike finishing books. ____
- d) Does Anna work for the government? ____
- e) She doesn't play basketball. ____
- f) The children work in their math notebook. ____

Answers:

- a) We *didn't* like adventure novels.
- b) Patricia *lived* in Vancouver.
- c) I *disliked* finishing books.
- d) Did Anna work for the government?
- e) She *didn't* play basketball.
- f) The children *worked* in their math notebook.

1. In community, seek information from several sources on how women have participated in different historical events and their challenges and accomplishments. Identify the most distinguished women in Mexico and around the world. Useful sources will be books and articles published in newspapers and digital media written and/or directed by some of these women.
2. Based on the information gathered, analyze what the participation of women in your community has been like.
3. Think about the challenges those women must have faced or are still facing in their journey to reach their goals.
4. In assembly, and with the support of your teacher, reflect on the following questions:
 - a) Why is knowing women's history, struggles, and accomplishments important?
 - b) How can you, working in your classroom, provide information on the struggles, problems, and accomplishments of women who have already died?

Page 134

5. Individually, without forgetting that you are part of a community, research in school materials, in the Classroom Library, the School Library, the public library, or on the internet, or ask an adult for information about the lives of three women in Mexico and in other regions of the world, who have been leaders in the defense of their rights, or that have stood out because of their ideas. Write your findings.

When doing this activity, consider the following:

- a) Where are these women from, what were the challenges that they overcame, and what were their accomplishments?
 - b) What did these women do, or what were their contributions?
6. In community, present the information obtained in your investigation. When you finish, based on your presentations, choose eight women you consider exemplary guides for the community and whose stories contribute to improving the current situation.

Action Proposals

The lack of acknowledgment for women and their contributions throughout history has multiple consequences: It affects our image of them, strengthens the reproduction of stereotypes and sexist gender roles, and prevents girls and female adolescents from being acknowledged as agents of change in their societies. In addition, it preserves a partial vision of history that does not consider women's contributions to humanity or their efforts to defend their rights. For this reason, it is essential to build a new history.

Page 135

1. In communities, find information about the eight women you previously chose. Analyze their story, and, if necessary, research and identify current situations or problems related to some of the outstanding facts you gathered. Keep a record of all this information. Based on it and on what you have learned so far, talk about how to design an infographic for each of these women, considering the following questions:

- a) What relevant information can you communicate?
- b) Do you have all this information?
- c) How would you entitle it?
- d) Define why it is important to share the infographic about that specific woman; what is the purpose?
- e) What do you need to develop an infographic?

2. In community, verify if the information you have is enough. Then, agree on which activities will help you achieve the goal of recovering the participation of women in history through an infographic that you will share with your classmates.

Plan the Steps

In community, make a working plan to develop your infographic. Consider the following:

- a) Determine when and how to prepare, design, develop, and share the infographic.
- b) Set up the deadlines and the responsibilities each one of you will have.

- c) Make a sketch of the infographic. What would you like to include? What will its dimensions be?
- d) You can make your infographic in physical or digital formats, which means you will share it using different media. Before starting to work on its development, agree on this with your teacher.

Page 136

Following Through

1. In community, develop an information research plan to delve into women's history. Get organized to create the infographic, following the agreed-upon criteria and elements.
2. Write the sources useful for the project. You can consult the following informative sources:
 - a) Book *Colección Ximhai. Ética, naturaleza y sociedades. Primer grado*
 - b) Your Classroom Library, School Library, public library, or any other sources available

Recording the Experience

1. In communities, introduce the contents and ideas of illustrations or images for your infographic. Listen to your classmates' opinions.
2. You can make a sketch or a preliminary version of the infographic. Then, with your classmates and the help of your teacher, decide if it is necessary to make any changes in its design or contents. Ensure you leave some space in the infographics to include the main source you consulted.
3. Verify the kind of source consulted. Remember that all information gathered must be current and reliable.
4. Develop the infographics and present them to your classmates.
5. When presenting the infographics, consider the following aspects:
 - a) Mention the difficulties and obstacles you faced during your project's process.
 - b) Ask your teacher to give you pertinent feedback.

Page 137

Appreciating My Path

It is time to reflect on the community. Share your experiences and exchange pertinent feedback.

1. Explain your findings and comment on what you learned or may have improved.

Use the following items and questions as a guide:

- a) Retake the initial problem and what you learned about the participation of women in Mexico.
- b) How has the participation of women in Mexico changed throughout history?
- c) What actions can you and the community undertake based on the knowledge developed in favor of women?
- d) Do you understand the causes why feminists manifest nowadays?
- e) Are infographics a good tool to share the subject?
- f) What would you improve in the project?
- g) Was it easy to gather the information required?

2. Finally, write the assembly agreements reached by the community to make women's contributions and participation in social changes visible. Also, write your commitment to search for equality in favor of human rights.

Page 138

Formative field. Ethics, nature and societies

Indigenous and Afro-Mexican Communities: History and Contributions to the National Identity

In this project, you will reflect on the importance of recognizing the Indigenous and Afro-Mexican communities as part of the national history. You will investigate about the cultural manifestations which they have contributed to, and go deep into the history of an Indigenous or Afro-Mexican community to organize it in a timeline.

En este proyecto, reflexionarás sobre la importancia de reconocer las comunidades indígenas y afro-mexicanas como parte de la historia nacional.

Investigarás sobre las manifestaciones culturales con las que han contribuido, y profundizarás en la historia de alguna comunidad indígena o afro-mexicana para organizarla en una línea del tiempo.

Problem

Racism has been present in the works of historians and authorities during different moments of Mexican history, ignoring Indigenous and Afro-Mexican communities' contributions to the conformation of the nation. That is why it is important to highlight the role of these communities in national history, as well as their demands for the recognition of their dignity before the situations of inequity and exploitation they have suffered since the beginning of colonization, in the dawn of the 16th century.

Page 139

1. In community, read the following text and reflect on the origin of the Indigenous and Afro-Mexican communities, as well as the racism they have faced over the centuries.

In Mexico and Latin America, the Indigenous and Afro-descendant communities were relevant in many historical matters. Even when they have not been acknowledged in history books, there is a record of the cultural expressions that are part of the Mexican and Latin American identity. Nowadays, the racist and discriminative system that was born in America during the Colonial period is still operative, and violates the rights of Indigenous and Afro-descendant people who, for generations, have struggled for their development in societies that reproduce racism.

2. Now, read a fragment of Cristina Masferrer's research, a historian and anthropologist who has studied the manifestations of racism in schools of Afro-Mexican communities.

Classes had ended, and students were ready to get home, but they were still playing in the school's backyard, in Cuajinicuilapa, an Afro-Mexican community in the Costa Chica region in Guerrero. Before going home, Rosa, a fifth-grade student, told me a story she knew about black and brown-skinned people, a local story about a sunken ship supposedly carrying a lot of African people who populated the region later.

[...]

Rosa explained that the “black” people got married to the “brown-skinned” people because the “white” didn’t want to marry them. Then I asked her, “How could you know if someone is brown-skinned?” To which she answered, as something obvious, “Because they are brown-skinned.” I insisted, “But what if you cannot see? If you close your eyes and you can’t see, how can you realize if they are brown-skinned or not?” [...] Rosa closed her eyes and, after a moment, she answered, “I can hear a person telling them, ‘I don’t sit next to you because you are brown-skinned.’” (Masferrer, 2016, p. 2)

Page 140

At the end of the story, Rosa answers Cristina something out of her own experiences. For Rosa, the answer to the question “How could you know if someone is brown-skinned?” comes from watching the way people treat other people. In the case of brown-skinned people, she knows they are discriminated against.

3. In community, reflect on the following questions and write the answers in your notebook:

- a) Does Rosa’s story contribute to dignifying the Afro-Mexican communities and making their story public?
- b) Why did Rosa relate being brown-skinned to the fact that people didn’t want to sit next to them?

Identifying the Problem

1. In communities, respectfully discuss what you know about Afro-Mexican and Indigenous communities. Use the following as a guide and write the answers:

- a) What cultural expressions of the Indigenous and Afro-Mexican communities do you know, such as dance, music, textile art, painting, literature, or gastronomy?
- b) Mention Afro-descendant or Indigenous people who are famous for their contribution to the community or their participation in some historical event.
- c) Analyze and share your opinions about:
 - Section I, article 2, of the Ley Federal de Protección del Patrimonio Cultural de los Pueblos y Comunidades Indígenas.

QR code. Watch the interview with Susana Harp, chairman of the Comisión de Cultura, “Afro-México y patrimonio cultural,” by following the QR/link.

<https://bit.ly/3y22BUb>

Page 141

2. Individually, think about the interview with Susana Harp and try to answer the following questions:

- a) Can you identify the main topic and the objective of the interview?
- b) Can you identify the types of sentences to express likes, dislikes, and compliments?
- c) Did the interviewer and the interviewee switch roles at some point in the interview?
- d) Did they use a script all the time, or did they improvise at some point?

3. Work in pairs and discuss respectfully your answers with your classmate. Do you agree with the answers? Do you disagree? Explain your conclusions to the class.

Finding the Cause

In Mexico and, in general, in America, people from Indigenous and Afro-descendant communities have boosted production in societies, and they have also been important agents that have potentialized historical changes.

During the Colonial period in Mexico, Indigenous and Afro-descendant communities sustained agriculture and mining production. They also sustained life in small towns and cities, and rebelled against the impositions of colonial authorities by being part of resistance struggles, such as Gaspar Yanga or Jacinto Canek, in Mesoamerica, or Micaela Bastidas, Túpac Amaru II, Bartolina Sisa, and Túpac Katari, in The Andes. Some others participated in independentist movements, such as José María Morelos or Vicente Guerrero, in Mexico, or Juana Azurduy and Toussaint Louverture, in Colombia and Haiti. In the 20th century, they rebelled against dictatorships, defended the national territory, and protected the environment. They fought for human rights and kept sustaining agriculture, contributing to the formation of big cities, at the time they opposed permanently to the domination system. It is fair to point out that even though people of Indigenous

and Afro-descendant communities have contributed greatly to Mexican and Latin American societies, it has been more difficult for them to have access to education, art, or political positions.

Page 142

Social relations in American societies are built over a great discriminatory and racist system because they were structured from racist hierarchies established during the Colonial period and the European invasion. This caused that people from Indigenous and Afro-descendant communities have been erased from official history. However, their cultural manifestations are present in the national identity until nowadays.

1. Individually, without forgetting that you are part of a community, look for a cultural expression (tradition, song, or costume, among others) which has their origin in an Indigenous or Afro-Mexican community.
2. When you have selected the cultural expression, you must go deeper and research the necessary information to make an ethnographic sheet. You can use the following table as a guide.

Table. Cultural Expression

- Description. ____
- Indigenous community where it originated. ____
- Language and location. ____
- General aspects and major turning points of its history. ____

3. In community, share your tables and reflect on the cultural expressions of the Indigenous and Afro-Mexican communities.

- a) Talk about how these communities have been part of the national history and the importance of acknowledging them.
- b) Draw a mind map and write the five Indigenous or Afro-Mexican communities you found more interesting.

Page 143

Action Proposals

1. In assembly, share your opinions about the lack of recognition that Indigenous and Afro-Mexican communities have suffered as part of national history. Select one

Indigenous community to carry out your research about its history and present it in a timeline.

Remember that the final product must be attractive and visually accessible, both for you and the classroom community.

2. To know a little more about Indigenous and Afro-Mexican communities in Mexico, research *Atlas de los Pueblos Indígenas en México*, of the Instituto Nacional de los Pueblos Indígenas (INPI). It's also advisable to use the information the Inegi provides about them.

3. When you have chosen the community, establish the objective of your investigation. Remember that it must answer the following questions:

- a) What will we do?
- b) How will we do it?
- c) What will we do it for?

Plan the Steps

In assembly and with the help of your teacher, define the information you need and where you can locate it. Next, you will find a list with the topics you will include in your timeline and that you must keep in mind during the tasks assignments.

Remember that it is necessary to approach the facts or historical events of Indigenous and Afro-Mexican communities in a way that they represent a testimony of their contribution to national history.

Information required:

- a) Origin of the Indigenous or Afro-Mexican community
- b) General aspects previous to the Conquest of America
- c) General facts during the Colonial period
- d) General events in the Independence period
- e) General aspects after conforming modern Mexico
- f) General aspects at present time
- g) Establish if in the history of the community there have been rebellions and in what year

Page 144

- h) Identify important events for the community

- i) Identify cultural manifestations of the Indigenous or Afro-Mexican community

The following table is an example of the planning you must carry out:

Table.

Name of the Indigenous or Afro-Mexican Community

- Language: ____
- Location: ____
- Information: Origin
- Source: ____
- Description: ____
- Year: ____
- Additional Information: ____
- Questions Related to the Information: ____
- Information: History during the Colonial period
- Source: ____
- Description: ____
- Year: ____
- Additional Information: ____
- Questions Related to the Information: ____
- Information: History during the Independence war
- Source: ____
- Description: ____
- Year: ____
- Additional Information: ____
- Questions Related to the Information: ____
- Information: History after conforming modern Mexico
- Source: ____
- Description: ____
- Year: ____
- Additional Information: ____

- Questions Related to the Information: ____
- Information: Present time
- Source: ____
- Description: ____
- Year: ____
- Additional Information: ____
- Questions Related to the Information: ____
- Information: Rebellions or resistances in which they took part and their causes
- Source: ____
- Description: ____
- Year: ____
- Additional Information: ____
- Questions Related to the Information: ____
- Information: Important events for the Indigenous or Afro-Mexican community
- Source: ____
- Description: ____
- Year: ____
- Additional Information: ____
- Questions Related to the Information: ____
- Information: Cultural manifestations
- Source: ____
- Description: ____
- Year: ____
- Additional Information: ____
- Questions Related to the Information: ____
- Information: Participation in the creation of cities
- Source: ____
- Description: ____
- Year: ____

- Additional Information: ____
- Questions Related to the Information: ____

Page 145

Following Through

To carry out the research, you can consult the book *Colección Ximhai. Ética, naturaleza y sociedades. Primer grado*, the Classroom Library, the School Library, or any other reliable source. Remember that you must identify the main characteristics of every historic moment mentioned in the previous list.

Recording the Experience

1. With the information gathered in the ethnographic sheets, create a timeline that you will show to your school community.
2. With the help of your teacher, prepare a suitable space to present the timeline, where it can stay for a few days, and create some signs or posters to promote it.
3. Establish the parts of the timeline that every student will explain, and study the information.
4. After the presentation is done, create a mailbox to collect suggestions of the audience about the following matters:
 - a) Did you previously know this information? Why?
 - b) How can you contribute to the acknowledgement and the diffusion of the Indigenous and Afro-Mexican communities' history?
 - c) Besides the school community, what other people could participate in the recovery of the history of the Indigenous and Afro-Mexican communities?
 - d) What activities could be carried out in the public spaces near your school?

Page 146

Appreciating My Path

1. In assembly, discuss how you feel after knowing the history of the Indigenous and Afro-Mexican communities. Then answer the following questions:
 - a) Why is it important to acknowledge the history of those communities?

- b) What cultural manifestations come from the Indigenous and Afro-Mexican communities? Why is it important to acknowledge cultural diversity in the construction of national identity?
 - c) How does knowing the contributions and history of Indigenous and Afro-Mexican communities contribute to fight racism?
2. With the help of an adult or an authority, make suggestions to spread the history of the Indigenous and Afro-Mexican communities in a public place such as:
- a) Storytelling
 - b) A movie club
 - c) Gastronomic workshops
3. Finally, write the assembly agreements reached by the community to contribute to drawing attention to the role of the Indigenous and Afro-Mexican communities in national history.

Page 147

Grammar.

When an event or situation is finished, we say it is in the past, not in the present. So, we frequently use the past tense to talk about things that happened before now.

We use the past form of the verbs to say that something happened before, but it's not happening anymore.

For affirmative sentences in past simple tense, you need to use the past form of the verbs. There are regular and irregular verbs. They are called irregular verbs because they don't follow a pattern to make their past form.

Examples:

- She *went* to the movies. (The verb is *to go*.)
- We *bought* more popcorn. (The verb is *to buy*.)

For negative and interrogative sentences, you use the auxiliary did and the base form of the verb.

Examples:

- Negative
 - She didn't go to the fair.

- We didn't buy candy.
- Interrogative
 - Did she win a prize?
 - Did we spend a lot of money?

Simple Past Tense

Irregular Verbs

Form: Affirmative

- Structure: subject or pronoun + main verb in past form + object
- Examples:
 - She ate too much cake.
 - I heard a noise in the other room.
 - They came early.
- Use: It is used to talk about things that happened and were finished in the past.

Form: Negative

- Structure: subject or pronoun + did + not + main verb in base form + object
- Examples:
 - You did not (didn't) tell me what happened to him.
 - It did not (didn't) fly because it had a broken wing.
- Use: It is used to talk about things that didn't happen in the past.

Form: Interrogative

- Structure: did + subject or pronoun + main verb in base form + object + ?
- Examples:
 - Did you go to the cinema last night?
 - Why did you say something so horrible?
- Use: It is used to ask about things that happened and were finished in the past.

Page 148

1. Individually, considering what you read, complete the sentences in simple past tense using the verbs in parentheses. Follow the example:

- Dan brought (bring) his history book. He didn't bring (not bring) his English book.
- a) Yesterday, we ___ (not sleep) late. We ___ (wake up) at 6:00 a.m.
- b) I ___ (lose) my cell phone when I ___ (go) to the river.
- c) A: ___ you ___ (write) that message on the board?
B: No, but I ___ (see) Andrew do it.
- d) A: ___ mom ___ (take) her medication last night?
B: No, she ___ (forget) the prescription at home.
- e) Last Sunday, we ___ (spend) all day at the beach and we ___ (have) a wonderful family time.

Answers:

- a) didn't sleep / woke up
- b) lost / went
- c) A: Did / write, B: saw
- d) A: Did / take, B: forgot
- e) spent / had

2. Match the correct number by marking or erasing, with your finger or your bradawl, to form coherent sentences.

- a) and asked if I had her phone with me.

- I. I found the pair of socks
- II. Our teacher didn't come yesterday because
- III. My mom called about an hour ago
- IV. My nephew sent me a video about a UFO
- V. I didn't finish my homework

- b) that he found on the internet last night.

- I. I found the pair of socks
- II. Our teacher didn't come yesterday because
- III. My mom called about an hour ago
- IV. My nephew sent me a video about a UFO
- V. I didn't finish my homework

- c) that I lost a month ago.

- I. I found the pair of socks
- II. Our teacher didn't come yesterday because
- III. My mom called about an hour ago
- IV. My nephew sent me a video about a UFO
- V. I didn't finish my homework

d) because I didn't have internet at home.

- I. I found the pair of socks
- II. Our teacher didn't come yesterday because
- III. My mom called about an hour ago
- IV. My nephew sent me a video about a UFO
- V. I didn't finish my homework

e) her car broke down in the middle of the street.

- I. I found the pair of socks
- II. Our teacher didn't come yesterday because
- III. My mom called about an hour ago
- IV. My nephew sent me a video about a UFO
- V. I didn't finish my homework

Answers:

- I-c
- II-e
- III-a
- IV-b
- V-d

Page 149

3. Use the verbs in parentheses to complete the sentences in simple past tense.

- a) The cat ____ (break) my favorite jar.
- b) I loved that blouse but I ____ (not buy) it because it was too expensive.
- c) ____ you ____ (see) that light in the sky? It was green and shiny.
- d) Thousands of birds ____ (fly) from the north last winter.
- e) My last English teacher ____ (not have) a nice pronunciation like you.
- f) ____ the police ____ (catch) the bank robbers?

g) Hurry up! The movie ____ (begin) 10 minutes ago.

Answers:

- a) broke
- b) didn't buy
- c) Did / see
- d) flew
- e) didn't have
- f) Did / catch
- g) began

4. In communities, talk about your last weekend. Share your experiences respectfully.

- a) What did you do?
- b) Did something interesting happen to you?

Page 150

Formative field. Knowledge and scientific thought

Where Does Our Food Come From?

AWARENESS

What Are We Doing?

In this project, you will think about and compare production and consumption practices to reconsider traditional food handling procedures that help preserve the environment and health. You will also prepare a bulletin board to express your ideas and share information with your school community.

En este proyecto, reflexionarás y compararás prácticas de producción y consumo para reconsiderar los procesos de manejo tradicionales de la comida para ayudar a preservar el ambiente y la salud. También, prepararás un periódico mural para expresar tus ideas y compartir información con tu comunidad escolar.

Beginning and Observation

Do you know where your food comes from? All of you have tried a wide variety of food in your life, but you do not always know where its ingredients come from, how it is produced, or if the way it is obtained affects the environment and your health.

1. In community, talk about your favorite dishes and choose the one you like the most.
 - a) Discuss why you chose that particular dish.
 - b) Talk about the ingredients you use to prepare it, where they come from and the way to produce them. Write your conclusions.
2. In communities, compare and determine in which dishes you could identify the ingredients and the origin, and in which ones you could not.
 - a) Identify what food groups you can find in your favorite dishes.
 - b) Answer the following question:
 - Do you think the origin, cultivation, and preparation methods of the food you chose affect the environment?

Page 151

The information that your community can provide is very useful. It is first-hand knowledge because it is very close to people's experiences. This information could be better used and analyzed to get a clear understanding of what is needed from the people who participate. You should also consider inviting the participants to community activities, as well as introducing and expressing your gratitude to all of them.

Where Are We Going?

Here are some useful questions for your inquiry. In assembly, choose five of them or propose some others that may be helpful in this project.

- What is a crop?
- What kinds of crops are there?
- What are agroecological cultivation practices?
- What is a traditional production system?
- How do certain kinds of cultivation practices affect the environment?
- What kinds of cultivation methods are there in your community?
- What are food consumption practices?
- How do these consumption practices relate to food production methods?

INQUIRY DESIGN AND DEVELOPMENT

That's the Question!

1. In community, read the problem examples below. Think about each of them and then choose one to analyze.

- Problem 1. Your friend loves processed foods (chips, biscuits, cookies, or soda). However, his family told him that producing these foods harms the environment and health. Your friend wants to know if this is true and what he can do to improve these consumption practices.
- Problem 2. A friend's father is planning to start cultivating corn, but he needs to learn how this can affect organisms living on his land and the soil itself. He does not know how to do it in a way that benefits organisms and the environment. He will have to visit a few people to learn about traditional practices for this kind of crop and some other products he can sell.

2. Write about the problem you will address during this project. You may choose one from the above-mentioned, modify it, or suggest a different one.

Page 152

3. Once you decide which problem to use, you should establish a hypothesis about possible solutions. Write the objective of your project.

4. Read the following strategies to develop your project. If necessary, adapt one and propose others to ensure its successful development.

- Strategy 1: An Interview. An interview is a conversation between two or more people to get information. You can use it to learn about the experiences of people who prepare food in your school community. Think about what you know, and you will learn about the origin of ingredients. If you see a person who uses traditional cultivation methods or has an orchard, you may also interview them.
- Strategy 2: A Debate. Form two communities and organize a short debate about the importance of traditional cultivation practices and responsible consumption that benefits the environment.

Seek and Find

Keep working in communities. Remember your hypothesis, objective, and strategies. Plan your activities, and do what is necessary to find the information you need for your project.

For your inquiry project, you may refer to the following sources:

- a) Book *Colección Ximhai. Saberes y pensamiento científico. Primer grado* and the other books of this collection from the different Formative Fields
- b) Classroom Library, School Library, and public library
- c) People from your school or your community as oral sources
- d) Secretaría de Salud (2010). *Guía de Alimentos para la Población Mexicana*. Available at bit.ly/3V4ww2Z
- e) Moreno-Calles, Ana Isabel et al. (2013). "Los sistemas agroforestales tradicionales de México: Una aproximación bicultural," in *Botanical Sciences*, vol. 91, no. 4, pp. 375-378. Available at bit.ly/3rYDE8H

As you refer to different sources of information, select what is most relevant to your project. Decide on the best way to organize the information. For example, you may use information notes, writing the most important information as you learn about a subject. You may include this in your text.

There are different methods to record information. Some examples are summaries, mind maps, fact sheets, and charts. With the help of your teacher, choose the most appropriate and easiest method to use.

When you finish investigating, share your experiences with your classmates.

Page 153

Find and Learn

It is time to reflect on the information you obtained to present a possible solution to your problem and meet your objectives.

1. Analyze if you have enough information to present a possible solution to the problem.
2. Refer to the information you recorded and share it with classmates to determine if there were more facts to consider.

3. If you have any more doubts, ask your classmates or teacher, or look for other reliable sources.
4. To complement it, if necessary, check the method you used to obtain information (summary, fact sheet, etc.).

BUILDING AND/OR PROVING

The Possible Paths

1. Compare the possible solutions to your hypothesis and what you learned during the investigation. Answer the following questions: Was it what you expected? Why? If it was not, how could you improve it?
2. In assembly, make a bulletin board with examples of traditional cultivation practices compared to other production methods. Point out which are suitable for the environment and health. Reflect, and democratically, choose elements you wish to include in your bulletin board.
3. Collectively, organize an informative talk with examples of types of crops in your community and what food can be prepared with ingredients from such crops.

Grammar.

1. In community, read the following:

Past Simple Tense Questions Using Wh-Words

wh-word + did + subject + verb in base form + ?

- Question: What did María eat yesterday?
- Answer: She ate a hamburger.
- Question: Where did Peter buy his backpack?
- Answer: He bought it in Paris.
- Question: Why did you tell me a lie?
- Answer: Because I thought you were angry.
- Question: Who did Frank meet in the lobby?
- Answer: He met Anne, his sister.

Page 154

- Question: How did Kevin find his phone?
- Answer: Kevin searched in his pockets.
- Question: When did Meg marry Harry?

- Answer: She married Harry 10 years ago.

Ago

We use the word *ago* to talk about something that happened at a specific time in the past. We count back from the present. It comes after an expression of time, and the verb is used in the past tense.

Examples:

- Sarah came to Venice two years ago.
- The bus arrived not so long ago.

It can be used when we answer a question about time.

Example:

- A: When did he finish university?
- B: He finished four years ago.

2. Individually, write the question for each sentence. Look at the underlined section of the sentence to know what to ask. Use the past simple tense.

Example:

- I found my daughter in the food factory.
- Who did you find in the food factory?
- a) Willy went to the field to harvest the crop 10 minutes ago. ____
- b) Sam made some tortillas carefully. ____
- c) I mixed flour with water to make some bread. ____
- d) Grandpa taught my brother to crop the land. ____
- e) Ulises went to Pancho's barn. ____
- f) Julie carried a lot of wheat bags yesterday. ____
- g) The community ran out of grains one year ago. ____

Answers:

- a) When did Willy go to the field?
- b) How did Sam make tortillas?
- c) What did you mix to make some bread?
- d) Who did grandpa teach to crop the land?
- e) Where did Ulises go?
- f) What did Julie carry yesterday?

g) When did the community run out of grains?

3. Compare your answers in pairs. Then, in community, check them and write them on the board.

Page 155

Vocabulary.

In communities, mark or erase, with your finger or your bradawl, the generating sign of the products you consider the most natural at the supermarket.

Seeds

Cookies

Instant noodles

Radish

Chips

Asparagus

Soda

Zucchini

Canned Tuna

Artichoke

Eggplant

Cauliflower

Answers:

- Eggplant
- Seeds
- Artichoke
- Zucchini
- Cauliflower
- Asparagus
- Radish

Page 156

Reading.

1. Individually, considering everyone else, read the following text:

Agricultural Techniques of Ancient Mexico

Milpa (Crop-field)

This agricultural technique was used more than 2,600 years ago. It was practiced by cultures such as Maya, Aztec, Zapotec, and other Mesoamerican cultures.

It consisted of the simultaneous cultivation of corn, beans, and zucchini on the same plot of land. This technique was sustainable because the corn provided nutrients for the beans, while the zucchini covered the soil and kept humidity.

Chinampas

There were artificial islands built in the lakes and lagoons of the region with mud, vegetation, and reeds. These islands were used to grow a variety of food, including corn, beans, and chili. They were an ingenious system that took advantage of aquatic resources for agricultural production.

Sun-Drying

It was mainly used with corn after harvest. Corn was left under the sun to dry to reduce its moisture content. This was achieved by spreading it in sunny, well-ventilated areas. It also protected the corn from mold and fungi infections.

Page 157

2. Mark or erase, with your finger or your bradawl, the generating sign of the following sentences with T for true or F for false.

- a) Egyptian cultures practiced the agricultural techniques described in the text.

F

T

- b) The Mayans, Aztecs, and Zapotecs used crop fields as a cultivation system 2,600 years ago.

F

T

- c) The natives didn't dry corn using a ventilation system.

F

T

- d) They built chinampas in crop fields.

F

T

e) Mold and fungi didn't affect corn if it was not dried.

F

T

Answers:

a) F

b) T

c) F

d) F

e) F

Speaking.

1. In communities, interview someone who, in the past, participated in food-making process in your community. Include the verbs like, love, hate, and dislike in your questions to explore the interviewer's feelings and opinions about the production process they used. Some questions you could ask are:

a) When did you last work in the food-making process? (Answer using ago.)

b) What aspects of it did you like the most?

c) What ingredients or techniques did you enjoy using the most?

2. Ask at least three other questions and share your results with other classmates.

Page 158

COMMUNICATION

I Got It

It is time to exhibit the bulletin board with your results concerning the best consumption practices in your school community, identifying types of crops that are safe for the environment.

Consider the following suggestions to do this:

Before you start

1. The information on your bulletin board should be visible to people who visit your exhibition.

Make sure all the materials and spaces you will use are available and agree on the tasks each one of you will do.

Organize one or several practice sessions to ensure you include all the ideas obtained during the investigation and identify any mistakes.

During your presentation

2. Remember to watch your tone of voice to keep your audience interested.

You must practice solidarity, responsibility, cooperative work, and assertive communication.

Page 159

Finally

3. When you finish your exhibition, in assembly, describe how you felt about your participation, if you used the proper materials, and discuss if there is something you could do to improve your presentation. Take suggestions into account and make the necessary changes.

SELF-REFLECTION

Appreciating My Path

Now, review all aspects you included in the development of your project. Did you accomplish your objectives?

1. Consider a self-evaluation concerning the following points:

- a) How was your participation in the Project awareness activity?
- b) Do you think you were involved enough in the activities during project planning?
- c) How does the information you obtained meet the requirements to contribute to the project's result and accomplishment?
- d) How was your participation in creating the bulletin board and preparing the exhibition?

2. In assembly, reflect on these points. If necessary, include other aspects that should have been considered before in your evaluation.

3. Finally, write the assembly agreements reached by the community about reconsidering traditional food handling practices that help preserve the environment and the population's health.

Page 160

Formative field. Of the human and community

Individual Goals That Encourage the Collective Well-Being

AWARENESS

What Are We Doing?

In this project, you will create a community manual to help you take care of your health and environment. It will encourage diverse, solidary, and friendly actions in the place where you live to prevent risks and promote personal, social, and environmental development.

En este proyecto, crearás un manual comunitario para ayudarte a cuidar tu salud y tu ambiente. Esto impulsará acciones diversas, solidarias y amigables en el lugar donde vives para prevenir riesgos y promover el desarrollo personal, social y ambiental.

Starting Point

In rural and urban communities of the country, some of the most common environmental problems are pollution, deforestation, ecosystem destruction, and loss of biodiversity. These include water shortage, poor air quality, health problems, lack of public safety, and deteriorating life conditions.

In your home, school, and community spaces, it is possible to make solidary and responsible decisions that benefit the environment where you live. For that, it is necessary to observe your surroundings, identify the environmental risks, and practice friendly actions that help preserve and restore your environment.

1. Individually, observe and explore the spaces in your school and community. Let your family, teachers, classmates, and neighbors help you.

Page 161

2. In communities, identify the problems affecting the environment in your community. For example, public spaces where people leave trash or toxic waste that represents a risk to everyone's health.

- a) Keep a record of your observations:
 - Description of the place
 - Environmental and security problems that exist in this space
 - Possible causes of these problems
 - Main substances that pollute the place

b) If possible, take photos of the spaces you observed.

INQUIRY DESIGN AND DEVELOPMENT

That's the Question!

Pollution is a global problem that affects the planet and its inhabitants in many ways. Dangerous substances in the water, air, or soil are called *environmental pollutants*; they have different origins and alter the natural processes of all living beings.

Daily activities, such as attending school, cooking, cleaning the house, bathing, getting dressed, or commuting from one place to another impact the environment. This is known as *environmental footprint*. It is very important to reflect critically on human behavior in relation with the environment, including consumption habits and attitudes toward its care and protection.

Page 162

1. In assembly, and considering the information you registered in your observation, analyze the level of risk to both your health and the environment posed by the problems identified in your community. Keep in mind there are three levels of risk:

- High risk (red). The problem considerably affects people's health and the environment. An example is polluted water that people can't drink.
- Medium risk (yellow). The problem moderately affects people's health. An example is abandoned public spaces used for throwing trash (litter).
- Low risk (green). The problem mildly affects people's health. An example is neighbors who don't recycle waste properly.

2. List the possible causes of these problems. For example: the need for more environmental awareness, unattended public spaces, drought, and problems with the sewage system, among others.

Vocabulary.

1. In communities, observe the following vocabulary words: pollution, acid rain, climate change, biodegradable, fuel, renewable energy, drought, litter, flood. Look them up in the dictionary or on the internet and write their meanings.

2. Individually, complete the following sentences using the words you researched.

- a) Most detergents are ____, they dissolve in the environment.

- b) Gasoline is a kind of ____, it makes cars work.
- c) When it doesn't rain for a very long time, there is a ____
- d) ____ is very dangerous for plants and animals; the water has chemicals.
- e) ____ is a problem for the whole planet. The temperature is getting higher!
- f) Hurricanes cause big ____ in towns and larger cities.
- g) Please, don't throw ____ or trash in the streets.
- h) We all must consider using ____ to save the planet.
- i) ____ is a synonym of contamination. Prevent it!

Answers:

- a) biodegradable
- b) fuel
- c) drought
- d) Acid rain
- e) Climate change
- f) floods
- g) litter
- h) renewable energy
- i) Pollution

Page 163

BUILDING AND/OR PROVING

Organizing the Activities

When creating the manual collectively, responsibilities are distributed and enriched by using experiences from your family, school, and community.

You will design a schedule that includes the dates for delivering the different parts of the manual. Register the activities you must carry out, and the people in charge of each activity, as well as the dates. Here is a suggestion:

- a) Define and select the information your manual will contain. You need information related to health, safety, and the environment at home, school, and the community; do the necessary research. Collect the results of your observations and other reliable information you obtain. For example,

interview your family, friends, and neighbors about their health and environmental practices. Register all the answers.

- b) Define who will be in charge of gathering information for the manual. The manual will have three purposes:
- To identify the health and environmental problems present in the place where you live.
 - To detect the habits that are a risk to your health or that damage the environment.
 - To create community strategies to improve your health and the environment.

Grammar.

A *modal verb* is an auxiliary word that helps give the sentence a different meaning, such as obligation, permission, or prohibition. They are never conjugated, and the verb after them is in base form.

Obligation

Must. Use *must* to express a strong obligation, like a law.

- Affirmative: subject + must + verb in base form + object
- We must respect the law.
- Negative: The negative form of must means there is an obligation not to do something.
- subject + must + not + verb in base form + object
- You must not disrespect your teachers.
- Interrogative: must + subject + verb in base form + object + ?
- Must she return the books to the library?

Page 164

Have to. Use *have to* to express a softer obligation; you can also use it to give advice.

- Affirmative: subject + have/has to + verb in base form + object
- We have to pay attention.
- Negative: The negative form of have to expresses the opposite of an obligation, something you are not required to do.
- subject + don't/doesn't have to + verb in base form + object

- We don't have to go to school on weekends.
- Interrogative: do/does + subject + have to + verb in base form + object + ?
- Does she have to clean the yard every day?

Here are the modal verbs that express permission:

Permission

May. We use *may* to express a very formal or polite permission (or denial of it).

The main verb is used in base form.

- Affirmative: subject + may + verb in base form + object
- The employees may take the day off.
- Negative: subject + may + not + verb in base form + object
- You may not take the company's car.
- Interrogative: may + subject + verb in base form + object + ?
- May I go to the restroom, please?

Can. We use *can* to indicate an informal or impolite permission (or denial of it). The main verb is used in base form.

- Affirmative: subject + can + verb in base form + object
- She can take three cookies.
- Negative: subject + can + not (can't) + verb in base form + object
- You can't smoke here!
- Interrogative: can + subject + verb in base form + object + ?
- Can I play video games, mom?

Finally, here is the modal verb to express prohibition:

Prohibition

If something is prohibited, it is not permitted, and it is important that you do not do it. To express prohibition, we use *mustn't* (the negative form of *must*); the following verb always goes in base form.

- subject + must + not (mustn't) + verb in base form + object
- You must not smoke in a hospital.
- He mustn't take money without permission.
- She mustn't drive without a license.

Individually, considering what you learned, read the sentences and write the best modal to complete them.

- a) We ___ (can't/have to) wear a tie, it's more elegant.
- b) You ___ (must/may) study for the exam.
- c) Students ___ (must not/have to) copy in the evaluation.
- d) They ___ (can/have to) take extra classes if they need them.
- e) Students ___ (may not/must) leave the classroom without permission.
- f) Children ___ (can't/may) study a second language.
- g) Teachers ___ (must/must not) drink coffee during classes.
- h) We ___ (can/have to) sit wherever we want in the classroom.
- i) We ___ (may/must) come to classes every day.
- j) No, you ___ (have to/may not) go barefoot at school.

Answers:

- a) have to
- b) must
- c) must not
- d) can
- e) may not
- f) may
- g) must not
- h) can
- i) must
- j) may not

Creativity at Work

1. Invite your family, school, and community members to participate in implementing the activities you included in the schedule. Add photos or drawings related to the community spaces in your project so you can locate them and evaluate their conservation state.

- a) Think of the materials you will use for the manual. Remember to be environmentally friendly and use recycled materials such as cardboard, seeds, and vegetation or leaves from the community.

- b) Gather everything you need to make the manual, including cardboard sheets, hole punched sheets of paper, glue, ribbon, or thin rope.
- c) Use your creativity to design sections of the manual that will allow people to interact with the content, complement the information, and apply the improvement proposals to their homes, school, and community.

Page 166

2. Follow the instructions below to make your manual.

- a) Ensure you have all the materials ready: recycled cardboard, construction paper, ruler, pencil, colors, markers, adhesive notes, drawings or photos.
- b) Take a cardboard sheet and measure 15 cm on one side and 15 cm on the other. Fold both sides on the marks so you have a folder with a 30 cm base and two tabs of 15 cm each. Cut the rest off.
- c) Put together the hole punched sheets using a ribbon or thin rope to have a booklet.
- d) Stitch them to the folder or use a clip.
- e) Cut two rectangles 10 cm long and paste them in the tabs of the folder. This is where you will place the drawings or photos.
- f) To add comments, use the adhesive notes.

Sharing and Assessing What We Learned

- 1. Share the manual with your family, school, and community.
- 2. Plan strategies to encourage people to take care of the environment, focusing on different aspects during the school year. Some examples are:

Page 167

- a) Community work to recover and clean public spaces
- b) Informative sessions in which you invite experts to guide and advise the community about strategies to take care of the environment
- c) Diverse activities, like planting trees and plants you can eat
- d) Signage on public spaces
- e) Reducing the environmental footprint of every family in the community by saving water and recycling
- f) Creating family and community gardens

- g) Separating waste (organic and inorganic)
 - h) Recycling different materials
 - i) Saving and protecting water in the community
3. Individually, considering the community work you did, write a text in which you respond to these questions:
- a) What emotions did you experience during the project?
 - b) What individual actions do you commit to in order to improve the health and environmental care of the place where you live?
 - c) How can you help to distribute the manual you have just created?
4. In assembly, establish conclusions about what you learned from this project. Define how to evaluate your work and do it.
5. Finally, write the assembly agreements reached by the community to create your manual.

Page 168

Formative field. Of the human and community

Collaboration, Communication, and the Satisfaction of Achieving a Common Goal

AWARENESS

What Are We Doing?

In this project, you will learn how to use collective dialog and communication with others to agree and reach goals together. Through a Movement Fair, you will design and implement educational and recreational activities, dynamics, challenges, sports games, and tournaments in a ludic confrontational environment. En este proyecto, aprenderás cómo usar el diálogo colectivo y la comunicación con otros para generar acuerdos y alcanzar objetivos juntos. A través de una Feria del movimiento, diseñarás e implementarás actividades educativas y recreativas, dinámicas, retos, juegos deportivos y torneos en un espacio de confrontación lúdica.

Starting Point

Today, families and friends spend less time together playing and moving around because of how we live and use technology. This fact can make it challenging for people of all ages to have fun and be healthy.

Moving and playing with others is how we learn to understand ourselves and work together. When we're older, not moving and playing enough can make it challenging for us to understand our feelings and get along with others. Let's figure out why some people don't play and move as much so we can talk about it and find ways to play more together.

1. In community, play a game. The game is called Line Up Fun!
 - a) Split into two or more communities.
 - b) Make up a fun game, like passing a ball without using your hands or feet.
 - c) After you finish the game, line up in a particular order, from tallest to shortest or by birthday.
 - d) The community that lines up the fastest wins!
2. After you finish playing, talk about how you played together and how you decided the rules.

Page 169

3. Talk about how much fun you had playing together or share if there were any challenges. Reflect on how to make the game fun for everyone at the Movement Fair.

Grammar.

Will and Going To

Will for predictions

- Example: It *will* be challenging to coordinate all the activities.
- Structure: subject + will + verb in base form
- Use: Use *will* for predictions that are not based on evidence. It is also used to express beliefs about the future, or to express what people expect to happen.

Will for decisions

- Example: I *will* assign roles to each member of the community.

- Structure: subject + will + verb in base form
- Use: Use *will* for decisions made at the moment of speaking. These are often related to immediate plans or actions.

Going to for predictions

- Example: The participants are *going to* learn new skills.
- Structure: subject + am/is/are + going to + verb in base form
- Use: Use *going to* for predictions based on current evidence or plans that have already been made for the future.

Going to for planned actions

- Example: I am *going to* prepare posters.
- Structure: subject + am/is/are + going to + verb in base form
- Use: Use *going to* for planned actions or intentions that have already been decided.

Individually, think about playing a game with your friends in the future. Write your ideas.

- Predict which of your friends will be good at something specific in the game.
- Predict which of them will need to get better at something else as part of the game.
- Predict if you will win or lose and explain why.

INQUIRY DESIGN AND DEVELOPMENT

That's the Question!

1. In community, read the following text about movement in modern times:

We must discuss a big problem: not moving and not playing enough. This happens when we sit for too long and don't play with friends or family as often as we'd like to. We want to find a way to fix this so we can feel happy and healthy.

To be healthy and strong, we need to play and move in fun ways every day. We should try different games and activities that make us happy and keep us moving. It's like going on exciting adventures with our bodies!

Page 170

2. Discuss the questions below. Remember to use *will* and *going to* when you answer.

- a) What will be some of the effects of not moving and playing enough?
- b) How will we incorporate more movement and play into our daily lives to address this issue?

What I Do Know and What I Want to Know

1. In community, make a list of things you need to know to plan the Movement Fair.
2. Ask your physical education teacher about the Movement Fair for additional information and to clarify any doubts.
3. Look for games and activities that help you learn how to work and have fun together while moving your bodies, but also to reach goals collectively.

What I Need to Know

1. In community, make a plan. Think about where you can find information for the Movement Fair. To gather information, you can:
 - a) Interview experts on the topic.
 - b) Consult books from the Classroom Library, School Library, public library, and other written and oral sources available.
2. With the help of your teacher, create questions to guide your search. Some examples of questions you might want to ask are the following:
 - a) What information sources do I know about events like the Movement Fair?
 - b) What oral sources can I consult?
 - c) What is a Movement Fair?
 - d) What does playful challenge refer to, and what principles must participants follow within this type of approach in activities and games?
 - e) How do dialogue and agreement-making contribute to participation in games and activities?
3. Write the answers.

Page 171

BUILDING AND/OR PROVING

Organizing the Activities

There are two proposals below. In community, choose the one you like better. You can also create your own if you prefer and use these options as examples of what you can do.

Option 1.

- Everyone in your community discusses why you are doing your project. Additionally, think about fun games and activities.
- Decide who will be in charge of each activity. With the help of your physical education teacher, make sure that you have everything you need so everyone can prepare for their participation, even if they need extra help.
- Create a schedule of games and share it with the school and your bigger community so more people attend.
- In classroom community, reflect on the Movement Fair.

Option 2.

- Work in communities of five or six participants. Each community should think of activities and games to plan for the Movement Fair.
- Each community decides on a fun game or activity and a way to reward everyone who plays and/or wins. Take turns coordinating the game while others join in to earn rewards.
- Create a schedule of games and share it with the school and your bigger community so more people attend.
- In your community of five or six classmates, reflect on the Movement Fair and the activity you proposed and carried out.

Consider the following:

- a) Organize the classroom community based on the option you chose.
- b) Present fun activities, like games or sports, so you can see what everyone likes and wants to do.
- c) Decide how much time you will need for the Movement Fair.
- d) Establish some rules to make sure the project is working well.
- e) Talk with your physical education teacher about how to show your work to your friends.
- f) Tell everyone in a meeting what the Movement Fair will look like.
- g) Look at what other classroom communities are doing and see if you can learn from them.
- h) Share what you learned from each other.

- i) Make sure everyone is included and can be a part of the Movement Fair regardless of their physical possibilities.

Page 172

Creativity at Work

1. Communities will need to try out the games and activities oriented to solving the issue at hand.
2. Reflect on your experience and talk to your community about how to improve the game. Use will and going to while doing it. For example: “We will improve the game with funnier rules” and “We are going to change how we give points to make it fair.”
3. How will you play these games at the Movement Fair? Talk about what each person from your community will do and their role at the fair.
4. Individually, write your role in the Movement Fair. Use will and going to in your writing. For example: “I will be the referee during the soccer game,” or “I am going to read the rules of the game before it starts.”
5. Make a poster with the rules of your game.
6. Schedule the Movement Fair and find a time for each game that will be played.
7. Create a poster with the timeline.
8. Agree on inclusion actions and write them in a contract all the community can sign.
9. Reflect on the following questions:
 - a) Does the logic of the designed activities promote motor integration and motivate dialogue, communication, and agreement-making?
 - b) What activities emphasize the achievement of shared goals when participating in scenarios of playful challenge?

Page 173

Writing.

Individually write sentences about the things you are going to do to stay active and the changes you will likely experience.

Example:

- I am going to go for a walk in the afternoon and I will feel better.

Sharing and Assessing What We Learned

1. Read and follow these recommendations for the Movement Fair!

Before

- a) List the actions you did to prepare for the Movement Fair.
- b) Create posters to get everyone excited about joining in.
- c) Agree on rules about how to behave while playing the games.
- d) Set the dates and what you'll do each day.
- e) If you can't go outside because of the weather, pollution, or other reasons, plan for other fun things to do indoors.

During

- a) Encourage everyone to play games during the Movement Fair.
- b) Make sure everyone follows the rules and acts nicely.

After

- a) Talk to the other organizers of the Movement Fair about what you liked.
- b) Think about what you can improve as a community next time you organize the Movement Fair. Write it in your notebook. Use the words *will* and *going to* in your writing. For example: "We *will* listen to ideas to make our games more fun," and "I am *going to* make sure the prizes are things that we all like."

2. Finally, write the assembly agreements reached by the community to carry out the Movement Fair.

Page 174

Formative field. Languages

English-Speaking Cultural and Artistic Manifestations Album

In this project, you will develop an album of cultural and artistic manifestations from English-speaking countries.

En este proyecto, desarrollarás un álbum de manifestaciones culturales y artísticas de países angloparlantes.

Identification

You have probably seen a wall painting in your neighborhood. Maybe you have read a famous poem or heard someone read it out loud. Perhaps you've watched a group of dancers performing in the park. Or you've listened to a song in another

language and loved its rhythm, even if you didn't understand the lyrics. These are cultural and artistic manifestations! Art is a way for people to show their feelings and share their culture.

1. In community, and with the help of your teacher, talk about any cultural or artistic manifestation you've seen or heard. Where did you see it? What did you like about it?

2. Individually, but remembering that you are part of a community, reflect on the cultural or artistic manifestations discussed. Choose the ones you liked the most and write them in your notebook in a table like this:

Table.

- Cultural or Artistic Manifestation: Music
- Example: ____
- Place Where You Appreciated It: ____
- Cultural or Artistic Manifestation: Painting
- Example: ____
- Place Where You Appreciated It: ____
- Cultural or Artistic Manifestation: Literature
- Example: ____
- Place Where You Appreciated It: ____
- Cultural or Artistic Manifestation: Sculpture
- Example: ____
- Place Where You Appreciated It: ____
- Cultural or Artistic Manifestation: Dance
- Example: ____
- Place Where You Appreciated It: ____
- Cultural or Artistic Manifestation: Gastronomy
- Example: ____
- Place Where You Appreciated It: ____
- Cultural or Artistic Manifestation: Textile art
- Example: ____

- Place Where You Appreciated It: ____

Page 175

Art is everywhere: in an open space, on a street, in a market, or at a park. Pay attention to your surroundings, and you will find out for yourself. Painting, literature, music, dance, and sculpture are examples of art created by one or more persons to express feelings, ideas, and emotions. On the other hand, cultural manifestations help people and communities build their identity: gastronomy, traditional clothing, and language, among others.

Art uses language as a means for expressing through literature or music. Thus, you can learn about diverse languages and cultures, as artistic and cultural manifestations make them more accessible. In this case, we will focus on the English language.

3. Individually, but keeping in mind that you are part of a community, answer the following questions:

- a) What do you know about the English language?
- b) What would you like to know about the English language?

4. In community, share your answers with your classmates and listen to theirs.

Retrieval

1. To establish the difference between cultural and artistic manifestations, follow these steps:

- a) Individually, but keeping in mind your classmates' opinions, consider some cultural or artistic manifestations in the English language you have witnessed in your community.
- b) Then, in communities and with the help of your teacher, make a diagram of the kinds of cultural and artistic manifestations in English you identified. Use the following example:

Diagram. Cultural and Artistic Manifestations in the English Language

- An advertisement
- A trendy song
- A product
- A close person who uses expressions in that language

It is worth reflecting on how much you know about English and its expressions.

2. In community, identify some cultural or artistic manifestations of countries whose mother tongue is English.

- a) Read the names of the countries in the left column of the table below. Find reliable sources of information on its cultural or artistic representations, such as music, sculpture, literature, dance, painting, gastronomy, traditional clothing, alphabet, numbers, and basic expressions.
- b) Copy the table and write your findings in the right column.

Table.

- Country: United States of America
- Cultural or Artistic Representation: ____
- Country: Canada
- Cultural or Artistic Representation: ____
- Country: United Kingdom
- Cultural or Artistic Representation: ____
- Country: Jamaica
- Cultural or Artistic Representation: ____
- Country: Australia
- Cultural or Artistic Representation: ____

Approach

The term *English-speaking* refers to those individuals who belong to a country where the English language is their mother tongue. So far, you have learned about these countries' cultural and artistic manifestations. It is time to continue with this project.

1. Read the following schedule of activities that you can use as a reference to undertake your project.

- Kind of Project: Project's goal
- Community Project-Based Learning: To develop an album with cultural and artistic expressions from English-speaking countries with the purpose of

recognizing different cultural and artistic manifestations, identifying the English language, and fostering a sense of appreciation of interculturality.

- Schedule of Activities by Stages
- 1. In communities, select an artistic or cultural manifestation of one of the countries in the table on the previous page.
- 2. Get information about the chosen manifestation and organize it in a table.
- 3. Work together to develop the album.
- 4. Present the albums to the school community.

Page 177

2. In communities, agree on a similar activities schedule specifying the necessary moments to compile the album.

Planning

To develop the project regarding cultural and artistic manifestations from English-speaking countries, follow these steps:

- a) In community, share the information you found on the countries and their artistic and cultural manifestations, which you put together in the table shown in “Approach.”
- b) In communities, decide which country each one will work on and which cultural or artistic manifestation to research in depth.
- c) Organize and look up reliable sources, either physical or digital, for data in English.

Grammar.

Present Continuous

Form: Affirmative

- Structure: subject + am/is/are + verb ending in -ing
- Examples:
 - I *am working* on the project now.
 - She *is writing* an essay.
 - They *are talking* about the plan.
- Use: The present continuous is used to describe what is happening now or at the time of speaking.

Form: Negative

- Structure: subject + am/is/are + not + verb ending in -ing
- Examples:
 - I *am not working* on the project.
 - She *is not writing* an essay.
 - They *are not talking* about the plan.
- Use: The present continuous is used to describe what is happening now or at the time of speaking.

Form: Interrogative

- Structure: am/is/are + subject + verb ending in -ing + ?
- Examples:
 - Am I working on the project?
 - Is she writing an essay?
 - Are they talking about the plan?
- Use: The present continuous is used to describe what is happening now or at the time of speaking.

In English, we can sometimes use the present continuous tense to talk about things happening now that will be finished later. It's like saying that we're getting ready to fulfill our tasks.

For instance, thinking about your album project, imagine the presentation is coming soon. Even though it's not happening right now, you can use "we are..." to express what you're doing to get ready.

Page 178

Examples:

- We are setting up our display boards (to show them at the presentation).
- You're working on the boards now, so they'll be ready for everyone to see later.

Remember that saying or hearing "we are..." when talking about the album means you're working on it now to finish it on time for the presentation!

Comprehension and Production

1. It's time to make your albums. This is how you'll do them:
 - a) Think about these ways of representing your information:
 - Cultural or Artistic Manifestation: Music
 - Kind of Album You Should Make: Songbook
 - Cultural or Artistic Manifestation: Sculpture, painting, dance, traditional clothing
 - Kind of Album You Should Make: Catalog of paintings, dance-related items, and pieces of sculpture or traditional clothing
 - Cultural or Artistic Manifestation: Literature
 - Kind of Album You Should Make: Anthology or poem book
 - Cultural or Artistic Manifestation: Gastronomy
 - Kind of Album You Should Make: Cookbook
 - Cultural or Artistic Manifestation: Writing, numeracy, basic expressions
 - Kind of Album You Should Make: Glossary
 - b) Then, make a draft. Keep in mind that both the draft and the final product must have the following structure:
 - Cover:
 - Name of the school and the teacher
 - Title
 - Name of the participants
 - Index: Table of contents
 - Content:
 - The information you compiled and organized according to the index
 - Blank sheets at the end for your audience to write comments
 - Sources of information: Books, magazines, and websites, among others
2. In communities, discuss the progress of your project and how you could improve it.

Page 179

Exploration

Completing the project is not just about finding information and copying and pasting it into your album. You must ensure that what you have done so far

matches your plan. This will help you identify what you have completed and still need to do.

1. Copy the following checklist, which will help you track your progress and make adjustments if required. According to your results, mark or erase, with your finger or your bradawl, the generating sign of the Yes or No. You can add other important aspects to the checklist.

- Actions: The community members gathered enough information to make the album.

Yes

No

- Actions: They made a first draft of the album.

Yes

No

- Actions: Each community completed their assigned tasks.

Yes

No

- Actions: The community members participated actively.

Yes

No

2. In community, look at your results in the table and, with the help of your teacher, reassign the activities you still need to do or review the information you already have.

3. Reflect on the following questions, answer them, and have a dialogue about them.

- a) What do you still need to do?
- b) What activities do you need to start doing?
- c) Which activities can you do differently?

Grammar.

You've been working hard on developing an album showcasing the cultural and artistic expressions of English-speaking countries. To complete the sentences about your presentation, fill in the blanks with the present continuous tense.

a) We ____ (set up) our display boards with information about ____ [country name]'s artistic expressions.

b) A group ____ (represent) a traditional dance from ____ [country name].

Page 180

c) We ____ (share) with the audience a sample of some delicious food from ____ [country name].

d) Everyone ____ (have) a chance to write their comments about our album.

e) This project ____ (help) us learn more about different cultures and languages!

Answers:

a) are setting up

b) is representing

c) are sharing

d) is having

e) is helping

Integration

1. In assembly, swap your album draft with another group and follow these steps:

a) Look thoroughly at the album you were given.

b) Check if the album complies with these requirements:

- A cover page and an index
- Content in line with the chosen country's cultural or artistic manifestation
- Content that matches the index
- A list of all sources of information
- Content written in English
- Correct writing and spelling

c) Return the album to the community that made it. Suggest changes to develop a final version, if necessary and according to your review.

2. Each community will decide how to introduce their album. These are some items you may include:

a) If it is a songbook, choose your favorite song to sing at the presentation.

- b) If it is a cookbook, choose your favorite recipe, follow it, and let the participants taste a sample of your cooking.
 - c) If it is a sculpture, painting, traditional clothing, or dance, replicate a representative element and show it in your presentation.
3. With the help of your teacher, decide on a date and time for your presentation.
 4. Develop materials to promote and invite people to the album presentation.
 5. Use recycled materials whenever possible and ensure your presentation is creative.

Page 181

Broadcasting

The big day is here! You will finally show the school community the result of your complex, organized, and coordinated work.

1. Decide who will go first, second, and so on. Then, go ahead with the presentations.
2. Once you've introduced your album to the audience, ask them to write any comments they may have in the blank pages at the end of it.

Consideration and Advances

1. In communities, look at the comments people wrote on your album and answer or complete the following:
 - a) What did you learn from this project?
 - b) What activities did you perform to learn it?
 - c) The best thing about this project was...
 - d) The worst thing about this project was...
 - e) How can you use what you learned in this project?
2. In community, share your answers with your classmates.
3. Finally, write the assembly agreements reached by the community regarding what you liked the most and what you learned about the cultural and artistic expressions of English-speaking countries.

Pages 182 y 183

To know the recommended bibliography, the iconographic credits, and the thanks to the institutions that participated in the preparation of this book, we suggest that, with support, you consult an ink copy of the same title.

Page 184

Uérakua anapu uantakua. Projects and Readings. First grade. Telesecondary was printed to order of the National Commission of Free Textbooks, in workshops of XXXXXXXXX, with address at XXXXXXXXXXXXX in the month of XXXXXXXXX of 2024. The print run was XXXXXXXX copies.