

In the Community

An Intermediate Integrated Skills Textbook



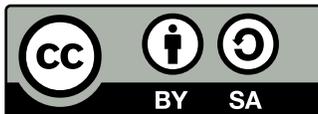
Instructor Guide

In the Community An Intermediate Integrated Skills Textbook Instructor Guide

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I. Overview

In the Community: An Intermediate Integrated Skills Textbook is an English language textbook that:

- helps learners notice, learn, and practice English that will be helpful in your community
- gives learners practice in the four main language skills—listening, speaking, reading, and writing
- helps learners learn about intercultural skills
- helps learners develop some important essential skills
- is an Open Educational Resource (OER) and can be used in two different ways. It can be used as an online textbook with interactive activities, or downloaded, printed, and used as a regular textbook.

The textbook is divided into five chapters and 4 appendices, which include the answer keys for each chapter. The textbook has been designed for courses that are facilitated by an instructor. Each chapter can be done as a standalone or in the sequence presented. We suggest that the learners complete all the chapters in the sequence presented.

The book is aimed at CLB levels 5/6. The activities in the textbook present opportunities for the development of the following Essential Skills: Reading text, document use, writing, oral communication, thinking skills, working with others, and computer use. The learning activities presented in the textbook will need to be supplemented and scaffolded according to the level of the learners in a particular group. Completion of this textbook does not indicate that a benchmark has been achieved.

Intercultural Communicative Competence

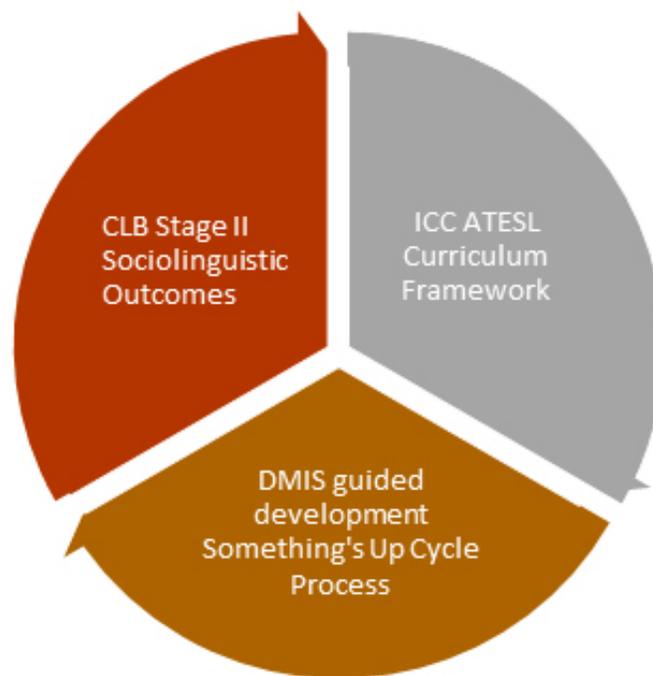
Culture plays an important role in the language classroom. Most language learning tasks and activities that are taken up in the ESL classroom can lead to a consideration of both subjective and objective culture (see lists below of culture points found in this resource). Intercultural communicative language teaching is more of a stance (modelled and enhanced through the integration of a reflective process into the classroom) than body of content or method. The idea is not to separate culture from language, but to recognize its inherent presence in language and to see language as culture. Integrating ICC into curriculum and instruction is about intentionally highlighting this dimension within existing program goals, language learning outcomes, tasks, materials, and assessments. (ATESL Curriculum Framework p. S7-8)

This textbook brings together three intercultural communicative competence frameworks that guided the design of this resource.

1. Canadian Language Benchmarks (CLB) Stage II Sociolinguistic outcomes: Knowledge based outcomes of how the setting affects language use. Factors influencing these variations in language include participants in the exchange, situation, place, purpose of transaction and social situation. Sociolinguistic knowledge includes knowledge of genre, dialects/varieties, registers, natural or idiomatic expressions, cultural references

and figures of speech. (Canadian Language Benchmarks 2012 p VII). Sociolinguistic knowledge outcomes are clearly integrated in the content of the chapters.

2. ATESL Curriculum Framework (Massachusetts model) for Intercultural Communicative Competence: Knowledge and skills framework that supports the analysis of interactions in intercultural spaces and raise awareness of self and other. The knowledge and skills reflected in this framework are primarily part of the make sense stage of the Something's Up Cycle and are present in the way tasks have been designed.
3. Intercultural development as described by the Developmental Model of Intercultural Sensitivity (DMIS) is engaged through the integration of the Something's Up! Cycle. The Something's Up! Cycle is a reflective skill building practice used by individuals and facilitators to promote intercultural competence development. Knowledge, skill and awareness development through use of the Something's Up! Cycle is a process that supports the development of an individual's capacity to identify and shift perspective which is a key component of intercultural development. This process is integrated into the tasks in each chapter. The tasks are positioned in a developmental sequence that increase in complexity as learners progress through the chapter. Development is promoted through the engagement with objective and subjective culture items from multiple perspectives, recognizing similarities and differences then finding ways to achieve goals using informed action strategies.



Sociolinguistic Knowledge Outcomes for CLB Stage II

Reading

Recognition and understanding of:

- Expanded **formal, informal, idiomatic and some literary language**.
- **Cultural references**
- **Content and socio-cultural information**, language and **discourse format** relating to **specific tasks** (such as social interaction texts, business/service texts.)

Listening

Recognition of:

- Different **registers** (formal/informal), **styles** and some language varieties (dialects, regionalisms, language used by specific social and age groups)
- Socio-cultural knowledge relating to **specific tasks** (such as social interaction and service transactions)
- **Cultural references and topics**
- Expanded **colloquial, idiomatic and some literary language**
- **Paralinguistic signals** (such as loudness, pitch, speech rate, body language and other visual cues)

Writing

Beginning ability to:

- Use **Canadian writing conventions** about linear order, directness, and formality in a variety of contexts, such as cover letters, resumes, email
- Adapt **writing styles for specific audiences and purposes**.

Sociolinguistic Knowledge Outcomes for CLB Stage II

Speaking

Understanding of:

- **Sociolinguistic norms and culturally determined behaviours**, such as attitudes toward hierarchy
- Collaborative skills for academic and work purposes (such as contributing to verbal problem solving and decisions making in group settings)

Ability to use:

- Appropriate **language to indicate level of formality and to show respect**
- Appropriate and communicatively effective **non-verbal communication strategies**
- **Socio-cultural norms**, such as formality/informality, direct/indirect speech and cultural references

ATESL Curriculum Framework for Intercultural Communicative Competence Knowledge, Skills (describe, analyze, examine, compare and contrast) and Awareness

Analyze and describe diversity in Canadian cultures.

Identify and describe the significance of cultural images and symbols in Canadian cultures and their own.

Analyze everyday **behaviours** in Canadian cultures and **compare and contrast** these with their own.

Compare and contrast differences and similarities in **values and beliefs** in their own cultures and Canadian cultures.

Recognize cultural stereotypes – favourable and discriminatory – and **describe** how they **impact** their own and other's behaviour.

Examine their own cultural adjustment process and the personal balance that must be struck between acculturation and preserving their own cultures.

Identify culturally determined behaviour **patterns**.

Intercultural Skills developed through use of the Something's Up Cycle that support DMIS guided intercultural development. Knowledge, Skills (noticing, describing, exploring, analyzing, articulating own "normal", perspective shifting, taking action, adapting)

- **Noticing** when Something's Up

- **Describing** behaviours

- **Identifying feelings**

- **Attending** to judgment

- **Suspending** judgment

- **Naming** perspective **points**

- **Articulating** "my normal"

- **Shifting** perspective "other normal"

- **Recognizing** patterns in behaviour

- **Informed Action**

- **Finding** out more information
- **Checking** perspectives
- **Increasing** communication style repertoire
- **Adapting**
- **Transferring** knowledge and skills to new contexts
- **Reflecting** on goals

Objective Culture (topics)

Objective culture is represented in the artifacts and institutions created by a group of people. Examples can be seen reflected in such areas as art, architecture, literature, dance, music, holidays, popular activities and collective history. The following list includes aspects of objective culture present in this textbook.

✓ Camping	✓ Political campaigns
✓ Writing letters	✓ Public meeting/Town hall meeting
✓ Writing thank you notes	✓ Pets
✓ Reading, writing and responding to critiques	✓ Phone etiquette
✓ Volunteering	✓ Focus on safety
✓ Attending a music festival	✓ Fire ban
✓ Talent Contest	✓ Insurance
✓ Beauty Contest	✓ Self-serve
✓ Music	✓ Music review
✓ Foodbank – Charities, fundraising	✓ Lake cabin
✓ Getting permits	✓ Social media
✓ Dealing with garbage and waste – recycling, littering, cleaning (public/private/borrowed spaces)	✓ Protesting
✓ Polling	✓ Distracted driving
✓ Event planning	✓ Drinking and driving

Subjective Culture: Perspective Points and Cultural Norms

Subjective culture refers to the patterns of interpretations (values, beliefs) and behaviour learned from one's group that guides individual/group activity. Perspective Points are issues, categories, activities or concepts that are sometimes assumed to be universal but may be understood differently when described using different cultural lenses or viewpoints.

Perspective points are influenced by socio-cultural norms and describing the similarities and differences in how each is understood, is a useful way to build cultural knowledge, skill and awareness. Identifying and exploring Perspective Points helps us:examine things from multiple perspectives to determine whether or not there are “differences that make a difference” at a group level.

- focus attention
- make sense
- inquire
- predict important differences in “the way things are done”
- understand judgments or conclusions that come about when expectations are not met
- Increase self-awareness of our cultural lenses
- Become aware of categories or conceptualizations that exist in one culture but not in another.

Perspective Points in the textbook

1. Apologizing	2. Asking for permission	3. Advertising
4. Boundaries – public/ private space	5. Complimenting	6. Conflict (engaging in, managing, etc.)
7. Criticizing	8. Encouraging participation	9. Expressing mood – emotions <ul style="list-style-type: none"> • expressing emotion • touch • one and volume (voice)
10. Expressing regret	11. Expressing thanks	12. Following or giving instructions (Directing others to take action)
13. Giving advice	14. Giving an opinion	15. Greeting
16. Influencing	17. Making a request	18. Making a suggestion
19. Making excuses	20. Manners/courtesy	21. Meetings
22. Non-verbal	23. Obligation	24. Public / Private

25. Reporting a crime	26. Roles and relationships <ul style="list-style-type: none"> • parents and adult children customer and service provider • friends • teacher and student employer and employee • coworkers • between generations 	27. Rules
28. Saving face	29. Showing appreciation	30. Showing gratitude
31. Social conventions around names	32. Social responsibility (i.e. cleaning)	

Types of Activities

Focus
<p>Focus Questions</p> <ul style="list-style-type: none"> ✓ Noticing self ✓ Noticing others <p>Identifying categories (i.e. What kind of messages are reflected in a question or sentence)</p> <p>Placing self on a continuum</p>
Reading/Vocabulary
Pre-reading
Prediction
Comprehension
Matching
Genre-Exploring
Discussion
Extension
Self-assessment

Listening/Vocabulary
Placing others on a continuum
Rating communication style on a continuum
Prediction Activity
Noticing how people do something (recognizing facts ch 4)
Re-telling details
Identify reasons
Vocabulary Tasks
Discussion
Discuss patterns
Exploring consequences – i.e. How might this affect a relationship
Discuss shifts resulting from varying context variables
Writing
Writing Tasks
Production task rubric
Grammar connected to socio-cultural norms
Speaking
Practicing adapting language for role and relationship
Intonation
Pronunciation
Role play

Wrap Up
Discussion/Reflection
Noticing similarities and differences
Noticing patterns
Continuum
Personal communication plan (Goal setting)
Extension activities

Learner experience

The content of the textbook has been managed in such a way that it is consistent whether the book is used online, or if it is printed and used as a regular textbook. The main difference is in the experience of the user. These are the main differences:

When learners use the textbook online	When learners print it and use it as a regular textbook
<p>Learners start by downloading the online textbook on their computer. When the textbook has finished downloading, they can click on the interactive sections to complete tasks, watch video and listen to audio.</p>	<p>Learners start by downloading the PDF textbook on their computer. When the textbook has finished downloading, they can print the chapters and sections they need.</p>
<p>The Table of Contents for the book and the chapter are interactive.</p>	<p>The Table of Contents for the book and chapter only serve to help the learners identify the page number of the chapter or section.</p>
<p>Many activities and tasks are interactive and will have this icon : </p> <p>Many activities and tasks include audio and will have this icon </p>	<p>The activities are not interactive.</p> <p> This icon only tells the learner that there is an interactive task when he/she uses the textbook online.</p> <p> This icon only tells the learners that there is audio for this task.</p>
<p>Learners can click on the icons and go to an activity or task.</p> <p> This task has a worksheet in a fillable PDF format. Learners click on the icon to access the fillable PDF, download it, and save it on the computer before doing the task.</p> <p>Learners complete the task in the PDF that they saved on their computer.</p>	<p>The icons only tell the learner what to expect with the task.</p> <p> This icon means that there is a fillable PDF if learners use the text online. The printout provides sufficient space within the textbook to complete many of the activities. Where there is not enough space, worksheets are available for you to copy and distribute.</p>
<p>Learners can click on an underlined word to read the definition.</p>	<p>An underlined word in the textbook tells the learner that the definition is available in the Chapter Vocabulary List and Glossary.</p>

What this means for you as an instructor

	When a learner uses the textbook online	When the learner has the textbook printed and uses it as a regular textbook
Introducing the book	<p>Have the learner watch the Book Tour video and Note to the Learner. Maybe, prepare a quiz to test the contents. Demonstrate how learners can go to the various parts and what happens when they click on the various icons and the underlined words. This can be done in class, or assigned for homework. Follow up with a discussion.</p>	<p>Have the learners read the Note to the learner and have them view the differences in experience. Introduce them to the five chapters and the layout of the book. Explain what the symbols mean for them. Have the learners view the Book Tour video to better understand the book. Maybe, prepare a quiz to test the contents. This can be done in class, or assigned for homework. Follow up with a discussion. Demonstrate how you navigate the book by looking up the page number and flipping to that chapter/section.</p>
Additional materials for tasks	<p>Since the icons are linked to the interactive learning object or the fillable PDFs, there is no need to bring in extra material.</p> <p>However, learners will need to completely understand the functionality of the interactive elements. Demonstrate how a fillable PDF should be completed. Go through the necessary steps of downloading the PDF, saving it, and accessing the downloaded PDF to complete the task.</p>	<p>Worksheets:</p> <p>For many of the activities, there is enough space in the textbook for learners to complete the tasks. Where there isn't sufficient space in the book, worksheets have been provided to copy and distribute to the learners.</p> <p>Audio:</p> <p>Learners will need access to the audio where applicable.</p>
<p>Note:</p> <p>While it might not always be viable to provide learners with the necessary hardware for using the book online, the interactive components of the book provide a rich environment for developing the learners' computer skills, which are imperative in today's employment market. We suggest that the learners get at least some exposure to these interactive elements either in the classroom (via an interactive board or the use of a projector), and in a computer lab.</p>		

The main characters in the textbook



Roshan Mehta

Roshan is a 20 years old man. He works as an Apprentice electrician. He is 1st generation Indo Canadian (born in Canada to immigrant parents from India).



Gilles Doucette

Gilles is man in his 40s. He is a popular and well-liked high school music teacher and Folk Festival organizer. He is a level-headed friendly man. People frequently mispronounce his name as “Jill” instead of “Geeeeeel” (French pronunciation)



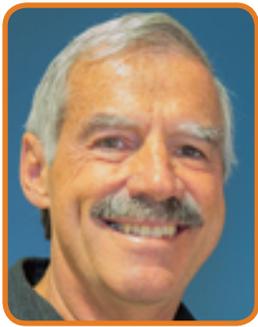
Claire Turner

Claire is a woman in her early 40s. She is originally from Edmonton and living in a small town is new for her. She is the new owner and operator of Bear Bottom Campground. She is warm and friendly, slightly disorganized, tries really hard, easily frustrated or flustered, motherly, very “hands on”, wants to seem “with it”, warms to people very easily.



Ivan Broz

Ivan is man in his earlier 60s. He is a farmer and a businessman. His parents are originally from Poland and he was born in Canada. Ivan can be very direct and even gruff when interacting with others.



Kerry Ames

Kerry is in his 50s. He is a Master Electrician and Roshan Mehta's boss. Kerry is very professional and well-liked and respected.



Officer Mills

Officer Mills is a 40 years old woman. She is very serious and can be authoritative.

II. Assessment

PROGRESS CHECKS OF RECEPTIVE SKILLS - Reading and Listening

Say “test”, “exam”, or “evaluation” to adults in formal or informal learning environments and notice the stress level rise. On the other hand, most mature learners do want to know how they are progressing. Formative assessment, learning through and from measuring language development, offers many advantages over simply learning for a final, or summative, assessment. The Reading and Listening Progress Checks in the five chapters of *In The Community* are designed to be low-stakes and self-administered.

Each Reading Progress Check is built around a short text in a format that is familiar to the learners through exposure to the email, text, article, social media post, or letter in that chapter. Each Listening Progress Check is designed around a dialogue between familiar characters whose topic, vocabulary and pragmatics are extensions of the audio tracks the learners will have listened to and interacted with in the e-text.

The document and prose texts or audio tracks and the accompanying Comprehension activities, along with the Discussion sections completed before each Progress Check, provide pre-reading and pre-listening support to the learners. As additional preparation, each Progress Check recommends the strategy of reading the questions prior to reading the text or listening to the audio recording. The questions include multiple-choice, true-false, and cloze style answers.

Unlike the practice activities, which have an answer key easily accessible in the e-text, the Progress Check Answer Keys are part of this Instructor Guide. Depending on the requirements of a language program, an instructor may choose to post the answers for learners who can completely self-assess by grading their own results. If measuring and accounting for lesson completion is an administrative responsibility, instructors may withhold the Keys and mark the Progress Checks themselves. As with other parts of the e-text, the Progress Check questions and answers may be printed on paper. Whatever method is chosen to administer these short assessment tools, following up immediately or with only a short delay is recommended. Reading or listening to the prompts together and reviewing the questions and answers provides adult learners with an excellent opportunity for genuine negotiation of meaning. Simulating the test environment of more formal, high-stakes evaluations can also provide a platform for applying exam-taking strategies which will advantage learners bound for future academic or occupational assessments.

RUBRIC FEEDBACK ON PRODUCTIVE SKILLS – Writing and Speaking

Consistent and comprehensible feedback to learners on the writing and speaking tasks in the e-text is the purpose of the rubrics found with each productive task. These scoring grids appear in the learners’ edition in order to be transparent about how grading is done. By using a similar format in both writing and speaking, and sticking to it through all five chapters of *In The Community*, learners become familiar with this type of evaluation. Once the format is familiar, the content more easily becomes the priority.

Each rubric restates the task and lists five indicators of ability. The selected indicators capture the key features presented and practiced in the Writing and Speaking activities. These features are not so broad as to be unmanageable, nor so minute as to be trivial. Instructors or program managers are invited to add, reduce, or alter these demonstrables to suit different learning environments.

A learner’s written or spoken work is categorized as “completely”, “mostly”, or “somewhat” successful at demonstrating those abilities. This rating system intentionally avoids numerical values. Learners, their families, sponsors or funders each have their own interpretations of percentages. Our intent is to acknowledge success in whatever degree rather than fixate on numbers. However, if a program requires reporting of quantifiable results, the current descriptors could easily be exchanged. Here are some rewording options using the Speaking Rubric in Chapter 1 as an example:

Achievement in Percentages:

The Speaking Task You chatted with an unfamiliar and respected person to learn more about a new place or activity	Completely 90-100%	Mostly 70-90%	Somewhat 50-70%	(Incomplete) Up to 50%	Comments
You greeted the person appropriately.					
You introduced your topic.					
You asked ten or more tag questions.					
You paused and raised your tone on tags.					
You closed the conversation appropriately					

Achievement on a Sample Rating Scale from CLB Support Kit (2012) page 37:

The Speaking Task					
You chatted with an unfamiliar and respected person to learn more about a new place or activity	1	2	3	4	Comments
You greeted the person appropriately.					
You introduced your topic.					
You asked ten or more tag questions.					
You paused and raised your tone on tags.					
You closed the conversation appropriately					

- 1 = unable to do the task
- 2 = still needs help
- 3 = satisfactory completion (pass)
- 4 = performance exceeds expectations

Achievement linked to the Canadian Language Benchmarks:

The Speaking Task				
You chatted with an unfamiliar and respected person to learn more about a new place or activity	Below benchmark	Developing benchmark skills	Achieved benchmark	Comments
You greeted the person appropriately.				
You introduced your topic.				
You asked ten or more tag questions.				
You paused and raised your tone on tags.				
You closed the conversation appropriately				

Using rubrics can reduce the subjectivity in evaluating learners' spoken and written English; they provide instructors or assessors with a basis for inter-rater reliability as well as a plain language tool for instructor-learner discussion about progress. In the example above, the learner is the subject of all the speech acts. If the speaking task is recorded, the learner can listen to her or his own greeting, introduction, questions, pauses, tone and closing to notice accomplishments and set personal learning goals for improvement.

Rubrics can accommodate multi-level classes. In the Community Chapter 5, presents the usual two writing tasks but with a twist. Anticipating that these lessons may be used with the full range of CLB 5 and CLB 6 learners, or even above and below these levels, a couple of options are given. The length and complexity of describing and reviewing a product or performance can be adjusted to fit the learners' stage. Here are the speech acts which a learner should accomplish in either one or two paragraphs in the existing task:

Writing Task 1 You wrote a review of two familiar products
You designed and completed a rubric.
You introduced the topic of each paragraph with a sentence.
You described at least four facts about two products.
You expressed positive opinions using intensifiers (very, really, so, such a)
You expressed negative opinions using "too"

Underlined words in bold in this table indicate features that an instructor might adjust. For example, for a homogeneous class in which everyone will write 1 paragraph, replace "each" with "the". "At least four" could be reduced to "three" facts or increased to "six" or more. If comparisons have never been tried in a tutorial or class setting before, the "two products" could become "one" to scaffold the development of purely descriptive writing. Once learners are describing with some confidence, an effective comparison of two or more items will be more easily achieved.

The speech acts in the ready-to-print rubrics incorporate the foundational, rhetorical and grammatical or pronunciation features of each chapter of In the Community. Instructors using this resource have the liberty to alter the required features too. To suit a class with different objectives, an adaptation of the above rubric might look like this:

~~You designed and completed a rubric.~~

Writing Task 1 You wrote a review of two familiar products
The completed rubric was prepared for you.
You introduced the topic of each paragraph with a sentence.

~~You expressed positive opinions using intensifiers (very, really, so, such a)~~

~~You expressed negative opinions using “too”~~

You described at least four facts about two products.
You expressed both positive and negative opinions using comparative adjectives

Achievement of Canadian Language Benchmarks, or other program objectives, for productive skills will not be reached by completing only two activities such as those in this e-textbook. Although it is beyond the scope of In the Community to fully develop additional writing and speaking tasks, here are some suggestions for further practice.

Write or speak in character. Some of the writing and speaking tasks ask the learner to take the role of someone in the chapter. For example, in Chapter 2, acting as Ivan, the learner needs to make fairly forceful demands. Select other characters and take on their voice to express thanks, respond to or make requests, list rules (for instance Kerry to Roshan about electrical safety), or to compare behaviour (Claire commenting on face-to-face and digital communication by Roshan for example.)

Write or speak as a person familiar to the class. This could be the instructor, a local business person, or a community leader. Present and explain classroom rules as a teacher would to supplement and support the speaking activities in Chapter 3. Write basic hockey or curling rules as a coach of the local amateur or school team. This could prepare for, or follow-up on, a class outing to the rink.

Write or speak as oneself. Modify the role-playing speaking and writing tasks. Let learners personalize them. In addition to writing an explanation as a regretful camper to Claire, emails or letters could be written to make amends for real mistakes based on Chapter 4.

Write instead of speaking, or vice versa. The product comparisons that are the foundation of the first writing task in Chapter 5 could become an oral presentation. Asking questions to learn, as Roshan and Nick do by speaking in Chapter 1 could be written as preparation for an interview with a guest speaker.

III. Extension Activities

Despite best intentions to the contrary, language classrooms may default to being teacher-centered. One way to reposition learners at the center is to empower them to drive the learning through their own curiosity and awareness. The extension activities included in the five chapters of *In the Community* provide adaptable templates that adult learners can use to bring personally relevant language into the classroom environment for further exploration and application.

For each activity, recommendations are included for in-class preparation that scaffolds subsequent successful independent task completion. Options for integrating the learners' findings in class are presented. Some suggestions are offered for adapting the task to suit your learners or the learning outcomes of your language program.

In the *Community* Extension Activities appear after the Readings in each chapter. Because learners may need a few days outside of English class to complete language tasks in their community, the extension activities are introduced early on. Awareness can be raised, preparation can be done, and learners can engage in noticing and attempting language use with sufficient time remaining to share their findings before a chapter is wrapped up in class.

Language Observer Log

- Chapters 1-5

Preparation:

- Raise awareness of useful but unfamiliar words or expressions in a chapter.
 - Generate a student-selected list of such words. Post the list in a visible place for easy reference.
 - Define these words. Use the context, then use a level-appropriate dictionary.
 - Note the source, for example which reading, listening or video includes them.
 - Provide some guidance on which words are higher frequency and can be expected to be read or heard elsewhere.
- Model intentional language observation.
 - Display or distribute a written, level-appropriate text. Have learners scan for words from the list they generated.
 - Discuss recurrences of words or expressions. Note how common or unusual they are.
 - A useful resource is the Longman Dictionary of Contemporary English which, for each searched entry, provides statistics on how often a word appears. W2, for example means it appears in the top 2000 written words. S1 indicates it appears in the top 1000 spoken words.

- Use the context. Decide whether the meaning matches the definition of the original use of the word in the chapter.
- Note the source.
- Alternatively, play a short, level-appropriate audio clip and follow the same steps.
- Complete a practice log for several words before sending the learners off to do this task independently.
 - Reinforce the strategy, as needed, by scanning or listening for the learner-listed words once a week or at another regular interval that suits your program.

Integration:

- Set a regular class time (eg. once a week) for learners to present a few, or more, of the words they logged from observations of written or spoken words in their community.
- Model how to concisely share information. This activity aligns with CLB 5 and 6 indicators of ability and integrates reading, listening, and speaking, or perhaps writing.

Here’s an example of how a learner could reproduce information drawn from the SAMPLE Log in Chapter 1.

SAMPLE Language Observer Log			Name <i>Abdi</i>
			Date May 17, 2016
Lesson word	Words or expressions with similar meanings	Where you read or heard it	Who said it or who wrote it
1. <i>elders</i>	<i>older, wiser people; leaders</i>	<i>On the TV news about First Nations</i>	<i>A young woman said she was learning the Cree language from her elders.</i>

- Abdi could review his log and say, “I’m going to tell you what I learned about ‘elders’. Remember Roshan’s father was happy that his daughter trusted her elders. Elders usually means ‘older, wiser people’. Sometimes we call our leaders ‘elders’. This week I was watching the TV news. The report was about learning languages. I thought the reporter was talking to an immigrant but a young woman said she was a First Nations person. She spoke perfect English. She wanted to learn Cree. Her grandparents spoke this language. She was learning Cree from her elders.
- If reproducing information is one of your program writing outcomes, a learner could read another’s log and turn an entry (brief notes in a log) into a paragraph.
- An alternative way to share information is to engage learners as interviewers who transform table headings into accurate questions to classmates who answer with single words, short phrases or complete sentences.

- Another option which integrates all four skills is for each learner to present one word or expression, referring to her written log, while classmates listen and take dictation of the words, definitions, and any other useful information.
- To scaffold development of more meta-language, build self-reflection into your learners' practice by having them keep listening journals.

Language User Log

- Chapters 2-5

Preparation:

- Raise, or reinforce, awareness of useful words or expressions in a chapter.
 - Follow the steps given for the Language Observer Log above.
- Model intentional experimentation with selected, unfamiliar vocabulary.
 - Talk through how to select a word or expression to try out in conversation.
 - Discuss formality of words or expressions, who might say them, and where they might be used in the community.
 - Script a phrase or sentence using the target vocabulary accurately.
 - Role-play a scenario in which the target vocabulary is spoken.
 - Reflect on the role-play, what exactly was said and how the other actor(s) responded.
- Complete the preparation and reflective notes for several words as practice before sending the learners off to do this task independently.
 - Reinforce the strategy, as needed, by preparing and role-playing dialogues with learner-listed words at a regular interval that suits your program.

Integration:

- Establish a routine for preparation, task completion in the community, and reporting back to the tutor, or instructor and classmates.
- Model how to concisely share information. See the example in the Language Observer Log above.
- For variety, learners who use their chosen words or expressions in conversation in the community can pair up, share about those experiences and re-enact them for their classmates.
- Learners who use their vocabulary selections in written communication can collect their user log forms into a file or portfolio, submit them to their instructor for individual feedback, or share them with the class for peer editing and/or reflecti

Sorry Tracker

- Chapter 4

Preparation:

- Successful completion and integration of the Language Observer Log in chapters 1, 2 and 3 will minimize additional groundwork for this extension activity. The “Sorry Tracker” is a focused observer log.
- If your learners have not been logging their language observations in the community, use the modeling tips given for the Language Observer Log above.
- Review and discuss the concepts provided for the “Sorry Tracker” in the e-textbook. The form and function of apologies vary widely across cultures. Engage learners in sharing “dos and don’ts” of apologizing in cultures other than mainstream Canadian.
- Explore dictionary and thesaurus entries for “sorry”.
- Generate a student-selected list of such words. Post the list in a visible place for easy reference.
- Model focused language observation of spoken and written uses of “sorry” and equivalent phrases. Scan formal letters, emails, texts, and prose selections such as level-appropriate novels. Listen to, or view, short segments of audio-books, radio dialogues (including unscripted talk radio) or films.
- Complete several examples on the form before sending the learners off to do this task independently.

Integration:

- Agree on source material, for example, unscripted conversations in a particular location such as grocery store or school office, written dialogues in a novel the class is reading, realistic but scripted apologies in a television series, lunchroom chatter at work, or some combination of these.
- Pair learners, where feasible, to prepare and carry out their language using plans together. Each one, in turn, can take on the task of trying out selected vocabulary in the community while the other becomes an amateur ethnographer who observes how people respond to her/his partner. These shared experiences may become the basis for further class discussion, reflective listening journaling, or role-playing.
- Reproduce the data from completed forms as prose paragraphs: descriptive or comparative, even cause and effect compositions at CLB 6.
- Gather statistics from all participants and reproduce the information as pie charts, plotting, for example, who said “sorry” according to age, gender, etc., or how many apologies were accepted, rejected or dismissed.

Review with a Rubric

Preparation:

- Rubrics, although frequently used in Canadian education, may be unfamiliar to adult language learners. If your learners have received feedback on their writing and speaking via the rubrics in chapters 1 to 4, the format should be familiar even if they have done no critical thinking or analysis of such tables. Document use, one of the Literacy Essential Skills, can be strengthened by deconstructing documents such as rubrics.
- Review and discuss the concepts about rubrics in the text. Learners' expectations and understanding of how achievement is documented vary widely. Engaging learners in discussion of grades, descriptors of demonstrated skill, and responsibility for progress, while comparing past and current learning environments, can go a long way in demystifying the evaluation system in your program.

Integration:

- Follow the Rubric Design steps in the e-textbook to make one document for the entire class; where feasible, include computer literacy skills by having learners create an electronic version of the rubric.
- Model completion of the learner-designed rubric by evaluating one musical recording of your choosing. As a class, adjust the rubric if needed before the review of learner-chosen musical performances begins. Scaffold grammatical and pragmatic aspects of giving compliments and critiques to avoid misunderstandings or even hurt feelings when reviews are shared.
- Reinforce or develop computer literacy skills through limited online searches and selecting appropriate musical recordings to be presented to the class.
- Reproduce information shared in performance reviews through activities such as: using reported speech to retell what another reviewer has said; creating bar charts that compare two or more reviews; writing a paragraph (CLB 5) or composition (CLB 6) to compare two or more performances; or find or create images that capture the main idea of a performance.
- Follow up by designing simple rubrics for peer evaluation of other class activities or projects, or as the basis for evaluating services in the community that are relevant to the learners such as snow removal, out-of-school care, or postal delivery.

Appendices

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Appendix 1: List of video and audio files, and transcripts

Chapter 1 List of video and audio files

Section	File Name
Video	oer_itc_chapter_01
Listening section	
Listening 1	oer_itc_chapter1_1
Listening 2	oer_itc_chapter1_2
Listening Progress Check	oer_itc_chapter1_3
Speaking Section	
Intonation Scaffolding Activities	
Pausing Before Tag Question	oer_itc_chapter1_4
Tone Rising or Falling After Tag Question	oer_itc_chapter1_5

Chapter 1: Video transcript

Kerry: C'mon. You've gotta be kidding me. What the heck is going on? Look at all those cars. They're at a standstill. We're gonna be late. Darn construction. Thank goodness for the Bottom's Up Cafe. Hey, kid, do you want to see if you can get Mrs. Turner on the line?

Roshan: What should I tell her?

Kerry: Look, I don't even think we're gonna get reception. It's kind of wonky this far out of town.

Roshan: Oh, hey, I heard this good joke about the four seasons in Canada ... winter, more winter, longer winter, ...

Kerry: Hang on, hang on. It's my old lady. I gotta take this. Hello, sweetheart ...

Roshan: ... construction.

Roshan Hey, Nick.

Nick Hey! How's the big new job? Electrocuted yet?

Roshan Kill me now. Stuck with my boss. And highway construction's got a huge traffic jam. And then Kerry had to use the men's room, so here we are, coffee break.

Nick Awkward.

Roshan Beyond. So hey, listen, I hate to do this but I've gotta go. I've gotta call a client.

Nick Uh, say no more. I'll catch up with you later.

Roshan Right! See ya.

Nick Oh! I almost forgot why I called. Happy birthday.

Roshan Thanks, buddy. Later.

Nick Later.

Roshan Good morning, Mom.

Leela I'm calling to wish you happy birthday, Roshan. We haven't heard if you got our present yet.

Roshan Sorry, Mom. I haven't been to the mailbox yet. But thanks for sending one. I'm grateful, really.

Leela You can't leave your mail sitting in the box all day, Roshan. We sent you some sweets. They'll go bad if you leave them there.

Roshan I'll go right after work, I promise.

Leela You know, Roshan, your father and I would be very happy to pay for university if you change your mind. It is our birthday gift to you.

Roshan Sorry, Mom. Uh, reception's a little wonky here. I'll talk to you later, though. Bye!

Claire Bear Bottom Campground. Claire speaking.

Roshan Hello. Hello, ma'am. This is Roshan with A1 Electrics. I'm just calling to ...

Claire Hello?

Roshan Hello?

Claire Hello? Hellooooo?

Claire Bear Bottom Campground.

Gilles Hello. Am I speaking with Mrs. Turner?

Claire You've got her! Is this Roshan?

Gilles Oh, no, sorry. It's Gilles Doucette here. We spoke the other day, Mrs. Turner, regarding the festival?

Claire Right. Sorry, Gilles, I thought you were someone else calling back. I definitely remember you. Please, call me Claire.

Gilles Uh, okay, uh, Claire it is then. I'm just on my way to you, *Claire*, but I seem to be a little turned around, and there's this awful highway construction... I'm sorry, the reception's a little wonky. Could I get you to repeat those directions?

Claire Of course. So start going north on Highway 2, and then when you get ...

Chapter 1: Listening section transcripts

Chapter 1 Listening 1 (oer_itc_chapter1_1)

Gilles What the heck is taking so long with my coffee? Are they growing the beans or something? Well, I'll be. Roshan Mehta! What a pleasant surprise!

Roshan Hey, Mr. Doucette! Wow. What a coincidence!

Gilles Pardon?

Roshan Never mind. It's nice to see you.

Gilles Claire, this is Roshan Mehta. He was in my class, what, five ... six years ago?

Roshan Something like that.

Gilles Time flies, eh?

Roshan Definitely.

Gilles Oh, sorry, let me introduce Claire Turner, owner and operator of Bear Bottom Campground. Roshan, Claire. Claire, Roshan.

Claire Nice to meet you, Roshan.

Roshan Likewise. Wait, did you say the Bear Bottom Campground?

Claire Yeah, do you know it?

Gilles Claire and I are organizing the folk festival for next spring. The Bear Bottom Campground will be hosting it this time.

Roshan Cool.

Gilles You like folk music, don't you?

Roshan I'm not really familiar with it. My parents don't know anything about Canada pop culture except for Russell Peters.

Claire I feel like I know you from somewhere, Roshan. Your parents don't camp, do they?

Cashier Extra-large double-double for, uh, *Gillian*?

Gilles Ugh, finally. That's me. It's *Gilles*. Do I look like a *Gillian* to you?

Cashier Oh, sorry about that, sir. Extra-large double-double for *Jill*.

Gilles I give up.

Roshan Hmm. Sorry?

Claire I was just wondering if your family was into camping. Maybe I've seen you around the campground before.

Roshan Oh, uh, not really. They're kinda indoor people ... but, yeah, I think we've met.

Gilles So do you still play the guitar? Roshan was one of my best students. Such a natural talent.

Roshan Oh, gee, thanks, Mr. Doucette.

Gilles Call me Gilles.

Roshan Oh, okay. Ah, well, I dunno. Mr., uh, Mr. Gilles. I guess I haven't really kept up with it.

Gilles Roshan won first prize at the band camp talent show. You remember that, don't you? The crowd loved you.

Claire Wow.

Roshan Yeah. My buddy Nick and I wrote our own music and performed for all the parents and kids. It was the first time we'd ever done anything like that. That was an amazing summer, and I'll never forget it. We had such a blast, and Mr. Doucette was an amazing teacher.

Gilles *Gilles*.

Claire Have you thought about volunteering at the folk festival? You could even play on amateur night, if you're as good as Gilles says you are.

Roshan Uh, well, I dunno. I haven't played in ages, and I'm pretty busy with work.

Gilles Oh, yeah? So what are you up to these days? Fill me in.

Roshan I'm an electrician now. A1 Electrics.

Gilles No kidding! Your parents must be so proud of you.

Roshan ...

Claire Wait, you don't work for Kerry Ames, do you?

Roshan Actually, he's waiting for me in the truck. The line for the drive thru was insane, so I'm supposed to be getting the coffee.

Gilles Say no more. I won't keep you. It was nice running into you like this, Roshan.

Roshan You, too. Nice to have met you, too, uh, Mrs., er, I'm so embarrassed. I can't remember your name.

Claire Claire.

Roshan Really nice to have met you.

Claire If you change your mind about volunteering, you should check out the folk festival page on SpaceBook. All you young people are on SpaceBook these days, aren't you?

Roshan Yeah. Thanks. I will. See you later, Mr. Doucette.

Gilles Gilles!

Chapter 1 Listening 2 (oer_itc_chapter1_2)

Leela Good morning, Mehta residence, Leela speaking.

Roshan Hi, Mom. How's it going?

Leela May I ask who is calling?

Roshan C'mon. You know who this is, don't you?

Leela Sorry, who is calling please?

Roshan Mom. It's me. Your baby boy. Firstborn son.

Leela Dev, will you come here? Come! Come! There is a mischief-maker on the line.

Roshan Mom, it's me. *Roshan!*

Leela Oh, Roshan. Why didn't you say so?

Roshan Who else calls you Mom?

Leela I can hardly recognize your voice. Why do you sound so strange?

Roshan I've got you on speaker. Mom, I'm driving. It's safer.

Dev Leela, I'm telling you just to hang the phone up. Don't give these jokers time of the day.

Leela Shhh. It's Roshan.

Roshan That's Dad, isn't it?

Dev Don't tell him I'm home.

Leela Your father is just here.

Dev I don't want to talk to him.

Leela He says hello.

Roshan Anyway, I'm just on my way to work, but I wanted to call and thank you for the sweets. They were amazing. Just like when I was a kid.

Dev What is he saying?

Leela Roshan says he misses my cooking. Roshan, are you eating enough?

Roshan Sorry, Mom, you cut out a little there. Could you repeat that?

Leela I said, are you eating? It's not all the fries and burger, is it?

Roshan No, no, Mom. I'm eating okay. Good thing you taught me how to cook, eh?

Dev If he was a professional, he wouldn't need to be bothered with the cooking.

Leela Shhh!

Roshan Sorry, Mom, I didn't catch that. What did you say?

Leela Uh, oh, Roshan, I was just wondering, if, um, you've got enough cash? Is your new job paying enough? Don't hesitate if you need Mommy and Daddy to help you out.

Roshan Oh, no worries, Mom. I'm even making enough to put some away, like you taught me. It's all good.

Dev All good? All good? Not all good! ... apprentice never enough support a family ... changing lightbulbs ...

Roshan Guys, I'm having a hard time following ...

Dev ... blue collar ... came to this country to ... kids ... better future ... no appreciation! ... waste of a ...! Ungrateful!

Roshan Mom? Dad? You've totally lost me. I think the reception is ... wonky again.

Chapter 1 Listening Progress Check (oer_itc_chapter1_3)

Hey, kid, do you want to see if you can get Mrs. Turner on the line?

Hang on, hang on. It's my old lady. I gotta take this. Hello, sweetheart ...

Bear Bottom Campground. Claire speaking.

Hello. Hello, ma'am. This is Roshan with A1 Electrics. I'm just calling to ...

Hello. Am I speaking with Mrs. Turner?

You've got her. Is this Roshan?

Oh, no, sorry. It's Gilles Doucette here.

We haven't heard if you got our present yet.

You know, Roshan, your father and I would be very happy to pay for university if you change your mind. It is our birthday gift to you.

Sorry, Mom.

Chapter 1: Speaking section transcripts

Speaking: Pausing Before Tag Questions (oer_itc_chapter1_4)

Roshan is an apprentice, [short but distinct pause] isn't he?

His parents live in Lethbridge, [short but distinct pause] don't they?

There was construction on the highway, [short but distinct pause] wasn't there?

Gilles could use his cellphone, [short but distinct pause] couldn't he?

Leela sent a package, [short but distinct pause] didn't she?

Candy tastes sweet, [short but distinct pause] doesn't it?

Claire shouldn't drink too much coffee, [short but distinct pause] should she?

We're getting to know Roshan, [short but distinct pause] aren't we?

You know his sister is travelling, [short but distinct pause] don't you?

I've read ten questions, [short but distinct pause] haven't I?

Speaking: Tone Rising or Falling After Tag Questions (oer_itc_chapter1_5)

You tried to phone Claire, [clear rising tone] didn't you?

We've met before, [clear rising tone] haven't we?

You like folk music, [definite higher tone on "don't", falling on "you"?] don't you?

Your parents don't camp, [flat, unexpressive tone] do they?

Roshan can play guitar, [clear rising tone] can't he?

Gilles remembers the talent show, [flat, unexpressive tone] doesn't he?

Claire guessed Roshan works for Kerry, [clear rising tone] didn't she?

Kerry was waiting in the truck, [clear rising tone] wasn't he?

We should check out the festival on SpaceBook, [flat, unexpressive tone] shouldn't we?

I'll have to listen again, [clear rising tone] won't I?

Chapter 2 List of video and audio files

Section	File Name
Video	oer_itc_chapter_02
Listening section	
Listening 1	oer_itc_chapter2_1
Listening 1 Comprehension Strategy 2: Re-telling Details	oer_itc_chapter2_3
Listening 2	oer_itc_chapter2_2
Listening 2 Vocab Strategy 2: Inferring Meaning from Context	oer_itc_chapter2_4a oer_itc_chapter2_4b oer_itc_chapter2_4c oer_itc_chapter2_4d
Listening Progress Check Part A	oer_itc_chapter2_5_1a oer_itc_chapter2_5_1b
Listening Progress Check Part B	oer_itc_chapter2_5_2a oer_itc_chapter2_5_2b
Speaking Section:	
Intonation Scaffolding Activities	
Expressing Mood Through Word Stress	oer_itc_chapter2_6_1
Speaking Scaffolding Activity	oer_itc_chapter2_6_2
Expressing Mood Through Word Choice	oer_itc_chapter2_7

Chapter 2: Video transcript

Claire: Yeah. Um-hmm.

Kerry: Mrs. Turner. Sorry, Mrs. Turner. If **you could just** sign off, here on this **line** ...

Ivan: **Do you mind?**

Kerry: Sorry?

Ivan: Are you here to speak with Mrs. Turner?

Kerry: As a matter of fact, I am.

Ivan: **Get in line.**

Kerry: You, too?

Ivan: No, really, **get in line**. I was here first. Didn't your mother teach you about taking turns?

Roshan: Whoa. He's really **out of line**.

Kerry: Maybe, but you've got to **respect** your elders, kid.

Ivan: I beg your pardon, young lady, but I've been waiting for quite some time. Might I ask when you'll be available?

Claire: I'm so sorry, Ivan. I'll be right with you, I promise. Just one more minute. **Why don't you** help yourself to a pop? They're over there in the fridge. Hey, Gilles ... yeah, I'm still here ...

Kerry: Sorry, sir. **Would you mind if I** just jumped ahead of you? I just need to get out of here. It'll just take a minute.

Ivan: Yes.

Kerry: Oh, great, thanks.

Ivan: No, I mean, yes, I would mind if you **cut in line**. I've been waiting here for over half an hour. You'll just have to wait your turn.

Claire: Sorry for the wait, gentlemen. Planning this festival is getting crazy. Kerry, you need a signature from me?

Ivan Madam, I must object. How long are you going to keep an old man waiting?

Claire Okay, Ivan. How can I help you?

Ivan Good afternoon, Mrs. Turner.

Claire Good afternoon, Mr. Broz.

Ivan How are you?

Claire Very well, Ivan, thank you. How's Mrs. Broz?

Ivan Oksana is as well as can be expected.

Claire And yourself?

Ivan Oh, fine.

Claire Just fine?

Ivan Well, there is the matter of the poles these men are putting up along my **property line**. The former owner of the campground would have consulted me first.

Claire **Could you** hang on a second, Ivan? I've got to take this. Hey, Gilles. What did he say? What do you mean there's a truck blocking the inspector? What kind of truck?

Claire Sorry, guys. I've got to deal with this. Seems there's a big, red truck blocking the inspector's access to ... Yes, Gilles ... yeah ... **bottom line is**, we need that truck moved.

Ivan **Perhaps you should** call a tow truck.

Claire Great idea. Hey, Gilles, **could I get you to** call a tow truck?

Roshan Hey, Mr. Ames, *our* truck is red. You don't think she means *our* truck, do you?

Kerry Oh-oh.

Roshan It might be a good idea to ...

Kerry Say no more. **You'd better** take the keys and move the truck.

Claire Okay, Kerry. You need a signature? **Can I** use your pen? There you go. Is there anything else?

- Kerry Not today, Mrs. T. See you tomorrow? Eight sharp?
- Claire Sounds good. Now, Ivan. Mr. Broz. About those poles.
- Ivan Yes, the poles. They're a nuisance. **I'd like** them removed, please.
- Claire Whoa. Hang on a second. What do you mean, removed?
- Ivan All of these poles can only mean one thing. You're wiring the campground for the festival. Think of the noise. The mess. The traffic. The garbage. And garbage brings in wildlife, you know! You want actual bears knocking on your door? The **bottom line**, young lady, is have you thought about how this will affect your relationship with your neighbours?
- Claire Please, don't worry, Mr. Broz. Bear Bottom Campground still has strict rules about noise and garbage. That won't change. **Why don't you** just pop by or give me a call if anything comes up? **Let's keep the lines of communication** open.
- Ivan Very well. Thank you, Mrs. Turner.

Chapter 2: Listening section transcripts

Chapter 2 Listening 1 (oer_itc_chapter2_1)

Roshan Hey, Mr. Doucette, **can I** borrow your phone? It's important.

Gilles Sure, Roshan, but what happened to yours? And where's Kerry?

Roshan Well, that's the thing. My battery is dead. And Mr. Ames is at the top of the pole over there, and I don't know if he's got reception. I need to call Mr. Broz. His dog ran into the field and won't let Mr. Ames down.

Gilles You're kidding.

Roshan I wish I was. He's totally stuck up there and kinda mad. Those dogs are always running loose.

Gilles Is ... is he okay?

Roshan Yeah, he's fine. I mean, furious, but fine.

Gilles Actually, Roshan, I don't think you need to call Mr. Broz at all. I think that's him there, coming across the field.

Roshan He doesn't look too happy.

Gilles I'm not surprised.

Roshan It's always something with Mr. Broz, isn't it?

Gilles He means well. **Maybe you should** go get Claire. She's just there in the office.

Roshan Sure thing, Mr. Doucette.

Gilles Roshan, you know you can call me Gilles, right? We're both adults. You're not my student any more.

Roshan Sure. I mean, I get it. I do. But the thing is, it's hard. My mom taught me that you have to respect your **elders**. Not that you're old or **elderly** or anything, but you know what I mean. I respect you. Because you were my teacher. And that means something to me. Maybe it's a cultural thing.

- Gilles Say no more. I totally get where you're coming from. In my community, we have Elders, and we're taught to honour them our whole lives. I can't imagine calling one of my Elders by their first name. Maybe it's a cultural thing.
- Roshan That's funny. I mean, thanks for understanding. **How about** I call you Mr. D. for now? Until I get more comfortable with the whole Gilles thing?
- Gilles Works for me. In the meantime, **I would run if I were you.** This is not going to be a fun conversation.
- Roshan No kidding. Thanks, Mr. D. I'm outta here.
- Ivan Mrs. Turner! Mrs. Turner! What is the meaning of this? Where is that horrible city woman? Get her out here right now, young man.
- Gilles Now, Mr. Broz, just hang on a second here ...
- Claire Ivan? I could hear you from inside. What's going on?
- Gilles Perfect timing, Claire. Mr. Broz here seems a little upset.
- Ivan Upset? I'm *furious*. What are you doing to my field?
- Claire *Your* field? That field is a part of *my* campground.
- Gilles The field is being mowed to prepare for the construction of the stage. You know, for the folk festival.
- Ivan You can't cut it. You'll kill my bees.
- Claire I don't understand. **Can you** calm down a minute and explain what's going on?
- Ivan My *bees*. I have a bee colony, you know. Oksana has brought you the honey before. I come from **a long line of** beekeepers. We have the biggest bee colony in this part of Alberta. Thousands of them. And your man Jilly here is going to cut down their biggest source of food.
- Gilles Actually, it's *Gilles*.
- Ivan What are you saying? Speak up.
- Gilles Never mind.
- Claire The field. The flowers...

- Ivan Yes, the flowers. You people don't think, oh, what will this mean for my neighbours? All these modernizations. Changes. Inconveniences. We didn't ask for you to change things, and now you want to kill my bees.
- Gilles Now, Mr. Broz. Nobody wants to kill your bees.
- Claire And speaking of inconveniences, **how about** we talk about your *dogs* for a moment?
- Ivan I beg your pardon? My *dogs*?
- Claire Yes, your dogs. I just got off the phone with Kerry Ames, who has been stuck up a pole for the last half-hour because your dogs trapped him there. He can't do his job because your dogs are chasing him around the campground. **Can't you** keep them on a leash?
- Ivan Madam, they are farm dogs. They work. They do not sit at home on a leash.
- Claire Call off your dogs.
- Ivan Call off your festival.
- Gilles Okay, okay, everybody, **maybe we should** calm down. Mr. Broz, **why don't I** talk to our workers about the stage? **If it isn't too much trouble, could you** send me some information about ... bees ... and what the honey process is? Maybe we can leave the field until after the flowers are done ... flowering.
- Ivan Very well, Jilly. But between the poles and this folk festival, this is *not* the end of this. Good day to you both.
- Claire No, it isn't! Ugh, that man. I can't do anything right. It's my right to cut the grass in my own fields. And his dogs can't just run wild. I'm sure there's a bylaw about that. **Maybe I should** call the county office and make a complaint.
- Gilles I know you're upset, but **you might not want to take that line of attack**. Ivan and the rest of your neighbours are good people. You know, folksy. A formal complaint will just alienate them. You want to fit in here, don't you?
- Claire Oh, Gilles. So what do you suggest?
- Gilles Well, City Girl, we smalltown folk aren't from different planets, you know. **It might be a good idea** just to ... listen to them.

Listening 1: Comprehension Strategy 2 Re-telling Details (oer_its_chapter2_3)

Tone	Kind of Instruction	Say at slow to normal speed for dictation. Say each sentence twice.
Relaxed	Instruction	You can call me Gilles.
Strong	Demand	You have to respect your elders.
Rising tone	Request	How about I call you Mr. D.?
Light-hearted	Suggestion	I'd run if I were you.
Strong	Demand	Get her out here right now.
Normal	Request	Just hang on a second here.

Chapter 2 Listening 2 (oer_itc_chapter2_2)

- Reeve Okay, next on the schedule is Gilles Doucette and the folk festival.
- Gilles Thanks, Madam Reeve. Hi, everyone. Many of you already know me—I'm Gilles Doucette, and I'm the organizer of the Maskwa Folk Festival, which is being hosted by the Bear Bottom Campground this year. We realize the new location has been a concern, so we're here today to **field** your questions. I've asked you to write down your questions in advance. Madam Reeve, if you could read out the first question?
- Reeve Sure thing, Gil. It says, "This festival gets about 10,000 people coming. In the old location, it seemed to work, but this is different. I don't think the campground or the community can handle that many people. Not everybody is going to stay at the Bear Bottom Campground, which means, will they drive? That's going to be a huge traffic problem. I don't want 5000 cars driving down my road every day."
- Gilles That's a great point. **So how about this? Let's** set up buses between the other campgrounds in the area to transport everybody in. **Do you think it would be possible to** use the school buses that weekend to shuttle people to and from the festival grounds?
- Reeve That might be possible.
- Gilles Okay. Question number two then, Madam Reeve.
- Reeve Uh, two words written here, "Alcohol. Drunks."
- Gilles Ah, I was expecting to field this one. Claire Turner and I have been talking long and hard about this. We won't be applying for a liquor licence for this year's folk festival. That means no alcohol. And our security will make sure it stays that way.
- Reeve Okay. Next one is about pollution. It says, "Ten thousand people make a big mess."
- Gilles Oh, I'm with you on that. I've been trying to get volunteers to come in and make sure the mess is contained.
- Reeve And it says more here about the other kind of ... mess. You know, bathrooms.
- Gilles Actually, **I was hoping** Ivan Broz might lend us his field for the portable toilets. He's not here tonight, so I'll have to ask him later.
- Reeve Okay, then. Let's move on to ... ah, this question. It says, "Gilles, I work for the food bank in town, and you know my husband manages the grocery store. Even with the last festival, we ran low on supplies. The food bank was empty for weeks afterwards. We didn't have enough to feed our own people. I don't think we can handle so many people using up our resources like that."

Gilles Hmm. I hadn't realized that.

Reeve If I may, Gil? **Would it be possible for** the festival **to** make a donation to some of our charity organizations in advance? If the food bank is prepared for the extra service ... or maybe during the festival, **you could** have a fundraiser? **We could** run a couple of different ones. The food bank, the local hospital, or the kids' centre. The money would go directly back into the community. **Or maybe the food bank could** set up a bin to collect food donations directly. Now, along the same line, **I was wondering if local businesses would be willing to** get involved with the festival, too. Mrs. Broz **could** sell her famous honey or beeswax candles, or **maybe we could** have one of our local yoga teachers run a class between concerts?

Gilles Woah. Hang on a second. This is a lot to think about, Madam Reeve. Maybe I could take these suggestion cards home? Mrs. Turner and I will respond to everyone's questions and comments.

Chapter 2 Listening 2: Vocabulary Strategy 2 Inferring Meaning from Context 1 (oer_its_ chapter2_4a)

1.

Gilles Actually, Roshan, I don't think you need to call Mr. Broz at all. I think that's him there, coming across the field.

Roshan He doesn't look too happy.

Gilles I'm not surprised.

Gilles **It's always something with Mr. Broz**, isn't it?

Gilles He means well. Maybe you should go get Claire. She's just there in the office.

Chapter 2 Listening 2: Vocabulary Strategy 2 Inferring Meaning from Context 2(oer_its_ chapter2_4b)

2.

Ivan Very well, Jilly. But between the poles and this folk festival, this is *not* the end of this. Good day to you both.

Claire No, it isn't! Ugh, that man. I can't do anything right. It's my right to cut the grass in my own fields. And his dogs can't just run wild. I'm sure there's a bylaw about that. Maybe I should call the county office and make a complaint.

Gilles I know you're upset, but you might not want to take that **line of attack**. Ivan and the rest of your neighbours are good people. You know, folksy. A formal complaint will just alienate them. You want to fit in here, don't you?

Listening 2: Vocabulary Strategy 2: Inferring Meaning from Context 3

(oer_itc_chapter2_4c)

3.

Reeve Okay, next on the schedule is Gilles Doucette and the folk festival.

Gilles Thanks, Madam Reeve. Hi, everyone. Many of you already know me—I'm Gilles Doucette, and I'm the organizer of the Maskwa Folk Festival, which is being hosted by the Bear Bottom Campground this year. We realize the new location has been a concern, so we're here today to **field** your questions. I've asked you write down your questions in advance. Madam Reeve, if you could read out the first question?

Chapter 2 Listening 2: Vocabulary Strategy 2: Inferring Meaning from Context 4

(oer_itc_chapter2_4d)

4.

Reeve **Or maybe the food bank could** set up a bin to collect food donations directly. Now, along the same line, **I was wondering if local businesses would be willing to** get involved with the festival, too? Mrs. Broz **could** sell her famous honey or beeswax candles, or **maybe we could** have one of our local yoga teachers run a class between concerts?

Chapter 2 Listening Progress Check Part A (oer_itc_chapter2_5_1a)

#1

Ivan Do you mind?

Kerry Sorry?

Ivan Are you here to speak with Mrs. Turner?

Kerry As a matter of fact, I am.

Ivan Get in line.

Kerry <Laughing> You, too?

Ivan No, really, get in line. I was here first. Didn't your mother teach you about taking turns?

Roshan <Quietly to Kerry> Whoa. He's really out of line.

Kerry <Quietly back to Roshan> Maybe, but you've got to respect your elders, kid.

Chose True (T) or False (F) for each statement you hear.

Kerry speaks directly to Ivan and Roshan.

Ivan gives a reason for his demand.

Speaking more quietly softens Kerry's direction to Roshan.

Listening Progress Check Part A (oer_itc_chapter2_5_1b)

#2

Ivan Madam, I must object. How long are you going to keep an old man waiting?

Claire <Sighing> Okay, Ivan. How can I help you?

Ivan Good afternoon, Mrs. Turner.

Claire Good afternoon, Mr. Broz.

Ivan How are you?

Claire Very well, Ivan, thank you. How's Mrs. Broz?

Ivan Oksana is as well as can be expected.

Claire And yourself?

Ivan Oh, fine.

Claire Just fine?

Ivan Well, there is the matter of the poles these men are putting up along my **property line**.

Chose True (T) or False (F) for each statement you hear.

Ivan speaks formally and indirectly.

Using titles and surnames makes Ivan sound more distant from Claire

Claire's sighing matches the politeness of her words.

Chapter 2 Listening Progress Check Part B (oer_itc_chapter2_5_2a)

#1

Gilles Perfect timing, Claire. Mr. Broz here seems a little upset.

Ivan Upset? I'm furious. What are you doing to my field?

Claire Your field? That field is a part of my campground.

Chapter 2 Listening Progress Check Part B (oer_itc_chapter2_5_2b)

#2

Claire How about we talk about your *dogs* for a moment?

Ivan I beg your pardon? My *dogs*?

Claire Yes, your dogs. I just got off the phone with Kerry Ames, who has been stuck up a pole for the last half-hour because your dogs trapped him there. He can't do his job because your dogs are chasing him around the campground. Can't you keep them on a leash?

Ivan Madam, they are farm dogs. They work. They do not sit at home on a leash.

Claire Call off your dogs.

Chapter 2: Speaking section transcripts

Chapter 2 Intonation Scaffolding Activities: Expressing Mood Through Word Stress (oer_itc_chapter2_6_1)

1. [Man's voice with realistic lengthening of stressed words]
"You c-a-a-a-n't cut it. You'll k-i-i-i-ll my b-e-e-e-e-s."
2. [Man's voice with unnatural equal stress on all syllables]
"You cannot cut it. You will kill my bees."
3. [Man's voice with realistic lengthening of stressed words]
"You c-a-a-a-n't cut it. You'll k-i-i-i-ll my b-e-e-e-e-s."

Chapter 2 Intonation Scaffolding Activities: Speaking Scaffolding Activity (oer_itc_chapter2_6_2)

Sentences from Video or Audio
G-e-t in line.
You h-a-v-e to respect your elders.
We n-e-e-d the truck moved.
C-a-n't you keep the dogs on a leash?
Why don't you help yourself to a p-o-p?
Would you mind h-a-n-g-i-n-g o-n a second?
How about we talk about your d-o-g-s for a moment?
You c-o-u-l-d show him our confirmation number.
It m-i-g-h-t be a good idea just to ... l-i-s-t-e-n to them.
If I could j-u-s-t get you to sign off ...

Chapter 2 Intonation Scaffolding Activities: Expressing Mood Through Word Choice (oer_itc_chapter2_7)

Sentences from Video or Audio
Could I get you to call a t-o-w truck?
You need to c-a-l-l Mr. Broz.
Why don't you give me a c-a-l-l?
I'd r-u-n if I were you.
Can you calm d-o-w-n a minute?
Call off your d-o-g-s!
Would it be possible for you to make a d-o-n-a-t-i-o-n?
You should go get C-l-a-i-r-e.
You m-i-g-h-t want to use it near the d-o-o-r.
Do you m-i-n-d? I was here f-i-r-s-t.

Chapter 3 List of video and audio files

Section	File Name
Video	oer_itc_chapter_03
<p>Listening section</p> <p>Listening 1</p> <p>Listening 1: After You Listen Comprehension – Strategy: Recognizing Facts</p> <p>Listening 1: After You Listen Vocabulary – Strategy: Inferring Meaning from Context</p> <p>Listening 2</p> <p>Listening 2: After You Listen Comprehension – Strategy: Recognizing Meaning from Direct and Indirect Clues</p> <p>Listening Progress Check Part A</p> <p>Listening Progress Check Part B</p>	<p>oer_itc_chapter3_1</p> <p>oer_itc_chapter3_1</p> <p>oer_itc_chapter3_4</p> <p>oer_itc_chapter3_2</p> <p>oer_itc_chapter3_2</p> <p>oer_itc_chapter3_3a</p> <p>oer_itc_chapter3_3b</p>
<p>Speaking section</p> <p>Intonation Scaffolding Activities</p> <p>Recognizing Positive and Negative Part A</p> <p>Recognizing Positive and Negative Part B</p> <p>Speaking: Contracting Verbs Part A</p> <p>Speaking: Contracting Verbs Part B</p>	<p>oer_itc_chapter3_5</p> <p>oer_itc_chapter3_6</p> <p>oer_itc_chapter3_7a</p> <p>oer_itc_chapter3_7b</p>

Chapter 3: Video transcript

Roshan Um, hello? Hi. I mean, uh, good morning, Officer Mills.

Officer Yes?

Roshan I'm here to report a crime. I mean, a robbery ... a theft. All my tools got stolen.

Officer Here's the form. Fill it out and submit it to me at the desk when you're done.

Roshan That's it? I thought ... I mean, doesn't someone go out and investigate or something?

Officer Your report will be reviewed by an officer within 24 hours. You may be contacted for additional information, and you will receive an email or letter explaining the status of your report. Once approved, your report goes to the Police Services Records Management System, and there may or may not be an investigation.

Roshan Oh.

Officer Here, all the dates should be day, month, year. Okay? You must write your name exactly as it appears on your birth certificate. No nicknames. Here, write your SIN. And phone numbers should include area code. It's important to give the dates and times as exactly as you can. Write down when you last saw your property and the date and time you noticed it was missing. At the bottom here, give a list of the property that was taken and a detailed description. Descriptions should include make, model, size, colour, and serial number. Here, write how much they're worth. Add up the total here. Here, in the Victim Statement section, give a general report of how the property was stolen.

Roshan Wow. What if I don't have all this information right now? Like, serial numbers and stuff.

Officer You can take the form with you and submit it to us later.

Roshan Can you take a quick look and make sure I'm doing this right?

Officer Let me see. This is your home address? That's not in this county.

Roshan The theft occurred at my workplace. Bear Bottom Campground. Does it matter?

Officer You can pick up a report form at any station, but you have to submit it in the same county as where the theft occurred. But Bear Bottom Campground is in Maskwa Count, so you can submit it here. What's this name? I can't make out the spelling. Amy? Ames?

Roshan Ames. Kerry Ames. That's my boss. I left his number there just in case you need to get a-hold of him, or me, I guess.

Officer And the tires of the truck were slashed?

Roshan Yeah. All four of them. My boss is furious.

Officer That's a different form. Vandalism and destruction of property. Here. Have you called your insurance yet?

Roshan No, but I think they need a police report. I figure[d] I'd do this first. Do you usually catch the people that do this sort of thing?

Officer We might get the guy. We might not. But your tools are probably long gone.

Roshan Oh.

Officer Okay. I tell you what. Leave this with me, and get me a list of your property. I'll fax it off to the Trade 'n' Sell pawnshop, and they can keep a lookout.

Roshan Really?

Officer I have a nephew about your age, and you seem like a nice kid.

Roshan Thanks.

Officer Remember to lock your doors, and don't leave stuff in your vehicle. Smarten up.

Roshan Yes, ma'am. Thanks again.

Chapter 3: Listening section transcripts

Chapter 3 Listening 1 (oer_itc_chapter3_1)

Roshan What's wrong?

Leela Oh, that was just your sister. She's asking me for all the family recipes.

Roshan What's the big deal?

Leela Well, your auntie is trying to teach Priya all the family dishes, but your sister doesn't want to do things the traditional way. You have to use taste and smell and touch to get it right. You get the real appreciation for the food that way. But your sister would prefer to do things the fast and easy way. But you can't with my cooking. The flavour balance is *so* delicate. And saffron is such a delicacy. So expensive. And you must have a delicate palate to use it well. You just can't spoon it in. You must be patient if you want to get it right. Such a bright girl, but no patience. I should have taught her ages ago, but her education took priority. Your grandparents disapprove, but I told them it was a new generation and a new country. We should find our own way.

Rosha I guess the apple doesn't fall far from the tree, does it, Mom?

Leela <Warmly> All of us are rule breakers in our own way, aren't we? I still can't send her the recipes, though. I don't have any. She'll have to learn as she goes. Now, what brings you here, Roshan? You look troubled.

Roshan Well, I was hoping to ask you for a favour, Mom.

Leela You don't have to be afraid to ask me, Roshan. I'm your mother.

Roshan Well, I made a mistake at work. I left my boss's truck unlocked, and my tools got stolen. And his tires got slashed. Like, all four of them.

Leela Oh, Roshan!

Roshan And insurance will cover my tools, but I have to buy them all first, and then submit a receipt. And then they will reimburse me 80 percent of that cost. It'll take months.

Leela Okay ...

Roshan But the thing is, I'm on the hook for my boss's tires, too.

Leela What do you mean?

Roshan On the hook. I mean I'm obligated to pay for them. I mean, it's my fault they got slashed, isn't it? I feel totally responsible.

Leela So, do you need money?

Roshan Yeah. A bit. A loan. Not forever. Just until my own insurance claim is approved. Then I'll pay you back. With interest, if I can.

Leela I thought you said you were saving money?

Roshan I am. I have savings, but not nearly enough to cover my tools *and* Kerry's tires.

Leela Of course. Just write down the amount you need, and I'll talk it over with Daddy.

Roshan Actually, I was hoping you didn't have to mention this to Dad.

Leela Roshan, of course I have to mention this to Dad. I can't lie to him.

Roshan Not lie, Mom, just ... not tell him.

Leela Roshan, you know better than that. I cannot keep secrets from your father.

Roshan But you know he'll say this is another example of my failure. Of my bad decisions.

Leela Roshan, you should know that your father and I love and support you, even when we disagree with you. I must talk to your father about this before I can give you this loan. We have a joint account.

Roshan I suppose I could always ask Nick ...

Leela No. You must not borrow money from your friends, Roshan. It will end friendship. No, let me discuss this with your father. Trust me. It will be all right.

Chapter 3 Listening 1: After You Listen Vocabulary – Strategy: Inferring Meaning from Context (oer_itc_chapter3_4)

1. I guess the apple doesn't fall far from the tree, does it, Mom?
2. But the thing is, I'm on the hook for my boss's tires, too. I mean, it's my fault they got slashed, isn't it?
3. ... and insurance will cover my tools, but I have to buy them all first, and then submit a receipt.
4. ... and then they will reimburse me 80 percent of that cost. It'll take months.

Chapter 3 Listening 2 (oer_itc_chapter3_2)

Nick Excuse me. Is Roshan Mehta around?

Claire No, I think he has a work obligation or something. Can I help you?

Nick Oh. I'm Roshan's friend, Nick Lee. I just drove up here from Lethbridge to drop something off for his mom. I'll find him later.

Claire Wow. Nice friend. Hey, I don't mean to be nosy, but are you okay? You're looking kinda anxious. Actually, hang on a second, Nick. Hey, wait! Waaaaaait! You have to sign in!

Nick Wow! That guy just totally ignored you.

Claire Sorry, Nick. Folks have been ignoring the signs all day, just speeding on by. I can't seem to enforce my own rules. Anyway, you were saying?

Nick Oh. Um, well, I guess ... I guess I am a little anxious. I'm meeting my, um, boyfriend's folks for the first time. At his sister's wedding. They have a huge cabin up by the lake. Daniel thinks it'll be the perfect time to meet everyone. And I mean EVERYone.

Claire If you don't mind my asking, why go? You can meet his parents any time. I mean, maybe it's not my business ...

Nick Oh, no. It's okay. I'm conflicted because I totally want to meet his folks and everything, but I'm just not sure that at his sister's wedding would be the right time, y'know? See, my boyfriend, Daniel, he says he never brought someone to meet his folks before. And we've been together for ages. I mean, we're in love, so I just want to make a good impression. It's a bit of a delicate situation.

Claire Hang on a second, Nick, honey. Sorry, Nick, I hope I'm not being too familiar. Hey, sir? Sir? You can't bring your dog into the shower buildings. You'll have to leash him at your campsite. That's right. He's got to be on a leash. And don't leave him unattended. There might be bears!

Nick Wow! Another rule breaker! Anyway, I just want Daniel's parents to like me, y'know?

Claire Nick, I know we've just met, but you remind me of my daughter and her friends. Would I be out of line if I gave you a bit of motherly advice?

Nick No, not at all. I'd be grateful!

Claire My folks said that whenever you visited someone's house, you had to bring a small gift. If I were in your shoes, I'd bring something for the cabin.

Nick So, should I offer to clean up or maybe do the dishes while I'm out at the cabin?

Claire You might not have to, but it would be nice to ask. In my house, guests don't do dishes, but if the guests are friends that are like family, sometimes the rules change.

Nick I'm gonna mess this whole thing up. Daniel's folks are so posh, and I'm, well, a bit folksier.

Claire Sorry, Nick. One second. Ma'am? Ma'am? That's right, you. Hi. Sorry. Those are glass bottles, right? They have to go in the recycle bin. And food waste has to go in the bear-proof bins. Thanks. Look, Nick. You know what they say. You really must avoid those taboo topics like religion and politics. Otherwise, don't worry about the rules. You just have to be yourself.

Nick Thanks. Say, not to be nosy, but what is that you're putting up there?

Claire This? It's a notice about the bear campground policy. See, the Parks Department is giving out fines if campsites aren't helping stop bears and other animals from coming in.

Nick Every campground?

Claire Well, I volunteered for the campground program after Roshan saw a bear, so now we all have to follow the rules. Uh-oh. This doesn't look good.

Camper Call the police!

Claire Excuse me?

Camper I've been attacked by a wild animal.

Claire Are you okay?

Camper HUGE wolves came and chased me into a tree. I barely escaped with my life.

Claire I'm so sorry. I am sure those weren't wolves. They're probably the neighbour's dogs ... again.

Camper I want the police called. I have children. I know the law. I even have a picture of the animals' droppings here. For evidence. My campsite was destroyed! Look, see this?

Claire Now, hang on a second. That's BEAR poop. Have you been storing your food and garbage according to the bear campground rules and guidelines?

Camper Uh, what rules?

Claire Oh, jeez.

Chapter 3 Listening Progress Check Part A (oer_itc_chapter3_3a)

1. You can pick up a report form at any station, but you have to submit it in the same county as where the theft occurred.
2. You may be contacted for additional information, and you will receive an email or letter explaining the status of your report.
3. You must write your name exactly as it appears on your birth certificate. No nicknames.

Chapter 3 Listening Progress Check Part B (oer_itc_chapter3_3b)

Gilles Claire, you look troubled. Is everything okay? Are the dogs back?

Claire Hmm? Oh, no. No, see, I had this really awkward conversation with the police officer the other day about Roshan's tools. I couldn't tell her anything. I mean, I had no idea who was on-site at the campground and who wasn't.

Gilles I guess that explains the new sign out front, the one with all the rules?

Claire Yeah. And I'm trying to think of a way to get campers to sign in and out, but so far they're just driving right past the stop sign. I mean, how do you get people to care about the rules?

Gilles They'll care if something gets stolen.

Claire No kidding. So what brings you here? I thought you were gone for the day.

Gilles I was, but I forgot my phone.

Claire Oh, you left it here in the office. Actually, you got a call. It was from a blocked number.

Gilles Oh? Yeah?

Claire Yeah. Turns out it was some guy called Del Jacobs. Wanted his band to be registered for the folk festival. Let me see here. I have the registration form here somewhere ... yeah, here it is. Del Jacobs. Paid for and now posted on SpaceBook!

Gilles Let me see that.

Claire Is everything okay? I think I filled in all the information correctly. See?

Gilles Claire, what did you do? Oh, this is bad news. This is really bad.

Claire What's wrong?

Gilles Claire! Claire. Del Jacobs has been banned from every folk festival from here to Halifax. He's destroyed property in the millions of dollars. He should never have been allowed to register for this festival.

Claire Oh, I didn't know.

Gilles It's not your job to know. It's mine. And now I have to figure out a way to undo this mess.

Claire Is it *that* big a deal? I mean, can we just call him and say, oops, there's no room in the schedule?

Gilles *Oops?* No, we can't. Del Jacobs is a very dangerous man with some dangerous friends.

Claire Oh.

Gilles Yeah, oh. Claire, you can't just ... decide things. This was not your business. You've really crossed a line here.

Claire Can't we call the police?

Gilles And say what? We can't accuse a man of a crime he hasn't committed yet. Think about it.

Claire Gilles, I ...

Gilles Just do your job, and I'll do mine. Don't talk to Del. Don't talk to anyone about this. And *do not* answer my phone.

Chapter 3: Speaking section transcripts

Chapter 3 Intonation Scaffolding Activities - Recognizing Positive and Negative Part A (oer_itc_chapter3_5)

1. A. You can serve yourself.
B. You cannot serve the host.
2. A. You may arrive up to 10 minutes later than the invitation says.
B. You may not arrive early.
3. A. You should use your right hand.
B. You should not unwrap gifts immediately.
4. A. You must refuse an offer three times before accepting.
B. You must not turn down an invitation face to face.

Chapter 3 Intonation Scaffolding Activities - Recognizing Positive and Negative Part B (oer_itc_chapter3_6)

1. Sir? You can't bring your dog into the shower buildings.
2. ... of course I have to mention this to Dad.
3. No, you must not borrow money from your friends, Roshan. It will end friendship.
4. You must write your name exactly as it appears on your birth certificate. No nicknames.
5. My folks said that whenever you visited someone's house, you had to bring a small gift.

Chapter 3 Speaking: Contracting Verbs Part A (oer_itc_chapter3_7a)

1. A. Campground guests can make fires except during a fire ban.
B. Campground guests can't make fires during a fire ban.
C. Campground guests cannot make fires during a fire ban.
2. A. Pets must be on a leash at all times.
B. Pets mustn't be off leash at any time.
C. Pets must not be off leash at any time.

Chapter 3 Speaking: Contracting Verbs Part B (oer_itc_chapter3_7b)

1. (strong tone) To prevent robberies, drivers should not leave their cars unlocked.
2. (normal tone) In campgrounds, pet owners mustn't let their dogs run around.
3. (strong tone) Family members must not hide secrets from each other.
4. (gentle tone) You can't store food inside your tent if you want to be safe.
5. (strong tone) When filling out a police report, you cannot lie.
6. (normal tone) If you meet a bear, you shouldn't turn your back on it.

Chapter 4 List of video and audio files

Section	File Name
Video	oer_itc_chapter_04
Listening Section	
Listening 1	(oer_itc_chapter4_1)
Listening 1: After You Listen Comprehension – Strategy 1: Recognizing Facts	(oer_itc_chapter4_1)
Listening 1: After You Listen Comprehension – Strategy 2: Retelling Details	(oer_itc_chapter4_1)
Listening 2	oer_itc_chapter4_2
Listening 2: After You Listen Vocabulary – Strategy 1: Recognizing Cognates or Word Families	oer_itc_chapter4_2
Listening 2: After You Listen Vocabulary – Strategy 2: Recognizing Meaning from Direct and Indirect Clues	oer_itc_chapter4_2
Listening Progress Check Part A	
Excerpt 1	oer_itc_chapter4_4a
Excerpt 2	oer_itc_chapter4_4b
Excerpt 3	oer_itc_chapter4_4c
Listening Progress Check Part B	oer_itc_chapter4_3
Speaking Section	
Scaffolding Activities	
Choppy vs. Flowing Speech	oer_itc_chapter4_5a
Speaking: Practice Linking Words	oer_itc_chapter4_5b

Chapter 4: Video transcript

- Claire Hey, Gilles. It's me ... Claire ... again. Just calling to apologize for what happened last week. I'd really like to talk to you in person. I feel really bad, and I know what I did was completely out of line, and I'm sorry. And I'd love to tell you that and make it up to you. Anyway, when you get this, you know where to find me. Anytime ...
- Gilles Sorry, I didn't mean to **startle** you. I'll ... I'll be quick. Um ... this is the latest information for the SpaceBook page. I'll need you to update it ... um ... when you get the chance.
- Claire Okay. I'll look after it right away.
- Gilles Um ... there's no rush. It's just an update on the vendors that'll be appearing at the festival. There's some new ones in there. Um ... so if you get it done before the weekend, that'd be fine, I think.
- Claire Okay.
- Gilles Thank you. I appreciate it.
- Claire Hey, um, Gilles. I was wondering if, like, do you have a second?
- Ivan Please excuse me. I'll just wait outside.
- Claire I've been trying to call. I left a couple of messages ...
- Gilles I'm sorry. I've been ... I've been kind of busy.
- Claire Sorry, I know. I just ...
- Gilles I'd better get back to work.
- Claire I was really hoping we could talk about, you know ...
- Gilles I don't think I'm ready to have that conversation right now. <Goes to the door. Pauses.> Sorry.
- Ivan Pardon the intrusion. May I?
- Claire Of course, Mr. Broz. What can I do for you today?
- Ivan Would you like me to sign in?
- Claire No, Ivan. That won't be necessary. Neighbours are always welcome.

Ivan After my terrible behaviour these months, you're very kind to say so.

Claire Sorry?

Ivan I have been the worst neighbour. And I've come to **mend fences**.

Claire Oh, Mr. Broz. You don't have to do that.

Ivan Yes, I do, and I would really like to do so without interruption. Please.

Ivan My dear Ms. Turner. I have behaved as the worst kind of neighbour. We had our disagreements, to be sure, but I've behaved as a child and did not treat you as a friend. I am an old man, **set in my ways**. It is something my wife tells me often, but I'm rarely willing to say to myself. I say it to you. I am a **stubborn** old man. I argued with you, **threatened** you. I could have helped you feel more welcome to this community, but I admit that I **bad-mouthed** you to our neighbours and made life more difficult for you. All the while, you treated me with patience. And now, my childish behaviour has come back to hurt us both. I am not proud to say that I threw old food and garbage on your property to tempt the bears and bring you a fine and end this festival. Now, the bears have come and threatened us both. Your campers are frightened of these bears and ran for their lives. My own little dog, Trixie, was attacked by a bear just yesterday and couldn't be saved. And because of my terrible behaviour, now the Parks people will come and hunt down this bear. I am **ashamed**. Children could have been hurt, my little dog was killed, and this innocent bear will be **destroyed** because of my foolish behaviour. Ms. Turner—Claire—I have humbly come with **my head hung low**. Please forgive me. Though I do not deserve your friendship or your forgiveness, I would like to ask for **a fresh start**, to **turn over a new leaf**. Please accept my sincerest apologies. I offer you my hand in friendship, if you will have it.

Claire I'm so sorry about your dog.

Chapter 4: Listening section transcripts

Chapter 4 Listening 1 (oer_itc_chapter4_1)

Roshan Hello?

Dev Hello, Roshan. It's your father.

Roshan Dad! Hey! Sorry, could you hang on for a second? Let me turn down the music so I can hear you. Sorry about that. Is everything okay?

Dev Yes, yes. Everything's fine. No need to worry. Your mother is out shopping. Your sister is fine.

Roshan Oh. Okay. That's good, then.

Dev Well, Roshan, I realize it's been a long time since you and I have communicated. And I have been somewhat ... distant.

Roshan Actually, Dad, I've been meaning to call you and thank you and Mommy for the loan. And apologize. I'm so sorry. And I'll pay you back soon, I promise. I don't mean to disappoint you ...

Dev Disappoint me? Roshan, my dear son, I'm calling to tell you how proud you have made me as a father.

Roshan I'm sorry?

Dev Asking Mommy for help, this takes courage, Roshan. Offering this man Kerry Ames to pay his damaged property, this is what makes you a good man. A responsible man. You are owning up to your responsibilities and obligations. Accountability is an important part of your character, Roshan. It's not a lesson you can learn in school. When your mother told me your plans for the money you were borrowing, my heart nearly burst with pride. You have honour and integrity.

Roshan Wow. Um, thanks.

Dev I know I've been hard on you, Roshan. It is in a father's nature to want the best for his children. I won't apologize for that.

Roshan Oh, Dad, I would never ask you to ...

Dev Please let me finish.

Roshan Sorry.

Dev You Canadian kids. So many sorrysts. For what?

Roshan Sorry.

Dev This is why I was calling you. I'm trying to tell you that this loan from Mother and me, we forgive it.

Roshan I'm sorry, what?

Dev We forgive your debt to us. It's not a loan. Please consider it a gift.

Roshan Oh, Dad, I couldn't. It's too much.

Dev Nonsense. It is just some money we have saved for your university fees. I think this might be a better way to spend it, don't you?

Roshan I don't know what to say.

Dev No need to make it awkward. You say thank you, and let it be the end. Let it all be water under the bridge.

Roshan Thanks, Dad. This is amazing.

Dev Very good.

Roshan I'm really sorry Dad. I hate to do this, but I've got to run. I've got work.

Dev Go. And call your mother. She wants to hear from you.

Roshan will. Sorry. Thanks again. Bye.

Dev Goodbye.

Chapter 4 Listening 2 (oer_itc_chapter4_2)

Roshan Ow! Sorry about that.

Kerry Roshan, did you just apologize to my truck?

Roshan Yeah, I guess I did. I wasn't looking where I was walking, and ... bam.

Kerry Lucky for you, my truck isn't easily offended. She'll let it go this time.

Roshan Sorry, Mr. Ames. I've actually been meaning to talk to you about your truck. See, I feel really bad about what happened with your tires getting slashed and all ... and well, here. This is for you.

Kerry What is this?

Roshan Money. For the tires. I felt like such an idiot. And then you had to call that tow truck ... and the cost of the mechanic ... and the cost of the tires ... and the cost of the rental vehicle ... and missing your anniversary dinner with Mrs. Ames. I'm so sorry.

Kerry Roshan, stop, stop, stop. You don't owe me for any of this. You don't even owe me an apology. Accidents happen. And you aren't the guy who slashed my tires. That was the jerk who decided he wanted to steal your stuff and stop us from chasing after him.

Roshan Yeah, but if I had locked up the truck, then this wouldn't have happened.

Kerry Maybe it would've, maybe not. Don't forget. It was the thief's lucky day that we got chased by a bear. Even I wouldn't have stopped to lock up the truck. Sorry, Roshan, but I really can't accept this. Seriously, kid, insurance covered almost everything. I'm not really out any money or anything.

Roshan What about your anniversary dinner?

Kerry Oh, Mrs. Ames will get over it ... someday. Jewellery will help with that.

Roshan How about the insurance deductible?

Kerry Well, that's life.

Roshan Please, Mr. Ames. At least take whatever the deductible cost you. I'd feel a lot better if you'd let me make this up to you.

Kerry Well ...

Roshan Please. I want to make this right.

Kerry Fine. Two hundred bucks, but not a penny more.

Roshan Sorry. And thanks, Mr. Ames. I'm really very sorry about all this mess. And please tell Mrs. Ames how sorry I am, too. She had that dinner all planned ...

Kerry Quit apologizing. You're weirding me out.

Roshan Sorry.

Kerry Roshan!

Roshan Sorry!!

Chapter 4 Listening Progress Check Part A

Excerpt 1 (oer_itc_chapter4_4a)

Roshan I still can't believe it.

Nick You mean the red team, right?

Roshan Oh, yeah. They played so dirty. I think they owe the green team a serious apology.

Nick No way.

Roshan Yes way. They stole their taxi cab. Twice. Sorry, but that's just rude.

Nick You're kidding! You can't look at it from a relationship perspective. I mean, they're not friends. It's a game. All's fair in love, war, and the *Marvelous Marathon*.

Excerpt 2 (oer_itc_chapter4_4b)

Roshan What really wasn't cool was the way that guy on the green team spoke to his dad.

Nick What do you mean?

Roshan Well, you know how the dad was trying to answer all those trivia questions about Canada?

Nick Yeah?

Roshan And the son kept correcting him. Like, the dad would try and give an answer, but it was totally wrong, and the son kept jumping in with the right answer.

Nick So, what's the big deal? They won the game.

Roshan Well, if you look at it from the dad's perspective, I think the dad was really embarrassed that the son kept correcting him. I think the son was crossing a pretty big personal boundary.

Excerpt 3 (oer_itc_chapter4_4c)

Nick Hmm. That's definitely an interesting perspective, Roshan. I think the dad needs to apologize to the son for getting so mad about it. You shouldn't lose your cool like that. I mean, especially in front of everyone!

Roshan Well, he *is* the dad! Dads can do that. I think it's his way of reminding his son to respect him. I don't think I've ever heard my dad apologize to me for anything.

Chapter 4 Listening Progress Check Part B (oer_itc_chapter4_3)

Nick Hey.

Roshan Hey.

Nick Okay, so you watched it, right? The latest episode of the *Marvellous Marathon Canada*?

Roshan Oh, for sure. Still can't believe it.

Nick You mean the red team, right?

Roshan Oh, yeah. They played so dirty. I think they owe the green team a serious apology.

Nick No way.

Roshan Yes way. They stole their taxi cab. Twice. Sorry, but that's just rude.

Nick You're kidding! You can't look at it from a relationship perspective. I mean, they're not friends. It's a game. All's fair in love, war, and the *Marvellous Marathon*. There's no rule saying you can't do that.

Roshan Sorry, dude. It's not about the *game* rules. It just wasn't cool. The green team was so upset.

Nick Well ... it's not like they have to be friends after the show.

Roshan Wow! You are cold.

Nick Ice cold.

Roshan What *really* wasn't cool was the way that guy on the green team spoke to his dad.

Nick What do you mean?

Roshan Well, you know how the dad was trying to answer all those trivia questions about Canada?

Nick Yeah?

Roshan And the son kept correcting him. Like, the dad would try and give an answer, but it was totally wrong, and the son kept jumping in with the right answer.

Nick So, what's the big deal? They won the game.

- Roshan Well, if you look at it from the dad's perspective, I think the dad was really embarrassed that the son kept correcting him. I think the son was crossing a pretty big personal boundary.
- Nick Well, the son did know a lot more than the dad did. I mean, the son is really an expert on some of those questions. Think about it from *his* perspective. What's he going to say? "Please accept my sincerest apologies, Dad, for answering the questions correctly and winning us a million dollars."
- Roshan He should've let his dad answer. Or, like, the dad could have pretended he was letting his son answer, but the son didn't give him a chance to save face. The dad looked totally humiliated with his son jumping in all the time, making him look stupid. I really felt for him.
- Nick No way. It's a game! And the dad didn't know the right answers. You'd rather lose the game than lose face? It's a million dollars on the line!
- Roshan Yeah, but after the game, it's my relationship with my dad on the line. That guy needs to apologize to his dad.
- Nick Hmm. That's definitely an interesting perspective, Roshan. I think the dad needs to apologize to the son for getting so mad about it. You shouldn't lose your cool like that. I mean, especially in front of everyone!
- Roshan Well, he *is* the dad! Dads can do that. I think it's his way of reminding his son to respect him. I don't think I've ever heard my dad apologize to me for anything.
- Nick Good point. Me, neither. But I don't think the son even noticed how his dad felt at first. How can he apologize if he doesn't know there's something wrong? I mean, like you said, there's the game rules, and then there's, well, unwritten rules.
- Roshan If I were in that guy's shoes, I'd apologize for embarrassing my dad.
- Nick It's not like he knew that's how his dad felt about it until it was too late. I don't think the son intended to be offensive. Is that something he has to apologize for?
- Roshan I can't decide. I'm conflicted.
- Nick God, what else is new?

Chapter 4: Speaking section transcripts

Chapter 4 Speaking: Intonation Scaffolding Activities - Choppy vs. Flowing Speech (oer_itc_chapter4_5a)

[Choppy speech; each word pronounced separately and distinctly]

Roshan said, “I want to express a regret about the damaged truck.”

[Choppy speech version followed by native speaker version with linked, flowing sounds]

want to ... wan-to

express a ... expres-sa

regret about ... regre-tabout

damaged truck ... damage-dtruck

[Choppy speech version; each word pronounced separately and distinctly followed by native speaker version with linked, flowing sounds]

Roshan said, “I want to express a regret about the damaged truck.”

Roshan said, “I wan-to expres-sa regre-tabou-the damage-dtruck.”

Chapter 4 Speaking: Practice Linking Words (oer_itc_chapter4_5b)

[Choppy, distinct word version followed by native speaker version with linked, flowing sounds followed by a pause long enough for repetition by learners]

Example: Ivan wants to turn over a new leaf.

Ivan wants to tur-nove-ra new leaf.

1. I won't apologize for that.

I won-tapologize for that.

2. Sorry, could you hang on a second?

Sorry, could you hang-o n-a second?

3. My truck isn't easily offended.

My tru-ckisn-teasily offended.

4. I left a couple of messages.

I lef-ta coupa-lov messages.

5. Your campers are frightened of these bears.

Your camper-sare frighten-dov these bears.

6. I am an old man.

I a-ma-nol-dman.

7. You don't even owe me an apology.

You don'-teve-nowe me a-napology.

8. Sorry, Roshan, I really can't accept this.

Sorry, Roshan, I really can-taccep-this.

9. I'll take care of it right away.

I'll ta-ka-rov it righ-taway.

10. Accountability is an important part of your character, Roshan.

Accountability i-sa-nimportant par-ov your character, Roshan.

Chapter 5 List of video and audio files

Section	File Name
Video	oer_itc_chapter_05
Listening Section	
Listening 1	oer_itc_chapter5_1
Listening 1: After You Listen Comprehension – Strategy 1: Recognizing Facts	oer_itc_chapter5_1
Listening 1: After You Listen Comprehension – Strategy 2: Retelling Details	oer_itc_chapter5_2
Listening 2	oer_itc_chapter5_2
Listening Progress Check	oer_itc_chapter5_3
Listening Progress Check Part A	oer_itc_chapter5_4a
Listening Progress Check Part A	oer_itc_chapter5_4b
Speaking Section	
Intonation Scaffolding Activities	
Same Spelling, Different Sounds	oer_itc_chapter5_5
Speaking: Practise Pronouncing –ed	oer_itc_chapter5_5

Chapter 5: Video Transcript

Roshan Oh, wait, did Mrs. Turner leave her laptop here? She even left it open. Whoa!

Gilles I don't think we should be looking at, uh ...

Roshan Right? Who *is* this? Wait. I think I know this contest.

Roshan Well, not me *personally*. But I've heard of it.

Gilles Right.

Roshan Can't play the age card this time, Mr. D. You're not *that* old.

Gilles My students told me all about this. It's that online contest where people vote for Canada's most beautiful woman.

Roshan Wait. You don't think Mrs. Turner is a contestant, do you?

Gilles Well, Claire's not bad looking. Quite the opposite.

Roshan Mr. D! TMI.

Gilles Sorry, sorry. Forget I went there.

Roshan Seriously. Look at this girl. She could totally be a Bollywood actress.

Gilles Maybe we should close the computer, Roshan.

Roshan Maybe I should vote. She's drop-dead gorgeous. Smoking hot.

Gilles TMI yourself, Roshan. We'd better close this ...

Gilles Ah, Claire. There you are. We were just talking about the voting, the uh ... award panel for the best, uh, emerging folk musician. Roshan is joining.

Claire Have you seen this?

Gilles I'm so sorry.

Claire What? What do you think about this?

Roshan Sorry, what are we talking about here?

Claire *This. Her. My daughter.*

Gilles Oh no.

Roshan That can't be your daughter.

Claire Huh? Why not?

Roshan Well, look she's, um, I don't mean, she doesn't, I mean, look at you and ... I mean...

NONONONONONO! Roshan, think of something. You can't say you didn't know the ex-husband was Indo-Canadian because then it sounds like you're ignorant. And you can't tell Claire you didn't know she had a sexy daughter because she'll kill you. C'mon, Roshan, what do you say?

Gilles We didn't imagine you with an adult daughter. It's ... you're only, what ...

NONONONONONO! Gilles, don't even think of guessing her age. Don't go there.

You're so ... youthful. Who would have guessed?

Claire Well, that's my Arti. And this! Getting comments from who knows what kind of people! Arti is so confident and very intelligent. Women have been fighting to be recognized for their minds, not their bodies. Now people are looking at her beauty, not her brains! For goodness sake!

Gilles Well, she's totally covered. She's ... she's very modest.

Stop now, Gilles. JUST STOP TALKING!

Claire True. But if she doesn't learn to set boundaries for herself, how will she know when to stop? Roshan, how did you become such a steady young man? You're not seeing anyone right now, are you?

Roshan Uh, who, me? Uh, not really ...

Claire You would be *perfect* for Arti! You're so down to earth. You two should meet sometime.

Roshan *NONONONONONO!*

Gilles I'm sure Roshan's pretty busy with work these days.

Roshan Yeah and I don't want to mix work with my personal life.

Claire But this would be perfect! Arti is going to be *here* for the folk festival! She could be your date!

Roshan Oh, yeah, uh, that would be ...

Awkward. Totally awkward.

Chapter 5: Listening section transcripts

Chapter 5 Listening 1 (oer_itc_chapter5_1)

Oksana Ivan! In front of all these people.

Ivan What? They're friends. It's not like they haven't heard an old man fart.

Oksana *Break wind.*

Ivan *Fart.* Please excuse my wife. She's too sensitive to these things, but it's no secret. One bowl of her homemade soup, and I'm in the bathroom for a week.

Oksana Forgive my husband. He thinks his bathroom habits are news for the whole neighbourhood. He has no filter between his head and his mouth.

Ivan Ahh, go home before I tell them the real colour of your hair.

Gilles All right now you two. Mr. Broz, come on in. Thanks, Mrs. Broz. We'll send him home in time for dinner.

Oksana You can keep him.

Ivan Have you ever been married, Mr. Doucette?

Gilles Uh, I can't say that I have.

Ivan Once you get married, all you ever hear is what not to say, when to pull the hair from your nostrils ... I'm telling you, I miss the freedom of my youth. You could wear the same socks for a week, and nobody would say anything. By the way, you know you have a large piece of lettuce in your teeth?

Gilles Oh. Uh, yes, thanks. Now, Ivan, you've met Roshan Mehta before?

Ivan I have. That young man who comes to put up the poles. I know you. What could *he* know about folk music?

Gilles I asked Roshan to be on this panel. He's actually a very talented musician.

Ivan Talent! He hasn't been alive long enough to even know what talent means.

Roshan Hey!

- Ivan Young man, I am an accordion player. I have played in towns and halls across this county. I have met all the great folk musicians of our province.
- Gilles I'm sure we all have something to add to this discussion. We want both a *seasoned* and a *fresh* perspective on all these musicians. Now, since Claire and the other two panelists couldn't be here today, I have their feedback about the music here. So, let's see. The finalists are three groups: the Ian and Sylvia Revival, the Smashing Beats, and the Ghost Tree Ensemble. We've all watched the videos they submitted, and now we have to choose a winner for the best emerging artist. The decision will be announced tomorrow in the *Maskwa Times*. So let's talk about the Ian and Sylvia Revival.
- Ivan Let the young man go first.
- Roshan They have an unusual name, but I liked them. They had a really simple style. Clean. Like, how they went all acoustic. Guitar, piano, a little fiddle, and great **vocals**.
- Ivan Ahh, they're depressing.
- Gilles Well, they were a little ... dark, I guess.
- Ivan Depressing, I tell you. I couldn't sit through it. Just a bunch of people complaining about how terrible everything is. Makes you want to jump off a cliff.
- Gilles Come on now. Maybe it was a bit pessimistic, but ...
- Ivan Tell me you sat through the whole video.
- Gilles Well, maybe not the whole thing. Okay, so the Ian and Sylvia Revival are simple, clean, acoustic, and ...
- Roshan Moody?
- Ivan They are *depressing*.
- Gilles Let's say *dark*.
- Roshan I thought they gave a really personal performance. Like, can we say they sound sincere?
- Gilles We can, but you saw their video. They *sound* sincere, but sometimes they seem to ... forget about the audience. Like, they're ... a little too distant.
- Ivan They completely ignore the audience. They are too disrespectful, if you want my perspective.
- Gilles True. They don't make a lot of eye contact, so ... not so appealing to me.

Ivan Come on. They close their eyes. And ... the guitarist dresses like ... me.

Gilles Sorry, gentlemen. This is a personal call. I should take this outside. Please excuse me. I'll be back in just a minute.

Ivan Very mysterious. Do you think we should listen in?

Roshan Maybe not.

Chapter 5 Listening 2 (audio file: oer_itc_chapter5_2)

Ivan He can't do this! I have freedom of speech!

Oksana Ivan Broz, lower your voice. Everyone can hear you.

Ivan I don't care if they can hear me in Edmonton. I will not be censored.

Oksana I'm not trying to censor you. I'm asking you to keep your temper to yourself. You can wait until you're in your own home if you want to shout and scream and wave your arms around.

Ivan I'm not talking about *you*. I'm talking about Gilles Doucette. He took down all my signs.

Oksana What signs? Not the ones about the pesticides?

Ivan Of course the ones about the pesticides. I found all my papers in the recycling bin. Just like that. No notice, no phone call to say. Directly to the trash.

Oksana Oh, Ivan. You know the folk festival isn't the time or place for your crazy ideas.

Ivan It's not a crazy idea. The pesticides are killing the bees. *Our* bees. What will the world do without bees?

Oksana Oh, hush. I'll say it again. Nobody's censoring you. It simply isn't the time or place. Write something for the newspaper if you're so worried about the bees. You're just upset because Gilles didn't ask you about it first.

Ivan Well, he should have. I'm going to have a word with that man.

Oksana *That man* is your friend and neighbour, Ivan. You had better make sure you have a *private* word.

Ivan Of course.

Oksana Don't *of course* me. You have no idea about boundaries. Last week was the off-colour joke you told at our dinner party.

Ivan Come on. That was funny. Nobody has a sense of humour any more.

Oksana Well, *I* didn't find it funny. And how about the way you talked about those cookies Mrs. Wong was selling for her daughter's school?

Ivan Those weren't cookies. They were hockey pucks.

Oksana Well, you didn't have to tell *her* that. She was in tears!

Ivan It was an honest product review.

Oksana A little *too* honest. You told her she would be better off selling the cookies to the Maskwa hockey team.

Ivan So what? I was speaking my mind. You're giving me a piece of your mind right now.

Oksana Yes, and I'm doing it quietly. Our conversation is nobody else's beeswax. If someone comes over to talk, I'll say we're talking about honey and wax candles.

Ivan Oksana, you know I'm an honest man. You want me to lie?

Oksana No, but you're always crossing the line. Being honest doesn't mean you have to offend everyone you meet.

Ivan Nobody's offended.

Oksana Mrs. Wong was upset, Ivan. You can't just lose your mind every time you have a bee in your bonnet. Gilles Doucette is a good man, an easygoing man, but even he has boundaries. If you want to alienate another neighbour, Ivan, then you go ahead and give Gilles a piece of your mind in front of everybody. If you want his respect and his friendship, do it privately. Take him for a cup of coffee. Give him a chance to explain.

Ivan Maybe you're right.

Oksana Maybe I am.

Chapter 5 Listening Progress Check (oer_itc_chapter5_3)

- Gilles Thanks for waiting, gentlemen. Now, where were we?
- Ivan Roshan and I were just discussing what your mysterious phone call could be about.
- Roshan We were talking about the guitarist in the Ian and Sylvia Revival.
- Ivan Yes, that badly dressed guitarist.
- Gilles Come on, Ivan. We really shouldn't be talking about looks here ...
- Ivan Well, he *is*. If we're talking about crowd appeal, that guitarist is a big man, and his shirt is too small. There's no sugar-coating it. By the way, Gilles, you might want to talk to Claire. She looks like she's losing weight. So tired these last few days. Is she stressed? Is her business suffering? Something with her daughter?
- Gilles Come on, Mr. Broz. Can we focus on the music, please?
- Ivan Are you two still in a fight?
- Ivan Sure, sure. Well, the Ian and Sylvia Revival do write their own songs. That's good. Not like that other group, the Smashing Beats. They sounded like screaming cats, not folk musicians.
- Gilles Yeah, their singing was a little ... difficult to listen to.
- Roshan I had to turn off their video. I'm not sure why people like them so much. The way the one guy sticks out his tongue?
- Ivan Disgusting.
- Gilles A bit unappealing. They appeal to more of a younger generation ... they have a bit of a *pop* sound.
- Roshan Well, they don't appeal to *me*.
- Ivan Like I said, screaming cats.
- Gilles You know who was really good? The Ghost Tree Ensemble.
- Roshan Oh, uh, you mean, the senior, uh, elderly, um ...
- Ivan You can say it. The old guys. The old farts.

- Roshan The geezers?
- Ivan Don't push it.
- Gilles The Ghost Tree Ensemble sounded great. Their lead singer, Jacques LaBonte, is amazing.
- Ivan I like their mix of old and new. They write their own songs, and sometimes sing an old favourite.
- Gilles And their audience connection was amazing. Their performance was sincere, fun, sometimes playful ... and I mean they could use a little more cowbell, but overall ... Yeah, I really, really liked these guys. I watched the whole video.
- Ivan And what's the young man's perspective?
- Roshan They included an electric guitar in some really cool places. It was a little unexpected but still showed respect to the folk style. And I liked how their songs told a story. Like, that is a really important part of folk. Being sincere and telling a good story. I was really engaged.
- Ivan Very good, young man. You're not as inexperienced as I thought, then.
- Roshan Uh ... thanks?
- Gilles Great! I think that's enough for today. I'll combine your scorecards and comments with what I got from the rest of the panel. I think we have enough information to decide the winners.

Chapter 5 Listening Progress Check Part A (oer_itc_chapter5_4a)

- Gilles Thanks for waiting, gentlemen. Now, where were we?
- Ivan Roshan and I were just discussing what your mysterious phone call could be about.
- Roshan We were talking about the guitarist in the Ian and Sylvia Revival.
- Ivan Yes, that badly dressed guitarist.
- Gilles Come on, Ivan. We really shouldn't be talking about looks here ...
- Ivan Well, he *is*. If we're talking about crowd appeal, that guitarist is a big man, and his shirt is too small. There's no sugar-coating it. By the way, Gilles, you might want to talk to Claire. She looks like she's losing weight. So tired these last few days. Is she stressed? Is her business suffering? Something with her daughter?
- Gilles Come on, Mr. Broz. Can we focus on the music, please?
- Ivan Are you two still in a fight?

Chapter 5 Listening Progress Check Part B (oer_itc_chapter5_4b)

- Ivan Sure, sure. Well, the Ian and Sylvia Revival do write their own songs. That's good. Not like that other group, the Smashing Beats. They sounded like screaming cats, not folk musicians.
- Gilles Yeah, their singing was a little ... difficult to listen to.
- Roshan I had to turn off their video. I'm not sure why people like them so much. The way the one guy sticks out his tongue?
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Ivan You can say it. The old guys. The old farts.

Roshan The geezers?

Ivan Don't push it.

Gilles The Ghost Tree Ensemble sounded great. Their lead singer, Jacques LaBonte, is amazing.

Ivan I like their mix of old and new. They write their own songs, and sometimes sing an old favourite.

Gilles And their audience connection was amazing. The performance was sincere, fun, sometimes playful ... and I mean, maybe they could use a little more cowbell, but overall ... Yeah, I really, really liked these guys. I watched the whole video.

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Roshan They included an electric guitar in some really cool places. It was a little unexpected but still showed respect to the folk style. And I liked how their songs told a story. Like, that is a really important part of folk. Being sincere and telling a good story. I was really engaged.

Ivan Very good, young man. You're not as inexperienced as I thought, then.

Roshan Uh ... thanks?

Gilles Great! I think that's enough for today. I'll combine your scorecards and comments with what I got from the rest of the panel. I think we have enough information to decide the winners.

Chapter 5: Speaking section transcripts

Chapter 5 Speaking: Intonation Scaffolding Activities - Same Spelling, Different Sounds (oer_itc_chapter5_5)

The scene **started** in Claire’s office at Bear Bottom Campground. Roshan **noticed** Claire’s laptop was open. He **looked** at the screen. When he said, “Whoa,” he **sounded surprised**. Gilles **walked** to the desk. He **leaned** over and **raised** an eyebrow. The guys **talked** about the website. Gilles **admitted** that his students had told him about this site where people **rated** other people’s appearance. They **clicked** on choices and **voted**. The guys **wondered** why Claire had **opened** the site. Roshan didn’t think Claire had **posted** her own picture. Gilles **recommended** closing the laptop.

Just then, Claire **entered** the office. She **snapped** open the computer. She **asked** Gilles and Roshan if they had seen what was on the screen. Gilles **paused**. Roshan **hesitated**. Claire **pointed** at the picture and **announced**, “This is my daughter.” Roshan almost **showed** his true thoughts. Gilles **coughed** and **signalled** to Roshan to stop talking. Claire **expressed** her concerns. She was **worried** about her daughter. Gilles **reassured** Claire, but he barely **filtered** his own thoughts.

Claire **changed** the subject. She **compared** her daughter’s behaviour to Roshan’s. She **voiced** her **unfiltered** feelings. She **suggested** that Roshan should meet Arti. Gilles **helped** Roshan out by making excuses about his work. Roshan **tried** to distance himself from Claire’s suggestion. He felt too awkward to speak. Claire, however, didn’t notice that she had **crossed** a social boundary.

Chapter 5 Speaking: Practise Pronouncing –ed (oer_itc_chapter5_5)

The scene **started** in Claire’s office at Bear Bottom Campground. Roshan **noticed** Claire’s laptop was open. He **looked** at the screen. When he said, “Whoa,” he **sounded surprised**. Gilles **walked** to the desk. He **leaned** over and **raised** an eyebrow. The guys **talked** about the website. Gilles **admitted** that his students had told him about this site where people **rated** other people’s appearance. They **clicked** on choices and **voted**. The guys **wondered** why Claire had **opened** the site. Roshan didn’t think Claire had **posted** her own picture. Gilles **recommended** closing the laptop.

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Appendix 2 Fillable PDFs

Chapter 1 Fillable PDFs

Section	Task	File name
Introduction	Focus Questions	itc_C1IntroductionFQ_p9.pdf
Speaking	Speaking 1: Production Task Rubric	itc_C1SpeakingPTR1_p46.pdf
Speaking	Speaking 2: Production Task Rubric	itc_C1SpeakingPTR2_p48.pdf
Writing	Scaffolding Mechanics, Grammar, and Syntax Activity; Writing I	itc_C1Writing1_p38.pdf
Writing	Scaffolding Mechanics, Grammar, and Syntax Activity; Writing I; Production Task Rubric	itc_C1WritingPTR1_p39.pdf
Writing	Scaffolding Mechanics, Grammar, and Syntax Activity; Writing 2	itc_C1Writing2_p40.pdf
Writing	Scaffolding Mechanics, Grammar, and Syntax Activity; Writing 2; Production Task Rubric	itc_C1WritingPTR2_p41.pdf

Chapter 2 Fillable PDFs

Section	Task	File name
Introduction	Focus Questions	itc_C2IntroductionFQ1_p61.pdf
Reading	Before You Read; Direct and Indirect Ways of Getting People to Act	itc_C2BYRDirectAndIndirect_p65.pdf
Reading	Before You Read; Predictions	itc_C2BYRPredictions_p66.pdf
Writing	Scaffolding Mechanics, Grammar, and Syntax Activity	itc_C2WritingScaffolding_p94.pdf
Writing	Writing 1	itc_C2Writing1_p95.pdf
Writing	Writing 1; Production Task Rubric	itc_C2Writing1PTR_p96.pdf
Writing	Writing 2	itc_C2Writing2_p97.pdf

Writing	Writing 2; Production Task Rubric	itc_C2Writing2PTR_p98.pdf
Speaking	Speaking 1: Making Demands; Production Task Rubric	itc_C2Speaking1PTR_p103.pdf
Speaking	Speaking 2: Making Requests and Suggestions; Production Task Rubric	itc_C2Speaking2PTR_p105.pdf

Chapter 3 Fillable PDFs

Section	Task	File name
Introduction	Focus Questions	itc_C3IntroductionFQ12_p115.pdf
Writing	Scaffolding Genre-exploring Activity; Letters	itc_C3WritingLetters_p145.pdf
Writing	Scaffolding Genre-exploring Activity; Modal Verbs of Prohibition	itc_C3WritingModalVerbsProhibit_p147.pdf
Writing	Writing 1	itc_C3Writing1_p149.pdf
Writing	Writing 1; Production Task Rubric	itc_C3Writing1PTR_p150.pdf
Writing	Writing 2	itc_C3Writing2_p151.pdf
Writing	Writing 2; Production Task Rubric	itc_C3Writing2PTR_p152.pdf
Speaking	Speaking 1: Expressing Permission, Prohibition, or Obligation; Production Task Rubric	itc_C3Speaking1PTR_p158.pdf
Speaking	Speaking 2; Production Task Rubric	itc_C3Speaking2PTR_p160.pdf

Chapter 4 Fillable PDFs

Section	Task	File name
Introduction	Focus Questions	itc_C4IntroductionFQ12_p170.pdf
Reading	Reading 2; After You Read; Extension Activity; “Sorry” Tracker	itc_C4SorryTracker_184.pdf
Writing	Scaffolding Mechanics, Grammar, and Syntax Activity; Advising with SHOULD: Present and Future	itc_C4WritingAdvising_p202.pdf

Writing	Scaffolding Mechanics, Grammar, and Syntax Activity; Regretting with SHOULD: Past	itc_C4WritingRegretting_p204.pdf
Writing	Writing 1	itc_C4Writing1_p206.pdf
Writing	Writing 1; Production Task Rubric	itc_C4Writing1PTR_p207.pdf
Writing	Writing 2	itc_C4Writing2_p208.pdf
Writing	Writing 2; Production Task Rubric	itc_C4Writing2PTR_p209.pdf
Speaking	Speaking 1: Expressing Apologies and/or Excuses; Production Task Rubric	itc_C4Speaking1PTR_p214.pdf
Speaking	Speaking 2; Production Task Rubric	itc_C4Speaking2PTR_p216.pdf

Chapter 5 Fillable PDFs

Section	Task	File name
Introduction	Focus Questions; Identifying Boundaries	itc_C5IntroductionFQ12_p227.pdf
Reading	Reading 2; After You Read; Extension Activity; Part A Rubric Design	itc_C5ExtensionActivity_p242.pdf
Writing	Writing 1	itc_C5Writing1_p262.pdf
Writing	Writing 1; Production Task Rubric	itc_C5Writing1PTR_p263.pdf
Writing	Writing 2	itc_C5Writing2_p264.pdf
Writing	Writing 2; Production Task Rubric	itc_C5Writing2PTR_p265.pdf
Speaking	Speaking 1: Expressing an Opinion; Production Task Rubric	itc_C5Speaking1PTR_p271.pdf
Speaking	Speaking 2; Production Task Rubric	itc_C5Speaking2PTR_p273.pdf

Language Logs

Section	Task	File name
Wrap-up	Chapter vocabulary list and language logs	itc_LOLog_LULog.pdf

