**English 6B Syllabus**

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Full Schedule: Monday through Friday, from 9:00 a.m. to 9:00 p.m.

Class hours: Classes according to schedules set by School Control and according to English level.

Course Texts/Materials:

English-English Dictionary

Portfolio for homework assignments

Diary for note taking in classes

<http://news.harvard.edu/gazette> or any other sites that include academic essays

**General Objectives**

Students grasp and conquer the fundamental knowledge of a globalized society with a myriad of cultural backgrounds and languages by listening, writing, speaking and reading general information from all over the world and specifically from every English speaking country with the English language.

**Specific Objectives**

Students develop their own innate reading, writing, speaking, listening English skills through research from a myriad of topics ranging from sports, writing styles, literature, films, video, history, entertainment, etc., and by presenting their findings in a variety of modes such as: Power Point Presentations, Reading assignments, video and film review, and role play.

**Integrated learning**

All of the following activities are design with students in mind, with their interest and emotions in mind. These are thought as a result of the students’ necessities to explore new information from different perspectives and approaches. All students have different learning styles, from hands-on style to auditory style; they also have a variety of intelligences which are needed in order to create, imagine and promote learning through a non-threatening approach to whatever new information is presented to them. New information must motivate and drive students’ inner sense and intelligence to decode, organize, process and utilize it, so it could be used to solve any situation students face and produce successful outcomes.

Activities allow students to exercise every learning style they possess in a myriad of approaches. By exercising their decision making ability students learn to have confidence and to analyze the problem at hand with their best developed learning style; this, as a result complies with the students’ necessities to corroborate their competency and delivers a sense of achievement. Students then create a dominance area and organize it to use it for whatever information they face in any given situation. Finally students develop their inner confidence at the highest level

**Rules and Regulations**

Previous to all assignments, students must abide to all rules and regulations by understanding and acknowledging the content, time of delivery, form of delivery and presentation mode of each activity.

Failure to understand and acknowledge the rules and regulations by individual member of the groups or by the entire group can and will result in the dismissal of the entire group for the period being monitored, assessed and evaluated: as a result they will not be able to obtain any grades and all the members of the team will fail the period.

All students must abide by the following rules and regulations at all times when in the classroom:

**👁 BE ON TIME!**

**👁 MANAGE YOURSELF AND OTHERS WITH RESPECT AT ALL TIMES.**

**👁 SPEAK ENGLISH AT ALL TIMES!**

**👁 THE DOOR IS LOCKED AFTER THE TEACHER COMES IN THE CLASSROOM!**

**👁 HOMEWORK DELIVERY IS EXPECTED ALWAYS ON TIME. FAILURE TO DO SO WILL RESULT ON DISMISSAL OR DEDUCTING OF POINTS IN GRADING ASSESSMENT.**

**👁 FOLLOW THE GUIDELINES WRITTEN ON THE RUBRIC, IT WILL MAKE YOUR HOMEWORK AND WRITING WORK EASIER.**

**👁 ARRANGE CHAIRS IN A HALF-MOON SHAPE.**

**👁 AFTER ENGLISH CLASS IS OVER, ALL CHAIRS MUST BE RE-ARRANGED BACK TO ITS PLACE.**

As part of the presentations all students must answer the following questions individually after every presentation done by the teacher or the students and the answers and conclusions will be presented in groups to the class:

What did I know before the presentation?

What did I learn with the presentation?

Is this information relevant to the area of expertise my major covers?

In what specific situation can I use this information?

What else, if anything, do I need to learn to develop English as a valuable tool in my field of work?

What can I do to improve the presentation, from the English language perspective, not design or information wise?

The questions presented previously and their respective answers will be reported in a notebook called ‘Diary’ with the following guidelines:

➊ All reports done in class on the ‘Diary’ or as homework assignments on the ‘Portfolio’ need to have:

**Cover page**: Name of school, class, subject being discussed, name of presenter or presenters.

**Index**: leave a blank sheet after the cover page so you can design the index as you do homework and design the activities being requested.

**Date**: Upper right side of the sheet inked during every activity.

**Title and theme or subject covered:** right, centered, or left on the top of the sheet, bold for every class being presented.

Name of presenter or presenters (full names and last names) for every class being presented

Relevant information (summary of the presentation correctly written) of every class being presented

All specific information regarding the content of the presentation, from classification, types, examples, etc., of every class being presented

Learning questions and answers for every class being presented.

What did I know before the presentation?

What did I learn with the presentation?

Is this information relevant to the area of expertise my major covers?

In what specific situation can I use this information?

What else, if anything, do I need to learn to develop English as a valuable tool in my field of work?

What can I do to improve the presentation, from the English language perspective, not design or information wise?

**GETTING READY FOR THE ACTIVITIES**

According to the number of students present in the class, all students must group or tier in pairs or in a triad. Groups can not be larger than two members.

🗫 Choose one or two team members among your friends and classmates whom are willing and committed to work throughout the entire semester and agree to support and accept responsibility for failures and successes.

🗫 All members of the team must abide by the following rules and regulations and always accept responsibility for the team’s accomplishments and failures.

**RULES AND REGULATIONS FOR TEAM AND TEAM MEMBERS**

🎖Grading and scoring will be assigned individually based upon performance of the entire team and providing all goals and objectives are being covered.

🎖Every team member must collect all the information necessary to be able to contact team members at all times; cell phone number, e-mail address, home address, major, classes being taken during current semester, building and classroom information where classes are being taken, and of course, time and schedule assigned during current semester.

🎖Every presentation done by the team must have information from each individual whom is a part of the team.

🎖Presentation of research findings must be presented only by the entire team and during designated time and date.

🎖 All products resulted from every activity must be produced individually so every team member presents his/her own evidence.

**ATTENDANCE AND PARTICIPATION**

⌛ You must be prepared in advance to present in front of a class or to deliver homework on time.

⌛ All students must participate actively in all activities done in class as groups, pairs or as a whole class.

⌛ Every student must follow ITS attendance guidelines.

HOMEWORK

All homework must be delivered on time and you are expected to review vocabulary independently in a daily basis.

**Activities**

|  |  |  |
| --- | --- | --- |
| SCHEDULE | | |
| WEEK 1 | UNIT 1  Diagnostic Exam. Students review specific English 3 through analysis and feedback of diagnostic exam. Student write exam on portfolio answered and corrected. | |
| WEEK 2 | **UNIT 1**  Students analyze all level 4 contents along with teacher. Tier up in pairs and design strategies to start developing activities. Students register and upload photograph at [www.grspconquerenglish.weebly.com](http://www.grspconquerenglish.weebly.com) | |
| WEEK 3  WEEK 4 | **UNIT 2** | |
| **Presente perfecto**  Look at the picture activity online  Creating a Comic Strip | * 1. Aplicación del ***presente perfecto***.   2. Uso del ***presente perfecto*** en sus 4 formas: afirmativo, negativo, interrogativo, negativo-interrogativo.   3. Uso de las 4 formas ***presente perfecto*** aplicadas en un monólogo dando información personal.   4. Mandamientos   5. Lectura |

**1. Creating a comic strip**

**General Guidelines**

Comic strips are a form of entertainment for the entire family.

The comic industry has rules for anyone who wishes to create a comic strip.

The Comics Magazine Association of America was formed in 1954 by a group of publishers committed to the principle that the public deserved decent and wholesome comic books as entertainment for children. To that end, those publishers set content guidelines, created a reviewing authority and established the Comics Code Seal. This seal was to appear on covers of the CMAA member comics as a way of communicating to the public their shared commitment to uphold these standards.

INSTITUTIONS

In general recognizable national, social, political, cultural, ethnic and racial groups, religious institutions, law enforcement authorities will be portrayed in a positive light. These include the government on the national, state, and multiple levels, including all of its numerous departments, agencies and services; law enforcement agencies such as the FBI, the Secret Service, the CIA, etc.; the military, both United States and foreign; known religious organizations; ethnic advancement agencies; foreign leaders and representatives of other governments and national groups; and social groups identifiable by lifestyle, such as homosexuals, the economically disadvantaged, the economically privileged, the homeless, senior citizens, minors, etc.

Socially responsible attitudes will be favorably depicted and reinforced. Socially inappropriate, irresponsible, or illegal behaviour will be shown to be specific actions of a specific individual or group of individuals, and not meant to reflect the routine activity of any general group of real persons.

If, for dramatic purposes, it is neccessary to portray such group of individuals in a negative manner, the name of the group and its individual members will be fictitious, and its activities will bot be clearly identifiable with the routine activities of any real group.

Stereotyped images and activites will be not used to degrade specific national, ethnic, or socioeconomic groups.

LANGUAGE

The language in a comic book will be apprropiate for a mass audience that includes children. Good grammar and spelling will be encouraged. Publishers will exercise good taste and a responsible attitude as to the use of language in their comics. Obscene and profane words, symbols, and gestures are prohibited.

References to physical handicaps, illnesses, ethnic backgrounds, sexual preferences, religious beliefs, and race, when presented in a derogatory manner for dramatic purposes, will be shown to be unacceptable.

VIOLENCE

Violent actions or scenes are acceptable within the context of a comic book story when dramatically appropriate. Violent behavior will not be shown as acceptable. If it is presented in a realistic manner, care should be taken to present the natural repercussions of such actions. Publishers should avoid excessive levels of violence, excessively graphic depictions of violence, and excessive bloodshed or gore. Publishers will not present detailed information instructing readers how to engage in imitable violent actions.

CHARACTERIZATIONS

Character portrayals will be carefully crafted and show sensitivity to national, ethnic, religious, sexual, political and socioeconomic orientations.

If it is dramatically appropriate for one character to demean another because of his or her sex, ethnicity, religion, sexual preference, political orientation, socioeconomic disadvantages should never assign ultimate responsibility for these conditions to the character themselves. Heroes should be role models and should reflect the prevailing social attitudes.

SUBSTANCE ABUSE

Healthy, wholesome lifestyles will be presented as desirable. However, the use and abuse of controlled substances, legal and illicit, are facts of modern existence, and may be portrayed when dramatically appropriate.

The consumption of alcohol, narcotics, pharmaceuticals, and tobacco will not be depicted in a glamorous way. When the line between the normal, responsible consumption of legal substances and the abuse of these substances is crossed, the distinction will be made clear and the adverse consequences of such abuse will be noted.

Substance abuse is defined as the use of illicit drugs and the self-destructive use of such products as tobacco (including chewing tobacco), alcohol, prescription drugs, over-the-counter drugs, etc.

Use of dangerous substances both legal and illegal should be shown with restraint as necessary to the context of the story. However, storylines should not be detailed to the point of serving as instruction manuals for substance abuse. In each story, the abuser will be shown to pay the physical, mental and/or social penalty for his or her abuse.

CRIME

While crimes and criminals may be portrayed for dramatic purposes, crimes will never presented in such a way as to inspire readers with a desire to imitate them nor will criminals be portrayed in such a manner as to inspire readers to emulate them. Stories will not present unique imitable techniques or methods of committing crimes.

ATTIRE AND SEXUALITY

Costumes in a comic book will be considered to be acceptable if they fall within the scope of contemporary styles and fashions.

Scenes and dialoge involving adult relationships will be presented with good taste, sensitivity, and in a manner which will be considered acceptable by a mass audience. Primary human sexual characteristics will never be shown. Graphic sexual activity will never be depicted.

ADMINISTRATIVE PROCEDURE

I

All comics whom member publishers wish to bear the Comics Code Seal will be submitted to the code administrator for review prior to publication. The administrator will review them according to the guidance he has received from the permanent committee and will either approve them to bear the seal, or return them to the publisher with comments. The responsible editor from the publisher will either revise the comic in accordance with those comments, or discuss with the administrator the concerns raised with him and reach agreement on how the comic can properly bear the Code Seal either without being revised or within a mutually-agreeable set of alternative revisions. In the event no agreement can be reached between the editor and the administrator, the matter can be referred to the permanent committee, which will act promptly to determine if, or under what conditions, the comic in question can bear the Code Seal. Decisions of the permanent committee will be binding on the publishers, who agree not to place the Code Seal on any comic on which it is not authorized.

II

The members of the Comics Magazine Association of America include publishers who elect to publish comics that are not intended to bear the Code Seal, and that therefore need not go through the approval process described above. Among the comics in this category may be titles intended for adult readers. Member publishers hereby affirm that we will distribute these publications only through distribution channels in which it is possible to notify retailers and distributors of their content, and thus help the publications reach their intended audiences. The member publishers agree to refrain from distributing these publications through those distribution channels that, like the traditional newsstand, are serviced by individuals who are unaware of the content of specific publications before placing them on display.

III

Recognizing that no document can address all of the complex issues and concerns that face our changing society, the member publishers have established a permanent committee composed of the senior editor of each member's staff. The committee will meet regularly to review those issues and concerns as they affect our publications, and to meet with the guide and administrator of the Comics Code, and will replace the previous written guidelines of the Comics Code.

Comics in the classroom as an introduction to narrative structure

A strong plot is a basic requirement for any narrative.

In this lesson, students select a topic for a personal narrative and then do the prewriting in comic-strip format to reinforce the plot structure.

Finally, they write their own original narratives based on the comic strip prewriting activity, keeping the elements of narrative writing in mind.

Students can use this printable sheet to record or plan the elements of plot in a piece they are reading or writing. <http://www.readwritethink.org/files/resources/lesson_images/lesson223/plot_mountain.pdf>

The plot of a narrative is comprised of a series of "things that characters do, feel, think, or say"; however, each of the events must be important to the outcome of the story. A list of events or incidents alone is not a plot.

In this lesson, students sketch out the series of events that occur in their stories using comic strips as traditional storyboards.

**Materials**

🖳 Computer

🖳 Comic strip narrative planning sheet

<http://www.readwritethink.org/files/resources/lesson_images/lesson223/comic-strip-prewtg.pdf>

🖳 Comic books

**Students Objectives**

👓Students explore a variety of comic strips.

👓Students discuss components of comic strips.

👓Examine conventions of comic strips.

👓Analyze comic creator interactive and create a planning sheet for using the tool.

👓Apply what they have learned about comics by creating one their own.

**Instructions**

**🕮** Students read comic strips stories from various genres.

* **Rex Morgan**

Created in 1948 by the late Dr. Nicholas P. Dallis, a psychiatrist from Scottsdale, Arizona, *Rex Morgan M.D.* continues to be the quintessential family practice physician.

Dr. Dallis created Rex Morgan not only as an exciting and entertaining comic strip, but also as an educational tool: a comic strip that would heighten the awareness of readers about the importance of modern medicine.

Over the years we have seen Rex deal with the compelling medical and social issues of our times — drug abuse, domestic violence, HIV/AIDS, tuberculosis, diabetes, organ transplants, adoption and sexual harassment, just to name a few. There have been more than a few documented cases in which readers were actually able to identify illnesses in themselves from information presented in *Rex Morgan M.D.*

The strip's realism has made it a valuable resource for health care professionals around the country. The Leahy Foundation used a Rex Morgan series on epilepsy as a teaching tool for professionals and students at Harvard University. The Cuyahoga County Witness/Victim Service Center Family Violence Program in New York used a Rex Morgan segment in its handbook for battered women.

*Rex Morgan M.D.* appears in over 300 newspapers nationwide, and with an estimated 30 million readers every day in the United States and 14 foreign countries, Rex continues to be one of the most well known and best-loved physicians in the world.

* **The Phanton**

"Ghost Who Walks Will Never Die": *The Phantom's First* 400 Years.

Before Batman, before The Shadow, before The Green Hornet, before The Lone Ranger, the comics' first masked mystery-man hero had long since been striking fear into the dark hearts of the wicked.

Indeed, by the time the world-famous adventures of *The Phantom* were first recorded in print more than six decades ago, the grim champion of justice had already been around for nearly 400 years.

Such is the riveting, myth-freighted legend of *The Phantom* -- "The Ghost Who Walks," "The Man Who Cannot Die," "The Guardian of the Eastern Dark." In the beginning he had been a half-drowned sailor, flung ashore on the terrible, blood-drenched Bengalla coast after pirates burned his ship and slaughtered his mates. The gentle Bandar pygmies, taking him to be a sea god of ancient prophecy, nursed him back to fitness and became his everlasting friends -- as the castaway faced his destiny, donned costume and mask and was reborn as the first of the Phantoms, scourge of predators everywhere.

"I swear to devote my life to the destruction of piracy, greed, cruelty and injustice!" he cried as he formally took "The Oath of the Skull" by firelight. "And my sons and their sons shall follow me!"

And in time there was a son. In time that son begat another, and thereafter that son begat again. After a while, there arose a dynasty of Phantoms, one after another, born into the legend then reared and rigorously drilled in the disciplines and the duties.

Through the generations these eerily identical jungle lords have prowled an evil world in the cloaks of many identities, and none today but the Bandar and a handful of other secret souls know that all are not one and the same.

The modern Phantom is the 21st of the line. Since Feb. 17, 1936, he has been the law in his dangerous part of the world, a one-man police force, a silent avenger who appears and vanishes like lightning. His home is the fearsome "Skull Cave," deep in the heart of his jungle. His only intimates have been the faithful Bandar, his great white horse Hero, his savage gray wolf Devil, and his lovely American sweetheart Diana Palmer. Even the men of the Jungle Patrol, the paramilitary peacekeeping squad an ancestor had organized some years ago, have never seen the face of their mysterious commander in chief.

From thieves and smugglers to cut-throat harbor rats to crazed dictators seeking to enslave free men, all have met the Phantom over 60 thrilling years, and all have tasted his wrath. Always changing with the whirlwind times around him, he has increasingly come to function as something of a United Nations troubleshooter-at-large, a shadowy trench-coated figure slipping in and out of modern Third World political intrigue.

But never far from the Phantom's stage are the great emperors and brigands of yore, in the shining tales of his 20 heroic forebears, recounted in the epic Phantom Chronicles. In more than 60 years of daily newspaper stories and 58 years of Sunday-only yarns, "Phantom" creator Lee Falk has meticulously fleshed out the most minutes details of a fabulous dynastic pageant, illuminating the lives of the Phantoms of old whose blood courses through the veins of the modern Ghost Who Walks. Many of them have swash buckled their way through the famous newspaper comic strip in grand flashback sequences -- one early Phantom is known to have married Christopher Columbus' granddaughter; another is known to have married Shakespeare's niece; still another took a Mongol princess as his bride.

The fifth Phantom crossed swords with the pirate Blackbeard in the early 1600s. The 13th Phantom traveled to the young United States and fought alongside Jean Lafitte in the War of 1812. The 16th appears to have put in some time as a Wild West cowboy.

And succession is assured.

The current Phantom and Diana Palmer were wed in 1977, and today their scrappy young son, Kit, is in training to someday take the sacred "Oath of the Skull" and become the 22nd Phantom. (*Phantom 2040,* the futuristic television series that in 1994 spun off from Lee Falk's classic comic-strip legend, posits a 24th Phantom, apparently Kit's grandson.)

* **Flash Gordon**

Few comic strips have captured readers' imaginations like *Flash Gordon*." Originated in 1934 by legendary comic-strip artist Alex Raymond, Flash has set the standard for science-fiction adventure, even inspiring such modern-day classics as "Star Wars."

For more than 70 years, loyal fans have explored the stars with the comics' most famous intergalactic adventurer, his female companion Dale Arden, and scientist, Dr. Hans Zarkov.

In addition to the comic strip, Flash has also starred in a live-action serial, a radio show, novels, comic books, animated cartoons, and he even appears on his own U.S. postage stamp.

* **Judge Parker**

*Judge Parker* has a theme of caring about people and of life as it used to be -- of virtue rewarded," says a fan of more than 20 years in Atlanta. Judge Parker was created in 1952 by psychiatrist Dr. Nicholas P. Dallis, the originator of two other successful "soap-opera" comic strips, *Rex Morgan, M.D.* and *Apartment 3-G.* The strip chronicles the lives - in and out of the courtroom - of Judge Alan Parker, Sam Driver and Abbey Spencer. With its true-to-life storylines, drama and suspense, Judge Parker has kept readers in 175 newspapers nationwide hooked.

* Best friends Maeve, Kim and Susan all came of age in the 1970's during the height of the feminist movement. Now, in their forties, these three contemporary, modern women lean on and support each other as they deal with office politics, career issues, love, motherhood and relationships.

"Between Friends" takes a humorous and contemporary look at the lives of these three women in all their angst-driven, stress-filled, caffeinated glory. Since its debut in 1994, it has cemented a relationship with female readers in nearly 150 newspapers.

Here's what some of them have to say:

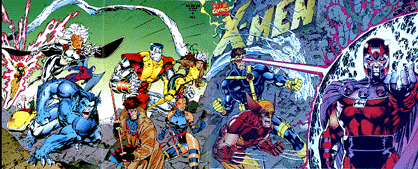
"My Seattle Times carrier is running two hours behind this evening, so I'm going through withdrawal."

"I continually look forward to seeing glimpses of my own life in your work. Your strips are often stuck on the fridge or pinned to my office bulletin board."

"Wanted to let you know that my mother and I LOVE your strip in today's Los Angeles Daily News... We have made every one of those statements ourselves!"

"This is a big 'thank you' from every mother who ever had to go through a store with a crying child!!...I have gotten such a kick out of this week's strips."

"Your sketches are excellent; the expressions come out so well in a few brush strokes, that I am amazed." (a reader from India)



**🕮** Students in pairs propose a story to work and design for a comic strip.

**Suggested Comic Strip Genre**

Some of the genres that exist in comic books include:

* Mystery
* Crime
* Romance
* Comedy
* Westerns
* Educational
* Adaptation of the Classics
* Fantasy
* Science Fiction
* Manga
* Action
* Adventure
* And many, many more.

**🕮** Exploit characters

*Make a comic strip character*

* Look at different comic strip heroes. Get suggestions from the class of names: Superman, Bart Simpson, Asterix, Tin Tin or others. Describe popular characters for their age range in the World today.
* Examples of characters:
* Heroes
* Prince
* Princess
* Kings
* Queens
* Fantasy creatures
* Sorcery
* Swords
* Mythological Creatures
* Detectives
* Police
* Ghosts
* Corpses
* Criminals
* Monsters
* Zombies
* Vampires, etc.
* Encourage the students to tell you about local comic book characters. Ask them to describe one character in pairs.
  + What makes this character special?
  + What can they do? Have they got special powers?
  + What are their weaknesses?
  + What do they look like?
  + What are their special interests or ambitions?
  + Then ask each group or pair to choose a favorite character and make a simple situational dialogue which is typical for them.

**🕮** Students must decide the name of the story they are going to tell.

**🕮** Ask students to work in pairs or groups to invent their own character. If appropriate students can draw the character

**🕮** Give the character special powers, a name and a special mission.

**🕮** The final stage is to tell an everyday story involving the character.

**🕮** "Bubbles" in comic strips take the place of quotation marks

**🕮** Select a story from a narrative essay.

1. **A *narrative* essay**
   * **Develops plot, character, and setting with specific detail.**
   * **Focuses on a series of related and significant events.**
   * **Orders events clearly (often chronologically, but a narrative can also use flashback and flash-forward).**
   * **Uses description and dialogue as appropriate to develop setting and character.**
   * **Shows events rather than just telling about them.**
   * **Uses transitional words and phrases to maintain coherence and establish sequence within and between paragraphs.**

**🕮** Once students understand writing task, they choose a comic strip to model their own comic strip.

**🕮** A comic strip is an outline of the story they are telling. It should help students with the flow of the organization.

**🕮** Students must select an essay to use for the comic strip

**🕮** Students then condense each paragraph into once sentence and use the sentence for the each comic strip frame.

**🕮** A starting point of a comic strip is the layout.

**🕮** A page frame sets the margin of the page.

**🕮** The strips are set up by a 1-D shape, configurable from 1 to 9 tiles.

**🕮** The shape can be arranged horizontally or vertically.

**🕮** As 1-D shape it snaps neatly on the connection points of the frame.   
**🕮** The tiles's width is A4 letter side for each frame.

Bibliographies

<http://www.reocities.com/Athens/8580/cca3.html>

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| WEEK 4  WEEK 5 | **UNIT 3** | |
| **Present Perfect Continuous**  The History of Movies | 3.1Uso del Presente Perfecto Continuos en sus 4 formas: afirmativo, negativo, interrogativo e interrogativo-negativo.  3.2Uso de las 4 formas ***presente perfecto continuo*** aplicadas en un monólogo dando información personal.  3.3 Mandamientos  3.4 Lectura |
| WEEK 6  WEEK 7 | **UNIT 4** | |
| **Present Perfect VS Present Perfect Continuous**  The History of Movies | 4.1 Las Diferencias de uso.  4.2 Introducir las clausulas de tiempo para ambos.  4.3 Mandamientos  4.5 Lectura |

1. **The History of Movies**

Tiered in groups of 3 members, students research history of movie and film making.

First, groups of students choose from a myriad of genres the specific genre they wish to study and develop. The following list exemplifies some of the genres found in film making:

Suggested site: Edutopia

Action

Adventure

Comedy

Crime

Documentary

Drama

Family

Fantasy

Horror

Musical

Mystery

Romance

Science Fiction

Sport

Suspense

Thriller

War

Western

After each team selects a desired genre all teams vote on a favorite genre

All votes are seen and checked by the entire class.

The film genre selected democratically is announced.

Each team selects a specific scene from the movie selected.

Obviously the scene selected must be for the exact number of members of the team.

Teams can tiered up together to represent a scene with larger number of characters.

Each member researches part from scene selected.

Each member writes or prints specific script from scene selected.

The selected script must be written or glue to the portfolio.

The script must be memorized by each member of the team.

The representation of the scene takes place during the 9th to the 13th of August, 2010 and will be considered the exam.

The exam will consist on the scripts written on the portfolio and how well they are presented on the play.

All notes taken during presentations and homework assigned during class will be considered very important evidence during these two weeks for evaluation purposes.

Teams must delegate each specific task related to the genre at hand.

Tasks are given by the teacher and are contained in the following list;

History of movie genre

Main representative movie or film in detailed description and interpretation

Director, producer, actors and characters

Geographical description of filming area, city, or country

Extrapolation of genre in reference with today’s productions with the original film and differences found

Presentation of the film if time allows it or a fragment of the film for illustration purposes

Each member of a team selects two of the task described previously to further research and develop.

All findings resulted from research are brought to the class and analyze as a group.

The team organizes information.

Teams plan and design a form to present all finding to the class.

Short passage of film, extract of film o entire film is presented at the end of the classes assigned for the teacher for the purpose of presenting research.

A detailed description of the grammatical contents of the unit at hand is presented throughout the presentation by each team aided by the teacher.

|  |  |  |
| --- | --- | --- |
| WEEK 6  WEEK 7 | **UNIT 5** | |
| **Comparatives and Superlatives** | 5.1 How long have you been?  5.2 FOR and SINCE  5.3 How tall, how long, how big, how deep & how high.  5.4 Mandamientos  5.5 Lectura |

|  |  |  |
| --- | --- | --- |
| WEEK 8  WEEK 9 | **UNIT 6** | |
| **Past Perfect VS Past Perfect Continuous** | **6.1** Aplicación del ***pasado perfecto***.  6.2 **Uso del *pasado perfecto* en sus 4** formas: afirmativo, negativo, interrogativo, negativo-interrogativo.  6.3 Uso de las 4 formas ***pasado perfecto*** aplicadas en un monólogo dando información personal.   * 1. Diferencias de uso del pasado perfecto y pasado perfecto continuo.   2. Introducir las clausulas de tiempo para ambos tiempos.   3. Mandamientos   4. Lectura |

1. **Sports**

[**http://espn.go.com/**](http://espn.go.com/)

**Objective:**

Students remember previous information about numbers and use it in new ways to understand measurements and dimensions involve in an

* During presentation students ask the class the following questions:
* Do you know this sport?
* Do you play this sport?
* Do you watch this sport?
* Is this game practiced in your country?
* Do you know the rules of the game?
* Tiered in groups, students select a sport from the following list:
* Soccer
* Basquetball
* Volleiball
* Lacrosse
* Football
* Cricket
* Rugby
* Golf
* Martial Arts
* Horse Racing
* Olympic Sports
* Boxing
* Racing
* Tennis
* Rowing
* Poker
* Baseball
* Softball
* Outdoors

Hunting

Fishing

Timber Sports

Fitness Training

* After selecting a sport category each member of the team must select a specific aspect of the sport category, such as:

<http://en.wikipedia.org/wiki/Category:Sports_rules_and_regulations>

* Rules of specific sport
* Basic instructions

How many people play?

How do you win?

* Detailed rules
* Sports equipment details
* Facilities
* Dimensions, measures, and size of playing field
* All members of the team must select a specific subject.
* Once selected each member researches the specific subject selected.
* Each student registers all the information with its data according site consulted and site information.
* Team reunites and organizes information.
* Team plans and designs a Power Point Presentation.
* Team presents finding to class.
* Team writes a report of the presentation and hand the report of the class to the teacher the day of the class presentation.

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| WEEK 10  WEEK 11 | **UNIT 7** | |
| **Future Perfect VS Future Perfect Continuous** | 7.1 Aplicación del ***futuro perfecto***.  7.2 **Uso del *futuro perfecto* en sus 4** formas: afirmativo, negativo, interrogativo, negativo-interrogativo.  7.3 Uso de las 4 formas del ***futuro perfecto*** aplicadas en un monólogo dando información personal.   * 1. Diferencias de uso del futuro perfecto y futuro perfecto continuo.   2. Introducir las clausulas de tiempo para ambos tiempos.   3. Mandamientos   4. Lectura |

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| WEEK 12  WEEK 13 | **UNIT 8** | |
| Gerunds  Passive Voice  Two Weeks | 8.1 Introducción del Gerundio como sustantivo.  8.2 introducción de la voz pasiva |

1. **Designing a Postcard**

[**http://www.postcards.org/go/postcards/catindex**](http://www.postcards.org/go/postcards/catindex)

**Objective:**

**Students review previous knowledge through pictures, paper, color, names, cities, geographical areas, and general activities such as selection, analysis, synthesis and categorization of previous information; then students apply previous information to new situational and specific activities such as; selecting, planning, designing and creating a postcard for specific purposes.**

* Tiered in groups students understand instructions given by the teacher.
* Students analyze information presented by teacher.
* With information presented students analyze the following aspect:
* Categories by topics:

Every day cards: Anytime

Comedy and Parody

Daily Stuff

Days of the week

Fun Stuff

Silliness

* Occasions and Messages: Celebrations

Event Calendar

Holidays

Love and Romance

Sentiments

Words of Scripture

Words of Wisdom

* Entertainment: Art

Artist and Photographers

Cartoons and Comics

Master Artists

Movies

Musical Artists

* People and Living: Awareness

Business and Work

Everyday Life

Family Members

Health and Medicine

Hobbies and Activities

Occupations

People

School and Education

Sports and Recreation

* Things and Places: Animals

Food

Landmarks

Material Things

Nature and Outdoors

Vehicles

World Geography

* Once groups select specific postcard category, students in each team must consider the following rules and regulations for postcard creation:
* Postcard Dimensions: Minimum and maximum height

Minimum and maximum length

Minimum and maximum thickness

<http://pe.usps.com/cpim/ftp/manuals/qsg300/q201.pdf>

* Mailing Types: Ordinary

Express

Priority

First Class

* Paper type: Cardstock Gloss

Cardstock Matte

Cardstock Uncoated

Recycled, etc.

* Postcard Style: Flat Postcard

Folded Postcards

* Groups of students select their category, rules and regulations for postcard creation.
* Each member of the group must select a specific task to research, develop and report to the group.
* Once information is gathered, groups analyze information.
* Teams decide a format to present information.
* Each member of the group creates a postcard individually.
* All members present postcards at the same time.
* When postcards are presented all considerations for the making of the postcard are presented in a Power Point Presentation.
* Every decision for the creation of the postcards must be presented in class.
* All images used in the postcard creation must present owner’s right by mentioning sites consulted.
* Postcards must be framed professionally to present during the entire summer course by teams.

**Maxims**

1. How long have you been a student?

I***`ve been a student for 12 years.***

1. How long have you been in ITS?

***I`ve been at ITSV since 2003***.

1. Have you lived abroad?

***Yes, I have / No, I have not***

1. Will you be living in Puerto Vallarta after your graduation?

***Yes, I will / No, I won`t***

1. Are you the oldest in your family?

***Yes, I am / No, I am not***

1. Is the English teacher better than the Math teacher?

***Yes, she is / No, she`s not***

1. Had the classmates done the work?

***Yes, they had / No, they had not***

1. Was “One hundred years of solitude” written by Octavio Paz?

***Yes, it was / No it wasn`t***

1. Do you enjoy studying at ITSV?

**Yes, I do / No, I don`t**

1. Have you ever dreamt of opening a business?

***Yes, I have / No, I haven`t***