



Comprensión lectora en EFL: una propuesta didáctica para su fortalecimiento
Reading comprehension in EFL: A Didactic Proposal for Its Enhancement

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READING COMPREHENSION WORKSHOP

Learning to skim, scan and
comprehend!



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RESUMEN

En el devenir de la sociedad actual, marcada por la globalidad y la interconexión, la adquisición de una segunda lengua, particularmente el inglés, es considerado un requisito esencial. En Colombia, a través de los años, se han puesto en marcha distintas propuestas encaminadas a fortalecer la enseñanza y el aprendizaje del idioma extranjero en la educación básica y media, con el fin de producir sujetos capaces de desenvolverse exitosamente en el mundo contemporáneo. Sin embargo, diversos estudios han puntualizado que, incluso al finalizar la educación superior, los profesionales colombianos no son usuarios competentes de la lengua extranjera. Una de las habilidades en las que mayores dificultades se han identificado es la comprensión lectora, dada su naturaleza de capacidad de orden superior y la exigencia de diversos conocimientos idiomáticos y culturales para su dominio. Considerando estos resultados, es claro que aún queda un camino largo por recorrer y una búsqueda constante de estrategias que permitan mejorar la experiencia de aprendizaje de los sujetos. Por ello, el presente trabajo, de carácter didáctico, busca desarrollar un módulo de 5 talleres enfocados en el fortalecimiento de las habilidades lectoras en inglés de estudiantes de educación media, teniendo como base las teorías y estrategias propuestas para la enseñanza del inglés como L2.

Palabras clave: Comprensión lectora en EFL, estrategias de lectura, enseñanza del inglés como lengua extranjera.

ABSTRACT

In the development of today's society, marked by globalization and interconnection, the acquisition of a second language—particularly English—is considered an essential requirement. In Colombia, over the years, various initiatives have been implemented to strengthen the teaching and learning of foreign languages in basic and secondary education, with the aim of preparing individuals capable of functioning successfully in the contemporary world. However, several studies have pointed out that even upon completing higher education, Colombian professionals are not competent users of the foreign language. One of the skills in which the greatest difficulties have been identified is reading comprehension, due to its nature as a higher-order cognitive ability and the demand for various linguistic and cultural knowledge for its mastery. Considering these findings, it is clear that there is still a long way to go and a constant need to seek strategies that improve the learning experience. Therefore, this didactic work aims to develop a module of five workshops focused on strengthening the reading skills in English of upper secondary school students, based on theories and strategies proposed for teaching English as a second language.

Keywords: Reading comprehension in EFL, reading strategies, English as a foreign language.

Comprensión lectora en EFL: una propuesta didáctica para su fortalecimiento

Introducción

El aprendizaje y dominio de una lengua extranjera es un requisito indispensable para cumplir con las exigencias académicas, laborales y culturales de la sociedad del siglo XXI (López, Ramírez y Arango, 2021; Durán, 2024). Por esta razón, la educación en la era de la globalización ha planteado como uno de sus objetivos primordiales la adquisición de una segunda lengua que permita la formación de un capital humano más competente para “aprovechar las oportunidades que ofrece el entorno global” (López y Sellamén, 2019, p.71). En América Latina, a partir de inicios del presente siglo, los gobiernos de países como Chile, Costa Rica, México, Uruguay, Panamá, Brasil y Colombia han llevado a cabo programas educativos de carácter nacional encaminados a potenciar la adquisición de una segunda lengua (Martínez, Killian, Del Ángel, 2016). Estos esfuerzos se han centrado en la enseñanza del inglés, pues es el idioma global por excelencia, es decir, “una lengua franca que facilita la comunicación entre personas que manejan distintos idiomas” (Sánchez, 2013, p.4).

En el caso específico de Colombia, “el Ministerio de Educación Nacional ha priorizado esta idea y ha integrado la enseñanza del inglés en el currículo educativo de todas las instituciones públicas y en muchas de carácter privado” (Durán, 2024, p.4280). Para ello, en el año 2004 formuló el Programa Nacional de Bilingüismo (PNB), con el objetivo esencial de fomentar el aprendizaje del inglés y mejorar la calidad de su enseñanza en la educación básica, media y superior (MEN, 2006; Alonso, Martin y Gallo, 2015, p.275). Asimismo, estableció, teniendo como base el Marco Común Europeo de Referencia, los niveles de dominio que deberían lograr los estudiantes al culminar cada nivel educativo. En la educación media, la meta propuesta es que, al finalizar el último grado de escolaridad, todos los ciudadanos posean un nivel B⁺ que les permita tener más conocimientos y oportunidades para ser más competentes y competitivos, y aportar al desarrollo del país (MEN, 2006). Otras propuestas, como la Ley de Bilingüismo Ley 1651 de 2013, el programa “Colombia Bilingüe 2014-2018”, y la Política Nacional de Bilingüismo 2015-2025 “Colombia Very Well”, también surgieron para fortalecer la enseñanza del inglés en el país y alcanzar la meta estipulada.

Sin embargo, los resultados a lo largo del tiempo han demostrado que los objetivos establecidos están muy lejos de cumplirse y la educación bilingüe en Latinoamérica atraviesa

múltiples problemáticas que requieren pronta solución (Cronquist y Fiszbein, 2017). En Colombia, pese a los distintos programas y esfuerzos desarrollados, la situación no es diferente a la de la región y podría describirse como más preocupante, pues el país ha obtenido consecutivamente uno de los puntajes más bajos en el dominio del inglés durante los últimos años a nivel regional, e internacional, ubicándose en la escala de dominio Bajo y en el puesto 74 de 116 (Education First, 2020; Education First, 2024). De igual manera, las pruebas nacionales que miden la competencia comunicativa en inglés demuestran que los colombianos, al finalizar la educación media, no son usuarios competentes de la lengua extranjera, existiendo un alto porcentaje en el nivel más bajo A1 (43%), y un escaso número en el esperado B+ (9%) (Fundación Empresarios por la Educación, 2023).

Diversas razones han sido enunciadas como responsables de la debilidad de la educación bilingüe en el país. Algunos autores señalan la aplicación de métodos de enseñanza obsoletos, que no responden a formas eficientes de aprender una lengua extranjera: enfoques estructuralistas y memorísticos (Durán, 2024). Otros, por su parte, destacan la poca continuidad entre las políticas educativas, pues con el fin de cada gobierno los planes planteados son reemplazados por nuevas propuestas y se realiza un “reinicio” en el terreno recorrido (López, Ramírez y Arango, 2021). La falta de recursos y la ausencia de preparación de los docentes también constituyen elementos de interés al analizar la problemática. La disparidad de resultados en el desempeño de los estudiantes de instituciones oficiales y no oficiales es un aspecto polémico que refuerza dicha teoría:

Las características socioeconómicas individuales de los alumnos son un componente importante para el logro escolar de los alumnos. Dentro de este componente se muestra el tipo de sostenimiento de la escuela secundaria, la cual resulta ser una de las variables que influye de manera importante (Moreno y Cortez, 2020, p. 75).

El análisis de los resultados de las pruebas Saber 11 del 2014 al 2023 muestra que los alumnos del sector no oficial (colegios privados) han conseguido un puntaje global superior al de sus pares del sector oficial de manera consecutiva. Esta ventaja se ha mantenido en todas las áreas del conocimiento; no obstante, el área en el que mayor brecha se observa es en inglés, siendo de 10.2 puntos en 2021 y de 8.8 en 2023 (Pontificia Universidad Javeriana, 2024). Esta diferencia se hace mucho más amplia al comparar los resultados entre instituciones no oficiales y oficiales

rurales, dejando en evidencia la disparidad de la formación bilingüe en Colombia, el impacto del acceso a los recursos y la enorme brecha cultural y educativa.

El énfasis en esta variable dentro del presente proyecto responde a las características de la población objeto del estudio. El Colegio Agustiniiano Floridablanca (Santander), institución de carácter no oficial en la cual se sitúa esta propuesta de intervención, posee como uno de sus énfasis primordiales la formación de alta calidad en la lengua extranjera inglés. Para ello, establece una intensidad horaria de 7 horas semanales, muy superior a la estipulada por el MEN para las entidades públicas (3 horas), y cuenta con diversos recursos humanos, tecnológicos y logísticos que se fundamentan en las líneas estratégicas propuestas por el Programa Nacional de Bilingüismo: formación docente, mejoramiento de recursos tecnológicos y educativos, intercambios culturales, y creación de ecosistemas bilingües (Durán, 2024). Considerando estos aspectos, y los lineamientos nacionales (MEN) e internacionales (MCER), la institución espera formar estudiantes con un nivel de dominio de la lengua B+ que se encuentren próximos a alcanzar el nivel B2.

Las pruebas estandarizadas Saber 11 han arrojado que, en los últimos 5 años, el nivel de desempeño en inglés de los estudiantes agustinianos de Floridablanca ha sido significativamente superior al promedio nacional de sus pares de instituciones privadas: **68.47** vs 54.4 en 2019; **67.14** vs 53.3 en 2020; **69.2** vs 56.9 en 2021; **72.98** vs 57.3 en 2022; y **71.85** vs 57.7 en 2023. De igual manera, constituye el área del saber con el promedio de desempeño más alto en cada uno de los cinco años analizados (Colegio Agustiniiano Floridablanca, 2024). El estudio de estas estadísticas refleja un proceso favorable y ajustado a las metas educativas del Gobierno nacional, en el cual el promedio de los estudiantes se ubica en un dominio independiente de la lengua extranjera (B1).

No obstante, pese a la favorabilidad de estos datos, los resultados no son siempre coincidentes con los recursos desplegados por la institución. En las aulas se evidencia, a menudo, la gran disparidad existente entre los estudiantes, incluso de un mismo grado, en el logro de las competencias orales y escritas del inglés, llegándose al caso de estudiantes de grados superiores que no logran el desarrollo suficiente de las competencias que exigen las pruebas nacionales e internacionales y, menos aún, para su desempeño independiente en la lengua extranjera. En el año 2024, por ejemplo, al revisar los resultados individuales de los estudiantes de la institución, fue posible evidenciar que un porcentaje considerable no consiguió el nivel de desempeño exigido,

pues un 38% de los alumnos de grado undécimo que presentó las pruebas Saber 11 se ubicó en los niveles A2 y A1, lo que constituye un porcentaje relevante, y pone en evidencia debilidades que exigen intervención.

Dentro de los diversos aspectos que generan preocupación al analizar esta situación, uno de los que mayor interés despierta es los bajos niveles de desempeño en comprensión lectora. Las pruebas Saber 11, en el área de inglés, evalúan la lectura y el uso del lenguaje, por lo que los resultados en dicha prueba reflejan directamente el desarrollo de la habilidad de comprensión lectora de los estudiantes (ICFES, 2017). De igual manera, los exámenes internos de la institución, que se centran en las cuatro habilidades de la lengua, exponen que una de las habilidades en las que mayores dificultades se presenta es en el *reading*, especialmente cuando alude a estadios de comprensión inferencial y crítica. Esta realidad local es consecuente con lo hallado por diversos estudios, pues la comprensión lectora en inglés, al igual que en la lengua materna, suele evidenciar importantes debilidades que reflejan la ausencia de saberes básicos en los aprendices, siendo la habilidad que representa mayores desafíos al momento de presentar exámenes de competencia (Peñaranda, 2015; y Thi Minh, 2015).

Esta capacidad constituye una orientación fundamental para el desarrollo de las habilidades de pensamiento del ser humano: leer, escribir, escuchar y hablar (Peñaranda, 2015). Además, tal como puntualiza Corpas (2014), es un aprendizaje significativo que permite al estudiante adquirir las demás competencias de la lengua y acceder a informaciones en el segundo idioma de manera rápida y eficaz, llegando con el tiempo a un dominio independiente de las habilidades comunicativas. Por esta razón, representa un punto clave que debe ser abordado y considerado en la enseñanza de una segunda lengua. En el contexto colombiano no existen demasiados estudios que aborden la problemática o analicen la pertinencia de estrategias encaminadas a fortalecer los procesos lectores en un idioma extranjero.

Considerando el rol de proceso que permite el acceso a nuevo conocimiento y el desarrollo de las otras habilidades de la lengua, la necesidad de nuevos estudios en el campo, y los objetivos educativos del Colegio Agustiniانو Floridablanca, resulta crucial llevar a cabo propuestas que analicen la eficacia de estrategias para el fortalecimiento de la comprensión lectora en la lengua extranjera inglés (ESL). De esta manera, este trabajo busca analizar, a través de la ejecución de un módulo de cinco talleres, la eficacia de estrategias y técnicas de lectura para el desarrollo y

fortalecimiento de la comprensión lectora en inglés en estudiantes de educación básica (octavo y noveno grado). Cada módulo estará enfocado en una de las cuatro estrategias de fortalecimiento de la comprensión lectora en L2: *scanning*, *skimming*, *extensive reading* and *intense reading*, y uno final que valorará la utilización conjunta de estas técnicas en los procesos de comprensión.

En el *Skimming*, entendiéndose como la técnica de la ‘ojeada’, se realiza una revisión somera del escrito con el fin de identificar, en una primera instancia, la información general que lo compone (Fatmawan, Dewi, Hita, 2023). Esta técnica permite identificar la idea general de un texto sin profundizar en los detalles. El *scanning*, por su parte, consiste en leer (escanear) el texto rápidamente para recuperar información específica (fechas, nombres, etc.), es decir, buscar información puntual en un texto (British Council México, 2024). Tanto *Skimming* como *Scanning* son dos métodos que, además de ayudar al estudiante a realizar lecturas más centradas y eficientes, favorecen el ejercicio de *Speed Reading*. Por lo tanto, al dominar ambas técnicas, el lector tendrá la capacidad de avanzar rápidamente por el texto y detectar las ideas y detalles importantes sin tener que detenerse en cada uno de ellos.

Contrario a las anteriores técnicas, el *Intensive Reading* se caracteriza por llevar a cabo un análisis más profundo y detallado del contenido, dado que busca la comprensión exhaustiva y completa. En el aprendizaje del idioma inglés, esta estrategia permite estudiar formas gramaticales, vocabulario y realizar inferencias a partir de elementos implícitos y explícitos (Macías y Cedeño, 2022); de manera que, a medida que el estudiante mejora sus habilidades de comprensión lectora, sus conocimientos en la lengua también progresan. En conjunto, las cuatro técnicas brindan las herramientas esenciales para llevar a cabo un proceso de lectura acorde a las necesidades y objetivos del lector, desde tener un enfoque general hasta uno más profundo y minucioso, lo cual favorece la comprensión literal, inferencial y crítica de los textos en un tiempo apropiado.

Por su parte, el *extensive Reading* consiste en la lectura de grandes cantidades de texto, seleccionados a criterio personal de los estudiantes, con el único propósito de entender, en líneas generales, el sentido general del texto y obtener placer lector (Robb, 1990). De esta manera, se centra en leer por el simple disfrute personal y sin objetivos de aprendizaje específicos, por lo que no suele incluir discusiones sobre los textos ni preguntas de análisis y comprensión tradicional.

1. Marco teórico

1.1 La comprensión lectora: una habilidad de y para la vida

Solé (2012) comienza su reflexión acerca de la lectura mencionando que la comprensión lectora es un proceso cuya adquisición y desarrollo inicia muy temprano en la vida y perdura a lo largo de la misma. Por lo cual, es permanente, compleja y amplia. Dada su naturaleza transversal está presente en múltiples dimensiones, ligadas a aspectos como el disfrute personal u otros más instrumentales, como el trabajo y la producción de conocimiento. Dicho proceso “comprende la construcción de un modelo mental, donde se establece una coherencia entre elementos y se elaboran significados a partir de la interacción del texto y las experiencias previas” (Kintsch y Van Dijk, 1978 1978 como se citó en Vidal y Manríquez, 2016). Así, la comprensión lectora implica la identificación del mensaje que el autor del texto intenta plasmar, para luego relacionarlo con los saberes previos y las concepciones propias, de tal manera que se produzcan nuevos sentidos.

La *comprensión lectora*, de acuerdo con Cassany (2006), conlleva “desarrollar varias destrezas mentales o procesos cognitivos: anticipar lo que dirá un escrito, aportar nuestros conocimientos previos, hacer hipótesis y verificarlas, elaborar inferencias para comprender lo que sólo se sugiere, construir un significado, etc.” (p.21). De este modo, implica el desarrollo y fortalecimiento de modelos y procesos cognitivos, que incluyen los saberes previos como un elemento fundamental para interpretar la nueva información. La construcción de estos sentidos se lleva a cabo en tres planos que se ejecutan de manera simultánea (Cassany, 2017). En el primer plano, se leen las líneas: decodificación semántica y comprensión literal. En el segundo, se lee entre líneas: recuperación de lo implícito y lectura inferencial. En el último se lee detrás de las líneas: abordar las intenciones que yacen en el texto, relacionar el discurso encontrado con otros y ser capaz de producir una opinión sobre lo leído y sustentar por medio de argumentos. Para cumplir esto, el lector debe conocer el código lingüístico, poner en juego sus capacidades de comprensión lectora, disponer de información externa y asumir una postura frente a lo leído. En este sentido, para llegar al último nivel de lectura crítica es necesario que los anteriores sean desarrollados de manera óptima.

Respecto a la *comprensión lectora* en una lengua extranjera, esta es considerada, particularmente, trascendental, dado que posibilita la adquisición y fortalecimiento de las otras habilidades comunicativas: expresión escrita, comprensión y producción oral. Si no existe un

desarrollo adecuado de la competencia lectora, el estudiante presentará dificultades para comprender el significado de términos clave, tanto por aproximación como por contextualización, dependerá de la traducción literal de las palabras y no podrá realizar inferencias y análisis pertinentes (Vargas, Berru, Verde y Zacarías, 2021). Lo anterior expresa, básicamente, la incapacidad de comprender a cabalidad un mensaje y, por ende, participar de la comunicación. Pese a su similitud con la comprensión lectora en la lengua materna, es importante resaltar que nunca será completamente semejante, “pues el dominio de la primera siempre será menor que el de la última a pesar de la especialización en la misma, salvo en los casos de bilingüismo” (Sánchez, 2013, p.99). Por tal motivo, al hablar de comprensión lectora en una lengua extranjera, el aprendizaje y aplicación de estrategias de lectura resulta esencial (Thi Minh, 2015).

Ahora bien, ¿cuáles habilidades hacen parte de la comprensión lectora?, ¿qué procesos implica leer las, entre y detrás de las líneas? Autores como Tapia (2005) y Hoyos y Gallego (2017), enfatizan en que la comprensión lectora, como actividad de alta complejidad mental, demanda diversos procesos cognitivos y lingüísticos, “que implican desde reconocer los patrones gráficos, a imaginarse la situación referida en el texto” (Tapia, 2005, p.64). Estas habilidades se agrupan en dos grandes grupos secuenciales y dependientes entre sí: habilidades de rastreo de la información y habilidades de análisis de la información. Para poner en marcha las segundas, es fundamental contar con el desarrollo de las primeras.

Dentro de las *habilidades de rastreo de la información* se llevan a cabo procedimientos enfocados en extraer información de un texto, generalmente a través de la percepción visual, para realizar un análisis y acceder al significado de las palabras almacenado en la memoria del lector (Hoyos y Gallego, 2017):

1. Como primer proceso aparece la *localización rápida de datos, ideas y temas*. Esta es la puerta de entrada a la comprensión. Abarca la identificación de patrones gráficos, fonemas y palabras, para luego dar paso al reconocimiento de los significados. La decodificación de palabras con carga semántica, como los verbos, sustantivos y adjetivos, al igual que de aquellas de mayor extensión y desconocidas, demanda más tiempo al cerebro. Asimismo, la cantidad de léxico que un sujeto posee acerca del tema abordado influye en el nivel de éxito, entre mayor conocimiento, mejores resultados.

2. *Reconocimiento de la macro estructura y superestructura de los textos*: tras el reconocimiento de la información, debe surgir la capacidad de identificar las estructuras organizativas de los textos. Aquí es necesario revisar el contenido general del documento, incluyendo elementos textuales y visuales, para comprender, a grandes rasgos, la idea general del mismo y su disposición. Por ende, este proceso debe llevar a suponer la intencionalidad del texto, ¿para qué fue escrito?, ¿cuál es su propósito? En términos sencillos, reconocer las ideas esenciales y su estructuración: la forma (¿qué tipo de texto es?) y el contenido (¿qué dice y para qué lo dice?).

En cuanto a las *habilidades de análisis de la información*, estas permiten la integración de la información presente en el texto y los conocimientos y habilidades del lector. Durante la puesta en marcha de estos procesos se realiza la comprensión inferencial, es decir, la extracción de las ideas no presentes de manera literal. La información pasa a hacer parte de la representación mental del significado (Hoyos y Gallego, 2017).

1. La primera habilidad de análisis es *la realización de predicciones e hipótesis*. Este proceso conlleva una comprensión más coherente del texto, gracias a que se otorga un mayor sentido a lo leído. Por medio de las pistas presentes, el lector establece predicciones acerca de qué sucederá.
2. *Recuperación de datos y activación de conocimientos previos*. Se identifican los datos requeridos en la lectura para después recuperar la información almacenada en la memoria y, finalmente, conectar dichos presaberes con los nuevos datos expuestos (Hoyos y Gallego, 2017).
3. Luego surge *la realización de inferencias*. Aquí se extraen ideas no presentes, de manera explícita, dentro del texto. De la simple decodificación se pasa a la interpretación.
4. *Interpretación de significados de palabras y frases dentro del texto*. De acuerdo con Henao (2001, p.51) esta habilidad abarca el “conocimiento de la significación, atributos y funciones básicas de las palabras que integran un texto”. Asimismo, demanda del lector la capacidad de interpretar su significado dentro del contexto en que se presenta, es decir, identificar los significados denotativos y connotativos.

5. *Resumen y sentido global del texto*. Este proceso, tal como su nombre lo señala, se basa en la capacidad de identificar el sentido global de los textos a partir del reconocimiento de las ideas principales que lo sustentan y su relación coherente.
6. *Reflexión y evaluación del proceso de comprensión lectora*. El último proceso, reflexionar y evaluar, debe llevar al lector a tomar una actitud personal ante lo leído, para lo cual necesita “juzgar, evaluar, comparar y reaccionar frente al contenido del texto a la luz de su experiencia, conocimientos, emociones o valores” (Henaó, 2001, p. 52).

Desarrollar y fortalecer las habilidades antes mencionadas en el aprendizaje de una lengua extranjera, tal como señala Thi Minh (2015), es un proceso consciente que requiere del conocimiento y dominio de estrategias de lectura. Existen cuatro altamente conocidas y empleadas: *Skimming*, *Scanning*, *Extensive Reading* e *Intensive Reading*, las cuales tienen como objetivo facilitar la lectura y comprensión de los textos.

En el *Skimming*, entendiéndose como la técnica de la ‘ojeada’, el estudiante realiza una revisión somera del escrito con el fin de identificar, en una primera instancia, la información general que lo compone (Fatmawan, Dewi, Hita, 2023). Para realizar lo anterior, y según el tipo de material, el lector atraviesa una serie de pasos:

- 1) Read the title
- 2) Read the introduction or the first paragraph
- 3) Read the first sentence of every other paragraph
- 4) Read any headings and subheadings
- 5) Notice any pictures, charts, or graphs
- 6) Notice any italicized or bold face word or phrases
- 7) Read the summary or last paragraph (Abdelrahman y Bsharah, 2014, pág. 170).

Abdelrahman y Bsharah (2014) mencionan, asimismo, que la ejecución de esta estrategia no solo agiliza el proceso de asimilación y comprensión de un texto y de sus ideas principales, también promueve la concentración y ejercita la memoria.

El *Scanning*, por su parte, también implica una lectura veloz del escrito; no obstante, a diferencia del *Skimming*, su objetivo es ayudar al lector a localizar detalles específicos tales como fechas, hechos, nombres, lugares, etc. Para ello, Fatmawan, Dewi, Hita (2023, pág. 1184), basados

en lo propuesto por Buhang (2023), Hubaib (2022), y Yusuf et al. (2017), sugieren que el estudiante proceda de la siguiente forma: 1) *Keep in mind only the particular information to be found out.* 2) *Make a choice, which clues would support the finding of the required information.* 3) *Have a rush view and sweeps down the page quickly to find out the clues. If the clues are found out, read that section to get the information needed.* Con estos pasos, será posible encontrar la información necesaria de forma rápida, omitiendo la lectura total del material y de detalles poco relevantes.

Tanto *Skimming* como *Scanning* son dos métodos que, además de ayudar al estudiante a realizar lecturas más centradas y eficientes, favorecen el ejercicio de *Speed Reading*. De acuerdo con Chung y Nation (2006), algunos estudiantes tienden a leer palabra por palabra, lo cual afecta su capacidad de concentración y provoca que, por un lado, se fijen y dediquen mucho tiempo a un solo fragmento del material; y por otro, avancen y se devuelvan al mismo punto debido a la poca noción o entendimiento de lo que se ha leído. Por lo tanto, al dominar ambas técnicas, el lector tendrá la capacidad de avanzar rápidamente por el texto y detectar las ideas y detalles importantes sin ser necesario detenerse en cada uno de ellos.

Contrario a las anteriores técnicas, el *Intensive Reading* se caracteriza por llevar a cabo un análisis más profundo y detallado del contenido, dado que busca la comprensión exhaustiva y completa. En el aprendizaje del idioma inglés, esta estrategia permite estudiar formas gramaticales, vocabulario y realizar inferencias a partir de elementos implícitos y explícitos (Macías y Cedeño, 2022); de manera que, a medida que el estudiante mejora sus habilidades de comprensión lectora, sus conocimientos en la lengua también progresan. Martínez (2021) resalta cuatro razones positivas de *Intensive Reading*: primeramente, ayuda a los estudiantes a entender los textos escritos; segundo, a ser conscientes de la organización del texto; tercero, a aprender a emplear y manejar estrategias de lectura eficaces; por último, a desarrollar habilidades generales de lectura y escritura fundamentales para comunicarse en la lengua inglesa. En conjunto, las cuatro técnicas brindan las herramientas esenciales para llevar a cabo un proceso de lectura acorde con las necesidades y objetivos del lector, desde tener un enfoque general hasta uno más profundo y minucioso.

Por su parte, el *extensive Reading* es definido como la lectura de grandes cantidades de texto, seleccionados a criterio personal de los estudiantes, con el único propósito de entender, en

líneas generales, el sentido general del texto y obtener placer lector (Susser y Robb, 1990). De esta manera, el extensive Reading se centra en leer por el simple disfrute personal y sin objetivos de aprendizaje específicos, por lo que no se realizan discusiones sobre los textos ni se asignan preguntas de análisis y comprensión tradicional. Las lecturas bajo esta estrategia suelen realizarse de manera independiente, silenciosa y sin la presencia de diccionarios u otros elementos interruptores, pues se espera una lectura fluida y constante. Sin embargo, esta estrategia posee propósitos implícitos que favorecen, en gran medida, el aprendizaje y dominio de una lengua extranjera, como el fortalecimiento de la comprensión y fluidez lectora, el dominio de la gramática y sintaxis de la lengua, y la extensión del vocabulario y el conocimiento cultural (British Council, s.f). Es una estrategia que favorece la independencia del estudiante y el progreso constante en su proceso de aprendizaje.

READING COMPREHENSION WORKSHOP

Sequences of lessons
Teacher's guidance book



UNIVERSIDAD EAFIT-MAESTRÍA EN LECTURA Y ESCRITURA



1º sesión: *skimming!*

Grados: 8 y 9 °	Subcompetencia: Identifica la idea general y la información relevante de un texto por medio de la aplicación consciente de la estrategia de <i>skimming</i> , llevando a cabo una lectura rápida y efectiva.	Duración: 1 h 30 minutos
Tema: identificación del sentido general de un texto		
Resultado de aprendizaje Identifica, a través de la estrategia de <i>skimming</i> , las ideas principales de un texto para comprender su temática y sentido general.		
Indicadores <ol style="list-style-type: none">1. Comprende el concepto y utilidad de la estrategia de lectura rápida “<i>skimming</i>”.2. Identifica, por medio de la lectura del título y apartados clave, las ideas principales de un texto.3. Deduce, con base en las ideas principales, sus conocimientos previos y elementos paratextuales, el contenido global de un texto.		



Motivación

1º Actividad: “Parodying movies!”

Para iniciar el taller se pedirá a los estudiantes sentarse en las sillas dispuestas. De manera previa, a cada silla se le habrá pegado en la parte interna un número del 1 al 5. Los asistentes deberán buscar dicho número y reunirse con aquellos

que posean el mismo número, de tal manera que se creen grupos de 5 integrantes.

Tras ello, el orientador del taller procederá a mostrar a cada equipo una escena de una película icónica dentro de la cultura pop (Titanic, Star Wars, Ratatouille, Mean Girls, y White Chicks), y les pedirá crear una breve recreación parodiando las actuaciones (*ver los clips aquí [MOVIES SCENES](#)*). Los demás grupos tendrán que adivinar qué película está siendo representada.

2º Actividad: Brainstorming!

Concluida las representaciones se preguntará a los participantes sobre el posible tema de la sesión. Sus apreciaciones serán recopiladas en una lluvia de ideas y dirigidas hacia la temática del cine. En este punto se explicará que, pese a que el tema de la sesión es el cine, el objetivo del encuentro es conocer y aplicar una de las estrategias de fortalecimiento de la comprensión lectora en L2: Skimming. Asimismo, se enfatizará en los beneficios de dominar esta estrategia.

3º Actividad: Words map!

El coordinador pregunta a los asistentes por los conocimientos que poseen acerca del cine y su historia. Estas opiniones son expuestas en una nube de palabras en [Menti.com](#). De forma breve, se recogen las concepciones más usuales y se producen afirmaciones basadas en los presaberes de los estudiantes. Las afirmaciones se apuntan en el tablero.

4º Actividad: Let's learn: Skimming!

Concluida la actividad de enlace se explica a los estudiantes que, para validar o descartar sus afirmaciones, realizarán una lectura. Sin embargo, tan solo contarán con 2 minutos, por lo cual deben aprender una estrategia que les permita llevar a cabo la tarea en el tiempo estipulado. Dicha lectura estará orientada a responder dos preguntas clave:

- 1) What is the text about?
- 2) What are some of the main ideas of the text?

Luego de ello se procederá a exponer teóricamente, y de manera breve, el propósito y la aplicación del skimming ([ver diapositivas](#)). En este punto se enfatizará en su utilidad para ahorrar tiempo y leer de manera más eficiente. Por medio de las diapositivas de la sesión se presentarán los tres pasos clave del skimming, junto con ejemplificaciones:

- 1) Read first sentence of paragraph
- 2) Read last sentence of paragraph
- 3) Read key words in between

Po último, se enfatizará en que los pasos anteriores deben ser aplicados para responder las dos preguntas orientadoras expuestas con anterioridad.

Análisis textual (lectura)

2

1º Actividad: lectura del texto “History of Cinematography”

Concluida la breve conceptualización, cada estudiante recibirá una copia de la guía de lectura “History of Cinematography”, la cual contiene el texto de lectura, y 7 preguntas de comprensión literal e inferencial (ver cuadernillo “Student’s worksheets” p. 3-6). Dentro de estos cuestionamientos se incluyen las preguntas enunciadas momentos antes (What is the general outline of the text? What are some of the main ideas of the text?) y 5 más que abordan información puntual del texto.

Se pedirá a los estudiantes dirigirse a la sección de preguntas y leerlas detenidamente. Tras ello, se explicará que, para comenzar, responderán las preguntas 1 y 2. Estos cuestionamientos van a ser resueltos dos veces: una primera, a través de la técnica de skimming, y una segunda por medio de una lectura tradicional. En ese momento realizarán la lectura rápida con ayuda de

la estrategia de skimming. Para ello se brindará 3 minutos, se establecerá un cronómetro y se realizará la lectura.

2° Actividad: Finding the meaning!

Finalizado el tiempo establecido se pedirá a los estudiantes compartir sus respuestas, oralmente, con uno de sus compañeros, con el fin de compararlas y hallar diferencias o similitudes.

Al terminar la tarea se pide a los estudiantes leer nuevamente el texto en solitario, pero esta vez de manera completa, sin aplicar la estrategia de skimming, para resolver las preguntas 1, 2 por segunda ocasión, y 3, 4, 5, 6 y 7 por única vez. Durante esta relectura será importante identificar y anotar las ideas principales de cada párrafo, al igual que el sentido general del texto, comparando con lo identificado por medio de la estrategia de skimming (preguntas 1 y 2). Para este momento se otorgará 15 minutos.

Cierre y evaluación (Feedback)

1° Actividad: Discusión e identificación del sentido general del texto

Transcurrido el tiempo otorgado para la lectura se llevará a cabo una discusión grupal para establecer, de forma definitiva, las ideas principales del texto y su sentido global (preguntas 1 y 2). Durante este momento se pedirá a los estudiantes comparar las respuestas obtenidas en los dos momentos (skimming y lectura tradicional), comparando las hipótesis generadas con la estrategia y las realizadas al leer el texto completa y detalladamente. Con base en los resultados se discutirá con los aprendices la eficacia de la estrategia, su utilidad y nivel de pertinencia.

Luego, se les pedirá intercambiar su guía con un compañero para llevar a cabo la evaluación de las preguntas restantes (3, 4, 5, 6 y 7). Las respuestas correctas y sus justificaciones serán compartidas por el orientador, quien explicará por qué cada opción es o no es correcta. Los estudiantes podrán

participar indicando sus hipótesis antes de la revelación de la respuesta y brindando explicaciones sobre la falsedad o veracidad de cada opción.

Finalmente, cada estudiante entregará al asistente correspondiente la guía que calificó, incluyendo la puntuación final obtenida (7/7, 6/7, etc.).



2º sesión: scanning!

Grados: 8 y 9º	Subcompetencia: Localiza información específica dentro de un texto, como fechas, nombres, lugares, entre otros, de manera eficiente, por medio de la aplicación consciente de la técnica de lectura rápida <i>scanning</i> .	Duración: 1 h 30 minutos
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Tema: identificación del sentido general de un texto

Resultado de aprendizaje

Identifica, a través de la estrategia de scanning, información específica dentro de un texto para dar respuesta a preguntas concretas de comprensión literal.

Indicadores

1. Comprende el concepto y utilidad de la estrategia de lectura “scanning”.
2. Aplica el scanning como estrategia de lectura para la identificación eficiente de información concreta dentro de textos de corta y mediana extensión.
3. Responde, de manera correcta, a preguntas de comprensión literal con ayuda del *scanning*.

1 Motivación

1º Actividad: Creating teams!

Con ayuda de una aplicación digital ([creador de grupos](#)), el coordinador divide el grupo en equipos de 4 integrantes. Cada equipo selecciona un nombre y crea una frase para identificarse (Diapositiva 2). Una vez

conformados los equipos, se explica que, el día de hoy, estarán inmersos en una competencia grupal que les permitirá obtener una recompensa final. Así, la sesión estará dividida en rondas con un único ganador. Cada vez que un equipo obtenga una victoria, recibirá una estrella. El grupo con más estrellas al final de la sesión, ganará la competencia (imprimir stickers de estrella).

2º Actividad: Finding the objects!

Dicho lo anterior, los equipos iniciarán resolviendo un desafío de búsqueda y localización (Diapositiva 3). Esta actividad consiste en que a cada grupo se le entrega una pista que refiere a un objeto, el cual deben descifrar y encontrar dentro del aula de clase (los objetos deben estar bien ocultos en el salón). El grupo que menor tiempo tarde en hallar su objeto será el ganador y recibirá una estrella (Diapositiva 4).

- Objetos: 1) libro, 2) gafas, 3) maleta, 4) mapa, 5) estrella, y 6) cerebro.
- [Pistas de los objetos](#)

Tras finalizar esta etapa, los grupos pasarán a un segundo momento en el que, de manera implícita, harán uso de la estrategia aprendida en la sesión anterior (skimming) y de sus habilidades de lectura inferencial. Los objetos hallados por los grupos, de manera conjunta, forman un mensaje secreto que debe ser develado (Diapositiva 5). Nuevamente, el primer equipo que logre descifrarlo y escribirlo (no debe ser literalmente igual al pensado, pero sí conservar el sentido propuesto) será el ganador de la segunda estrella (Diapositiva 6).

Secret message: "Reading is traveling and discovering the world through imagination." (*Leer es viajar y descubrir el mundo a través de la imaginación*).

3º Actividad: Scan, scan, scan!

Al concluir la motivación, se entregará a todos los asistentes una copia de la lectura "London weekend walks" y un resaltador de color brillante (ver cuadernillo "Student's worksheets" p. 6 y 7). En esta lectura se incluirá una

tabla con algunos datos que los estudiantes, de manera individual, deben identificar en el menor tiempo posible: números, precios, etc. El primer estudiante que localice correctamente todos los datos solicitados ganará una estrella para el equipo al que pertenece. Tras el tiempo estipulado se realiza la retroalimentación de los datos usando como apoyo las diapositivas de la sesión (Diapositiva 7).

4º Actividad: How did you do it?

Concluida la actividad, y seleccionado el ganador, se cuestionará a los estudiantes acerca de su experiencia dentro de la tarea: ¿fue sencilla?, ¿de qué manera lograron identificar los datos solicitados?, entre otras. Con base en las respuestas ofrecidas, el coordinador explicará a los asistentes que el proceso que llevaron a cabo es conocido como scanning, una estrategia de lectura que facilita ampliamente el acercamiento a los textos y su comprensión.

5º Actividad: Let's learn: Scanning!

Partiendo de lo mencionado anteriormente, y con ayuda de las diapositivas de la sesión ([Scanning: sesión 2](#)), el coordinador del taller presenta al grupo la estrategia de lectura “scanning”, enfatizando en su utilidad, propósito y forma correcta de aplicación (Diapositiva 8 y 9).

Análisis textual (lectura)

2

1º Actividad: Read as fast as you can!

Finalizada la conceptualización se pedirá a los estudiantes organizarse nuevamente en los grupos creados al inicio de la clase, y recordar con claridad el funcionamiento de la estrategia de “scanning”, de tal manera que la puedan emplear de manera consciente en el ejercicio de lectura que se propondrá (Diapositiva 9).

En esta ocasión, el nivel de exigencia aumentará, pues ya no solo tendrán que identificar datos, sino que, además, emplearlos para responder a preguntas de comprensión literal. Para ello, cada equipo recibirá una copia del texto “I'm allergic to my husband” (ver “Student’s worksheets” p. 8-10), la cual contiene, además de la lectura, un campo para seleccionar y/o escribir las respuestas correctas a una serie de 8 preguntas. Asimismo, deberán establecer el orden en el que pasarán a responder dichas preguntas desconocidas. Todos los miembros del equipo deberán participar en dos oportunidades.

En el tablero se proyectará, de una en una, las 8 preguntas que deberán ser resueltas por el miembro del equipo previamente seleccionado para cada una de ellas. Para resolver cada cuestionamiento se contará con un tiempo máximo de 45 segundos y se empleará un lapicero. Terminadas las rondas de preguntas, el coordinador revisará las guías de todos los grupos y definirá un ganador con base en la mayor cantidad de aciertos. Para evitar fraudes, no se contarán como válidos los tachones o las dobles selecciones (Diapositiva 10 a 17).

Luego del ejercicio, se llevará a cabo el feedback de las respuestas correctas y se preguntará a los asistentes por su experiencia empleando la estrategia de skimming, ¿funciona?, ¿facilitó su proceso de lectura?, ¿pudieron acertar en sus respuestas?, ¿cuál fue el margen de eficiencia?, entre otras (Diapositiva 18 a 25).

Para cerrar este espacio se entregará la estrella al equipo ganador.

Cierre y evaluación (Feedback)

1º Actividad: Last round!

Como última actividad y ronda de competencia, se ubicará a los estudiantes en filas y se les entregará de manera individual un ejercicio de comprensión lectora con preguntas de nivel literal (ver “Student’s worksheets” p. 12-13), las

cuales deberán responder haciendo uso de la estrategia de scanning. Para su desarrollo contarán con un tiempo limitado de 6 minutos (Diapositiva 26).

Transcurrido el tiempo, el coordinador recolectará los ejercicios y los intercambiará con otros estudiantes para realizar un ejercicio de corrección guiada. Para ello, cada niño verificará las respuestas de un compañero, guiándose por las opciones brindadas por el coordinador (Diapositivas 27 y 28). Al concluir, otorgará un puntaje numérico de acuerdo a los aciertos obtenidos (6/8; 4/8; etc.).

Para definir el equipo ganador de la ronda final, se sumarán los puntajes de todos los miembros de cada equipo. El grupo con mayor puntaje obtendrá la última estrella.

2º Actividad: The winners are...!

Calculados los resultados obtenidos se realizará un balance general con los estudiantes, pidiéndoles comparar sus resultados en pruebas similares desarrolladas antes de emplear la estrategia de scanning y los obtenidos en esta oportunidad. Finalmente, se dialogará acerca de su eficacia, beneficios y desventajas, y se seleccionará el equipo ganador. Los miembros del equipo recibirán como premio un certificado y un caramelo (Diapositiva 29).



3^o *sesión: extensive reading!*

Grados: 8 y 9 °	Subcompetencia: Lee de forma autónoma y placentera textos narrativos breves en inglés, interpretándolos en niveles literal, inferencial y crítico, y reconociendo su valor como manifestación cultural y social.	Duración: 2 horas
Tema: identificación del sentido general de un texto		
Resultado de aprendizaje Reconoce el valor de la lectura como actividad recreativa que contribuye al aprendizaje personal y al conocimiento de las culturas y las formas de vida.		
Indicadores <ol style="list-style-type: none">1. Valora la lectura como una fuente de placer y dispersión.2. Reconoce la capacidad de la lectura para fortalecer el aprendizaje y dominio de una lengua extranjera.3. Realiza lecturas literarias de manera autónoma y consciente, desarrollando ejercicios de comprensión y análisis narrativo.4. Expresa oral y textualmente su interpretación y opinión acerca de textos narrativos que abordan diversas temáticas.5. Fortalece, de manera autónoma, sus habilidades de comprensión lectora a través de la lectura de textos narrativos ajustados a sus intereses.		



Motivación

1^o Actividad: “The meaning of reading” (15 minutes)

Para dar inicio a la sesión se ubicará a los estudiantes en mesa redonda. El docente los saludará y les presentará en una diapositiva ([ver diapositivas de la sesión](#)) la siguiente frase pronunciada por el premio nobel de literatura Mario Vargas Llosa “Learning to read is the most important thing that has ever happened to me” Con base en la frase iniciará un espacio de discusión en el que intentará que los asistentes expresen sus concepciones e imaginarios acerca de la lectura. Las ideas mencionadas serán recopiladas en un mapa de ideas presente en las diapositivas de la clase (diapositiva 2). Al concluir la discusión condensará las ideas fundamentales y enfatizará en los beneficios y atributos de la lectura. Este momento tiene por propósito despertar la motivación intrínseca de los estudiantes y posicionar a la lectura como un elemento positivo y placentero, especialmente en el aprendizaje de una segunda lengua.

2º Actividad: Discovering wonderland! (15 minutes)

Despertada la motivación por el oficio lector, el docente explicará a los estudiantes que el día de hoy realizarán un ejercicio de lectura más placentero y libre, pues podrán seleccionar un texto que despierte su motivación y se ajuste a sus intereses lectores. Para ello, realizarán un recorrido por 3 obras de autores clásicos a través de la observación de adaptaciones audiovisuales, y las puntuarán de 1 a 5 dependiendo la conexión e interés que sintieron por su narrativa. Este ejercicio de apreciación lo realizarán en una pequeña hoja que les entregará el coordinador, en la cual escribirán el nombre del texto expuesto, breves apuntes sobre las emociones y sensaciones que les despertó y la calificación en estrellas, de 1 a 5, que le otorgan (diapositivas 3, 3, 5 y 6). Tras observar todos los textos visuales tendrán 2 minutos para revisar sus apuntes y seleccionar la obra que leerán en la clase.

[Adaptaciones audiovisuales](#)

Texto 1: The Canterville ghost

Texto 2: The tell-tale heart

Texto 3: The Necklace

3° Actividad: Let's learn: extensive reading! (10 minutes)

Seleccionados los textos de cada estudiante, el docente les mencionará que en la sesión del día pondrán en práctica, aunque de manera un tanto adaptada, la estrategia de comprensión lectora “extensive Reading”. Dicha estrategia consiste en leer por diversión y placer lector, con el fin de descubrir nuevo vocabulario, apropiarse de las formas y expresiones de la lengua y adquirir conocimiento profundo de nuevas culturas. Así, el extensive Reading no busca realizar un análisis profundo de los textos, sino simplemente acercarse a ellos por curiosidad y disfrute de sus narrativas, aprendiendo de manera agregada (diapositiva 7).

Análisis textual (lectura)

1° Actividad: Before reading. (10 minutes)

Antes de iniciar la lectura del texto, el coordinador explicará a los estudiantes que, antes de comenzar, realizarán unos pequeños pasos de preparación (diapositiva 8). Para ello, deben dirigirse al primer punto de la guía que se les entregará y responder a la pregunta contenida allí: *What do you expect from the story?*, enfatizando en sus emociones y expectativas (ver Student's worksheets p. 25-41).

2° Actividad: While Reading. (35 minutes)

Presentada la primera actividad, el docente les mencionará que, asimismo, durante la lectura del texto deberán llevar a cabo tres pequeñas acciones más (diapositiva 9):

- 1) Resaltar algunas palabras desconocidas o que les llamen la atención.
- 2) Realizar anotaciones al borde de página sobre las sensaciones y opiniones que les genera la historia.
- 3) Y escribir comentarios acerca de los aspectos que les parezcan interesantes, similares a otros, o que no comprendan.

Tras ello, dispondrá a los estudiantes de manera cómoda, ofreciéndoles algunas formas para realizar la lectura del texto: sentados en el suelo, en sus sillas, en un espacio abierto, etc., de acuerdo a las posibilidades del espacio en que se desarrolle el taller. A cada estudiante entregará una copia del texto seleccionado, el cual incluye los ejercicios de lectura propuestos (ver Student's worksheets p. 25-41), y algunos elementos para realizar anotaciones y observaciones en la historia: colores, lapiceros, resaltadores, etc. Por último, les indicará que contarán con un tiempo de entre 20 y 30 minutos para leer sus cuentos, por lo cual podrán realizar una lectura pausada y rumiante.

3° Actividad: After Reading. (15 minutes)

Concluido el tiempo estipulado, el docente ubicará a los estudiantes en mesa redonda y les pedirá dirigirse al apartado "after Reading" del taller. En él deberán responder el ejercicio 5, el cual consiste en seleccionar la emoción predominante que experimentaron al leer la narración. Hecho esto, les pedirá participar en un espacio de discusión colectivo mencionando su impresión general sobre el texto, las sensaciones que les produjo y los aspectos que más los sorprendieron o inquietaron del mismo. Lo principal de este momento es conocer la experiencia lectora de los chicos (diapositiva 10).

3 Cierre y evaluación (Feedback)

1° Actividad: Flash, camara, action! (20 minutes)

Realizada la discusión, el coordinador mencionará a los estudiantes que, como forma de dar cierre a la sesión, llevarán a cabo un ejercicio de interpretación y representación de las obras que leyeron, con el fin de presentar al curso su experiencia de lectura desde una faceta más divertida (diapositiva 11 y 12).

Para esto:

- 1) Pedirá a los estudiantes organizarse por equipos de lectura, es decir, crear grupos con base en el texto que leyeron. De esta manera, se conformarán 3 equipos. Si los grupos son muy grandes, podrán dividirse en subequipos.
- 2) Cada team tendrá como tarea seleccionar una escena o fragmento del texto leído y crear una representación corta del mismo, otorgando su propia caracterización e interpretación de los hechos. Asimismo, construir de manera grupal un comentario (review) de la obra que sintetice la opinión de la mayoría, pero que resalte las cualidades del texto. La finalidad de estos dos productos será cautivar a la mayor cantidad de lectores.
- 3) Una vez los grupos hayan preparado su *role play*, pasarán al frente del aula y lo representarán. Finalizada la actuación, leerán su comentario ante la clase. Los demás estudiantes deben estar atentos y analizar lo presentado por sus compañeros.
- 4) Concluidas las presentaciones y lecturas, se otorgará un minuto a los estudiantes para decidir, de manera individual, cuál otra obra les interesaría leer tras ver y oír las interpretaciones de sus compañeros. La obra que consiga mayor cantidad de nuevos lectores será la ganadora. El o los equipos que la promocionaron recibirán una recompensa pequeña (un caramelo o algo similar).
- 5) Finalmente, a cada estudiante se le entregará una copia de la lectura que expresó querer realizar para que la lleven a cabo en casa, de forma independiente, y puedan seguir aplicando la estrategia de extensive Reading.



4^o sesión: intensive reading!

Grados: 8 y 9 ^o	Subcompetencia: Desarrolla la comprensión lectora en sus niveles literal, inferencial y crítico a través de la lectura intensiva de textos narrativos breves, utilizando la estrategia <i>Know, Want and Learn</i> para activar conocimientos previos, formular preguntas y reflexionar sobre el contenido.	Duración: 2 h 15 minutos
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Tema: identificación del sentido general de un texto

Resultado de aprendizaje

Comprende e interpreta textos literarios mediante la lectura intensiva, con el fin de responder a cuestionamientos de tipo literal, inferencial y crítico-intertextual.

Indicadores

1. Identifica información específica dentro de un texto para dar respuesta a preguntas de orden literal.
2. Establece relaciones entre la lectura y otros textos, con base en sus saberes previos y la información provista por los mismos.
3. Infiere el significado adecuado de frases y palabras a partir del contexto de la lectura.
4. Analiza la conducta de los personajes y brinda una opinión personal sobre la misma.
5. Expresa ideas personales y reflexiones sobre el contenido del texto en forma oral o escrita.
6. Participa activamente en discusiones en parejas o grupo, aportando ideas basadas en evidencias del texto.
7. Establece una postura frente a los sucesos de la narración, con base en sus conocimientos e interpretación personal.

1 Motivación

1º Actividad: “I would wish...” (10 minutes)

Una vez los participantes estén ubicados en sus lugares se les entregará un pedazo pequeño de papel, en el que deben responder, anónimamente a la pregunta “*If you can wish anything, what would it be?*” Siguiendo la estructura *I would wish...* Concluidos 5 minutos, se leerán los deseos en voz alta y, después, se pedirá a los estudiantes organizarse, según su elección, en parejas (ver diapositiva 3, [diapositivas de la sesión](#)).

2º Actividad: “Twisted wishes” (15 minutes)

Creadas las parejas, el docente mostrará al grupo una serie de memes que aborda el tema de la malinterpretación de deseos y sus consecuencias. Les preguntará si los habían visto antes y lo que piensan de ellos (ver diapositivas 4, 5 y 6). Después, les dirá que ahora, siguiendo ese tipo de humor y ejemplo, deberán pensar en la manera en que uno de los deseos de sus compañeros podría resultar mal o malinterpretarse por un genio. Así, a cada pareja se le entregará, aleatoriamente, uno de los deseos escritos por los estudiantes en el espacio anterior. Los miembros deben analizar el deseo y, con base en su imaginación y saberes previos, redactar brevemente la forma en que ese deseo podría salir mal o ser tergiversado por el genio que los concede. Cada grupo lee su producción para el resto de la clase.

Con base en esta actividad y las producciones de los estudiantes, el coordinador del taller realizará un pequeño enlace con la lectura de la sesión “*The monkey’s paw*”, aunque sin revelar directamente su nombre. Para ello, les explicará que en la sesión del día leerán una historia que refleja, de manera similar, el concepto expresado en los memes que vieron al principio. Esta narración cuenta la historia de una pata de mono que concedía deseos, aunque no de la forma esperada.

Asimismo, aprenderán una estrategia de lectura intensiva para analizar y comprender a profundidad diferentes tipos de texto, la cual se conoce como *Know, want and learn*. Esta estrategia será aplicada en la lectura del día.

3° Actividad: Let's learn: Know, want and learn, intensive reading technique. (10 minutes)

Con ayuda de las diapositivas de la sesión, el coordinador explicará a los estudiantes la información más relevante sobre la estrategia de lectura intensiva *Know, want and learn* (Ogle, 1986). Durante este espacio enfatizará en su funcionamiento, propósito y beneficio, explicando que busca favorecer la comprensión y análisis de diferentes tipos de texto de manera profunda, reflexionando antes, durante y después. La estrategia se divide en tres momentos. El primero (*know*), en el cual los lectores traen a memoria aquello que conocen sobre el tema. El segundo, *want*, en el que se establecen las metas de aprendizaje, ¿qué quiero conocer/aprender con este texto? Finalmente, el tercer momento, *learn*, en el cual se reflexiona sobre lo que se aprendió/ interpretó a través del texto. Se responden los objetivos y preguntas del paso anterior, y se reestructuran los pre saberes (ver diapositiva 7).

Concluida la conceptualización, se pedirá a los estudiantes conservar la mayor cantidad de información posible sobre la estrategia, dado que la emplearán a lo largo de la sesión.

Análisis textual (lectura)

2

1° Actividad: Know! (15 minutes)

Se dispondrá a los estudiantes en hileras y a cada uno se le brindará una copia de la guía de la sesión (ver "Student's worksheets" p. 14-24), que contiene el texto "The monkey's paw" y los ejercicios de comprensión

diseñados para su análisis. De igual manera, un diccionario, un lápiz y un objeto para resaltar información (color, resaltador, etc.). Luego, se presentará, brevemente, la sinopsis de la historia (ver diapositiva 8).

Finalizada la introducción, el coordinador del taller señalará a los estudiantes que antes de comenzar la lectura del texto, aplicarán la primera etapa de la estrategia de lectura intensiva, conocida como “know”. Para ello, comenzarán respondiendo verbalmente, y en un espacio de discusión colectiva, una serie de cuestionamientos (ver diapositiva 10). Sin embargo, antes de iniciar con el espacio, deberán realizar anotaciones breves que sintetizen sus respuestas a dichas preguntas (ejercicio 1 de la guía de lectura, “What I know”).

Preguntas:

- 4) Do you know any movies, books, or shows where someone tries to change their fate?
- 5) What could happen if all your wishes suddenly came true?
- 6) Have you heard of a “monkey’s paw” before? What do you think it might be?

Una vez los estudiantes han realizado sus apuntes, procederán a compartir sus respuestas a los cuestionamientos con la clase. El coordinador llevará a cabo enlaces entre respuestas y recopilará los saberes más extendidos y comunes dentro del grupo, anotándolos en una de las diapositivas, de tal manera que se conserven y puedan analizarlos más tarde.

2° Actividad: Want! (10 minutes)

El docente pedirá al grupo que se organice en parejas y se dirija al segundo punto de la guía, denominado “What I want to know”. En este deben dialogar y luego formular tres preguntas que reflejen aquello que les interesa descubrir, conocer o aprender al leer la historia (What are you curious about?, what do you want to discover?). Estos enunciados deben realizarse con base en las expectativas que se formularon al leer el título, ver la imagen

y oír la sinopsis. Concluido el tiempo asignado, se motivará a algunas parejas a leer en voz alta sus interrogantes (ver diapositiva 11).

3° Actividad: Let's read! (25 minutes)

Formuladas las expectativas, el docente indicará a los estudiantes que, ahora, deberán proceder a la lectura individual del cuento. Dicha lectura debe ser pausada, atenta e intensa, teniendo en mente aquello que expresaron desear conocer en el paso anterior, y los detalles que van notando. A lo largo de esta primera lectura, deberán subrayar el vocabulario (palabras y expresiones) que desconocen y buscar su significado en el diccionario provisto. Asimismo, realizar anotaciones al margen sobre los aspectos que perciben interesantes o confusos en la narración (ver diapositiva 13). Para este momento se brindará entre 20 y 25 minutos, dependiendo del ritmo de los estudiantes.

4° Actividad: Expanding my vocabulary! (10 minutes)

Finalizado el tiempo otorgado, el coordinador pedirá a los estudiantes resolver el ejercicio 3 de la guía, el cual consiste en anotar las diferentes palabras y expresiones desconocidas que hallaron en el texto. Tras hacerlo, en un espacio colectivo, socializarán el nuevo vocabulario adquirido y analizarán su significado dentro del contexto de la historia (ver diapositiva 15).

5° Actividad: Discuss and analyze! (10-15 minutes)

Concluido el momento de ampliación del vocabulario, el docente indicará a los estudiantes que ahora deben proceder a analizar la historia de manera profunda, enfocándose en la comprensión de los sucesos y dando una interpretación personal de los mismos. Para ello, deberán reunirse en grupos de tres, [organizados por él previamente](#), y discutir oralmente una serie de preguntas. Todos los miembros del grupo deben aportar al análisis con respuestas directas o complementarias a lo dicho por otro de los integrantes (ver diapositiva 16).

6) What happened in the story, in your own words?

- 7) What were the three wishes? What were the results of each one?
- 8) What do you think the story is really about?
- 9) What is the message or moral of the story?
- 10) What did you learn about making wishes or changing fate?
- 11) Do you think the family made a good decision when they used the paw? Why or why not?

Después, se socializarán las respuestas y se debatirá sobre los aspectos más importantes de la narración: what is the story really about? Y what is the moral it presents?

Finalmente, para cerrar este momento, se resolverán las dudas que surgieron en los estudiantes tras la lectura y diálogo grupal.

Cierre y evaluación (Feedback)

1º Actividad: The story elements! (20 minutes)

Para concluir la sesión, el docente pedirá a los estudiantes, junto al grupo de tres conformado anteriormente, completar el diagrama “The story elements”, que se encuentra en el punto 5 de la guía. Este esquema se divide en 4 partes: setting (where?), characters (who?), plot (what?) y outcoming (how it ends?). (ver diapositiva 17)

Terminado el tiempo previsto, se socializarán las partes de la historia y se llevará a cabo un balance general de la experiencia de los lectores: Did you like the story?, did you learn something new? How can you relate the story with the memes and your personal experiences?



5° sesión: Reading comprehension test!

Grados:	Subcompetencia:	Duración:
8 y 9 °	Desarrolla la comprensión lectora en sus niveles literal, inferencial y crítico a través de la lectura intensiva de textos de diferente tipología, aplicando las estrategias de comprensión skimming, scanning, and intensive Reading.	2 horas

Tema: identificación del sentido general de un texto

Resultado de aprendizaje

Comprende e interpreta textos de diferente tipología en inglés, mediante la aplicación consciente de las técnicas de lectura skimming, scanning and intensive Reading, con el fin de responder a cuestionamientos de tipo literal, inferencial y crítico-intertextual.

Indicadores

1. Identifica información específica en un texto aplicando la técnica de scanning.
2. Reconoce ideas principales de un texto utilizando la técnica de skimming.
3. Responde correctamente a preguntas literales sobre detalles explícitos del texto leído.
4. Deduce significados implícitos en un texto al aplicar la técnica de *intensive Reading*.
5. Establece comparaciones entre el contenido del texto y sus conocimientos previos u otros textos.



Motivación

1° Actividad: Introduction.

El coordinador dispondrá a los estudiantes en mesa redonda y les explicará que, en esta última sesión, realizarán una prueba de comprensión lectora en la que aplicarán todas las estrategias y conocimientos que adquirieron a lo largo de las cuatro sesiones anteriores. Este test les permitirá observar su proceso de aprendizaje y reconocer el progreso que tuvieron, además de la funcionalidad de dichas estrategias. Sin embargo, antes de dar paso a este momento, llevarán a cabo dos actividades que servirán como preámbulo a dicho momento final.

2° Actividad: Trivia game!

La primera actividad que realizarán será una competencia de conocimientos teóricos y generales sobre las cuatro estrategias abordadas en el taller: skimming, scanning, intensive Reading and extensive Reading. Para ello, deberán ingresar en sus celulares a la página web Kahoot.com e introducir el código que el coordinador les va compartir en la pantalla. Si alguno de los estudiantes no cuenta con acceso a internet o un dispositivo móvil, puede trabajar junto a otro compañero.

Una vez han ingresado todos los participantes, el docente dará inicio al quiz. Al final se mostrará el podio de ganadores, se retroalimentarán las respuestas y se entregará un pequeño obsequio a los tres primeros lugares.

Kahoot quiz: <https://create.kahoot.it/share/trivia-quiz-reading-comprehension-strategies/bb14b3f3-1836-45fb-abe4-3075b22955ad>

3° Actividad: Let's discuss: What did you learn?

Finalizada la actividad de la trivia, el coordinador iniciará una charla con los estudiantes en torno a la pregunta "What did you learn?" La intención de este espacio es que los asistentes expresen los conocimientos y habilidades que lograron adquirir o fortalecer a lo largo del taller. Asimismo, que analicen su propio proceso de aprendizaje y los aspectos en los que consideran aún existen vacíos o carencias. Las opiniones expresadas por los estudiantes serán consignadas en el tablero, a modo de lluvia de ideas.

Análisis textual (lectura)

2

1º Actividad: Reading comprehension workshop.

Concluida la fase de introducción, los estudiantes serán dispuestos en filas. Cada uno deberá contar con un lápiz, borrador y sacapuntas; se les entregará una copia del taller de comprensión lectora (ver Student's worksheets p. 46-50) y se les indicará que, para resolverlo, contarán con un tiempo de 40 minutos. El taller está conformado por diversos tipos de preguntas, que van desde un enfoque literal a uno crítico-intertextual, por lo que deberán hacer uso de las distintas estrategias de lectura abordadas en el taller. La intención es que, recordando lo abordado, reconozcan los momentos en que deben emplear cada estrategia. Finalmente, se explicará la estructura del taller y se dará inicio a su resolución. A lo largo de este momento, no serán admitidas preguntas de ningún tipo al orientador.

3

Cierre y evaluación (Feedback)

1º Actividad: Checking the answer!

Finalizado el tiempo estipulado, el docente recogerá los test y les mencionará a los estudiantes que realizarán un proceso de heteroevaluación, en el que, alguno de sus compañeros, revisará su taller para asignarle una nota cuantitativa. Este proceso de revisión se realizará de manera sincrónica, el orientador mostrará la pregunta en el tablero y los estudiantes mencionarán las posibles respuestas correctas. Luego, revelará la acertada y la explicación correspondiente.

Finalizada la revisión de todas las preguntas, pedirá a los estudiantes asignar una nota cuantitativa a la prueba de la siguiente forma: 20/20; 15/20, etc., dependiendo del resultado obtenido.

Por último, se entregará a cada estudiante su prueba y se pedirá que realicen un feedback acerca del proceso de comprensión que realizaron: ¿fue más sencillo que en ocasiones previas?, ¿el resultado obtenido fue alentador?, ¿hubo diferencia con resultados previos?, entre otras que vayan surgiendo con base en las respuestas de los asistentes.

Para cerrar el taller se agradecerá por la asistencia y se motivará a continuar aplicando las estrategias de comprensión lectora vistas en los futuros ejercicios lectores.

READING COMPREHENSION WORKSHOP

Student's worksheets



UNIVERSIDAD EAFIT-MAESTRÍA EN LECTURA Y ESCRITURA



Worksheet 1: Skimming

- ✚ Read the text below twice. The first time, use the skimming technique. Then, answer questions number 1 and 2, but only the SKIMMING TECHNIQUE part of the tables. After that, read the text again, completely, slowly and carefully. Complete the second part of the tables on questions 1 and 2, and choose the correct answer for statements 3, 4, 5, 6 and 7.

History of Cinematography

Text taken from iSLCollective.com



Cinema is much younger than theatre. It was born at the end of the 19th century. The first people who showed the first movies to a paying public were the Lumiere Brothers of France. They did this on the 20th of February 1896 at the Grand Cafe, Boulevard des Capucines, Paris. This was the first cinema show, and it was quickly followed by many others in all parts of the world. All the 1996 we celebrated the hundredth anniversary of cinematography.

The first films showed moving people and transport or newsreels of processions and wars, and short comedies. In 1901 France was the first country to produce a dramatic film, *The Story of a Crime*, which was followed by *The Great Train Robbery* in the United States in 1903.

At first, films were shown anywhere: in music halls, clubs and shops. By 1908, special film theatres were built to give regular programmes. At this time cinema rapidly developed in both the New and the Old World. Charlie Chaplin made his first film, *Making a living*, in 1914 in the USA. At that time the world was crazy about Charlie, that was created by Charlie Spencer Chaplin. His Charlie, small and clumsy yet kindhearted, generous and brave, has attracted the hearts of simple people in different countries. Sometimes they stood in long queues to see a film with their favorite actor. The first films in the West were mainly melodramas or comedies.

Then, in 1927, Warner Brothers in Hollywood made the first film in which an actor sang and spoke. The film was called *Jazz Singer*. It opened a new era in films - the era of the "talkies". The film mostly told its story with titles, but it had three songs and a short dialogue. There were long lines of people in front of the Warner Theatre in New York. The silent film was dead within a year. The first one hundred percent sound film, "*Lights of New York*", appeared in 1928. The first color films were made in the 1930s, but the black-and white films are made even today.

1. What is the general idea of the text? Give a complete answer using your own words.

FAST READING (SKIMMING TECHNIQUE)	NORMAL READING (second reading)

2. What are some of the main ideas of the text? Write complete sentences.

FAST READING (SKIMMING TECHNIQUE)	NORMAL READING (second reading)
✓	✓
✓	✓
✓	✓
✓	✓

3. The cinema shows...
 - a. Were born in the 1800s in Europe.
 - b. Were pretty common before the theatre.
 - c. Were created and popularized in the USA.

4. The first films...
 - a. Were presented in special and exclusive places.
 - b. Didn't include people talking.
 - c. Were dramas and actions movies.

5. Charlie Chaplin
 - a. Was an American actor and producer.
 - b. Became famous due to his clumsy character Charlie.
 - c. Made his first films in the second half of the 20th century.

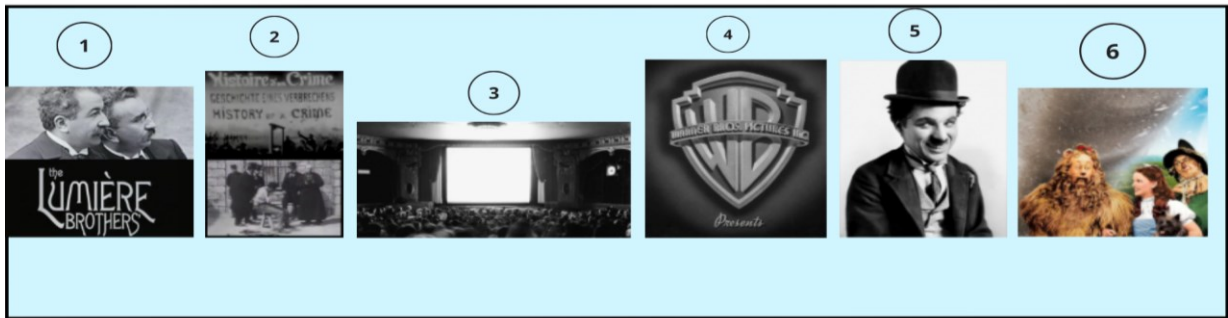
6. Warner Brothers...
 - a. Contributed to establish silent films in cinematography.
 - b. Brought the cinema to the USA.
 - c. Produced the first movie that included music and talking.

7. Look at the pictures and choose the group that better represents the information given in the text. Consider that the pictures must follow the order provided in the reading.

a.



b.



c.





Worksheet 2: Scanning!

- ✚ Read the text using the scanning technique and find the information required below as fast as possible. You only have 2: 30 minutes.

✚ *Reading and exercise taken from Cambridge.com*

London Weekend Walks

We are the oldest walking tour company in London and offer a wide variety of routes with the best tour guides in London.

To go on one of our walks, simply meet your guide and fellow walkers in the street outside the underground stations and at the times given below. Your guide will have copies of this information sheet in his hand.

Below is our range of walks for this Saturday.

1000 Years of History

11.00 am Westminster Underground

This walk is essential for the first-time visitor. We'll show you the place where kings and queens are crowned, where they lived and often where they are buried. You will see where politicians have shaped the course of history over the years. This walk finishes at the Houses of Parliament, which you can visit afterwards at a good discount.

Historic Greenwich

2.00 pm Tower Hill Underground

The walk begins with the best boat ride in London, five kilometres down the river from Tower Bridge to the Royal Naval College in Greenwich. From there you'll walk through Greenwich Park past the Naval Museum and other historic buildings to the village itself. We'll take you down narrow streets with busy antique shops and markets, back to the riverside where this walk ends.

The boat trip costs £3.50 on top of the normal price (see below).

Canals and Cafés

11.00 am Camden Town Underground

Camden Town, with its canals, cafés and studios, is the home of many artists, musicians and writers. The high point of the walk is a visit to Camden Lock, London's brightest and most exciting street market. You may like to take a canal trip to London Zoo after this walk.

Unexpected London

3.00 pm Tower Hill Underground

This walk begins with a ride on Europe's most modern city railway giving you fine views across the Thames and the riverside area. We will get on and off the train for mini-walks to explore the hidden corners of the former port of London.

You should buy a two-zone underground ticket at the beginning of your journey.

All these walks last about two hours and end near underground stations. The walks take place in all weathers.

Large groups are requested to phone and let us know they are coming.

A walk costs £4.50 (£3.50 for senior citizens and full-time students under 26 with an identity card). Children under 12 go free but they must be with a responsible adult. If you plan to go on several walks, ask your guide about a discount card.

LONDON WEEKEND WALKS
PO Box 1526, LONDON NW8 6SW

TEL: 020 7426 8462

1. Telephone number: _____ (1)

2. Ages: _____; _____ (2)

3. Prices: _____; _____ (2)

4. Start times: _____; _____; _____ (3)



Worksheet 3: Scanning!

- ✚ Use the scanning technique to read the text below and answer the questions the teacher will present you. You only have one minute per question.

I'm allergic to my husband

Reading taken from IELTS-UP.COM

Twenty-nine-year-old Johanna Watkins from Minnesota cannot kiss her husband Scott, or even spend time in the same room as him. She suffers from Mast Cell Activation Syndrome, a rare disorder of the immune system, which means she is allergic to almost everything, including her husband's scent.

Johanna and Scott Watkins's date nights are very different from other couples. "Scott and I will try to watch a show together. We can't be in the room together, because I'm allergic to him, but he will be three floors below me in a room on his laptop and I will be on mine and we'll watch the show at the same time and then text about it as we're watching it," says Johanna.

Johanna lives in an attic room all by herself with sealed windows and doors, and air filters to purify the air. She has a severe form of Mast Cell Activation Syndrome (MCAS) in which the cells that are meant to protect her from outside threats mutate and start attacking her body instead. The symptoms and severity of the disease can vary from patient to patient, but it makes Johanna allergic to virtually everything and can trigger life-threatening anaphylactic shock.

Before she married her husband Scott in 2013 Johanna did not expect her condition to become so severe. She worked as a teacher and the couple used to love hiking together. Even then she struggled with unusual rashes, irritable bowel syndrome and migraines, but these ailments became much worse after the couple married. "There were times three and four years ago, before we got the diagnosis, that if I was extra close to my wife, specifically if my face was close to Johanna's face, she would cough," says Scott. But it was only last

year that the couple realised they had become unable to physically share their life together.

"We had noticed that when Scott would come in [to the room] I would start feeling worse and worse. My normal daily symptoms would just be aggravated," says Johanna. "And then at one point he went to get his haircut and came back in the room and within two minutes I had started my anaphylactic symptoms and he had to leave." A week later Scott tried to see his wife again, but the same thing happened, and they realized their lives would have to change dramatically. "It was this horrible reality that it wasn't going to work," says Johanna. "I was now reacting strongly to my husband. Before this I had reacted to my parents, to many, many other people, but it was horrific when it became Scott."

The treatment and medication that is usually given to MCAS sufferers does not help Johanna, so at the moment the couple do not know when - if ever - their situation will change. "There's not an easy way around this problem. I want to keep Johanna safe and me going to see her compromises her safety," says Scott. "One of the ways I can take care of her now is by not going to see her. I'm not going to endanger her life. We're absolutely committed to one another and we're going to wait as long as it takes to see if there is some kind of healing."

Doctors are trying different treatments, but none so far have helped. "They don't know if I will get well, and so we hope and we pray that I will," says Johanna. "I have had anaphylaxis, which is a life-threatening allergic reaction, more times than we can keep track of. My life could end quickly. Life is frail - it can end." But Scott will be part of her life for as long as it continues, she says. "On our wedding day we made vows to each other that till death do us part. No matter what life brought. "I can tell you that even if I have this until I'm 90 years old, I would be committed to my husband with that vow and still love him."

Scott says they do sometimes get angry and frustrated about their situation. "I've had to release a lot of what I expected for myself and I've had to accept what has been given to us," says Scott. He adds: "Johanna and I are good at talking, we talk a lot, we try to communicate a lot, so one thing that we've found that's helpful is just bringing each other into what's going on in our lives as best we can because we're not able to be together."

Scott works full-time as a teacher and then returns home every evening to cook Johanna's food. "It's one of the ways that I can care for her, and every

other day for the past year I've had one of my dear friends come and they help [me] cook for Johanna," he says. "She can only eat two meals, so she's been eating the same two meals for over a year." Johanna can only tolerate 15 different foods, including spices, so she eats either beef chuck roast (beef stew) with organic celery, carrot and parsnip or organic lamb with turmeric, cinnamon and cucumber.

The couple are currently living in the family home of their friends, the Olsons, while their own home is renovated to make it a safe living space for Johanna. The Olson family have given up using all scented products and do not cook in their house at all. "I have had severe reactions to someone smoking a cigarette down the block," says Johanna. "I have had severe reactions to the pizza place that's a mile down the street, and all my windows are closed and sealed in the room with special filters.

"But just if the wind blows it on the right direction that day and I get even a whiff I can have a severe reaction. The house is quite large and I'm at the top level, and if an onion were to be cut in the kitchen I have had a severe reaction." Johanna has not left the attic room for more than a year, except to visit the hospital in an emergency or to see her doctor. Every morning she listens to a playlist of songs and then might write or answer an email to a friend, or video-call her young nieces.

The only people she does not have a life-threatening reaction to are her siblings, who help take care of her. Before they enter her room, they have to avoid eating strongly spiced food, shower with a special soap and strip down to their underwear. As soon as they walk in, they put on masks and special clothes that have never left Johanna's room. Despite all these precautions, Johanna's symptoms still become worse after their visit. "I think growing up in America, it's common for us to just think, 'Oh OK if there's a disease there'll be a medical solution, it will be fixed and I'll move on with my life,'" says Johanna. "So being diagnosed and becoming this ill, [there was] definitely a grieving process that I went through." But the fact that Scott is downstairs in the same house and that she can talk to him on the phone is a huge comfort, says Johanna. "I have many gifts in my life, many blessings that I have to be thankful for," she says. "And that reminds me to not become selfish and just make it all about me."

✚ For questions 1 to 4 choose the correct letter: a, b, c or d.

Question #1	Question #2	Question #3	Question #4
<input type="radio"/> A	<input type="radio"/> A	<input type="radio"/> A	<input type="radio"/> A
<input type="radio"/> B	<input type="radio"/> B	<input type="radio"/> B	<input type="radio"/> B
<input type="radio"/> C	<input type="radio"/> C	<input type="radio"/> C	<input type="radio"/> C
<input type="radio"/> D	<input type="radio"/> D	<input type="radio"/> D	<input type="radio"/> D

✚ For questions 5 to 6, choose TRUE, FALSE OR NOT GIVEN.

Question #5	Question #6
<input type="radio"/> TRUE	<input type="radio"/> TRUE
<input type="radio"/> FALSE	<input type="radio"/> FALSE
<input type="radio"/> NOT GIVEN	<input type="radio"/> NOT GIVEN

✚ For questions 7 to 8, write the missing word.

Question #7	Question #8
_____	_____



Worksheet 4: Scanning!

- ✚ Read the texts below and answer the questions required. Use the scanning technique and give short answers. You have 5 minutes to complete all the exercises. For every question you must only use 40 seconds. (*Reading and exercises taken from eslteacher365.com*).

Reading #1

I really don't know why this book is so popular. I mean, I suppose it is going to appeal to young girls who want danger and romance, but I found this book really tedious. For a start, the characters were really unconvincing. The author went out of her way to add lots of details about the characters, but I found these details really pointless. I thought that some of the facts she presented about the main characters would become significant in some way later in the novel, but they didn't. They were just worthless bits of information. I also was disappointed that, although this book is meant to be about kids at high school, the writer seems to have no recollection at all about what it's like to be 17. The main character thought and acted like a 32-year old. It just wasn't believable. I'm not saying Teresa Wilson is a bad writer. She can obviously string words together and come up with a story that is appealing to a large number of people, but she lacks anything original. There is no flair. It just uses the same sort of language as you can see in many other mediocre novels.

1. How did Kerry feel about the book? _____.
2. Which age group will like this book? _____.
3. Who is Teresa Wilson? _____.
4. What does "mediocre" means in the last line?
_____.

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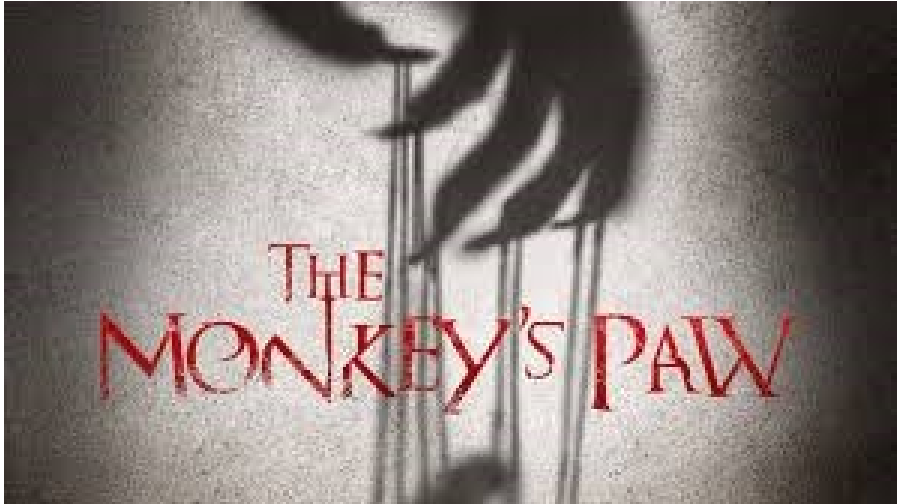
Closing date: 10th November.

5. The job will last for about two months. True or false? _____.
6. How much will you earn per hour if you are aged 18? _____.
7. For the job you must be good at team working and communication. True or false? _____.
8. The job involves travelling around the U.K. True or false? _____.



Worksheet 5: intensive reading!

The monkey's paw



➤ BEFORE READING

✚ What I know (Individual work)

1. Read and answer the questions below. Use your background knowledge to complete the task.

- a. Do you know any movies, books, or shows where someone tries to change their fate?

- b. What could happen if all your wishes suddenly came true?

- c. Have you heard of a “monkey’s paw” before? What do you think it might be?

✚ What I want to know (Team's work)

2. Based on your prior knowledge, the group discussion, the story summary, and the picture above, write three questions about what you want to learn or discover throughout the reading. Use the guiding questions to help your analysis: What do I want to learn? What am I curious about?

- a. _____
b. _____
c. _____

➤ WHILE READING

✚ Read the story *The Monkey's Paw* carefully and attentively. While reading, highlight any unfamiliar words or expressions and look up their meanings in the dictionary. Also, take notes in the margins to help you analyze the narration.

The monkey's paw

Adapted from a story by W W Jacobs by EFLshorts.com

Chapter 1

The night was cold and wet. But in the small living room of Laburnam Villa, a fire burned brightly and a father and son played chess*. The father was a good player, but the son was better. His wife watched them play and warmed her hands in front of the fire.

'Listen to that wind outside,' said Mr. White.

'I can hear it,' said Herbert, his son. He looked at the chess pieces and moved one of the pieces. 'Check*!' he said.

'It's bad weather out there,' said Mr. White. He wanted to distract* his son, but it didn't work.

'Checkmate*,' said Herbert and smiled.

'This is the worst thing about living far away from town,' said Mr. White. 'Almost no-one wants to come this far on a stormy night.' He was angry because he lost the game.

'Perhaps you can win the next game,' said Mrs. White.

Mr. White looked up quickly and saw his wife and son smile at each other. He smiled to himself.

Suddenly, there was a noise outside. His wife turned.

'It's him,' said Mr. White. He stood up and unlocked* the door. Dead leaves blew across the floor. Then a tall man walked into the small room.

'Sergeant Major Morris,' said Mr. White.

'Good evening,' said the sergeant major and shook hands with Mr. White, Herbert and Mrs.. White. Mrs.. White gave him a chair and sergeant major Morris sat down beside the fire. She made tea, and the sergeant major drank it slowly. He watched the fire and enjoyed its heat. When he finished the tea, he started to talk. The little family sat and listened carefully. They wanted to know all about their visitor. He spoke of different countries, great adventures and strange people.

'Twenty-one years of travel,' said the sergeant major. 'When I left, I was a young man..'

'I want to go to India,' said Mr. White, 'and see the country. It is very beautiful, I think.'

'Better to stay at home,' said the sergeant major, and he shook his head.

'Tell that story again,' said Mr. White. 'Tell the story about the monkey's paw.'

The sergeant major said nothing, but his face was serious*.

'The monkey's paw?' said Mrs. White. 'That sounds interesting.'

The sergeant major looked into the fire.

Mrs. White took his cup and put more tea in it.

'Very well,' said the sergeant major after some time. 'You want to hear the story of the monkey's paw, so here it is..'

Chapter 2

Sergeant major Morris took a slow drink from his cup; then he put a hand inside his pocket. 'Look at it,' he said. On his hand was a small, dry, little paw*. It was very old.

Herbert took it from the sergeant major and looked at it closely. He gave it to his father. 'What is special about it?' Herbert asked. He put it on the table. It did not feel very nice.

'A strange old man put a spell* on it,' Sergeant major Morris told them. 'The spell gave three different people three wishes* each.'

'What is bad about that?' Mr. White asked. 'Sounds good to me!'

'Wishes are dangerous,' said Morris. Suddenly, he looked afraid.

'Did you have three wishes?' Herbert asked.

'Yes,' said Morris. His face went white and his hand shook. He took a drink from his cup.

'Did the wishes come true?' Herbert asked excitedly.

‘Yes,’ said Morris quietly.

‘Did anyone else ask for three wishes?’ Herbert went on.

‘The first owner of the paw had his three wishes,’ Morris told him. ‘I don’t know his first two wishes – but his last one was for death.’

All the people in the room went quiet. The wind outside howled*.

‘I don’t understand,’ said Mr. White. ‘Why do you keep it?’

‘I don’t know,’ said Morris, and shook his head. ‘I thought about selling it, but nobody wants to buy it. They think it is a fairy story*. Some want to try it first and then buy.’ He picked up the paw and looked at it. Suddenly he threw it on the fire.

Mr. White cried out and took it out the fire before it burned.

‘Better to let it burn,’ said Morris.

‘Can I have it?’ asked Mr. White suddenly.

‘The fire is the best place for it,’ said Morris.

Mr. White shook his head and smiled. He put the monkey’s paw in his pocket. ‘You worry too much. How do you do it? How do you make a wish?’

‘You hold it in your right hand and make the wish, but I must tell you of the danger.’

‘It sounds like a fairy story to me,’ said Mrs. White and stood up.

Herbert and Mr. White laughed. Mr. White took it from his pocket again. Morris got hold of his arm and looked him in the eye. ‘I warn you... wish for something good.’

Chapter 3

Sergeant Major Morris finished his stories and his supper*. It was time for him to leave and catch his train. They all said goodnight, and Mr. White closed the door behind his friend.

‘I wonder*...’ said Herbert. ‘Is the story about the monkey’s paw is true?’

Mr. White said nothing.

‘Did you give him some money for the little paw?’ Mrs. White asked.

‘A little,’ said Mr. White. ‘He didn’t want anything. He told me to throw* the paw away.’

‘Well,’ said Herbert with a smile, ‘we are going to be rich, famous and happy. Wish to be a king* father!’

Mr. White took the monkey’s paw out of his pocket and looked at it. ‘I have everything that I want,’ he said, looking at his family with love. ‘Even kings don’t have that.’

‘What about buying the house?’ Herbert said excitedly. ‘We only need two hundred pounds.’

‘Now that is a good idea,’ said Mr. White and smiled at his wife. He held the monkey’s paw up high in his right hand. ‘I wish for two hundred pounds,’ he said; but suddenly he cried out and dropped the paw. His wife and son ran to him.

‘It moved!’ he said, looking at the paw. It was now on the floor. ‘It moved in my hand.’

‘Well,’ said Herbert, ‘I don’t see any money.’ He picked up the monkey’s paw and put it on the table.

‘Did you really feel that?’ asked Mrs. White.

Mr. White shook his head. Now, he was not so sure. ‘Never mind*, no one was hurt. I am old and I get afraid easily.’

They sat by the fire and stared at the flames*. The wind outside grew stronger and the windows shook. No one spoke. Finally, Mr. and Mrs. White got up and went to bed.

‘Goodnight,’ said Herbert. ‘Perhaps the money is in a big bag in the middle of your bed,’ he said and laughed. His parents heard him, but they said nothing.

Alone, Herbert sat and stared* into the fire. At first, he felt good: the room was warm and the fire was bright, but then he began to see faces, faces in the fire. He watched. At first, the faces were not frightening, but then the faces began to change. The last face was so terrible he nearly cried out. He got up quickly from his chair and put a hand on the table. By accident, he touched the little paw. This time, he cried out.

Chapter 4

Next morning, it was sunny. Mr. White laughed at himself. ‘Why was I so afraid last night?’ he wondered. He sat at the kitchen table and ate his breakfast. The sun shone through the window and everything seemed well. He looked at the monkey’s paw and shook his head.

Mrs. White came into the room. She looked at the monkey’s paw too. ‘All soldiers are the same,’ she said. ‘They have lots of stories, but none of them are true.’

‘Perhaps it is true,’ said Herbert to his father. ‘Perhaps the money is going to drop on your head from the sky.’ Herbert laughed but Mr. White did not.

‘Sergeant Major Morris believed* the story. And the paw moved in my hand. I felt it,’ said Mr. White.

Herbert stood up. ‘Well, I have to go to work. But when the money comes, don’t spend it all. Please wait until I get back home,’ he said with a smile.

Mr. White shook his head.

Mrs. White laughed and followed her son to the front door. Herbert opened the door and said goodbye. Mrs. White watched her only child walk down the path and go off to work.

She closed the door and sat back down at the table with her husband. `Herbert likes joking*,' she said.

'Yes,' said her husband, 'he does.'

*

Later that day, there was a knock at the door. It was the postman. Mrs. White took the letters from him and looked at them. There was a bill. Mrs. White sighed. She showed it to Mr. White. 'We don't have any money to pay it,' she said.

'The paw moved in my hand last night. I felt it,' said Mr. White.

'Perhaps you made a mistake...,' suggested Mrs. White.

'No!' said Mr. White. 'It...,' Mr. White stopped talking and looked at his wife. 'What's the matter?'

Mrs. White did not reply. She looked out the kitchen window and Mr. White looked too. They watched a man outside their house. The man walked past their house and stopped; then he came back. Then he walked away again. Then he stopped, shook his head and returned. Three times he did all of this and Mr. and Mrs. White watched him do it. Finally, he walked away, stopped suddenly, opened the garden gate*, and walked up the garden path.

A moment later, there was a knock at the door.

Mrs. White stood up and went to the door.

Chapter 5

Mrs. White welcomed the stranger into the house. The man did not look happy. He stood silently and Mr. and Mrs. White waited quietly for him to speak.

After a while the man started. 'I'm from...,' he said but stopped. He looked at the floor and moved his feet. He started again. 'I'm from Maw and Meggins...the factory in town...'

Mr. and Mrs. White recognized this name immediately. Their son, Herbert worked at Maw and Meggins.

'Is there something wrong?' Mrs. White asked suddenly. 'Did something happen to Herbert? What is it? Tell me.'

'Please, dear,' said Mr. White. 'Sit down for a moment. We do not know anything yet. Perhaps this man has good news for us.' Mr. White looked at the man, but the man looked sad. 'I'm sorry,' the man said. 'I have bad news. Your son is badly hurt, but he is not in any pain.'

Mrs. White started to speak: `Thank God for that. Thank...,' she said, but then she stopped and looked at her husband. His face was very sad. Suddenly, she understood. Her mouth dropped open, but no noise came out. Mr. White slowly reached out and took his wife's hand.

‘Herbert..fell into the machinery,’ said the man in a low voice.

‘Fell into the machinery,’ Mr. White repeated quietly. He squeezed his wife’s hand and looked out of the window. No one spoke and a heavy silence fell over the room. Mr. White held his wife’s hand tightly. When he spoke again, his voice was weak. ‘He was our only child,’ he said. ‘Our poor, poor boy.’

The man nodded and walked to the window. ‘Maw and Meggins want me to tell you..?’ He stopped. The next words were difficult for him to say. ‘Well, they are very, very sorry.’

There was no reply. The old woman’s face was white and the old man’s eyes were red and tearful. But the man had to continue. ‘Maw and Meggins want you to know..that they are not to blame for the accident, but..they will pay money to you – as compensation.’

The old man stood up. He looked afraid. ‘How much money?’ he asked.

‘Two hundred pounds,’ the man from Maw and Meggins said.

Mrs. White screamed and a moment later, she fell onto the floor.

Chapter 6

In a big cemetery* two miles from their house, Mr. and Mrs. White buried* their son. Then they came back to their house, their hearts heavy with sadness*. Their son was dead. It all happened so quickly. Mr. Mrs. White could not think of life without Herbert. The days passed, long, lonely and silent. They did not speak to each other. There was nothing to talk about.

About two weeks after Herbert’s death, Mr. White woke up in bed. It was the middle of the night. He put out his hand...his wife was not there. It was dark in the room, but he could hear the sound of his wife’s crying hear him. He lay and listened.

‘Come back to bed,’ he said after a while. ‘It’s cold.’

‘It is colder for Herbert,’ said his wife.

Mr. White’s eyes were heavy with sleep, and he soon fell asleep again. But then a long cry from his wife awoke him again.

‘The paw,’ she cried, ‘the monkey’s paw!’

Mr. White sat up in bed. ‘What? What is the matter?’

Mrs. White came out of the darkness of the room. Her eyes were wild* and staring. ‘I want the paw,’ she said. ‘Where is it?’

‘Downstairs in the cupboard,’ said Mr. White. ‘Why?’

Mrs. White laughed and cried at the same time. ‘We have two more!’

‘Two more of what?’ Mr White asked.

‘Two wishes,’ said Mrs. White. ‘We have two more wishes!’

‘Was one not enough?’ Mr. White said angrily.

‘You don’t understand,’ cried Mrs. White. ‘We can use the paw. Go and get it and we can wish for our boy to be alive again.’

Mr. White stared at his wife. ‘Are you mad*?’ he asked.

‘Get it,’ cried Mrs. White, ‘get it quickly and wish.. Herbert’s life depends on it.’

‘Get back into bed,’ said Mr. White. ‘You don’t know what you are saying.’

But Mrs. White continued. ‘The first wish came true,’ she said, her eyes full of tears. ‘Why not the second? Go and get it and make a wish!’

‘Herbert died more than ten days ago,’ said Mr. White, his voice shaking. ‘We cannot wish for this...’

‘Bring him back,’ said Mrs. White. ‘Bring my boy back.’

Slowly, Mr. White got out of bed. He went downstairs and into the kitchen. Then, he opened the cupboard and looked in. The monkey’s paw was still there. The wind howled outside and in the dark Mr. White became afraid. His body went cold and his legs shook. With the paw in his hand, he went back upstairs and into the bedroom.

His wife sat on the bed waiting. She watched him closely from mad eyes. Mr. White was afraid of his own wife.

‘Make a wish,’ Mrs. White cried in a strong voice. ‘Bring my boy back. Do it.’

‘I can’t,’ said Mr. White. ‘I...’

‘Do it!’ cried Mrs. White.

Slowly, Mr. White held up his right hand and began to say the words... ‘I wish my son alive again.’

Chapter 7

Mr. White sat and waited. A *candle burned in the corner of the room. Mrs. White looked out the window. But nothing happened. ‘The wish didn’t come true,’ thought Mr. White, and he felt glad. Then the candle spluttered and went out. In the darkness, Mr. White slowly walked over to his bed and got in. After some time, his wife came and sat on the bed. They didn’t speak. Both heard the ticking of the clock downstairs. It was a windy night, and the house made other noises too: the stairs *squeaked and the gate *banged outside. After some time, Mr. White got out of bed. His wife sat silently. She stared into the dark. Mr. White found some *matches. He lit one and went back downstairs for a candle.

The wind still howled outside. At the bottom of the stairs, the match went out. Mr. White tried to light another. Then he heard it. At first, he thought it was the wind. But it was a knock, a soft knock: the sound of *knuckles against wood. *Terror flooded through Mr. White's body. He dropped the matches on the floor. He stared at the door. The knock came again. This time, he turned and ran up the stairs to his room. He closed the bedroom door, but there was another knock from downstairs.

'What is that?' Mrs. White cried.

'Nothing,' said the old man.

Another knock. This time, it was loud and heavy.

'It's Herbert,' said Mrs. White. 'It's him!' She ran to the bedroom door, but Mr. White stood in front of her. He took her by the arm and held her. 'What are you going to do?' he shouted.

'It's my boy. It's Herbert,' she cried. 'I forgot the cemetery was two miles away. Why are you holding me? Let me go, I must open the door.'

'No please,' *begged Mr. White, 'don't let it in!'

'Are you afraid of your own son?' screamed Mrs. White. 'Let me go. I'm coming Herbert... I'm coming.'

There was another knock, and then another and another. The old woman broke free of her husband and ran down the stairs. He called after her, but she didn't stop. He followed her and heard the first *bolt on the door start to open. 'Come quick,' his wife cried, 'I cannot free the second bolt. It is too high.'

But Mr. White did not come to help her. He wanted to find the monkey's paw. He wanted to find it before the thing outside got in. More knocks at the door: long, slow and loud. Mr. White looked up and saw his wife put a chair against the door and stand on it. His wife began to pull at the second bolt; but at the same moment, Mr. White found the monkey's paw, and he made his last wish.

Suddenly, the knocking stopped. Mr. White heard the bolt slide, the chair goes back and the front door open. Then the cold wind howled, and so did his wife. He ran to the door.

Outside, there was nothing but a quiet, empty street.

➤ AFTER READING

3. After reading the story, write some of the new words and expressions you found.



4. In groups of three, analyze and discuss the story. Use the questions below to guide your discussion.

1. What happened in the story, in your own words?

2. What were the three wishes? What were the results of each one?

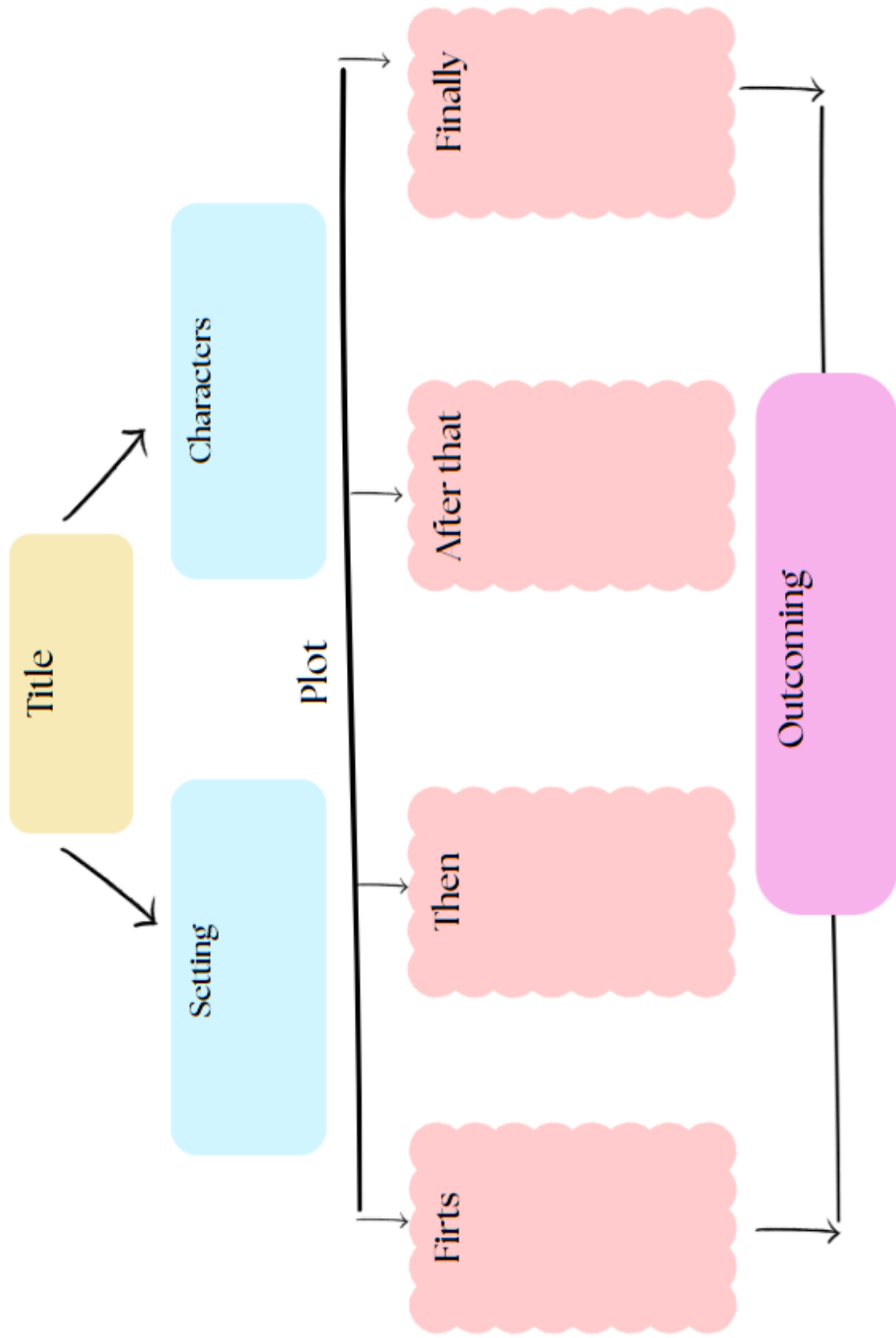
3. What do you think the story is really about?

4. What is the message or moral of the story?

5. What did you learn about making wishes or changing fate? -

6. Do you think the family made a good decision when they used the paw? Why or why not?

5. With your group, complete the diagram below using information from the story *The Monkey's Paw*.





Worksheet 6: Extensive reading!

The Canterville Ghost

By Oscar Wilde



➤ BEFORE READING

1. After watching the visual adaptation of the short story *The Canterville Ghost*, what do you expect from the story?

➤ WHILE READING

✚ As you read the story:

2. Highlight any unfamiliar word or expression and try to figure out their meaning from context.
3. Take notes in the margins to help you analyze the narration. Focus on the emotions and impressions you feel.
4. Write comments on aspects you find interesting, comparable to other texts, or difficult to understand.

The Canterville Ghost

Text taken from Englis Grammar Online

CHAPTER I

When the American, Mr. Otis, bought Canterville Castle, everyone told him that this was very foolish, as the place was haunted. But Mr. Otis answered, 'I come from a modern country, where we have everything that money can buy. And if there were such a thing as a ghost in Europe, we would have it at home in one of our museums.'

'A few weeks later, on a lovely July evening, Mr. Otis, his wife and their children, Washington, Virginia and the twins, went down to their new home. When they entered the avenue of Canterville Castle, the sky suddenly became dark and a spooky stillness was in the air.'

Mrs. Umney, the housekeeper, led them into the library of the castle, where they sat down and began to look around. Suddenly, Mrs. Otis saw a red stain on the floor just by the fireplace and said to Mrs. Umney, 'I am afraid something has been spilt there.'

'Yes, madam,' said the old housekeeper in a low voice, 'blood has been spilt on that spot.'

'How terrible,' said Mrs. Otis; 'I don't want any blood-stains in my sitting-room. It must be removed at once.'

The old woman smiled and answered, 'It is the blood of Lady Eleanora de Canterville, who was murdered on that spot by her husband, Sir Simon de Canterville, in 1575. Sir Simon disappeared seven years later. His body has never been found, but his ghost still haunts the Castle. The bloodstain is a tourist attraction now and it cannot be removed.'

'That is all nonsense,' said Washington, the eldest son of the Otis family, 'stain remover will clean it up in no time,' and he took a bottle of stain remover out of his pocket and cleaned the spot. But as soon as the blood-stain had disappeared, a terrible flash of lightning lit up the room and a fearful peal of thunder made the whole building shake.'

CHAPTER II

There was a horrible storm that night, but apart from that nothing scary happened. The next morning, however, when the family came down to breakfast, they found the terrible stain of blood once again on the floor. Washington cleaned it a second time, but the second morning it appeared again. The third morning it

was there, too, although the library had been locked up at night by Mr. Otis himself.

The following night, all doubts about the existence of the ghost were finally removed forever. At eleven o'clock the family went to bed and sometime after, Mr. Otis was awakened by a strange noise in the corridor, outside his room. It sounded like the clank of metal, and it came nearer every moment. Mr. Otis got up and looked at the time. It was exactly one o'clock. So Mr. Otis put on his slippers, went to the door and opened it. There, right in front of him, stood the ghost - his eyes were as red as burning coals; long grey hair fell over his shoulders and from his wrists and ankles hung heavy chains.

'My dear Sir,' said Mr. Otis, 'you must oil those chains. It's impossible to sleep with such a noise going on outside the bedrooms. I have therefore brought you this bottle of lubricator, and I will be happy to supply you with more if you require it.' With these words Mr. Otis laid the bottle down, closed his door and went back to bed.

Shocked, the Canterville ghost stood quite motionless for a moment, but then he growled angrily. Just at this moment, the twins appeared on the corridor and threw a large pillow at him! The ghost hastily escaped through the wall, and the house became quiet again.

When the ghost reached his small secret chamber, he took a deep breath. No ghosts in history had ever been treated in this manner!

CHAPTER III

The ghost did not appear for the rest of the week. The only strange thing that happened was the blood-stain, which they found on the library-floor every morning. It was also quite strange that the colour of the stain changed from time to time. Some mornings it was red, then brown or purple, or even green. These changes amused the family very much, and bets on the colour were made every evening. The only person who did not enter into the joke was Virginia. For some unexplained reason, she was rather annoyed at the sight of the blood-stain, and nearly cried the morning it was green.

The second appearance of the ghost was on Sunday night. Shortly after the family had gone to bed they heard a fearful crash in the hall. A suit of armour had fallen on the floor and in a chair sat the Canterville ghost and rubbed his knees, which seemed to hurt. When the twins started shooting peas at him with their pea-shooters, the ghost stood up with an angry growl and passed through them like a mist. He also blew out the candle, leaving them all in total darkness. On top of

the stairs the ghost turned around and, in order to frighten the Otis boys, laughed his most horrible laugh. Just then, a door opened and Mrs. Otis came out of her bedroom. 'I am afraid you are not well,' she said, 'I have therefore brought you this bottle of medicine.' The ghost looked at her furiously, and then he disappeared.

When he reached his room, he was completely exhausted. This American family was extremely annoying. But what annoyed him most was, that he had not been able to wear the suit of armour. The weight of it had made him fall and hurt his knees.

For some days after this the ghost only left his room to renew the blood-stain. However, on Friday, the 17th of August, he tried to frighten the Otis family again. At half-past ten the family went to bed. For some time the ghost heard the twins laugh, but at a quarter past eleven all was still. So, at midnight he left his secret chamber and glided through the corridors, when suddenly, behind one corner, a horrible ghost stood right in front of him. As the Canterville ghost had never seen another ghost before, he was terribly frightened. He quickly hurried back to his room. But then he thought that he should go and speak to the other ghost. After all, two ghosts were better than one, and his new friend might help him to frighten the twins. However, when he came back to the spot, he found that this 'other ghost' was not real, but only a white sheet which the twins had hung there to play a trick on him. Very upset the Canterville ghost went back to his chamber.

CHAPTER IV

For five days, the ghost did not leave his room. He was very weak and tired and his nerves were completely shattered. He also gave up the point of the blood-stain on the library floor. If the Otis family did not want it, they clearly did not deserve it. Whenever the Canterville ghost roamed the house now, he was careful to have oiled his chains and not to make a sound. However, the twins still played their tricks on him. They stretched strings across the corridor, over which he tripped in the dark, and once he slipped on a butter-slide, which the twins had constructed for him on the staircase. This so annoyed the ghost, that he decided to teach the twins a lesson and give them the fright of their lives.

All day long the ghost had prepared this grand event and at a quarter past one at night he finally glided out of his room and crept down the corridor. When he reached the twins' bedroom, he found the door slightly open. In order to frighten the boys enormously, he flung the door wide open, when

a heavy jug of water fell right down on him, wetting him to the skin. The twins burst out in shrieks of laughter and the ghost fled.

He now gave up all hope of ever frightening this rude American family and, as he was very afraid of the twins, from now on he crept around the house as quietly as possible. One night, it was on the 19th of September, he went downstairs to see if there were any traces left of the blood-stain. It was about a quarter past two in the morning, and he thought that everyone was fast asleep, when suddenly from a dark corner two figures came running at him who waved their arms wildly above their heads and shouted 'BOO!' in his ear. Full of panic, which under the circumstances was only natural, the ghost hurried back to his room.

After this he was not seen again at night. His feelings were so wounded that he just did not appear anymore.

CHAPTER V

One day, Virginia was walking along the corridor, when she saw a person in one of the rooms and went in. To her surprise, it was the Canterville ghost himself and he looked really sad.

'I am so sorry for you,' she said, 'but my brothers are going back to Eton tomorrow, and then, if you behave yourself, no one will annoy you.'

'It is absurd asking me to behave myself,' the ghost answered, 'I must rattle my chains, and groan through keyholes, and walk about at night. It is my only reason for existing.'

'It is no reason at all for existing, and you know you have been very nasty. Mrs. Umney told us that you had killed your wife.'

'Well, I quite admit it,' said the ghost, 'but my wife was not very nice, you know, and she knew nothing about cookery. However, it is all over now, and I don't think it was very nice of her brothers to starve me to death.'

'Starve you to death? Oh, Mr. Ghost, I mean Sir Simon, are you hungry? I have a sandwich in my case. Would you like it?'

'No, thank you, I never eat anything now; but it is very kind of you. You are much nicer than the rest of your rude, dishonest family.'

'Stop!' cried Virginia, stamping her foot, 'it is you who are rude, and as for dishonesty, you stole the paints out of my box to renew that ridiculous blood-stain in the library. First you took all my reds and I couldn't do any more sunsets, then you took the green and the yellow. Finally, I had nothing left but blue and white, and I could only do moonlight scenes, which are not at all easy to paint.'

Having said this, Virginia turned around to leave the room.

'Please don't go, Miss Virginia,' the ghost cried; 'I am so unhappy and I really don't know what to do. I want to go to sleep and I cannot. I have not slept for three hundred years, and I am so tired.'

'Poor, poor Ghost,' she murmured; 'have you no place where you can sleep?'

'Well, I know a place where I could sleep - it's the Garden of Death, the churchyard. But only if you

weep for me and my sins and pray with me for my soul, the Angel of Death will have mercy on me.'

When Virginia promised to help the ghost and pray for him, he rose from his seat, took her hand and kissed it thankfully. Then he led her across the room. Virginia saw the wall slowly fading away like a mist, and a bitter cold wind was around them. 'Quick, quick,' cried the ghost, 'or it will be too late.' Then the wall closed behind them, and the chamber was empty.

CHAPTER VI

About ten minutes later, the bell rang for dinner, and, as Virginia did not come down, Mrs. Otis sent up one of the servants. After a little time he returned and said that he could not find Miss Virginia anywhere. So, the whole family started looking for her.

The hours passed, but they could find no trace of Virginia. So, after dinner, Mr. Otis ordered them all to bed, saying that nothing more could be done that night, and that he would contact Scotland Yard in the morning. Just when everybody was about to leave the dining-room, the clock struck midnight, and when the last stroke sounded, a secret door opened in the wall and in that door stood Virginia with a little box in her hand. Everybody ran up to her.

'Good heavens! child, where have you been?' said Mr. Otis, rather angrily, as he thought she had been playing a trick on them.

'Papa,' said Virginia quietly, 'I have been with the ghost. He is dead, and you must come and see him. He had been very nasty, but he was really sorry for all that he had done, and he gave me this box of beautiful jewels before he died.'

Then she led the others down a narrow secret corridor to a little low room. There the family found the skeleton of Sir Simon, who had been starved to death by his wife's brothers. Virginia knelt down beside the skeleton, and, folding her little hands together, began to pray silently.

Meanwhile, one of the twins was looking out of the window in the little room and suddenly said, 'Look! The old almond-tree has blossoms.'

'Then God has forgiven him,' said Virginia and stood up.

CHAPTER VII

Four days later, a funeral started from Canterville Castle. In a quiet corner of the churchyard, Sir Simon's skeleton was buried. When the ceremony was over, Virginia stepped forward and laid a large cross made of white and pink almond-blossoms on the coffin.

The next morning, Mr. Otis talked to Sir Simon's descendant, Sir Canterville, about the jewels the ghost had given to Virginia. Their value was so great that Mr. Otis had scruples about allowing his daughter to keep them. But Sir Canterville shook his hand and said, 'My dear Sir, your charming little daughter saved my ancestor's soul. The jewels are hers.'







The jewels were admired by everyone when, in the spring of 1890, Virginia married the Duke of Cheshire. After their honeymoon, Virginia and her husband went down to Canterville Castle and on the day after their arrival they walked over to the churchyard. Virginia had brought some lovely roses, which she strewed upon the grave, and after they had stood by it for some time her husband took her hand.









'You have never told me what happened to you when you were locked up with the ghost.'

'Please don't ask me, I cannot tell you,' she said, 'but I owe Sir Simon a great deal. He made me see what Life is, and what Death signifies, and why Love is stronger than both.'

➤ AFTER READING

5. While reading the story, which feelings did you experience the most? Choose 3 from the options below.

<i>Happiness</i> 	<i>Surprise</i> 
<i>Relief</i> 	<i>Curiosity</i> 
<i>Hope</i> 	<i>Empathy</i> 

<i>Excitement</i> 	<i>Nostalgia</i> 
<i>Sadness</i> 	<i>Amazement</i> 
<i>Disappointment</i> 	<i>Anxiety</i> 
<i>Worry</i> 	<i>Frustration</i> 

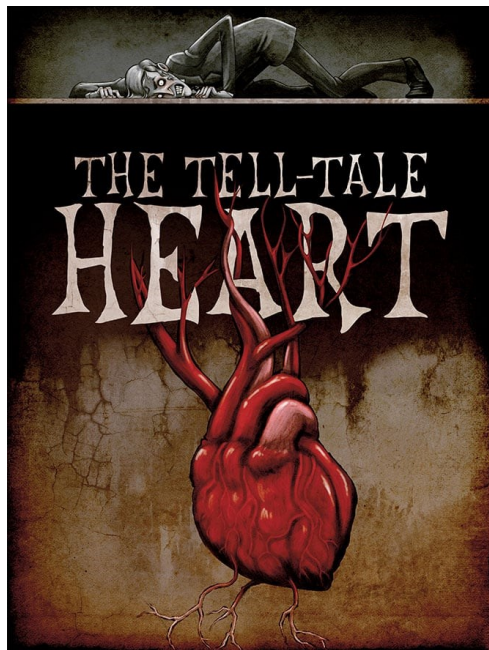
6. Write a short review of the story. Try to express your reading experience in the best way possible to encourage others to read it.



Worksheet 7: extensive reading!

The tell-tale heart

By Edgar Allan Poe



➤ BEFORE READING

1. After watching the visual adaptation of the short story *The tell-tale heart*, what do you expect from the story?

➤ WHILE READING

✚ As you read the story:

2. Highlight any unfamiliar word or expression and try to figure out their meaning from context.
3. Take notes in the margins to help you analyze the narration. Focus on the emotions and impressions you feel.
4. Write comments on aspects you find interesting, comparable to other texts, or difficult to understand.

The tell-tale heart

Text taken from Office of English Language Programs (USA)

IT'S TRUE! yes, I have been ill, very ill. But why do you say that I have lost control of my mind, why do you say that I am mad? Can you not see that I have full control of my mind? Is it not clear that I am not mad? Indeed, the illness only made my mind, my feelings, my senses stronger, more powerful. My sense of hearing especially became more powerful. I could hear sounds I had never heard before. I heard sounds from heaven; and I heard sounds from hell!

Listen! Listen, and I will tell you how it happened. You will see, you will hear how healthy my mind is.

It is impossible to say how the idea first entered my head. There was no reason for what I did. I did not hate the old man; I even loved him. He had never hurt me. I did not want his money. I think it was his eye. His eye was like the eye of a vulture, the eye of one of those terrible birds that watch and wait while an animal dies, and then fall upon the dead body and pull it to pieces to eat it. When the old man looked at me with his vulture eye a cold feeling went up and down my back; even my blood became cold. And so, I finally decided I had to kill the old man and close that eye forever!

So you think that I am mad? A madman cannot plan. But you should have seen me. During all of that week I was as friendly to the old man as I could be, and warm, and loving.

Every night about twelve o'clock I slowly opened his door. And when the door was opened wide enough I put my hand in, and then my head. In my hand I held a light covered over with a cloth so that no light showed. And I stood there quietly. Then, carefully, I lifted the cloth, just a little, so that a single, thin, small light fell across that eye. For seven nights I did this, seven long nights, every night at midnight. Always the eye was closed, so it was impossible for me to do the work. For it was not the old man I felt I had to kill; it was the eye, his Evil Eye.

And every morning I went to his room, and with a warm, friendly voice I asked him how he had slept. He could not guess that every night, just at twelve, I looked in at him as he slept.

The eighth night I was more than usually careful as I opened the door. The hands of a clock move more quickly than did my hand. Never before had I felt so strongly my own power; I was now sure of success.

The old man was lying there not dreaming that I was at his door. Suddenly he moved in his bed. You may think I became afraid. But no. The darkness in his room was thick and black. I knew he could not see the opening of the door. I continued to push the door, slowly, softly. I put in my head. I put in my hand, with the covered light. Suddenly the old man sat straight up in bed and cried, “Who’s there??!”

I stood quite still. For a whole hour I did not move. Nor did I hear him again lie down in his bed. He just sat there, listening. Then I heard a sound, a low cry of fear which escaped from the old man. Now I knew that he was sitting up in his bed, filled with fear; I knew that he knew that I was there. He did not see me there. He could not hear me there. He felt me there. Now he knew that Death was standing there.

Slowly, little by little, I lifted the cloth, until a small, small light escaped from under it to fall upon – to fall upon that vulture eye! It was open – wide, wide open, and my anger increased as it looked straight at me. I could not see the old man’s face. Only that eye, that hard blue eye, and the blood in my body became like ice.

Have I not told you that my hearing had become unusually strong? Now I could hear a quick, low, soft sound, like the sound of a clock heard through a wall. It was the beating of the old man’s heart. I tried to stand quietly. But the sound grew louder. The old man’s fear must have been great indeed. And as the sound grew louder my anger became greater and more painful. But it was more than anger. In the quiet night, in the dark silence of the bedroom my anger became fear – for the heart was beating so loudly that I was sure someone must hear. The time had come! I rushed into the room, crying, “Die! Die!” The old man gave a loud cry of fear as I fell upon him and held the bedcovers tightly over his head. Still his heart was beating; but I smiled as I felt that success was near. For many minutes that heart continued to beat; but at last the beating stopped. The old man was dead. I took away the bed covers and held my ear over his heart. There was no sound. Yes. He was dead! Dead as a stone. His eye would trouble me no more!

So I am mad, you say? You should have seen how careful I was to put the body where no one could find it. First I cut off the head, then the arms and the legs. I was careful not to let a single drop of blood fall on the floor. I pulled up three of the boards that formed the floor, and put the pieces of the body there. Then I put the boards down again, carefully, so carefully that no human eye could see that they had been moved.

As I finished this work I heard that someone was at the door.

It was now four o'clock in the morning, but still dark. I had no fear, however, as I went down to open the door. Three men were at the door, three officers of the police. One of the neighbors had heard the old man's cry and had called the police; these three had come to ask questions and to search the house. I asked the policemen to come in. The cry, I said, was my own, in a dream. The old man, I said, was away; he had gone to visit a friend in the country. I took them through the whole house, telling them to search it all, to search well. I led them finally into the old man's bedroom. As if playing a game with them I asked them to sit down and talk for a while.



My easy, quiet manner made the policemen believe my story. So they sat talking with me in a friendly way. But although I answered them in the same way, I soon wished that they would go. My head hurt and there was a strange sound in my ears. I talked more, and faster. The sound became clearer. And still they sat and talked.













Suddenly I knew that the sound was not in my ears, it was not just inside my head. At that moment I must have become quite white. I talked still faster and louder. And the sound, too, became louder. It was a quick, low, soft sound, like the sound of a clock heard through a wall, a sound I knew well. Louder it became, and louder. Why did the men not go? Louder, louder. I stood up and walked quickly around the room. I pushed my chair across the floor to make more noise, to cover that terrible sound. I talked even louder. And still the men sat and talked, and smiled. Was it possible that they could not hear??

No! They heard! I was certain of it. They knew! Now it was they who were playing a game with me. I was suffering more than I could bear, from their smiles, and from that sound. Louder, louder, louder! Suddenly I could bear it no longer. I pointed at the boards and cried, "Yes! Yes, I killed him. Pull up the boards and you shall see! I killed him. But why does his heart not stop beating?! Why does it not stop!?"

➤ AFTER READING

5. While reading the story, which feelings did you experience the most? Choose 3 from the options below.

<i>Happiness</i> 	<i>Surprise</i> 
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<i>Relief</i> 	<i>Curiosity</i> 
<i>Hope</i> 	<i>Empathy</i> 
<i>Excitement</i> 	<i>Nostalgia</i> 
<i>Sadness</i> 	<i>Amazement</i> 
<i>Disappointment</i> 	<i>Anxiety</i> 
<i>Worry</i> 	<i>Frustration</i> 

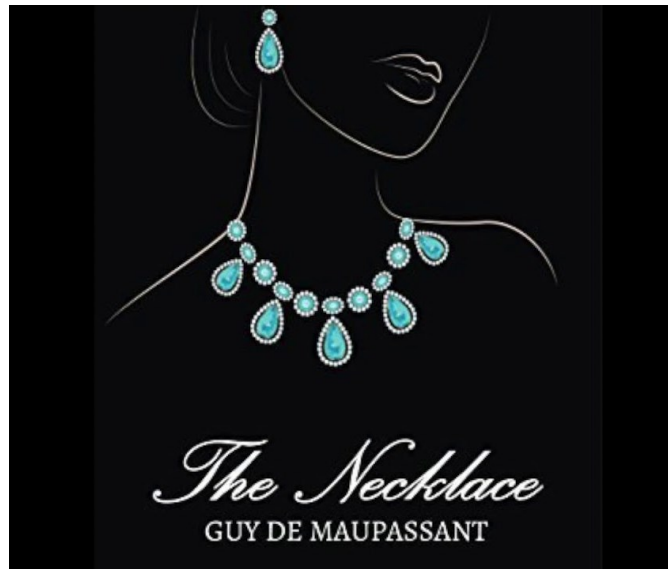
7. Write a short review of the story. Try to express your reading experience in the best way possible to encourage others to read it.



Worksheet 8: extensive reading!

The Necklace

By Guy de Maupassant



➤ BEFORE READING

1. After watching the visual adaptation of the short story *The Necklace*, what do you expect from the story?

➤ WHILE READING

✚ As you read the story:

2. Highlight any unfamiliar word or expression and try to figure out their meaning from context.
3. Take notes in the margins to help you analyze the narration. Focus on the emotions and impressions you feel.
4. Write comments on aspects you find interesting, comparable to other texts, or difficult to understand.

The Necklace

Adaptation taken from Benchmark Education Company

Mathilde Loisel was one of those pretty and charming girls, but she let herself be married off to a little clerk in the Ministry of Education. She was unhappy as though she had married beneath her. She suffered endlessly, feeling herself born for every delicacy and luxury. She suffered from the poorness of her house, from its worn chairs and ugly curtains. She imagined vast saloons hung with antique silks, exquisite pieces of furniture supporting priceless ornaments, and small, charming, perfumed rooms, created just for little parties of intimate friends.

She had no clothes, no jewels, nothing. And these were the only things she loved; she felt that she was made for them. She had longed so eagerly to charm, to be desired, to be wildly attractive and sought after.

Mathilde had a rich friend, an old school chum whom she refused to visit, because she suffered so keenly when she returned home. One evening her husband came home with an exultant air, holding a large envelope in his hand. It was an invitation to a party, but instead of being delighted, as her husband hoped, she flung the invitation petulantly across the table. When asked what the matter was, she explained that she did not own a suitable dress.

Her husband gave her all the money he had in his wallet and Mathilde bought a new dress, but still she was upset. When her husband asked what was wrong, she replied, "I'm utterly miserable at not having any jewels, not a single stone, to wear. I would almost rather not go to the party."

When her husband suggested that she wear flowers, she told him that "there was nothing so humiliating as looking poor in the middle of a lot of rich women."

Finally, her husband told her to visit her rich friend and ask to borrow a necklace. With that, Madame Loisel uttered a cry of delight.

The next day she went to see her friend and, sure enough, Madame Forestier took up a large box and handed it to her friend, Mathilde. She told Mathilde that she was welcome to borrow anything she liked.

Mathilde discovered, in a black satin case, a superb diamond necklace; her heart began to beat covetously. Her hands trembled as she lifted it. She fastened it round her neck, upon her high dress, and remained in ecstasy at the sight of herself.

At the party, Mathilde was the prettiest woman present, elegant, graceful, smiling, and quite above herself with happiness. All the men stared at her and asked to be introduced to her.

When they arrived home from the party, Mathilde took off all her garments, so as to see herself in all her glory before the mirror. But suddenly she uttered a cry. The necklace was no longer round her neck!

When her husband understood what she was trying to say, they stared at one another, dumbfounded. At last, her husband went out to search for the necklace.

After a week of searching, they had lost all hope. In a shop they found a string of diamonds which seemed exactly like the one they had lost. Her husband borrowed from a whole tribe of money lenders to pay for the replacement.

When Mathilde returned the necklace, she did not tell her friend about how she had lost it. Madame Forestier said in a chilly voice, "You ought to have brought it back sooner; I might have needed it." Mathilde only nodded.

Mathilde came to know the ghastly life of abject poverty; the heavy work of the house, the hateful duties of the kitchen. And, clad like a poor woman, she went to the grocer, to the butcher, haggling, fighting for every wretched halfpenny of her money. And this life lasted ten years.















One Sunday, as she had gone for a walk, Mathilde spotted Madame Forestier, who was still young and beautiful. Mathilde approached Madame Forestier, but she did not recognize her.

"I am Mathilde Loisel," she said.

Her friend uttered a cry. Mathilde told Madame Forestier that she had come upon hard times and many sorrows. She told her that she and her husband had spent a decade paying back the debt for the diamond necklace that she borrowed and lost. Madame Forestier listened, and then she said, "Oh, my poor Mathilde, my necklace was imitation."

➤ AFTER READING

5. While reading the story, which feelings did you experience the most? Choose 3 from the options below.

<i>Happiness</i> 	<i>Surprise</i> 
<i>Relief</i> 	<i>Curiosity</i> 
<i>Hope</i> 	<i>Empathy</i> 
<i>Excitement</i> 	<i>Nostalgia</i> 
<i>Sadness</i> 	<i>Amazement</i> 
<i>Disappointment</i> 	<i>Anxiety</i> 
<i>Worry</i> 	<i>Frustration</i> 

8. Write a short review of the story. Try to express your reading experience in the best way possible to encourage others to read it.



Worksheet 9: Reading comprehension workshop

Reading comprehension workshop: Final test

- ✚ Read the texts below and answer the questions for each one. Use the skimming, scanning, intensive and extensive reading techniques.

Text 1

Taken from British Council.com

Today's grandparents are joining their grandchildren on social media, but the different generations' online habits couldn't be more different. In the UK the over-55s are joining Facebook in increasing numbers, meaning that they will soon be the site's second biggest user group, with 3.5 million users aged 55–64 and 2.9 million over-65s.

Sheila, aged 59, says, 'I joined to see what my grandchildren are doing, as my daughter posts videos and photos of them. It's a much better way to see what they're doing than waiting for letters and photos in the post. That's how we did it when I was a child, but I think I'm lucky I get to see so much more of their lives than my grandparents did.'

Ironically, Sheila's grandchildren are less likely to use Facebook themselves. Children under 17 in the UK are leaving the site – only 2.2 million users are under 17 – but they're not going far from their smartphones. Chloe, aged 15, even sleeps with her phone. 'It's my alarm clock so I have to,' she says. 'I look at it before I go to sleep and as soon as I wake up.'

Unlike her grandmother's generation, Chloe's age group is spending so much time on their phones at home that they are missing out on spending time with their friends in real life. Sheila, on the other hand, has made contact with old friends from school she hasn't heard from in forty years. 'We use Facebook to arrange to meet all over the country,' she says. 'It's changed my social life completely.'

Teenagers might have their parents to thank for their smartphone and social media addiction as their parents were the early adopters of the smartphone. Peter, 38 and father of two teenagers, reports that he used to be on his phone or laptop constantly. 'I was always connected and I felt like I was always working,' he says. 'How could I tell my kids to get off their phones if I was always in front of a screen myself?' So, in the evenings and at weekends, he takes his SIM card out of his smartphone and puts it into an old-style mobile phone that can only make calls and send text messages. 'I'm not completely cut off from the world in case of emergencies, but the

important thing is I'm setting a better example to my kids and spending more quality time with them.'

Is it only a matter of time until the generation above and below Peter catches up with the new trend for a less digital life?

Answer questions 1 to 3 using the skimming technique.

1. What is the main idea of the text?
 - a) Teenagers are teaching their grandparents to use smartphones.
 - b) Social media is helping different generations connect, but they use it very differently.
 - c) Most people are stopping the use of smartphones and going back to letters.
 - d) Facebook is the only social media platform that teenagers use.
2. Which sentence best summarizes the text?
 - a) Grandparents are encouraging teenagers to be more active online.
 - b) Different generations have different habits on social media, and some are changing their digital lives.
 - c) Smartphones are no longer popular among adults.
 - d) Facebook is losing all its users.
3. What is the purpose of the text?
 - a) To teach people how to use Facebook.
 - b) To show how online communication is affecting people's real-life relationships across generations.
 - c) To explain the dangers of using mobile phones.
 - d) To compare teenagers' and adults' academic performance.

To answer questions 4 to 6, read the questions first, then look for keywords to locate the answers quickly.

4. How many Facebook users in the UK are over 65?

5. Why does Sheila use Facebook?

6. What does Peter do in the evenings and weekends with his smartphone?

To answer question 7, read the text carefully and attentively.

7. Why does the text suggest that parents might be responsible for teenagers' phone habits?

Text 2

Text taken from Lingua.com

The four seasons are spring, summer, fall, and winter, and although various areas of the United States experience drastically different weather during these times, all portions of the country recognize the seasons; winter in California may bring heat, and winter in New York may bring blizzards, but both periods are nevertheless winter.

Following winter, spring begins on 20 March and ends on either 20 June or 21 June, in the United States (this date may vary slightly from year to year and hemisphere to hemisphere). For most, spring is a time of “thawing,” when the cold and snow of the winter are replaced by sunshine, reasonable temperatures, green grass, and more. It is also the season wherein previously dormant bees and butterflies reemerge, and when birds become more active.

Summer follows spring and spans from about 21 June to 22 September, in America. Summer is the warmest, the longest, and (arguably) the liveliest of the four seasons; students from kindergarten to college are given two or so summer months off from class, and to be sure, there are more young individuals out and about during this season than any other. It's not uncommon to see shorts, t-shirts, and sunglasses worn by those who're soaking up the summer's hot sun, and to stay cool, many individuals crank the air conditioning, take a dip in a swimming pool, and/or explore the ever-comforting ocean waves.

Autumn (or fall), more than being a simple precursor to winter, is one of the most beautiful and exciting seasons. Spanning from 22 September to 21 December (technically, that is; snow will begin to fall long before this latter date, in most parts of the country, leading many to classify the period as winter) in the US, autumn is characterized by falling leaves, Halloween (on 31

October), and Thanksgiving. During fall, traditional farmers harvest their produce, and the aforementioned falling leaves change to gorgeous orange, red, and yellow colors; these colors are generally associated with autumn itself, in turn.

In the US, winter spans from 21 December to 20 March, and is, as one would expect, the coldest of the four seasons. In the eastern, northern, and central portions of the country, winter snowfall can be considerable; in the western and southern portions of the country, winter snowfall is highly unlikely, but temperatures nevertheless drop from their usual. Winter is most widely known for its snow and the Christmas holiday, but it also boasts New Year's Eve (on December 31, in recognition of the start of a new year) and other special days. Ice skating, sledding, ice hockey, and snowball fights are commonly enjoyed winter activities.

Answer questions 1 to 4 without reading word by word; focus on the main ideas.

1. What is the main purpose of the text?
 - a) To describe the holidays in the United States.
 - b) To explain how climate change affects the seasons.
 - c) To give an overview of the four seasons in the United States.
 - d) To compare the seasons in the Northern and Southern Hemispheres.
2. Which sentence best summarizes the whole text?
 - a) The United States has extreme weather.
 - b) Every season in the US has different weather and traditions.
 - c) All people hate winter and love summer.
 - d) School starts again in the fall.
3. What is the text type?
 - a) A news article
 - b) A scientific report
 - c) An informative description
 - d) A personal letter
4. What do all four seasons in the text have in common?
 - a) They all include national holidays.
 - b) They all involve extreme weather.

- c) They all begin and end on the same dates every year.
- d) They all bring the same kind of weather across the country.

To answer questions 5 to 7, read the questions first, then look for keywords to locate the answers quickly.

5. When does winter begin in the United States?

6. Which holiday is celebrated on October 31?

7. To stay cool in summer, what do people usually wear?

To answer question 8, read the text carefully.

8. Which aspect characterized every season? Answer using your own words.

Text 3

Text taken from Lingua.com

Thanksgiving is a holiday celebrated predominantly in North America, and it possesses a different meaning in each of the countries where it's acknowledged.

In the United States, Thanksgiving is a federal holiday (meaning all government employees and most private employees are given a day off of work), and always takes places on the Fourth Thursday in November, regardless of the date.

The holiday signifies the immense progress made by pilgrims, or some of the first travelers to North America, at Plymouth Plantation circa 1621. It was at this time that the hungry and weary Pilgrims were taught (by Native Americans) how to grow and produce food on North America's unique terrain. Once they'd grown (and caught) an abundance of food, the Pilgrims were

expectedly thankful, and they celebrated alongside the Native Americans who provided them with such valuable assistance. President Abraham Lincoln initiated the contemporary practice of Thanksgiving by calling for a "day of Thanksgiving" during one of his Civil War addresses.

In America today, Thanksgiving remains firmly engrained in its historical roots, and is widely considered to be a day for giving thanks for good food, good times, and family. Thanksgiving dinner generally consists of turkey, mashed potatoes, stuffing, vegetables, gravy, and ample desserts. To be sure, indulging in abundance is a cornerstone of the holiday, as doing so could only be possible if one *possesses* abundance.

To answer the question, read the text carefully.

1. Why is Thanksgiving considered a federal holiday in the United States, and when is it celebrated?

2. According to the text, what role did Native Americans play in the first Thanksgiving celebration?

3. Which role did play president Abraham Lincoln in the modern Thanksgiving celebration?

4. Do you think that the modern Thanksgiving celebration reflects the original spirit it had? Why?

READING COMPREHENSION WORKSHOP

Teacher's answer key



UNIVERSIDAD EAFIT-MAESTRÍA EN LECTURA Y ESCRITURA



Worksheet 1: Skimming

Answer key

1. The student's answer must be similar to this one or follow this idea:
The text explains the origin and development of cinema, from its beginnings in the 19th century to the arrival of sound and color films.

2. The student's answer must include some of the ideas below:

- Cinema started at the end of the 19th century.
- The Lumière Brothers held the first paid movie screening in 1896 in Paris.
- Early films showed moving people, transport, and short comedies or newsreels.
- France (1901) and the USA (1903) produced the first dramatic films.
- At first, films were shown anywhere, but by 1908, special film theatres were built.
- Charlie Chaplin became very famous in 1914 with his silent comedies.
- In 1927, *The Jazz Singer* introduced sound in films – beginning of the “talkie” era.
- Sound films quickly replaced silent films; the first full sound film appeared in 1928.
- Color films were introduced in the 1930s, but black-and-white films continued to be made.

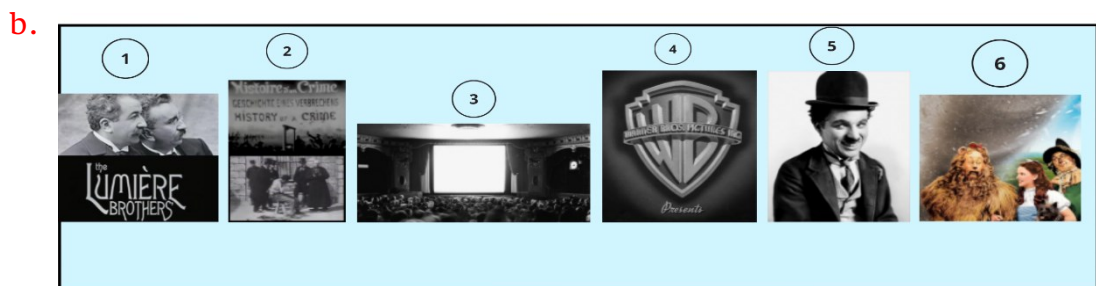
3. The cinema shows...

- a. **Were born in the 1800s in Europe.**
- b. Were pretty common before the theatre.
- c. Were created and popularized in the USA.

4. The first films...

- a. Were presented in special and exclusive places.
- b. **Didn't include people talking.**
- c. Were dramas and actions movies.

5. Charlie Chaplin
 - a. Was an American actor and producer.
 - b. **Became famous due to his clumsy character Charlie.**
 - c. Made his first films in the second half of the 20th century.
6. Warner Brothers...
 - a. Contributed to establish silent films in cinematography.
 - b. Brought the cinema to the USA.
 - c. **Produced the first movie that included music and talking.**
7. Look at the pictures and choose the group that better represents the information given in the text. Consider that the pictures must follow the order provided in the reading.





Worksheet 2: Scanning!

✚ Read the text using the scanning technique and find the information required below as fast as possible. You only have 2: 30 minutes.

1. Telephone number: 020 7426 8462 (1)
2. Ages: 26; 12 (2)
3. Prices: £4.50; £3.50 (2)
4. Start times: 11 a.m.; 2 p.m.; 3 p.m. (3)



Worksheet 3: Scanning!

✚ Use the scanning technique to read the text below and answer the questions the teacher will present you. You only have one minute per question.

✚ For questions 1 to 4 choose the correct letter: a, b, c or d.

Question #1	Question #2	Question #3	Question #4
<input checked="" type="radio"/> A	<input type="radio"/> A	<input type="radio"/> A	<input type="radio"/> A
<input type="radio"/> B	<input checked="" type="radio"/> B	<input type="radio"/> B	<input checked="" type="radio"/> B
<input type="radio"/> C	<input type="radio"/> C	<input checked="" type="radio"/> C	<input type="radio"/> C
<input type="radio"/> D	<input type="radio"/> D	<input type="radio"/> D	<input type="radio"/> D

✚ For questions 5 to 6, choose TRUE, FALSE OR NOT GIVEN.

Question #5	Question #6
<input checked="" type="radio"/> TRUE	<input type="radio"/> TRUE
<input type="radio"/> FALSE	<input checked="" type="radio"/> FALSE
<input type="radio"/> NOT GIVEN	<input type="radio"/> NOT GIVEN

✚ For questions 7 to 8, write the missing word.

Question #7	Question #8
COOK	SIBLINGS
_____	_____



Worksheet 4: Scanning!

✚ Read the texts below and answer the questions required. Use the scanning technique and give short answers. You have 5 minutes to complete all the exercises. For every question you must only use 40 seconds.

1. How did Kerry feel about the book? She feels uninteresting and disappointed.
2. Which age group will like this book? People in their 30's.
3. Who is Teresa Wilson? The author of the novel.
4. What does “mediocre” means in the last line? Something that lacks originality.
5. The job will last for about two months. True or false? FALSE
6. How much will you earn per hour if you are aged 18? £6.10 per hour.
7. For the job you must be good at team working and communication. True or false? TRUE.
8. The job involves travelling around the U.K. True or false? FALSE.



Worksheet 5: intensive reading!

1. Read and answer the questions below. Use your background knowledge to complete the task.

d. Do you know any movies, books, or shows where someone tries to change their fate?

Student's answer.

e. What could happen if all your wishes suddenly came true?

Student's answer.

f. Have you heard of a “monkey’s paw” before? What do you think it might be?

Student's answer.

✚ What I want to know (Team’s work)

2. Based on your prior knowledge, the group discussion, the story summary, and the picture above, write three questions about what you want to learn or discover throughout the reading. Use the guiding questions to help your analysis: What do I want to learn? What am I curious about?

a. Student's answer.

b. Student's answer.

c. Student's answer.

3. After reading the story, write some of the new words and expressions you found.

Student's answer.

4. In groups of three, analyze and discuss the story. Use the questions below to guide your discussion.

1. What happened in the story, in your own words? Student's answer.

2. What were the three wishes? What were the results of each one?

Student's answer.

3. What do you think the story is really about? Student's answer.
 4. What is the message or moral of the story? Student's answer.
 5. What did you learn about making wishes or changing fate?
Student's answer.
 6. Do you think the family made a good decision when they used the paw? Why or why not? Student's answer.
5. With your group, complete the diagram below using information from the story *The Monkey's Paw*.

Title	The Monkey's paw.
Setting	The house of the White's family, in Laburnum Villa.
Characters	-Mr. White -Mrs. White -Herbert White. -Sergeant-Major Morris -The Monkey's Paw
Plot	First: The White family receives a visit from Sergeant-Major Morris, who shows them a magical monkey's paw that grants three wishes. He warns them that the wishes come with a terrible price. Then: Mr. White makes the first wish — £200. The next day, their son Herbert dies in a workplace accident, and the company gives them £200 in compensation. After that: Mrs. White convinces Mr. White to use the second wish to bring Herbert back to life. Finally: That night, someone knocks at the door. Mrs. White believes it's Herbert, but Mr. White is terrified of what might be outside. Just before she opens the door, Mr. White uses the third wish to undo the second. When she opens the door, no one is there.
Outcome	Mr. White uses the third wish to undo the second, and whatever was outside the door disappears. The White family is left heartbroken and alone.



Worksheet 6: intensive reading!

The Canterville Ghost

➤ BEFORE READING

1. After watching the visual adaptation of the short story *The Canterville Ghost*, what do you expect from the story? Student's answer.

➤ WHILE READING

✚ As you read the story:

2. Highlight any unfamiliar word or expression and try to figure out their meaning from context. Student's answer.
3. Take notes in the margins to help you analyze the narration. Focus on the emotions and impressions you feel. Student's answer.
4. Write comments on aspects you find interesting, comparable to other texts, or difficult to understand. Student's answer.

➤ AFTER READING

5. While reading the story, which feelings did you experience the most? Choose 3 from the options below. Student's answer.
6. Write a short review of the story. Try to express your reading experience in the best way possible to encourage others to read it. Student's answer.



Worksheet 7: extensive reading!

The tell-tale heart

➤ BEFORE READING

7. After watching the visual adaptation of the short story The tell-tale heart, what do you expect from the story? Student's answer.

➤ WHILE READING

✚ As you read the story:

8. Highlight any unfamiliar word or expression and try to figure out their meaning from context. Student's answer.
9. Take notes in the margins to help you analyze the narration. Focus on the emotions and impressions you feel. Student's answer.
10. Write comments on aspects you find interesting, comparable to other texts, or difficult to understand. Student's answer.

➤ AFTER READING

11. While reading the story, which feelings did you experience the most? Choose 3 from the options below. Student's answer.
12. Write a short review of the story. Try to express your reading experience in the best way possible to encourage others to read it. Student's answer.



Worksheet 8: extensive reading!

The Necklace

➤ BEFORE READING

13. After watching the visual adaptation of the short story *The Necklace*, what do you expect from the story? Student's answer.

➤ WHILE READING

✚ As you read the story:

14. Highlight any unfamiliar word or expression and try to figure out their meaning from context. Student's answer.

15. Take notes in the margins to help you analyze the narration. Focus on the emotions and impressions you feel. Student's answer.

16. Write comments on aspects you find interesting, comparable to other texts, or difficult to understand. Student's answer.

➤ AFTER READING

17. While reading the story, which feelings did you experience the most? Choose 3 from the options below. Student's answer.

18. Write a short review of the story. Try to express your reading experience in the best way possible to encourage others to read it. Student's answer.



Worksheet 9: Reading comprehension workshop

Reading comprehension workshop: Final test

- ✚ Read the texts below and answer the questions for each one. Use the skimming, scanning, intensive and extensive reading techniques.

Text 1

Taken from British Council.com

Answer questions 1 to 3 using the skimming technique.

1. What is the main idea of the text?
 - a) Teenagers are teaching their grandparents to use smartphones.
 - b) Social media is helping different generations connect, but they use it very differently.**
 - c) Most people are stopping the use of smartphones and going back to letters.
 - d) Facebook is the only social media platform that teenagers use.
2. Which sentence best summarizes the text?
 - a) Grandparents are encouraging teenagers to be more active online.
 - b) Different generations have different habits on social media, and some are changing their digital lives.**
 - c) Smartphones are no longer popular among adults.
 - d) Facebook is losing all its users.
3. What is the purpose of the text?
 - a) To teach people how to use Facebook.
 - b) To show how online communication is affecting people's real-life relationships across generations.**
 - c) To explain the dangers of using mobile phones.
 - d) To compare teenagers' and adults' academic performance.

To answer questions 4 to 6, read the questions first, then look for keywords to locate the answers quickly.

4. How many Facebook users in the UK are over 65? 2.9 million
5. Why does Sheila use Facebook? to see what her grandchildren are doing, as her daughter posts videos and photos of them.
6. What does Peter do in the evenings and weekends with his smartphone? He takes his SIM card out of his smartphone and puts it into an old-style mobile phone that can only make calls and send text messages.

To answer question 7, read the text carefully and attentively.

7. Why does the text suggest that parents might be responsible for teenagers' phone habits? Because parents set the example for their kids. If at home, they are the early adopters of the smartphone and the screen addiction, their children would have this habit and the same dependency of the online world.

Text 2

Text taken from Lingua.com

Answer questions 1 to 4 without reading word by word; focus on the main ideas.

1. What is the main purpose of the text?
 - a) To describe the holidays in the United States.
 - b) To explain how climate change affects the seasons.
 - c) To give an overview of the four seasons in the United States.**
 - d) To compare the seasons in the Northern and Southern Hemispheres.
2. Which sentence best summarizes the whole text?
 - a) The United States has extreme weather.
 - b) Every season in the US has different weather and traditions.**
 - c) All people hate winter and love summer.
 - d) School starts again in the fall.
3. What is the text type?
 - a) A news article
 - b) A scientific report
 - c) An informative description**
 - d) A personal letter
4. What do all four seasons in the text have in common?
 - a) They all include national holidays.

- b) They all involve extreme weather.
- c) They all begin and end on the same dates every year.
- d) They all bring the same kind of weather across the country.

To answer questions 5 to 7, read the questions first, then look for keywords to locate the answers quickly.

- 5. When does winter begin in the United States? On December 21st.
- 6. Which holiday is celebrated on October 31? Halloween's Day.
- 7. To stay cool in summer, what do people usually wear? They usually wear shorts and t-shirts.

To answer question 8, read the text carefully.

- 8. Which aspect characterized every season? Answer using your own words. [answers examples]

Summer: It's the longest and hottest season of all. People use to wear comfortable clothes and go to the beach or the swimming pool to refresh.

Spring: There is a lot of sunshine, the weather is nice, the green grass returns and the birds and butterflies come back. It's colorful and vibrant.

Winter: It's the coldest season. There is snow everywhere. During this time are celebrated two of the most important holidays of the year: Christmas and New Year's eve.

Autumn: It's the prettiest season at all. During these months, the leaves change to beautiful colors and fall.

Text 3

Text taken from Lingua.com

- 1. Why is Thanksgiving considered a federal holiday in the United States, and when is it celebrated? It's celebrated on the fourth Thursday in November and it's considered a federal holiday because all government employees and most private employees are given a day off of work.
- 2. According to the text, what role did Native Americans play in the first Thanksgiving celebration? They helped pilgrims to survive in the American land by teaching them how to

grow and produce food in the unique American territory. To show gratitude, pilgrims celebrated alongside native American, setting the tradition.

3. Which role did play president Abraham Lincoln in the modern Thanksgiving celebration? He initiated the contemporary practice of Thanksgiving by calling for a "day of Thanksgiving" during one of his Civil War addresses.

4. Do you think that the modern Thanksgiving celebration reflects the original spirit it had? Why? Student's answer.

Conclusiones

El aprendizaje de una lengua extranjera, particularmente el inglés, representa un requisito indispensable en la sociedad del presente. La interconexión y globalidad del mundo actual demanda sujetos con las competencias lingüísticas y culturales necesarias para comunicarse entre sí, pese a las diferencias. En el contexto colombiano, desde hace algunas décadas, el gobierno nacional emprendió el desafío de construir una Colombia bilingüe y competitiva. Sin embargo, el progreso realizado no ha sido suficiente para alcanzar la meta propuesta y hacer de los colombianos sujetos competentes en el marco de las exigencias actuales.

Dentro de los diversos aspectos a considerar, los bajos niveles de comprensión lectora en inglés representan un punto destacado, pues la lectura constituye una pieza clave en el aprendizaje de las lenguas, incluso de la materna. Saber leer es el puente que permite cruzar hacia el desarrollo de las otras habilidades del idioma, incluyendo el componente cultural y social. Por este motivo, trabajar en su fortalecimiento es un requisito indispensable para superar las debilidades observadas y llegar a un verdadero dominio del idioma extranjero.

Partiendo de dicha necesidad surgió el presente trabajo, de naturaleza didáctica. Esta sesión de talleres para el fortalecimiento de la comprensión lectora en inglés tiene el propósito de ser una guía y herramienta pedagógica para los docentes de EFL (English as a Foreign Language). Cada una de las sesiones construidas gira en torno a dos principios fundamentales: enseñar a leer más y mejor, y hacer del aprendizaje de una lengua una experiencia divertida y enriquecedora. El aula de EFL, además de un entorno de aprendizaje y enriquecimiento cultural, debe ser un ambiente de diversión y motivación. Saber otro idioma no debe ser percibido únicamente como un requisito, sino como una oportunidad para participar del mundo y su construcción. La palabra designa a la realidad, a la vez que la crea.

Leer, dada su naturaleza, es un proceso desafiante y permanente. Nunca se ha aprendido completamente. Siempre habrá algo nuevo para aprender o mejorar. En este contexto, la enseñanza de estrategias de lectura representa un factor esencial, pues constituyen herramientas para continuar construyendo la red de saberes y habilidades que componen la comprensión lectora. No son una solución definitiva, y mágica, pero sí un progreso hacia la conciencia y descubrimiento del funcionamiento del aprendizaje, son facilitadores dentro de este complejo proceso.

Bajo este principio, las cinco sesiones del taller fueron elaboradas para enseñar a los estudiantes el qué, cómo y para qué de cada una de las cuatro estrategias seleccionadas: skimming, scanning, intensive Reading and extensive Reading. Descubrirán la información más relevante sobre cada una de ellas, pero también podrán implementarlas en contextos reales y ajustados a sus experiencias lectoras. Este trabajo de descubrimiento y aplicación se lleva a cabo desde una metodología interactiva, diversa y acorde a las características de la población objetivo. Por ello, la competencia, las referencias culturales, el juego, las tecnologías informáticas, y la expresión de las propias ideas y emociones son un eje clave del módulo de talleres.

Al finalizar las cinco sesiones, probablemente, no habrá un cambio definitivo, pues el uso apropiado de las estrategias es un proceso, una habilidad más que se debe desarrollar y perfeccionar con el tiempo. Sin embargo, sí podrá observarse un avance en el proceso lector y, más aún, en el metaaprendizaje. Saber leer va más allá de la decodificación y la interpretación, abarca el conocimiento del proceso lector y de la manera en que nuestro cerebro lo ejecuta. Es un saber teórico que solidifica y sostiene la práctica.

Considerando lo anterior, enseñar a leer, particularmente en una lengua extranjera, es un desafío de alta complejidad. No solo entra en juego el componente disciplinar, sino también la motivación y la volición. Por esta razón, el inicio de cada una de las sesiones del módulo intentó responder a las preguntas: ¿por qué debo leer? Y ¿cómo se relaciona esto conmigo? al incluir estrategias, actividades y recursos ligados a la realidad de los adolescentes. El espacio de introducción y motivación resultó fundamental para favorecer el éxito del objetivo establecido, pues permite activar el deseo de aprender y la conexión con lo expuesto.

Las otras dos secciones, destinadas a la teorización, lectura y análisis de los textos, buscaron mantener dicha motivación inicial al incluir referencias a la cultura contemporánea y los intereses particulares de las nuevas generaciones. La forma de enseñar, evidentemente, debe evolucionar y adaptarse a las nuevas realidades. Sin embargo, también debe conservar la rigurosidad y orden de la enseñanza tradicional. Con base en estos principios, las sesiones mantuvieron un balance entre la forma tradicional de aprender (escribiendo, analizando, sintetizando, etc.) y la manera actual (jugando, compitiendo, haciendo uso de herramientas informáticas, etc.), intentando brindar una propuesta equilibrada y adecuada.

Finalmente, el trabajo aquí consagrado no constituye, en ninguna medida, una solución definitiva a las dificultades de comprensión lectora que presentan los adolescentes aprendices del inglés como lengua extranjera, pero sí representa un primer paso para solventar las

carencias evidenciadas. La aplicación de las sesiones es tan solo el comienzo de un proceso que debe continuar en el aula de EFL y replicarse a otros espacios de la cotidianidad de los estudiantes. Leer apropiadamente constituye una necesidad y un proceso paulatino, constante y permanente. Las bases dispuestas en este módulo pretenden orientar a los estudiantes para continuar, con mayor claridad y precisión, en el camino de la lectura y el aprendizaje.

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