LEVEL A2

ENGLISH A2

PROYECTO ALKAYASÍ

• • • LEARN • PRACTICE • COMMUNICATE • • •

Learn together

Speak with confidence

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CEFR ★★★★ A2

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READ | SPEAK | WRITE | LISTEN

CURSO DE INGLÉS

NIVEL A2

PARA PRINCIPIANTES

Open the world with English

ÍNDICE GENERAL

Proyecto Alkayasí · Inglés A2 · Libro unificado v2

Pulsa sobre cualquier bloque para ir directamente a su primera página.

NIVEL A2 · OCHO SITUACIONES DE APRENDIZAJE

SdA A2·1 · Cocina, estudios y amistad **3–37**

SdA A2·2 · Diez días de carretera **38–72**

SdA A2·3 · El viaje a Ouaoumana **73–107**

SdA A2·4 · El otro lado de la escuela **108–142**

SdA A2·5 · Baja, vuelta y un curso que no cierra **143–178**

SdA A2·6 · Bajo el mismo techo **179–213**

SdA A2·7 · El verano que viene **214–248**

SdA A2·8 · Gran Repaso Final **249–285**

LIBROS DE CANCIONES

Best English Songs Ever A2 · 50 canciones **286–341**

50 Selected AI Songs for A2 · 50 canciones IA **342–396**

APÉNDICES DE CIERRE

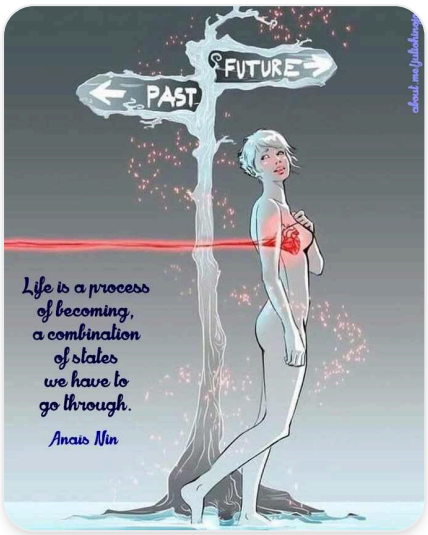
Apéndice Gramatical **397–400**

Apéndice de Vocabulario **401–431**

SDA A2·1 · CLASE 1

A New Course, A New Friend

Itto empieza la FP de Cocina y conoce a Trini



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos rutinas, horarios y el inicio de un nuevo curso.	Reactivar
2. Story / Listening	12	Escuchamos cómo Itto y Trini empiezan una nueva etapa formativa.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Repasamos presente simple y preguntas para hablar de rutinas y horarios.	Construir precisión
5. Words We Need	10	Activamos vocabulario de estudios, trabajo y organización del tiempo.	Ampliar vocabulario útil
6. Sound Lab	10	Usamos un texto conocido como diagnóstico de ritmo e inteligibilidad.	Escuchar y producir
7. Let’s Use English	12	Intercambiamos información sobre rutinas, horarios y ayuda cotidiana.	Comunicar
8. Mediation / Real Life	5	Transmitimos a otra persona información básica sobre un horario.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with…

A New Course, A New Friend

🎧 2. STORY / LISTENING

🎧 Listening: "Two Trips Across Almería"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio drives Itto and Martha to the IES Almeraya. → .....
2. Trini usually arrives early because she doesn't work. → .....
3. The vocational course starts at half past four. → .....
4. Julio goes straight home after dropping the students off. → .....
5. Itto is happy with her new course and her new friend. → .....

📖 The Story: "A New Course, A New Friend"

Septiembre de 2024, primer día de curso en el IES Almeraya



Imagen generada con Google Gemini Flash-Lite

In September 2024, Itto starts a new adventure. She enrols on a Vocational Training course in Cooking and Gastronomy at the IES Almeraya, a school on the other side of Almería. On the first day, she feels a little nervous, but everything changes when she meets Trini.

Trini isn't a stranger. She was Julio's student for three years, and last year she also joined his TAE-EOI group, the special English class for people who study at the Official School of Languages. Trini works as a librarian at the University of Almería, and she has done that job for twenty years. Now, at fifty-five, she starts a completely new adventure too: she wants to be a professional cook.

The two women quickly become good friends. They sit together in every class, they share their books, and they help each other with the new vocabulary. Because Itto doesn't drive, and Trini's schedule at the library is very tight, Julio usually gives Itto a lift to the school, together with another classmate, Martha. Then he rushes back across the city for his own class.

It's a busy timetable for everyone, but a happy one. Itto discovers that she loves the kitchen workshop, the smell of fresh ingredients, and the friendly atmosphere of the classroom. Trini, with her calm and cheerful character, becomes the perfect study partner. Their friendship, born in an English classroom years before, now grows in a very different place: between pots, pans, and new recipes.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What course does Itto start in September 2024, and where?

.....

2. How does Itto know Trini?

.....

3. What is Trini's job, and for how long has she done it?

.....

4. Why does Julio usually give Itto a lift to school?

.....

5. How do Itto and Trini help each other in class?

.....

4. LANGUAGE IN ACTION

Language Lab

Presente simple (rutinas y hechos habituales)

El presente simple describe rutinas, horarios y hechos generales — exactamente la vida de Itto, Trini y Julio los martes y jueves. Recordar: 3ª persona singular (she/he/it) añade **-s/-es** al verbo (*she works, she finishes*); las preguntas y negaciones se forman con **do/does** (*Does Trini drive to school? — No, she doesn't.*). Marcadores típicos: *every day, usually, always, on Tuesdays...*

Grammar Drill

1. Itto _____ a new course every September. [start]
2. Trini _____ at the university library. [work]
3. Julio _____ Itto and Martha to school every Tuesday. [drive]
4. The course _____ at half past three. [start]
5. Trini _____ her shift at quarter past three. [finish]
6. She _____ in a hurry because the schedule is tight. [arrive]
7. Julio _____ straight back to Alkayasí. [drive]
8. His class _____ at four o'clock. [start]
9. Itto _____ the kitchen workshop. [love]
10. She _____ new recipes every week. [learn]
11. Trini and Itto _____ their books in class. [share]
12. Nobody _____ about the busy timetable. [complain]
13. _____ Trini drive to school?
14. _____ Itto and Trini sit together in class?
15. Itto _____ (not/drive), so Julio helps her. [drive]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. timetable /ˈtaɪmˌteɪbl/ — horario.

2. classmate /ˈklɑːsˌmeɪt/ — compañero/a de clase.

3. librarian /laɪˈbreəriən/ — bibliotecario/a.

4. library /ˈlaɪbrəri/ — biblioteca.

5. course /kɔːs/ — curso (de estudios).

6. vocational /vəʊˈkeɪʃənəl/ — de formación profesional.

7. term /tɜːm/ — trimestre.

8. enrol /ɪnˈrəʊl/ — matricularse.

9. workshop /ˈwɜːkʃɒp/ — taller.

10. apron /ˈeɪprən/ — delantal.

11. tight /taɪt/ — ajustado, justo (de tiempo).

12. lift (give sb a lift) /lɪft/ — llevar a alguien en coche.

13. shift /ʃɪft/ — turno (de trabajo).

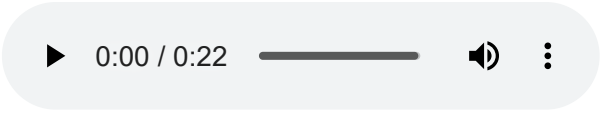
14. rush /rʌʃ/ — correr, darse prisa.

15. friendly /ˈfrendli/ — amistoso, simpático.

6. SOUND LAB

A1 pronunciation diagnostic — familiar sentence rhythm

Escucha el texto completo e identifica qué partes comprendes con facilidad y dónde necesitas más apoyo.
Repite algunas frases conocidas buscando claridad e inteligibilidad, sin intentar imitar una voz concreta.
Escucha una vez sin leer. Después muestra el script si lo necesitas y repite dos o tres frases que te resulten útiles.



Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-01.

My name is Francisco. I live in a small town. I usually get up at seven, have breakfast, and go to the centre. I like reading, walking, and talking to my classmates. Last weekend, I visited my family. Next Saturday, I am going to stay at home and rest.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 36.0 · p. 81 · exercise 36.0.4

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

I usually get up at seven.

I like reading, walking, and talking to my classmates.

Last weekend, I visited my family.

Next Saturday, I am going to stay at home and rest.

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuéntale a tu compañero/a tu horario semanal: ¿a qué hora empiezas y terminas tus actividades más importantes? ¿Alguien te ayuda a desplazarte, como Julio ayuda a Itto?

Writing

1. Describe tu propio horario de un día normal, usando presente simple.
2. Escribe 3 frases sobre un amigo o amiga que te ayuda con algo, como Trini ayuda a Itto.
3. Escribe una frase con "Does...?" preguntando sobre el horario de otra persona.

> **EXTENDED · Canción de la sesión original**
>
> #### 🎵 Sing Along
>
> **Abba – Dancing Queen (1976)**
>
> Escucha la canción y localiza tres verbos en presente simple. Coméntalos con tu compañero/a: ¿qué rutina o hábito describen?

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad la escena del primer día de clase: una persona es Itto, nerviosa por ser su primer día; la otra es Trini, que la recibe con simpatía y le explica cómo funciona el horario del curso. Usad al menos 5 frases en presente simple.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-01)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un amigo español que no habla inglés quiere saber qué días y a qué hora tiene clase Itto, porque quiere invitarla a tomar un café.

> *"The course starts at half past three, three days a week, and it usually finishes at half past seven."*

Tarea: Explícaselo en español a tu amigo, de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use familiar A1 sentence rhythm intelligibly.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 3–4 · Reinforce
- English Vocabulary in Use Elementary · 15 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · A Sign on My Way

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·1 · CLASE 2

Today in the Kitchen Workshop

Un día cualquiera en el taller de cocina



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos el nuevo curso y el vocabulario del taller.	Reactivar
2. Story / Listening	12	Escuchamos una jornada de trabajo en el taller de cocina.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Describimos acciones habituales y situaciones del taller con estructuras conocidas.	Construir precisión
5. Words We Need	10	Activamos profesiones, utensilios y acciones del entorno de cocina.	Ampliar vocabulario útil
6. Sound Lab	10	Identificamos el acento principal en palabras frecuentes y frases breves.	Escuchar y producir
7. Let’s Use English	12	Describimos una actividad práctica destacando la información importante.	Comunicar
8. Mediation / Real Life	5	Ayudamos a explicar una instrucción o una tarea sencilla del taller.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with…

Today in the Kitchen Workshop

🎧 2. STORY / LISTENING

🎧 Listening: "A Busy Afternoon"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The students are cooking a traditional Spanish dish today. → .....
2. Itto is washing dishes at her station. → .....
3. Trini is stirring a pan of rice. → .....
4. The teacher is sitting down and reading a book. → .....
5. Itto is smiling because she is going to taste the dish soon. → .....

📖 The Story: "Today in the Kitchen Workshop"

Una clase práctica en octubre de 2024



Imagen generada con Google Gemini Flash-Lite

This afternoon, the kitchen workshop at the IES Almeraya looks like a small, busy restaurant. Twelve students, all wearing white aprons, are working around four large tables. The teacher, Chef Ana, is explaining today's recipe: a simple Andalusian stew with fresh vegetables and chickpeas.

Itto is standing at her station with Trini. She is holding a knife carefully, and she is chopping an onion into small pieces. It's not easy for her — she is still learning the correct technique — but she is trying hard. Trini, who is more confident with knives after twenty years of cutting through paperwork at the library, is peeling potatoes quickly and telling Itto a funny story at the same time.

Around them, other classmates are boiling water, measuring ingredients, and checking their recipe cards. One student is frying garlic in a pan, and the smell is filling the whole room. Chef Ana is moving from table to table, correcting a grip here, suggesting a little more salt there. She never shouts. She just watches, and she explains again, patiently.

Itto looks at Trini and smiles. "I'm not chopping very well," she says, "but I'm having a wonderful time." Trini laughs and agrees. Neither of them imagined, a year ago, that they would be standing in a kitchen together, learning to become cooks. But here they are, both a little messy, both completely happy.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What are the students cooking today, and who is teaching the class?

.....

2. What is Itto doing at her station?

.....

3. Why does Trini find it easier to use a knife?

.....

4. What is Chef Ana's teaching style like?

.....

5. How do Itto and Trini feel about the class, even though it isn't perfect?

.....

4. LANGUAGE IN ACTION

Language Lab

Presente continuo (acciones en curso)

El presente continuo (**be + verbo-ing**) describe acciones que están pasando ahora mismo, en el momento de hablar — perfecto para describir la actividad del taller de cocina. Recordar la forma: *am/is/are + verbo-ing* (*She is chopping an onion*). Ojo con los verbos de estado (*know, like, want...*), que normalmente NO se usan en continuo.

Grammar Drill

1. Itto ..... an onion right now. [chop]
2. Trini ..... potatoes at the same time. [peel]
3. The teacher ..... from table to table. [move]
4. Some students ..... vegetables. [wash]
5. One classmate ..... garlic in a pan. [fry]
6. We ..... a traditional Andalusian stew today. [cook]
7. I ..... my recipe card carefully. [check]
8. Chef Ana ..... everyone's technique. [correct]
9. Trini ..... Itto a funny story. [tell]
10. They ..... a wonderful time. [have]
11. ..... you ..... the class? [enjoy]
12. Itto ..... (not/cut) very well today. [cut]
13. What ..... the students ..... right now? [do]
14. Nobody ..... about anything else. [talk]
15. The kitchen ..... of fresh herbs. [smell]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. **ingredient** /ɪnˈgriːdiənt/ — ingrediente.

2. **knife** /naɪf/ — cuchillo.

3. **chop** /tʃɒp/ — picar, cortar.

4. **peel** /piːl/ — pelar.

5. **slice** /slaɪs/ — cortar en rodajas.

6. **stir** /stɜː/ — remover.

7. **boil** /bɔɪl/ — hervir.

8. **fry** /fraɪ/ — freír.

9. **bake** /beɪk/ — hornear.

10. **oven** /ˈʌvən/ — horno.

11. **pan** /pæn/ — sartén, cazuela.

12. **recipe** /ˈresəpi/ — receta.

13. **teaspoon** /ˈtiːspuːn/ — cucharadita.

14. **mix** /mɪks/ — mezclar.

15. **taste** /teɪst/ — probar (sabor).

6. SOUND LAB

word stress — stressed syllable

Escucha qué sílaba recibe el acento principal en palabras frecuentes.

Repite las palabras y frases manteniendo el acento principal en la sílaba adecuada.

Escucha primero las palabras; después comprueba cómo conservan su acento dentro de frases breves.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-02.

Listen to the stressed syllable: TEAcher. DOCtor. COMputer. imPORtant. toMORRow. afterNOON. Now listen in short phrases: a friendly TEAcher; an imPORtant message; tomorrow afterNOON.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 28.0 · p. 65 · exercise 28.0.3

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

TEAcher | DOCtor | COMputer | imPORtant | toMORRow | afterNOON

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Describe a tu compañero/a lo que está pasando ahora mismo en la clase de inglés (personas, acciones, objetos), usando presente continuo.

Writing

1. Describe una escena de cocina (real o imaginada) usando al menos 5 verbos en -ing.
2. Escribe 3 frases sobre lo que tú NO estás haciendo ahora mismo (forma negativa).
3. Escribe una pregunta en presente continuo para hacérsela a un compañero/a.

> **EXTENDED · Canción de la sesión original**
>
> **Sing Along**
>
> **Adele – Million Years Ago (2015)**

> Mientras suena la canción, anota cualquier verbo en -ing que reconozcas. ¿Describe acciones del presente o recuerdos del pasado?

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En grupos de tres, representad la escena del taller: una persona es Chef Ana, que va describiendo en voz alta lo que está viendo ("You're chopping too fast..."); las otras dos son Itto y Trini, cocinando y respondiendo. Usad presente continuo en todo momento.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-02)

8. MEDIATION / REAL LIFE

🔁 Mediation

Una compañera de clase que solo habla español pregunta qué está diciendo Chef Ana sobre la receta de hoy.

> *"You're adding too much salt — try a little less, and taste it again before you serve it."*

Tarea: Tradúceselo de forma natural, como si se lo explicaras a una amiga en la cocina.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can place word stress intelligibly.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 5–8 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Say You Love Me

- Use only the mapped activity for this session.

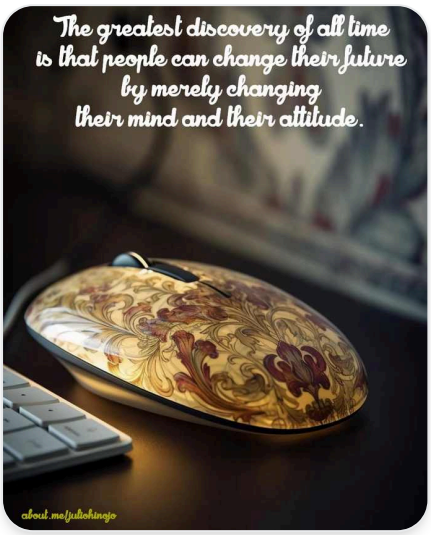
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·1 · CLASE 3

Wednesday Afternoons at Alkayasí

La clase semanal de TAE-EOI y el repaso para el examen oficial



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos actividades habituales y acciones en progreso.	Reactivar
2. Story / Listening	12	Escuchamos qué ocurre los miércoles por la tarde en Alkayasí.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Contrastamos presente simple y presente continuo en situaciones cercanas.	Construir precisión
5. Words We Need	10	Activamos vocabulario de actividades, centro y tiempo libre.	Ampliar vocabulario útil
6. Sound Lab	10	Escuchamos y producimos la terminación -ing /ɪŋ/ en contexto.	Escuchar y producir
7. Let’s Use English	12	Contamos qué hacemos habitualmente y qué estamos haciendo ahora.	Comunicar
8. Mediation / Real Life	5	Resumimos para otra persona una actividad del grupo.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with...

Wednesday Afternoons at Alkayasí

🎧 2. STORY / LISTENING

🎧 Listening: "Doubts and Deadlines"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Trini and Itto come to Julio's class every day. → .....
2. Their course is blended: online tasks and in-person exams. → .....
3. Itto feels very confident with listening exercises. → .....
4. Julio corrects their doubts during the class. → .....
5. By the end of the class, they feel more relaxed. → .....

📖 The Story: "Wednesday Afternoons at Alkayasí"

La rutina de repaso semanal antes del examen oficial



Imagen generada con Google Gemini Flash-Lite

Every Wednesday, the kitchen apron stays at home, and Trini and Itto swap it for a notebook and a pen. They come to Alkayasí for Julio's TAE-EOI group, a special class for adults who are officially enrolled at the School of Languages, but who study in a blended way: they do most of their work online, at home, and they only attend the school for the official exams.

Trini usually arrives first. She works close to the centre, so she doesn't need Julio's help today. She takes out her folder, and she immediately asks about a mistake in her last piece of writing. "Is it 'does' or 'is'?" she asks, a little embarrassed. Julio smiles — it's a very common doubt, and he doesn't mind explaining it again.

Itto arrives a few minutes later, straight from the kitchen workshop. She still smells slightly of onions, and she laughs about it. Unlike the practical classes at the IES Almeraya, this class makes her more nervous. She finds listening exercises difficult, and she worries about the official exam in May.

Julio doesn't rush them. He reviews present simple and present continuous with real examples from their own lives — cooking classes, library shifts, weekend plans. Slowly, question by question, the doubts become clearer. By half past seven, both women leave with a lighter feeling. The exam is still months away, but every Wednesday, they are a little more ready for it.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Why do Trini and Itto come to Alkayasí on Wednesdays?

.....

2. What does "blended" mean in the context of their EOI course?

.....

3. What is Trini's doubt about, and how does Julio react to it?

.....

4. Why does the TAE-EOI class make Itto more nervous than the cooking class?

.....

5. How does Julio help them review the grammar?

.....

4. LANGUAGE IN ACTION

Language Lab

Repaso: presente simple vs. presente continuo + preguntas

Esta sesión repasa la diferencia entre presente simple (rutinas, hechos generales — *Trini works at the library*) y presente continuo (acciones en curso, cambios temporales — *Itto is studying for her exam this term*). Se practica también la formación de preguntas con **do/does** y **be**, esenciales para el formato de examen oficial de la EOI.

Grammar Drill

1. Trini _____ close to the school, so she doesn't need a lift. [work]
2. Right now, she _____ (not/cook) — she _____ (study). [cook/study]
3. _____ Itto _____ listening exercises difficult? [find]
4. Julio _____ present simple and present continuous every Wednesday. [review]
5. This term, they _____ for the official exam. [prepare]
6. _____ you _____ the difference between "does" and "is"? [understand]
7. Itto usually _____ nervous about listening exercises. [feel]
8. At the moment, Trini _____ her doubt to Julio. [explain]
9. The exam _____ (not/take place) until May. [take place]
10. What _____ they _____ every Wednesday afternoon? [do]
11. Julio _____ (not/rush) his students. [rush]
12. They _____ with a lighter feeling today. [leave]
13. _____ Trini _____ before Itto, usually? [arrive]
14. The two friends _____ more confident every week. [become]
15. _____ this course _____ online work and official exams? [mix]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. **exam** /ɪgˈzæm/ — examen.
2. **official** /əˈfɪʃəl/ — oficial.
3. **certificate** /səˈtɪfɪkət/ — certificado, título.
4. **mark** /mɑːk/ — nota, calificación.
5. **mistake** /mɪˈsteɪk/ — error.
6. **correct (verb)** /kəˈrekt/ — corregir.
7. **revise** /rɪˈvaɪz/ — repasar.
8. **task** /tɑːsk/ — tarea, actividad.
9. **online** /ˌɒnˈlaɪn/ — en línea.
10. **submit** /səbˈmɪt/ — entregar (un trabajo).
11. **doubt** /daʊt/ — duda.
12. **improve** /ɪmˈpruːv/ — mejorar.
13. **blended (learning)** /ˈblendɪd/ — semipresencial.
14. **nervous** /ˈnɜːvəs/ — nervioso/a.
15. **confident** /ˈkɒnfɪdənt/ — seguro/a de sí mismo/a.

6. SOUND LAB

final -ing /ɪŋ/

Escucha la terminación -ing /ɪŋ/ en verbos frecuentes dentro de frases.
Repite los verbos y las frases manteniendo una terminación /ɪŋ/ clara, sin añadir una /g/ fuerte.
Escucha las frases completas y después repite reading, cooking, talking, waiting y working en contexto.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-03.

I am reading. She is cooking. They are talking. We are waiting for the bus. He is working in the garden. Listen to the ending: reading, cooking, talking, waiting, working.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 19.0 · p. 47 · exercise 19.0.2
Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

reading | cooking | talking | waiting | working

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Qué te resulta más difícil del inglés: el listening, el writing, el speaking o el reading? Coméntalo con tu compañero/a y dad consejos mutuos.

Writing

1. Escribe 3 frases usando presente simple sobre tu rutina de estudio.
2. Escribe 3 frases en presente continuo sobre algo que estás preparando "this term" o "this month".
3. Escribe dos preguntas de examen tipo EOI usando do/does y is/are.

> **EXTENDED · Canción de la sesión original**
>
> **Sing Along**
>
> **Avicii – Hey Brother (2013)**

Localiza en la letra alguna pregunta o negación. Compara con las estructuras trabajadas hoy en Language Lab.

Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad una tutoría rápida: una persona es el alumno/a con una duda de gramática (usad una duda real vuestra), la otra es Julio, que la explica con ejemplos de la vida cotidiana, como hace en la lectura.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-03)

8. MEDIATION / REAL LIFE

Mediation

Un familiar de Itto que no habla inglés quiere saber cómo funciona exactamente su curso semipresencial de inglés.

> *"We submit our tasks online during the term, but we have to attend the school in person for the official exams."*

Tarea: Explícaselo con tus propias palabras en español, de forma clara.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use final -ing /ɪŋ/ intelligibly.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Sing Along with AI · Heal the World with Kindness

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·1 · CLASE 4

Sunday Lunch with Friends

Trini y su familia visitan a Julio e Itto



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos rutinas, acciones presentes y terceras personas.	Reactivar
2. Story / Listening	12	Escuchamos un almuerzo de domingo con amigos.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos presente simple con tercera persona y expresiones de frecuencia.	Construir precisión
5. Words We Need	10	Activamos vocabulario de comida, relaciones y actividades cotidianas.	Ampliar vocabulario útil
6. Sound Lab	10	Distinguimos las realizaciones /s/, /z/ y /ɪz/ de la -s de tercera persona.	Escuchar y producir
7. Let’s Use English	12	Hablamos de hábitos de familiares y amistades.	Comunicar
8. Mediation / Real Life	5	Transmitimos hábitos o preferencias de otra persona.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with…

Sunday Lunch with Friends

🎧 2. STORY / LISTENING

🎧 Listening: "A Table for Six"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The table is ready for four people. → .....
2. Itto is putting a homemade dessert in the fridge. → .....
3. Julio is chatting with Trini's daughters in the garden. → .....
4. Everybody is in a hurry to finish lunch quickly. → .....
5. Trini makes a toast "to new friendships". → .....

📖 The Story: "Sunday Lunch with Friends"

Una comida de domingo, meses después de conocerse

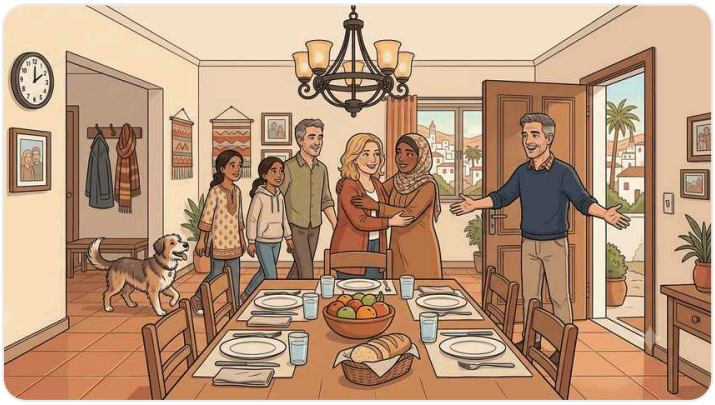


Imagen generada con Google Gemini Flash-Lite

By November, Itto and Trini's friendship isn't only about knives and recipes anymore. This Sunday, Trini visits Julio and Itto's house for lunch, together with her husband and their two teenage daughters. It's the first time the two families meet properly, and Itto has been preparing all morning.

When the guests arrive, Itto welcomes them warmly, and the girls immediately relax when they see the dog in the garden. Julio and Trini's husband find a lot to talk about — football, gardening, and, of course, the famous cooking course. "Your wife chops onions faster than a professional now," Julio jokes, and everyone laughs.

In the kitchen, Itto is finishing a typical Moroccan starter, something she learnt from her mother years ago, long before any cooking course. Trini watches her carefully. "You never told me you already knew how to cook like this," she says, half surprised, half proud. Itto just smiles. "I'm still learning a lot of things at school," she answers, "but some recipes, I already carry inside me."

Lunch lasts almost three hours. Nobody checks the time. The girls help clear the table without being asked twice, and Trini's husband insists on washing the dishes. Before they leave, Trini hugs Itto tightly. "We don't see each other much outside the kitchen," she says, "but today feels like we've known each other for years." Itto agrees completely. Some friendships, she thinks, grow fastest in the most unexpected places.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Who visits Julio and Itto's house this Sunday?

.....

2. What do Julio and Trini's husband talk about?

.....

3. What is Itto preparing in the kitchen, and where did she learn it?

.....

4. How does Trini react when she tastes Itto's cooking?

.....

5. How does the visit end, and how does Trini describe their friendship?

.....

4. LANGUAGE IN ACTION

Language Lab

Presente simple/continuo en contexto social

En una conversación cotidiana solemos mezclar ambos tiempos sin darnos cuenta: presente simple para lo habitual y las opiniones (*Trini's husband loves football*), presente continuo para lo que ocurre en ese preciso momento (*The girls are relaxing in the garden*). Practicamos hoy la mezcla natural de ambos, tal y como aparece en la lectura.

Grammar Drill

1. Trini _____ Julio and Itto's house today. [visit]
2. Julio and Trini's husband _____ about football right now. [talk]
3. Trini's husband _____ football matches every weekend. [watch]
4. Itto _____ a Moroccan starter this morning. [prepare]
5. The girls _____ in the garden at the moment. [relax]
6. Trini's husband _____ on washing the dishes today. [insist]
7. Normally, the family _____ lunch at home on Sundays. [have]
8. _____ the girls _____ clear the table? [help]
9. Itto _____ a lot of new things at school this term. [learn]
10. Trini _____ (not/see) Itto very often outside the kitchen. [see]
11. Today, though, they _____ the whole afternoon together. [spend]
12. _____ Trini _____ the visit? [enjoy]
13. Some friendships _____ fastest in unexpected places. [grow]
14. _____ you usually _____ friends for Sunday lunch? [invite]
15. The two families _____ properly for the first time today. [meet]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. **guest** /gest/ — invitado/a.

2. **teenager** /ˈtiːnˌeɪdʒə/ — adolescente.

3. **husband** /ˈhʌzbənd/ — marido.

4. **lay the table** /leɪ/ — poner la mesa.

5. **dessert** /dɪˈzɜːt/ — postre.

6. **starter** /ˈstɑːtə/ — entrante.

7. **main course** /ˌmeɪn ˈkɔːs/ — plato principal.

8. **polite** /pəˈlaɪt/ — educado/a, cortés.

9. **neighbour** /ˈneɪbə/ — vecino/a.

10. **homemade** /ˌhəʊmˈmeɪd/ — casero/a.

11. **relax** /rɪˈlæks/ — relajarse.

12. **laugh** /lɑːf/ — reírse.

13. **weekend** /ˈwiːkend/ — fin de semana.

14. **visit (verb)** /ˈvɪzɪt/ — visitar.

15. **welcome (verb)** /ˈwelkəm/ — dar la bienvenida.

6. SOUND LAB

3rd-person -s: /s/ · /z/ · /ɪz/

Escucha cómo cambia la terminación de la tercera persona según el sonido final del verbo.
Repite los verbos dentro de sus frases diferenciando /s/, /z/ y /ɪz/ de forma inteligible.
Clasifica al escuchar: works /s/; lives y reads /z/; watches y teaches /ɪz/. Después repite las frases.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-04.

Carmen works in the morning. Francisco lives nearby. Pilar watches the news at eight. Antonio reads every day. Lola teaches English. Listen to the final sound: works, lives, watches, reads, teaches.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 42.0 · p. 93 · exercise 42.0.3

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

works /s/ | lives /z/ | reads /z/ | watches /ɪz/ | teaches /ɪz/

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuéntale a tu compañero/a la última vez que invitaste a alguien a comer a tu casa, o te invitaron a ti. ¿Qué preparasteis? ¿Qué tal fue?

Writing

1. Describe una comida familiar típica en tu casa, usando presente simple.
2. Describe qué está pasando ahora mismo en una comida imaginaria (presente continuo).
3. Escribe una frase sobre una amistad tuya que, como la de Itto y Trini, "creció en un lugar inesperado".

EXTENDED · Canción de la sesión original

Sing Along

Barbra Streisand – A Piece of Sky (1983)

¿Qué sentimiento transmite la canción? Relaciónalo con el ambiente de la comida familiar de la lectura de hoy.

Roleplay

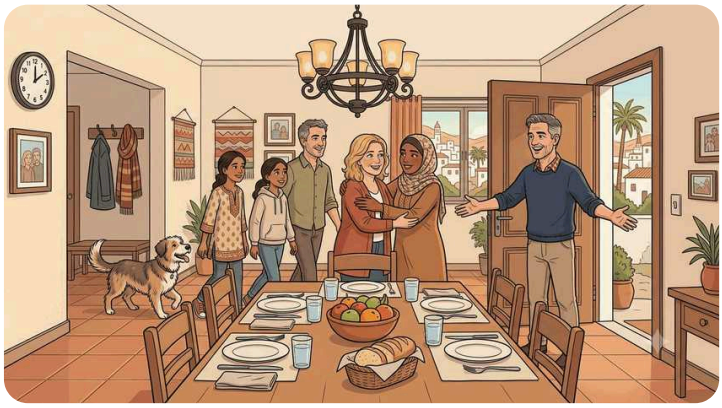


Imagen generada con Google Gemini Flash-Lite

En grupos de cuatro, representad la mesa del domingo: repartíos los papeles de Itto, Julio, Trini y su marido, y improvisad una conversación de sobremesa combinando presente simple (gustos, costumbres) y presente continuo (lo que está pasando en ese momento).

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-04)

8. MEDIATION / REAL LIFE

Mediation

Un vecino que no habla inglés pregunta por qué había tanta gente comiendo en el jardín de Julio e Itto el domingo pasado.

> *"My wife's cooking classmate came for lunch with her family — we don't see each other much outside class, so it was a lovely afternoon."*

Tarea: Explícaselo de forma natural al vecino, en español.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can distinguish 3rd-person -s endings intelligibly.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 3–8 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Infinite Love

- Use only the mapped activity for this session.

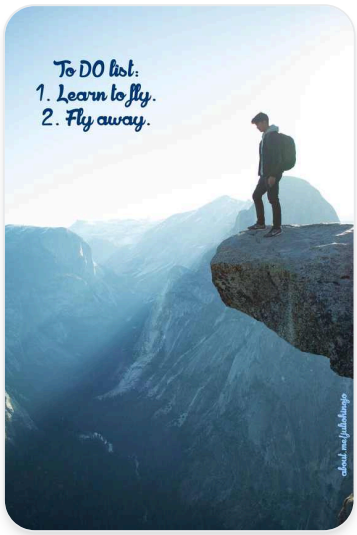
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·1 · CLASE 5

First Steps in a Real Kitchen

Mayo de 2025, las primeras prácticas laborales



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos el curso, el trabajo práctico y el lenguaje cotidiano.	Reactivar
2. Story / Listening	12	Escuchamos los primeros pasos de Itto en una cocina real.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Integramos estructuras conocidas para describir experiencia, rutina y acciones actuales.	Construir precisión
5. Words We Need	10	Activamos vocabulario de cocina, trabajo y aprendizaje.	Ampliar vocabulario útil
6. Sound Lab	10	Percibimos /ə/ en sílabas débiles sin sobreactuarlas al producir.	Escuchar y producir
7. Let’s Use English	12	Describimos una experiencia de aprendizaje o trabajo.	Comunicar
8. Mediation / Real Life	5	Explicamos a otra persona una tarea o necesidad del entorno laboral.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with…

First Steps in a Real Kitchen

🎧 2. STORY / LISTENING

🎧 Listening: "Two Kitchens, Same Morning"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Trini and Itto do their work placement together, in the same kitchen. → .....
2. Trini is working at a small restaurant in the centre of Almería. → .....
3. Itto is doing her placement alone, without any classmate. → .....
4. The Hotel Barceló is in the city centre. → .....
5. Both women feel a little nervous but also excited. → .....

📖 The Story: "First Steps in a Real Kitchen"

Las prácticas de mayo de 2025



Imagen generada con Google Gemini Flash-Lite

The first year of the course is almost over, and it's time for the students' first real work experience. This May, Trini and Itto don't share the same kitchen for the first time since September — and, strangely, that feels like a small milestone.

Trini is doing her placement in a small, traditional restaurant near the cathedral. The kitchen is tiny, and the chef expects total silence during the busiest hours. Every day, she is chopping vegetables before opening time, and later, she is helping to plate the dishes as waiters rush in and out. It's tiring, but Trini loves the intensity. "At the library, nobody ever shouts 'table five, now!'" she tells Itto on the phone, laughing.

Meanwhile, Itto is completing her placement at the Hotel Barceló, in Retamar, together with Martha, another classmate. The hotel kitchen is enormous compared to the classroom workshop: dozens of staff, uniforms, and a strict hierarchy. Itto is learning to work as part of a big team, following orders quickly and calmly. The supervisor, a serious but fair woman, is teaching her proper knife skills and correct food safety habits.

Every evening, Itto arrives home exhausted, but proud. "Today I served almost sixty plates," she tells Julio one night, still wearing her hotel uniform. He looks at her, a little amazed. The nervous student from last September is becoming, slowly and surely, a real professional cook.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Where is Trini doing her work placement, and what is it like?

2. Who does Itto do her placement with, and where?

3. How is the hotel kitchen different from the classroom workshop?

4. What is the supervisor teaching Itto?

5. How does Itto feel at the end of a working day, according to the text?

4. LANGUAGE IN ACTION

Language Lab

Presente continuo: dos escenarios en paralelo

Hoy usamos el presente continuo para describir dos situaciones que ocurren **al mismo tiempo, en lugares distintos** — un recurso narrativo muy útil (*While Trini is working in the restaurant, Itto is working in the hotel*). Repasamos también el contraste con presente simple para hechos generales sobre cada trabajo.

Grammar Drill

1. Trini _____ in a small restaurant this month. [work]
2. Itto _____ in a big hotel kitchen at the same time. [work]
3. The restaurant chef _____ silence during busy hours. [expect]
4. Right now, Trini _____ vegetables before opening time. [chop]
5. Meanwhile, Itto _____ to work as part of a big team. [learn]
6. The hotel kitchen _____ dozens of staff every day. [have]
7. The supervisor _____ Itto proper knife skills this week. [teach]
8. Waiters _____ in and out of the restaurant kitchen. [rush]
9. Itto _____ exhausted every evening this month. [feel]
10. _____ Trini _____ the intensity of the restaurant? [enjoy]
11. Julio _____ (not/work) in a kitchen — he _____ English. [work/teach]
12. What _____ Itto _____ when she gets home? [wear]
13. _____ the two friends _____ the same kitchen this month? [share]
14. The nervous student from September _____ a real cook. [become]
15. Every evening, Itto _____ home exhausted but proud. [arrive]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. **placement** /'pleɪsmənt/ — prácticas (laborales).
2. **trainee** /ˌtreɪ'niː/ — aprendiz, en prácticas.
3. **chef** /ʃef/ — chef, jefe de cocina.
4. **restaurant** /'restrɒnt/ — restaurante.
5. **hotel** /həʊ'tel/ — hotel.
6. **kitchen staff** /'kɪtʃɪn stɑːf/ — personal de cocina.
7. **uniform** /'juːnɪfɔːm/ — uniforme.
8. **order (a meal)** /'ɔːdə/ — pedido, encargo.
9. **serve** /sɜːv/ — servir.
10. **busy** /'bɪzi/ — ocupado, con mucho trabajo.
11. **teamwork** /'tiːmwɜːk/ — trabajo en equipo.
12. **experience** /ɪk'spɪəriəns/ — experiencia.
13. **supervisor** /'suːpəvaɪzə/ — supervisor/a.
14. **proud** /praʊd/ — orgulloso/a.
15. **tiring** /'taɪərɪŋ/ — agotador, cansado.

6. SOUND LAB

schwa /ə/ in weak syllables

Escucha /ə/ en sílabas no acentuadas de palabras y frases frecuentes.

Repite sin acentuar en exceso las sílabas débiles; busca un ritmo cómodo e inteligible.

Escucha primero las palabras about, teacher, today, support y computer; después localiza sus sílabas débiles en las frases.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-05.

Listen to the weak syllables: about, teacher, today, support, computer. Now in sentences: I have a computer at home. We are talking about the lesson. The teacher can support us today.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 28.0 · p. 65 · exercise 28.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

about | teacher | today | support | computer

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Has hecho alguna vez unas prácticas o un primer trabajo? Describe cómo te sentiste el primer día.

Writing

1. Describe, en presente continuo, lo que probablemente está haciendo ahora mismo alguien que trabaja en un restaurante o un hotel.
2. Escribe 3 frases comparando dos trabajos diferentes (uno tranquilo, uno muy ocupado).
3. Escribe una frase con "proud" sobre algo que hayas conseguido tú.

> **EXTENDED · Canción de la sesión original**
>
> **Sing Along**
>
> **Billy Joel – Piano Man (1973)**

> La canción describe a varios personajes en un mismo lugar. Comparad esta idea con las "dos cocinas, la misma mañana" de la lectura de hoy.

Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, una persona describe un día de trabajo en el restaurante (como Trini) y la otra un día de trabajo en el hotel (como Itto), usando presente continuo para las acciones del momento y presente simple para las rutinas generales de cada sitio.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-05)

8. MEDIATION / REAL LIFE

Mediation

La madre de una compañera de clase, que no habla inglés, pregunta cómo le está yendo a Itto en sus prácticas.

> *"She's working really hard at the hotel, and her supervisor says she's learning very quickly."*

Tarea: Cuéntaselo en español, de forma cercana y natural.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can recognise and use schwa in weak syllables.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 5–8 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Starlight Echoes

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·1 · CLASE 6

End of the First Year (Review Fair)

Fin de curso, resultados y despedida hasta septiembre



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos lo esencial de la SdA 1.	Reactivar
2. Story / Listening	9	Reescuchamos momentos clave del curso, el taller y las rutinas.	Comprender
3. Understanding	6	Comprobamos detalles y conexiones de la unidad.	Comprobar comprensión
4. Language in Action	12	Consolidamos presente simple, presente continuo y lenguaje funcional de la unidad.	Construir precisión
5. Words We Need	8	Recuperamos vocabulario de estudios, trabajo, cocina y horarios.	Ampliar vocabulario útil
6. Sound Lab	8	Consolidamos el acento de frase sobre palabras informativas.	Escuchar y producir
7. Let's Use English	12	Reconstruimos situaciones de la unidad y hablamos de nuestra propia experiencia.	Comunicar
8. Mediation / Real Life	7	Mediamos información práctica de horarios, estudios o trabajo.	Mediar
🌏 Culture Window	10	Conectamos la unidad con la referencia cultural anglófona prevista.	Conectar lengua y cultura
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with…

End of the First Year (Review Fair)

2. STORY / LISTENING

Recupera una historia o escucha de esta unidad desde las sesiones anteriores.

3. UNDERSTANDING

Comprueba oralmente dos detalles de la historia o escucha elegida.

4. LANGUAGE IN ACTION

Language Lab

Cooking, Studying, and Friendship — A2·1 Review

Repaso de presente simple (rutinas y hechos habituales) y presente continuo (acciones en curso), en los contextos de estudios, cocina y vida social trabajados en la unidad.

Grammar Drill

1. Every Tuesday, Julio _____ Itto and Martha to school. [drive]
2. Right now, in the kitchen, Itto _____ an onion. [chop]
3. Trini _____ at the university library. [work]
4. This term, Trini and Itto _____ for the official exam. [prepare]
5. _____ Itto _____ ? No, she doesn't. [drive]
6. At the moment, the whole family _____ Sunday lunch together. [have]
7. This May, Itto _____ her work placement at a hotel. [do]
8. Trini usually _____ vegetables very quickly. [chop]
9. _____ you _____ this unit about cooking and friendship? [enjoy]
10. Itto and Trini _____ good friends. [be]

5. WORDS WE NEED

Recupera palabras conocidas de la unidad y úsalas en contexto.

6. SOUND LAB

sentence stress — important words

Escucha qué palabras llevan la prominencia principal en cada frase.

Repite las frases destacando de manera natural las palabras informativas, sin exagerarlas.

Escucha las cuatro frases completas, identifica las palabras importantes y después repite cada una.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-06.

I NEED the PASSWORD. She WORKS in the MORNING. We are GOING to the CENTRE. He BOUGHT a NEW PHONE. Listen again and notice the important words in each sentence.

🎧 **Modelo editorial profesional**

English Pronunciation in Use Elementary · Unit 36.0 · p. 81 · exercise 36.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

I NEED the PASSWORD. | She WORKS in the MORNING. | We are GOING to the CENTRE. | He BOUGHT a NEW PHONE.

7. LET'S USE ENGLISH

Roleplay



Imagen generada con Google Gemini Flash-Lite

La clase se organiza como una pequeña feria de repaso, con cuatro estaciones montadas en distintos puntos del aula, recordando las escenas trabajadas en la unidad:

Estación 1 — "The Journey": una mesa con un mapa sencillo de Almería y dos coches de juguete o recortes, para repasar la rutina de los traslados de Julio, Itto, Trini y Martha (Sesión 1).
Estación 2 — "The Kitchen Workshop": una mesa con utensilios de cocina reales o de mentira (delantal, cuchillo de plástico, receta impresa), para repasar vocabulario y presente continuo (Sesión 2).
Estación 3 — "The EOI Corner": una mesa con una carpeta y ejemplos de preguntas de examen, para repasar dudas de gramática típicas (Sesión 3).
Estación 4 — "Sunday Table": una mesa puesta de forma sencilla, con platos y vasos de cartón, para repasar vocabulario de comida y visitas (Sesión 4) y las prácticas laborales de mayo (Sesión 5).

Los alumnos rotan en grupos pequeños por las cuatro estaciones, y en cada una improvisan una breve escena de 2-3 minutos usando el vocabulario y la gramática de esa sesión, con la ayuda de una tarjeta de apoyo que resume las estructuras clave.

> **EXTENDED · Canción de la sesión original**
>
> ### Sing Along
>
> **Bob Seger & The Silver Bullet Band – Against The Wind (1980)**
>
> Como cierre de la unidad, comentad en gran grupo: ¿qué habéis aprendido sobre la rutina, la cocina y la amistad de Itto y Trini?
> Itto and Trini pass their first year together, and Trini already knows she'll be back in September for her second year. Itto isn't so sure about hers — but that's a story for later in the course.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-06)

8. MEDIATION / REAL LIFE

Ayuda a tu pareja a comprender una instrucción o una idea de la sesión.

Culture Window · Gibraltar National Day

Gibraltar; an annual public holiday on 10 September connected with identity, community and the 1967 referendum.

Listen for the date, the historical connection and the different ways people take part. The voice is a clear British model, not an imitation of a Gibraltarian accent.



Gibnews · CC BY 3.0

Before reading

- Look at the red and white colours. What kind of public event might this be?
- Find Gibraltar on a map. Which places and languages may be in contact there?

Gibraltar National Day takes place on 10 September. It is a public holiday and an important community event. Red and white, the colours of Gibraltar's flag, are very visible in streets and public spaces. People may attend events, listen to music, meet friends or family, and hear public speeches. Others celebrate more quietly, work during the event or follow it from outside Gibraltar.

The date is connected with the referendum held on 10 September 1967. In that vote, Gibraltarians were asked about their political future, and a very large majority chose to keep their link with Britain instead of moving under Spanish sovereignty. National Day therefore carries strong ideas about identity and the right of a community to express its wishes. Later political discussions, including another referendum in 2002, have continued to shape public memory.

Gibraltar is also a place of everyday contact. It is geographically connected to Spain, uses English as its official language and has long social, family and economic links across the border. Many residents use English and Spanish, and some also use Llanito, a local way of speaking that draws mainly on both languages. This multilingual reality is part of daily life, but learners do not need to imitate a local accent.

National days can bring people together, but individuals may understand identity in different ways. A balanced conversation should recognise the importance of the day to many Gibraltarians without treating every person as having exactly the same experience. It can also recognise that Gibraltar's status has been discussed from different British, Spanish and Gibraltarian perspectives. For many adults, the day can connect public history with personal memories of school, work, family and movement across the border. Visitors can learn more by asking how local people describe the occasion in their own words. The classroom goal is to listen, understand and ask respectful questions rather than decide the political issue.

Understanding

- When is Gibraltar National Day?
- Which historical event is linked to the date?

- How can people take part in the day?
- Why does the text describe Gibraltar as multilingual?
- What is the classroom goal when different political perspectives exist?

Cultures in conversation

- Compare Gibraltar National Day with a local or national day you know. Consider colours, public space, language and personal participation.

Let’s talk

- Can one place have several identities at the same time? Give an example.
- How can neighbours discuss a shared history respectfully when they remember it differently?

Listen for sentence stress in 10 September, public holiday, local identity and across the border. Notice the key words; do not imitate an accent.

Fuentes: fuente institucional · crédito de imagen.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use sentence stress intelligibly.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- English File A2 Workbook · 4B + 5B · More Practice
- Practice Makes Perfect Basic English · Chapters 30–32 (recuperación) · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Withering Hour

- Use only the mapped activity for this session.

Abrir canción y actividades

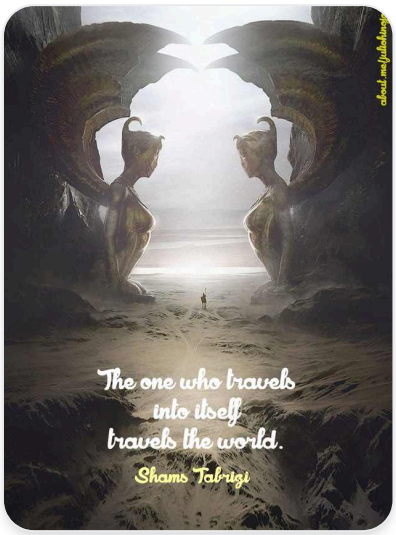
Recurso optativo: no forma parte de las tareas obligatorias.

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SDA A2·2 · CLASE 1

Leaving Almería

La salida hacia el norte, Julio e Itto solos



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos relatos de viaje y pasado simple.	Reactivar
2. Story / Listening	12	Escuchamos la salida de Almería y los primeros momentos del viaje.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Repasamos pasado simple regular e irregular para narrar acciones terminadas.	Construir precisión
5. Words We Need	10	Activamos vocabulario de viaje, equipaje y desplazamiento.	Ampliar vocabulario útil
6. Sound Lab	10	Clasificamos terminaciones -ed en /t/, /d/ y /ɪd/ dentro de un relato.	Escuchar y producir
7. Let’s Use English	12	Contamos cómo empezó un viaje real o imaginario.	Comunicar
8. Mediation / Real Life	5	Transmitimos a otra persona información básica sobre una salida o trayecto.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Leaving Almería

🎧 2. STORY / LISTENING

🎧 Listening: "The First Day on the Road"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio and Itto left Almería early in the morning. → .....
2. They stopped to sleep in Valencia. → .....
3. They only stopped once, for coffee and a sandwich. → .....
4. Saadia wasn't home when they arrived. → .....
5. They went straight to bed without eating. → .....

📖 The Story: "Leaving Almería"

Julio de 2025, primer día de un viaje de diez



Imagen generada con Google Gemini Flash-Lite

Every summer, Julio and Itto planned a big trip, and this year's adventure was the longest one yet: ten days on the road, all the way to Paris and back. They loaded the boot of their Kia Niro with two suitcases, a cool box and Itto's small backpack, and at six in the morning, while the city was still quiet, they left home.

The first day was long. They drove north for hours, through the flat plains and the busy outskirts of Valencia, but this time they didn't stop to visit anyone. Only a few years earlier, on a different trip, they had slept a night in Valencia and another in Badalona — but this July, with ten days ahead of them, there wasn't time. They simply waved at the cities as they passed and kept driving.

By the afternoon, both of them were exhausted. The motorway seemed endless, and the car felt very hot every time they stopped. Around six o'clock, tired and hungry, they finally reached Éibar, in the Basque Country. Saadia opened the door before they even knocked — she had heard the car outside. She hugged them both tightly and said, in her calm voice, "You made it! Now come in, dinner is ready."

That night, after a simple but delicious meal, Julio and Itto slept deeply. Tomorrow, the real adventure would begin: crossing the border into France, with Saadia joining them for the next part of the journey.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. How many days did the whole trip last, and where were they going?

.....

2. Why didn't Julio and Itto stop in Valencia or Badalona this time?

.....

3. How did Julio and Itto feel by the end of the first day?

.....

4. How did Saadia know they had arrived?

.....

5. What was going to happen the next day?

.....

4. LANGUAGE IN ACTION

Language Lab

Pasado simple (verbos regulares e irregulares del viaje)

El pasado simple describe acciones terminadas en un momento concreto del pasado — perfecto para narrar un viaje. Los verbos regulares añaden **-ed** (*they packed, they arrived*); muchos verbos frecuentes son irregulares (*drive→drove, leave→left, sleep→slept*). Preguntas y negaciones se forman con **did** (*Did they stop in Valencia? — No, they didn't.*). Marcadores típicos: *yesterday, last week, two years ago, in July...*

Grammar Drill

1. Julio and Itto _____ their car early in the morning. [pack]
2. They _____ Almería at six o'clock. [leave]
3. Itto _____ the route on her phone before they left. [check]
4. Julio _____ the tank before the journey. [fill]
5. They _____ (not/stop) in Valencia this time. [stop]
6. The journey _____ many hours. [take]
7. By the afternoon, they _____ very tired. [feel]
8. They _____ at a service station for coffee. [stop]
9. Saadia _____ them at the door. [hug]
10. She _____ dinner before they arrived. [prepare]
11. _____ they stop in Badalona?
12. _____ Julio drive the whole way?
13. They _____ (not/visit) anyone on the way this time. [visit]
14. After dinner, they _____ very well. [sleep]
15. The next morning, Saadia _____ them for the trip to France. [join]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. motorway /ˈməʊtəweɪ/ — autovía, autopista.

2. service station /ˈsɜːvɪs ˌsteɪʃn/ — área de servicio.

3. boot (car) /buːt/ — maletero.

4. suitcase /ˈsuːtkeɪs/ — maleta.

5. route /ruːt/ — ruta, itinerario.

6. journey /ˈdʒɜːni/ — viaje, trayecto.

7. exhausted /ɪgˈzɔːstɪd/ — agotado/a.

8. fill up (the tank) /fɪl ʌp/ — llenar (el depósito).

9. break (n.) /breɪk/ — parada, descanso.

10. hug /hʌg/ — abrazar, abrazo.

11. pack (v.) /pæk/ — hacer las maletas, cargar el coche.

12. plain (n.) /pleɪn/ — llanura.

13. outskirts /ˈaʊtskɜːts/ — afueras.

14. endless /ˈendləs/ — interminable.

15. tightly /ˈtaɪtli/ — fuerte, con fuerza (abrazar fuerte).

6. SOUND LAB

-ed endings: /t/ · /d/ · /ɪd/ review

Escucha y clasifica las terminaciones -ed del relato en /t/, /d/ o /ɪd/.

Repite los verbos dentro de sus frases manteniendo una terminación clara y natural.

Agrupa started y waited como /ɪd/; packed, checked y stopped como /t/; travelled como /d/. Después repite el relato.

0:00 / 0:38

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-07.

Yesterday we started our journey in Almería. We packed the car, checked the map and waited for everyone. Then we travelled north and stopped near the coast. Listen to the endings: started, packed, checked, waited, travelled, stopped. Group the words by the sound you hear, then repeat them in the sentences.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 43.0 · p. 95 · exercise 43.0.3

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

started /ɪd/ | waited /ɪd/ | packed /t/ | checked /t/ | stopped /t/ | travelled /d/

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuéntale a tu compañero/a el mejor o el peor viaje en coche que recuerdes: ¿cuánto duró?, ¿qué llevabais?, ¿pasó algo especial por el camino?

Writing

1. Describe, en pasado simple, la salida de un viaje que hayas hecho alguna vez.
2. Escribe 3 frases sobre cómo te sentiste al final de un viaje largo.
3. Escribe una pregunta con "Did...?" sobre el viaje de otra persona.

> **EXTENDED · Canción de la sesión original**
>
> #### 🎵 Sing Along
>
> **Cat Stevens – Father and Son (1975)**
>
> Escucha la canción y localiza al menos dos verbos en pasado simple. ¿Qué sensación transmite sobre los viajes y las despedidas?

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad la llegada a Éibar: una persona es Saadia, que recibe con cariño a los viajeros; la otra es Julio o Itto, contando cómo fue el primer día de viaje. Usad al menos 5 frases en pasado simple.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-07)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un vecino español que no habla inglés te pregunta por qué Julio e Itto no se quedaron a dormir en Valencia esta vez, si siempre lo hacían en otros viajes.

> *"This time, with ten days of travelling ahead of them, they didn't have time to stop and visit anyone on the way."*

Tarea: Explícaselo en español a tu vecino, de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can distinguish -ed endings intelligibly.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 11–12 · Reinforce
- English Vocabulary in Use Elementary · 32 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · I Walked It All

- Use only the mapped activity for this session.

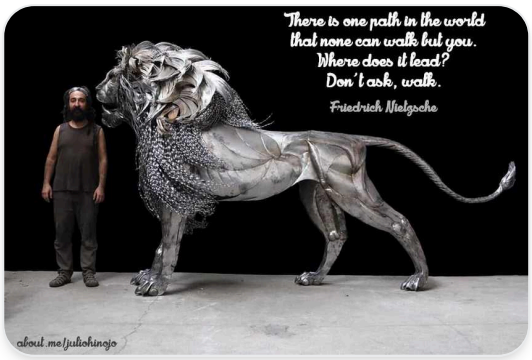
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·2 · CLASE 2

Crossing France

De Éibar a Nantes, con Saadia y el reto de las carreteras francesas



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos el inicio del viaje y las acciones en pasado.	Reactivar
2. Story / Listening	12	Escuchamos el recorrido por Francia y sus paradas.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos formas irregulares de pasado para ordenar acontecimientos.	Construir precisión
5. Words We Need	10	Activamos vocabulario de carretera, alojamiento y paradas.	Ampliar vocabulario útil
6. Sound Lab	10	Reconocemos y producimos formas irregulares frecuentes dentro de una historia.	Escuchar y producir
7. Let's Use English	12	Narramos una etapa de viaje usando conectores sencillos.	Comunicar
8. Mediation / Real Life	5	Resumimos para otra persona una etapa del recorrido.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Crossing France

🎧 2. STORY / LISTENING

🎧 Listening: "Radars Everywhere"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Saadia crossed the border into France with Julio and Itto. → .....
2. Driving in France was easier than in Spain. → .....
3. Every village had exactly the same speed limit. → .....
4. They visited Mont Saint-Michel on the way to Nantes. → .....
5. They found out about the fines on the same day. → .....

📖 The Story: "Crossing France"

Un día entero de carretera, de Éibar a Nantes



Imagen generada con Google Gemini Flash-Lite

As soon as they crossed the border, Julio realised that French roads were a different world. The tarmac was often cracked and uneven, nothing like the smooth Spanish motorways he was used to. Worse still, the speed limits changed constantly: seventy, then fifty, then thirty, often with almost no warning. Every tiny village seemed to have its own built-up area, with a painfully low limit and, very often, a hidden radar right at the entrance.

"Slow down, there's usually a camera near that sign," Saadia said, pointing at a small white sign with a village name on it. She had made this journey before and knew the tricks. Julio tried his best, but concentrating for hours, while also enjoying the beautiful countryside, wasn't easy at all.

Around midday, they stopped at Mont Saint-Michel, and for a while they forgot all about radars and speed limits. The famous abbey rose out of the sea like something from a fairy tale, and the three of them walked slowly up the narrow streets, taking photos and admiring the view of the bay.

Back in the car, they continued towards Nantes, where they were going to spend the night. Julio was driving carefully, or so he thought. In fact, two hidden cameras had already caught the white Kia Niro that day, flashing twice without anyone noticing. Nobody in the car knew it yet — the unwelcome letters, with two French fines inside, wouldn't arrive in Almería until a month later.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What surprised Julio about French roads compared to Spanish ones?

.....

2. Why did Saadia warn Julio near village signs?

.....

3. What did they visit around midday, and how did Julio describe it?

.....

4. What happened to the Kia Niro that Julio didn't notice at the time?

.....

5. When did the fines actually arrive at their house?

.....

4. LANGUAGE IN ACTION

Language Lab

Pasado simple + pasado continuo

Cuando dos acciones pasadas se cruzan, usamos el **pasado continuo** (*was/were + -ing*) para la acción "de fondo", más larga, y el **pasado simple** para la acción que la interrumpe: *While they were driving through the village, a hidden camera flashed.* También se usa el pasado continuo para describir una escena en un momento concreto: *At midday, they were walking around Mont Saint-Michel.*

Grammar Drill

1. Saadia _____ them early that morning. [join]
2. As soon as they _____ the border, the roads _____. [cross / change]
3. While Julio _____, Saadia _____ for radar signs. [drive / watch]
4. They _____ (not/see) the camera in time. [see]
5. At midday, they _____ around Mont Saint-Michel. [walk]
6. The abbey _____ out of the sea like a fairy tale. [rise]
7. While they _____ the view, the tide _____ in slowly. [admire / come]
8. They _____ towards Nantes after lunch. [continue]
9. Julio _____ he was driving carefully. [think]
10. In fact, two cameras _____ the car that day. [catch]
11. Nobody _____ the flashes at the time. [notice]
12. _____ Saadia warn Julio about the radars?
13. The fines _____ (not/arrive) until a month later. [arrive]
14. While Itto _____ photos, Julio _____ for a parking space. [take / look]
15. By evening, they _____ Nantes, tired but happy. [reach]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. border /ˈbɔːdə/ — frontera.

2. tarmac /ˈtɑːmæk/ — asfalto.

3. speed limit /spiːd ˈlɪmɪt/ — límite de velocidad.

4. built-up area /bɪlt ʌp ˈeəriə/ — travesía urbana.

5. speed camera /ˈspiːd ˌkæmərə/ — radar.

6. fine (n.) /faɪn/ — multa.

7. warn /wɔːn/ — advertir.

8. abbey /ˈæbi/ — abadía.

9. tide /taɪd/ — marea.

10. narrow /ˈnærəʊ/ — estrecho/a.

11. countryside /ˈkʌntrisaɪd/ — campo, paisaje rural.

12. flash (v.) /flæʃ/ — destellar, hacer un flash.

13. unwelcome /ʌnˈwelkəm/ — inoportuno, no deseado.

14. post (n.) /pəʊst/ — correo postal.

15. concentrate /ˈkɒnsntreɪt/ — concentrarse.

6. SOUND LAB

irregular past forms in a story

Escucha y reconoce formas irregulares frecuentes dentro de una narración breve.

Repite las formas dentro de las frases, manteniendo el ritmo del relato.

Escucha la historia y localiza left, drove, saw, ate, took, found y went. Después repite la secuencia.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-08.

We left Spain early and drove across France. We saw small towns, ate at a roadside café and took photos near the river. At night, we found a quiet hotel and went to bed. Listen for the past forms: left, drove, saw, ate, took, found, went. Now repeat the story.

left | drove | saw | ate | took | found | went

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Compara conducir en España y en otro país que conozcas o hayas oído comentar: ¿qué diferencias hay en los límites de velocidad, las señales o las carreteras?

Writing

1. Describe, en pasado simple, un día de carretera especialmente difícil o memorable.
2. Escribe 3 frases sobre algo inesperado que te pasó durante un viaje.
3. Escribe una pregunta con "Did...?" sobre la experiencia de otra persona conduciendo.

> **EXTENDED · Canción de la sesión original**
>
> **Sing Along**
>
> **Chris De Burgh – Borderline (1999)**

> Escucha la canción y localiza algún verbo en pasado continuo. ¿Qué relación encuentras entre el título de la canción y el momento de la historia de hoy?

Roleplay



Imagen generada con Google Gemini Flash-Lite

En grupos de tres, representad el momento en el coche cuando Saadia avisa a Julio de un radar oculto justo a tiempo (o demasiado tarde). Usad al menos una frase con pasado continuo interrumpido por pasado simple.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-08)

8. MEDIATION / REAL LIFE

Mediation

Un amigo español va a conducir por Francia por primera vez y te pregunta si es muy diferente a conducir aquí.

> *"The roads were often in worse condition, the speed limits changed constantly, and every village had a hidden radar."*

Tarea: Explícaselo en español a tu amigo, de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use frequent irregular past forms intelligibly.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 11–14 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Fading In The Rain

- Use only the mapped activity for this session.

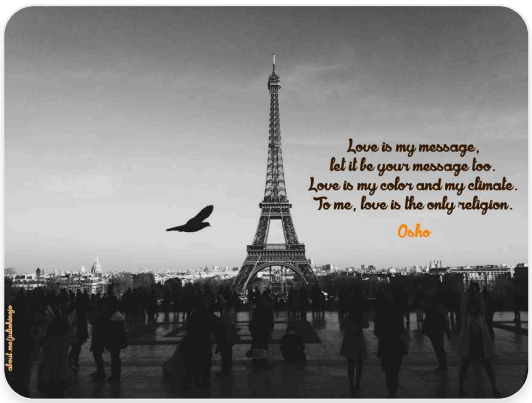
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·2 · CLASE 3

Two and a Half Days in Paris

El reencuentro con Majda, entre torres, avenidas y un río



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos etapas de viaje y experiencias pasadas.	Reactivar
2. Story / Listening	12	Escuchamos dos días y medio en París.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos was/were para describir lugares, situaciones y experiencias pasadas.	Construir precisión
5. Words We Need	10	Activamos vocabulario de ciudad, turismo y alojamiento.	Ampliar vocabulario útil
6. Sound Lab	10	Percibimos was/were en afirmaciones, preguntas y respuestas breves.	Escuchar y producir
7. Let’s Use English	12	Describimos cómo era un lugar o una experiencia pasada.	Comunicar
8. Mediation / Real Life	5	Transmitimos una descripción breve de un lugar visitado.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Two and a Half Days in Paris

🎧 2. STORY / LISTENING

🎧 Listening: "Reunited"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Majda met them at an airport. → .....
2. Majda and Itto hadn't seen each other for almost a year. → .....
3. Majda moved to Paris at the end of 2024. → .....
4. Majda had a stable, legal office job in France. → .....
5. Majda showed them her neighbourhood from the train window. → .....

📖 The Story: "Two and a Half Days in Paris"

Julio de 2025, días de vértigo en la capital francesa



Imagen generada con Google Gemini Flash-Lite

For two and a half days, Paris became a whirlwind of trains, stairs and famous names. Majda and Saadia, who got on brilliantly from the very first moment, quickly formed their own little team, while Julio and Itto followed close behind, map in hand.

Every morning, they took the local train from the outskirts into the city centre, then changed to the metro to reach each new landmark. They saw the Eiffel Tower up close, walked under the enormous Arc de Triomphe, and climbed slowly up to the white basilica of Sacré-Cœur, in Montmartre, where the whole city stretched out below them.

On the second afternoon, Julio suggested a boat trip along the Seine. Majda and Saadia looked at each other and smiled. "You two go," Majda said. "We're going to walk around the Champs-Élysées instead — we've seen enough water this morning!" So Julio and Itto enjoyed a peaceful hour on the river, while Majda and Saadia wandered happily among the shop windows, laughing about something only they understood.

They also lost an entire afternoon inside a huge shopping centre, more out of curiosity than anything else, and walked so many kilometres that everyone's feet hurt by the evening. Still, nobody complained. In the metro, tired but smiling, Itto squeezed her niece's hand. It had been a long time since they had spent so much time together, and these two and a half days, however short, felt like a real gift.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Who formed their own "team" during the trip, and who followed behind them?

.....

2. How did they usually travel from Majda's flat to the city centre?

.....

3. Name three landmarks they visited in Paris.

.....

4. Why didn't Majda and Saadia join the boat trip on the Seine?

.....

5. How did Itto feel about spending time with Majda again?

.....

4. LANGUAGE IN ACTION

Language Lab

Pasado continuo (acciones paralelas y de fondo)

El pasado continuo es ideal para describir dos acciones que ocurren **a la vez** en el pasado, especialmente cuando un grupo se divide, como en esta sesión: *While Julio and Itto were cruising along the Seine, Majda and Saadia were walking around the Champs-Élysées.* Recordar la estructura: *was/were + verbo-ing*.

Grammar Drill

1. While Julio and Itto ..... along the Seine, Majda and Saadia ..... around the Champs-Élysées. [cruise / walk]
2. Majda ..... for them at the station when they arrived. [wait]
3. They ..... for a long time. [hug]
4. Majda ..... for Paris at the end of 2024. [leave]
5. While they ..... up to Sacré-Cœur, the sun ..... to set. [climb / start]
6. They ..... the Eiffel Tower on the first evening. [see]
7. ..... Majda and Saadia enjoy the boat trip? No, they didn't go.
8. Everyone's feet ..... by the evening. [hurt]
9. While Itto ..... photos of the tower, Julio ..... for a café. [take / look]
10. They ..... an entire afternoon in a shopping centre. [spend]
11. Itto ..... her niece's hand in the metro. [squeeze]
12. Majda ..... them her neighbourhood from the train window. [show]
13. They ..... so many kilometres that day. [walk]
14. While Majda and Saadia ..... about a joke, Julio ..... a photo of them. [laugh / take]
15. Nobody ..... about how tired they were. [complain]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. landmark /ˈlændmɑːk/ — monumento emblemático.

2. avenue /ˈævənjuː/ — avenida.

3. basilica /bəˈzɪlɪkə/ — basílica.

4. cruise (v./n.) /kruːz/ — navegar, crucero (por un río).

5. crowded /ˈkraʊdɪd/ — abarrotado, lleno de gente.

6. souvenir /ˌsuːvəˈnɪə/ — recuerdo (objeto).

7. queue /kjuː/ — cola (de gente).

8. view /vjuː/ — vista, panorámica.

9. commute (v.) /kəˈmjuːt/ — desplazarse a diario.

10. sightseeing /ˈsaɪtˌsiːɪŋ/ — hacer turismo.

11. independent /ˌɪndɪˈpendənt/ — independiente.

12. informally /ɪnˈfɔːməli/ — de manera informal.

13. squeeze (v.) /skwiːz/ — apretar (la mano).

14. shop window /ʃɒp ˈwɪndəʊ/ — escaparate.

15. gift (fig.) /gɪft/ — regalo (en sentido figurado).

6. SOUND LAB

was / were in statements and short answers

Escucha was y were en afirmaciones, preguntas y respuestas breves y observa su prominencia según el contexto.
Repite las líneas completas manteniendo un ritmo natural en was y were.
Compara las afirmaciones con las preguntas y respuestas breves del audio; después repite cada línea.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-09.

Paris was busy, but the mornings were quiet. Our hotel was near the station, and the cafés were full at lunchtime. Was the museum open? Yes, it was. Were the streets crowded? Yes, they were. Listen to `was` and `were` in statements and short answers, then repeat each line.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 40.0 · p. 89 · exercise 40.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

Paris was busy.

The mornings were quiet.

Was the museum open? — Yes, it was.

Were the streets crowded? — Yes, they were.

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Describe una ciudad que hayas visitado con alguien especial: ¿qué visitasteis?, ¿os separasteis en algún momento para hacer cosas distintas?

Writing

1. Describe tu día de turismo ideal en una ciudad que te gustaría visitar.
2. Escribe 3 frases sobre algo que estabas haciendo mientras otra persona hacía algo distinto.
3. Escribe una pregunta con "Were... -ing?" sobre las vacaciones de otra persona.

> **EXTENDED · Canción de la sesión original**
>
> #### 🎵 Sing Along
>
> **Chris Rea – Looking For The Summer (2006)**
>
> Escucha la canción y localiza algún verbo en pasado continuo. ¿Qué tiene que ver el título con un viaje de verano como este?

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En grupos de cuatro, representad el reencuentro por la noche en el piso de Majda: dos personas cuentan cómo fue el paseo en barco y las otras dos cuentan qué hicieron por los Campos Elíseos. Usad pasado continuo para describir lo que estaba haciendo cada pareja.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-09)

8. MEDIATION / REAL LIFE

🔁 Mediation

Una amiga tuya que no habla inglés quiere ir a París y te pregunta qué NO os podéis perder si solo tenéis dos días.

> *"They saw the Eiffel Tower up close, walked under the Arc de Triomphe, and climbed up to Sacré-Cœur, where the whole city stretched out below them."*

Tarea: Explícaselo en español a tu amiga, de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use was and were intelligibly in context.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 13–14 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Midnight Sound

- Use only the mapped activity for this session.

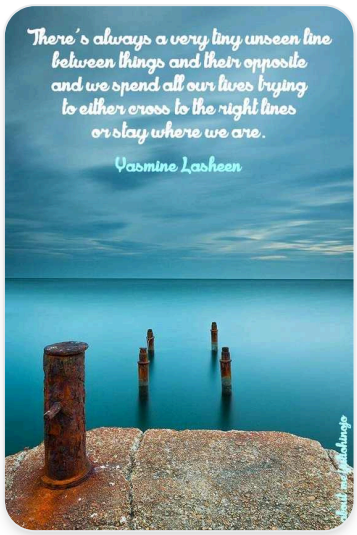
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·2 · CLASE 4

The Road Back — Saadia's Story

Poitiers, los castillos del Loira y la historia de Saadia



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos descripciones y experiencias en pasado.	Reactivar
2. Story / Listening	12	Escuchamos el camino de vuelta a través de la historia de Saadia.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos wasn't/weren't para contrastar situaciones pasadas.	Construir precisión
5. Words We Need	10	Activamos vocabulario de viaje, dificultades y familia.	Ampliar vocabulario útil
6. Sound Lab	10	Escuchamos y producimos wasn't/weren't dentro de frases completas.	Escuchar y producir
7. Let's Use English	12	Comparamos cómo fueron distintas partes de un viaje.	Comunicar
8. Mediation / Real Life	5	Ayudamos a transmitir información sobre dificultades o cambios.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

The Road Back — Saadia's Story

🎧 2. STORY / LISTENING

🎧 Listening: "A Long Way to Talk"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. They said goodbye to Majda at a station. → .....
2. They visited three castles in the Loire Valley. → .....
3. Saadia stayed silent during the whole drive back. → .....
4. Saadia has lived in the Basque Country for thirteen years. → .....
5. Saadia never talked about her own life during the trip. → .....

📖 The Story: "Saadia's Story"

El largo trayecto de vuelta a Éibar



Imagen generada con Google Gemini Flash-Lite

On the long drive from the Loire Valley to Éibar, with the French countryside rolling past the windows, Saadia finally opened up about her own story. Itto had heard parts of it before, but never all together, and she listened closely, holding her aunt's hand from the back seat.

Saadia had been married once, many years ago, but the marriage hadn't worked out, and the couple had eventually divorced. Even so, she still spoke to her ex-husband from time to time, and occasionally sent him a little money when things were hard for him. That was simply who Saadia was: generous almost to a fault.

For years, she had supported her parents and her brothers and sisters in Morocco, sending money whenever she could, and she still did the same for Itto, from a distance, with small gifts and thoughtful surprises. "You've always looked after me," Itto said quietly. "Even from here."

The "family troubles" she mentioned had a name: El Houssaine, her brother. Everybody loved him — their father especially, who adored him despite years of disappointment — because he had a good heart and a warm character. But he had also struggled with alcohol for as long as anyone could remember, and it kept bringing trouble. Saadia, who worked as a translator at the port in those days, had to speak to the police on his behalf again and again, until it became too much. Itto, listening from the back seat, understood better than anyone: for her, drinking is haram, something her faith clearly forbids, and she has never had much patience for it. Still, nobody in the family had ever stopped loving El Houssaine — they simply learned to love him from a careful distance.

Saadia had eventually left her old job, packed a suitcase, and moved to Éibar thirteen years earlier, where she found work cleaning houses. "I'm happy here," she said simply, watching the green hills go by. "That's enough for me."

Julio, driving quietly, caught Itto's eye in the mirror. Some stories, he thought, didn't need many words to be understood.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Where did the conversation about Saadia's life take place?

.....

2. What happened to Saadia's marriage?

.....

3. How has Saadia helped her family in Morocco and in Spain over the years?

.....

4. Who was El Houssaine, and how did the family feel about him?

.....

5. What was Saadia's job before she moved to Éibar, and why did she leave it?

.....

4. LANGUAGE IN ACTION

Language Lab

Pasado simple + pasado continuo (biografía y escena)

Para contar una biografía usamos sobre todo pasado simple (*she married, she moved*); el pasado continuo aparece cuando queremos "enmarcar" la escena en la que se cuenta esa historia (*As they were driving back, Saadia started to talk...*).

Grammar Drill

1. As they _____ back, Saadia _____ to talk about her life. [drive / start]
2. Saadia _____ many years ago. [marry]
3. The marriage _____ (not/work) out. [work]
4. They eventually _____. [divorce]
5. Saadia still _____ to her ex-husband sometimes. [speak]
6. She _____ her family in Morocco for many years. [support]
7. She always _____ Itto small gifts from a distance. [send]
8. Saadia _____ her job as a translator. [leave]
9. She _____ a suitcase and _____ to Éibar. [pack / move]
10. While Saadia _____, Itto _____ her hand. [talk / hold]
11. It _____ (not/be) an easy choice. [be]
12. She _____ work cleaning houses. [find]
13. _____ Saadia regret her decision? No, she didn't.
14. Julio _____ Itto's eye in the mirror. [catch]
15. Nobody _____ many words to understand. [need]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. divorce (v./n.) /dɪˈvɔːs/ — divorciarse, divorcio.

2. translator /trænsˈleɪtə/ — traductor/a.

3. support (v.) /səˈpɔːt/ — apoyar, mantener económicamente.

4. generous /ˈdʒenərəs/ — generoso/a.

5. occasionally /əˈkeɪʒnəli/ — de vez en cuando.

6. distance /ˈdɪstəns/ — distancia.

7. thoughtful /ˈθɔːtfl/ — atento, considerado.

8. alcohol /ˈælkəhɒl/ — alcohol.

9. troubles (n. pl.) /ˈtrʌblz/ — problemas, dificultades.

10. cleaner (job) /ˈkliːnə/ — persona que limpia (oficio).

11. choice /tʃɔɪs/ — elección, decisión.

12. forbid /fəˈbɪd/ — prohibir.

13. quietly /ˈkwaɪətli/ — en silencio, tranquilamente.

14. hold someone's hand /həʊld hænd/ — coger la mano de alguien.

15. strength /streŋθ/ — fortaleza, fuerza (de carácter).

6. SOUND LAB

wasn’t / weren’t in connected sentences

Escucha wasn’t y weren’t dentro de frases negativas y distingue singular y plural.

Repite las frases completas manteniendo claras las contracciones negativas.

Escucha y localiza wasn’t easy, weren’t clear, wasn’t worried y weren’t tired. Después repite las frases completas.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-10.

The road wasn't easy, and the signs weren't always clear. Saadia wasn't worried because the children weren't tired. The car wasn't fast, but the stops weren't long. Listen for the negative forms: wasn't easy, weren't clear, wasn't worried, weren't tired. Repeat the complete sentences.

wasn't easy | weren't clear | wasn't worried | weren't tired

7. LET’S USE ENGLISH

Production

Speaking (en parejas)

Habla de alguien de tu familia que te haya apoyado mucho a lo largo de los años: ¿qué hizo por ti?, ¿cómo se lo agradeces?

Writing

1. Escribe un párrafo breve sobre la historia de vida de un familiar (real o inventado).
2. Escribe 3 frases sobre una decisión difícil que alguien haya tomado alguna vez.
3. Escribe una pregunta con "Did...?" sobre el pasado de otra persona.

> **EXTENDED · Canción de la sesión original**

🎵 Sing Along

Deep Purple – Child in Time (1970)

Escucha (un fragmento de) la canción y localiza algún verbo en pasado simple. Comentad en clase, con respeto: ¿por qué a veces cuesta hablar de las etapas difíciles de la vida?

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad la despedida en la puerta de casa de Saadia en Éibar: una persona es Saadia, agradeciendo el viaje juntos; la otra es Itto o Julio, dándole las gracias por todo lo compartido. Usad al menos 5 frases en pasado simple.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-10)

8. MEDIATION / REAL LIFE

🔁 Mediation

Alguien que solo sabe que "Saadia tuvo problemas familiares" te pregunta, en español, por qué se marchó de Almería.

> *"Her brother's problems with alcohol had brought a lot of trouble for years, so she left her old job, packed a suitcase, and moved to Éibar to start again."*

Tarea: Explícaselo en español de forma clara, breve y respetuosa, sin dar más detalles de los necesarios.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use wasn’t and weren’t intelligibly.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 11–14 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Stay A Little Longer

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·2 · CLASE 5

Home, and a Birthday

Toledo, el último tramo y la llegada a casa



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos el regreso, las experiencias y el pasado.	Reactivar
2. Story / Listening	12	Escuchamos la llegada a casa y una celebración familiar.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Integramos pasado simple y expresiones temporales para cerrar un relato.	Construir precisión
5. Words We Need	10	Activamos vocabulario de casa, cumpleaños y celebración.	Ampliar vocabulario útil
6. Sound Lab	10	Percibimos enlaces básicos entre palabras en grupos frecuentes.	Escuchar y producir
7. Let's Use English	12	Contamos cómo terminó un viaje o una celebración.	Comunicar
8. Mediation / Real Life	5	Resumimos para otra persona los momentos finales de una experiencia.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Home, and a Birthday

🎧 2. STORY / LISTENING

🎧 Listening: "Almost Home"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Saadia said a quick, simple goodbye. → .....
2. Itto had visited Toledo many times before. → .....
3. They arrived home exactly on Itto's birthday. → .....
4. Nobody was waiting for them when they got home. → .....
5. The whole trip lasted about two weeks. → .....

📖 The Story: "Home, and a Birthday"

El último tramo, de Éibar a Almería

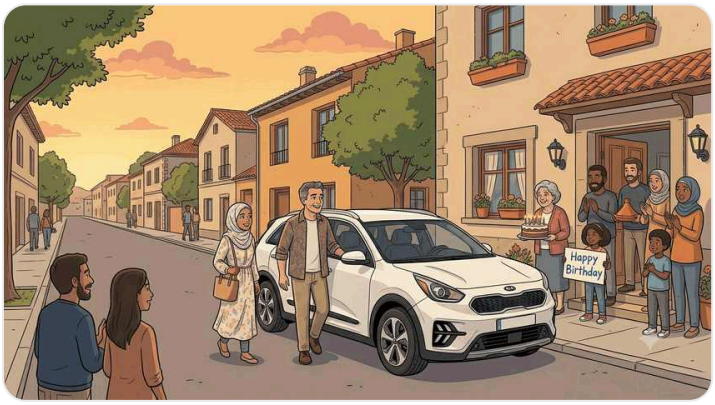


Imagen generada con Google Gemini Flash-Lite

Leaving Éibar felt strange. After so many days together, the car seemed quieter without Saadia's calm voice giving directions and warning about hidden radars. Itto looked back at the house until it disappeared behind them, and Julio squeezed her hand without saying anything.

They drove south for most of the day and stopped for the night in Toledo, a city neither of them had visited properly before. In the golden evening light, they walked slowly through the narrow medieval streets, admired the cathedral, and ate a simple dinner on a small terrace overlooking the river. For a few hours, tired as they were, they almost forgot they were still on a journey — it felt more like a quiet, unexpected holiday.

The next morning, they woke up early, ready for the final stretch. The closer they got to Almería, the more excited Itto became. She recognised every landmark: the last motorway junction, the dry hills, the first palm trees. When they finally turned onto their own street, in the early evening of the 25th of July, they found a small surprise waiting for them: several neighbours stood outside the house with a cake and a hand-painted sign that read "Happy Birthday, Itto!"

Itto laughed and cried at the same time. Ten days, thousands of kilometres, one border crossed twice, two French fines still on their way, and a lifetime of memories — and now, finally, home. Julio put his arm around her and smiled. "Best birthday present I could give you," he said. "A safe trip back."

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. How did the car feel different after leaving Éibar?

2. Which city did they visit for the first time on the way home?

3. What did Itto recognise as they got closer to Almería?

4. What surprise was waiting for them at home?

5. What date did they arrive home, and why is it special?

4. LANGUAGE IN ACTION

Language Lab

Pasado simple + pasado continuo (cierre de la unidad)

Repaso combinado de ambos tiempos para cerrar la historia del viaje: pasado simple para los hechos (*they arrived, they stopped*) y pasado continuo para el ambiente y las acciones en curso (*several neighbours were waiting*).

Grammar Drill

1. Leaving Éibar _____ strange. [feel]
2. Itto _____ back at the house until it _____. [look / disappear]
3. Julio _____ her hand without saying anything. [squeeze]
4. They _____ for the night in Toledo. [stop]
5. While they _____ through the old streets, the evening light _____ golden. [walk / turn]
6. They _____ dinner on a small terrace. [eat]
7. The next morning, they _____ early. [wake up]
8. As they _____ closer to Almería, Itto _____ more and more excited. [drive / get]
9. She _____ the first palm trees. [recognise]
10. _____ they arrive on the 25th of July? Yes, they did.
11. Several neighbours _____ outside the house. [wait]
12. They _____ a cake and a sign. [hold]
13. Itto _____ and _____ at the same time. [laugh / cry]
14. Julio _____ his arm around her. [put]
15. It _____ the best birthday present he could give her. [be]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. **unpack** /ʌn'pæk/ — deshacer las maletas.
2. **medieval** /ˌmedi'iːvl/ — medieval.
3. **terrace** /'terəs/ — terraza.
4. **junction** /'dʒʌŋkʃn/ — cruce, salida (de autopista).
5. **stretch (the final stretch)** /stretʃ/ — tramo.
6. **sign (n.)** /saɪn/ — cartel, letrero.
7. **surprise (n.)** /sə'praɪz/ — sorpresa.
8. **doorstep** /'dɔːstep/ — puerta de casa, umbral.
9. **golden** /'gəʊldən/ — dorado/a.
10. **palm tree** /pɑːm triː/ — palmera.
11. **memory** /'meməri/ — recuerdo (mental).
12. **safe** /seɪf/ — seguro/a, sin peligro.
13. **hand-painted** /hænd 'peɪntɪd/ — pintado a mano.
14. **excited** /ɪk'saɪtɪd/ — emocionado/a.
15. **arm** /ɑːm/ — brazo.

6. SOUND LAB

basic joining between words

Escucha cómo se enlazan de forma natural palabras contiguas dentro de una frase.

Repite los grupos sin introducir pausas artificiales entre las palabras enlazadas.

Escucha arrived at, was a, had a, cake and y opened a; después repite los grupos y finalmente la historia.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-11.

We arrived at the house in the afternoon. It was a special day, and everyone was excited. We had a birthday cake and opened a few presents. Listen to the words joining naturally: arrived at, was a, had a, cake and, opened a. Repeat each group, then repeat the whole story.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 34.0 · p. 77 · exercise 34.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

arrived at | was a | had a | cake and | opened a

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuenta cómo te sientes al volver a casa después de un viaje largo: ¿qué es lo primero que haces?, ¿qué es lo que más echas de menos?

Writing

1. Escribe una entrada de diario sobre el último día de un viaje.
2. Escribe 3 frases sobre una sorpresa que te hayan preparado alguna vez.
3. Escribe una pregunta con "Were... -ing?" sobre el momento de la llegada a casa.

> **EXTENDED · Canción de la sesión original**
>
> **Sing Along**
>
> **Dire Straits – Telegraph Road (1982)**

> Escucha (un fragmento de) la canción y localiza algún verbo en pasado simple. ¿Qué tiene que ver una canción sobre una larga carretera con el final de esta unidad?

🎭 Roleplay

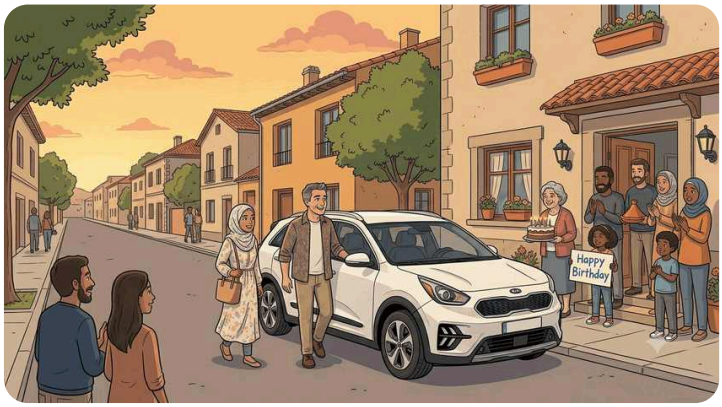


Imagen generada con Google Gemini Flash-Lite

En grupos pequeños, representad la llegada a casa: unos son los vecinos con la tarta, otros son Julio e Itto, sorprendidos y agradecidos. Usad pasado simple y pasado continuo para describir el momento.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-11)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un vecino que no habla inglés te pregunta por qué había una tarta y un cartel delante de la casa de Julio e Itto ese día.

> *"They arrived home in the early evening of the 25th of July — Itto's birthday — and their neighbours were waiting outside with a small cake and a sign."*

Tarea: Explícaselo en español a tu vecino, de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use basic joining intelligibly.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce
- Review one core activity from this session.

More practice
- Repeat one short activity with a new example.

Catch up
- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 11–14 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · You Found Me In The Rain

- Use only the mapped activity for this session.

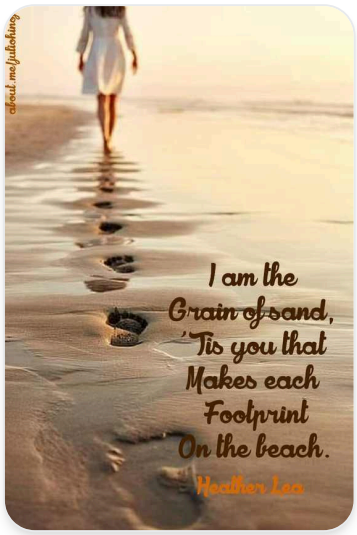
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·2 · CLASE 6

Ten Days, One Story (Review Fair)

Repaso general del viaje, de Almería a Almería



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos lo esencial de la SdA 2.	Reactivar
2. Story / Listening	9	Reescuchamos momentos clave de los diez días de viaje.	Comprender
3. Understanding	6	Comprobamos detalles y conexiones de la unidad.	Comprobar comprensión
4. Language in Action	12	Consolidamos pasado simple, was/were y formas negativas en una narración integrada.	Construir precisión
5. Words We Need	8	Recuperamos vocabulario de viaje, ciudad, alojamiento y celebraciones.	Ampliar vocabulario útil
6. Sound Lab	8	Integramos pasado, ritmo y enlaces naturales en pequeños grupos de sentido.	Escuchar y producir
7. Let’s Use English	12	Reconstruimos en grupo una historia de viaje con secuencia clara.	Comunicar
8. Mediation / Real Life	7	Mediamos un resumen del viaje para alguien que no conoce todos los detalles.	Mediar
🌏 Culture Window	10	Conectamos la unidad con la referencia cultural anglófona prevista.	Conectar lengua y cultura
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Ten Days, One Story (Review Fair)

2. STORY / LISTENING

Recupera una historia o escucha de esta unidad.

3. UNDERSTANDING

Comprueba dos detalles de la historia o escucha.

4. LANGUAGE IN ACTION

Language Lab

Ten Days of Road — A2 Review

Repaso de pasado simple (hechos y biografía) y pasado continuo (acciones paralelas y de fondo), en los contextos de viaje, carretera, turismo y familia trabajados en la unidad.

Grammar Drill

1. Julio and Itto _____ the car early one July morning. [pack]
2. While they _____ through France, a hidden camera _____ twice. [drive / flash]
3. Saadia _____ them in Éibar. [join]
4. They _____ Mont Saint-Michel on the way to Nantes. [visit]
5. While Julio and Itto _____ on the Seine, Majda and Saadia _____ around the Champs-Élysées. [cruise / walk]
6. Majda _____ for Paris at the end of 2024. [leave]
7. On the way back, Saadia _____ about her own life. [talk]
8. She _____ to Éibar thirteen years earlier. [move]
9. They _____ home on the 25th of July, Itto's birthday. [arrive]
10. _____ they enjoy the whole trip? Yes, they did — even with two fines on the way!

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

integrated past rhythm and joining

Escucha cómo las formas de pasado se organizan en pequeños grupos de sentido dentro de una historia.
Repite por grupos y después cuenta la historia con formas de pasado claras y enlaces naturales.
Escucha una vez completa; después repite en grupos breves y reconstruye la narración con tu grupo.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-12.

In your group, tell the story of one day on the road. We left early, drove across France and stopped for lunch. The weather was good, but the roads weren't quiet. We arrived at the hotel in the evening. Listen once, repeat in short groups, then tell the story together with clear past forms and natural joining.

🎧 **Modelo editorial profesional**

English Pronunciation in Use Elementary · Unit 34.0 · p. 77 · exercise 34.0.2

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

We left early. | We drove across France and stopped for lunch. | The roads weren’t quiet.

We arrived at the hotel in the evening.

7. LET’S USE ENGLISH

Roleplay



Imagen generada con Google Gemini Flash-Lite

La clase se organiza como una pequeña feria de repaso, con cinco estaciones montadas en distintos puntos del aula, recordando las escenas trabajadas en la unidad:

Estación 1 — "Packing the Car": una maleta, un mapa y un cochecito de juguete blanco, para repasar el vocabulario de viaje y el pasado simple de la Sesión 1.
Estación 2 — "French Radars": carteles de señales de tráfico y un radar de cartón, para repasar vocabulario de carretera y pasado continuo de la Sesión 2.
Estación 3 — "Paris in a Day": postales de la Torre Eiffel, el Arco del Triunfo y Montmartre, y un plano del metro, para repasar la Sesión 3.
Estación 4 — "Saadia's Road": una foto de familia y un pequeño mapa del Loira, para repasar la Sesión 4.
Estación 5 — "Coming Home": una tarta de cartulina y una postal de Toledo, para repasar la Sesión 5.

Los alumnos rotan en grupos pequeños por las cinco estaciones, y en cada una improvisan una breve escena de 2-3 minutos usando el vocabulario y la gramática de esa sesión, con la ayuda de una tarjeta de apoyo que resume las estructuras clave.

> **EXTENDED · Canción de la sesión original**
>
> ### Sing Along
>
> **Elton John – Sorry Seems To Be The Hardest Word (2002)**
>
> Como cierre de la unidad, comentad en gran grupo: ¿qué es lo que más os ha gustado de este viaje? ¿Qué frase en pasado simple o continuo resumiría mejor cada sesión?
> Only a month later, in late August, Julio and Itto set off again — this time to Morocco, to visit Itto's parents in Ouaoumana. But that journey would turn out to be very different from this one.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-12)

8. MEDIATION / REAL LIFE

Ayuda a tu pareja a comprender una idea de la sesión.

🌎 Culture Window · Garifuna Settlement Day

Belice; el 19 de noviembre se conmemora la llegada y el asentamiento del pueblo garífuna y se celebra una cultura viva vinculada a lengua, música, danza, memoria y comunidad.

Listen to a clear Caribbean-context English text. Note: the date, two cultural activities and one reason the celebration matters.



Garifuna Celebration — Garinagu Melivn / Wikimedia Commons (CC BY 4.0) · CC BY 4.0

Before reading

- What can a public celebration teach us about a community's history?
- Look at the words language, drums, dance and memory. How can they be connected?

Garifuna Settlement Day is celebrated in Belize on the nineteenth of November. It honours the arrival and settlement of Garifuna people in Belize and celebrates a living culture with strong links to language, music, dance, food and community memory.

The day is especially important in places with strong Garifuna communities, such as Dangriga. One well-known part of the celebration is Yurumein, a coastal re-enactment in which people arrive by canoe. There can be singing, drums, music, dancing and traditional food. Public events continue during the day and bring families and communities together.

Garifuna history is connected with both the Caribbean and Central America. Garifuna communities developed from Indigenous Caribbean and African roots. In the eighteenth century, Garifuna people were forced from Saint Vincent. Later, communities were established along the Atlantic coast of Central America.

Today, Garifuna communities live mainly in Belize, Honduras, Guatemala and Nicaragua. Their language, music and dance are an important part of their cultural identity.

UNESCO recognises the language, dance and music of the Garifuna as Intangible Cultural Heritage. This recognition is important because songs, stories and oral traditions help preserve history and knowledge. Drumming and dancing also create shared experiences and connect different generations.

Garifuna Settlement Day is therefore more than a colourful festival for visitors. It is also about memory, identity and cultural continuity. At the same time, Garifuna language and traditions have faced pressures from migration, discrimination and language loss.

A celebration can be joyful and serious at the same time. It can help a community enjoy its traditions while also reminding people why those traditions need care and protection.

Think of a celebration you know that helps preserve the identity of a community. What role do music, language, food or public ceremonies play?

Understanding

- When is Garifuna Settlement Day celebrated in Belize?
- What is Yurumein?
- Name the four countries mentioned where Garifuna communities mainly live.
- What aspects of Garifuna culture are recognised by UNESCO?
- Why can the celebration be both joyful and reflective?

Cultures in conversation

- Think of a celebration that helps preserve the identity of a community. Compare its music, language, food or public rituals with Garifuna Settlement Day.

Let’s talk

- In pairs, discuss: A tradition stays alive when… / Young people can help by… / Public celebrations are useful because…

Listen for clear key words and natural pauses. Repeat only for intelligibility.

Fuentes: fuente institucional · crédito de imagen.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can tell a short past story with clear rhythm and joining.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- English File A2 Workbook · 7B + 8A + Practical English 4 · More Practice
- Practice Makes Perfect Basic English · Chapters 33–35 · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · I'll See You Again

- Use only the mapped activity for this session.

Abrir canción y actividades

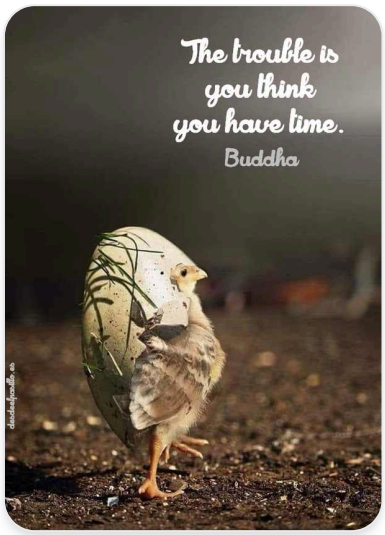
Recurso optativo: no forma parte de las tareas obligatorias.

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SDA A2·3 · CLASE 1

Eleven Hours at the Border

Finales de agosto de 2025, el viaje empieza



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos el inicio del viaje a Marruecos y la espera en frontera.	Reactivar
2. Story / Listening	12	Escuchamos una larga espera en la frontera y cómo se desarrolla el comienzo del viaje.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos pasado continuo para describir acciones en progreso en un momento pasado.	Construir precisión
5. Words We Need	10	Activamos vocabulario de frontera, espera y desplazamiento.	Ampliar vocabulario útil
6. Sound Lab	10	Escuchamos y producimos el ritmo de was/were + verbo-ing dentro de frases completas.	Escuchar y producir
7. Let’s Use English	12	Contamos qué estaba ocurriendo en distintos momentos de una situación pasada.	Comunicar
8. Mediation / Real Life	5	Transmitimos a otra persona lo esencial de una espera o incidencia de viaje.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with…

Eleven Hours at the Border

🎧 2. STORY / LISTENING

🎧 Listening: "Crossing to Africa"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio, Itto and Zahra left in the last week of August. → .....
2. They flew from Almería to Melilla. → .....
3. The wait at the border into Morocco lasted about eleven hours. → .....
4. Zahra stayed awake the whole time. → .....
5. They reached Meknès before crossing the border. → .....

📖 The Story: "Eleven Hours at the Border"

Finales de agosto de 2025, el viaje empieza



Imagen generada con Google Gemini Flash-Lite

In the last days of August, Julio, Itto and Zahra packed the white Kia Niro once again — this time for Morocco, to visit Itto's parents in Ouaoumana. It hadn't been an easy summer for Julio. Since July, he had been carrying a heavy weight of work-related stress, and although he tried to leave it behind for the trip, it travelled with him quietly, at the back of his mind.

They caught an early ferry from Almería to Melilla. The crossing was smooth, and for a while Julio almost relaxed, watching the coast of Africa slowly grow closer. But the calm didn't last. As soon as they joined the line of cars waiting to cross from Melilla into Morocco, they realised this wouldn't be quick. Hour after hour, the cars moved forward just a few metres at a time, under a sun that grew hotter as the morning became afternoon.

Zahra slept through most of it, curled up in the back seat. Itto scrolled through her phone, messaging her mother to say they were close, even though they weren't. Julio just watched, drumming his fingers on the wheel, feeling his patience — and his energy — running lower with every passing hour.

Eleven hours after they first joined the queue, they finally crossed into Morocco. Tired, hungry and a little dazed, they pointed the car towards Meknès, and from there, towards Ouaoumana.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Why were Julio, Itto and Zahra travelling to Morocco this time?

.....

2. What had Julio been carrying with him since July, even on holiday?

.....

3. How did the ferry crossing compare to the border crossing?

.....

4. What did Zahra and Itto do during the long wait?

.....

5. How did Julio feel by the time they finally crossed into Morocco?

.....

4. LANGUAGE IN ACTION

Language Lab

Pasado simple (viajes y trámites fronterizos)

Seguimos repasando el pasado simple con verbos frecuentes del viaje y los trámites de frontera, y recordamos **how long...?** + un periodo de tiempo para preguntar por duración (*How long did the wait last?*).

Grammar Drill

1. Julio, Itto and Zahra _____ the car early in the morning. [pack]
2. They _____ the ferry to Melilla just after dawn. [catch]
3. The crossing _____ very smooth. [be]
4. They _____ the long queue of cars at the border. [join]
5. The cars _____ forward only a few metres an hour. [move]
6. Zahra _____ asleep in the back seat. [fall]
7. Itto _____ her mother a message to say they were close. [send]
8. The wait _____ almost eleven hours. [last]
9. Julio _____ his fingers on the wheel, feeling impatient. [drum]
10. Finally, they _____ the border into Morocco. [cross]
11. _____ they stop for lunch during the wait? [do]
12. They _____ (not/expect) the wait to be so long. [expect]
13. By the evening, they _____ exhausted. [feel]
14. They _____ the car towards Meknès. [drive]
15. How long _____ the whole journey take, from Almería to Ouaoumana? [do]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. **passport** /ˈpɑːspɔːt/ — pasaporte.

2. **identity card** /aɪˈdentəti kɑːd/ — carné de identidad.

3. **customs** /ˈkʌstəmz/ — aduana.

4. **border control** /ˈbɔːdə kənˌtrəʊl/ — control fronterizo.

5. **immigration officer** /ˌɪmɪˈgreɪʃn ˈɒfɪsə/ — agente de inmigración.

6. **tailback** /ˈteɪlbæk/ — retención, caravana de tráfico.

7. **lane (traffic)** /leɪn/ — carril.

8. **toll** /təʊl/ — peaje.

9. **ferry terminal** /ˈferi ˈtɜːmɪnl/ — terminal del ferry.

10. **board (v.)** /bɔːd/ — embarcar.

11. **disembark** /ˌdɪsɪmˈbɑːk/ — desembarcar.

12. **cabin (ferry)** /ˈkæbɪn/ — camarote.

13. **patience** /ˈpeɪʃns/ — paciencia.

14. **exhausting** /ɪgˈzɔːstɪŋ/ — agotador/a.

15. **stamp (passport)** /stæmp/ — sello (en el pasaporte).

6. SOUND LAB

past continuous rhythm — was/were + -ing

Escucha cómo was/were + verbo-ing forma grupos rítmicos naturales en frases sobre acciones en progreso.

Repite las frases completas sin separar artificialmente was/were del verbo en -ing.

Escucha las cinco frases; localiza was/were + -ing y después repite cada grupo dentro de su frase.

0:00 / 0:17

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-13.

I was walking home. She was cooking dinner. We were waiting for the bus. They were talking in the classroom. He was reading when the phone rang.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 28.0 · p. 65 · exercise 28.0.2

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

I was walking home. She was cooking dinner. We were waiting for the bus.

They were talking in the classroom. He was reading when the phone rang.

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuenta una vez que hayas tenido que esperar mucho tiempo para algo (una cola, un aeropuerto, una frontera): ¿cuánto tiempo esperaste?, ¿cómo te sentiste?

Writing

1. Describe, en pasado simple, una espera larga que hayas vivido.
2. Escribe 3 frases sobre cómo crees que se sintió Julio durante esas once horas.
3. Escribe una pregunta con "How long...?" sobre el viaje de Julio, Itto y Zahra.

EXTENDED · Canción de la sesión original

🎵 Sing Along

Elvis Presley – My Way (1977)

Escucha la canción y localiza al menos dos verbos en pasado. ¿Por qué crees que esta canción, sobre mirar atrás en la propia vida, encaja con el inicio de este viaje?

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad la espera en la frontera: una persona es Julio, cansado e impaciente; la otra es Itto, que intenta animarle. Usad al menos 5 frases en pasado simple para describir lo que ha pasado hasta ese momento.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-13)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un compañero de trabajo te pregunta por qué Julio parecía tan cansado incluso antes de salir de viaje.

> *"Since July, Julio had been carrying a heavy weight of work-related stress, and although he tried to leave it behind for the trip, it travelled with him quietly, at the back of his mind."*

Tarea: Explícaselo en español a tu compañero, de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use past continuous rhythm intelligibly.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 11–12 · Reinforce
- English Vocabulary in Use Elementary · 6 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Scars Don't Lie

- Use only the mapped activity for this session.

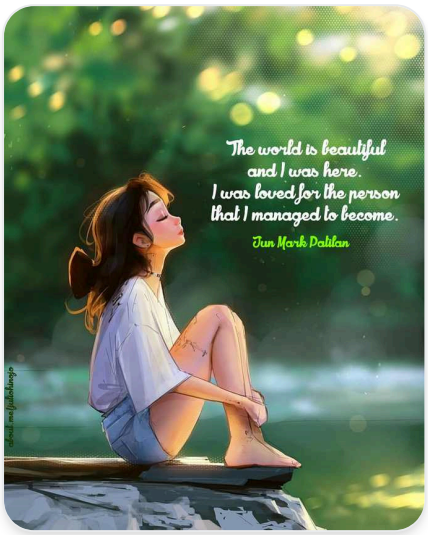
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·3 · CLASE 2

A Full House in Khenifra

La llegada a Ouaoumana y los primeros días en Khenifra



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos acciones en progreso e interrupciones en pasado.	Reactivar
2. Story / Listening	12	Escuchamos la llegada a una casa llena de gente en Khenifra.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Contrastamos pasado simple y pasado continuo para narrar acciones e interrupciones.	Construir precisión
5. Words We Need	10	Activamos vocabulario de familia, casa y convivencia.	Ampliar vocabulario útil
6. Sound Lab	10	Distinguimos acciones en progreso de hechos breves que las interrumpen.	Escuchar y producir
7. Let’s Use English	12	Narramos pequeñas situaciones con when y while.	Comunicar
8. Mediation / Real Life	5	Resumimos para otra persona qué estaba pasando cuando ocurrió un hecho.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with…

A Full House in Khenifra

🎧 2. STORY / LISTENING

🎧 Listening: "A Full House"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Ali Boukrim and Fátima Aachouch were waiting for them in Khenifra. → .....
2. The first apartment had air conditioning. → .....
3. They changed to an apartment on the second floor. → .....
4. Amín and Alí are Mustapha's children. → .....
5. They didn't visit anyone else during their stay in Khenifra. → .....

📖 The Story: "A Full House in Khenifra"

Reencuentros, un piso equivocado y una visita a Tadla



Imagen generada con Google Gemini Flash-Lite

After the long wait at the border, arriving in Ouaoumana felt like stepping into another world. Ali Boukrim, now ninety-one, and Fátima Aachouch, eighty-four, were waiting outside their house, and the reunion was full of tears and tight hugs. From there, the whole family drove together to Khenifra, where they would be staying for most of the trip.

The apartment Julio had booked online turned out to be, once again, not quite what the photos had promised. The ground-floor flat had no air conditioning, and after just ten minutes inside, everyone was dripping with sweat. The owner, apologetic, offered them a different apartment on the second floor instead — a little untidy, and not the most modern, but blissfully cool, and large enough for the whole family to fit comfortably. They accepted at once.

The days that followed settled into a warm rhythm. Mornings were slow; afternoons were spent walking through the souk, buying fruit and fresh bread; evenings meant long dinners around a shared table. One afternoon, they drove to Tadla to visit Mustapha, the journalist, his wife Fátima, and their two children — Amín, now twelve, and Alí, nine — before continuing on to Beni Mellal together, where the children ran ahead of the adults through the busy streets, laughing.

For the first time in weeks, Julio noticed that he had stopped checking his phone for messages from Spain.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. How did Ali Boukrim and Fátima Aachouch react when they saw their daughter?

.....

2. Why did the family change apartments in Khenifra?

.....

3. What did a typical day in Khenifra look like?

.....

4. Who did they visit in Tadla, and who joined them for the trip to Beni Mellal?

.....

5. What does the last line suggest about how Julio was feeling?

.....

4. LANGUAGE IN ACTION

Language Lab

Pasado continuo y pasado simple

El pasado continuo (*was/were + -ing*) describe una acción en desarrollo, a menudo interrumpida por otra en pasado simple, o dos acciones paralelas: *"While the children were running, the adults were talking."*

Grammar Drill

1. Ali Boukrim and Fátima Aachouch ..... outside when the car finally arrived. [wait]
2. The children ..... around the yard while the adults hugged. [run]
3. The ground-floor flat ..... no air conditioning. [have]
4. While they ..... in the heat, the owner offered them another flat. [sweat]
5. They ..... the second-floor apartment at once. [accept]
6. Every evening, the whole family ..... dinner together. [share]
7. While Itto ..... through the souk, Julio ..... photographs. [walk / take]
8. Mustapha ..... them warmly when they arrived in Tadla. [greet]
9. Amín and Alí ..... much taller than before. [look]
10. While the children ..... ahead, the adults ..... slowly behind. [run / walk]
11. They ..... (not/stay) at home very often during those days. [stay]
12. Julio ..... that he had stopped checking his phone. [notice]
13. ..... Julio check his phone as often as before? [do]
14. The family ..... many afternoons at the souk. [spend]
15. While they ..... dinner, Fátima ..... stories about her childhood. [have / tell]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. relative (n.) /ˈrelətɪv/ — familiar, pariente.

2. cousin /ˈkʌzn/ — primo/a.

3. journalist /ˈdʒɜːnəlɪst/ — periodista.

4. extended family /ɪkˈstendɪd ˈfæməli/ — familia extensa.

5. rural area /ˈrʊərəl ˈeəriə/ — zona rural.

6. swimming pool /ˈswɪmɪŋ puːl/ — piscina.

7. modest /ˈmɒdɪst/ — modesto/a, sencillo/a.

8. dip (n./v.) /dɪp/ — chapuzón, darse un chapuzón.

9. shade /ʃeɪd/ — sombra.

10. scorching /ˈskɔːtʃɪŋ/ — abrasador/a.

11. gathering /ˈgæðərɪŋ/ — reunión familiar.

12. host (v.) /həʊst/ — hospedar, recibir en casa.

13. tradition /trəˈdɪʃn/ — tradición.

14. dressed /drest/ — vestido/a.

15. reunion /riːˈjuːniən/ — reencuentro.

6. SOUND LAB

past continuous + past simple interruption

Escucha qué acción estaba en progreso y qué hecho breve la interrumpe.

Repite cada frase manteniendo claro el contraste entre la acción larga y el acontecimiento breve.

Escucha las cuatro situaciones y señala primero la acción en progreso y después la interrupción.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-14.

I was making coffee when the lights went out. Carmen was walking to class when she saw Francisco. We were talking when the teacher arrived. He dropped his keys while he was opening the door.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 29.0 · p. 67 · exercise 29.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

was making coffee — lights went out

was walking — saw Francisco

were talking — teacher arrived

dropped his keys — was opening the door

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuenta una reunión familiar grande que recuerdes: ¿quién estaba?, ¿qué hicisteis?, ¿cómo os sentisteis?

Writing

1. Describe, en pasado, la llegada de Julio y su familia a Khenifra.

2. Escribe 3 frases con pasado continuo sobre lo que hacía cada miembro de la familia durante la visita.
3. Escribe una pregunta con "While...?" sobre algún momento de la Sesión 2.

> **EXTENDED · Canción de la sesión original**
>
> ### 🎵 Sing Along
>
> **Eric Clapton – Wonderful Tonight (1977)**
>
> Escucha la canción y localiza al menos dos verbos en pasado simple o continuo. ¿Qué momento de esta sesión podría acompañar esta canción?

🎭 Roleplay

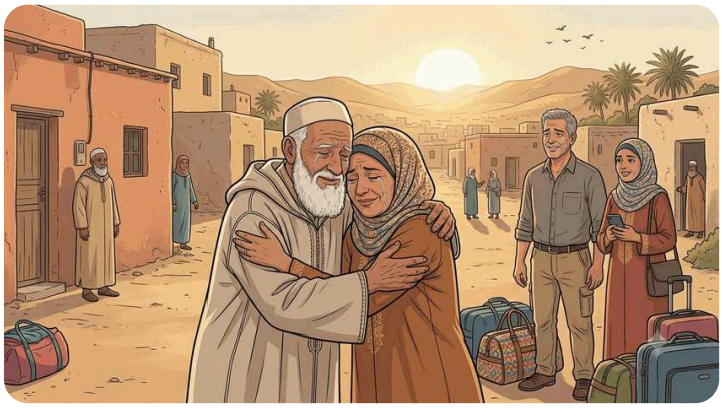


Imagen generada con Google Gemini Flash-Lite

En grupos de tres, representad la llegada a casa de los padres de Itto: uno hace de Ali Boukrim o Fátima Aachouch, otro de Itto, y el tercero de Julio o Zahra observando la escena. Usad pasado simple y pasado continuo.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-14)

🔄 8. MEDIATION / REAL LIFE

🔁 Mediation

Una alumna te pregunta por qué cambiaron de apartamento en Khenifra si ya lo habían reservado.

> *"The ground-floor flat had no air conditioning, and after just ten minutes inside, everyone was dripping with sweat. The owner offered them a different apartment on the second floor instead."*

Tarea: Explícaselo en español, de forma clara y natural, sin traducir palabra por palabra.

🎯 9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can distinguish past continuous and past simple in connected speech.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

🚪 10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 13–14 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · You Are the Breath

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·3 · CLASE 3

Abderrahim's Farm

La visita al cortijo de Abderrahim y el encuentro con Souad



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos la vida en el campo y las comparaciones.	Reactivar
2. Story / Listening	12	Escuchamos una visita a la granja de Abderrahim.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos comparativos regulares para describir personas, objetos y lugares.	Construir precisión
5. Words We Need	10	Activamos vocabulario rural, objetos y cualidades.	Ampliar vocabulario útil
6. Sound Lab	10	Escuchamos y producimos la terminación comparativa -er en palabras frecuentes.	Escuchar y producir
7. Let’s Use English	12	Comparamos lugares y objetos de nuestro entorno.	Comunicar
8. Mediation / Real Life	5	Transmitimos a otra persona una comparación sencilla entre dos opciones.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with…

Abderrahim's Farm

🎧 2. STORY / LISTENING

🎧 Listening: "Abderrahim's Farm"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Abderrahim is younger than Souad. → .....
2. Souad was expecting her first baby. → .....
3. Mustapha arranged the marriage between Abderrahim and Souad. → .....
4. They slept indoors, in proper beds. → .....
5. Julio found it easy to sleep on the floor. → .....

📖 The Story: "Abderrahim's Farm"

Un cortijo, una boda concertada y una noche bajo las estrellas

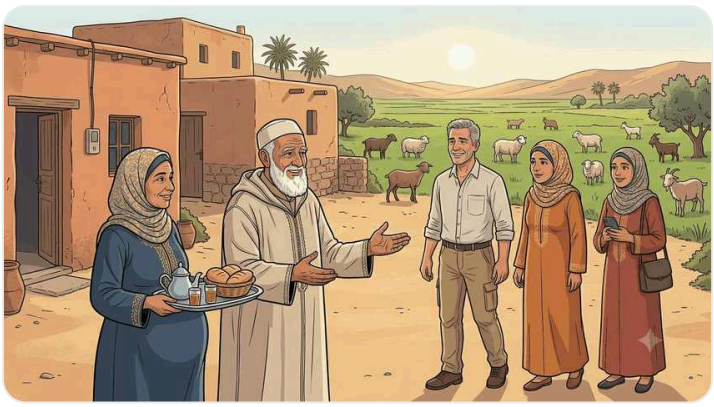


Imagen generada con Google Gemini Flash-Lite

A couple of days later, they drove out along a dusty track to visit Abderrahim, Itto's brother, who had spent his whole life working the land and looking after livestock on a small farm outside Ouaoumana. The last time Julio saw him was at Christmas in 2022, and there was a surprise waiting: Abderrahim, now fifty years old, had got married only a few months before. His wife, Souad, was just thirty-five — a striking difference in age that nobody in the family seemed to think twice about.

Souad's story was, in its own way, remarkable. She had grown up in a desperately poor village at the edge of the desert, one of many children in a family with almost nothing. Mustapha had met her during one of his reporting trips, and, following a custom still common in rural Morocco, he had arranged her marriage to his older, unmarried brother. Now, nine months pregnant and due to give birth any day, Souad moved slowly but welcomed her guests with warm flatbread, dates, and glass after glass of sweet mint tea.

That night, the heat inside the farmhouse was unbearable, so the whole family carried thin mats and blankets up to the rooftop terrace and slept outside, under an enormous sky full of stars. For Itto and Zahra, sleeping on the ground was completely normal — they had grown up with it. For Julio, it was another story entirely: he spent most of the night turning from side to side, his back aching, waiting for the sun to rise.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What surprise was waiting for Julio and the others at Abderrahim's farm?

.....

2. How did Mustapha come to arrange Souad's marriage to Abderrahim?

.....

3. Why did the family sleep on the rooftop terrace that night?

.....

4. How did Itto and Zahra's experience of sleeping outside differ from Julio's?

.....

5. What impression do you get of Souad from this text?

.....

4. LANGUAGE IN ACTION

Language Lab

Pasado simple/continuo + comparativos ligeros

Seguimos repasando pasado simple y continuo para describir costumbres y hechos de otras personas. Recordamos también cómo comparar edades: **much + comparativo + than** (*much older than*).

Grammar Drill

1. Abderrahim _____ his whole life working the land. [spend]
2. The last time Julio _____ Abderrahim _____ at Christmas in 2022. [see]
3. Abderrahim _____ married only a few months earlier. [get]
4. Souad _____ up in a very poor village. [grow]
5. Mustapha _____ her during one of his reporting trips. [meet]
6. He _____ her marriage to his brother. [arrange]
7. Souad _____ nine months pregnant when they visited. [be]
8. She _____ them with bread and tea. [welcome]
9. While Souad _____ tea, the others _____ around the table. [pour / sit]
10. That night, the heat inside the farmhouse _____ unbearable. [be]
11. They _____ mats and blankets up to the terrace. [carry]
12. Itto and Zahra _____ sleeping on the ground. [not/mind]
13. Julio _____ from side to side most of the night. [turn]
14. _____ Julio sleep well that night? [do]
15. Abderrahim is much older _____ Souad.

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. **farmhouse** /ˈfɑːmhaʊs/ — casa de labranza, cortijo.

2. **livestock** /ˈlaɪvstɒk/ — ganado.

3. **crops** /krɒps/ — cultivos.

4. **arranged marriage** /əˈreɪndʒd ˈmærɪdʒ/ — matrimonio concertado.

5. **pregnant** /ˈpregnənt/ — embarazada.

6. **due date** /djuː deɪt/ — fecha prevista de parto.

7. **mat** /mæt/ — esterilla.

8. **rooftop** /ˈruːftɒp/ — azotea.

9. **blanket** /ˈblæŋkɪt/ — manta.

10. **hospitality** /ˌhɒspɪˈtæləti/ — hospitalidad.

11. **humble** /ˈhʌmbl/ — humilde.

12. **bride** /braɪd/ — novia.

13. **groom** /gruːm/ — novio.

14. **livelihood** /ˈlaɪvlihʊd/ — sustento, medio de vida.

15. **barn** /bɑːn/ — granero.

6. SOUND LAB

comparative -er ending

Escucha la terminación -er en comparativos frecuentes y localiza la sílaba acentuada de cada palabra.

Repite los comparativos completos manteniendo una terminación -er clara y natural.

Escucha smaller, bigger, lighter, colder y cheaper; después repítelos dentro de sus frases.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-15.

This phone is smaller. That screen is bigger. My new bag is lighter. Today is colder. The red chair is cheaper.
Listen to the ending in smaller, bigger, lighter, colder, cheaper.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 34.0 · p. 77 · exercise 34.0.3

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

smaller | bigger | lighter | colder | cheaper

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Conoces alguna costumbre familiar (boda, celebración, tradición) muy distinta a la tuya? Cuéntala a tu compañero/a.

Writing

1. Describe, en pasado, la llegada al cortijo de Abderrahim.
2. Escribe 3 frases sobre cómo se conocieron Abderrahim y Souad.
3. Escribe una pregunta con "How did...?" sobre el matrimonio concertado.

> **EXTENDED · Canción de la sesión original**
>
> **Sing Along**
>
> **Gloria Gaynor – I Will Survive (1994)**

> Escucha la canción y localiza los verbos en pasado. ¿Por qué crees que esta canción, sobre superar dificultades, podría representar la fortaleza de Souad?

🎭 Roleplay

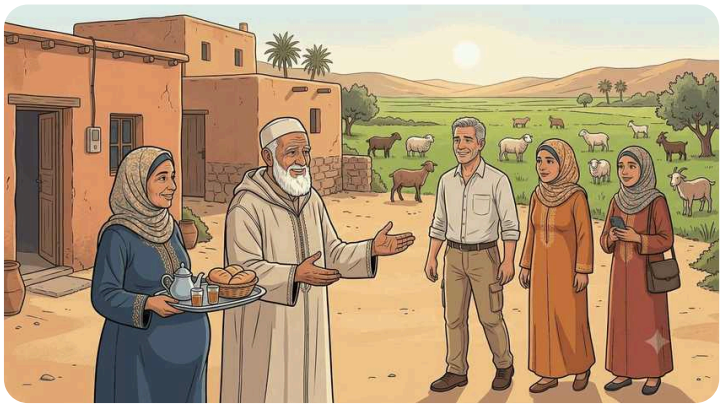


Imagen generada con Google Gemini Flash-Lite

En parejas, representad el encuentro entre Julio y Souad: uno hace de Julio, curioso y algo sorprendido; el otro hace de Souad, recibiendo con hospitalidad pese al cansancio del embarazo. Usad al menos 5 frases en pasado.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-15)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un amigo te pregunta por qué toda la familia durmió en el suelo de la azotea esa noche, en vez de en camas.

> *"That night, the heat inside the farmhouse was unbearable, so the whole family carried thin mats and blankets up to the rooftop terrace and slept outside."*

Tarea: Explícaselo en español, de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can pronounce common -er comparatives intelligibly.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 11–14 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Moonlit Promise

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·3 · CLASE 4

The Spring in the Mountains

La excursión al manantial y el primer aviso



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos comparaciones y descripción de lugares.	Reactivar
2. Story / Listening	12	Escuchamos una jornada de primavera en las montañas.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Ampliamos comparativos y estructuras con than para describir diferencias.	Construir precisión
5. Words We Need	10	Activamos vocabulario de paisaje, clima y montaña.	Ampliar vocabulario útil
6. Sound Lab	10	Percibimos than en forma débil dentro de comparaciones naturales.	Escuchar y producir
7. Let’s Use English	12	Comparamos lugares, temperaturas y experiencias.	Comunicar
8. Mediation / Real Life	5	Ayudamos a explicar qué opción resulta más adecuada y por qué.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with…

The Spring in the Mountains

🎧 2. STORY / LISTENING

🎧 Listening: "The Spring in the Mountains"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. They found the spring using a shortcut suggested by the GPS. → .....
2. The forestry track was wide and smooth. → .....
3. Julio felt calm while driving on the track. → .....
4. They ate lunch by the river near the spring. → .....
5. Julio refused to drink water from the shared jug. → .....

📖 The Story: "The Spring in the Mountains"

Sal de roca, un bosque de cedros y un vaso de agua compartido

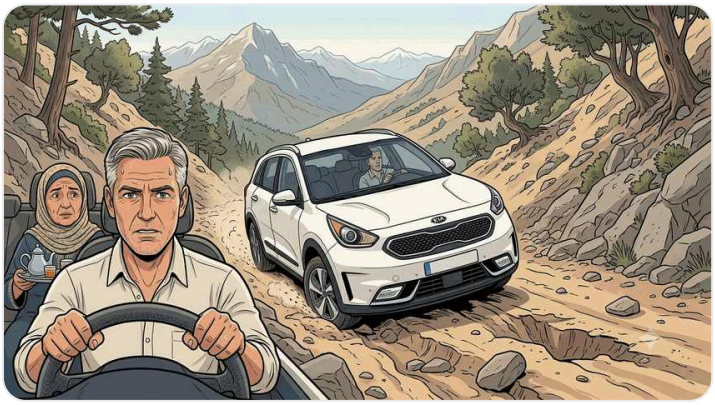


Imagen generada con Google Gemini Flash-Lite

On what should have been a relaxed day out, the family set off into the mountains near Khenifra to visit a spring known locally for its cold, sweet water. Julio was driving, following the directions on his phone, when the GPS suggested a shortcut along a narrow forestry track.

It turned out to be a serious mistake. The track was barely wide enough for the car, full of deep potholes and large stones, and in places it tilted so steeply to one side that Julio was sure they were about to get stuck. For almost an hour, he inched the Kia Niro forward, his knuckles white on the wheel, his heart pounding. After a difficult year of accumulated work stress, this felt like one more thing his body simply couldn't absorb calmly. Nobody in the car said very much.

When the track finally joined a proper road again, the relief was enormous. At the spring, they bought blocks of rock salt, laid blankets by the riverbank, and ate a simple tagine of chicken and potatoes while Julio walked slowly along the narrow paths with Ali Boukrim and Fátima Aachouch, admiring the ancient cedar forest on the way back to Khenifra.

That evening, tired but content, they wandered through the souk one last time, buying a few clothes for the journey home. On a street corner, someone was offering water for free from a large plastic jug, and everyone — locals and visitors alike — drank from the same cup. Julio, thirsty after the long day, didn't hesitate for a second.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Why did Julio take the forestry track in the first place?

.....

2. How did Julio feel while driving along the track, and why?

.....

3. What did the family do once they arrived at the spring?

.....

4. What did Julio do in the souk that evening?

.....

5. What might a reader expect to happen after the ending of this text?

.....

4. LANGUAGE IN ACTION

Language Lab

Narración secuencial en pasado

Repasamos el pasado simple para narrar una secuencia de sucesos, con conectores como *first, then, after that, eventually, finally*. Añadimos estructuras para expresar preocupación en pasado: *"I was sure (that)...", "I didn't know if..."*.

Grammar Drill

1. The family _____ into the mountains to visit a spring. [drive]
2. The GPS _____ a shortcut along a forestry track. [suggest]
3. The track _____ barely wide enough for the car. [be]
4. Julio _____ sure they were going to get stuck. [be]
5. He _____ the car forward very slowly for almost an hour. [inch]
6. Nobody in the car _____ very much during that hour. [say]
7. When they _____ a proper road again, everyone felt relief. [reach]
8. At the spring, they _____ blocks of rock salt. [buy]
9. They _____ tagine while sitting by the riverbank. [eat]
10. Julio _____ slowly with Itto's parents through the mountain paths. [walk]
11. That evening, they _____ through the souk one last time. [wander]
12. Someone _____ water for free from a plastic jug. [offer]
13. Julio _____ before drinking from the shared cup. [not/hesitate]
14. _____ anyone warn Julio about drinking the water? [do]
15. I _____ sure the car would get stuck on that track. [be]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. **spring (n., water)** /sprɪŋ/ — manantial.
2. **track (n.)** /træk/ — pista, camino de tierra.
3. **pothole** /ˈpɒthəʊl/ — bache.
4. **steep** /stiːp/ — empinado/a, inclinado/a.
5. **bumpy** /ˈbʌmpi/ — con baches, irregular.
6. **stuck (get stuck)** /stʌk/ — atascado/a.
7. **relief** /rɪˈliːf/ — alivio.
8. **rock salt** /rɒk sɔːlt/ — sal de roca.
9. **riverbank** /ˈrɪvəbæŋk/ — orilla del río.
10. **cedar** /ˈsiːdə/ — cedro.
11. **forest** /ˈfɒrɪst/ — bosque.
12. **stream** /striːm/ — arroyo.
13. **pitcher** /ˈpɪtʃə/ — jarra.
14. **communal** /kəˈmjuːnl/ — comunal, compartido/a.
15. **thirsty** /ˈθɜːsti/ — sediento/a.

6. SOUND LAB

weak than /ðən/ in comparisons

Escucha cómo than suele reducirse dentro de comparaciones naturales y no recibe el acento principal.
Repite las comparaciones sin acentuar than en exceso; mantén la prominencia en las palabras comparadas.
Escucha cinco comparaciones completas y después repite los grupos que contienen than.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-16.

This book is cheaper than that one. My town is quieter than Almería. The bus is slower than the train. Today is warmer than yesterday. Her phone is newer than mine.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 36.0 · p. 81 · exercise 36.0.2
Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

cheaper than that one | quieter than Almería | slower than the train | warmer than yesterday | newer than mine

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuenta alguna vez que tomaste un atajo y las cosas no salieron como esperabas.

Writing

1. Describe, con conectores de secuencia (first, then, after that, finally), la excursión al manantial.
2. Escribe 3 frases sobre cómo se sintió Julio conduciendo por la pista forestal.
3. Escribe una pregunta con "Was/Were... sure...?" sobre algún momento de la excursión.

> **EXTENDED · Canción de la sesión original**

🎵 Sing Along

Gotye – Somebody That I Used To Know (2011)

Escucha la canción y localiza los verbos en pasado. Fijaos en el título: ¿por qué "alguien que solía conocer" puede resumir cómo se sentía Julio ese año?

🎭 Roleplay

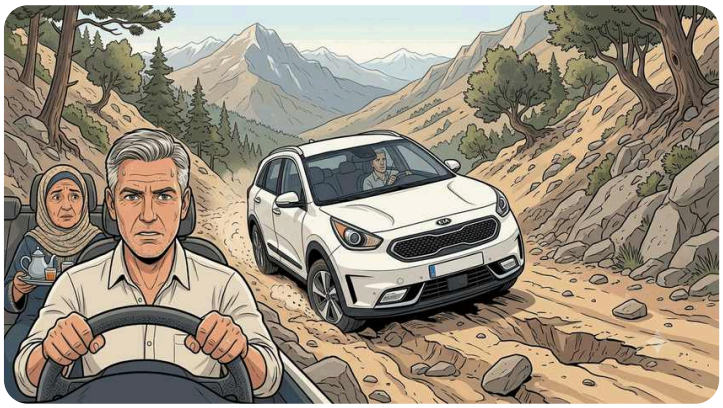


Imagen generada con Google Gemini Flash-Lite

En grupos de tres, representad el momento de la pista forestal: uno conduce (Julio), preocupado; los otros son los pasajeros, intentando tranquilizarle o mirando por la ventana en silencio. Terminad la escena con la llegada al manantial y el alivio del grupo.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-16)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un compañero te pregunta por qué Julio tardó tanto en llegar al manantial si solo eran unos kilómetros.

> *"The GPS suggested a shortcut along a narrow forestry track. It turned out to be a serious mistake — the track was barely wide enough for the car, full of potholes and large stones."*

Tarea: Explícaselo en español a tu compañero.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use weak than intelligibly in comparisons.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 11–14 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Holding Shadows

- Use only the mapped activity for this session.

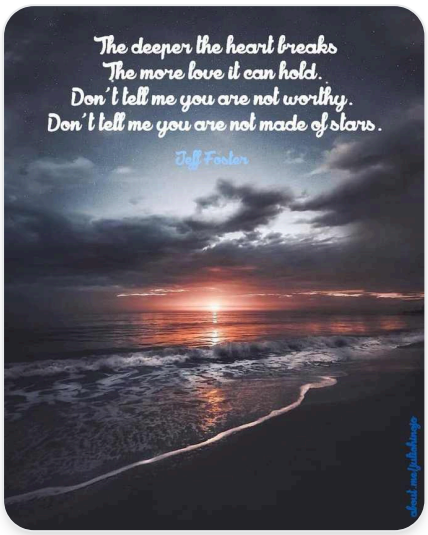
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·3 · CLASE 5

A Long Night, A Long Way Home

La crisis de salud y el regreso urgente a España



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos comparaciones y decisiones durante el viaje.	Reactivar
2. Story / Listening	12	Escuchamos una noche larga y el regreso a casa.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Integramos comparativos en descripciones y elecciones sencillas.	Construir precisión
5. Words We Need	10	Activamos vocabulario de trayecto, cansancio y decisiones.	Ampliar vocabulario útil
6. Sound Lab	10	Identificamos la prominencia de las palabras clave dentro de comparaciones.	Escuchar y producir
7. Let's Use English	12	Expresamos preferencias y comparamos alternativas.	Comunicar
8. Mediation / Real Life	5	Transmitimos una comparación clara para ayudar a otra persona a decidir.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with…

A Long Night, A Long Way Home

🎧 2. STORY / LISTENING

🎧 Listening: "A Long Night, A Long Way Home"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio started feeling unwell during the day, at the spring. → .....
2. The emergency room in Khenifra was very calm and organised. → .....
3. A private clinic finally helped ease Julio's pain. → .....
4. Julio's family visited him on the very first day at the hospital in Almería. → .....
5. Julio was admitted directly into intensive care in Almería. → .....

📖 The Story: "A Long Night, A Long Way Home"

De Khenifra a Almería, y una semana después



Imagen generada con Google Gemini Flash-Lite

That night, everything changed. Julio began vomiting uncontrollably, and within a couple of hours his stomach was so swollen and painful that he could barely breathe. Itto and Zahra, frightened, drove him straight to the emergency room at Khenifra hospital — but the scene that greeted them was chaos. People with serious injuries sat waiting, unattended, and after an hour nobody had even looked at Julio. Eventually, a stranger helped them find a taxi to a private clinic, where a doctor gave him something for the pain and put him on a drip. He felt a little calmer, but far from well.

By the next morning, it was clear the trip had to end. They dropped Ali Boukrim and Fátima Aachouch back at Abderrahim's farm and set off for Spain, Julio pale and barely able to sit still from the discomfort. That night, in Azrou, he needed a second emergency visit; the kind owners of their rented flat drove him there themselves. He still couldn't sleep, pacing the room instead, fighting for breath.

The next day, on the road towards Nador, they passed a small mountain viewpoint with a curious name: Ito — almost the same as Itto's own name. Nobody laughed. From Nador, the ferry to Almería took eight long hours, and as soon as they arrived, they drove straight to Hospital Vírgen del Mar, where doctors admitted Julio directly into intensive care.

He spent three days in intensive care, then moved to a hospital room, hooked up to drips and monitors, unable to eat. By the end of his first week in hospital, still weak but a little more stable, he had an unexpected surprise: his cousin Mariquita, his ex-wife Laura, and his daughter Marina all came to visit him, one after another, in his hospital room. After everything that had happened over the summer, seeing them there, by his bed, meant more to him than he could easily put into words.

Looking back, Julio believes it wasn't really the water, or the food, that had brought him so low. He's

convinced it was something deeper: months of accumulated work stress that had quietly worn down his body, leaving it defenceless the moment something — anything — went wrong.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What happened to Julio that night in Khenifra?

2. Why didn't the public hospital in Khenifra help him quickly?

3. What decision did the family make the next morning?

4. What happened when Julio reached hospital in Almería, and who visited him a week later?

5. What does Julio believe was the real cause of his illness, and how does this text present that belief?

4. LANGUAGE IN ACTION

Language Lab

Lenguaje de urgencia y salud (pasado)

Vocabulario y estructuras para describir una urgencia médica en pasado, incluyendo verbos de salud y frases típicas de una sala de urgencias.

Grammar Drill

1. Julio _____ vomiting uncontrollably that night. [start]
2. His stomach _____ so swollen that he could barely breathe. [become]
3. Itto and Zahra _____ him to the emergency room. [rush]
4. Nobody _____ at him for a whole hour. [look]
5. A stranger _____ them find a taxi. [help]
6. The doctor _____ him on a drip. [put]
7. They _____ to end the trip early. [decide]
8. Julio _____ sit still because of the pain. [not/can]
9. In Azrou, he _____ a second emergency visit. [need]
10. The owners of the flat _____ him to the hospital themselves. [drive]
11. He _____ the room instead of sleeping. [pace]
12. The ferry from Nador to Almería _____ eight hours. [take]
13. Doctors _____ him directly into intensive care. [admit]
14. _____ Julio believe the water was the real cause? [do]
15. He _____ it was months of stress that had worn down his body. [believe]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. symptom /'sɪmptəm/ — síntoma.

2. vomit (v.) /'vɒmɪt/ — vomitar.

3. dehydration /ˌdiːhaɪ'dreɪʃn/ — deshidratación.

4. swollen /'swəʊlən/ — hinchado/a.

5. anxiety /æŋ'zaɪəti/ — ansiedad.

6. emergency room /ɪ'mɜːdʒənsi ruːm/ — sala de urgencias.

7. drip (IV) /drɪp/ — gotero, suero.

8. intensive care unit /ɪn'tensɪv keə 'juːnɪt/ — UCI.

9. kidney /'kɪdni/ — riñón.

10. private clinic /'praɪvət 'klɪnɪk/ — clínica privada.

11. public healthcare /'pʌblɪk 'helθkeə/ — sanidad pública.

12. medication /ˌmedɪ'keɪʃn/ — medicación.

13. insurance /ɪn'ʃʊərəns/ — seguro (médico).

14. recover (v.) /rɪ'kʌvə/ — recuperarse.

15. grateful /'greɪtfl/ — agradecido/a.

6. SOUND LAB

contrastive stress in comparisons

Escucha qué palabras reciben la prominencia principal para marcar el contraste entre dos opciones.

Repite las comparaciones destacando de forma natural las dos palabras contrastadas.

Escucha los cuatro modelos y localiza las palabras fuertes antes de repetir la frase completa.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-17.

The BLUE one is CHEAPER than the RED one. Carmen is TALLER than Pilar. This exercise is EASIER than the last one. The TRAIN is FASTER than the BUS.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 37.0 · p. 83 · exercise 37.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

BLUE — CHEAPER — RED

Carmen — TALLER — Pilar

exercise — EASIER — last one

TRAIN — FASTER — BUS

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Has vivido alguna vez una urgencia médica, propia o de alguien cercano? Cuéntalo con calma a tu compañero/a, usando pasado simple.

Writing

1. Escribe 3 frases sobre lo que hizo la familia esa noche en Khenifra.
2. Escribe una pregunta con "How long...?" sobre el trayecto de vuelta a España.
3. Reflexiona por escrito (3-4 frases): en tu opinión, ¿qué papel juega el estrés en la salud? No hay respuesta correcta ni incorrecta.

> **EXTENDED · Canción de la sesión original**
>
> #### 🎵 Sing Along
>
> **Iyeoka – Simply Falling (2010)**
>
> Escucha la canción y localiza los verbos en pasado. El título habla de "caer", sin más explicación — ¿por qué puede encajar con esta sesión?

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En grupos de tres, representad la llegada a las urgencias de Khenifra: uno es Julio, con dolor; los otros son Itto y Zahra, intentando conseguir ayuda en un ambiente caótico. Terminad la escena con la decisión de buscar una clínica privada.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-17)

8. MEDIATION / REAL LIFE

🔁 Mediation

En España, un familiar mayor comenta que ha leído en una red social que "las UCIs son un negocio" y no quiere ir al médico. Un amigo marroquí, que no habla bien español, te pregunta qué piensa Julio sobre la medicina convencional y por qué, aun así, acabó en la UCI.

> *"Looking back, Julio believes it wasn't really the water, or the food, that had brought him so low. He's convinced it was something deeper: months of accumulated work stress. Even so, when things got serious, he went straight to hospital and trusted the doctors there."*

Tarea: Explícaselo en español a tu amigo, sin traducir palabra por palabra, y añade tu propia opinión: ¿cómo se puede tener espíritu crítico con la información de salud sin dejar de acudir al médico cuando de verdad se necesita?

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use contrastive stress in comparisons intelligibly.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 11–14 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Till My Last Breath

- Use only the mapped activity for this session.

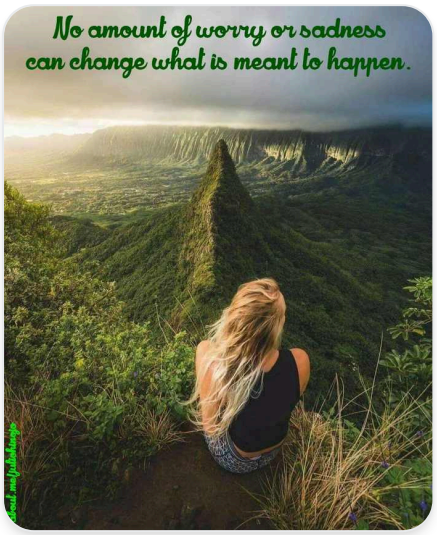
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·3 · CLASE 6

One Difficult Journey (Review Fair)

Repaso general del viaje a Ouaoumana



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos lo esencial de la SdA 3.	Reactivar
2. Story / Listening	9	Reescuchamos momentos clave del viaje, la familia y las comparaciones.	Comprender
3. Understanding	6	Comprobamos detalles y conexiones de la unidad.	Comprobar comprensión
4. Language in Action	12	Consolidamos pasado continuo, contraste con pasado simple y comparativos.	Construir precisión
5. Words We Need	8	Recuperamos vocabulario de viaje, familia, campo y descripción.	Ampliar vocabulario útil
6. Sound Lab	8	Consolidamos pausas y entonación en una narración breve en pasado.	Escuchar y producir
7. Let’s Use English	12	Reconstruimos una experiencia y comparamos sus momentos principales.	Comunicar
8. Mediation / Real Life	7	Mediamos un resumen de la experiencia para alguien que no conoce todos los detalles.	Mediar
🌏 Culture Window	10	Conectamos la unidad con la referencia cultural anglófona prevista.	Conectar lengua y cultura
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.

- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide a una pareja un resumen breve.

Today we continue with...

One Difficult Journey (Review Fair)

2. STORY / LISTENING

Recupera una historia o escucha de esta unidad desde las sesiones anteriores.

3. UNDERSTANDING

Comprueba oralmente dos detalles de la historia o escucha elegida.

4. LANGUAGE IN ACTION

Language Lab

Eleven Days in Morocco — A2 Review

Repaso de pasado simple y continuo, y lenguaje de urgencia/salud, en los contextos de frontera, familia, vida rural, naturaleza y salud trabajados en la unidad.

Grammar Drill

1. Julio, Itto and Zahra _____ at the border for almost eleven hours. [wait]
2. While they _____ in Khenifra, they _____ Mustapha's family in Tadla. [stay / visit]
3. Abderrahim _____ Souad only a few months before their visit. [marry]
4. While Julio _____ along the forestry track, he _____ they might get stuck. [drive / believe]
5. That night, Julio _____ vomiting uncontrollably. [start]
6. The hospital in Khenifra _____ him quickly. [not/help]
7. They _____ straight back to Spain the next morning. [drive]
8. Doctors _____ him into intensive care in Almería. [admit]
9. A week later, his family _____ him in hospital. [visit]
10. _____ Julio believe stress played a part in his illness? [do]

5. WORDS WE NEED

Recupera palabras conocidas de la unidad y úsalas en contexto.

6. SOUND LAB

narration pauses and intonation

Escucha cómo una historia breve se organiza mediante pausas naturales y cambios de entonación.
Repite el relato por grupos de sentido y después cuéntalo sin leer, manteniendo pausas naturales.
Escucha primero la historia completa; después marca las pausas y repite cada grupo de sentido.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4g A2-18.

Yesterday morning, I left home at eight. On the way to the centre, I met an old friend. We stopped for a minute, talked about our families, and then said goodbye. When I arrived at class, everyone was waiting for me.

Yesterday morning, I left home at eight.

On the way to the centre, I met an old friend.

We stopped for a minute, talked about our families, and then said goodbye.

When I arrived at class, everyone was waiting for me.

7. LET'S USE ENGLISH

Roleplay



Imagen generada con Google Gemini Flash-Lite

La clase se organiza como una pequeña feria de repaso, con cinco estaciones montadas en distintos puntos del aula:

Estación 1 — "Eleven Hours": una cola de coches de juguete y un pasaporte de cartulina, para repasar el vocabulario de frontera y el pasado simple de la Sesión 1.
Estación 2 — "A Full House": fotos de familia y una llave de apartamento, para repasar la Sesión 2.
Estación 3 — "Abderrahim's Farm": una manta y un vaso de té de cartulina, para repasar la Sesión 3.
Estación 4 — "The Spring": un trozo de sal de roca y una foto del bosque de cedros, para repasar la Sesión 4.
Estación 5 — "The Long Way Home": un mapa con el trayecto de vuelta, para repasar la Sesión 5, con especial cuidado y respeto en el tono.

Los alumnos rotan en grupos pequeños por las cinco estaciones, improvisando una breve escena de 2-3 minutos en cada una.

> **EXTENDED · Canción de la sesión original**
>
> ### Sing Along
>
> **J. J. Cale – Moma Don't (1994)**
>
> Como cierre de la unidad, comentad en gran grupo: de las cinco sesiones, ¿cuál os ha parecido más intensa? ¿Qué aprendisteis sobre las diferencias entre la sanidad pública y la privada?
> Julio spent thirteen days in hospital in total — ten of them without eating anything at all. He would need weeks to recover physically, and there was still a difficult conversation waiting for him back at school, about the complaint he had filed just before the summer. That conversation, and everything that came with it, would become its own story.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-18)

8. MEDIATION / REAL LIFE

Ayuda a tu pareja a comprender una instrucción o una idea de la sesión.

🌍 Culture Window · Remembrance Day

United Kingdom and other Commonwealth contexts; remembrance around 11 November, with varied personal and public meanings.

Listen for dates, symbols and reasons. Notice pauses between ideas and a calm, respectful intonation; do not imitate an accent.



POA(Phot) Mez Merrill / MOD · Open Government Licence v1.0

Before reading

- Look at the wreaths around the memorial. What mood does the image create?
- What public or family ways of remembering the past do you know?

Remembrance Day is observed on 11 November in the United Kingdom and in several other countries. The date marks the armistice that ended fighting in the First World War in 1918. Remembrance Sunday, with major public ceremonies in the UK, is held on the nearest Sunday. The two occasions are connected, although their dates and activities are not always identical.

At eleven o'clock, many people observe a two-minute silence. Ceremonies can take place at memorials, schools, workplaces and museums. At the Cenotaph in London, representatives lay wreaths. The red remembrance poppy is a familiar symbol because poppies grew on battlefields after the First World War. People may wear one, make a donation, attend a service or remember privately.

The meaning of remembrance is not exactly the same for everyone. Some people think first about relatives or members of their community who died in war. Some include civilians and people affected by more recent conflicts. Others focus on peace, reconciliation or the cost of war. Religious and non-religious ceremonies may use different words and music. Some people choose not to wear a poppy, or prefer another form of remembrance. The symbol and the public rituals have also been discussed and questioned over time.

A respectful Culture Window does not ask learners to copy one response. It asks us to notice what people do, understand why the moment can be important and listen to different experiences. Silence can communicate even when no words are spoken. Museums and community groups may also use letters, photographs and personal testimony to connect large historical events with individual lives. These materials remind us that memory is both public and personal. In an adult class, we can connect remembrance with family stories, migration, public memorials and hopes for peace. We should never pressure another person to share a painful memory. We can ask permission, listen carefully and accept that someone may prefer not to speak.

Understanding

- What happened on 11 November 1918?
- What is the difference between Remembrance Day and Remembrance Sunday?
- Why is the poppy used as a symbol?
- Give two different meanings remembrance may have.
- How can a conversation about painful memories remain respectful?

Cultures in conversation

- Compare a public memorial with a private way of remembering. What can each communicate?
- Discuss how the same symbol can have different meanings for different people.

Let’s talk

- Is silence sometimes a form of communication? Explain.
- What can communities do to remember the past while also supporting peace?

Read the four paragraphs aloud with short pauses between ideas. Use calm intonation and stress key information such as 11 November, two-minute silence and hopes for peace.

Fuentes: fuente institucional · crédito de imagen.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can tell a short past story with natural pauses and intonation.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- English File A2 Workbook · 9C · More Practice
- Practice Makes Perfect Basic English · Chapters 33–35 selectivo · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · I Walk Through Fire

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

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SDA A2·4 · CLASE 1

A Flat Tyre and an Old Pattern

Finales de agosto - septiembre de 2025, el relato empieza



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos normas, obligaciones y situaciones del entorno laboral.	Reactivar
2. Story / Listening	12	Escuchamos una incidencia práctica y las normas que la rodean.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos must y mustn't para expresar obligación y prohibición.	Construir precisión
5. Words We Need	10	Activamos vocabulario de trabajo, normas y seguridad.	Ampliar vocabulario útil
6. Sound Lab	10	Distinguimos must de mustn't con final claro en frases breves.	Escuchar y producir
7. Let's Use English	12	Formulamos normas y prohibiciones de situaciones cercanas.	Comunicar
8. Mediation / Real Life	5	Transmitimos a otra persona una norma importante de manera clara.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera el contexto del regreso del viaje y la recuperación de Julio antes de escuchar el nuevo episodio.

Try again

- Name two people in the story and say where they are.
- Say one thing you remember about the journey.

If you were absent

Escucha o lee la historia de la sesión anterior. Recupera una idea con tu pareja y sigue la ruta Catch up si necesitas más apoyo.

Today we continue with…

Today Julio begins to explain the school story and we distinguish rules from obligations.

🎧 2. STORY / LISTENING

🎧 Listening: "The Last Kilometres"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The tyre problem started while they were already in the border queue. → .....
2. Julio felt completely fine during the wait. → .....
3. Itto spoke to a border officer about the situation. → .....
4. The tyre went flat before they even joined the queue. → .....
5. They repaired the tyre themselves, without any help. → .....

📖 The Story: "Long Days, an Old Story"

De la habitación del hospital a un centro escolar, cinco años atrás

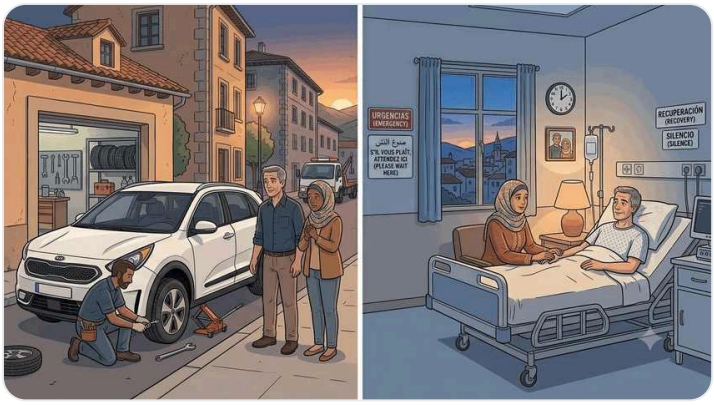


Imagen generada con Google Gemini Flash-Lite

In the first two weeks of September, Julio was still in hospital — the same illness that had started in Morocco, now dragging on into a third week. There wasn't much to do, and even less appetite for food, so the days stretched out long and quiet. Itto stayed with him for hours at a time, and one afternoon she finally asked the question she had been holding back all summer: "Why did you decide to make a formal complaint? You knew what it might cost you." Julio took a breath and told her the whole story, from the very beginning.

He had arrived at the school in 2020, and it hadn't taken him long to recognise a pattern. In almost every school where he had worked over nearly thirty years, one thing stayed the same: a head teacher who had been in charge for many years — sometimes over a decade — running the place almost like a small, private kingdom, with very little real oversight from above.

At his new school, the head teacher quickly noticed that Julio, unlike most of his colleagues, actually understood computers and technology well. There was a new national programme that year, and every school had to design and develop its own digital transformation project — nobody else at the school had the skills to lead it. The head teacher asked Julio to take charge.

Julio accepted, and worked hard on a serious proposal: an open school website, a presence on social media, shared access to institutional documents. But the head teacher didn't really want any of that. He just wanted someone to fill in the paperwork and be available on Friday mornings, fixing broken computers at the other building.

"That was the first sign," Julio told Itto quietly. "It wouldn't be the last."

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Why was Julio still in hospital in September, and how did this affect his days?

.....

2. What question did Itto finally ask him?

.....

3. What pattern had Julio noticed in almost every school he had worked in?

.....

4. What project was Julio asked to lead, and why him specifically?

.....

5. What did the head teacher actually want from Julio, and how was that different from Julio's own plan?

.....

4. LANGUAGE IN ACTION

Language Lab

must / have to (obligación, presente y pasado)

Repasamos **have to** (obligación externa) y **must** (obligación fuerte o norma), junto con sus negativas: **mustn't** (prohibición) y **don't/doesn't/didn't have to** (ausencia de obligación) — sin confundir ambas negativas, que tienen significados muy distintos.

Grammar Drill

1. Every state school in Spain _____ follow the national curriculum. [must]
2. A head teacher _____ act within the law, like any other public employee. [have to]
3. When Julio started at the new school in 2020, he _____ learn its unwritten rules very quickly. [have to]
4. Every Friday morning, he _____ travel to the other building to fix computers. [have to]
5. In fact, he _____ do this — it wasn't really part of his job. [not/have to]
6. Public institutions _____ hide official information from their own staff. [mustn't]
7. According to the new programme, the project _____ include a public website. [must]
8. Because the project was already approved, Julio _____ ask for extra permission. [not/have to]
9. Teachers usually _____ write a short report at the end of each school year. [have to]
10. The head teacher _____ share information with local families, but he refused to. [have to]
11. You _____ include false information in an official document. [mustn't]
12. There's no legal limit, so head teachers _____ leave their post after a fixed number of years. [not/have to]
13. In the end, Julio _____ give up the coordination role completely. [have to]
14. A good leader _____ listen carefully to new ideas from the team. [must]

15. From next year, new coordinators _____ complete an official training course first. [have to]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. head teacher /hed 'tiːtʃə/ — director/a de centro.

2. staff room /stɑːf ruːm/ — sala de profesores.

3. workload /'wɜːkləʊd/ — carga de trabajo.

4. deadline /'dedlaɪn/ — fecha límite.

5. civil servant /'sɪvl 'sɜːvənt/ — funcionario/a.

6. permanent (position) /'pɜːmənənt/ — fijo/a, permanente.

7. in charge (of) /ɪn 'tʃɑːdʒ/ — al mando (de).

8. assign (v.) /ə'saɪn/ — asignar.

9. institution /ˌɪnstɪ'tjuːʃn/ — institución.

10. remain (v.) /rɪ'meɪn/ — permanecer.

11. reluctant (adj.) /rɪ'lʌktənt/ — reacio/a.

12. obligatory (adj.) /ə'blɪgətri/ — obligatorio/a.

13. requirement /rɪ'kwaɪəmənt/ — requisito.

14. coordinator /kəʊ'ɔːdɪneɪtə/ — coordinador/a.

15. request (v./n.) /rɪ'kwest/ — solicitar / solicitud.

6. SOUND LAB

must / mustn't — final contrast

Escucha y distingue must de mustn't en normas afirmativas y negativas.

Repite las cuatro normas manteniendo clara la consonante final que diferencia must de mustn't.

Marca cada frase como obligación o prohibición y después repite el modelo completo.

0:00 / 0:19

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Mapa M3b A2-19.

You must wear your ID card. You mustn't use your phone here. Staff must follow the rules. Visitors mustn't enter this room.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 33.0 · p. 75 · exercise 33.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

must wear your ID card | mustn't use your phone | must follow the rules | mustn't enter this room

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuenta una vez que tuvieras que aceptar una tarea o un cambio en el trabajo o los estudios que no habías elegido tú. ¿Qué tuviste que hacer? ¿Qué, al final, no tuviste que hacer?

Writing

1. Escribe 3 frases usando must / mustn't sobre las normas de tu propio centro de trabajo o estudios.
2. Escribe 2 frases con "had to" sobre lo que Julio tuvo que hacer en su primer año en el centro.
3. Escribe una frase con "didn't have to" sobre algo que, al final, Julio no tuvo que hacer.

> **EXTENDED · Canción de la sesión original**
>
> #### 🎵 Sing Along
>
> **Janis Joplin – Summertime (1968)**
>
> Escucha la canción y localiza los verbos en presente simple. "Summertime" habla de una época fácil, sin preocupaciones — ¿por qué crees que esta canción podría sonar irónica al lado de esta sesión?

🎭 Roleplay

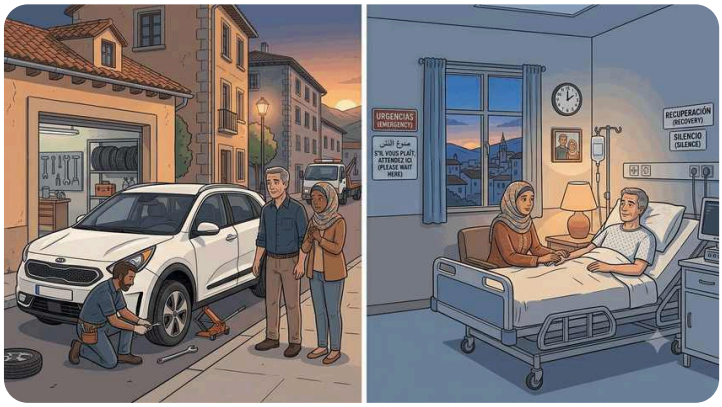


Imagen generada con Google Gemini Flash-Lite

En parejas, representad el primer año de Julio en el centro nuevo: una persona es Julio, recién llegado en 2020; la otra es un compañero veterano que le "explica cómo van las cosas aquí". Usad al menos 3 frases con must / have to / mustn't.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-19)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un compañero de trabajo, que no conoce bien la situación, te pregunta por qué Julio aceptó un proyecto tan grande nada más llegar a un centro nuevo.

> *"There was a new national programme that year, and every school had to design its own digital transformation project — nobody else at the school had the skills to lead it, so the head teacher asked Julio to take charge."*

Tarea: Explícaselo en español a tu compañero, de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can find the main problem in the story.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can express an obligation with must or have to.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can distinguish must and mustn't intelligibly.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Explica dos normas conocidas de clase con must y have to. Tu pareja comprueba que entiende la obligación.

More practice

- Repite una actividad breve de la sesión cambiando la persona, la hora o el ejemplo.

Catch up

- Lee o escucha la historia de esta sesión. Anota quién aparece y qué ocurre. Haz dos preguntas de comprensión y contrasta una respuesta con apoyo.

Recursos de tu biblioteca

- Essential Grammar in Use · 31, 33 · Reinforce
- English Vocabulary in Use Elementary · 36 selectivo · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · I'm Not Your Toy

- Escuchar la canción y leer el relato; comentar una idea.

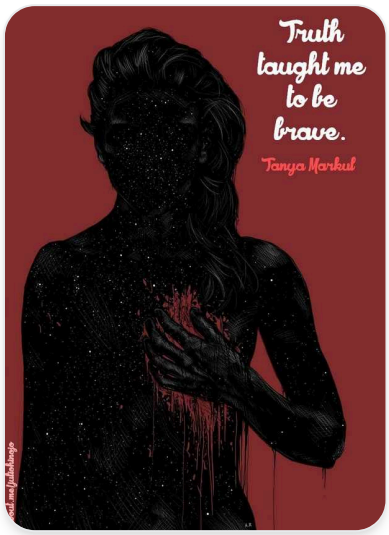
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·4 · CLASE 2

Two Roles, Two Resignations

2020-2023, el pulso por el proyecto TDE y la Coordinación de Formación



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos obligaciones cotidianas y responsabilidades.	Reactivar
2. Story / Listening	12	Escuchamos cómo dos personas afrontan responsabilidades y cambios.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos have to / has to para obligaciones externas y necesidades prácticas.	Construir precisión
5. Words We Need	10	Activamos vocabulario de trabajo, horarios y responsabilidades.	Ampliar vocabulario útil
6. Sound Lab	10	Practicamos el ritmo de have to / has to dentro de frases naturales.	Escuchar y producir
7. Let’s Use English	12	Explicamos obligaciones y responsabilidades personales.	Comunicar
8. Mediation / Real Life	5	Resumimos para otra persona qué tiene que hacer alguien y cuándo.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Julio comenzó a explicar el conflicto escolar. Recupera el papel del proyecto y de las responsabilidades de cada persona.

Try again

- Say one school rule with have to.
- Name a person and one responsibility from the previous episode.

If you were absent

Escucha o lee la historia de la sesión anterior. Recupera una idea con tu pareja y sigue la ruta Catch up si necesitas más apoyo.

Today we continue with…

Today we follow two roles and two resignations, keeping events and opinions distinct.

🎧 2. STORY / LISTENING

🎧 Listening: "Fridays at the Other Building"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio's original proposal only covered technical repairs. → .....
2. The head teacher fully supported the public website and social media plan. → .....
3. Julio spent every Friday morning at a different building. → .....
4. Julio asked to continue the Friday visits the following year. → .....
5. Julio chose to leave the project rather than accept the head teacher's conditions. → .....

📖 The Story: "Two Roles, Two Resignations"

2020-2023, dos cargos, dos ceses

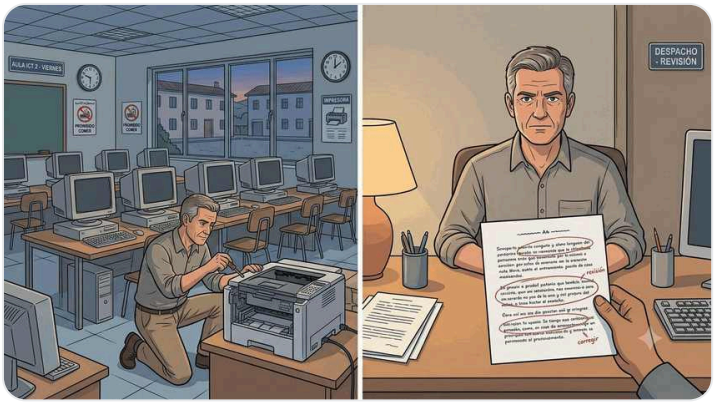


Imagen generada con Google Gemini Flash-Lite

Julio spent that whole first year travelling to the other building every Friday morning, fixing printers and slow computers that had nothing to do with his own subject. It wasn't in his job description, but he did it anyway, hoping the head teacher would eventually support the bigger project. He never did. By the second year, Julio asked for something simple: to stop the Friday visits and stay at his own school, coordinating with his teaching team instead. The head teacher's answer left no room for discussion — either Julio kept coming every Friday, or he gave up the project altogether. Julio chose to leave.

A year later, he took on a different role: Training Coordinator, working as a liaison with the local teacher training centre. It suited him well — he already knew several advisors there, and had years of experience in ongoing professional development. He designed a detailed Training Action Plan, and included two honest paragraphs explaining why the staff showed so little interest in requesting formal "working groups" for training. It wasn't an easy thing to write, but it was true: the previous coordinator had tried to organise one the year before, and in the end nobody had signed up. She resigned from the role soon afterwards.

The head teacher read the plan and demanded that Julio remove both paragraphs before submitting it. Julio refused; the information was accurate, and hiding it felt dishonest. Once again, the answer was the same: either he changed the document, or he left the role. Julio left the role.

"Twice in three years," he told Itto quietly. "Twice for exactly the same reason."

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What did Julio do every Friday during his first year, and how did he feel about it?

2. What did Julio ask for in his second year, and how did the head teacher respond?

3. What new role did Julio take on a year later, and why did it suit him?

4. What had happened to the previous Training Coordinator, and why is that relevant to Julio's plan?

5. Why did Julio leave the Training Coordinator role?

4. LANGUAGE IN ACTION

Language Lab

mustn't / should have (prohibición y crítica sobre el pasado)

Mustn't expresa prohibición. **Should have + participio** expresa una crítica o un lamento sobre algo del pasado que no ocurrió como debería. **Shouldn't have** es la negativa (algo que ocurrió pero no debería haber ocurrido).

Grammar Drill

1. According to the law, a public school _____ ignore official requests for information. [mustn't]

2. Looking back, the head teacher _____ the digital project from the very beginning. [should/support]

3. A public employee _____ block access to institutional documents without a real reason. [mustn't]

4. In Julio's opinion, the school _____ a teacher to do technical repairs every week — that wasn't his job. [not/should/ask]

5. Julio believes the previous coordinator _____ more support before she resigned. [should/receive]

6. A head teacher _____ force a colleague to remove true information from an official document. [mustn't]

7. In Julio's opinion, the school _____ his open-access proposal a real chance. [should/give]

8. Teachers _____ write false or misleading reports, even under pressure. [mustn't]

9. Looking back, Julio believes he _____ more support from his union representatives. [should/ask for]

10. A coordinator _____ agree to remove true facts from an official plan. [mustn't]

11. In Julio's view, the school _____ his proposal much more seriously. [should/take]

12. Nobody _____ be forced to choose between honesty and keeping a position. [mustn't]

13. Julio thinks the previous coordinator _____ to raise the problem publicly instead of resigning quietly. [should/try]

14. A head teacher _____ censor an official document just because it says something uncomfortable. [mustn't]

15. Julio still thinks he _____ his objections in writing, right from the first resignation. [should/put]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. proposal /prəˈpəʊzl/ — propuesta.

2. draft (n.) /drɑːft/ — borrador (de un documento).

3. paragraph /ˈpærəgrɑːf/ — párrafo.

4. censor (v.) /ˈsensə/ — censurar.

5. refuse (v.) /rɪˈfjuːz/ — negarse, rehusar.

6. resign (v.) /rɪˈzaɪn/ — dimitir.

7. force (v.) /fɔːs/ — obligar, forzar.

8. liaison /liˈeɪzɒn/ — enlace (persona de contacto).

9. take part (in) /teɪk pɑːt/ — participar (en).

10. volunteer (v.) /ˌvɒlənˈtɪə/ — ofrecerse voluntario/a.

11. withdraw (v.) /wɪðˈdrɔː/ — retirar(se).

12. overstep (v.) /ˌəʊvəˈstep/ — extralimitarse.

13. authority /ɔːˈθɒrəti/ — autoridad.

14. document (n.) /ˈdɒkjumənt/ — documento.

15. access (n.) /ˈækses/ — acceso.

6. SOUND LAB

have to / has to — sentence rhythm

Escucha have to y has to dentro de frases y localiza las palabras que llevan el acento principal.
Repite las frases manteniendo have to / has to integrado en el ritmo natural de la oración.
Escucha los cuatro modelos, marca las palabras fuertes y después repite cada frase.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Mapa M3b A2-20.

I have to work today. We have to leave at nine. She has to finish this report. They have to wait outside.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 30.0 · p. 69 · exercise 30.0.3
Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

I have to work today. | We have to leave at nine. | She has to finish this report. | They have to wait outside.

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuenta una vez en la que tuviste que elegir entre mantener un principio (decir la verdad, hacer lo correcto) y conservar algo importante (un puesto, una relación, una amistad). ¿Qué hiciste?

Writing

1. Escribe 2 frases con "should have" / "shouldn't have" sobre algo que, en tu opinión, el director debería haber hecho de otra manera.
2. Escribe una frase con "mustn't" sobre algo que una institución pública nunca debería hacer.
3. Reflexiona brevemente (2-3 frases): ¿por qué crees que Julio prefirió dejar los dos cargos antes que ceder?

> **EXTENDED · Canción de la sesión original**
>
> #### 🎵 Sing Along
>
> **John Lennon – Imagine (1971)**
>
> Escucha la canción y localiza los verbos en presente simple. "Imagine" habla de imaginar un mundo distinto — ¿qué tendría que cambiar, en tu opinión, para que un centro educativo funcionara como el que Julio proponía?

🎭 Roleplay

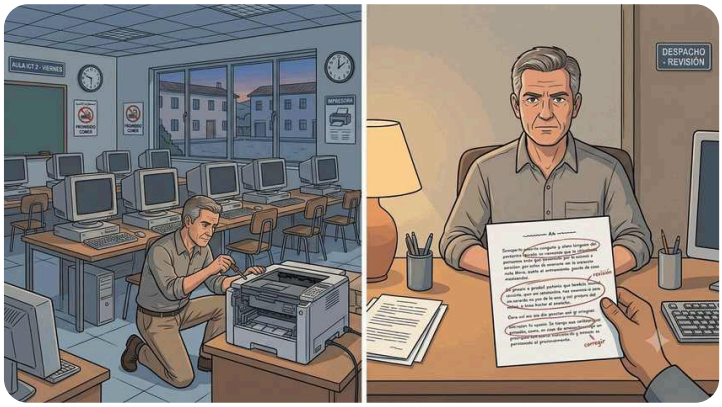


Imagen generada con Google Gemini Flash-Lite

En parejas: uno es Julio, explicando a un compañero por qué ha dejado el segundo cargo; el otro es el compañero, sorprendido, que le pregunta si no podría haber cedido "solo un poco". Usad al menos 2 frases con should have / shouldn't have.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-20)

8. MEDIATION / REAL LIFE

🔁 Mediation

Alguien ajeno al sistema educativo español te pregunta por qué Julio "simplemente no se quedó callado" para evitar el conflicto.

> *"The head teacher read the plan and demanded that Julio remove both paragraphs before submitting it. Julio refused; the information was accurate, and hiding it felt dishonest."*

Tarea: Explícaselo en español, con tus propias palabras, sin traducir literalmente.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can identify a role and a responsibility in the text.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can give simple advice with should.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use have to and has to with clear sentence rhythm.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Da dos consejos sencillos para organizar un trabajo compartido. Mantén separada esta práctica básica de los ejercicios históricos de la sesión.

More practice

- Repite una actividad breve de la sesión cambiando la persona, la hora o el ejemplo.

Catch up

- Lee o escucha la historia de esta sesión. Anota quién aparece y qué ocurre. Haz dos preguntas de comprensión y contrasta una respuesta con apoyo.

Recursos de tu biblioteca

- Essential Grammar in Use · 31–32 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · The Cost Of Love

- Escuchar la canción y leer el relato; comentar una idea.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·4 · CLASE 3

The Tension That Doesn't Go Away

2023-2025, dos denuncias sin fundamento



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos problemas, apoyo y consejos.	Reactivar
2. Story / Listening	12	Escuchamos una situación de tensión que no desaparece.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos should / shouldn't para dar consejos sencillos y útiles.	Construir precisión
5. Words We Need	10	Activamos vocabulario de problemas, apoyo y bienestar.	Ampliar vocabulario útil
6. Sound Lab	10	Distinguimos should de shouldn't en consejos afirmativos y negativos.	Escuchar y producir
7. Let's Use English	12	Damos y pedimos consejos sobre situaciones cotidianas.	Comunicar
8. Mediation / Real Life	5	Transmitimos a otra persona un consejo de forma respetuosa.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

En la sesión anterior distinguimos dos responsabilidades y dos decisiones. Recupera una de ellas sin añadir hechos nuevos.

Try again

- Give one short piece of advice: We should...
- Find a date or a role in the previous text.

If you were absent

Escucha o lee la historia de la sesión anterior. Recupera una idea con tu pareja y sigue la ruta Catch up si necesitas más apoyo.

Today we continue with…

Today we follow the tension over time and listen for small words inside a clear phrase.

🎧 2. STORY / LISTENING

🎧 Listening: "Two Complaints, Two Dismissals"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The new digital skills programme reduced everybody's workload. → .....
2. Two students made formal complaints against Julio. → .....
3. Both complaints were eventually dismissed for lack of evidence. → .....
4. Julio never had to explain himself to anyone about the complaints. → .....
5. Julio started to doubt where the complaints had really come from. → .....

📖 The Story: "The Tension That Doesn't Go Away"

2023-2025, dos denuncias sin fundamento



Imagen generada con Google Gemini Flash-Lite

"It didn't stop there," Julio continued, shifting slightly in the hospital bed. Over the next two years, a new digital skills training programme arrived at the school — useful in itself, and it came with extra payment for the staff involved. But it also became one more source of friction: who would coordinate it, how the extra hours would be recorded, who would get credit for the work. Small disagreements, one after another, kept building up.

Then, in a single school year, two students made formal complaints against Julio. He never learned exactly why. Both complaints went straight to the regional education department, and both times Julio had to sit down with an inspector and explain, calmly, what had actually happened in his classroom. It wasn't pleasant, having to defend himself against accusations he didn't fully understand. But both complaints were eventually dismissed — there was no real evidence behind either of them.

"If it had only happened once, I would have thought it was just bad luck," Julio told Itto. "Twice, in the same year, from two different students who barely knew each other? That's not luck. That's a pattern."

He didn't say it directly to anyone at the time — he had no proof, only a strong feeling. But that feeling stayed with him, quietly, through every following meeting with the head teacher. If the complaints had come from somewhere else, he thought, they would keep coming, one way or another, until something eventually stuck.

He was right.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What new programme arrived at the school between 2023 and 2025, and what new tension did it bring?

.....

2. What happened to Julio in a single school year, involving two students?

.....

3. What did Julio have to do after each complaint was made?

.....

4. What was the outcome of both complaints?

.....

5. What pattern did Julio start to suspect, and why?

.....

4. LANGUAGE IN ACTION

Language Lab

would (hipótesis y condicional)

Would se usa para hablar de situaciones hipotéticas o imaginadas (a menudo con "if" + pasado simple), y también para hacer predicciones suaves sobre lo que alguien haría en una situación determinada.

Grammar Drill

1. If the programme had more funding, it _____ much more smoothly. [run]
2. If Julio had more support from the head teacher, he _____ so much friction. [not/face]
3. Julio _____ this only bad luck if it had happened just once. [call]
4. If two unrelated students suddenly complained about the same teacher, most people _____ suspicious. [feel]
5. If the complaints were genuine, Julio _____ understand exactly why. [expect to]
6. Without any real evidence, an inspector _____ dismiss a complaint like this. [usually/would]
7. If Julio said nothing about his suspicions, the pressure _____ probably continue. [would]
8. If someone truly wanted to remove a teacher quietly, complaints like these _____ a useful tool. [be]
9. Julio knew that speaking up without proof _____ make things worse, not better. [would]
10. If the head teacher had welcomed feedback earlier, none of this _____ necessary. [be]
11. A fair system _____ protect teachers from unfounded accusations. [should ideally]
12. If Julio hadn't kept a written record of every meeting, nobody _____ him now. [believe]
13. Colleagues in a similar position _____ probably recognise the same pattern. [would]
14. If this had happened at any other school, _____ things have been different? [would]
15. Back in 2020, Julio _____ never have imagined how far this would go. [would]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. complaint /kəm'pleɪnt/ — denuncia, queja formal.

2. dismiss (v.) /dɪs'mɪs/ — desestimar.

3. accusation /ˌækju'zeɪʃn/ — acusación.

4. baseless (adj.) /'beɪsləs/ — infundado/a.

5. investigate (v.) /ɪn'vestɪgeɪt/ — investigar.

6. inspector /ɪn'spektə/ — inspector/a.

7. incentive /ɪn'sentɪv/ — incentivo.

8. friction (fig.) /'frɪkʃn/ — fricción, tensión.

9. tension /'tenʃn/ — tensión.

10. pressure /'preʃə/ — presión.

11. escalate (v.) /'eskəleɪt/ — intensificarse, agravarse.

12. procedure /prə'si:dʒə/ — procedimiento.

13. feedback /'fi:dbæk/ — retroalimentación.

14. consult (v.) /kən'sʌlt/ — consultar.

15. follow up /'fɒləʊ ʌp/ — hacer seguimiento.

6. SOUND LAB

should / shouldn't — advice contrast

Escucha y distingue consejos afirmativos con should y negativos con shouldn't.
Repite un modelo afirmativo y otro negativo manteniendo clara la contracción shouldn't.
Clasifica los cuatro consejos como afirmativos o negativos y después repite las frases completas.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Mapa M3b A2-21.

You should ask for help. You shouldn't work too late. We should talk to the teacher. They shouldn't ignore the problem.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 33.0 · p. 75 · exercise 33.0.2

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

should ask for help | shouldn't work too late | should talk to the teacher | shouldn't ignore the problem

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Habla de una vez en la que sospechaste que algo "no cuadraba" pero no tenías pruebas claras. ¿Qué hiciste?

Writing

1. Escribe 2 frases condicionales con "if... would..." sobre cómo sería un centro educativo justo.
2. Escribe una frase con "wouldn't" sobre algo que, en tu opinión, un buen líder nunca haría.
3. Reflexiona (2-3 frases): ¿por qué crees que a Julio le costó tanto hablar de sus sospechas sin pruebas?

EXTENDED · Canción de la sesión original

🎵 Sing Along

Josh Groban – The Impossible Dream (2020)

Escucha la canción y localiza los verbos en infinitivo. El título habla de un "sueño imposible" — ¿por qué crees que esta canción podría encajar con la lucha de Julio por mejorar su centro?

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas: uno es Julio, explicando a un amigo de confianza su sospecha sobre las dos denuncias; el otro escucha y le dice qué habría hecho él/ella en su lugar, usando "would".

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-21)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un amigo te pregunta por qué Julio no denunció sus sospechas inmediatamente, si ya creía que había un patrón.

> *"He didn't say it directly to anyone at the time — he had no proof, only a strong feeling. But that feeling stayed with him, quietly, through every following meeting with the head teacher."*

Tarea: Explícaselo en español, con tus propias palabras.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can locate an event in the sequence.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can describe a problem with familiar words.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can distinguish should and shouldn't intelligibly.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Explica un problema cotidiano con tres frases cortas y pide una aclaración a tu pareja.

More practice

- Repite una actividad breve de la sesión cambiando la persona, la hora o el ejemplo.

Catch up

- Lee o escucha la historia de esta sesión. Anota quién aparece y qué ocurre. Haz dos preguntas de comprensión y contrasta una respuesta con apoyo.

Recursos de tu biblioteca

- Essential Grammar in Use · 34 selectivo · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Not Your Story To Tell

- Escuchar la canción y leer el relato; comentar una idea.

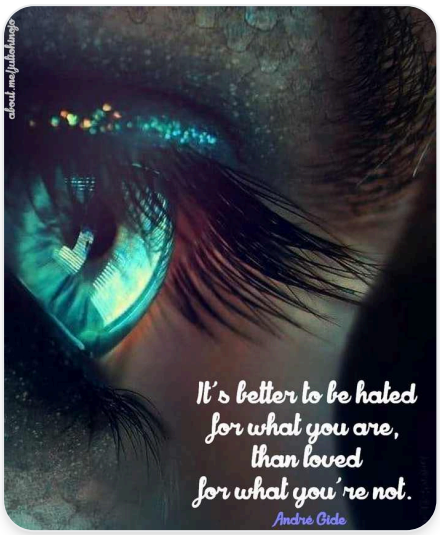
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·4 · CLASE 4

The Complaint He Received

Curso 2024-25, la denuncia contra Julio



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos quejas, preferencias y respuestas hipotéticas.	Reactivar
2. Story / Listening	12	Escuchamos una queja y diferentes formas de reaccionar.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos would / wouldn't para expresar preferencias y respuestas hipotéticas sencillas.	Construir precisión
5. Words We Need	10	Activamos vocabulario de trabajo, condiciones y decisiones.	Ampliar vocabulario útil
6. Sound Lab	10	Distinguimos would de wouldn't dentro de frases breves.	Escuchar y producir
7. Let's Use English	12	Expresamos qué haríamos o no haríamos en una situación dada.	Comunicar
8. Mediation / Real Life	5	Ayudamos a transmitir una preferencia o decisión hipotética.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Hemos seguido un conflicto que se prolonga. Recupera qué información conoces y qué información debes comprobar en el relato.

Try again

- Find who is involved in the previous episode.

- Ask: When did it happen?

If you were absent

Escucha o lee la historia de la sesión anterior. Recupera una idea con tu pareja y sigue la ruta Catch up si necesitas más apoyo.

Today we continue with…

Today we distinguish the important information in a complaint and its chronology.

🎧 2. STORY / LISTENING

🎧 Listening: "A Complaint of His Own"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. A colleague filed a formal harassment complaint against Julio during the 2024-25 school year. → .....
2. Julio found out about the complaint through a detailed conversation with the head teacher. → .....
3. Julio's Head of Studies encouraged him to ask the colleague directly what had happened. → .....
4. The complaint was resolved in Julio's favour on the 13th of July 2025. → .....
5. Julio immediately understood the whole situation as soon as the colleague went on leave. → .....

📖 The Story: "The Complaint He Received"

Curso 2024-25, la denuncia contra Julio

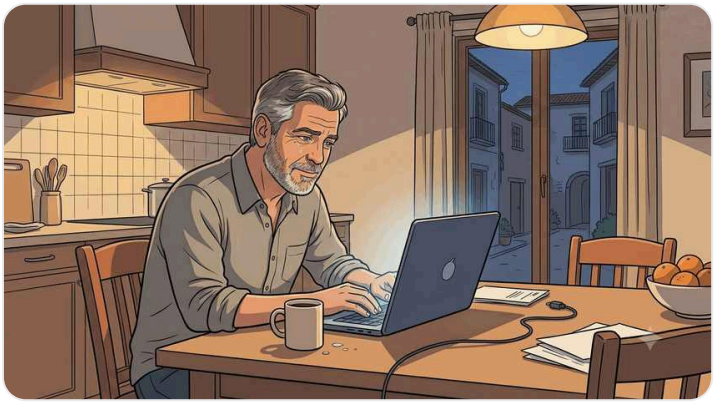


Imagen generada con Google Gemini Flash-Lite

"That same year, something new happened," Julio said, looking towards the hospital window. "Someone filed a complaint against me."

A colleague, encouraged by the head teacher, made a formal harassment complaint. Julio only found out through a routine administrative notification — nobody explained the details to him directly. Around the same time, the colleague went on sick leave, and stayed away for weeks. When Julio asked his Head of Studies what was going on, she told him firmly: don't ask. So he didn't — not out loud, anyway.

He wasn't completely alone during those uncertain months, though. Another colleague — someone who had faced similar pressure from the head teacher for years, but had never felt able to put anything in writing herself — went with him to the regional education department to raise concerns with an inspector. She didn't file her own complaint. She simply sat beside him, added her own account when asked, and made sure Julio didn't have to explain everything on his own.

Then, on the 13th of July 2025, an official electronic notification finally arrived. The complaint had been dismissed entirely, in Julio's favour. Reading the formal document carefully — the dates, the details, the timing of the colleague's absence — Julio finally pieced it all together. It hadn't been about him at all, not really. It had been a way for someone else to get exactly what she wanted: months of sick leave, and an escape from a job she had never wanted in the first place.

Julio read the notification twice, sitting alone at his kitchen table. He didn't feel relief. He felt something closer to anger — quiet, controlled, but real.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What happened to Julio during the 2024-25 school year that was new?

.....

2. How did Julio find out about the complaint against him, and what did his Head of Studies tell him?

.....

3. Who accompanied Julio to the regional education department, and what did she do there?

.....

4. What happened on the 13th of July 2025?

.....

5. What did Julio realise after reading the notification carefully, and how did he feel about it?

.....

4. LANGUAGE IN ACTION

Language Lab

Repaso combinado de modales (must / have to / should have / would)

Repasamos los cuatro modales trabajados hasta ahora, combinados en un mismo contexto.

Grammar Drill

1. According to the regulations, the school _____ notify a teacher clearly about any complaint made against them. [must]

2. Julio _____ wait for months without any real information. [have to]

3. In Julio's opinion, the school _____ him more details from the very beginning. [should/give]

4. If the process had been clearer, Julio _____ so anxious for so long. [not/would/feel]

5. A fair investigation _____ take almost a year to reach a simple conclusion. [mustn't]

6. Julio _____ explain his side of the story in detail, more than once. [have to]

7. The final notification _____ include some explanation, in Julio's opinion. [should/include]

8. If the colleague had felt able to write her own complaint, she _____. [would]

9. Public institutions _____ leave staff without information for months. [mustn't]

10. Julio _____ complain publicly, but he chose to stay quiet and wait. [not/have to]

11. Looking back, Julio thinks he _____ ask more questions earlier. [should]

12. If Julio had been more experienced with these procedures, the wait _____ easier. [would/be]

13. Teachers _____ know exactly what they are being accused of — that's a basic right. [must]

14. In the end, Julio _____ decide what to do with everything he now knew. [have to]

15. A colleague in the same position _____ probably feel the same relief and exhaustion. [would]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. harassment /həˈræsmənt/ — acoso.

2. notify (v.) /ˈnəʊtɪfaɪ/ — notificar.

3. outcome /ˈaʊtkʌm/ — resultado, desenlace.

4. in someone's favour /ɪn ˈfeɪvə/ — a favor de alguien.

5. motive /ˈməʊtɪv/ — motivo.

6. colleague /ˈkɒliːg/ — compañero/a (de trabajo).

7. accompany (v.) /əˈkʌmpəni/ — acompañar.

8. psychological (adj.) /ˌsaɪkəˈlɒdʒɪkl/ — psicológico/a.

9. sick leave /sɪk liːv/ — baja médica.

10. representative /ˌreprɪˈzentətɪv/ — representante.

11. personnel department /ˌpɜːsəˈnel dɪˈpɑːtmənt/ — departamento de personal.

12. resolve (v.) /rɪˈzɒlv/ — resolver.

13. confidential (adj.) /ˌkɒnfɪˈdenʃl/ — confidencial.

14. entitled (to be entitled to) /ɪnˈtaɪtld/ — tener derecho a.

15. seek (v.) /siːk/ — buscar (ayuda, consejo).

6. SOUND LAB

would / wouldn't — preference contrast

Escucha y distingue would de wouldn't en respuestas hipotéticas y preferencias.
Repite las frases completas manteniendo clara la diferencia entre would y wouldn't.
Clasifica cada modelo como afirmativo o negativo y crea después una frase propia.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Mapa M3b A2-22.

I would ask for more information. She wouldn't accept that condition. We would try again. They wouldn't make the same mistake.

would ask for more information | wouldn't accept that condition | would try again | wouldn't make the same mistake

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Has vivido alguna vez una situación de espera larga e incierta en el trabajo o los estudios (una evaluación, un proceso, una decisión)? Cuéntalo.

Writing

1. Escribe 2 frases sobre lo que, en tu opinión, una institución "must" hacer cuando alguien presenta una denuncia.

2. Escribe una frase con "should have" sobre cómo debería haberse tratado a Julio durante la investigación.
3. Reflexiona (2-3 frases): ¿por qué crees que Julio sintió cansancio en lugar de alivio al recibir la notificación?

> **EXTENDED · Canción de la sesión original**
>
> ### 🎵 Sing Along
>
> **Lionel Richie – Hello (1983)**
>
> Escucha la canción y localiza las preguntas en presente. "Hello" habla de intentar comunicarse con alguien sin obtener respuesta clara — ¿en qué se parece esto a la larga espera de Julio por una explicación?

🎭 Roleplay

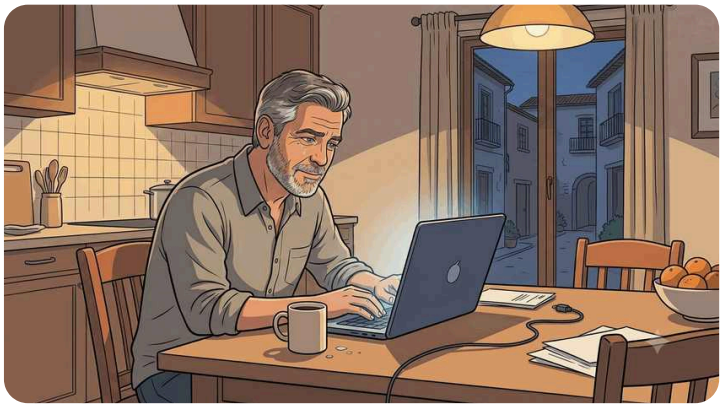


Imagen generada con Google Gemini Flash-Lite

En parejas: uno es Julio, recibiendo la notificación del 13 de julio y comprendiendo lo que ha pasado realmente; el otro es un amigo de confianza que le pregunta cómo se siente. Usad al menos 2 modales distintos.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-22)

8. MEDIATION / REAL LIFE

🔁 Mediation

Alguien te pregunta por qué la compañera que acompañó a Julio no presentó ella misma una denuncia, si también sufría la misma presión.

> *"Another colleague — someone who had faced similar pressure from the head teacher for years, but had never felt able to put anything in writing herself — went with him to the regional education department to raise concerns with an inspector."*

Tarea: Explícaselo en español con tus propias palabras, con respeto y sin juzgar su decisión.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can find who, what and when in a short account.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can ask for clarification politely.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can distinguish would and wouldn't intelligibly.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Resume una información del texto y formula una pregunta para comprobar que tu pareja la ha entendido.

More practice

- Repite una actividad breve de la sesión cambiando la persona, la hora o el ejemplo.

Catch up

- Lee o escucha la historia de esta sesión. Anota quién aparece y qué ocurre. Haz dos preguntas de comprensión y contrasta una respuesta con apoyo.

Recursos de tu biblioteca

- Essential Grammar in Use · 31–34 selectivo · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · No More Fear, No More Silence

- Canción, relato y actividades del paquete; a tu ritmo.

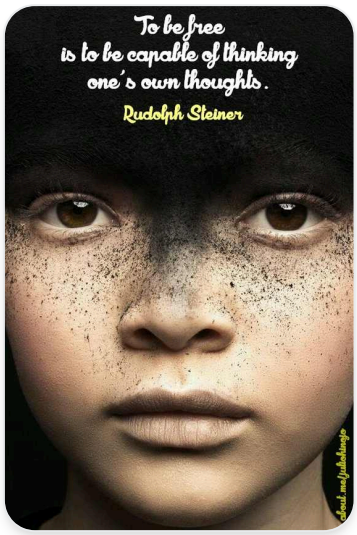
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·4 · CLASE 5

The Decision

23 de julio de 2025, la denuncia formal



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos decisiones, opiniones y lenguaje conectado.	Reactivar
2. Story / Listening	12	Escuchamos el momento en que se toma una decisión importante.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Integramos obligación, consejo y opinión en una conversación funcional.	Construir precisión
5. Words We Need	10	Activamos vocabulario de decisiones, trabajo y comunicación.	Ampliar vocabulario útil
6. Sound Lab	10	Reconocemos contracciones frecuentes dentro de frases naturales.	Escuchar y producir
7. Let's Use English	12	Representamos una conversación para llegar a una decisión.	Comunicar
8. Mediation / Real Life	5	Transmitimos a otra persona el resultado y las razones de una decisión.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

En la sesión anterior examinamos la denuncia recibida y su contexto. Vuelve al texto para confirmar las fechas.

Try again

- Find one date and explain what it refers to.
- Say one respectful question to ask for information.

If you were absent

Escucha o lee la historia de la sesión anterior. Recupera una idea con tu pareja y sigue la ruta Catch up si necesitas más apoyo.

Today we continue with…

Today we follow Julio's decision and practise explaining a point calmly.

🎧 2. STORY / LISTENING

🎧 Listening: "Twenty Pages"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio spoke to the Head of Studies about the pressure only once, right at the end. → .....
2. Julio visited an old acquaintance in the Personnel Department on the 21st of July. → .....
3. His acquaintance advised him to let the matter go quietly. → .....
4. Julio wrote his complaint in a single afternoon. → .....
5. Julio submitted his complaint on the 23rd of July 2025. → .....

📖 The Story: "The Decision"

23 de julio de 2025, la denuncia formal



Imagen generada con Google Gemini Flash-Lite

"It didn't happen overnight," Julio told Itto, his voice quieter now. "Even after I understood everything, on the 13th, I didn't act straight away."

Almost every summer, for years, he had spoken to the Head of Studies, asking her to help reduce the pressure from the head teacher. She listened, but little ever changed. Twice before, complaints from students had led him to sit down with an education inspector, who eventually told him plainly that a formal complaint was really his only remaining option — advice he had kept in the back of his mind ever since, without quite being ready to act on it.

On the 21st of July, just over a week after the notification, Julio went to the regional education department and asked to see an old acquaintance from the Personnel Department — someone he had known and trusted for years. He explained everything: the complaint, the sick leave, the pattern he now recognised so clearly. His acquaintance listened carefully, then told him something simple and direct: the only way anything would really change was if he put it all in writing, properly, with dates and documents.

Julio spent the next two full days at home, writing. He went through years of emails, meeting notes and cancelled projects, building a case, point by point. By the evening of the 23rd of July, he had over twenty pages, with twelve specific requests for action. He submitted it that same day.

"I know you're scared," he told Itto, taking her hand. "You know him personally. You know what he's capable of."

Itto didn't answer straight away. She had never agreed with this decision — she still didn't, not fully — but

she also knew there was no point arguing with him about it now, lying in a hospital bed, the complaint already filed.

"I had to do it," Julio said, mostly to himself. "Not for me. For everyone who comes after me, and everyone still there now, too tired to write it themselves."

Outside the window, the sun was setting over the hospital car park. Whatever happened next, it was out of his hands now.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What had Julio tried, for years, before filing a formal complaint?

.....

2. Who did Julio visit on the 21st of July, and what advice did he receive?

.....

3. How long did it take Julio to write his complaint, and what did he do during that time?

.....

4. How long was Julio's complaint, and what did it include?

.....

5. How does Itto feel about Julio's decision, and how does he explain his reasons to her?

.....

4. LANGUAGE IN ACTION

Language Lab

Repaso general de modales (must / have to / should have / would)

Repaso general de los cuatro modales trabajados a lo largo de la unidad, en el contexto de la decisión final de Julio.

Grammar Drill

1. Julio _____ speak to the Head of Studies almost every summer, hoping things would improve. [have to]
2. A fair system _____ leave a teacher waiting for years without real change. [mustn't]
3. Looking back, Julio thinks the school _____ his concerns much more seriously, right from 2020. [should/take]
4. If the inspector hadn't spoken so plainly, Julio _____ known what to do next. [not/would/have]
5. A formal complaint like this _____ include specific, documented requests, not vague opinions. [must]
6. Julio _____ write over twenty pages to document everything properly. [have to]
7. Itto _____ share Julio's decision completely, but she respected it. [not/have to]
8. In an ideal system, teachers _____ need to write twenty-page complaints just to be heard. [wouldn't]
9. A colleague in Julio's position _____ probably feel exactly the same fear as Itto. [would]
10. Public commissions _____ ignore a well-documented formal complaint. [mustn't]
11. Julio _____ his complaint sooner, in his own opinion now. [should/file]

12. If Julio hadn't known the head teacher personally, would Itto's fear _____ so strong? [be]

13. Every citizen _____ the right to raise a formal complaint about their working conditions. [have]

14. Whatever happens next, Julio knows he _____ live with his decision either way. [have to]

15. "I _____ do it," Julio said. "Not for me — for everyone who comes after me." [have to]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. commission /kəˈmɪʃn/ — comisión.

2. occupational risk /ˌɒkjuˈpeɪʃənl rɪsk/ — riesgo laboral.

3. file (a complaint) (v.) /faɪl/ — presentar (una denuncia formalmente).

4. extensive (adj.) /ɪkˈstensɪv/ — extenso/a, amplio/a.

5. acquaintance /əˈkweɪntəns/ — conocido/a (persona).

6. conciliation /kənˌsɪliˈeɪʃn/ — conciliación.

7. wash your hands of something /wɒʃ jɔː hændz/ — lavarse las manos de algo.

8. recommend (v.) /ˌrekəˈmend/ — recomendar.

9. consequence /ˈkɒnsɪkwəns/ — consecuencia.

10. courage /ˈkʌrɪdʒ/ — valentía.

11. head of studies /hed əv ˈstʌdiz/ — jefe/a de estudios.

12. worn down /wɔːn daʊn/ — desgastado/a, agotado/a.

13. determined (adj.) /dɪˈtɜːmɪnd/ — decidido/a.

14. weigh (v.) /weɪ/ — sopesar.

15. out of someone's hands /aʊt əv ˈhændz/ — fuera del control de alguien.

6. SOUND LAB

common contractions in connected speech

Escucha contracciones frecuentes dentro de frases y relaciónalas con sus formas completas.

Repite las frases sin separar artificialmente los elementos de cada contracción.

Escucha cinco modelos, identifica la forma completa y después repite cada frase.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Mapa M3b A2-23.

I'm ready now. You're in the right place. He's already here. We've finished the work. They don't know yet.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 33.0 · p. 75 · exercise 33.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

I'm ready now. | You're in the right place. | He's already here. | We've finished the work.

They don't know yet.

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Alguna vez has tenido que tomar una decisión difícil sabiendo que no todo el mundo cercano a ti estaba de acuerdo? Cuéntalo con calma.

Writing

1. Escribe 2 frases sobre lo que, en tu opinión, "must" incluir una denuncia formal bien documentada.
2. Escribe una frase con "would" sobre cómo crees que se sintió Itto al escuchar la decisión de Julio.
3. Cierre de la unidad, por escrito (3-4 frases): en tu opinión, ¿mereció la pena que Julio presentara la denuncia? No hay respuesta correcta ni incorrecta.

> **EXTENDED · Canción de la sesión original**
>
> #### Sing Along
>
> **Little Shop of Horrors – Suddenly Seymour (1986)**
>
> Escucha la canción y localiza los verbos en pasado. Habla de encontrar fuerza inesperada gracias a otra persona — ¿qué papel crees que jugó Itto en la decisión final de Julio, aunque no estuviera de acuerdo?

Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas: uno es Julio, explicando por qué ha decidido presentar la denuncia a pesar del miedo de Itto; el otro es Itto, expresando su preocupación pero respetando la decisión. Usad al menos 3 modales distintos (must / have to / should have / would).

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-23)

8. MEDIATION / REAL LIFE

Mediation

Alguien ajeno al sistema educativo español te pregunta cómo funciona el proceso de presentar una denuncia formal ante una Comisión de Riesgos Laborales.

> *"Over two intense days, he documented everything — every cancelled project, every censored document, every unfair meeting — building a case of more than twenty pages, with twelve specific, concrete requests for action."*

Tarea: Explícaselo en español, en un registro formal y claro, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can identify the decision in the story.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can express an obligation or give simple advice.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can recognise and use common contractions intelligibly.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Explica una decisión cotidiana en tres frases. Añade un consejo breve con should si resulta pertinente.

More practice

- Repite una actividad breve de la sesión cambiando la persona, la hora o el ejemplo.

Catch up

- Lee o escucha la historia de esta sesión. Anota quién aparece y qué ocurre. Haz dos preguntas de comprensión y contrasta una respuesta con apoyo.

Recursos de tu biblioteca

- Essential Grammar in Use · 31–34 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · You Lost Me Forever

- Escuchar la canción y leer el relato; comentar una idea.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·4 · CLASE 6

The Other Side of the School (Review Fair)

Repaso general del conflicto laboral



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos lo esencial de la SdA 4.	Reactivar
2. Story / Listening	9	Reescuchamos momentos clave sobre obligaciones, consejos y decisiones.	Comprender
3. Understanding	6	Comprobamos detalles y conexiones de la unidad.	Comprobar comprensión
4. Language in Action	12	Consolidamos must, have to, should y would en situaciones reales.	Construir precisión
5. Words We Need	8	Recuperamos vocabulario de normas, trabajo, problemas y decisiones.	Ampliar vocabulario útil
6. Sound Lab	8	Consolidamos entonación comprensible en consejo, obligación y opinión.	Escuchar y producir
7. Let’s Use English	12	Resolvemos en grupo una situación práctica usando el lenguaje de la unidad.	Comunicar
8. Mediation / Real Life	7	Mediamos normas, consejos y opiniones para otra persona.	Mediar
🌎 Culture Window	10	Conectamos la unidad con la referencia cultural anglófona prevista.	Conectar lengua y cultura
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Reconstruye la secuencia de los cinco episodios usando sus títulos y las fechas del texto.

Try again

- Choose one episode and identify its main event.
- Say one obligation and one piece of advice.

If you were absent

Escucha o lee la historia de la sesión anterior. Recupera una idea con tu pareja y sigue la ruta Catch up si necesitas más apoyo.

Today we continue with…

Today we review the story and discuss what helps people learn together.

2. STORY / LISTENING

Recupera la secuencia de la unidad con los títulos de las cinco sesiones. Elige un episodio y vuelve a escuchar su audio desde su pestaña.

3. UNDERSTANDING

Explica a tu pareja qué sucede en el episodio elegido. Volved al texto para comprobar un detalle.

4. LANGUAGE IN ACTION

Language Lab

The Other Side of the School — A2 Review

Repaso de must / have to / should have / would, en los contextos de normativa escolar, procedimientos administrativos y decisiones personales.

Grammar Drill

1. Every state school in Spain _____ follow the national curriculum. [must]
2. When Julio arrived in 2020, he _____ learn the school's unwritten rules quickly. [have to]
3. In Julio's opinion, the head teacher _____ the digital project a real chance from the start. [should/give]
4. If the school had welcomed feedback earlier, none of this _____ necessary. [be]
5. Julio _____ explain himself to an inspector, more than once. [have to]
6. A fair investigation _____ leave a teacher without information for months. [mustn't]
7. Julio _____ his complaint sooner, in his own opinion now. [should/file]
8. If Julio hadn't known the head teacher personally, Itto's fear _____ so strong. [not/be]
9. Public institutions _____ ignore a well-documented formal complaint. [mustn't]
10. _____ Julio believe the complaint was worth the cost? [do]

5. WORDS WE NEED

Elige cinco palabras ya trabajadas en esta unidad. Explica su significado con un ejemplo; no añadas una lista nueva.

6. SOUND LAB

intonation for advice, obligation and opinion

Escucha e identifica si cada frase expresa consejo, obligación u opinión a partir del lenguaje y la entonación.

Repite una frase de cada tipo con una entonación clara y comprensible.
Clasifica los cuatro modelos y realiza después un cierre oral con tu pareja.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Mapa M3b A2-24.

You should talk to her. You have to send the form today. I think that's a good idea. In my opinion, we should wait.

🎧 **Modelo editorial profesional**

English Pronunciation in Use Elementary · Unit 33.0 · p. 75 · exercise 33.0.2

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

You should talk to her. | You have to send the form today. | I think that's a good idea. | In my opinion, we should wait.

7. LET'S USE ENGLISH

Roleplay

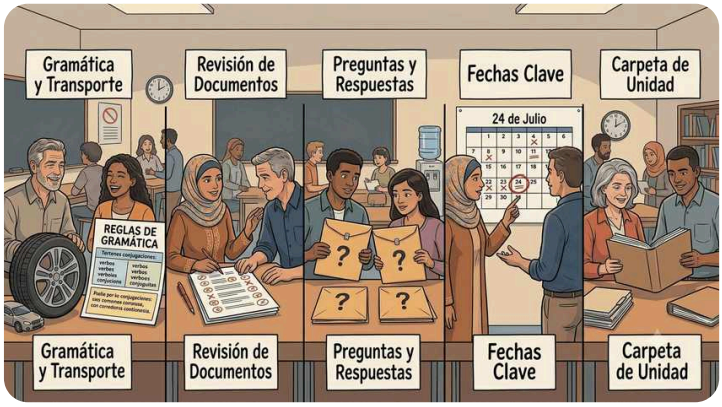


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La clase se organiza como una pequeña feria de repaso, con cinco estaciones montadas en distintos puntos del aula:

Estación 1 — "A Flat Tyre and an Old Pattern": una rueda de cartulina y un cartel con "must / have to", para repasar la Sesión 1.
Estación 2 — "Two Roles, Two Resignations": un documento con dos párrafos tachados en rojo, para repasar la Sesión 2.
Estación 3 — "The Tension That Doesn't Go Away": dos sobres cerrados con un signo de interrogación, para repasar la Sesión 3.
Estación 4 — "The Complaint He Received": un calendario de pared con el 13 de julio marcado, para repasar la Sesión 4.
Estación 5 — "The Decision": una carpeta gruesa de papeles ("20 páginas") junto a un segundo calendario con el 21 y el 23 de julio marcados, para repasar la Sesión 5, con especial cuidado y respeto en el tono.

Los alumnos rotan en grupos pequeños por las cinco estaciones, improvisando una breve escena de 2-3 minutos en cada una.

> **EXTENDED · Canción de la sesión original**
>
> ### Sing Along
>
> **Lynyrd Skynyrd – Simple Man (1973)**
>
> Como cierre de la unidad, comentad en gran grupo: de las cinco sesiones, ¿cuál os ha parecido más significativa? "Simple Man" habla de mantenerse fiel a uno mismo — ¿creéis que esto resume bien la actitud de Julio a lo largo de esta historia?

> Julio's complaint was now in the hands of the Occupational Risk Commission, and there was nothing more he could do but wait — and rest. He still had weeks of recovery ahead of him, and a new school year would begin without knowing how, or when, any of this would be resolved. For now, all he could do was get better, and go home.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-24)

8. MEDIATION / REAL LIFE

Si tu pareja necesita ayuda, explica en español la instrucción de una estación de repaso. Si ambos la comprendéis, podéis continuar.

Culture Window · Australia Day — different perspectives

Australia; el 26 de enero reúne celebración, reflexión y protesta desde perspectivas diferentes.

Listen first. Then listen again while you read.



Chris Phutully / Wikimedia Commons / Flickr · CC BY 2.0

Before reading

- Look at the photo. What message can a public march communicate?

Australia Day is held on 26 January. For some people, it is a day to celebrate the country, spend time with other people or attend public events. The date is also connected with the arrival of the First Fleet at Sydney Cove in 1788. Many Aboriginal and Torres Strait Islander people have a different perspective. On 26 January 1938, Aboriginal activists organised a Day of Mourning in Sydney. Protests are still held on the date, and some people call it Invasion Day or Survival Day. These perspectives can exist in the same society. Listening does not require everyone to hold the same opinion. It does require accurate language and respect for people's history and experience. A public date can be a celebration for one person and a day of reflection or protest for another.

Understanding

- When is Australia Day?
- What happened on 26 January 1938?
- Name two different perspectives on the date.
- Why is respectful language useful in this conversation?

Cultures in conversation

- Compara dos perspectivas sobre una fecha pública que conozcas. Atribuye cada opinión a personas o grupos concretos; evita generalizar.

Let’s talk

- In pairs, say: Some people see the date as… Other people… I think we should listen because…

Escucha un consejo, una obligación y una opinión del texto oral. Identifica la intención por la entonación.

Fuentes: fuente institucional · crédito de imagen.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can summarise one episode with support.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can take part in a short, respectful exchange.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use clear intonation for advice, obligation and opinion.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Recupera una estación de la Review Fair y repítela con menos apoyo. Mantén la práctica breve.

More practice

- Repite una actividad breve de la sesión cambiando la persona, la hora o el ejemplo.

Catch up

- Lee o escucha la historia de esta sesión. Anota quién aparece y qué ocurre. Haz dos preguntas de comprensión y contrasta una respuesta con apoyo.

Recursos de tu biblioteca

- English File A2 Workbook · Practical English / 5A selectivo · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Ashes of My Name

- Escucha libre; sin actividades obligatorias.

Abrir canción y actividades

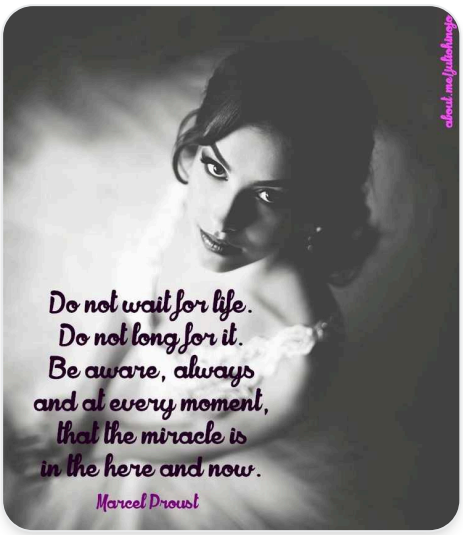
Recurso optativo: no forma parte de las tareas obligatorias.

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SDA A2·5 · CLASE 1

The Night the Phone Wouldn't Stop

Finales de agosto de 2025, el nacimiento de María, contado casi en directo



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos la noche difícil en el centro y los hechos recientes.	Reactivar
2. Story / Listening	12	Escuchamos una noche de llamadas, mensajes y problemas que conectan pasado y presente.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Repasamos tiempos conocidos e introducimos Present Perfect para resultados presentes.	Construir precisión
5. Words We Need	10	Activamos vocabulario del centro, llamadas y situaciones problemáticas.	Ampliar vocabulario útil
6. Sound Lab	10	Revisamos schwa en sílabas átonas dentro del relato.	Escuchar y producir
7. Let’s Use English	12	Explicamos qué ha ocurrido y cuál es el resultado ahora.	Comunicar
8. Mediation / Real Life	5	Transmitimos a otra persona los hechos esenciales y su consecuencia presente.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.

- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

The Night the Phone Wouldn't Stop

🎧 2. STORY / LISTENING

🎧 Listening: "Messages From Ouaoumana"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The WhatsApp group was unusually quiet that week. → .....
2. Zahra was the first to send news about Souad. → .....
3. Abderrahim sent a video, not a photo, from the hospital. → .....
4. Julio was also physically present in Morocco at that time. → .....
5. Mustapha started looking for a way to move Souad somewhere else. → .....

📖 The Story: "The Night the Phone Wouldn't Stop"

De la habitación de un hospital español a otro, en Marruecos



Imagen generada con Google Gemini Flash-Lite

By the time Mustapha reached the public hospital, he understood the situation was serious: doctors were overwhelmed, and neither Souad nor the baby were getting the attention they urgently needed. Without waiting for an official transfer, he found a private clinic nearby and arranged, on the spot, for Souad to be moved there instead.

Itto translated every message for Julio, sentence by sentence, sitting close to his hospital bed. The ambulance took almost an hour to arrive — an agonising wait for everyone on the group chat — but Souad finally reached the clinic, and within minutes she was in the hands of a proper medical team.

A little after midnight, a new voice message arrived: this time, it was Abderrahim's. His voice broke halfway through the sentence. "She's here. Souad is fine. The baby is fine. It's a girl." They named her María.

The relief lasted only a few seconds before a new problem appeared: the clinic's bill came to 1,500 euros, an enormous sum for a family like Abderrahim's — almost a full year's income from the farm. Mustapha didn't hesitate. He told Julio the number that same night, not as a request, simply as information.

Julio didn't need to think twice either. He transferred half the amount before breakfast the next morning. Saadia, from Éibar, sent what she could without being asked. Mustapha covered the rest himself, quietly, the way he always did.

Three days later, Souad and María left the clinic together, with Abderrahim carrying a bag far too small for

how important it felt. The whole family, from three different countries, had somehow managed to be there for the birth of one very small girl.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Why did Mustapha decide to move Souad to a private clinic?

.....

2. Who translated the messages for Julio, and how did he receive the news?

.....

3. What did Abderrahim's voice message announce, and how did he sound?

.....

4. How much did the clinic bill come to, and why was that amount so significant for the family?

.....

5. Who contributed to paying for the clinic, and how was the amount divided?

.....

4. LANGUAGE IN ACTION

Language Lab

Repaso de tiempos + primer contacto con el Present Perfect

Repasamos el presente simple/continuo (lo que ocurre en paralelo esa noche: *Zahra sends a message*, *Julio is watching the screen*) y el pasado simple (la secuencia de hechos: *Mustapha found a clinic*). Además, introducimos el **Present Perfect** para hablar de resultados que siguen siendo relevantes justo ahora (*A new message has arrived*, *Nobody has slept much*) — sin entrar todavía en su explicación completa, que llega en la Sesión 2.

Grammar Drill

1. Every evening, Itto _____ the family group on her phone. [check]
2. Right now, Julio _____ quietly in his hospital bed. [rest]
3. Early that morning, Souad's contractions _____. [start]
4. Mustapha _____ a private clinic as soon as he arrived. [find]
5. Look — Itto _____ Julio a new message right now! [show]
6. The ambulance _____ almost an hour to arrive. [take]
7. A new voice message just _____. [arrive]
8. Zahra usually _____ the first to send news. [be]
9. At midnight, Abderrahim's voice _____ halfway through the sentence. [break]
10. Nobody in the family _____ much sleep tonight. [get]
11. Julio _____ half the amount before breakfast. [transfer]
12. The whole family, from three countries, _____ together for this. [be]
13. Right now, Saadia _____ money from Éibar. [send]
14. Every year, the farm _____ them barely enough to live on. [give]

15. Souad and María _____ the clinic together, three days later. [leave]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. labour (n.) /ˈleɪbə/ — parto.

2. contraction /kənˈtrækʃn/ — contracción.

3. midwife /ˈmɪdwaɪf/ — comadrona.

4. incubator /ˈɪŋkjʊbeɪtə/ — incubadora.

5. premature (adj.) /ˈpremətʃə/ — prematuro/a.

6. newborn (n./adj.) /ˈnjuːbɔːn/ — recién nacido/a.

7. transfer (v.) /trænsˈfɜː/ — trasladar.

8. donate (v.) /dəʊˈneɪt/ — donar.

9. contribute (v.) /kənˈtrɪbjuːt/ — contribuir.

10. reassured (adj.) /ˌriːəˈʃʊəd/ — tranquilizado/a.

11. fragile (adj.) /ˈfrædʒaɪl/ — frágil.

12. cradle (n.) /ˈkreɪdl/ — cuna.

13. overjoyed (adj.) /ˌəʊvəˈdʒɔɪd/ — eufórico/a de alegría.

14. video call /ˈvɪdiəʊ kɔːl/ — videollamada.

15. update (n./v.) /ˈʌpdeɪt/ — actualización / poner al día.

6. SOUND LAB

schwa /ə/ review in unstressed syllables

Escucha las sílabas átonas de palabras conocidas y localiza el sonido débil /ə/.

Repite las palabras dentro del relato sin acentuar en exceso las sílabas débiles.

Escucha la historia; localiza las sílabas débiles y después repite las cinco palabras modelo.

0:00 / 0:36

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-25.

It was another difficult evening at the centre. The telephone rang again and again. A teacher answered, but the caller wanted to speak to the director. Listen to the unstressed sounds in `another`, `telephone`, `teacher`, `answer` and `director`. Repeat the words, then repeat the short story naturally.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 37.0 · p. 83 · exercise 37.0.2

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

another | telephone | teacher | answer | director

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuenta una vez en que una familia (la tuya o una que conozcas) se uniera para resolver un problema urgente. ¿Quién ayudó, y cómo?

Writing

1. Escribe 3 frases en pasado simple sobre lo que estaba pasando en el hospital marroquí.
2. Escribe 2 frases en presente continuo sobre lo que Itto o Julio estaban haciendo mientras llegaban los mensajes.
3. Escribe una frase con Present Perfect sobre algo que "acaba de pasar" en la historia (p. ej., "A new voice message has arrived").

> **EXTENDED · Canción de la sesión original**
>
> #### Sing Along
>
> **Marc Anthony – I Need To Know (2000)**
>
> Escucha la canción y localiza las preguntas directas que hace. Esa noche, en el grupo de WhatsApp, todo el mundo también "necesitaba saber" qué estaba pasando — comentad en clase el paralelismo.

Roleplay



Imagen generada con Google Gemini Flash-Lite

En grupos de 3-4, representad el grupo de WhatsApp de esa noche: cada persona interpreta a un miembro de la familia (Zahra, Abderrahim, Mustapha, Saadia) mandando mensajes de voz breves, uno detrás de otro. Usad al menos 2 frases en Present Perfect (p. ej., "Something has happened...", "The baby has arrived...").

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-25)

8. MEDIATION / REAL LIFE

Mediation

Una amiga te pregunta cómo se pudo pagar tan rápido una factura tan alta en una situación de emergencia.

> *"Mustapha didn't hesitate. He told Julio the number that same night, not as a request, simply as information."*

Tarea: Explícaselo en español a tu amiga, de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can recognise and produce schwa in familiar unstressed syllables.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 15–20 · Reinforce
- English Vocabulary in Use Elementary · 2 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Evadne My Morning Rose

- Use only the mapped activity for this session.

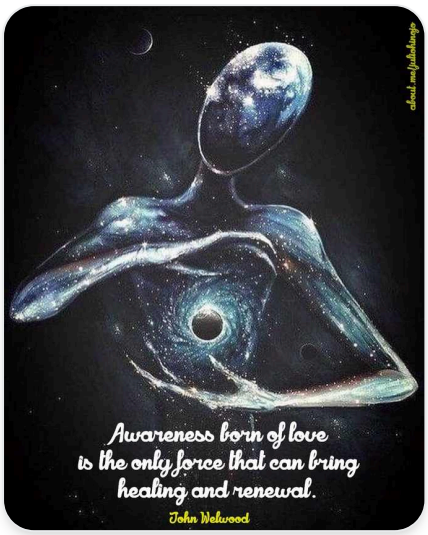
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·5 · CLASE 2

Fifteen Days, Then Fifteen More

El alta hospitalaria, la baja médica, y una nueva forma de cuidarse



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos experiencias recientes y resultados presentes.	Reactivar
2. Story / Listening	12	Escuchamos cómo continúa el curso durante otros quince días.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos Present Perfect para experiencias y resultados conectados con el presente.	Construir precisión
5. Words We Need	10	Activamos vocabulario de continuidad, curso y cambios.	Ampliar vocabulario útil
6. Sound Lab	10	Escuchamos el acento de phrasal verbs dentro del relato.	Escuchar y producir
7. Let’s Use English	12	Contamos experiencias recientes y sus resultados.	Comunicar
8. Mediation / Real Life	5	Resumimos para otra persona qué ha cambiado y qué continúa.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Fifteen Days, Then Fifteen More

🎧 2. STORY / LISTENING

🎧 Listening: "Back to Planta"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio spent three days in intensive care before moving to a normal ward. → .....
2. He felt strong and ready to go straight back to work. → .....
3. The new school year began the day after he left intensive care. → .....
4. Julio managed to attend the opening staff meeting from his hospital bed. → .....
5. His sick leave was approved for an unlimited period from the start. → .....

📖 The Story: "Fifteen Days, Then Fifteen More"

Prórroga tras prórroga, y una alimentación que empieza a cambiar



Imagen generada con Google Gemini Flash-Lite

The first fifteen days of sick leave passed slowly. Julio's body had lost almost ten kilos — weight he admits he needed to lose, but also a worrying amount of muscle. He was weak, and simple things, like climbing the stairs at home, left him out of breath. The consultant renewed his leave for another fifteen days, and then, a little later, for fifteen more.

Around the second week of September, a piece of news reached him privately: the head teacher had also gone on sick leave, on the eighth of September, and — from what people were saying — it wouldn't be a short one. Julio didn't know what to feel about that. Relief, mostly. Maybe something else, too, that he preferred not to look at too closely.

With so much unplanned time at home, Julio finally did something he had been putting off for years: he took his health seriously. He almost completely cut out bread, pasta and sugar, and started eating more meat, fish and eggs instead. He read about hydration and mineral salts, and realised he had probably been drinking too much plain water for years, without knowing it. He also opened the door to the small home gym in the basement — dusty from years of disuse — and began walking on the treadmill for thirty minutes every day, along with some simple exercises for his arms, legs and abdomen. For a while, at least, he followed this new routine without missing a single day.

In mid-October, just before returning to work, he visited the Education Delegation once more. Three months had passed since his complaint, and still nothing. The person in charge of Personnel listened politely, promised to look into it personally, and that was all. Julio understood there was nothing more to gain from waiting there, so he requested voluntary discharge from his sick leave and went back to school.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What physical effects did Julio notice after his time in hospital?

2. What news reached him privately around the second week of September, and how did he feel about it?

3. What changes did Julio make to his diet during his sick leave?

4. What new daily habit did he begin in the home gym, and how consistent was he with it?

5. What happened during his October visit to the Education Delegation?

4. LANGUAGE IN ACTION

Language Lab

Present Perfect (I): experiencias y resultados presentes

Usamos el **Present Perfect** para hablar de acciones pasadas con un resultado o una conexión directa con el presente (*Julio has lost weight* — todavía se nota ahora), y también para situaciones que empezaron en el pasado y continúan (*He has been on sick leave since 1st September*). Repasamos **for** (duración) y **since** (punto de inicio).

Grammar Drill

1. Julio _____ almost ten kilos since he left hospital. [lose]
2. He _____ on sick leave since the first of September. [be]
3. The consultant _____ his leave twice already. [renew]
4. Julio _____ bread and pasta almost completely. [cut out]
5. He _____ on the treadmill every day for a month now. [walk]
6. Nobody at the Delegation _____ to his complaint yet. [reply]
7. Three months _____ since he filed the complaint. [pass]
8. Julio _____ his diet more seriously than ever before. [take]
9. The head teacher _____ on leave since the eighth of September. [be]
10. Julio _____ some muscle, but he feels stronger every week. [lose]
11. _____ Julio _____ his voluntary discharge yet? [request]
12. He _____ the home gym regularly since mid-September. [use]
13. Since the diagnosis, Julio _____ far more aware of his own body. [become]
14. Itto _____ by his side through the whole process. [stay]
15. Julio still _____ any news from the Occupational Risk Commission. [not/receive]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. **extend (v.)** /ɪkˈstend/ — prorrogar.

2. **fortnightly (adj./adv.)** /ˈfɔːtnaɪtli/ — quincenal(mente).

3. **consultant (n.)** /kənˈsʌltənt/ — médico/a especialista.

4. **discharge (n./v.)** /ˈdɪstʃɑːdʒ/ — alta (médica).

5. **carbohydrate** /ˌkɑːbəʊˈhaɪdreɪt/ — hidrato de carbono.

6. **protein** /ˈprəʊtiːn/ — proteína.

7. **processed food** /ˈprəʊsest fuːd/ — alimento procesado.

8. **treadmill** /ˈtredmɪl/ — cinta de correr.

9. **sedentary (adj.)** /ˈsedntri/ — sedentario/a.

10. **willpower** /ˈwɪlpaʊə/ — fuerza de voluntad.

11. **balanced diet** /ˈbælənst ˈdaɪət/ — dieta equilibrada.

12. **hydration** /haɪˈdreɪʃn/ — hidratación.

13. **mineral salts** /ˈmɪnərəl sɔːlts/ — sales minerales.

14. **regain (v.)** /rɪˈgeɪn/ — recuperar (fuerza).

15. **unanswered (adj.)** /ʌnˈɑːnsəd/ — sin respuesta.

6. SOUND LAB

phrasal-verb stress in context

Escucha cómo se distribuye el acento en phrasal verbs integrados en el relato.

Repite cada phrasal verb dentro de su grupo manteniendo un ritmo natural.

Escucha el relato, localiza los cinco phrasal verbs y repite cada expresión en contexto.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-26.

The class carried on for fifteen days. Then the students came back for fifteen more. We wrote down the new dates, found out what had changed and looked after one another. Listen for the stress in `carried on`, `came back`, `wrote down`, `found out` and `looked after`. Repeat each phrase in context.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 38.0 · p. 85 · exercise 38.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

carried on | came back | wrote down | found out | looked after

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Has cambiado alguna vez un hábito de vida importante (alimentación, ejercicio, sueño...) después de un susto de salud, propio o de alguien cercano? Cuéntalo usando Present Perfect.

Writing

1. Escribe 3 frases con Present Perfect sobre los cambios de Julio.
2. Escribe 2 frases con "since" y "for" sobre la duración de su baja.
3. Escribe una frase negativa en Present Perfect sobre algo que la Delegación todavía no ha hecho.

EXTENDED · Canción de la sesión original

🎵 Sing Along

Mary Hopkin – Those Were The Days (1968)

La canción habla de mirar atrás con nostalgia. Buscad en el texto de la sesión ejemplos que podrían expresarse con Present Perfect ("he ha cambiado", "he ha aprendido") y comentad si Julio mira hacia atrás con nostalgia o con alivio.

🎭 Roleplay

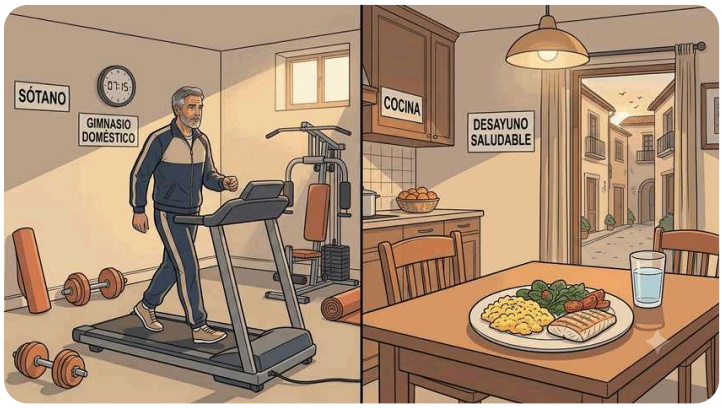


Imagen generada con Google Gemini Flash-Lite

En parejas: una persona es Julio, explicando a un amigo/a los cambios que ha hecho en su vida desde la baja; la otra pregunta y reacciona. Usad al menos 3 frases en Present Perfect.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-26)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un familiar te pregunta si Julio ha recibido ya alguna respuesta oficial a su denuncia.

> *"Three months had passed since his complaint, and still nothing."*

Tarea: Explícaselo en español de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use clear stress in familiar phrasal verbs.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 15–20 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · It's Okay

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·5 · CLASE 3

The Head Teacher We Never Had

Octubre de 2025 en adelante — la vuelta a Alkayasí



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos Present Perfect y marcadores frecuentes.	Reactivar
2. Story / Listening	12	Escuchamos los problemas causados por la ausencia de una figura directiva.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos already, yet, just y never con Present Perfect en situaciones cercanas.	Construir precisión
5. Words We Need	10	Activamos vocabulario escolar, organización y ayuda.	Ampliar vocabulario útil
6. Sound Lab	10	Producimos grupos consonánticos sin añadir vocales de apoyo.	Escuchar y producir
7. Let's Use English	12	Preguntamos y respondemos sobre cosas ya hechas o todavía pendientes.	Comunicar
8. Mediation / Real Life	5	Transmitimos a otra persona qué se ha hecho y qué queda por hacer.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

The Head Teacher We Never Had

🎧 2. STORY / LISTENING

🎧 Listening: "First Day Back"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio had been away from school for several months. → .....
2. The acting head teacher greeted Julio warmly. → .....
3. Nobody asked Julio about his health when he returned. → .....
4. A colleague had just been appointed as the new Head of Studies. → .....
5. Julio immediately felt exactly the same tension as before. → .....

📖 The Story: "The Head Teacher We Never Had"

Un equipo distinto, por primera vez en años



Imagen generada con Google Gemini Flash-Lite

Word around the school was that the acting head teacher had taken on the role almost by accident — the head teacher had wanted someone else in the Head of Studies position, but the regional Inspectorate hadn't approved his choice. So the role had gone, instead, to a colleague who had already been working at the centre for years, someone open, communicative, and genuinely interested in how things were going for the rest of the team.

For Julio, the change was hard to put into words. He had spent five years feeling like an outsider in his own workplace, careful about what he said and who he said it to. Now, for the first time since he had arrived, colleagues actually asked him for help — with a broken projector, with a tricky lesson plan, with anything, really — and it felt completely normal, the way it probably should have felt from the very beginning.

The new Head of Studies, appointed for the year at the head teacher's own request — despite Julio, by both seniority and experience, being the obvious choice for the role — turned out to do the job well, fairly and efficiently. Julio noticed the irony without dwelling on it too much. He had learned, over the years, not to expect gratitude or recognition for doing things properly; it was enough, for now, that the section finally felt like somewhere he wanted to be.

Nobody at Alkayasí talked much about what would happen when the head teacher eventually came back. It wasn't a comfortable subject, and there wasn't much point in guessing. For the moment, the team simply worked well together, and Julio had decided to enjoy that for as long as it lasted.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Why did the acting head teacher end up in that role, according to what people at school were saying?

2. How had Julio felt at the school for the previous five years, according to the text?

3. What changed for Julio once the acting head teacher and the new Head of Studies were in charge?

4. Why might it be considered ironic that a colleague, and not Julio, was appointed Head of Studies?

5. Why did nobody at Alkayasí talk much about the head teacher's eventual return?

4. LANGUAGE IN ACTION

Language Lab

Present Perfect (II): already / yet / just / never... before

Seguimos con el Present Perfect, ahora centrados en sus marcadores más típicos: **already** (ya, en frases afirmativas), **yet** (todavía, en negativas e interrogativas), **just** (acabar de) y **never... before** (nunca antes).

Grammar Drill

1. Julio _____ back at school for almost seven weeks now. [be]
2. The acting head teacher _____ the role since September. [have]
3. Colleagues _____ Julio for help several times already this term. [ask]
4. Julio _____ this comfortable at work for the first time in years. [never/feel]
5. The new Head of Studies _____ just _____ a difficult timetable problem. [solve]
6. Nobody _____ what will happen when the head teacher returns yet. [discuss]
7. The atmosphere in the staff room _____ completely. [change]
8. _____ Julio _____ any real conflict since he came back? [have]
9. The acting head teacher _____ already _____ to every member of staff personally. [speak]
10. Julio _____ yet _____ used to feeling so relaxed at work. [not/get]
11. The section _____ a real team for the first time in years. [become]
12. Julio _____ never _____ this kind of support from a Head of Studies before. [receive]
13. This term _____ different from any other since Julio arrived. [be]
14. The new Head of Studies _____ already _____ the respect of the whole team. [earn]
15. Julio _____ just _____ to enjoy the calm while it lasts. [decide]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. acting (adj.) /ˈæktɪŋ/ — en funciones.

2. approachable (adj.) /əˈprəʊtʃəbl/ — accesible, cercano/a.

3. supportive (adj.) /səˈpɔːtɪv/ — que apoya.

4. atmosphere /ˈætməsfɪə/ — ambiente.

5. collaborative (adj.) /kəˈlæbərətɪv/ — colaborativo/a.

6. temporary (adj.) /ˈtemprəri/ — temporal.

7. appoint (v.) /əˈpɔɪnt/ — nombrar (para un cargo).

8. delegate (n./v.) /ˈdelɪgət/ — delegado/a / delegar.

9. trustworthy (adj.) /ˈtrʌstwɜːði/ — de confianza.

10. workplace /ˈwɜːkpleɪs/ — lugar de trabajo.

11. morale /məˈrɑːl/ — moral (de equipo).

12. settle in (phr. v.) /ˈsetl ɪn/ — adaptarse, instalarse.

13. reliable (adj.) /rɪˈlaɪəbl/ — fiable.

14. considerate (adj.) /kənˈsɪdərət/ — considerado/a.

15. teammate /ˈtiːmmeɪt/ — compañero/a de equipo.

6. SOUND LAB

consonant clusters without an extra vowel

Escucha grupos consonánticos en palabras y enlaces frecuentes del contexto escolar.

Repite los modelos manteniendo las consonantes completas y sin introducir una vocal de apoyo.

Escucha los seis modelos, repítelos lentamente y vuelve a producirlos dentro del ritmo del relato.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-27.

The students asked for help, but the head teacher never arrived. The next class started without a clear plan. We checked the lists, spoke to staff and worked together. Listen to the consonant groups in `students`, `asked`, `next class`, `lists`, `spoke` and `worked`. Repeat without adding an extra vowel.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 39.0 · p. 87 · exercise 39.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

students | asked | next class | lists | spoke | worked

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Has vuelto alguna vez a un lugar (trabajo, estudios, un grupo) después de una ausencia larga y lo has encontrado diferente? Cuéntalo.

Writing

1. Escribe 3 frases con Present Perfect + already/yet/just sobre la vuelta de Julio.
2. Escribe 2 frases sobre cómo ha cambiado el ambiente en el centro.
3. Escribe una frase con "for the first time" sobre algo que le ha pasado a Julio.

> **EXTENDED · Canción de la sesión original**

🎵 Sing Along

Meat Loaf – You Took the Words Right Out of My Mouth (1977)

Comentad en clase el tono de sorpresa y ligereza de la canción — ¿os recuerda al alivio inesperado que siente Julio esta sesión?

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En grupos de 3: representad el primer café de la mañana en la sala de profesores el día de la vuelta de Julio — la directora en funciones, la nueva Jefa de Estudios Delegada y Julio, charlando. Usad al menos 3 frases en Present Perfect.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-27)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un amigo te pregunta por qué Julio no fue nombrado Jefe de Estudios, si tiene más antigüedad.

> *"The new Head of Studies, appointed for the year at the head teacher's own request — despite Julio, by both seniority and experience, being the obvious choice for the role."*

Tarea: Explícaselo en español de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can produce common consonant clusters without adding an extra vowel.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 15–20 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Whispers In The Dark

- Use only the mapped activity for this session.

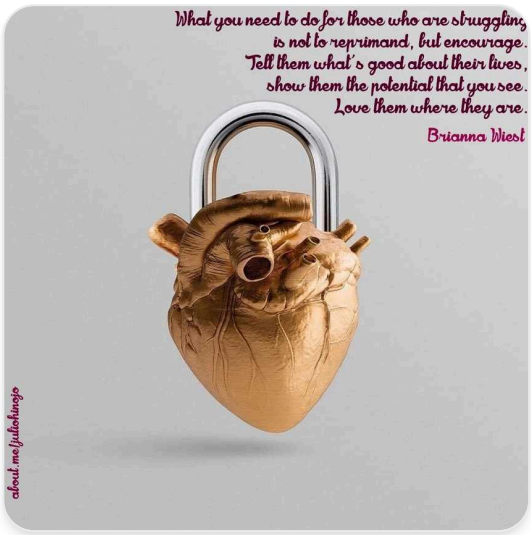
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·5 · CLASE 4

The Classroom Nobody Wanted

El aula de Alquián, martes y jueves



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos pasado simple y resultados presentes.	Reactivar
2. Story / Listening	12	Escuchamos cómo el grupo afronta un aula que nadie quería.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Combinamos pasado simple para la secuencia y Present Perfect para el resultado actual.	Construir precisión
5. Words We Need	10	Activamos vocabulario de aula, materiales y adaptación.	Ampliar vocabulario útil
6. Sound Lab	10	Reconocemos y producimos contracciones frecuentes dentro de frases.	Escuchar y producir
7. Let's Use English	12	Explicamos qué ocurrió y cómo ha cambiado la situación.	Comunicar
8. Mediation / Real Life	5	Resumimos una incidencia y su resultado para alguien que no estuvo presente.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with...

The Classroom Nobody Wanted

🎧 2. STORY / LISTENING

🎧 Listening: "Tuesdays and Thursdays"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio's classes in Alquián take place every day of the week. → .....
2. The reassignment came from a straightforward timetable reorganisation. → .....
3. Julio has no background in either English or IT. → .....
4. The classroom had clearly been well looked after for years. → .....
5. Different temporary teachers had used the room before Julio. → .....

📖 The Story: "The Classroom Nobody Wanted"

De trastero olvidado a aula multimedia

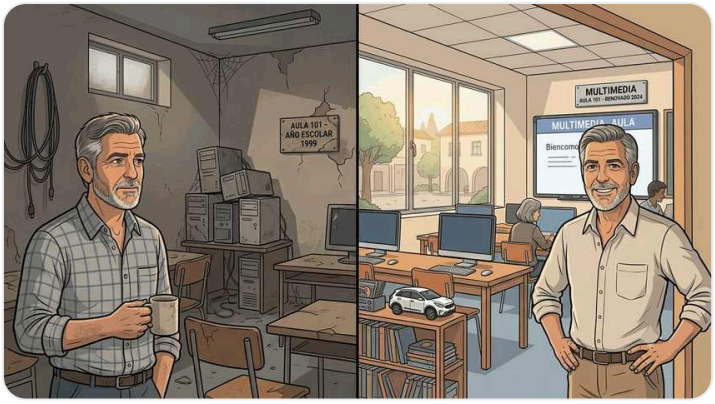


Imagen generada con Google Gemini Flash-Lite

The first time Julio opened the door of the Alquián classroom, he almost turned around and left. Old, disconnected computer towers sat in a corner, thick with dust. Cables hung loosely from the walls, connected to nothing in particular. A broken chair leaned against a cracked whiteboard that hadn't been cleaned properly in what looked like years. It wasn't really anyone's fault, not exactly — interim teachers passed through rooms like this one and moved on quickly, without much reason to invest their time in making it better.

Julio decided, almost without thinking about it, that this would become his project for the year. Over the following weeks, on Tuesday and Thursday afternoons, he cleared out everything that no longer worked: outdated towers went to recycling, useless cables were finally thrown away, and the room slowly began to breathe again. He requested two interactive whiteboards through the school's usual channels, and — to his own surprise — actually got them installed within a couple of months.

It wasn't glamorous work. Most of it involved carrying boxes, unscrewing brackets, and sweeping up more dust than he expected from such a small space. But by November, the transformation was clear: a functional, hands-on multimedia classroom, ready for proper English and IT lessons, in a corner of the neighbourhood that had almost been forgotten.

Julio never mentioned the extra hours to anyone at school. It wasn't the kind of effort that shows up on any official document, and he had stopped expecting recognition for that sort of thing a long time ago. But every Tuesday and Thursday, walking into a clean, working classroom instead of a dusty storeroom, felt like a small, private kind of reward.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What did Julio find when he first opened the door of the Alquián classroom?

.....

2. Why had the room ended up in that condition, according to the text?

.....

3. What did Julio do to the old, unusable equipment?

.....

4. What request did Julio make, and what was the result?

.....

5. Why didn't Julio mention the extra work to anyone at school?

.....

4. LANGUAGE IN ACTION

Language Lab

Pasado simple + Present Perfect de resultado (repaso combinado)

Combinamos el pasado simple (la secuencia de lo que hizo Julio) con el Present Perfect de resultado (el estado actual del aula, gracias a ese trabajo). Como contraste puntual, aparecen también un par de frases en pasado perfecto (*had cleaned*, *had never done*), para expresar qué había — o no había — pasado antes de que Julio actuara.

Grammar Drill

1. When Julio ..... the door for the first time, he almost left. [open]
2. The classroom ..... , thanks to weeks of work. [transform]
3. Julio ..... two interactive whiteboards a few weeks ago. [request]
4. He ..... all the outdated computer towers already. [clear out]
5. Nobody ..... the room properly in years, before Julio arrived. [clean]
6. Julio ..... boxes and old cables for most of October. [carry]
7. By November, the classroom ..... a real transformation. [undergo]
8. The new whiteboards ..... successfully, to Julio's own surprise. [install]
9. Julio ..... the extra hours to anyone at school. [never/mention]
10. He ..... the room look completely different by the end of term. [make]
11. The classroom ..... ready for proper lessons since the reforms. [be]
12. Julio ..... this kind of project alone before. [never/do]
13. On his first afternoon, he ..... a broken chair leaning against the whiteboard. [find]
14. The room ..... into a functional multimedia classroom. [turn]
15. Julio ..... any recognition for the work, but he didn't mind. [not/receive]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. interactive whiteboard /ˌɪntərˈæktɪv ˈwaɪtbɔːd/ — pizarra digital.

2. clutter (n./v.) /ˈklʌtə/ — desorden, trastos / abarrotar.

3. outdated (adj.) /aʊtˈdeɪtɪd/ — obsoleto/a.

4. cable /ˈkeɪbl/ — cable.

5. dusty (adj.) /ˈdʌsti/ — polvoriento/a.

6. clear out (phr. v.) /klɪər aʊt/ — vaciar, despejar.

7. functional (adj.) /ˈfʌŋkʃənl/ — funcional.

8. upgrade (v./n.) /ʌpˈgreɪd/ — mejorar, actualizar / mejora.

9. spare (part) /speə/ — pieza de repuesto.

10. district /ˈdɪstrɪkt/ — barrio, distrito.

11. rewarding (adj.) /rɪˈwɔːdɪŋ/ — gratificante.

12. effort /ˈefət/ — esfuerzo.

13. transform (v.) /trænsˈfɔːm/ — transformar.

14. reorganise (v.) /riːˈɔːgənaɪz/ — reorganizar.

15. hands-on (adj.) /hændz ɒn/ — práctico/a.

6. SOUND LAB

common contractions in a past account

Escucha y reconoce contracciones frecuentes dentro de una narración de problemas y soluciones.
Repite las frases manteniendo cada contracción clara pero integrada en el ritmo.
Identifica las cinco contracciones y relaciónalas con su forma completa antes de repetir las frases.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-28.

We couldn't use the old classroom, so we didn't stop working. It wasn't comfortable, but we'd brought the materials we needed. The students weren't happy at first, yet they didn't give up. Listen for `couldn't`, `didn't`, `wasn't`, `we'd` and `weren't`. Repeat each sentence with clear meaning.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 40.0 · p. 89 · exercise 40.0.2

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

couldn't | didn't | wasn't | we'd | weren't

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Has mejorado alguna vez un espacio (una habitación, un aula, un rincón de tu casa) con tus propias manos? Cuéntalo.

Writing

1. Escribe 3 frases en pasado simple sobre lo que hizo Julio en el aula.
2. Escribe 2 frases en Present Perfect sobre cómo está el aula ahora, gracias a ese trabajo.
3. Escribe una frase sobre por qué Julio no esperaba ningún reconocimiento.

> **EXTENDED · Canción de la sesión original**
>
> #### 🎵 Sing Along
>
> **Nancy Sinatra – These Boots Are Made for Walkin' (1966)**
>
> Localizad verbos en pasado simple en la canción. Comentad el tono decidido e independiente de la letra — ¿os recuerda a la actitud de Julio con el aula de Alquián?

🎭 Roleplay

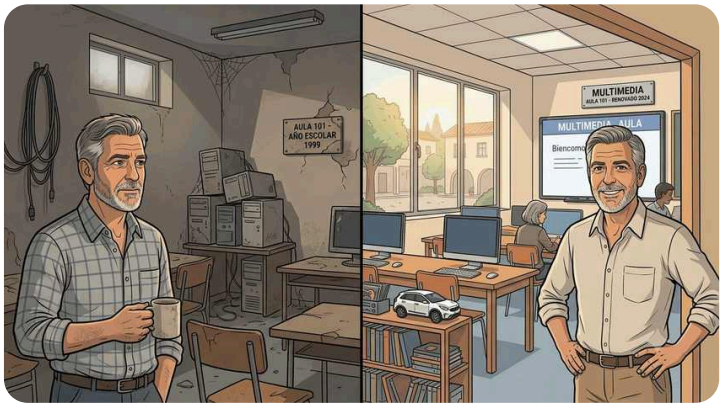


Imagen generada con Google Gemini Flash-Lite

En parejas: una persona es Julio enseñando el aula reformada a una compañera nueva; la otra pregunta cómo era antes y qué se ha hecho. Mezclad pasado simple y Present Perfect.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-28)

8. MEDIATION / REAL LIFE

🔄 Mediation

Un compañero de otro centro te pregunta por qué Julio dedicó tantas horas extra a un aula que ni siquiera es su aula habitual.

> *"It wasn't the kind of effort that shows up on any official document, and he had stopped expecting recognition for that sort of thing a long time ago."*

Tarea: Explícaselo en español de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can recognise and use common contractions intelligibly.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 11–12 + 15–20 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Red Rose

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·5 · CLASE 5

Thirty Hours, Fifteen Students

El Programa de Capacitación Digital



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos planes, predicciones y decisiones.	Reactivar
2. Story / Listening	12	Escuchamos el balance de un curso de treinta horas y quince estudiantes.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos will para predicciones y decisiones sencillas.	Construir precisión
5. Words We Need	10	Activamos vocabulario de formación, horarios y grupo.	Ampliar vocabulario útil
6. Sound Lab	10	Localizamos el acento informativo en cifras, horarios y datos clave.	Escuchar y producir
7. Let’s Use English	12	Hacemos predicciones y expresamos decisiones sobre el futuro próximo.	Comunicar
8. Mediation / Real Life	5	Transmitimos los datos esenciales de un curso y una previsión sencilla.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Thirty Hours, Fifteen Students

🎧 2. STORY / LISTENING

🎧 Listening: "Two New Courses"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The head teacher personally ran the programme this year, as usual. → .....
2. Julio put himself forward to help organise the programme. → .....
3. Each course lasts fifteen hours in total. → .....
4. The courses take place during Julio's normal school timetable. → .....
5. Julio is paid separately for teaching these courses. → .....

📖 The Story: "Thirty Hours, Fifteen Students"

Mirando hacia el resto del curso

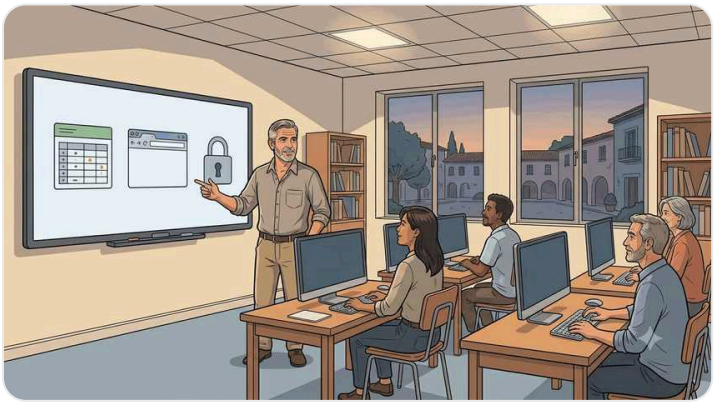


Imagen generada con Google Gemini Flash-Lite

Julio had been teaching digital skills to adults for years, almost always squeezed into the margins of his regular timetable. This year, for once, he would have two full courses of his own, properly funded and properly timed: thirty hours each, spread across several weeks, for fifteen adult students who had signed up voluntarily, outside the usual school day.

He decided early on what the courses would cover. The first would focus on practical tools most people used every day without really understanding: spreadsheets, browsers, passwords, basic privacy settings — the kind of everyday digital skills that made real differences in people's independence. The second course would go further, into digital citizenship proper: how to use social media responsibly, how to spot unreliable information online, and a session or two on Canva, which Julio suspected several of his students would enjoy far more than they expected.

He planned to record his own materials for the courses, adapting much of what he had already published on his own website over the years for adults who were often complete beginners with a screen. By January, he calculated, the first group will have finished their thirty hours, and — if the numbers hold — a second edition of both courses will probably run again in spring, this time with a longer waiting list than the year before.

None of this depended on the head teacher's return, or on when the complaint would finally be resolved, or on any of the uncertainty that still hung over Alkayasí. For a few hours a week, in a small classroom full of adult students learning to use a spreadsheet for the very first time, none of that mattered very much at all.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Why did Julio end up organising the Digital Capacity-Building Programme this year?

.....

2. What are the main details of the two courses (duration, group size, timing, payment)?

.....

3. What will the first course focus on?

.....

4. What will the second course include, and what does Julio think his students will feel about Canva?

.....

5. What does Julio predict will happen by January and in spring, and why does the text say none of this depends on the head teacher's return?

.....

4. LANGUAGE IN ACTION

Language Lab

Futuro simple (will): predicciones y decisiones

Usamos **will** para predicciones basadas en lo que sabemos ahora (*the first group will have finished by January*, simplificado a nivel A2 como *will finish*) y para decisiones tomadas en el momento. Repasamos brevemente **going to** para planes ya decididos de antemano (*Julio is going to teach two courses this year* — ya lo había decidido con tiempo).

Grammar Drill

1. The first group ..... their thirty hours by January. [finish]
2. Julio ..... two courses this year, whatever happens with the head teacher. [teach]
3. If the numbers stay high, a second edition ..... in spring. [run]
4. Julio ..... his own materials for both courses. [record]
5. I think several students ..... Canva more than they expect. [enjoy]
6. ..... the waiting list ..... longer next year? [be]
7. Julio ..... social media in the first course — that comes later. [not/cover]
8. This programme probably ..... Julio's regular timetable much. [not/affect]
9. Julio believes the courses ..... real value to his students' lives. [add]
10. Next spring, a second edition of both courses ....., if all goes well. [take place]
11. The complaint's resolution ..... these courses in any way. [not/affect]
12. Julio ..... his materials specifically for adult beginners. [adapt]
13. I'm sure the students ..... browsers and passwords quite useful, even the basic ones. [find]
14. Julio ....., for a few hours a week, about the uncertainty at school. [not/worry]
15. Whatever happens next year, Julio ..... teaching, one way or another. [keep]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. intensive (course) /ɪnˈtensɪv/ — intensivo/a.

2. sign up (phr. v.) /saɪn ʌp/ — inscribirse.

3. citizenship /ˈsɪtɪzənʃɪp/ — ciudadanía.

4. skill /skɪl/ — destreza, habilidad.

5. spreadsheet /ˈspredʃiːt/ — hoja de cálculo.

6. slideshow /ˈslaɪdʃəʊ/ — presentación de diapositivas.

7. browser /ˈbraʊzə/ — navegador.

8. password /ˈpɑːswɜːd/ — contraseña.

9. privacy /ˈprɪvəsi/ — privacidad.

10. credential /krɪˈdenʃl/ — credencial, acreditación.

11. extracurricular (adj.) /ˌekstrəkəˈrɪkjʊlə/ — extraescolar.

12. additional payment /əˈdɪʃənl ˈpeɪmənt/ — pago adicional.

13. beginner /bɪˈgɪnə/ — principiante.

14. advanced (adj.) /ədˈvɑːnst/ — avanzado/a.

15. capable (adj.) /ˈkeɪpəbl/ — capaz.

6. SOUND LAB

information stress on key course details

Escucha qué datos reciben prominencia porque contienen la información esencial.

Repite el mensaje destacando de forma natural cifras, horario y palabra clave.

Escucha el mensaje completo, anota los cinco datos destacados y después repítelo.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-29.

The course lasted thirty hours and there were fifteen students. We met in the afternoon, three days a week. The most important thing was the group: everyone listened, shared ideas and helped. Listen for the key information: thirty hours, fifteen students, afternoon, three days, group. Now repeat the complete message.

thirty hours | fifteen students | afternoon | three days | group

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Qué crees que hará Julio el año que viene? Haz 3 predicciones usando "will".

Writing

1. Escribe 3 frases con "will" sobre el futuro de los cursos de capacitación digital.
2. Escribe 2 frases con "going to" sobre planes ya decididos por Julio.
3. Escribe una frase negativa con "will" sobre algo que Julio no espera que le afecte.

> **EXTENDED · Canción de la sesión original**
>
> ### Sing Along
>
> **Nina Simone – Ain't Got No, I Got Life (1968)**

> Localizad ejemplos de presente o futuro en la canción. Comentad cómo el tono de "tener la vida por delante" conecta con esta sesión de cierre del hilo laboral.

🎭 Roleplay

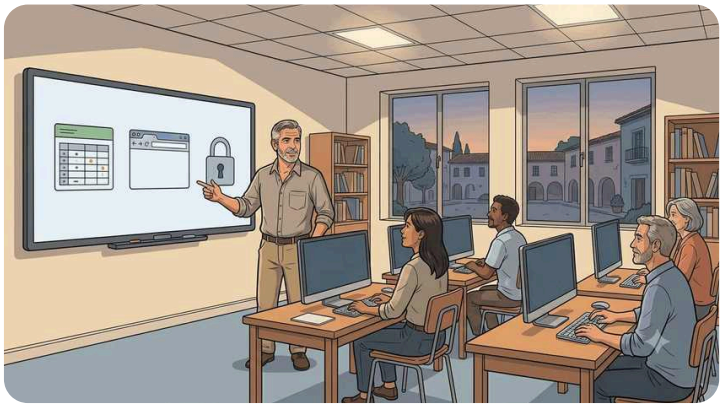


Imagen generada con Google Gemini Flash-Lite

En parejas: una persona es Julio, presentando el programa a un grupo de posibles alumnos adultos; la otra hace preguntas sobre duración, horario y contenido. Usad al menos 3 frases con "will".

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-29)

8. MEDIATION / REAL LIFE

🔁 Mediation

Alguien te pregunta si estos cursos van a depender de lo que pase con el conflicto laboral de Julio en el centro.

> *"None of this depended on the head teacher's return, or on when the complaint would finally be resolved, or on any of the uncertainty that still hung over Alkayasí."*

Tarea: Explícaselo en español de forma clara y natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use information stress to highlight key details.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 27–28 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Crazy Love

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·5 · CLASE 6

A Year That Doesn't Close (Review Fair)

Repaso general de la SdA A2·5



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos lo esencial de la SdA 5.	Reactivar
2. Story / Listening	9	Reescuchamos momentos clave sobre curso, cambios, resultados y futuro.	Comprender
3. Understanding	6	Comprobamos detalles y conexiones de la unidad.	Comprobar comprensión
4. Language in Action	12	Consolidamos Present Perfect, pasado simple y futuro con will.	Construir precisión
5. Words We Need	8	Recuperamos vocabulario de formación, problemas, cambios y futuro.	Ampliar vocabulario útil
6. Sound Lab	8	Contrastamos la misma información a velocidad lenta y natural.	Escuchar y producir
7. Let’s Use English	12	Reconstruimos lo aprendido y hablamos de lo que continuará.	Comunicar
8. Mediation / Real Life	7	Mediamos un breve balance del curso para otra persona.	Mediar
🌎 Culture Window	10	Conectamos la unidad con la referencia cultural anglófona prevista.	Conectar lengua y cultura
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

A Year That Doesn't Close (Review Fair)

2. STORY / LISTENING

Recupera una historia o escucha de esta unidad.

3. UNDERSTANDING

Comprueba dos detalles de la historia o escucha.

4. LANGUAGE IN ACTION

Language Lab

Baja, vuelta y un curso que no cierra — A2 Review

Repaso de Present Perfect y futuro simple, con repaso puntual de pasado simple, en los contextos de familia, salud, vida laboral y formación.

Grammar Drill

1. Julio _____ almost ten kilos since his time in hospital. [lose]
2. Mustapha _____ a private clinic for Souad that same night. [find]
3. The acting head teacher _____ the role since September. [have]
4. Julio _____ two interactive whiteboards a few weeks ago. [request]
5. By January, the first digital-skills group _____ their thirty hours. [finish]
6. _____ the family _____ enough money to pay the clinic on their own? [have]
7. Nobody at Alkayasí _____ much about the head teacher's return. [talk]
8. Next spring, a second edition of the courses _____, if all goes well. [run]
9. The Alquián classroom _____ completely by November. [transform]
10. Souad and María _____ home three days after the birth. [go]

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

slow–natural listening contrast

Escucha el mismo mensaje primero de forma lenta y clara y después a velocidad natural.

No imites artificialmente la velocidad lenta: tras las dos escuchas, reproduce el mensaje a un ritmo cómodo y comprensible.

Compara las dos pistas, identifica qué cambia en el ritmo y confirma que el contenido es idéntico.

Listen 1 — Slow and clear

Listen 2 — Natural speed

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por M4l A2-30.

The course is ending, but our learning is not over. We can remember the difficult days and the people who helped us.

The course is ending, but our learning is not over.

We can remember the difficult days and the people who helped us.

7. LET'S USE ENGLISH

Roleplay



Imagen generada con Google Gemini Flash-Lite

La clase se organiza como una pequeña feria de repaso, con cinco estaciones montadas en distintos puntos del aula:

Estación 1 — "The Night the Phone Wouldn't Stop": un teléfono de cartulina cubierto de pegatinas con forma de burbuja de mensaje, para repasar la Sesión 1.
Estación 2 — "Fifteen Days, Then Fifteen More": un calendario de pared con los días tachados en grupos de quince, para repasar la Sesión 2.
Estación 3 — "The Head Teacher We Never Had": dos sillas y una pequeña etiqueta manuscrita con el rótulo "Jefatura de Estudios", para repasar la Sesión 3.
Estación 4 — "The Classroom Nobody Wanted": una pizarra digital de juguete junto a un plumero, para repasar la Sesión 4.
Estación 5 — "Thirty Hours, Fifteen Students": una pequeña pila de tarjetas-diploma junto a un portátil de atrezo, para repasar la Sesión 5.

Los alumnos rotan en grupos pequeños por las cinco estaciones, improvisando una breve escena de 2-3 minutos en cada una.

> **EXTENDED · Canción de la sesión original**
>
> ### Sing Along
>
> **OneRepublic – Counting Stars (2013)**
>
> Como cierre de la unidad, comentad en gran grupo: de las cinco sesiones, ¿cuál os ha parecido más significativa? "Counting Stars" habla de replantearse las prioridades en la vida — ¿creéis que resume bien lo que le ha pasado a Julio este curso?
> The complaint was still waiting for an answer somewhere in Delegación's files, the head teacher's return was still

> a date nobody quite knew, and María had already grown more than anyone expected in just a few months. Julio had learned, this year more than any other, that some things simply take the time they take — and that, in the meantime, there was still a classroom in Alquián to look after, two new courses to teach, and a much healthier version of himself to keep building, one day at a time.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-30)

8. MEDIATION / REAL LIFE

Ayuda a tu pareja a comprender una idea de la sesión.

Culture Window · Waitangi Day

Nueva Zelanda; el 6 de febrero recuerda la firma de Te Tiriti o Waitangi / the Treaty of Waitangi en 1840 y abre conversaciones actuales sobre historia, derechos, identidad y relaciones entre Māori y la Corona.

Listen to a clear New Zealand English text. Identify one historical fact, one present-day activity and one reason people may have different perspectives.



Traditional Māori Waitangi Day celebrations — Ryan762 / Wikimedia Commons (CC BY-SA 3.0) · CC BY-SA 3.0

Before reading

- What can happen when two language versions of an agreement are not understood in exactly the same way?
- Why can a national day include both celebration and debate?

Waitangi Day is observed in New Zealand on the sixth of February. The date remembers the signing of Te Tiriti o Waitangi, the Treaty of Waitangi, in eighteen forty.

At Waitangi, representatives of the British Crown and more than forty Māori chiefs signed the agreement on the sixth of February. More signatures were collected later in different parts of the country.

The Treaty was written in English and translated into Māori. However, the two versions are not identical in meaning. Important ideas about government, authority and control were expressed differently. Most Māori chiefs signed the Māori-language text, and these differences have had major consequences for the way the Treaty has been understood.

For many years, the promises of the Treaty were not always respected. Māori communities experienced major losses of land and political power. Over time, the Treaty became increasingly important in public life and in discussions about historical injustice.

In nineteen seventy-five, the Waitangi Tribunal was established to investigate claims about breaches of the Treaty. Today, Treaty principles and relationships continue to influence public debate, policy, law and questions about Māori rights, language and identity.

Waitangi Day can include official ceremonies, speeches, cultural events, family activities and public discussions. For some people, it is a day of national identity and connection. For others, it is also a time to remember injustice, discuss promises that were not kept, and think about the relationship between Māori and the Crown.

Because of this, Waitangi Day does not have one single meaning. The same date can represent celebration, remembrance, disagreement and hope for a fairer future.

Listening carefully to different perspectives is important. A national day can help people celebrate what they share while also asking difficult questions about history.

Think about a public date you know. Does everybody understand or celebrate it in the same way?

Understanding

- What happened at Waitangi on 6 February 1840?
- Why are the English and Māori versions important?
- What was established in 1975?
- Give two ways people may observe Waitangi Day today.
- Why can the same national day have different meanings for different people?

Cultures in conversation

- Compare Waitangi Day with a public date you know that has more than one historical or social perspective. Attribute each perspective carefully; do not generalise.

Let's talk

- Discuss: A national day can help people… / Different versions of history matter because… / Respectful disagreement means…

Listen for clear key words and natural pauses. Repeat only for intelligibility.

Fuentes: fuente institucional · crédito de imagen.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can understand the same short message at slow and natural speed.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- English File A2 Workbook · 12A–12B · More Practice
- Practice Makes Perfect Basic English · Chapters 45–47 (extraordinario) · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · My Heart Hurts

- Use only the mapped activity for this session.

Abrir canción y actividades

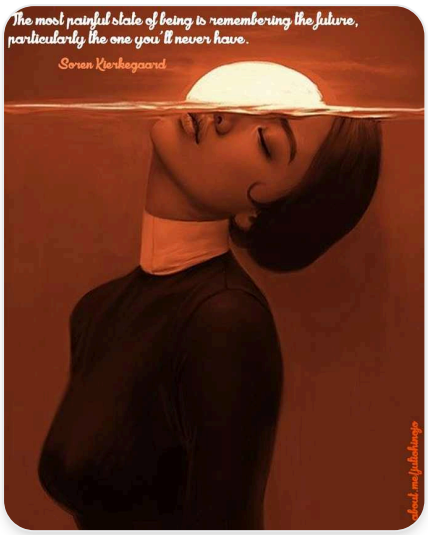
Recurso optativo: no forma parte de las tareas obligatorias.

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SDA A2·6 · CLASE 1

Thirty Days

Un papel que falta en octubre, una respuesta que llega en diciembre, y un plazo que empieza a correr en Rabat



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos experiencias de vida y Present Perfect.	Reactivar
2. Story / Listening	12	Escuchamos el inicio de una estancia de treinta días y las experiencias que abre.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos Present Perfect con ever y never para hablar de experiencias.	Construir precisión
5. Words We Need	10	Activamos vocabulario de viaje, estancia y experiencias.	Ampliar vocabulario útil
6. Sound Lab	10	Escuchamos el ritmo de comparaciones completas como preparación del nuevo foco.	Escuchar y producir
7. Let's Use English	12	Preguntamos y respondemos sobre experiencias personales.	Comunicar
8. Mediation / Real Life	5	Transmitimos a otra persona una experiencia relevante sin añadir detalles innecesarios.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.

- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Thirty Days

🎧 2. STORY / LISTENING

🎧 Listening: "A Good Sign"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The letter from Almería in October said everything was approved. → .....
2. The lawyer thought the request for more documents was a bad sign. → .....
3. Itto sent the missing document the next day. → .....
4. The family waited about six weeks for an answer. → .....
5. The final resolution arrived in October. → .....

📖 The Story: "Thirty Days"

El calvario administrativo de Mustapha en Rabat

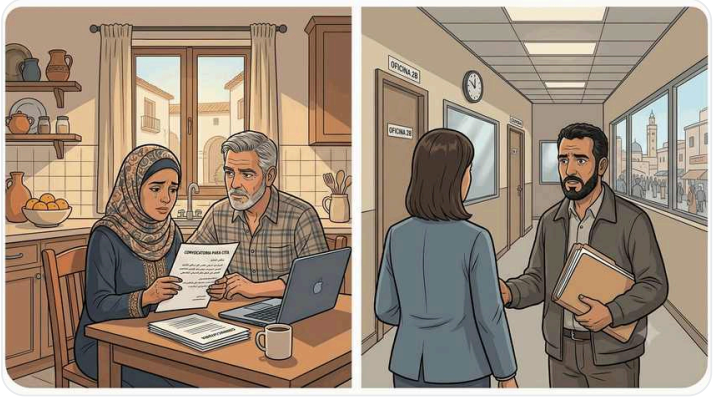


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The good news reached Mustapha within minutes: his sister had sent a single voice message, her voice breaking with relief. "They said yes, Mustapha. Mum and Dad can go to Spain." He allowed himself thirty seconds of pure happiness before his journalist's brain took over completely: the resolution came with a clock attached. Thirty days. If his parents didn't enter Spain within a month, the whole process would be cancelled, and they would have to start again from zero.

He had covered enough news stories about the Spanish Embassy in Rabat to know exactly what he was facing. Nobody simply walked in. Appointments for a visa interview were being given for six months ahead, sometimes more — an absurd number when set against his thirty-day deadline. For two days, he tried every official channel he could think of: the embassy's phone line, its website, a formal letter through a colleague at the radio station. Nothing moved.

On the third day, an older colleague pulled him aside quietly. "There are people who know how to get things done faster," he said, "if you're desperate enough." Mustapha was desperate enough. He got a phone number for a man who, for a fee, arranged appointments that seemed impossible to arrange through the official channels alone — a small, unofficial world that existed, as far as Mustapha could tell, in the shadow of every embassy in the country.

The agent's first request was simple: a folder of documents proving that Ali Boukrim and Fátima Aachouch had no one else in Morocco who could support them. It sounded easy. It wasn't. Mustapha spent the following two weeks travelling between towns, government offices and relatives he barely remembered, chasing papers that seemed to multiply every time he thought he was finished.

By the time the folder was complete, barely a week of the thirty days remained. Mustapha handed everything over and waited, exhausted, wondering whether it had all been worth it — or whether, after everything, his parents would spend Christmas still waiting in Ouaoumana.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. How did Mustapha first learn that the request for reunification had been approved?

.....

2. What condition came with the approval, and why was it a problem?

.....

3. What did Mustapha try first, and what happened?

.....

4. What advice did his colleague give him, and what did he do next?

.....

5. What was the agent's first request, and how difficult was it to complete?

.....

4. LANGUAGE IN ACTION

Language Lab

Present Perfect: experiencias con ever / never

Retomamos el Present Perfect visto en la SdA A2·5, y añadimos su uso más característico: hablar de experiencias de vida, sin importar cuándo ocurrieron exactamente (*Have you ever...? / I've never...*). Usamos **ever** en preguntas (*Have you ever waited six months for an appointment?*) y **never** en frases negativas (*Mustapha has never dealt with paperwork like this before*). Seguimos usando el Present Perfect también para resultados presentes de acciones pasadas y para situaciones que empiezan en el pasado y continúan.

Grammar Drill

1. Mustapha _____ good news from his sister. [receive]
2. Have you ever _____ for six months for an appointment? [wait]
3. The family _____ never _____ such a difficult process before. [face]
4. Itto _____ the missing document the day after the letter arrived. [send]
5. Since October, Mustapha _____ dozens of phone calls to the embassy. [make]
6. Right now, the family still _____ for the final answer. [wait]
7. Mustapha _____ never _____ to Rabat for a personal reason before. [travel]
8. Two days ago, an older colleague _____ him a phone number. [give]
9. _____ you ever _____ a document you thought was lost forever? [find]
10. Mustapha _____ almost every relative in the family this month. [contact]
11. The embassy _____ never _____ an easy place to get an appointment. [be]
12. Yesterday, Mustapha _____ exhausted after another day of paperwork. [feel]
13. This is the first time Itto _____ ever _____ this frightened about a piece of paper. [be]
14. So far, the agent _____ them a long list of documents. [give]

15. Mustapha _____ never _____ up on his parents, no matter how difficult it got. [give]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. embassy (n.) /ˈembəsi/ — embajada.

2. appointment (n.) /əˈpɔɪntmənt/ — cita.

3. paperwork (n.) /ˈpeɪpəwɜːk/ — papeleo.

4. agent (n.) /ˈeɪdʒənt/ — gestor, intermediario.

5. visa (n.) /ˈviːzə/ — visado.

6. grant (v.) /grɑːnt/ — conceder.

7. reject (v.) /rɪˈdʒekt/ — rechazar.

8. missing (adj.) /ˈmɪsɪŋ/ — que falta.

9. delay (n./v.) /dɪˈleɪ/ — retraso / retrasar.

10. unofficial (adj.) /ˌʌnəˈfɪʃl/ — extraoficial.

11. family reunification /ˈfæməli ˌriːjuːnɪfɪˈkeɪʃn/ — reagrupación familiar.

12. time limit /ˈtaɪm ˌlɪmɪt/ — plazo.

13. comfort (v./n.) /ˈkʌmfət/ — consolar / consuelo.

14. postpone (v.) /pəˈspəʊn/ — posponer.

15. against the clock (idiom) /əˈgenst ðə klɒk/ — contrarreloj.

6. SOUND LAB

comparative sentence rhythm

Escucha el ritmo de comparaciones completas y localiza las palabras que llevan la información principal.

Repite una comparación completa manteniendo than integrado en el grupo rítmico.

Escucha tres comparaciones, marca las palabras fuertes y crea después una frase con el mismo patrón.

0:00 / 0:30

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-31.

This road is longer than that one. The blue bag is cheaper than the black bag. My new phone is lighter than my old phone. Listen to the rhythm of each comparison. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 33.0 · p. 75 · exercise 33.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

This road is longer than that one.

The blue bag is cheaper than the black bag.

My new phone is lighter than my old phone.

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuenta una vez en que tuviste que esperar mucho tiempo por un trámite importante (una cita médica, un papel oficial, una respuesta de una administración). ¿Cómo te sentiste mientras esperabas?

Writing

1. Escribe 2 frases con Present Perfect + "ever", en forma de pregunta, sobre experiencias de trámites o esperas.
2. Escribe 2 frases con Present Perfect + "never", sobre algo que Mustapha nunca ha hecho.
3. Escribe una frase en pasado simple sobre un momento concreto de la historia (con fecha o momento claro).

> **EXTENDED · Canción de la sesión original**
>
> ### Sing Along
>
> **Paul Anka – Papa (1974)**
>
> Escuchad la canción y localizad las palabras relacionadas con el paso del tiempo y el esfuerzo de un padre por su familia — comentad en clase el paralelismo con el esfuerzo de Mustapha por sus propios padres.

Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad la llamada telefónica entre Mustapha y el "agente" en la que este le pide el primer documento. Usad al menos 2 frases con Present Perfect (*have you ever* / *I've never*).

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-31)

8. MEDIATION / REAL LIFE

Mediation

Un amigo tuyo, que no habla inglés, no entiende bien esta frase de la historia.

> *"There are people who know how to get things done faster, if you're desperate enough."*

Tarea: Explícale en español, de forma clara y natural, qué implica esta frase sobre cómo funcionaba en realidad el proceso en la Embajada, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use clear rhythm in simple comparisons.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 15–20 · Reinforce
- English Vocabulary in Use Elementary · 5 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · The Last Promise

- Use only the mapped activity for this session.

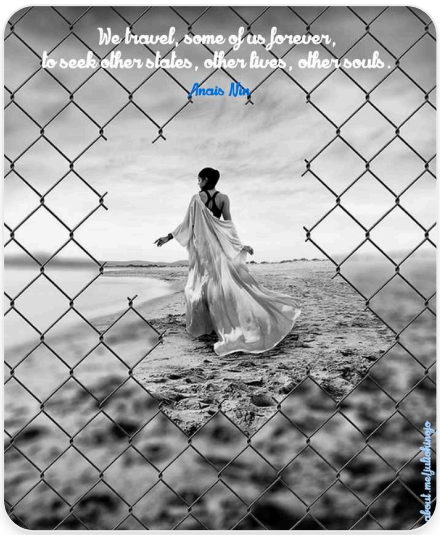
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·6 · CLASE 2

The Van from Ouaoumana

Catorce horas de viaje y una primera noche llena de comparaciones



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos comparaciones entre lugares, objetos y experiencias.	Reactivar
2. Story / Listening	12	Escuchamos la llegada de la furgoneta desde Ouaoumana y describimos diferencias.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Construimos comparativos con -er/more + than.	Construir precisión
5. Words We Need	10	Activamos adjetivos útiles para comparar transporte, lugares y objetos.	Ampliar vocabulario útil
6. Sound Lab	10	Percibimos than débil dentro de comparaciones naturales.	Escuchar y producir
7. Let’s Use English	12	Comparamos opciones y justificamos una elección sencilla.	Comunicar
8. Mediation / Real Life	5	Ayudamos a otra persona a elegir entre dos opciones comparándolas.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

The Van from Ouaoumana

🎧 2. STORY / LISTENING

🎧 Listening: "Fourteen Hours"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The van left Morocco in the evening. → .....
2. Ali Boukrim slept for most of the journey. → .....
3. Fátima wore two blankets even though the van had heating. → .....
4. The journey included a ferry crossing. → .....
5. Nobody was waiting for them when they arrived. → .....

📖 The Story: "The Van from Ouaoumana"

Primeras comparaciones, la primera noche en la nueva casa



Imagen generada con Google Gemini Flash-Lite

By the time the van finally stopped outside the house, it was almost eight in the evening, and the January air felt sharper than either grandparent had expected. Ali Boukrim climbed down slowly, gripping Tarik's arm, and looked up at the three floors of the house with something between admiration and disbelief. "Bigger than I imagined," he said quietly to Itto, in Tamazight.

Inside, the differences kept coming. The heating was gentler than the wood stoves they were used to, but somehow the house still felt colder — Fátima blamed the tall ceilings and the tiled floors, so unlike the packed earth of her own kitchen back home. The roads on the way from the port had been smoother than anything in the Middle Atlas: no potholes, no dust, just long stretches of grey tarmac lit by orange streetlights. "Roads like these," Ali Boukrim said, half-joking, "and yet somehow slower drivers than ours."

Julio had prepared what he thought was a simple welcome dinner — soup, bread, grilled chicken — but Fátima eyed the plates with polite suspicion before finally trying everything, one small bite at a time. She found the bread softer than hers, less filling somehow, and said so without any hesitation, in a tone that made Itto laugh despite her exhaustion.

Later that night, once the suitcases were finally unpacked and the house had gone quiet, Julio found Ali Boukrim standing at the living-room window, looking out at the streetlights of La Cañada. "It's a lot brighter here than back home," the old man said, almost to himself. "The sky at night was darker in Ouaoumana — you could see more stars." Julio didn't quite know how to answer that, so he simply stood beside him for a while, saying nothing, letting the first strange night of their new life settle quietly around all four of them.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What was Ali Boukrim's first reaction to seeing the house?

2. Why did the house feel colder to Fátima than her own home, in her opinion?

3. How did Ali Boukrim compare the roads and the drivers of Spain and Morocco?

4. What did Fátima think about the bread at dinner?

5. What did Ali Boukrim miss about the night sky in Ouaoumana?

4. LANGUAGE IN ACTION

Language Lab

Comparativos

Empezamos los comparativos: para adjetivos cortos añadimos **-er + than** (*colder than, softer than, smoother than*); para adjetivos largos usamos **more + adjetivo + than**. Recordamos también las formas irregulares: *better than, worse than*. Practicamos comparando el viaje, el clima y las costumbres de Ouaoumana y Almería.

Grammar Drill

1. The roads in Spain are _____ than the roads in the Middle Atlas. [smooth]
2. Fátima found the bread _____ than her own bread back home. [soft]
3. For Ali Boukrim, the house felt _____ than he had imagined. [big]
4. The night sky in Ouaoumana was _____ than the sky over La Cañada. [dark]
5. Spanish drivers seemed _____ than Moroccan drivers, according to Ali Boukrim. [slow]
6. The January air felt _____ than the grandparents had expected. [sharp]
7. This January has been _____ than last January, according to Julio. [cold]
8. Fátima's kitchen back home was _____ than the tiled kitchen in Spain. [warm]
9. The journey by van was _____ than anyone had planned for. [long]
10. Julio's welcome dinner was _____ than Fátima had expected. [simple]
11. Ali Boukrim's Spanish is _____ than Fátima's. [good]
12. According to Ali Boukrim, the streetlights in La Cañada are _____ than the ones in Ouaoumana. [bright]
13. Waiting for the ferry felt _____ than the ferry crossing itself. [bad]
14. Everything in the new house seemed _____ than back home, at least at first. [strange]
15. Ali Boukrim admitted that adapting was _____ than he had thought it would be. [difficult]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. van (n.) /væn/ — furgoneta.

2. driver (n.) /ˈdraɪvə/ — conductor/a.

3. overnight (adj./adv.) /ˌəʊvəˈnaɪt/ — de un día para otro.

4. shattered (adj.) /ˈʃætəd/ — agotadísimo/a.

5. unfamiliar (adj.) /ˌʌnfəˈmɪliə/ — desconocido/a.

6. climate (n.) /ˈklaɪmət/ — clima.

7. humidity (n.) /hjuːˈmɪdəti/ — humedad.

8. mild (adj.) /maɪld/ — suave (clima).

9. paved (adj.) /peɪvd/ — asfaltado/a.

10. similar (adj.) /ˈsɪmələ/ — parecido/a.

11. overwhelmed (adj.) /ˌəʊvəˈwelmd/ — abrumado/a.

12. reunite (v.) /ˌriːjuːˈnaɪt/ — reunir(se).

13. get used to (phrasal v.) /get ˈjuːst tə/ — acostumbrarse a.

14. routine (n.) /ruːˈtiːn/ — rutina.

15. warmly (adv.) /ˈwɔːmli/ — calurosamente.

6. SOUND LAB

weak than /ðən/ in comparisons

Escucha cómo than se debilita dentro de comparaciones naturales y no recibe el acento principal.

Repite una comparación sin acentuar than en exceso.

Escucha los tres modelos, localiza than y crea después una comparación propia.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-32.

My town is quieter than the city. This book is easier than the last one. The bus is slower than the train. Notice how than becomes weak inside the phrase. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 34.0 · p. 77 · exercise 34.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

quieter than the city | easier than the last one | slower than the train

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

En parejas, comparad dos lugares que conozcáis bien (dos ciudades, dos casas, dos países). Usad al menos 3 comparativos.

Writing

1. Escribe 3 frases comparando el viaje en furgoneta con un viaje que hayas hecho tú.
2. Escribe 2 frases sobre las diferencias de clima entre Ouaoumana y Almería.
3. Escribe una frase con Present Perfect sobre algo que los abuelos han hecho por primera vez esa noche (repaso).

> **EXTENDED · Canción de la sesión original**
>
> #### 🎵 Sing Along
>
> **Phil Collins – Against All Odds (1981)**
>
> Toda la familia ha superado obstáculos para llegar hasta este momento; comentad qué versos de la canción podrían aplicarse al esfuerzo de Mustapha en la Sesión 1.

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En grupos de 3, representad la primera cena de bienvenida: uno interpreta a Julio, sirviendo la comida; otro a Fátima, comparando en voz alta cada plato con la comida de casa; otro a Ali Boukrim, mirando la casa y comparándola con Ouaoumana. Usad al menos 3 comparativos.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-32)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un amigo español no entiende bien por qué Ali Boukrim diría esto sobre los conductores españoles.

> *"Roads like these, and yet somehow slower drivers than ours."*

Tarea: Explícale en español la broma/observación, capturando el humor, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use weak than intelligibly in comparisons.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 87–88 aprox. · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · My Lady

- Use only the mapped activity for this session.

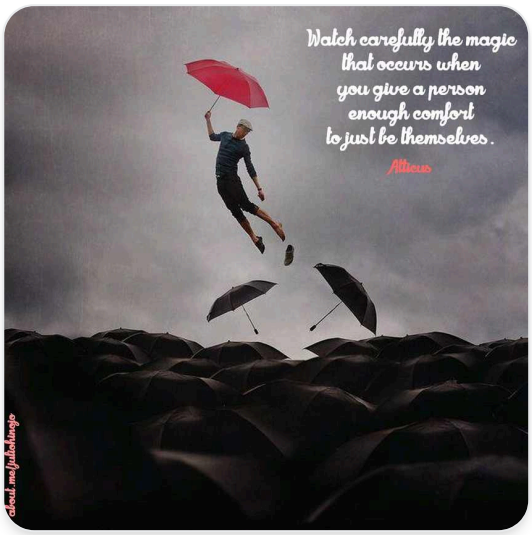
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·6 · CLASE 3

Settling In

Dormitorios, trámites y un chequeo médico con sorpresa



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos comparativos de igualdad y diferencia.	Reactivar
2. Story / Listening	12	Escuchamos cómo la familia se va instalando y compara espacios y objetos.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos as...as / not as...as e iniciamos el paso hacia superlativos.	Construir precisión
5. Words We Need	10	Activamos adjetivos de casa, tamaño, comodidad y cualidades.	Ampliar vocabulario útil
6. Sound Lab	10	Practicamos el ritmo de as...as dentro de frases completas.	Escuchar y producir
7. Let’s Use English	12	Expresamos semejanzas y diferencias entre dos elementos.	Comunicar
8. Mediation / Real Life	5	Reformulamos una comparación para que otra persona la comprenda.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Settling In

🎧 2. STORY / LISTENING

🎧 Listening: "From Rabat to Almería"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Registering at the town hall took several hours. → .....
2. The NIE process at the Immigration Office was quicker than the town hall visit. → .....
3. Itto had to visit the Immigration Office more than once. → .....
4. Mustapha made a joke about the paperwork feeling familiar. → .....
5. Everyone in the family laughed at Mustapha's joke. → .....

📖 The Story: "Settling In"

Dormitorios, trámites y un chequeo médico con sorpresa



Imagen generada con Google Gemini Flash-Lite

Preparing the house had taken almost three weeks. The living room, once full of bookshelves and Julio's old armchair, was now a bedroom for Ali Boukrim, with a low, firm bed and a small bathroom converted from what used to be a store cupboard — close enough that he never had to climb a single step at night. Upstairs, the second guest bedroom, separated from Julio and Itto's own room by the main bathroom, became Fátima's space, at least officially. Within three days, though, she had pushed the mattress of her comfortable double bed against the wall and was sleeping, as she always had, on a folded blanket on the floor. Julio's old study migrated to what had been the smallest bedroom, now barely big enough for a desk and a single bookshelf, but private enough for him not to complain.

Food turned out to be less of a battle than clothing. Fátima accepted most Spanish dishes with only mild suspicion, but she flatly refused to wear anything without long sleeves, regardless of how mild the Almería winter actually was; Ali Boukrim, for his part, kept his usual djellaba for the house and only agreed, after some gentle negotiation from Itto, to a warmer jacket for outings.

The bureaucracy, meanwhile, refused to slow down. After the town hall came the Immigration Office and the long wait for the grandparents' NIE, and after the NIE came MUFACE: Julio's health insurance, adapted with some effort to now cover two more people. A full medical check-up followed almost immediately — blood tests, blood pressure, the works — and the results surprised everyone except, perhaps, Fátima herself. Both grandparents, the doctor explained with visible amusement, were in noticeably better shape than most of his Spanish patients half their age. Ali Boukrim's blood pressure needed a little watching, nothing more; Fátima's numbers, across the board, looked almost enviable. "At this rate," Itto told Julio that evening, only half-joking, "my mother is going to outlive both of us."

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Where did each grandparent actually end up sleeping, and how does that compare with what had been planned?

.....

2. What happened to Julio's study?

.....

3. What was harder to negotiate with the grandparents — food or clothing? Give details.

.....

4. What bureaucratic steps did the family go through after the town hall registration?

.....

5. What did the medical check-up reveal about the grandparents' health?

.....

4. LANGUAGE IN ACTION

Language Lab

Comparativos: as...as / not as...as, e intro a superlativos

Seguimos con los comparativos, y añadimos la estructura **as + adjetivo + as** (para decir que dos cosas son iguales) y **not as + adjetivo + as** (para decir que una es menos... que otra). También empezamos a fijarnos en los superlativos, que desarrollaremos en la Sesión 4.

Grammar Drill

1. Fátima's new bedroom isn't _____ as her old room in Ouaoumana. [big]
2. According to Ali Boukrim, the NIE process was _____ than the town hall visit. [difficult]
3. The floor isn't _____ as the mattress, but Fátima prefers it anyway. [comfortable]
4. Julio's new study is _____ than his old one. [small]
5. Ali Boukrim's blood pressure is _____ than the doctor would like. [high]
6. Fátima's health results are _____ than most of the doctor's other patients. [good]
7. Clothing turned out to be _____ than food to negotiate. [difficult]
8. The Almería winter isn't _____ as Fátima expected. [cold]
9. Is Julio's insurance now _____ complicated than before? [complicated]
10. The djellaba is _____ than the winter jacket Itto bought him. [comfortable]
11. Ali Boukrim's Spanish still isn't _____ as Itto's, but it's improving. [good]
12. This check-up was _____ than any doctor's visit Ali Boukrim has ever had in Morocco. [thorough]
13. Fátima's numbers were _____ than the doctor expected. [enviable]
14. The house feels _____ than it did the first week. [familiar]
15. According to Itto, her mother might end up _____ than both of them put together. [healthy]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. register (v.) /ˈredʒɪstə/ — empadronar(se).

2. town hall (n.) /taʊn hɔːl/ — ayuntamiento.

3. residence permit (n.) /ˈrezɪdəns ˌpɜːmɪt/ — permiso de residencia.

4. form (n.) /fɔːm/ — impreso, formulario.

5. proof (n.) /pruːf/ — justificante, prueba.

6. coverage (n.) /ˈkʌvərɪdʒ/ — cobertura.

7. check-up (n.) /ˈtʃek ʌp/ — revisión médica.

8. blood pressure /blʌd ˈpreʃə/ — tensión arterial.

9. dependant (n.) /dɪˈpendənt/ — persona dependiente / a cargo.

10. generation (n.) /ˌdʒenəˈreɪʃn/ — generación.

11. habit (n.) /ˈhæbɪt/ — hábito.

12. custom (n.) /ˈkʌstəm/ — costumbre.

13. flexible (adj.) /ˈfleksəbl/ — flexible.

14. adapt (v.) /əˈdæpt/ — adaptarse.

15. inflexible (adj.) /ɪnˈfleksəbl/ — inflexible.

6. SOUND LAB

as...as — comparison rhythm

Escucha cómo las dos formas as encuadran el adjetivo dentro de un mismo grupo rítmico.

Repite un modelo manteniendo as...as unido y sin sobreactuar las palabras funcionales.

Escucha los tres modelos, identifica igualdad o diferencia y crea una frase propia.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-33.

This room is as bright as that one. The second exercise is as easy as the first. My bag is not as heavy as yours. Listen to the rhythm of as ... as. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 36.0 · p. 81 · exercise 36.0.3

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

as bright as that one | as easy as the first | not as heavy as yours

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Qué costumbre tuya sería más difícil de cambiar si te mudaras a vivir a otro país? Compara con tu compañero/a usando comparativos.

Writing

1. Escribe 2 frases con "as...as" o "not as...as" sobre las diferencias entre la casa de Ouaoumana y la casa de Almería.
2. Escribe 2 frases comparando la comida o la ropa de los abuelos con las costumbres españolas.
3. Escribe una frase con superlativo sobre algo de la historia (p. ej. el trámite más difícil).

> **EXTENDED · Canción de la sesión original**
>
> #### 🎵 Sing Along
>
> **Pink Floyd – Comfortably Numb (1979)**
>
> El título juega con la idea de sentirse "cómodamente insensible" — comentad en clase si creéis que, después de tantos trámites, la familia empieza por fin a sentirse simplemente "cómoda", sin más sobresaltos.

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad la consulta médica del chequeo: uno interpreta al médico de familia, dando los resultados con sorpresa; el otro a Itto, traduciendo para sus padres. Usad al menos 2 comparativos y 1 superlativo.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-33)

8. MEDIATION / REAL LIFE

🔁 Mediation

Un amigo te pregunta qué quiso decir Itto exactamente con esta frase.

> *"At this rate, my mother is going to outlive both of us."*

Tarea: Explícaselo en español, con el mismo tono medio en broma medio en serio.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use as...as with clear sentence rhythm.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 87–90 aprox. · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · You Are My Heaven

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·6 · CLASE 4

Two Houses, One Family

Alí se muda con Zahra, y una visita a Serón antes de la fiesta



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos superlativos y comparación de varias opciones.	Reactivar
2. Story / Listening	12	Escuchamos la vida entre dos casas de una misma familia.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos superlativos con -est y the most, incluyendo formas irregulares frecuentes.	Construir precisión
5. Words We Need	10	Activamos adjetivos para valorar personas, casas y opciones.	Ampliar vocabulario útil
6. Sound Lab	10	Escuchamos las palabras prominentes dentro de frases superlativas.	Escuchar y producir
7. Let’s Use English	12	Comparamos varias opciones y destacamos una.	Comunicar
8. Mediation / Real Life	5	Transmitimos cuál es la opción más adecuada y por qué.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with...

Two Houses, One Family

🎧 2. STORY / LISTENING

🎧 Listening: "A Quieter House Wasn't What He Wanted"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Ali Boukrim felt completely comfortable at Julio and Itto's house from the start. → .....
2. Zahra's flat is bigger than Julio and Itto's house. → .....
3. Ali Boukrim moved to Zahra's flat within a week of the suggestion. → .....
4. Mohamed is Ali Boukrim's great-grandson. → .....
5. Ali Boukrim missed the quiet at Julio and Itto's house. → .....

📖 The Story: "Two Houses, One Family"

Ali Boukrim se instala con Zahra, y una visita a Serón antes de la fiesta



Imagen generada con Google Gemini Flash-Lite

At Zahra's flat, Ali Boukrim quickly became the calmest presence in the loudest room. Sebastián, who ran his own workshop in La Cañada and came home most evenings smelling faintly of engine oil, had claimed the sofa's best corner as his own for years — until, without any real discussion, it simply became Ali Boukrim's spot instead. Tarik still lived there too, along with Sana and their son Mohamed, now the undisputed centre of the household's attention. For Sana, who had once looked after Ali Boukrim and Fátima back in Morocco before her marriage, having him nearby again felt less like an obligation and more like something close to relief.

Of the whole extended family, everyone agreed, this was easily the liveliest house: the noisiest television, the messiest kitchen table, the most chaotic mealtimes — and, according to Ali Boukrim himself, the most fun. Mohamed had claimed his great-grandfather as a personal audience for every new word he learned, and Ali Boukrim, who had once seemed content to spend his days lying quietly on a mat in Ouaoumana, now found himself following a toddler around a Spanish living room with something suspiciously close to energy.

Towards the end of April, Julio suggested a family outing: a drive up to Serón, to the old family house, and lunch with his cousin Mariquita, the friendliest — and, at seventy-five, the youngest — of his older relatives on that side of the family. Mariquita welcomed Ali Boukrim and Fátima at her door as though she had known them for years, and after lunch, Julio walked his in-laws slowly around the castle above the village, the oldest building either of them had seen since leaving Morocco.

Before heading home, they made one more stop: a small farm on the outskirts of the village, where a local shepherd Julio and Itto had known for years still raised his sheep the old-fashioned way, out on open pasture rather than penned indoors. With the lamb festival only a month away, Julio and Tarik each reserved an

animal, shaking the shepherd's hand on a deal that, in this family at least, was worth considerably more than any piece of paper.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. How did Ali Boukrim end up moving to Zahra's flat?

2. What role does Sana now play for Ali Boukrim, and why is this meaningful for her?

3. Why do family members agree that Zahra's flat is "the liveliest house"?

4. Who is Mariquita, and what did the family do during their visit to Serón?

5. What did Julio and Tarik do at the shepherd's farm, and why?

4. LANGUAGE IN ACTION

Language Lab

Superlativos

Los superlativos comparan tres o más elementos y usan **the + adjetivo-est** (para adjetivos cortos) o **the most + adjetivo** (para adjetivos largos). Recordamos también las formas irregulares: *the best, the worst*. Practicamos usando la familia extensa y sus casas como ejemplo.

Grammar Drill

1. Of all the houses in the family, Zahra's is _____. [lively]
2. Mariquita is _____ of Julio's older cousins. [friendly]
3. The castle above Serón is _____ building either grandparent has seen in Spain. [old]
4. According to Ali Boukrim, mealtimes at Zahra's are _____ of the whole family. [chaotic]
5. Mohamed is _____ member of the family, and everybody's favourite audience. [young]
6. The shepherd's farm is _____ place Julio visits every spring. [quiet]
7. For Ali Boukrim, this is _____ he has felt in years. [happy]
8. Sebastián's workshop is _____ room in the whole flat. [messy]
9. Sana believes this is _____ way to look after someone she loves. [good]
10. Out of all the deals Julio has made this year, this handshake with the shepherd feels _____. [important]
11. Tarik's television is _____ thing in the entire flat. [noisy]
12. This is _____ family gathering they've had since the grandparents arrived. [big]
13. Ali Boukrim says these are _____ months of his life in years. [fun]
14. Of all his cousins, Mariquita gave Julio _____ welcome. [warm]

15. This lamb, the shepherd promises, will be _____ one on the farm. [good]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. shepherd (n.) /ˈʃepəd/ — pastor.

2. flock (n.) /flɒk/ — rebaño.

3. natural (adj.) /ˈnætʃrəl/ — natural.

4. reserve (v.) /rɪˈzɜːv/ — reservar, encargar.

5. garage (n.) /ˈgærɑːʒ/ — taller, garaje.

6. move in (phrasal v.) /muːv ɪn/ — mudarse, instalarse.

7. close-knit (adj.) /kləʊs nɪt/ — muy unido/a (familia).

8. lively (adj.) /ˈlaɪvli/ — animado/a, bullicioso/a.

9. great-grandchild (n.) /greɪt ˈgræntʃaɪld/ — bisnieto/a.

10. village (n.) /ˈvɪlɪdʒ/ — pueblo.

11. mountain (n.) /ˈmaʊntɪn/ — montaña.

12. old-fashioned (adj.) /ˌəʊld ˈfæʃnd/ — a la antigua, tradicional.

13. trust (v./n.) /trʌst/ — confiar / confianza.

14. honest (adj.) /ˈɒnɪst/ — honrado/a.

15. castle (n.) /ˈkɑːsl/ — castillo.

6. SOUND LAB

stress in superlative phrases

Escucha qué palabras reciben el acento principal dentro de frases superlativas.

Repite un modelo destacando el adjetivo clave de manera natural.

Escucha los tres superlativos, marca la palabra fuerte y crea después un ejemplo propio.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-34.

This is the cheapest option. She is the tallest person in the group. It was the most interesting place we visited. Listen to the stressed words in each superlative phrase. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

the cheapest option | the tallest person in the group | the most interesting place we visited

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Cuál es la casa "más animada" de tu propia familia? ¿Por qué? Usad al menos 2 superlativos.

Writing

1. Escribe 3 frases con superlativos sobre los personajes o lugares de la historia.

2. Escribe 2 frases comparando (con comparativos) la vida de Ali Boukrim en casa de Julio e Itto con su vida en casa de Zahra.

3. Escribe una frase sobre qué harías tú si tuvieras que "encargar" algo a un artesano o productor local.

> **EXTENDED · Canción de la sesión original**
>
> ### 🎵 Sing Along
>
> **Queen – I Want to Break Free (1985)**
>
> Comentad en clase la ironía: Ali Boukrim, que llevaba una vida tranquila y sedentaria en Ouaoumana, ahora persigue a su bisnieto por el salón. ¿En qué sentido se ha "liberado" esta primavera?

Roleplay



Imagen generada con Google Gemini Flash-Lite

En grupos de 4, representad la visita a la granja del pastor: uno hace de pastor, mostrando el rebaño y explicando cómo cría a los animales; los otros regatean amablemente y encargan los corderos para la fiesta. Usad al menos 2 superlativos.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-34)

8. MEDIATION / REAL LIFE

Mediation

Un amigo extranjero, acostumbrado a que todo se firme por escrito, te pregunta por qué en esta familia un apretón de manos vale tanto.

> *"...a deal that, in this family at least, was worth considerably more than any piece of paper."*

Tarea: Explícaselo en español.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use clear stress in common superlative phrases.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 89–90 aprox. · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Only Love Can Wound So Deep

- Use only the mapped activity for this session.

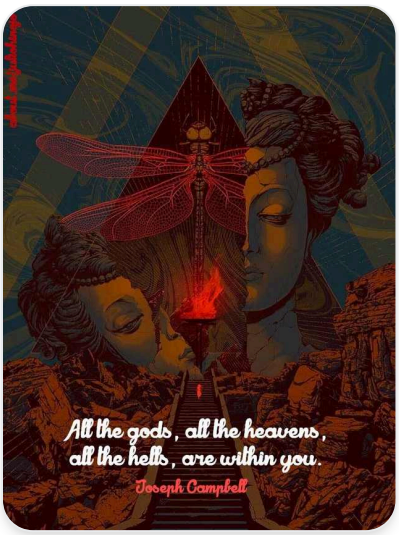
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·6 · CLASE 5

The Lamb Festival

Doble comilona, una despedida cariñosa, y un balance de toda la unidad



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos comparativos, superlativos y experiencias.	Reactivar
2. Story / Listening	12	Escuchamos una celebración familiar y hacemos balance de experiencias.	Comprender
3. Understanding	8	Comprobamos información concreta de la historia y la escucha.	Comprobar comprensión
4. Language in Action	15	Integramos comparativos, superlativos y Present Perfect.	Construir precisión
5. Words We Need	10	Activamos vocabulario de celebración, familia y valoración.	Ampliar vocabulario útil
6. Sound Lab	10	Marcamos el acento de adjetivos largos y sus formas comparativas/superlativas.	Escuchar y producir
7. Let’s Use English	12	Describimos y valoramos experiencias, personas y lugares.	Comunicar
8. Mediation / Real Life	5	Resumimos para otra persona qué destacó de una experiencia.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

The Lamb Festival

🎧 2. STORY / LISTENING

🎧 Listening: "Two Lambs from Serón"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The two lambs came from a shepherd near Almería city. → .....
2. Ali Boukrim and Fátima wanted the meat already prepared from a shop. → .....
3. Saadia travelled from Éibar for the festival. → .....
4. The barbecue took place at Julio's backyard on the first day. → .....
5. The neighbours complained about the smell. → .....

📖 The Story: "The Lamb Festival"

Un ritual respetado, una comilona doble, y una despedida cariñosa



Imagen generada con Google Gemini Flash-Lite

The religious side of the celebration mattered more to Ali Boukrim than anyone in the family had perhaps realised until that morning: this was a ritual, not simply a meal, and it needed to be done properly, with the animals alive and healthy right up until the moment itself. Julio and Itto had arranged everything with Sebastián weeks in advance, and by mid-morning it was already over, handled quietly and respectfully in a back corner of the workshop, away from the children and the general noise of the party. Nobody made a fuss about it, and nobody needed to; by the time most of the family arrived, the focus had already shifted entirely to the fire, the smoke, and the smell of roasting meat.

What followed was, by general agreement, the biggest feast the family had organised all year. Sebastián, more comfortable with a barbecue than with almost anything else, took charge of the coals with visible pride, while Saadia moved between groups with trays of bread and salads, catching up with relatives she hadn't seen properly since the trip to France the previous summer. Fátima, seated in the shade with a plate she insisted was "too generous," ended up eating more than anyone expected, and later admitted, laughing, that this was the best lamb she had tasted since leaving Morocco.

There were more leftovers than the family knew what to do with, so the celebration simply continued the next day, this time in Julio's own backyard — smaller, quieter, but arguably even warmer, with just the closest relatives gathered around a second, more relaxed barbecue. Ali Boukrim called it the most restful afternoon he'd had since arriving in Spain.

By Sunday evening, though, a different mood had settled over the garden. Saadia was leaving for Éibar the next morning, and Fátima, after four months in Almería, had decided to go with her for a couple of months — company for her daughter, a change of scenery, and perhaps, Itto suspected, simply a small break from being, as her mother put it with a wink, "everybody's favourite grandmother." The goodbyes at the door the

next morning were warm rather than sad, full of promises to video-call every week, and Ali Boukrim, staying behind with his usual calm, told his wife to enjoy herself — he, after all, still had a great-grandson to keep him entertained.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Why did the way the lambs were brought to Spain matter so much to Ali Boukrim for religious reasons?

.....

2. Where and how was the sacrifice handled, according to the text?

.....

3. What roles did Sebastián and Saadia each play during the festival?

.....

4. What happened the day after the festival, and how did Ali Boukrim describe it?

.....

5. Why did Fátima decide to go to Éibar with Saadia, and how did the family react?

.....

4. LANGUAGE IN ACTION

Language Lab

Repaso: comparativos, superlativos y Present Perfect

Cerramos la unidad combinando lo aprendido: comparativos, superlativos, y un repaso del Present Perfect de la Sesión 1, esta vez para hacer balance de toda la unidad.

Grammar Drill

1. This was _____ feast the family had organised all year. [big]
2. The second barbecue was _____ than the first, but just as enjoyable. [quiet]
3. Fátima _____ never _____ better lamb than this since leaving Morocco. [eat]
4. Ali Boukrim called this _____ afternoon he'd had since arriving in Spain. [restful]
5. Saadia _____ all the way from Éibar for the festival. [drive]
6. This unit _____ Ali Boukrim and Fátima settle into their new life. [see]
7. Fátima _____ already _____ to spend a couple of months in Éibar. [decide]
8. Sebastián is _____ comfortable with a barbecue than with almost anything else. [comfortable]
9. Of all the goodbyes this family has had, this one felt _____. [warm]
10. Since January, the family _____ through more paperwork than they'd like to remember. [go]
11. The whole family _____ never _____ so many relatives together at once this year. [have]
12. Mohamed will surely be _____ person to miss his great-grandmother. [sad]
13. This has been _____ few months in the whole family's recent history. [busy]
14. Ali Boukrim _____ already _____ used to being "everybody's favourite grandfather." [get]
15. Nobody in the family _____ ever _____ a year quite like this one. [have]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. festival (n.) /ˈfestɪvl/ — fiesta, festival.

2. religious (adj.) /rɪˈlɪdʒəs/ — religioso/a.

3. ritual (n.) /ˈrɪtʃuəl/ — ritual.

4. barbecue (n./v.) /ˈbɑːbɪkjuː/ — barbacoa.

5. backyard (n.) /ˌbækˈjɑːd/ — patio trasero.

6. gather (v.) /ˈgæðə/ — reunirse.

7. feast (n.) /fiːst/ — banquete.

8. leftovers (n.) /ˈleftəʊvəz/ — sobras.

9. portion (n.) /ˈpɔːʃn/ — ración.

10. invite (v.) /ɪnˈvaɪt/ — invitar.

11. farewell (n.) /feəˈwel/ — despedida.

12. miss (v.) /mɪs/ — echar de menos.

13. stay on (phrasal v.) /steɪ ɒn/ — quedarse más tiempo.

14. company (n.) /ˈkʌmpəni/ — compañía.

15. specialty (n.) /ˈspeʃəlti/ — especialidad (culinaria).

6. SOUND LAB

word stress in long adjectives

Escucha y localiza la sílaba tónica de adjetivos largos frecuentes.

Repite los adjetivos y después una forma comparativa o superlativa manteniendo el mismo patrón acentual.

Escucha los cinco adjetivos, marca su sílaba fuerte y practica después los tres grupos comparativos.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-35.

Listen to the stress: expensive, comfortable, interesting, difficult, beautiful. Now in phrases: more expensive, more comfortable, the most interesting. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

expensive | comfortable | interesting | difficult | beautiful | more expensive | more comfortable | the most interesting

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Describe la celebración familiar más grande que hayas vivido. ¿Qué la hizo especial? Usa comparativos y superlativos.

Writing

1. Escribe 3 frases con superlativos sobre la fiesta del cordero.
2. Escribe 2 frases con Present Perfect haciendo balance de lo que ha vivido la familia en esta unidad.
3. Escribe una frase de despedida como si fueras Fátima, dirigida a Julio e Itto.

EXTENDED · Canción de la sesión original

🎵 Sing Along

Ray Charles – Hit the Road Jack (1962)

La letra habla literalmente de una despedida — comentad en clase si el tono de la canción (más brusco) encaja o contrasta con la despedida cariñosa de Fátima en la historia.

Roleplay



Imagen generada con Google Gemini Flash-Lite

En grupos de 4-5, representad la despedida en la puerta de casa: Fátima, Saadia, Julio, Itto y Ali Boukrim se despiden por la mañana. Usad al menos 1 superlativo y 1 frase con Present Perfect.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-35)

8. MEDIATION / REAL LIFE

Mediation

Un compañero de clase no entiende bien el humor de esta frase.

> *"...a small break from being, as her mother put it with a wink, 'everybody's favourite grandmother.'"*

Tarea: Explícasela en español, transmitiendo el tono cariñoso y de broma.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can place stress intelligibly in familiar long adjectives.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 87–90 + 15–20 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · With My Soul

- Use only the mapped activity for this session.

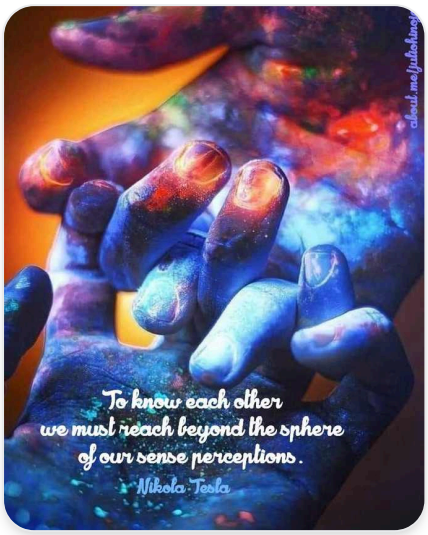
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·6 · CLASE 6

The Fullest House (Review Fair)

Repaso general de la SdA A2·6



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos lo esencial de la SdA 6.	Reactivar
2. Story / Listening	9	Reescuchamos momentos clave sobre viaje, casa, familia y comparaciones.	Comprender
3. Understanding	6	Comprobamos detalles y conexiones de la unidad.	Comprobar comprensión
4. Language in Action	12	Consolidamos comparativos, superlativos y Present Perfect.	Construir precisión
5. Words We Need	8	Recuperamos vocabulario de viaje, vivienda, familia y celebración.	Ampliar vocabulario útil
6. Sound Lab	8	Usamos entonación contrastiva para destacar diferencias entre opciones.	Escuchar y producir
7. Let’s Use English	12	Realizamos un cierre oral comparando experiencias y lugares.	Comunicar
8. Mediation / Real Life	7	Mediamos una comparación y un breve balance para otra persona.	Mediar
🌍 Culture Window	10	Conectamos la unidad con la referencia cultural anglófona prevista.	Conectar lengua y cultura
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.

- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

The Fullest House (Review Fair)

2. STORY / LISTENING

Recupera una historia o escucha de esta unidad.

3. UNDERSTANDING

Comprueba dos detalles de la historia o escucha.

4. LANGUAGE IN ACTION

Language Lab

Bajo el mismo techo — A2 Review

Repaso de comparativos, superlativos y Present Perfect, en los contextos de trámites, viaje, vida doméstica y celebración familiar.

Grammar Drill

1. Zahra's flat is _____ than Julio and Itto's house. [noisy]
2. Of the whole family, Zahra's flat is _____. [lively]
3. Mustapha _____ never _____ such a difficult process before. [face]
4. The barbecue at Sebastián's was _____ than the one at Julio's backyard. [big]
5. This was _____ year the family has had in a long time. [busy]
6. Since January, the family _____ through the NIE, MUFACE and a lamb festival. [go]
7. Fátima's health results were _____ than the doctor expected. [good]
8. Of all the goodbyes, this one felt _____. [warm]
9. Have the grandparents ever _____ so far from home before? [live]
10. Ali Boukrim says this has been _____ spring of his life. [happy]

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

contrastive intonation in comparisons

Escucha cómo la voz destaca las palabras que establecen el contraste entre dos opciones.

Repite un modelo destacando solo las palabras contrastadas, sin exagerar el resto.

Escucha las dos comparaciones, localiza los contrastes y crea después una frase propia.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-36.

The BLUE one is cheaper, but the RED one is stronger. This town is QUIETER, but that town is MORE INTERESTING. Notice the contrast in the voice. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

BLUE — cheaper / RED — stronger | QUIETER / MORE INTERESTING

7. LET'S USE ENGLISH

Roleplay

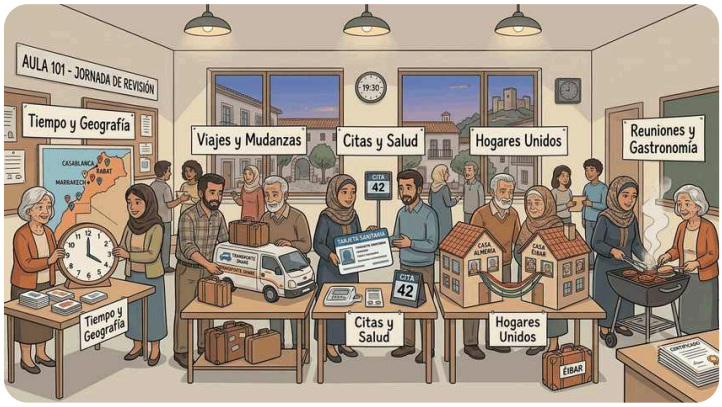


Imagen generada con Google Gemini Flash-Lite

La clase se organiza como una pequeña feria de repaso, con cinco estaciones montadas en distintos puntos del aula:

Estación 1 — "Thirty Days": un sobre con un mapa de Marruecos y un reloj de cartulina, para repasar la Sesión 1.
Estación 2 — "The Van from Ouaoumana": una furgoneta de juguete junto a dos maletas en miniatura, para repasar la Sesión 2.
Estación 3 — "Settling In": una llave y una tarjeta sanitaria de cartulina, para repasar la Sesión 3.
Estación 4 — "Two Houses, One Family": dos casas de cartón unidas por un hilo, para repasar la Sesión 4.
Estación 5 — "The Lamb Festival": una parrilla de juguete junto a una maleta pequeña con una etiqueta de "Éibar", para repasar la Sesión 5.

Los alumnos rotan en grupos pequeños por las cinco estaciones, improvisando una breve escena de 2-3 minutos en cada una.

> **EXTENDED · Canción de la sesión original**
>
> #### Sing Along
>
> **Robbie Williams – Feel (2002)**
>
> Como cierre de la unidad, comentad en gran grupo: de las cinco sesiones, ¿cuál os ha parecido más significativa? "Feel" habla de querer sentir algo de verdad — ¿creéis que resume el año que ha vivido esta familia bajo un mismo techo?
> Un año después de la primera solicitud fallida, Ali Boukrim y Fátima Aachouch llevaban ya varios meses viviendo bajo el mismo techo que su hija — dos techos, en realidad, repartidos entre dos casas que ya empezaban a sentir como una sola familia extendida. Quedaban, por supuesto, costumbres que ninguno de los dos estaba dispuesto a cambiar, y noches en las que el suelo seguía pareciéndole a Fátima más cómodo que cualquier colchón del mundo. Pero también quedaba, cada domingo, una mesa cada vez más llena: la pequeña María, en Marruecos, crecía entre fotos y videollamadas con el nombre de la madre de Julio, fallecida años atrás, cuyo recuerdo la familia seguía sintiendo, de una forma pequeña pero real, cada vez que alguien pronunciaba ese nombre. Y en algún documento antiguo, guardado entre los papeles del consulado marroquí, seguía figurando otro nombre — Julio Alí — elegido hacía años en honor al propio padre de Itto, el mismo hombre que ahora, cada tarde, dormía en el salón de su casa. Bajo el mismo techo, al final, cabían más nombres, más historias y más familia de la que nadie hubiera imaginado al principio del curso.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-36)

8. MEDIATION / REAL LIFE

Ayuda a tu pareja a comprender una idea de la sesión.

Culture Window · Malta Independence Day — 21 September

Malta Independence Day — 21 September

Listen for the main idea and key details.



Valletta, Malta — Paul Arps / Wikimedia Commons, CC BY 2.0 · CC BY 2.0

Before reading

- Why do countries choose a particular date as Independence Day?
- What changes when a territory becomes an independent state?

Malta celebrates Independence Day on the twenty-first of September. The date remembers the twenty-first of September nineteen sixty-four, when Malta became independent from Britain after a long period of British rule.

The road to independence developed through political negotiation and constitutional change. In the early nineteen sixties, Prime Minister George Borg Olivier formally requested independence. A new constitution was prepared, and the political process included a referendum in nineteen sixty-four. Independence then came into effect on the twenty-first of September.

Independence did not remove every constitutional link with Britain immediately. Malta initially remained in the Commonwealth with Queen Elizabeth the Second as head of state, represented in Malta by a Governor-General. Ten years later, in nineteen seventy-four, Malta became a republic and replaced the monarch with a Maltese president.

Malta’s location in the Mediterranean has strongly shaped its history. Different powers ruled the islands over many centuries. This helps explain why Maltese identity contains Mediterranean, European and British influences.

Independence Day is marked through official ceremonies and cultural events. The day is both a celebration and an opportunity to think about sovereignty, identity and historical change. Independence is a legal event on a particular date, but it is also part of a longer political and social process.

Understanding

- When did Malta become independent from Britain?
- Who led the Maltese government during the independence process?
- Why did independence not remove every constitutional link with Britain immediately?
- What changed in 1974?
- Why has Malta’s Mediterranean location been important in its history?

Cultures in conversation

- Compare Malta’s Independence Day with an independence or constitutional date you know. Which parts are legal, political and cultural?

Let’s talk

- Compare Malta’s Independence Day with an independence or constitutional date you know. Which parts are legal, political and cultural?

Listen for clear key words and natural pauses. Repeat only for intelligibility.

Fuentes: fuente institucional · crédito de imagen.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use contrastive intonation to make comparisons clear.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- English File A2 Workbook · 9C + 10A · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · In Loving Memory

- Use only the mapped activity for this session.

Abrir canción y actividades

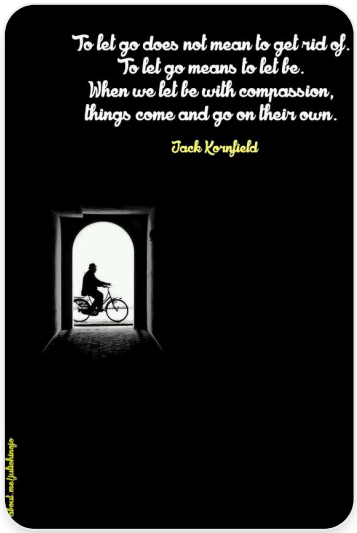
Recurso optativo: no forma parte de las tareas obligatorias.

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SDA A2·7 · CLASE 1

One Last Conversation Before Summer

Una última reunión, un adiós virtual al Claustro, y una herramienta que por fin funciona



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos planes y decisiones de futuro.	Reactivar
2. Story / Listening	12	Escuchamos una última conversación antes del verano.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos will y sus contracciones en decisiones y predicciones.	Construir precisión
5. Words We Need	10	Activamos vocabulario de verano, llamadas y planes.	Ampliar vocabulario útil
6. Sound Lab	10	Contrastamos will y ’ll dentro de frases naturales.	Escuchar y producir
7. Let’s Use English	12	Expresamos decisiones y planes sencillos.	Comunicar
8. Mediation / Real Life	5	Transmitimos a otra persona una decisión o previsión relevante.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with...

One Last Conversation Before Summer

🎧 2. STORY / LISTENING

🎧 Listening: "Three Days In"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The Delegated Head of Studies had worked at the office for several months. → .....
2. Julio's conversation happened on the morning of the twenty-ninth of June. → .....
3. The staff meeting was planned for the next day. → .....
4. The office was full of other teachers when Julio arrived. → .....
5. Julio thought the conversation would be unimportant. → .....

📖 The Story: "A Tool That Finally Works"

Una conversación difícil, dos condicionales, y una herramienta que por fin funciona



Imagen generada con Google Gemini Flash-Lite

They started, as always, with the difficult subject first. "Your complaint," the Delegated Head of Studies said carefully, "has been closed." Julio waited for the rest of the sentence, already half-guessing what it would be. "Not in your favour. Not really. These things almost never are — Delegación doesn't remove a head teacher unless there's a flagrant breach of the law, and officially, there wasn't one here." Julio nodded slowly. "I didn't expect anything else," he said, and he meant it. "The only thing I was hoping for was that he'd retire on his own. He's old enough now." She looked at him carefully. "He was thinking about it, you know. Seriously, for a while. But after Delegación backed him this time, he changed his mind. He's staying." Julio said nothing for a moment. "So I genuinely don't know what he's planning to do next year," he said finally. "And that worries me. A lot."

"If he starts making things difficult again," Julio went on, "I'll take indefinite sick leave. I mean it this time." The Delegated Head of Studies raised an eyebrow but didn't argue. "And if they don't let me work in peace," he added, "I'll escalate the complaint myself — to the Provincial Delegate, or straight to Seville if I have to." "Let's hope it doesn't come to that," she said quietly.

There was one more piece of news, and she saved it for last. "You know she still has her permanent post here, don't you? Officially, this section is still hers." Julio's stomach tightened. The colleague who had reported him had spent the whole of this year at a primary school nearby, on what was called a "comisión de servicio" — exactly where she'd wanted to be. "If she doesn't get another placement somewhere more suitable for her, she could be back here in September," the Delegated Head of Studies said. "I know. It worries me too." Neither of them said anything else about it for a while.

From there, the conversation turned, gratefully, to something lighter. "How's the new project coming along?" she asked. "The one for the whole course, with all the units?" Julio's face changed completely. "Honestly?

Better than I expected. I started with an AI called Gemini, months ago — it wrote the first unit quite well, and then it just... got stuck. Wouldn't move forward. I nearly gave up." He paused. "I thought about switching to ChatGPT — I know it well, I taught a whole course on it to my ICT3 students this year — but in the end I decided to try something different: Claude. And I'm genuinely happy with it. It's going to help me finish the whole project by the start of next year." The Delegated Head of Studies raised an eyebrow, impressed. "Well, whatever works," she said, laughing.

Before he left, she told him one more thing. "I'm not staying either, by the way — not in this post. I'm retiring at Christmas. I'll still be here as a normal teacher until then, but somebody else will need to take over as Delegated Head of Studies here at Alkayasí." Julio asked the obvious question. "Any idea who?" "Not yet," she admitted. "You'd be the obvious choice — you've been here since 2020, longer than anyone else in the section. But with things the way they are right now..." She didn't need to finish the sentence. "I wouldn't want it anyway," Julio said. "Not like this." She nodded, unsurprised. "For what it's worth," she added, "the Head of Studies for the whole centre is changing too. She's on indefinite leave — she won't be back next year — and someone new is taking over the post in September." "Different job, different problem," Julio said. She almost smiled at that.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What did the Delegated Head of Studies tell Julio about the outcome of his complaint, and why does she say these cases usually turn out this way?

.....

2. What had the head teacher apparently been considering, and why did he change his mind?

.....

3. What two conditional plans does Julio mention for next year if things go badly?

.....

4. What does Julio learn about the colleague who reported him, and why does it worry him?

.....

5. What changes are happening to both Head of Studies posts (the whole centre and the Alkayasí section) for next year, and why doesn't Julio want the vacant post at Alkayasí?

.....

4. LANGUAGE IN ACTION

Language Lab

Futuro simple (will) y going to: primer contacto — con un cierre en First Conditional

Introducimos el futuro. Usamos **will** para decisiones que tomamos en el mismo momento de hablar (*I won't argue with him*) y para predicciones basadas en lo que creemos ahora (*it will help me finish the project*). Usamos **going to** para planes que ya estaban decididos antes de hablar (*the staff meeting is going to be virtual* — ya estaba así decidido) y para predicciones con pruebas claras en el presente. Cerramos con un primer contacto con la **condicional de tipo 1 (First Conditional)**: *If + presente simple, ... will + infinitivo*, para hablar de consecuencias reales y probables en el futuro (*If he starts making things difficult again, I'll take sick leave*).

Grammar Drill

1. The staff meeting _____ virtual again this year, as usual. [be]

2. If the head teacher insists, Julio _____ to the doctor instead of arguing. [go]

3. Julio _____ never _____ up on his own project, whatever happens. [give]

4. The Delegated Head of Studies _____ at Christmas, according to her own plan. [retire]

5. If the head teacher starts making things difficult again, Julio _____ indefinite sick leave. [take]

6. Claude _____ Julio finish the whole project by September, he believes. [help]

7. The Head of Studies for the whole centre _____ different next year, since she won't be back. [be]

8. If they don't let him work in peace, Julio _____ the complaint to the Provincial Delegate. [escalate]

9. _____ Julio _____ virtually tomorrow, like every other meeting this year? [attend]

10. The Delegated Head of Studies _____ this Christmas, she has already decided. [leave]

11. If the colleague who reported him doesn't find another post, she _____ back in September. [be]

12. Next year, Julio _____ his materials with an AI tool he trusts. [prepare]

13. Nobody _____ sure yet who will take over as Delegated Head of Studies at Alkayasí. [be]

14. Julio _____ calm tomorrow, no matter what the head teacher decides. [stay]

15. The whole project _____ finished before the new school year starts, Julio hopes. [be]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. deputy (n.) /ˈdepjʊti/ — suplente, adjunto/a.

2. outgoing (adj.) /ˌaʊtˈgəʊɪŋ/ — saliente.

3. vacancy (n.) /ˈveɪkənsi/ — vacante.

4. replace (v.) /rɪˈpleɪs/ — sustituir.

5. rumour (n.) /ˈruːmə/ — rumor.

6. artificial intelligence (n.) /ˌɑːtɪˈfɪʃl ɪnˈtelɪdʒəns/ — inteligencia artificial.

7. tool (n.) /tuːl/ — herramienta.

8. efficient (adj.) /ɪˈfɪʃnt/ — eficiente.

9. pension (n.) /ˈpenʃn/ — pensión.

10. retire (v.) /rɪˈtaɪə/ — jubilarse.

11. virtual (adj.) /ˈvɜːtʃuəl/ — virtual.

12. attend (v.) /əˈtend/ — asistir.

13. justify (v.) /ˈdʒʌstɪfaɪ/ — justificar.

14. absence (n.) /ˈæbsəns/ — ausencia.

15. confront (v.) /kənˈfrʌnt/ — enfrentarse a.

6. SOUND LAB

will / ’ll — full and contracted forms

Escucha los modelos y localiza el foco: will / ’ll — full and contracted forms.
Repite uno o dos modelos con claridad y después úsalo en una frase propia.
Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

0:00 / 0:31

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-37.

I will call you later. I'll call you later. She will come tomorrow. She'll come tomorrow. Listen to the full and contracted forms. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

I will call you later. | I'll call you later. | She will come tomorrow. | She'll come tomorrow.

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Habla sobre un cambio de herramienta o de método de trabajo que hayas hecho tú (en clase, en casa, en el trabajo). ¿Por qué cambiaste? ¿Estás contento con el resultado?

Writing

1. Escribe 3 frases con *will* sobre tus propios planes para el curso que viene.
2. Escribe 2 frases con *going to* sobre algo que ya tienes decidido para este verano.
3. Escribe una frase sobre una decisión tomada en el momento (*I'll...*), como la de Julio al final de la historia.

> **EXTENDED · Canción de la sesión original**
>
> ### Sing Along
>
> **Sarah McLachlan – Angel (1997)**
>
> Escuchad la canción y comentad en clase: ¿por qué creéis que esta canción podría reflejar el alivio que siente Julio al saber que su denuncia se ha resuelto?

Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad la conversación entre Julio y la Jefa de Estudios Delegada sobre el Claustro del día siguiente. Usad al menos 2 frases con *will*, 1 con *going to* y 1 condicional de tipo 1 (*If..., I'll...*).

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-37)

8. MEDIATION / REAL LIFE

Mediation

Un amigo tuyo, que no habla inglés, no entiende bien hasta dónde está dispuesto a llegar Julio ni por qué.

> *"If they don't let me work in peace, I'll escalate the complaint myself — to the Provincial Delegate, or straight to Seville if I have to."*

Tarea: Explícale en español, con tus propias palabras, qué decisión está tomando Julio y qué le preocupa realmente de cara al curso próximo, sin traducir la frase palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can recognise and use will and ’ll clearly.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 26–28 + 99–100 (selección pendiente) · Reinforce
- English Vocabulary in Use Elementary · 52 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Whispers Of You

- Use only the mapped activity for this session.

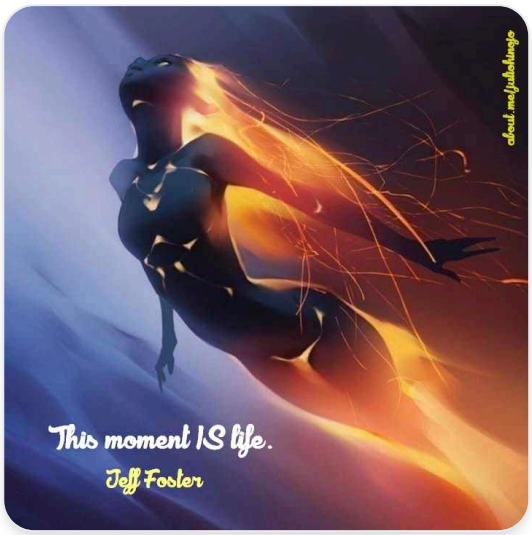
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·7 · CLASE 2

Papers, Pools and a Birthday

Un consulado, un notario, un manantial termal y una tarta de cumpleaños



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos will, won’t y planes próximos.	Reactivar
2. Story / Listening	12	Escuchamos una jornada con papeles, piscina y cumpleaños.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Diferenciamos won’t y want en contexto y consolidamos futuro.	Construir precisión
5. Words We Need	10	Activamos vocabulario de gestiones, ocio y celebración.	Ampliar vocabulario útil
6. Sound Lab	10	Distinguimos won’t /wəʊnt/ de want /wɒnt/.	Escuchar y producir
7. Let’s Use English	12	Hablamos de lo que haremos o no haremos.	Comunicar
8. Mediation / Real Life	5	Reformulamos un plan y una preferencia para otra persona.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Papers, Pools and a Birthday

🎧 2. STORY / LISTENING

🎧 Listening: "Two Boys, Two Signatures"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Mustapha arrived with three children. → .....
2. Amín is older than Alí. → .....
3. The family's first stop in Almería was the beach. → .....
4. The document authorised the boys to stay with Julio and Itto for the summer. → .....
5. Mustapha relaxed only after finishing the paperwork. → .....

📖 The Story: "A Birthday Between Two Offices"

El notario de Serón, la Balsa de Cela y el observatorio de Calar Alto, el día del cumpleaños de Julio

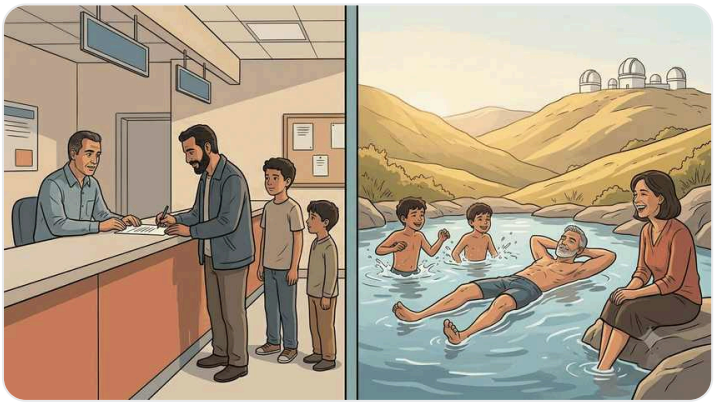


Imagen generada con Google Gemini Flash-Lite

Friday the third of July was Julio's birthday, though almost nobody would have guessed it from his schedule. Early in the morning, the whole group drove out to Serón, where Julio had booked an appointment with the local notary weeks in advance. Mustapha signed a second power of attorney there — this one prepared by Julio himself, covering the same authorisation from a different angle, just to be safe. "Two signatures for one summer," Mustapha joked, shaking the notary's hand. "Your nephews are going to owe me a favour for this."

With the paperwork finally behind them, the real birthday celebration began. They drove to the Balsa de Cela, a natural thermal spring hidden among the hills, and the boys were in the water before anyone had even finished unpacking the towels. "It's warm!" Alí shouted, splashing Amín, who splashed back twice as hard. Itto watched from the edge, laughing, while Julio floated quietly on his back, admitting to himself that this was exactly how he wanted to spend his birthday.

On the way back to Almería, they took the mountain road through the sierra, stopping first at El Conde, the spring where the family usually filled their bottles with natural water. "We're going to need more bottles next time," Mustapha said, watching Julio fill a fourth one. Their last stop was the astronomical observatory at Calar Alto, its huge white domes glowing gold in the late afternoon light. Amín pressed his face against the car window the whole way up. "Are we going to see the telescopes up close?" he asked. "We might," Julio said, smiling in the mirror. "It depends how tired your uncle is."

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Why did the family go to the notary in Serón on Julio's birthday?

.....

2. What joke did Mustapha make after signing the second document?

.....

3. How did the boys react when they reached the Balsa de Cela?

.....

4. What did the family do at El Conde on their way back?

.....

5. What was Amín curious about as they approached Calar Alto?

.....

4. LANGUAGE IN ACTION

Language Lab

Futuro simple y going to: planes ya decididos y predicciones

Seguimos practicando el contraste: **going to** para planes que ya estaban decididos antes del momento de hablar (*the boys are going to stay with Julio and Itto*), y **will** para decisiones espontáneas y predicciones (*it will be warm, I think we'll need more bottles*). Recordamos también el uso de **will** para promesas y ofrecimientos (*I'll fill the bottle for you*).

Grammar Drill

1. The boys _____ with Julio and Itto for the whole summer, as already agreed. [stay]
2. Mustapha _____ the second document at the notary's office in Serón. [sign]
3. Itto thinks the water at the Balsa de Cela _____ warm enough for the boys. [be]
4. _____ you _____ the telescopes at Calar Alto, Amín asked? [see]
5. Julio _____ another bottle of water at El Conde before they leave. [fill]
6. Next summer, Mustapha _____ probably _____ the boys again, according to his own plan. [bring]
7. Alí _____ never _____ a natural thermal spring before this trip. [see]
8. The family _____ home by early evening, according to the schedule Julio made. [be]
9. I think Amín _____ tired after such a long day. [be]
10. Mustapha _____ a favour from his nephews for all this paperwork, he jokes. [ask for]
11. Julio _____ his birthday exactly this way again next year, he already knows. [not / spend]
12. The observatory guide _____ probably _____ the group around the domes. [show]
13. Once they're home, Itto _____ the photos from the trip to Saadia. [send]
14. _____ the boys _____ tired of swimming by the time they leave? [get]
15. Julio _____ this birthday for a long time, he already knows. [remember]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. consulate (n.) /ˈkɒnsjələt/ — consulado.

2. notarise (v.) /ˈnəʊtəraɪz/ — legalizar ante notario.

3. notary (n.) /ˈnəʊtəri/ — notario/a.

4. authorise (v.) /ˈɔːθəraɪz/ — autorizar.

5. power of attorney (n.) /ˈpaʊər əv əˈtɜːni/ — poder notarial.

6. certify (v.) /ˈsɜːtɪfaɪ/ — certificar.

7. natural pool (n.) /ˈnætʃrəl puːl/ — piscina natural.

8. hot spring (n.) /hɒt sprɪŋ/ — manantial termal.

9. observatory (n.) /əbˈzɜːvətri/ — observatorio.

10. telescope (n.) /ˈtelɪskəʊp/ — telescopio.

11. refreshing (adj.) /rɪˈfreʃɪŋ/ — refrescante.

12. birthday (n.) /ˈbɜːθdeɪ/ — cumpleaños.

13. legal guardian (n.) /ˈliːgl ˈgɑːdiən/ — tutor/a legal.

14. summer holidays (n.) /ˈsʌmə ˈhɒlədeɪz/ — vacaciones de verano.

15. photocopy (n./v.) /ˈfəʊtəʊkɒpi/ — fotocopia / fotocopiar.

6. SOUND LAB

won’t / want — listening contrast

Escucha los modelos y localiza el foco: won’t / want — listening contrast.

Repite uno o dos modelos con claridad y después úsalo en una frase propia.

Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-38.

I won’t go today. I want to go tomorrow. She won’t wait. She wants to leave now. Listen carefully to won’t and want. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

I won’t go today.

I want to go tomorrow.

She won’t wait.

She wants to leave now.

7. LET’S USE ENGLISH

Production

Speaking (en parejas)

Cuenta cómo celebraste tu último cumpleaños. ¿Tuviste que hacer también alguna gestión o trámite ese mismo día?

Writing

1. Escribe 3 frases con *going to* sobre planes de verano ya decididos (tuyos o de tu familia).
2. Escribe 2 frases con *will* haciendo predicciones sobre el resto del verano de los niños.
3. Escribe una frase sobre un trámite oficial que hayas tenido que hacer alguna vez (repaso de pasado simple).

> **EXTENDED · Canción de la sesión original**

🎵 Sing Along

Shirley Bassey – Yesterday When I Was Young (1998)

Escuchad la canción y comentad: ¿por qué puede resultar significativa esta canción justo el día del cumpleaños de Julio?

🎭 Roleplay

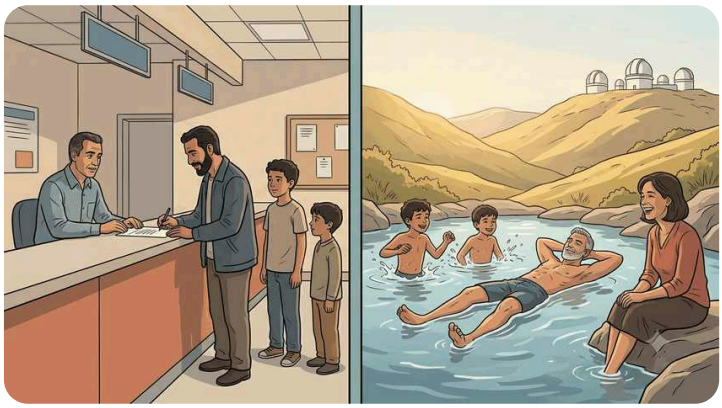


Imagen generada con Google Gemini Flash-Lite

En parejas, representad la escena en el notario de Serón, incluyendo la broma de Mustapha sobre el favor que le deben sus sobrinos. Usad al menos 1 frase con *going to* y 1 con *will*.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-38)

8. MEDIATION / REAL LIFE

🔁 Mediation

Explícale en español a un amigo que no entiende bien esta broma de Mustapha, capturando el tono humorístico sin traducir palabra por palabra.

> *"Your nephews are going to owe me a favour for this."*

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can distinguish won't and want in familiar sentences.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 26–28 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Dark Rose

- Use only the mapped activity for this session.

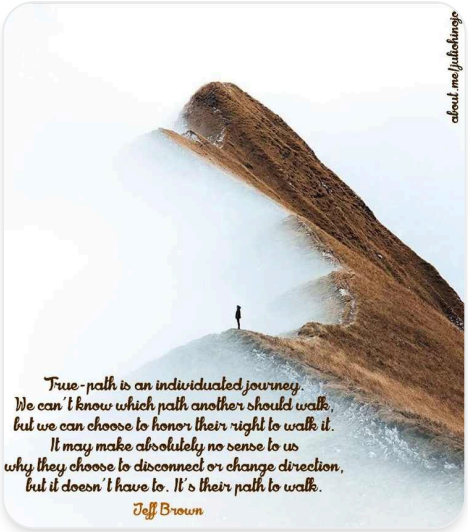
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·7 · CLASE 3

Mapping the Long Way North

Cinco noches, tres países, y un mapa extendido sobre la mesa de la cocina



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos planes de viaje.	Reactivar
2. Story / Listening	12	Escuchamos cómo se organiza un largo recorrido hacia el norte.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos going to para planes e intenciones.	Construir precisión
5. Words We Need	10	Activamos vocabulario de rutas, viaje y familia.	Ampliar vocabulario útil
6. Sound Lab	10	Escuchamos going to integrado en frases naturales.	Escuchar y producir
7. Let's Use English	12	Explicamos nuestros planes próximos.	Comunicar
8. Mediation / Real Life	5	Transmitimos un itinerario o intención de forma clara.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Mapping the Long Way North

🎧 2. STORY / LISTENING

🎧 Listening: "Five Nights on the Map"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio and Itto planned the trip using only a paper map. → .....
2. Itto insisted on short driving days. → .....
3. The trip included stops in Portugal. → .....
4. They finished the evening without booking anything. → .....
5. The whole route was planned in a single evening. → .....

📖 The Story: "Calls Before the Journey"

Tres llamadas telefónicas: Saadia, Aurelia y José Luis



Imagen generada con Google Gemini Flash-Lite

Once the route was fixed on paper, the calls began. Saadia answered on the second ring, delighted to hear that her mother would be collected from Éibar on the way north. "I'll have her bag ready before you even arrive," she promised, laughing. "Five people in that car on the way back — it's going to be a full house." Itto smiled at the thought.

Next came Aurelia in Badalona, who Julio suspected had been waiting for this call all summer. "You're finally coming to stay the night? I'm going to cook something special," she said, before Julio could even finish explaining the dates. He didn't argue — nobody argued with Aurelia about food.

The last call was to José Luis in Valencia, and this one came with a plan already half-formed. "The twenty-fifth, you said? That's Itto's birthday, isn't it?" José Luis asked. "Then I already know what I'm going to make. Forget presents — I'll have a paella ready that she'll remember for years." Itto, listening from across the kitchen, laughed so hard she nearly dropped her tea. "Tell him that's the best birthday present anyone has offered me in years," she said.

By the time Julio hung up the last call, the whole trip felt real for the first time: five nights, four cities, and a family scattered across half the peninsula, all getting ready to welcome them.

🔎 3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What did Saadia promise to have ready before the family arrived in Éibar?

.....

2. How did Aurelia react when Julio called her about the trip?

3. What did José Luis realise about the date of the twenty-fifth?

4. What did José Luis decide to do instead of giving Itto a present?

5. How did Julio feel once all three calls were finished?

4. LANGUAGE IN ACTION

Language Lab

Futuro simple y going to: decisiones en el momento y planes ya fijados

Seguimos contrastando: usamos **going to** para planes que ya están fijados sobre el papel (*they are going to stay one night in Mérida*) y **will** para decisiones que se toman en el momento de la conversación, incluidas promesas y ofrecimientos espontáneos (*I'll have her bag ready*, *I'll cook something special*).

Grammar Drill

1. Julio and Itto _____ five nights on the road, according to the plan. [spend]
2. Saadia _____ her mother's bag ready before the family arrives. [have]
3. Aurelia _____ something special for dinner, she has already decided. [cook]
4. _____ José Luis _____ a paella for Itto's birthday? [make]
5. The family _____ no more than six hours a day in the car, as Itto insisted. [drive]
6. I think the boys _____ excited about seeing so many new cities. [be]
7. Once they reach Éibar, Fátima _____ them for the rest of the trip. [join]
8. Itto _____ that Julio books the hotels tonight, since he's already online. [suggest]
9. José Luis _____ never _____ a birthday paella this important before, he jokes. [cook]
10. The car _____ quite full with five people and all the luggage. [be]
11. Julio _____ the route one more time before they go to bed. [check]
12. I promise I _____ you as soon as we arrive in Mérida, Itto tells Saadia. [call]
13. The family _____ probably _____ tired by the last night of the trip. [be]
14. José Luis already knows what he _____ for Itto's birthday lunch. [make]
15. This _____ the boys' first time in Portugal, according to Itto. [be]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. itinerary (n.) /aɪˈtɪnərəri/ — itinerario.

2. reservation (n.) /ˌrezəˈveɪʃn/ — reserva.

3. accommodation (n.) /əˌkɒməˈdeɪʃn/ — alojamiento.

4. deposit (n.) /dɪˈpɒzɪt/ — depósito, señal.

5. refund (n./v.) /ˈriːfʌnd/ — reembolso / reembolsar.

6. cancellation (n.) /ˌkænsəˈleɪʃn/ — cancelación.

7. confirm (v.) /kənˈfɜːm/ — confirmar.

8. budget (n.) /ˈbʌdʒɪt/ — presupuesto.

9. stopover (n.) /ˈstɒpəʊvə/ — parada intermedia.

10. get in touch (phrasal v.) /get ɪn tʌtʃ/ — ponerse en contacto.

11. remind (v.) /rɪˈmaɪnd/ — recordar (a alguien).

12. look forward to (phrasal v.) /lʊk ˈfɔːwəd tə/ — tener ganas de.

13. countdown (n.) /ˈkaʊntdaʊn/ — cuenta atrás.

14. essentials (n. pl.) /ɪˈsenʃlz/ — lo esencial.

15. thrilled (adj.) /θrɪld/ — entusiasmadísimo/a.

6. SOUND LAB

going to in natural sentences

Escucha los modelos y localiza el foco: going to in natural sentences.

Repite uno o dos modelos con claridad y después úsalo en una frase propia.

Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-39.

I’m going to visit my family. We’re going to leave early. She’s going to study tonight. Listen to going to in natural sentences. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

I’m going to visit my family.

We’re going to leave early.

She’s going to study tonight.

7. LET’S USE ENGLISH

Production

Speaking (en parejas)

Habla de un viaje que hayas planificado con detalle (itinerario, reservas, avisos a familiares). ¿Cómo lo organizaste?

Writing

1. Escribe 3 frases con *going to* sobre planes de viaje ya fijados.
2. Escribe 2 frases con *will* para promesas u ofrecimientos espontáneos, como los de Saadia o José Luis.
3. Escribe una frase con *look forward to* sobre algo que esperas con ilusión.

EXTENDED · Canción de la sesión original

Sing Along

Simon & Garfunkel – The Boxer (1970)

Escuchad la canción y comentad: ¿qué versos podrían describir la sensación de prepararse para un viaje largo, con paradas y personas esperando en el camino?

Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad una de las tres llamadas telefónicas (a Saadia, a Aurelia o a José Luis). Usad al menos 1 frase con *going to* y 1 con *will*.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-39)

8. MEDIATION / REAL LIFE

Mediation

Explícale en español a un amigo qué tipo de regalo está ofreciendo José Luis y por qué es un gesto tan especial en la cultura familiar de Julio, sin traducir la frase palabra por palabra.

> *"Forget presents — I'll have a paella ready that she'll remember for years."*

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use going to with clear, natural rhythm.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce
- Review one core activity from this session.

More practice
- Repeat one short activity with a new example.

Catch up
- Read or listen again and check two details.

Recursos de tu biblioteca
- Essential Grammar in Use · 26–28 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Beneath the Streetlamp Shadows

- Use only the mapped activity for this session.

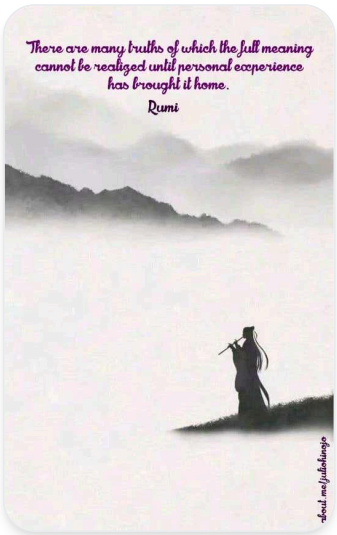
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·7 · CLASE 4

Live From the Road

Mérida, Oporto, León y Éibar, contados casi en directo



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos going to en habla cuidada.	Reactivar
2. Story / Listening	12	Escuchamos una intervención desde la carretera.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Reconocemos gonna en habla informal sin convertirla en modelo productivo.	Construir precisión
5. Words We Need	10	Activamos vocabulario de carretera, comunicación y planes.	Ampliar vocabulario útil
6. Sound Lab	10	Reconocemos gonna, pero respondemos y producimos going to.	Escuchar y producir
7. Let’s Use English	12	Hablamos de planes usando going to.	Comunicar
8. Mediation / Real Life	5	Explicamos a otra persona una forma informal que puede oír sin exigir que la imite.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with...

Live From the Road

🎧 2. STORY / LISTENING

🎧 Listening: "Postcard from the Car"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The family is travelling in a grey car. → .....
2. Alí keeps asking how much longer the journey will take. → .....
3. Amín is checking their route on his phone. → .....
4. The first overnight stop of the trip is in León. → .....
5. The scenery changes as they drive further from Almería. → .....

📖 The Story: "Four Cities, Four Nights"

Mérida, Oporto, León y Éibar, narrados casi en directo



Imagen generada con Google Gemini Flash-Lite

It's Monday evening, and the family is walking through the Roman theatre in Mérida, the golden stone glowing under the last light of the day. "Look how old this is!" Amín shouts, running ahead down the stone steps. Itto is taking photos of everything, sending them straight to Saadia's phone with a string of exclamation marks.

Tuesday morning, they're already crossing into Portugal, following signs towards Lisbon before turning north. By the afternoon, they're standing above the Douro river in Porto, watching boats loaded with barrels drift slowly past. "What's in those boats?" Alí asks. "Port wine," Julio explains. "This whole city is famous for it." Alí isn't impressed — he's more interested in the cable car crossing the river right above their heads.

Wednesday takes them back into Spain and north through green countryside towards León. They're driving for almost six hours today, the longest stretch of the whole trip, and by the time the cathedral of León appears on the horizon, everyone in the car is quietly cheering. That night, Amín writes a message to his father in Rabat: "We're seeing more of Spain in one week than I ever imagined."

Thursday, the last leg: León to Éibar, through the green mountains of the north. Itto keeps checking the clock — Fátima is waiting for them, bags already packed by the door, according to Saadia's last message. When they finally pull up outside the house, Fátima is standing on the step exactly as promised, and for a moment nobody speaks — they just hug, right there in the street, while Alí and Amín watch, a little confused about why the adults are crying over a hello.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What is Amín doing while the family visits the Roman theatre in Mérida?

.....

2. What is Alí more interested in than the port wine in Porto?

.....

3. Why is Wednesday's drive to León described as the longest stretch of the trip?

.....

4. What does Amín write to his father from León?

.....

5. How is Fátima waiting for the family when they arrive in Éibar?

.....

4. LANGUAGE IN ACTION

Language Lab

Repaso: presente simple y presente continuo

Esta sesión narra el viaje "en directo", como si estuviera ocurriendo ahora mismo — por eso repasamos el **presente continuo** para acciones que están ocurriendo en este momento (*Alí is pressing his face against the window*) y el **presente simple** para hechos generales, rutinas o hechos que se presentan como parte de la narración (*this city is famous for it*). Recordamos que *look, listen* y *right now* suelen señalar presente continuo, mientras que hechos y descripciones estables usan presente simple.

Grammar Drill

1. Right now, Alí ..... his face against the car window. [press]
2. The family usually ..... no more than six hours a day, as Itto insisted. [drive]
3. Look! Amín ..... down the steps of the Roman theatre. [run]
4. Porto ..... famous for its port wine. [be]
5. At this moment, Itto ..... photos of everything she sees. [take]
6. The cathedral of León ..... on the horizon as they approach the city. [appear]
7. Fátima ..... on the step exactly as promised, right now. [stand]
8. Every day this week, the family ..... up early to start driving. [get]
9. Listen! Amín ..... a message to his father in Rabat. [write]
10. The boys usually ..... questions about everything they see. [ask]
11. At the moment, the whole family ..... outside Fátima's house in Éibar. [hug]
12. This part of Spain ..... green and mountainous, unlike Almería. [be]
13. Right now, Julio ..... calmly, while Itto reads out town names. [drive]
14. The Douro river ..... through the middle of Porto. [flow]
15. Alí and Amín ..... a little confused about why the adults are crying. [look]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. scenery (n.) /ˈsiːnəri/ — paisaje.

2. frontier (n.) /ˈfrʌntɪə/ — frontera.

3. roadside (adj.) /ˈrəʊdsaɪd/ — junto a la carretera.

4. checkpoint (n.) /ˈtʃekpɔɪnt/ — control, punto de control.

5. panoramic (adj.) /ˌpænəˈræmɪk/ — panorámico/a.

6. cathedral (n.) /kəˈθiːdrəl/ — catedral.

7. old town (n.) /əʊld taʊn/ — casco antiguo.

8. estuary (n.) /ˈestʃuəri/ — estuario, ría.

9. vineyard (n.) /ˈvɪnjəd/ — viñedo.

10. coastal (adj.) /ˈkəʊstl/ — costero/a.

11. check in (phrasal v.) /tʃek ɪn/ — registrarse (en un hotel).

12. bridge (n.) /brɪdʒ/ — puente.

13. dual carriageway (n.) /ˈdjuːəl ˈkærɪdʒweɪ/ — autovía.

14. cosy (adj.) /ˈkəʊzi/ — acogedor/a.

15. breathtaking (adj.) /ˈbreθteɪkɪŋ/ — impresionante.

6. SOUND LAB

gonna — recognition only

Escucha y reconoce gonna como reducción informal de going to.

No necesitas imitar gonna. Para tu propia producción, usa going to con claridad.

Escucha, identifica gonna y responde después usando going to.

Reconoce gonna en el audio, pero no la repitas ni la uses como modelo. Responde con going to. Foco fijado por Lote 3 A2-40.

You may hear going to pronounced like gonna in informal speech. I’m gonna call him later. We’re gonna leave soon. Recognise it, but you do not need to use it. Listen again and identify gonna. Then answer with going to: What are you going to do tomorrow?

I’m gonna call him later.

We’re gonna leave soon.

7. LET’S USE ENGLISH

Production

Speaking (en parejas)

Describe un viaje por carretera que hayas hecho, como si estuviera ocurriendo ahora mismo, usando presente continuo (*I'm driving through..., we're stopping at...*).

Writing

1. Escribe 3 frases en presente continuo describiendo una escena del viaje, como si la estuvieras viendo en directo.
2. Escribe 2 frases en presente simple sobre hechos generales de alguna de las cuatro ciudades (Mérida, Oporto, León, Éibar).

3. Escribe una frase con *going to* sobre el siguiente tramo del viaje (repaso de la sesión anterior).

> **EXTENDED · Canción de la sesión original**
>
> ### 🎵 Sing Along
>
> **Steve Miller Band – Serenade (1976)**
>
> Escuchad la canción y comentad: ¿qué imágenes de viaje o de carretera evoca para vosotros esta canción?

🎭 Roleplay

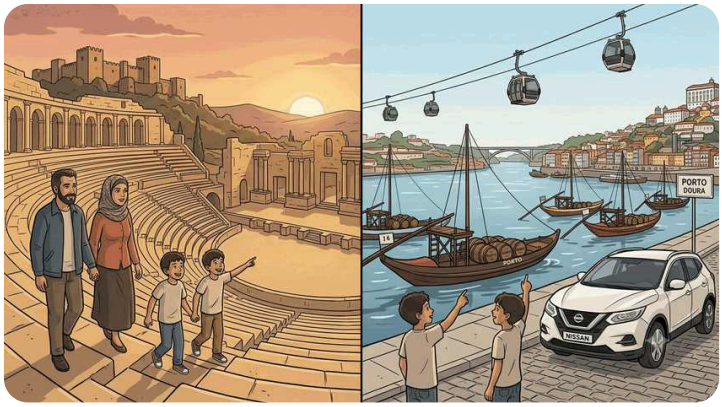


Imagen generada con Google Gemini Flash-Lite

En parejas, representad el reencuentro entre la familia y Fátima en la puerta de la casa de Éibar. Usad al menos 2 frases en presente continuo, como si estuviera ocurriendo en ese instante.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-40)

8. MEDIATION / REAL LIFE

🔁 Mediation

Explícale en español a un amigo qué quiere decir Amín con esta frase y por qué puede resultar significativa para un chico que ha crecido en Marruecos, sin traducir palabra por palabra.

> *"We're seeing more of Spain in one week than I ever imagined."*

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can recognise gonna in informal speech and use going to in my own speech.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Sing Along with AI · Still Fallin'

- Use only the mapped activity for this session.

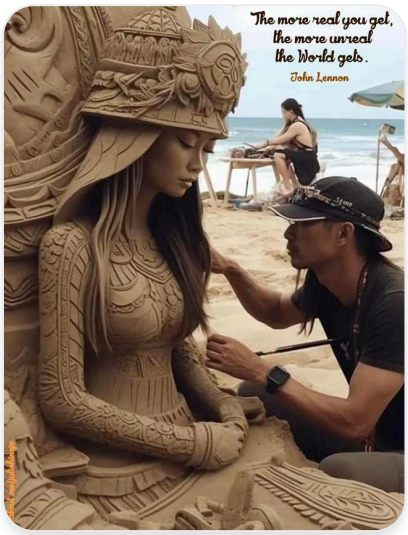
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·7 · CLASE 5

A Full House, Just in Time

Una paella de regalo, una sorpresa en la puerta, y una casa que no cabe de gente



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos planes, predicciones y condiciones sencillas.	Reactivar
2. Story / Listening	12	Escuchamos cómo la casa se llena justo a tiempo.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Construimos el primer condicional con if + presente, will.	Construir precisión
5. Words We Need	10	Activamos vocabulario de casa, tiempo y decisiones.	Ampliar vocabulario útil
6. Sound Lab	10	Marcamos la pausa natural tras una if-clause inicial.	Escuchar y producir
7. Let’s Use English	12	Expresamos consecuencias probables.	Comunicar
8. Mediation / Real Life	5	Transmitimos una condición y su consecuencia de forma sencilla.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

A Full House, Just in Time

🎧 2. STORY / LISTENING

🎧 Listening: "The Paella in Valencia"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Four people left Éibar in the car. → .....
2. The family slept in Badalona on the night of the twenty-fourth. → .....
3. Itto's birthday is on the twenty-fifth of July. → .....
4. Nobody had made any plans for Itto's birthday lunch. → .....
5. José Luis prepared a paella for the celebration. → .....

📖 The Story: "A Full House, Just in Time"

Valencia, la vuelta a Almería, y una casa que no cabe de gente

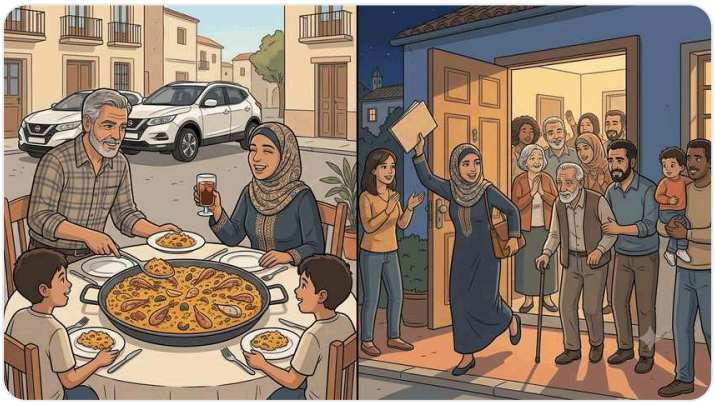


Imagen generada con Google Gemini Flash-Lite

The paella at José Luis's table was, everyone agreed, worth every kilometre of the trip. "Best birthday present I've had in years," Itto said, for at least the third time, as José Luis refilled her glass and pretended to be modest about it. It was late afternoon before they finally said goodbye and got back on the road, and by the time Almería's lights appeared ahead of them, it was already dark. "Are we going to make it home tonight?" Amín asked, half asleep in the back seat. "We are," Julio said. "Not much further now."

Nobody in the car was prepared for what was waiting at the front door. Before Julio had even finished parking, the door burst open, and Majda was the first one out, laughing and half-crying at the same time. "You're not supposed to be here," Itto said, hugging her tightly, utterly confused. "I signed a contract," Majda said, holding up a folder like a trophy. "A real one, paid — it means I can go back to Paris legally, properly, this time. I came to sort out the paperwork, and I wasn't leaving without seeing you first."

Behind her came a wave of noise: Tarik carrying Mohamed on his hip, Zahra and Sebastián close behind, and then — impossibly — Ali Boukrim, walking slowly but steadily, with Hamid right beside him. "You went to Morocco without telling us properly?" Itto said, half laughing, half scolding. "Ten days," Hamid said, shrugging. "I was driving down anyway, for my own holiday — took my own car, not the lorry — and figured I might as well take Dad and Mustapha along, save everyone a plane ticket. Mustapha's staying on a bit longer. I just brought your father home." Itto shook her head, laughing despite herself. "Only you would turn a holiday into a taxi service."

As the boys tumbled out of the car straight into everyone's arms, Itto found herself holding Amín a moment longer than the others, her hand resting gently on the back of his head. She had looked after him for months as a baby, back when things in the family were harder than they were now, and something about that memory still lived quietly in the way she held him. She didn't say anything about it — she never did — but

Julio, watching from beside the car, understood exactly what that particular hug meant. The whole street, for one loud, chaotic hour, felt like it belonged entirely to their family.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Why does Itto say the paella was "worth every kilometre of the trip"?

.....

2. What surprising news does Majda share when the family arrives home?

.....

3. How did Ali Boukrim and Mustapha travel to Morocco, and who took them there?

.....

4. Why didn't Mustapha come back to Spain together with his father?

.....

5. What does the text suggest about Itto's connection to Amín?

.....

4. LANGUAGE IN ACTION

Language Lab

Futuro simple y going to: repaso final de la unidad

Cerramos la unidad combinando **will** (predicciones, decisiones espontáneas, promesas) y **going to** (planes ya decididos), en el contexto de la vuelta a casa y el reencuentro familiar.

Grammar Drill

1. _____ we _____ it home tonight, Amín asked anxiously. [make]
2. Majda _____ back to Paris legally now that the contract is signed. [go]
3. I think this _____ one of Itto's best birthdays ever. [be]
4. Hamid and Ali Boukrim _____ probably _____ everyone about their trip to Morocco tonight. [tell]
5. The whole family _____ dinner together, now that everyone is finally home. [have]
6. Itto _____ never _____ a birthday quite like this one, she says. [have]
7. Next year, José Luis _____ another paella for Itto's birthday, most likely. [make]
8. Julio _____ the car properly tomorrow, once everyone has gone to bed. [unpack]
9. Majda _____ her new contract to the whole family over dinner tonight. [show]
10. I _____ the door, Julio says, hearing the car pull up outside. [open]
11. The boys _____ probably _____ asleep within minutes, after such a long day. [fall]
12. Ali Boukrim _____ his own stories about Ouaoumana at dinner tonight. [tell]
13. This _____ a summer nobody in the family forgets easily. [be]
14. Itto _____ Amín a little differently tonight, without quite knowing why. [hold]
15. Next September _____ complicated, Julio suspects, but tonight isn't the night to think about that. [be]

5. WORDS WE NEED

Vocabulary Lab: 15 Key Words

Pulsa cada palabra para consultarla en WordReference.

1. paella (n.) /paɪ'elə/ — paella.

2. treat (n.) /triːt/ — capricho, detalle especial.

3. candle (n.) /'kændl/ — vela.

4. blow out (phrasal v.) /bləʊ aʊt/ — apagar (soplando).

5. toast (n./v.) /təʊst/ — brindis / brindar.

6. homecoming (n.) /'həʊmkʌmɪŋ/ — regreso a casa.

7. delighted (adj.) /dɪ'laɪtɪd/ — encantado/a.

8. niece and nephew (n.) /niːs ænd 'nefjuː/ — sobrina y sobrino.

9. embrace (v./n.) /ɪm'breɪs/ — abrazar / abrazo.

10. hometown (n.) /'həʊmtaʊn/ — ciudad natal.

11. proud of (adj.) /praʊd əv/ — orgulloso/a de.

12. long-awaited (adj.) /ˌlɒŋ ə'weɪtɪd/ — largamente esperado/a.

13. unexpected (adj.) /ˌʌnɪk'spektɪd/ — inesperado/a.

14. contract (n.) /'kɒntrækt/ — contrato.

15. legally (adv.) /'liːgəli/ — legalmente.

6. SOUND LAB

first conditional — pause after the if-clause

Escucha los modelos y localiza el foco: first conditional — pause after the if-clause.

Repite uno o dos modelos con claridad y después úsalo en una frase propia.

Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-41.

If it rains, we'll stay at home. If I have time, I'll call you. If the bus is late, we'll take a taxi. Notice the short pause after the if-clause. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 37.0 · p. 83 · exercise 37.0.3

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

If it rains, we'll stay at home.

If I have time, I'll call you.

If the bus is late, we'll take a taxi.

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Cuenta una vuelta a casa (de un viaje, de una etapa de tu vida) que resultó especialmente emotiva o llena de sorpresas.

Writing

1. Escribe 3 frases con *will* haciendo predicciones sobre el resto del verano de la familia.
2. Escribe 2 frases con *going to* sobre planes que ya tiene alguien de la familia para septiembre.
3. Escribe una frase describiendo, con tus propias palabras, qué sientes al leer sobre el abrazo entre Itto y Amín.

> **EXTENDED · Canción de la sesión original**
>
> #### 🎵 Sing Along
>
> **Supertramp – Hide in your shell (1974)**
>
> Escuchad la canción y comentad en clase: ¿por qué puede resultar irónico un título como "esconderse en el caparazón" justo en la sesión del reencuentro más ruidoso y multitudinario de toda la unidad?

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad el momento en que Majda sale corriendo a recibir a la familia y anuncia su noticia. Usad al menos 1 frase con *will* y 1 con *going to*.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-41)

8. MEDIATION / REAL LIFE

🔁 Mediation

Explícale en español a un amigo por qué esta noticia de Majda es tan importante para ella, teniendo en cuenta su situación de los últimos años, sin traducir palabra por palabra ni entrar en detalles legales innecesarios.

> *"I signed a contract. A real one, paid — it means I can go back to Paris legally, properly, this time."*

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use a natural pause in first-conditional sentences.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 26–28 · Reinforce

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · The Apology Mi Carry Forever

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·7 · CLASE 6

The Long Way Home (Review Fair)

Repaso general de la SdA A2·7



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos lo esencial de la SdA 7.	Reactivar
2. Story / Listening	9	Reescuchamos planes, decisiones, predicciones y condiciones.	Comprender
3. Understanding	6	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	12	Consolidamos will, going to y primer condicional.	Construir precisión
5. Words We Need	8	Recuperamos vocabulario de viaje, verano, casa y planes.	Ampliar vocabulario útil
6. Sound Lab	8	Integramos entonación de planes y predicciones.	Escuchar y producir
7. Let's Use English	12	Realizamos un cierre oral sobre nuestros planes.	Comunicar
8. Mediation / Real Life	7	Mediamos un breve plan o previsión para otra persona.	Mediar
🌎 Culture Window	10	Conectamos la unidad con la referencia cultural anglófona prevista.	Conectar lengua y cultura
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

The Long Way Home (Review Fair)

2. STORY / LISTENING

Recupera una historia o escucha de esta unidad.

3. UNDERSTANDING

Comprueba dos detalles de la historia o escucha.

4. LANGUAGE IN ACTION

Language Lab

El verano que viene — A2 Review

Repaso mixto de futuro simple, *going to* y presente simple/continuo, en los contextos de planificación, viaje y reencuentro familiar.

Grammar Drill

1. The Delegated Head of Studies _____ at Christmas, as she already decided. [retire]
2. Julio _____ never _____ up on his own project, whatever happens. [give]
3. Right now, Alí _____ his face against the car window. [press]
4. The boys _____ with Julio and Itto for the whole summer, as already agreed. [stay]
5. I think the paella _____ the best birthday present Itto has ever had. [be]
6. _____ the family _____ it home before dark on the last day? [make]
7. Porto _____ famous for its port wine, the guide explains. [be]
8. Majda _____ back to Paris legally now that the contract is signed. [go]
9. Next year, Julio _____ his materials with the same AI tool, he already knows. [prepare]
10. This _____ a summer the whole family remembers for a long time. [be]

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

intonation of plans and predictions

Escucha los modelos y localiza el foco: intonation of plans and predictions.
Repite uno o dos modelos con claridad y después úsalo en una frase propia.
Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-42.

I think I’ll stay at home tonight. We’re going to visit our friends this weekend. Maybe it’ll rain tomorrow. Listen to the intonation of plans and predictions. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

🎧 **Modelo editorial profesional**

English Pronunciation in Use Elementary · Unit 36.0 · p. 81 · exercise 36.0.4

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

I think I’ll stay at home tonight. | We’re going to visit our friends this weekend. | Maybe it’ll rain tomorrow.

7. LET’S USE ENGLISH

Roleplay



Imagen generada con Google Gemini Flash-Lite

La clase se organiza como una pequeña feria de repaso, con cinco estaciones montadas en distintos puntos del aula:

Estación 1 — "One Last Conversation Before Summer": dos sillas frente a frente y una carpeta de papeles, para repasar la Sesión 1.
Estación 2 — "Papers, Pools and a Birthday": un sello de cartulina junto a una toalla de playa en miniatura, para repasar la Sesión 2.
Estación 3 — "Mapping the Long Way North": un mapa de carreteras extendido con pequeños marcadores de hotel, para repasar la Sesión 3.
Estación 4 — "Live From the Road": un coche de juguete blanco recorriendo cuatro postales (Mérida, Oporto, León, Éibar), para repasar la Sesión 4.
Estación 5 — "A Full House, Just in Time": una paella de cartón junto a una puerta de casa de juguete, para repasar la Sesión 5.

Los alumnos rotan en grupos pequeños por las cinco estaciones, improvisando una breve escena de 2-3 minutos en cada una.

EXTENDED · Canción de la sesión original

Sing Along

Susan Boyle – I Dreamed A Dream (2009)

Como cierre de la unidad, comentad en gran grupo: de las cinco sesiones, ¿cuál os ha parecido más significativa? ¿Qué sueños o esperanzas de los personajes de esta unidad os parecen más significativos?
Entre el veintinueve de junio y el veinticinco de julio, la familia de Julio e Itto había recorrido, en poco más de tres semanas, casi tantos kilómetros emocionales como kilómetros de carretera. Quedaba atrás un curso difícil, pero no cerrado en falso: la denuncia de Julio no había traído la justicia que esperaba, y el director, que tanto tiempo llevaba considerando la jubilación, había decidido finalmente quedarse. Julio no sabía qué esperar de él el curso próximo, ni tampoco si su antigua compañera volvería en septiembre a compartir de nuevo la sección — y esa incertidumbre, por mucho que intentara no pensar en ella durante el verano, seguía ahí, sin resolver. Quedaba también, guardado como una anécdota que contar en otoño, el nombre de la herramienta que por fin le había funcionado para construir, sesión a sesión, todo este proyecto. Y quedaba, sobre todo, una casa en La Cañada que esa noche de julio no tenía sitio para nadie más: abuelos recién llegados de dos viajes distintos,

> sobrinos con la piel todavía salada de tantas piscinas y manantiales, una sobrina que había cruzado media Europa para firmar un papel y no perderse un abrazo, y una tarta de cumpleaños esperando, en algún rincón de la nevera, a que alguien encontrara por fin un hueco en la mesa. Del curso que estaba por llegar, nadie sabía todavía nada seguro. Pero esa noche, al menos, nadie tenía ninguna prisa por averiguarlo.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-42)

8. MEDIATION / REAL LIFE

Ayuda a tu pareja a comprender una idea de la sesión.

Culture Window · Freedom Day — South Africa · 27 April

Freedom Day — South Africa · 27 April

Listen for the main idea and key details.



South Africa Freedom Day — Stephanie Traynor / Wikimedia Commons, CC BY-SA 3.0 · CC BY-SA 3.0

Before reading

- What does the word freedom mean in a democratic society?
- Why can the right to vote become an important national memory?

South Africa celebrates Freedom Day on the twenty-seventh of April. It commemorates the country's first democratic national elections, held on the twenty-seventh of April nineteen ninety-four. In those elections, South Africans could vote regardless of race.

The day marked the end of the apartheid political system and the beginning of a new democratic period. Apartheid was a system of racial segregation and discrimination that controlled many parts of everyday life and denied equal political rights.

The struggle against apartheid lasted for decades and involved political organisations, community activists, trade unions, religious groups and many individuals inside and outside South Africa.

The nineteen ninety-four election was more than a normal election. Millions of people queued to vote, many for the first time. Nelson Mandela's African National Congress won the election, and Mandela became the country's first democratically elected president in May.

Freedom Day celebrates democratic rights, dignity, equality and participation in public life. It is also a day for reflection. South Africa still faces serious problems, including inequality, poverty and unemployment. Remembering nineteen ninety-four does not mean that every problem was solved.

For many South Africans, Freedom Day represents pride in democratic change and respect for those who struggled against oppression. It can also be a moment to ask what freedom means in everyday life today.

Understanding

- What happened in South Africa on 27 April 1994?
- Why was the election historically important?
- Who became president after the election?
- What values are often connected with Freedom Day?
- Why can the day include both celebration and critical reflection?

Cultures in conversation

- Compare Freedom Day with another public date connected with democracy, rights or political change. Explain whose perspective you are describing.

Let’s talk

- Compare Freedom Day with another public date connected with democracy, rights or political change. Explain whose perspective you are describing.

Listen for clear key words and natural pauses. Repeat only for intelligibility.

Fuentes: fuente institucional · crédito de imagen.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use intelligible intonation for plans and predictions.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- English File A2 Workbook · 10B + 10C · More Practice
- Practice Makes Perfect Basic English · Chapters 37–39 · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Prison of My Heart

- Use only the mapped activity for this session.

Abrir canción y actividades

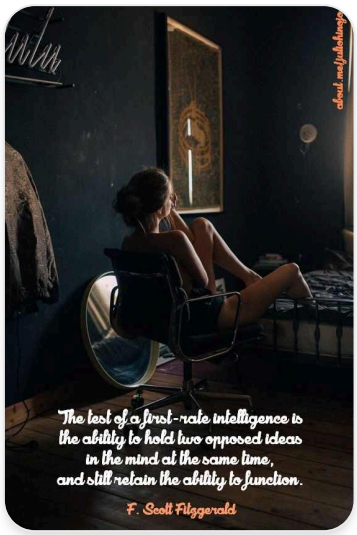
Recurso optativo: no forma parte de las tareas obligatorias.

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SDA A2·8 · CLASE 1

From the Kitchen to the Road

Repaso combinado: A2·1 (cocina, estudios y amistad) + A2·2 (viaje a Francia)



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos dificultades personales de pronunciación.	Reactivar
2. Story / Listening	12	Escuchamos el recorrido desde la cocina hasta la carretera.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Consolidamos estructuras conocidas al servicio de la comunicación.	Construir precisión
5. Words We Need	10	Activamos vocabulario acumulado del curso.	Ampliar vocabulario útil
6. Sound Lab	10	Trabajamos contrastes personales con ejemplos deliberadamente seleccionados.	Escuchar y producir
7. Let’s Use English	12	Explicamos qué nos resulta fácil o difícil al hablar.	Comunicar
8. Mediation / Real Life	5	Ayudamos a otra persona a hacerse entender pese a una dificultad fonética.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

From the Kitchen to the Road

🎧 2. STORY / LISTENING

🎧 Listening: "Two Very Different Chapters"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Itto trains to become a cook on Tuesdays and Thursdays. → .....
2. Trini and Itto met for the first time on the trip to France. → .....
3. The trip to Paris lasted exactly one week. → .....
4. French villages sometimes have hidden speed cameras. → .....
5. Nobody in the car received any fines from the French trip. → .....

📖 The Story: "From the Kitchen to the Road"

Repaso narrado en clase, con Itto ya incorporada como alumna

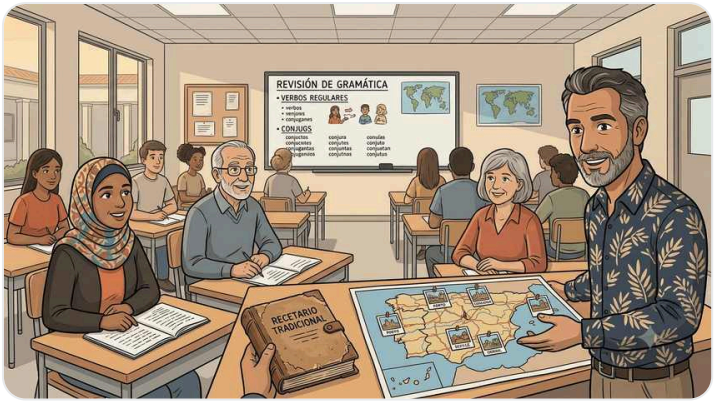


Imagen generada con Google Gemini Flash-Lite

Julio holds up an old recipe book, its pages slightly stained, and places it on the desk next to a road map covered in small photographs. "Two units, one busy year," he says, smiling at Itto, who is sitting in the front row for the first time in this classroom, notebook open like everyone else. "Let's remember how it all started."

In September 2024, Itto enrolled on a Vocational Training course in Cooking and Gastronomy at the IES Almeraya, on the other side of the city. On the very first day, she met Trini, a former student of Julio's who was starting a completely new career at fifty-five, after twenty years as a university librarian. The two women became close friends almost immediately, sharing knives, recipes, and the occasional nervous laugh in Chef Ana's busy kitchen workshop. On Wednesdays, the aprons stayed at home: Trini and Itto swapped them for notebooks at Alkayasí, reviewing English for the TAE-EOI group with Julio. By May 2025, both women completed their first work placements — Trini in a small restaurant near the cathedral, Itto at the Hotel Barceló in Retamar — and came home every evening exhausted, but proud.

Then came July, and a different kind of classroom altogether: the inside of a car. Julio and Itto set off on the longest trip of their lives, ten days from Almería to Paris and back, picking up Saadia in Éibar and meeting Majda in the French capital. French roads turned out to have their own rules — constantly changing speed limits, and hidden radars that caught the white Kia Niro twice without anyone noticing. Between the Eiffel Tower, Mont Saint-Michel, and a long conversation about Saadia's own difficult history with her brother El Houssaine, the days passed quickly. When they finally arrived home on the 25th of July — Itto's birthday — the neighbours were waiting outside with a cake. And that same evening, an even bigger surprise arrived at the door: Majda, back from Paris with a signed work contract in her hand, and, right behind her, Ali Boukrim, brought home early from an unplanned trip to Morocco by his son Hamid.

"So," Julio says, closing the recipe book, "who can tell me what tense we use for Itto's Tuesday and Thursday routine, and what tense we use for what happened on the trip?"

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What course did Itto start in September 2024, and who did she meet on the first day?

2. Where did Trini and Itto do their work placements in May 2025?

3. How long was the trip to Paris, and who joined them along the way?

4. What happened to the Kia Niro on the French roads, without anyone realising at the time?

5. Who was waiting at the door on the evening they arrived home, and why was it a surprise?

4. LANGUAGE IN ACTION

Language Lab

Presente simple/continuo + Pasado simple/continuo

Presente simple/continuo (rutinas de Itto en la cocina y en Alkayasí) frente a pasado simple/continuo (lo que ocurrió durante el viaje a Francia). Recordar: el presente simple describe rutinas y hechos generales; el presente continuo, acciones en curso en el momento de hablar; el pasado simple narra hechos completos y ordenados; el pasado continuo describe acciones en desarrollo, a menudo interrumpidas por otra acción en pasado simple.

Grammar Drill

1. Every Tuesday, Itto _____ to the IES Almeraya. [travel]
2. Right now, in this classroom, Itto _____ in the front row for the first time. [sit]
3. Last July, Julio and Itto _____ all the way to Paris and back. [drive]
4. While they _____ into France, Saadia _____ them about hidden radars. [cross / warn]
5. Trini _____ (not/drive) to school, because Julio usually gives Itto a lift too. [drive]
6. Two hidden cameras _____ the white Kia Niro while Julio _____ on the beautiful countryside. [catch / concentrate]
7. Itto _____ the kitchen workshop and the smell of fresh ingredients. [love]
8. When they _____ home on the 25th of July, the neighbours _____ outside with a cake. [arrive / wait]
9. Trini usually _____ her library shift at quarter past three. [finish]
10. Majda _____ up a folder like a trophy when she _____ out of the car. [hold / jump]

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

personal pronunciation clinic — selected contrasts

Escucha los modelos y localiza el foco: personal pronunciation clinic — selected contrasts.

Repite uno o dos modelos con claridad y después úsalo en una frase propia.

Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

Fuente de escucha: WordReference para palabras y contrastes deliberadamente seleccionados. Foco fijado por Lote 3 A2-43.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 29.0 · p. 67 · exercise 29.0.2

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

three / tree ship / sheep won't / want

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

Comparad vuestras propias rutinas semanales (presente simple/continuo) con algún viaje largo que hayáis hecho alguna vez (pasado simple/continuo). ¿Qué imprevistos tuvisteis, como las multas francesas de Julio e Itto?

Writing

1. Describe tu horario semanal habitual usando presente simple y presente continuo.
2. Escribe 4 frases sobre un viaje que hiciste, combinando pasado simple y pasado continuo.
3. Imagina que eres Trini: escribe un breve mensaje contando cómo te sientes empezando una nueva carrera profesional a los 55 años.

> **EXTENDED · Canción de la sesión original**
>
> ### Sing Along
>
> **The Doobie Brothers – Long Train Running (1973)**
>
> Escucha la canción y localiza tres verbos en pasado simple o presente simple. ¿La canción habla de una rutina o de un viaje? Coméntalo con tu compañero/a.

Roleplay

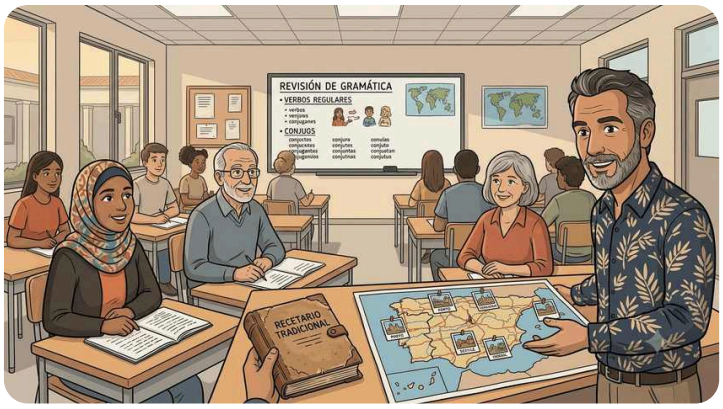


Imagen generada con Google Gemini Flash-Lite

En parejas, representad el momento en que Majda aparece por sorpresa en la puerta de casa con su contrato de trabajo en la mano, mientras Itto no entiende nada al principio. Usad al menos 3 frases en pasado simple y una en pasado continuo.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-43)

8. MEDIATION / REAL LIFE

Mediation

Un amigo que no habla inglés te pregunta por qué Itto y Julio recibieron dos multas de tráfico después de su viaje a Francia, si él conducía con mucho cuidado.

> *"Two hidden cameras had already caught the white Kia Niro that day, flashing twice without anyone noticing."*

Tarea: Explícaselo en español de forma natural, sin traducir palabra por palabra.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can identify and practise a pronunciation contrast that I personally need.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 3–14 · Reinforce
- English Vocabulary in Use Elementary · 8–9 / 48 / 50 selectivo · Reinforce
- English File A2 Workbook · Revision Route · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Memory Remains

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·8 · CLASE 2

Ouaoumana and the Long Way Home

Repaso de A2·3: el viaje a Marruecos y la urgencia médica de Julio



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos patrones de acentuación léxica.	Reactivar
2. Story / Listening	12	Escuchamos recuerdos de Ouaoumana y del largo camino de vuelta.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Integramos estructuras del nivel en un relato personal.	Construir precisión
5. Words We Need	10	Recuperamos vocabulario de lugares, viajes y experiencias.	Ampliar vocabulario útil
6. Sound Lab	10	Consolidamos word stress con palabras conocidas del curso.	Escuchar y producir
7. Let’s Use English	12	Contamos un recuerdo destacando palabras clave.	Comunicar
8. Mediation / Real Life	5	Resumimos para otra persona un recuerdo o experiencia.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with...

Ouaoumana and the Long Way Home

🎧 2. STORY / LISTENING

🎧 Listening: "Eleven Hours, Then a Scare"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. The queue at the border between Melilla and Morocco lasted about two hours. → .....
2. Ali Boukrim and Fátima Aachouch were waiting outside their house when the family arrived. → .....
3. The family got lost driving to a spring in the mountains and had to abandon the car. → .....
4. Julio became seriously ill on the last night of the trip. → .....
5. Julio recovered completely as soon as he crossed back into Spain. → .....

📖 The Story: "Ouaoumana and the Long Way Home"

Repaso narrado en clase: sal, cedro y un billete de ferry

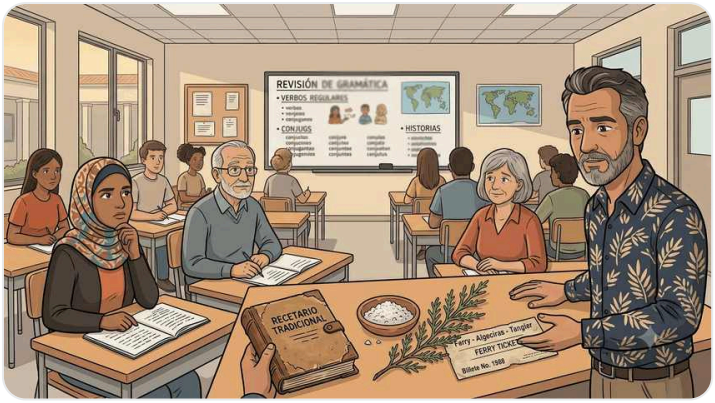


Imagen generada con Google Gemini Flash-Lite

Julio places a small dish of rock salt on the table, with a thin cedar branch resting beside it, and next to it, an old ferry ticket. "This unit," he tells the class, "starts with patience, and ends with a real scare."

In the last days of August 2025, Julio, Itto and Zahra packed the car for Morocco, to visit Itto's parents in Ouaoumana. The ferry crossing to Melilla was smooth, but the border crossing afterwards was not: eleven exhausting hours in a queue of cars under the summer sun. When they finally arrived, Ali Boukrim, ninety-one, and Fátima Aachouch, eighty-four, were waiting outside the house, and the reunion was full of tears. The days that followed had a warm, slow rhythm: mornings in the souk, afternoons visiting relatives, and a trip to Abderrahim's farm, where Julio met his new sister-in-law, Souad, nine months pregnant and close to giving birth.

One day, what should have been a relaxed family outing to a mountain spring turned tense: the GPS suggested a shortcut along a narrow forestry track, full of potholes, and for almost an hour Julio drove in silence, his knuckles white on the wheel. They eventually reached the spring safely, bought blocks of rock salt, and walked among ancient cedar trees on the way back — the same salt and cedar you can see on the table today.

That night, everything changed. Julio began vomiting uncontrollably, and within hours he was in serious pain. The emergency room in Khenifra was chaos, and it took a private clinic, and later a second emergency visit in Azrou, before the family finally reached the ferry back to Almería. From the port, they drove straight to Hospital Vírgen del Mar, where Julio spent three days in intensive care. Looking back, he believes it wasn't

really the food or the water that brought him so low — it was months of accumulated work stress, quietly wearing his body down until it had no defences left.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. How long did the family wait at the border between Melilla and Morocco?

.....

2. Who were Julio, Itto and Zahra visiting in Ouaoumana?

.....

3. What went wrong on the drive to the mountain spring?

.....

4. What happened to Julio on the last night of the trip?

.....

5. What does Julio believe was the real cause of his illness?

.....

4. LANGUAGE IN ACTION

Language Lab

Repaso general de pasado + lenguaje de urgencia y salud

Repaso general de pasado (simple y continuo) en un contexto narrativo de viaje, combinado con expresiones de urgencia y salud trabajadas en la unidad (síntomas, hospital, emergencias).

Grammar Drill

1. The family _____ eleven hours at the border before they finally crossed into Morocco. [wait]
2. Ali Boukrim and Fátima Aachouch _____ outside the house when the family arrived. [wait]
3. While Julio _____ along the narrow forestry track, nobody in the car _____ very much. [drive / say]
4. That night, Julio _____ vomiting uncontrollably. [begin]
5. Itto and Zahra _____ him straight to the emergency room. [drive]
6. By the next morning, it _____ clear the trip had to end. [be]
7. In Azrou, he _____ a second emergency visit. [need]
8. From Nador, the ferry to Almería _____ eight long hours. [take]
9. Doctors _____ him directly into intensive care. [admit]
10. He _____ three days in intensive care before he moved to a normal room. [spend]

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

word stress consolidation

Escucha los modelos y localiza el foco: word stress consolidation.

Repite uno o dos modelos con claridad y después úsalo en una frase propia.

Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

Fuente de escucha: WordReference para palabras y contrastes deliberadamente seleccionados. Foco fijado por Lote 3 A2-44.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 34.0 · p. 77 · exercise 34.0.2

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

afterNOON imPORtant COMfortable exPENsive toMORRow

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Habéis vivido alguna vez una urgencia de salud, propia o de un familiar, durante un viaje? Contad qué pasó y cómo os sentisteis, como hace Julio en el relato.

Writing

1. Narra en pasado, con al menos 6 frases, la espera en la frontera y la llegada a Ouaoumana.
2. Escribe 3 frases usando vocabulario de salud/urgencia (emergency room, drip, intensive care...).
3. Imagina que eres Itto: escribe un breve mensaje a un familiar contándole cómo está Julio, con calma pero con preocupación real.

> **EXTENDED · Canción de la sesión original**
>
> #### Sing Along
>
> **The Eagles – Victim of Love (1976)**
>
> Escucha la canción y localiza dos verbos en pasado. ¿Crees que el título encaja con algún momento del relato de esta unidad? Justifica tu respuesta.

Roleplay

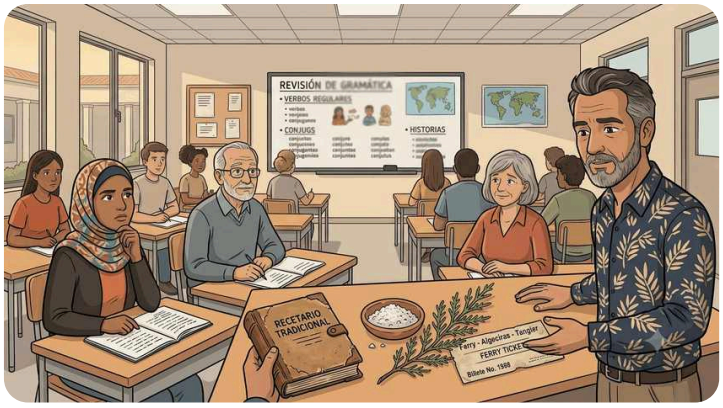


Imagen generada con Google Gemini Flash-Lite

En parejas, representad la escena de la emergencia en Khenifra: una persona es Itto, intentando explicar los síntomas de Julio al personal médico; la otra es un miembro del personal del hospital, desbordado de trabajo. Usad al menos 3 expresiones de salud/urgencia trabajadas en la unidad.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-44)

8. MEDIATION / REAL LIFE

Mediation

Un compañero de trabajo, que no habla inglés, te pregunta qué le pasó a Julio en Marruecos y por qué tardaron tanto en llegar a un hospital adecuado.

> *"Doctors were overwhelmed, and after an hour nobody had even looked at Julio."*

Tarea: Explícaselo en español, transmitiendo la sensación de caos sin traducir literalmente.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can place stress intelligibly in familiar multisyllabic words.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 11–14 · Reinforce
- English File A2 Workbook · Revision Route · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Hidden Tears

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·8 · CLASE 3

The Other Side of School

Repaso de A2·4: cinco años de conflicto laboral de Julio



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos schwa y sílabas débiles.	Reactivar
2. Story / Listening	12	Escuchamos otra perspectiva sobre la escuela.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Integramos formas conocidas con mayor fluidez.	Construir precisión
5. Words We Need	10	Activamos vocabulario de escuela, apoyo y vida cotidiana.	Ampliar vocabulario útil
6. Sound Lab	10	Reconocemos y producimos sílabas débiles sin acentuar todas por igual.	Escuchar y producir
7. Let’s Use English	12	Hablamos sobre experiencias de aprendizaje.	Comunicar
8. Mediation / Real Life	5	Transmitimos la idea esencial de una experiencia escolar.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

The Other Side of School

🎧 2. STORY / LISTENING

🎧 Listening: "Five Years, One Complaint"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio told Itto about the complaint during a car journey. → .....
2. The head teacher supported Julio's original digital project. → .....
3. Two students made formal complaints against Julio in the same school year. → .....
4. The harassment complaint against Julio was eventually dismissed in his favour. → .....
5. Julio submitted his own complaint the same day he understood the full pattern. → .....

📖 The Story: "The Other Side of School"

Repaso narrado en clase: una carpeta y un bolígrafo rojo



Imagen generada con Google Gemini Flash-Lite

Julio opens a thin folder on the desk, a red pen resting on top of it. "This unit," he says, more quietly than usual, "is about something that took me five years to finally put into words."

In September, still recovering in hospital from his illness in Morocco, Julio finally told Itto the whole story. It began in 2020, when the head teacher asked him to lead a new digital transformation project — work Julio believed in, and worked hard on, only to find that the head teacher really just wanted someone to fix printers on Friday mornings. Twice, over the following years, Julio resigned from roles rather than compromise on something he believed was right: first the ICT coordination, later the training coordinator post, when he refused to remove two honest paragraphs from an official report.

Then came the complaints. Two students, in the same school year, filed formal complaints against Julio — both eventually dismissed, with no real evidence behind either of them. "Twice, from two students who barely knew each other? That's not luck," Julio told Itto. "That's a pattern." The following year, a colleague, encouraged by the head teacher, filed a harassment complaint against Julio himself. He found out through a routine notification, with no direct explanation. Another colleague, who had faced similar pressure for years but had never put anything in writing herself, quietly accompanied him to the regional education department.

On the 13th of July 2025, the complaint against Julio was formally dismissed, entirely in his favour. Reading the details carefully, Julio finally understood the whole pattern — and, a week later, on the 21st of July, he visited an old acquaintance at the Personnel Department, who told him plainly: nothing would change unless he put everything in writing. Julio spent two full days writing, and on the 23rd of July, he submitted a formal complaint of his own: over twenty pages, twelve specific requests for action. "I know you're scared," he told Itto. "You know what he's capable of." "I had to do it," he said. "Not for me. For everyone who comes after me."

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What project did the head teacher ask Julio to lead back in 2020?

2. Why did Julio resign from two different roles over the years?

3. What happened with the two student complaints against Julio?

4. Who accompanied Julio to the regional education department, and why?

5. What did Julio finally submit on the 23rd of July, and why did he do it?

4. LANGUAGE IN ACTION

Language Lab

Modales: must / have to / should have / would

Repaso combinado de los cuatro modales trabajados en la unidad: must / have to (obligación), mustn't / should have (prohibición y crítica sobre el pasado) y would (hipótesis).

Grammar Drill

1. Every school _____ design its own digital transformation project — it was a national requirement. [have to]
2. Looking back, many colleagues believe the head teacher _____ Julio's original digital project from the start. [should/support]
3. If the head teacher had listened from the beginning, Julio _____ never have filed a complaint. [would]
4. A teacher _____ file a formal complaint if the situation is serious enough. [must]
5. The Head of Studies told Julio he _____ escalate the complaint if things got difficult again. [would]
6. Julio _____ defend himself in front of an inspector, twice. [have to]
7. Looking back, some colleagues believe the head teacher _____ differently from the start. [should/act]
8. You _____ always keep written records of important meetings — that's the lesson Julio learned. [must]
9. If Julio hadn't written everything down, nothing _____ have changed. [would]
10. According to school rules, staff _____ report serious problems through official channels. [must]

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

schwa /ə/ and weak syllables

Escucha los modelos y localiza el foco: schwa /ə/ and weak syllables.

Repite uno o dos modelos con claridad y después úsalo en una frase propia.

Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-45.

Listen to the weak syllables in these words and phrases: about, support, teacher, today, a cup of tea. Repeat naturally without giving every syllable the same strength. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 37.0 · p. 83 · exercise 37.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

about | support | teacher | today | a cup of tea

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Habéis tenido alguna vez que documentar un problema por escrito para que se tomara en serio? Comentad la experiencia usando should have / shouldn't have para reflexionar sobre lo que haríais diferente.

Writing

1. Escribe 4 frases sobre obligaciones de un profesor en su centro de trabajo, usando must/have to.
2. Escribe 2 frases de crítica sobre el pasado usando should have / shouldn't have, relacionadas con la actuación del director del colegio de Julio.
3. Imagina qué habría pasado si Julio no hubiera escrito la denuncia: escribe 2 frases con would.

EXTENDED · Canción de la sesión original

Sing Along

The Moody Blues – Nights In White Satin (1967)

Escucha la canción y fíjate en su tono melancólico. ¿Encaja con el ambiente de esta unidad? Comentadlo en parejas.

Roleplay

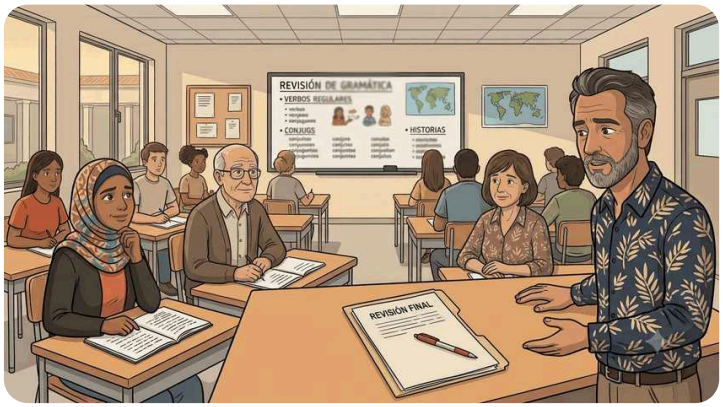


Imagen generada con Google Gemini Flash-Lite

En parejas, representad la conversación entre Julio e Itto en la habitación del hospital, cuando ella le pregunta por qué decidió denunciar. Usad al menos dos modales distintos (must/have to, should have, would).

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-45)

8. MEDIATION / REAL LIFE

Mediation

Un familiar que no habla inglés te pregunta por qué Julio tardó tanto en denunciar, si llevaba años con problemas en el trabajo.

> *"It didn't happen overnight... Even after I understood everything, I didn't act straight away."*

Tarea: Explícaselo en español, transmitiendo la idea de proceso lento sin traducir literalmente.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can recognise and produce familiar weak syllables naturally.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 31–34 · Reinforce
- English File A2 Workbook · Revision Route · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Shadows of You

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·8 · CLASE 4

A Baby, A Leave, A Classroom Nobody Wanted

Repaso de A2·5: el nacimiento de María, la baja de Julio y el aula de Alquián



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos cómo se conectan palabras en habla natural.	Reactivar
2. Story / Listening	12	Escuchamos una historia de bebé, permiso y un aula que nadie quería.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Integramos tiempos y conectores conocidos en una narración.	Construir precisión
5. Words We Need	10	Activamos vocabulario de familia, trabajo y aula.	Ampliar vocabulario útil
6. Sound Lab	10	Practicamos joining básico sin perder claridad.	Escuchar y producir
7. Let's Use English	12	Narramos una secuencia breve de hechos.	Comunicar
8. Mediation / Real Life	5	Resumimos una secuencia para alguien que no estuvo presente.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

A Baby, A Leave, A Classroom Nobody Wanted

🎧 2. STORY / LISTENING

🎧 Listening: "A Birth, A Recovery, A Transformation"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Souad gave birth to a boy in a public hospital. → .....
2. The whole extended family helped pay for the clinic bill. → .....
3. Julio's sick leave lasted only fifteen days in total. → .....
4. The acting head teacher turned out to be more approachable than expected. → .....
5. The Alquián classroom was already in good condition before Julio started working on it. → .....

📖 The Story: "A Baby, A Leave, A Classroom Nobody Wanted"

Repaso narrado en clase: un móvil y un pequeño diploma

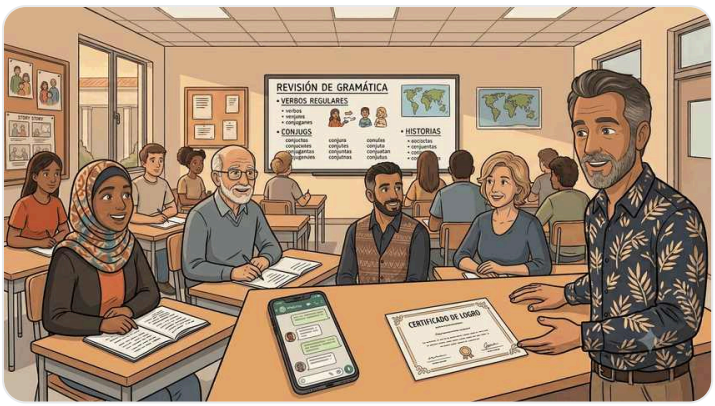


Imagen generada con Google Gemini Flash-Lite

Julio holds up his phone, showing a screenshot of a WhatsApp conversation full of message bubbles, and next to it, a small printed certificate. "Good news, hard news, and hard work," he tells the class. "That's this whole unit, really."

While Julio was still in hospital, Souad went into labour in Morocco. The public hospital was overwhelmed, so Mustapha quickly arranged a transfer to a private clinic. Itto translated every WhatsApp message for Julio, word by word, until Abderrahim's voice finally arrived: "She's here. Souad is fine. The baby is fine. It's a girl." They named her María. The clinic bill came to 1,500 euros — an enormous sum for Abderrahim's family — and within hours, relatives in three different countries had contributed, without anyone needing to ask twice.

Back in Almería, Julio's own recovery took longer than expected: fifteen days of sick leave, extended twice more, while he lost weight, rebuilt his strength on the home treadmill, and finally started eating properly after years of poor habits. By October, he had returned to a school quietly transformed: the head teacher had also gone on sick leave, and an acting head teacher — open, fair, and genuinely interested in the team — had taken over. For the first time in five years, Julio felt like a normal member of staff.

That same term, Julio took on a new project: the Alquián classroom, a forgotten storeroom full of dusty, disconnected computers. Week after week, on Tuesday and Thursday afternoons, he cleared it out, requested two interactive whiteboards, and slowly built a functional multimedia classroom — without ever mentioning the extra hours to anyone. And, for the first time, he had two full, properly funded digital skills courses of his own: thirty hours each, for fifteen adult students, covering everything from spreadsheets to digital citizenship.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. Where was Souad's baby born, and what problem did the family have to solve quickly?

2. How much was the clinic bill, and who helped pay it?

3. How long did Julio's sick leave last in total?

4. What was different about the acting head teacher, compared to the usual head teacher?

5. What project did Julio take on in the Alquián classroom, and how did he do it?

4. LANGUAGE IN ACTION

Language Lab

Present Perfect (I y II) + futuro simple

Present Perfect (I: experiencias y resultados presentes; II: already/yet/just/never...before) combinado con futuro simple (will) para predicciones y decisiones sobre el resto del curso.

Grammar Drill

1. Julio _____ almost ten kilos since he came out of hospital. [lose]
2. Souad _____ just her baby — the whole family is celebrating. [have]
3. Julio _____ never so much like a normal member of staff before. [feel]
4. The family _____ already the money for the clinic bill. [transfer]
5. Julio _____ finish setting up the new multimedia classroom by November, he believes. [will]
6. By January, Julio calculates, the first digital skills group _____ their thirty hours. [finish]
7. _____ Julio ever _____ the Alquián classroom before this project? [visit]
8. Julio _____ probably start a second edition of the courses in spring. [will]
9. The acting head teacher _____ already the trust of the whole team. [win]
10. Julio _____ not the extra hours to anyone at school. [mention]

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

basic joining in connected speech

Escucha los modelos y localiza el foco: basic joining in connected speech.

Repite uno o dos modelos con claridad y después úsalo en una frase propia.

Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-46.

Listen: turn off, pick it up, go out, an old friend. In natural speech, words can connect. Repeat each phrase slowly, then more naturally, without losing clarity. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

🎧 **Modelo editorial profesional**

English Pronunciation in Use Elementary · Unit 42.0 · p. 93 · exercise 42.0.1

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

turn off | pick it up | go out | an old friend

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Habéis vivido algún cambio positivo inesperado en el trabajo, como el que vivió Julio con la nueva dirección en funciones? Contadlo usando Present Perfect.

Writing

1. Escribe 4 frases sobre experiencias de tu vida usando Present Perfect (ever, never, already, yet).
2. Escribe 3 predicciones sobre el resto de tu curso académico o laboral usando will.
3. Imagina que eres Itto: escribe un mensaje breve a Zahra contándole la noticia del nacimiento de María, con Present Perfect.

> **EXTENDED · Canción de la sesión original**
>
> #### 🎵 Sing Along
>
> **The Proclaimers – Cap in Hand (1988)**
>
> Escucha la canción y localiza algún verbo en Present Perfect o futuro simple. Comentad su significado en parejas.

🎭 Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad la escena del grupo de WhatsApp la noche del nacimiento de María: una persona es Itto, traduciendo los mensajes para Julio; la otra es Mustapha o Abderrahim, enviando las noticias. Usad al menos dos frases en Present Perfect.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-46)

8. MEDIATION / REAL LIFE

Mediation

Una amiga que no habla inglés te pregunta cómo consiguió la familia pagar la clínica de Souad tan rápido.

> *"Julio didn't need to think twice either. He transferred half the amount before breakfast the next morning."*

Tarea: Explícaselo en español, transmitiendo la idea de solidaridad familiar inmediata.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can connect familiar words naturally without losing clarity.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 15–20 + 27–28 · Reinforce
- English File A2 Workbook · Revision Route · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Eternal Memory

- Use only the mapped activity for this session.

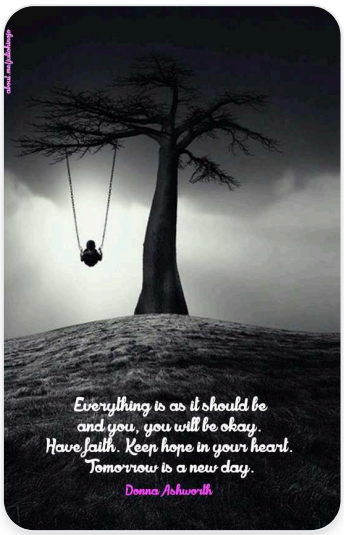
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·8 · CLASE 5

Under One Roof

Repaso de A2·6: la llegada de Ali Boukrim y Fátima Aachouch a España



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos sentence stress.	Reactivar
2. Story / Listening	12	Escuchamos una historia de convivencia bajo un mismo techo.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Usamos estructuras conocidas con foco en inteligibilidad y ritmo.	Construir precisión
5. Words We Need	10	Activamos vocabulario de convivencia, familia y decisiones.	Ampliar vocabulario útil
6. Sound Lab	10	Destacamos las palabras informativas de la frase.	Escuchar y producir
7. Let’s Use English	12	Expresamos información importante con claridad.	Comunicar
8. Mediation / Real Life	5	Reformulamos un mensaje destacando solo lo esencial.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Under One Roof

🎧 2. STORY / LISTENING

🎧 Listening: "Thirty Days, Then a New Life"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Mustapha managed to get a visa appointment through official channels alone. → .....
2. Ali Boukrim and Fátima Aachouch arrived in Almería in January. → .....
3. The medical check-up showed that both grandparents had worse health than expected. → .....
4. Ali Boukrim eventually spent time living at both Julio's house and Zahra's flat. → .....
5. Fátima decided to stay in Almería permanently after the Lamb Festival. → .....

📖 The Story: "Under One Roof"

Repaso narrado en clase: una tarjeta sanitaria y una maqueta de furgoneta



Imagen generada con Google Gemini Flash-Lite

Julio holds up a small health card and, beside it, a toy van. "This unit," he says, "is about family — how far you'll go for it, and how a house changes when it suddenly holds more people than it was built for."

It started with thirty days: the deadline Mustapha faced to bring his parents to Spain once the family reunification was approved. Official channels moved too slowly, so he turned to an unofficial intermediary in Rabat, spending two exhausting weeks chasing documents before the deadline ran out. In January, a van finally brought Ali Boukrim and Fátima Aachouch to Almería, tired but amazed by a country brighter, colder, and stranger than they'd expected.

The weeks that followed were full of small adjustments and endless bureaucracy: town hall registration, the NIE, and MUFACE, Julio's health insurance, extended to cover two more people. A full medical check-up brought a happy surprise — both grandparents turned out to be healthier than most people half their age. Fátima refused to wear anything without long sleeves, whatever the weather; Ali Boukrim kept his djellaba at home and only reluctantly agreed to a warmer jacket outdoors.

Eventually, Ali Boukrim moved between two houses: Julio's, and Zahra's flat, where he quickly became the calmest presence in the loudest room, following his great-grandson Mohamed around with more energy than anyone expected. In April, the family visited Serón, Julio's cousin Mariquita, and a local shepherd, reserving a lamb for the festival to come. The Lamb Festival itself, a month later, was the biggest feast the family had organised all year — Sebastián at the barbecue, Saadia serving trays of bread, and Fátima admitting it was the best lamb she'd tasted since leaving Morocco. By Sunday evening, though, Fátima had decided to leave for Éibar with Saadia, for a change of scenery — and, perhaps, a small break from being everybody's favourite grandmother.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What deadline did Mustapha face, and how did he eventually solve the problem?

2. What did the medical check-up reveal about Ali Boukrim and Fátima Aachouch?

3. Where did Ali Boukrim end up spending his time, once the family had settled in?

4. What happened during the family visit to Serón in April?

5. Why did Fátima decide to leave for Éibar after the Lamb Festival?

4. LANGUAGE IN ACTION

Language Lab

Comparativos y superlativos + Present Perfect (ever/never)

Comparativos y superlativos (comparando las dos casas, las dos culturas, los dos países) combinados con Present Perfect con ever/never, para hablar de experiencias vitales de los abuelos.

Grammar Drill

1. The roads in Spain are _____ than the roads in the Middle Atlas. [smooth]
2. Ali Boukrim said the sky at night was _____ in Ouaoumana than in La Cañada. [dark]
3. Of all the family's houses, Zahra's flat is _____ one. [lively]
4. Fátima _____ never anything without long sleeves, whatever the weather. [wear]
5. Both grandparents turned out to be _____ than most Spanish patients half their age. [healthy]
6. _____ Ali Boukrim ever _____ so many stars as he did back in Ouaoumana? [see]
7. This was, by general agreement, _____ feast the family had organised all year. [big]
8. Fátima admitted it was _____ lamb she had tasted since leaving Morocco. [good]
9. Itto _____ never her father follow a toddler around with so much energy. [see]
10. The house felt _____ than expected, even with modern heating. [cold]

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

sentence stress — information words

Escucha los modelos y localiza el foco: sentence stress — information words.
Repite uno o dos modelos con claridad y después úsalo en una frase propia.
Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-47.

Listen: I NEED the BLUE one. We MET them on MONday. She’s GOING to CALL him LAter. Notice the important words. Repeat with the same sentence rhythm. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

I NEED the BLUE one.

We MET them on MONday.

She’s GOING to CALL him LAter.

7. LET’S USE ENGLISH

Production

Speaking (en parejas)

Comparad dos lugares que conozcáis bien (dos ciudades, dos casas, dos países) usando comparativos y superlativos, como hace la familia al comparar Marruecos y España.

Writing

1. Escribe 4 frases comparando dos lugares o dos situaciones, usando comparativos y superlativos.
2. Escribe 3 frases sobre experiencias de tu vida usando Present Perfect con ever o never.
3. Imagina que eres Ali Boukrim: escribe un breve mensaje de voz a un amigo en Ouaoumana contándole tus primeras impresiones de España.

> **EXTENDED · Canción de la sesión original**
>
> #### Sing Along
>
> **The Rolling Stones – Angie (1973)**
>
> Escucha la canción y localiza algún comparativo o superlativo, si aparece. Comentad en parejas el tono emocional de la canción.

Roleplay

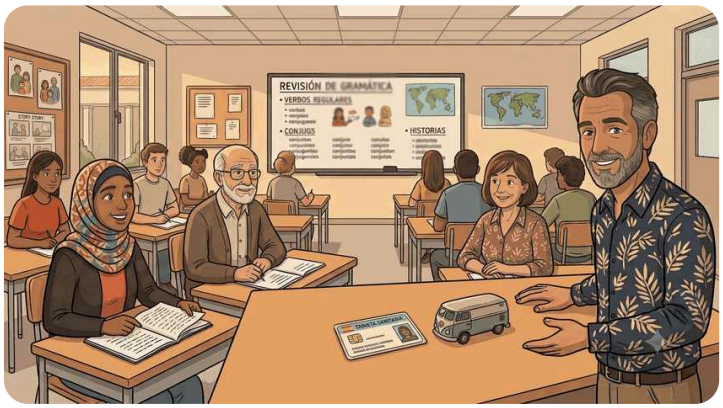


Imagen generada con Google Gemini Flash-Lite

En parejas, representad la primera noche de Ali Boukrim y Fátima en casa de Julio e Itto: una persona es Ali Boukrim, comparando España con Marruecos; la otra es Julio, escuchando con paciencia. Usad al menos dos comparativos.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-47)

8. MEDIATION / REAL LIFE

Mediation

Un vecino que no habla inglés te pregunta cómo consiguió Mustapha traer a sus padres a España tan rápido, si normalmente los trámites tardan meses.

> *"There are people who know how to get things done faster, if you're desperate enough."*

Tarea: Explícaselo en español, sin traducir literalmente, transmitiendo la idea de un canal extraoficial.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can highlight important words with clear sentence stress.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- Essential Grammar in Use · 87–90 + 15–20 · Reinforce
- English File A2 Workbook · Revision Route · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · The Sound of Nothing

- Use only the mapped activity for this session.

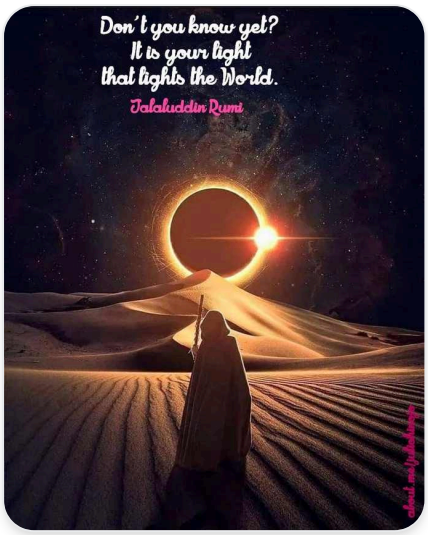
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·8 · CLASE 6

The Summer That's Coming

Repaso de A2·7: el verano de 2026, el viaje familiar y la incertidumbre de septiembre



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recordamos entonación de preguntas.	Reactivar
2. Story / Listening	12	Escuchamos los planes para el verano que llega.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Integramos preguntas sobre experiencia, pasado y futuro.	Construir precisión
5. Words We Need	10	Activamos vocabulario de verano, experiencias y planes.	Ampliar vocabulario útil
6. Sound Lab	10	Practicamos stress e intonación natural en tres tipos de pregunta.	Escuchar y producir
7. Let's Use English	12	Entrevistamos a un compañero sobre experiencia, pasado y futuro.	Comunicar
8. Mediation / Real Life	5	Transmitimos las respuestas esenciales de otra persona.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

The Summer That's Coming

🎧 2. STORY / LISTENING

🎧 Listening: "A Long Trip, An Open Ending"

Escucha el audio de la narración (sin leer el texto) y marca True (T) o False (F).

Listen and check

1. Julio's complaint was resolved completely in his favour. → .....
2. The head teacher decided to retire at the end of the school year. → .....
3. The family visited four different cities on their summer road trip. → .....
4. Majda arrived home with a signed work contract that let her return to Paris legally. → .....
5. Everyone in the family already knows exactly what will happen in September. → .....

📖 The Story: "The Summer That's Coming"

Repaso narrado en clase: el contrato de Majda y una foto familiar



Imagen generada con Google Gemini Flash-Lite

Julio unfolds a paper contract on the desk and places a family photograph beside it. "The most recent unit," he tells the class, "and the one where I still don't know how the story ends."

The unit opens with an uneasy conversation: Julio's complaint was closed, but not in his favour — the head teacher isn't retiring, and nobody knows what he's planning for next year. Julio warned that he'll take indefinite sick leave, or escalate the complaint further, if things get difficult again. There was better news too: with help from an AI tool called Claude, Julio was finally close to finishing the whole Alkayasí project.

On his own birthday, the third of July, Julio combined a notary appointment in Serón with a swim at the Balsa de Cela and a visit to the Calar Alto observatory, Amín pressing his face against the car window the whole way up. Before the family's big summer trip, three phone calls set everything in motion: Saadia, promising to have her mother's bag ready; Aurelia, already planning a special dinner; and José Luis, who decided, without asking, that he'd make a paella for Itto's birthday.

The trip itself covered four cities in four nights — Mérida, Porto, León, Éibar — collecting Fátima along the way, before the family finally reached José Luis's table in Valencia for that promised paella, "the best birthday present" Itto had had in years. And when they finally arrived home, the door burst open before Julio had even finished parking: Majda, contract in hand, ready to return to Paris legally; and, right behind her, an entire crowd — Tarik with Mohamed, Zahra and Sebastián, and, impossibly, Ali Boukrim, brought home early from Morocco by Hamid. For one loud, chaotic hour, the whole street belonged to their family.

3. UNDERSTANDING

Comprensión escrita — responde con frases completas:

1. What did Julio learn about his complaint, and about the head teacher's future plans?

2. What AI tool did Julio start using to help finish the whole Alkayasí project?

3. What three phone calls did Julio make before the summer trip, and what did each person promise?

4. Which four cities did the family visit on their summer road trip?

5. Who was waiting at the door when the family finally arrived home, and why was it such a surprise?

4. LANGUAGE IN ACTION

Language Lab

Futuro simple (will), be going to + First Conditional

Futuro simple (will) y be going to, combinados con First Conditional, para hablar de planes, predicciones y condiciones reales sobre el curso que viene.

Grammar Drill

1. If the head teacher makes things difficult again, Julio _____ indefinite sick leave. [take]
2. Julio _____ the complaint to the Provincial Delegate if they don't let him work in peace. [escalate]
3. The family _____ visit four cities on their way to Éibar — it was already planned. [visit]
4. If Majda signs the new contract, she _____ to return to Paris legally. [be able]
5. Nobody knows exactly what _____ happen in September. [will]
6. Claude _____ help Julio finish the whole project by the start of next year, he believes. [will]
7. José Luis _____ make a paella for Itto's birthday — he'd already decided before anyone asked. [make]
8. If the colleague who reported Julio doesn't find another post, she _____ back in September. [be]
9. The family _____ drive through Mérida, Porto and León before reaching Éibar — that was the plan. [drive]
10. Next September _____ be complicated, Julio suspects, but tonight isn't the night to think about that. [will]

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

question stress and intonation

Escucha los modelos y localiza el foco: question stress and intonation.

Repite uno o dos modelos con claridad y después úsalo en una frase propia.

Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-48.

Listen to the questions: Have you ever been to London? What were you doing at eight? What will you do next year? Repeat with clear stress and natural intonation. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

Have you ever been to London?

What were you doing at eight?

What will you do next year?

7. LET'S USE ENGLISH

Production

Speaking (en parejas)

¿Qué planes tenéis para el próximo curso? Usad will y be going to para distinguir entre predicciones y planes ya decididos, como hace Julio con su proyecto.

Writing

1. Escribe 3 predicciones sobre tu propio futuro cercano usando will.
2. Escribe 3 frases sobre planes ya decididos usando be going to.
3. Escribe 2 frases condicionales (First Conditional) sobre qué harías si una situación laboral se complicara, como hace Julio.

> **EXTENDED · Canción de la sesión original**
>
> #### Sing Along
>
> **Tina Turner – Private Dancer (1984)**
>
> Escucha la canción y localiza algún verbo en futuro, si aparece. Comentad en parejas qué sensación general transmite la canción.

Roleplay



Imagen generada con Google Gemini Flash-Lite

En parejas, representad el momento del reencuentro caótico en la puerta de casa: una persona es Itto, sorprendida por la llegada de tantos familiares a la vez; la otra es Majda, enseñando su contrato con orgullo. Usad al menos una frase con will y otra con be going to.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-48)

8. MEDIATION / REAL LIFE

Mediation

Un amigo que no habla inglés te pregunta si Julio está tranquilo de cara al curso que viene, después de todo lo que ha pasado.

> *"So I genuinely don't know what he's planning to do next year... And that worries me. A lot."*

Tarea: Explícaselo en español, transmitiendo la incertidumbre real, sin dar una respuesta más optimista de la que da el propio texto.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can ask familiar questions with clear stress and natural intonation.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce
- Review one core activity from this session.

More practice
- Repeat one short activity with a new example.

Catch up
- Read or listen again and check two details.

Recursos de tu biblioteca
- Essential Grammar in Use · 26–28 + 99–100 (selección pendiente) · Reinforce
- English File A2 Workbook · Revision Route · More Practice
- Practice Makes Perfect Basic English · Chapter 61 selectivo · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · Garden of Ghost
- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·8 · CLASE 7

Official A2 Exam Simulation

Simulacro completo estilo EOI, ajustado al Nivel A2 — protagonista: Itto



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos estrategias para entender distintas voces.	Reactivar
2. Story / Listening	12	Realizamos una simulación final de comprensión A2.	Comprender
3. Understanding	8	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	15	Aplicamos el repertorio del nivel sin introducir gramática nueva.	Construir precisión
5. Words We Need	10	Recuperamos vocabulario funcional del curso.	Ampliar vocabulario útil
6. Sound Lab	10	Reconocemos dos variedades de inglés sin pedir imitación.	Escuchar y producir
7. Let’s Use English	12	Respondemos demostrando comprensión e inteligibilidad.	Comunicar
8. Mediation / Real Life	5	Transmitimos significado aunque la pronunciación del hablante varíe.	Mediar
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Official A2 Exam Simulation

2. STORY / LISTENING

Recupera una historia o escucha de esta unidad.

3. UNDERSTANDING

Comprueba dos detalles de la historia o escucha.

4. LANGUAGE IN ACTION

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

recognition of two English varieties — meaning before imitation

Escucha dos variedades de inglés y céntrate en significado, sonidos clave y contexto.

No imites ningún acento. Responde con tu propia pronunciación clara e inteligible.

Compara las dos voces, identifica el significado común y anota diferencias que percibas sin valorarlas como mejores o peores.

British English

Singapore English

Escucha para comprender diferencias, no para imitar. Mantén tu propia voz al responder. Foco fijado por Lote 3 A2-49.

Listen for difference, not imitation. The same English word may sound different in different places. Focus on meaning, key sounds and context. You do not need to copy another accent.

British English | Singapore English | same meaning — different voice

7. LET'S USE ENGLISH

> **EXTENDED · Canción de la sesión original**
>
> **🎵 Sing Along**
>
> **Tom Jones – Green Green Grass Of Home (1967)**
>
> Después del simulacro, escuchad la canción como pequeño premio por el esfuerzo. ¿Qué sentimiento transmite el título, después de un examen así?

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-49)

8. MEDIATION / REAL LIFE

Ayuda a tu pareja a comprender una idea de la sesión.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can use key language from this session.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

I can understand key meaning across two English varieties without copying an accent.

○ I can do this on my own. ○ I can do this with a little help. ○ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- English File A2 Workbook · Revision Route · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · I Won't Cry for You

- Use only the mapped activity for this session.

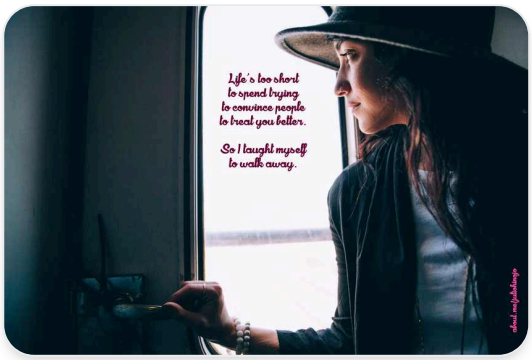
Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

SDA A2·8 · CLASE 8

Tea, Sweets, and Goodbyes

Fiesta de fin de curso — cierre real del Bloque A2, sin ficción de por medio



⏱ Mapa de la sesión · Reparto del tiempo

Tiempo lectivo orientativo: 90 minutos · planificación base: 85 min + margen flexible.

Bloque	Min.	Qué haremos	Propósito
1. Where were we?	8	Recuperamos lo que ya podemos hacer en inglés.	Reactivar
2. Story / Listening	9	Escuchamos y participamos en la despedida final.	Comprender
3. Understanding	6	Comprobamos información concreta y conexiones de la escucha.	Comprobar comprensión
4. Language in Action	12	Integramos el repertorio A2 para hablar con autonomía básica.	Construir precisión
5. Words We Need	8	Recuperamos vocabulario personal, de aprendizaje y futuro.	Ampliar vocabulario útil
6. Sound Lab	8	Cerramos con una voz clara, natural y segura, sin buscar perfección.	Escuchar y producir
7. Let's Use English	12	Expresamos un logro, una necesidad y un plan futuro.	Comunicar
8. Mediation / Real Life	7	Compartimos con otra persona un balance breve del aprendizaje.	Mediar
🌏 Culture Window	10	Conectamos la unidad con la referencia cultural anglófona prevista.	Conectar lengua y cultura
9. Self-assessment	5	Comprobamos qué podemos hacer ya.	Reflexionar
10. Aula sin Muros	Casa	Elegimos una práctica optativa de refuerzo o ampliación.	Continuar en casa

ℹ️ Los tiempos son aproximados. Podemos dedicar más o menos tiempo a cada parte según las necesidades del grupo.

↺ 1. WHERE WERE WE?

Remember

Recupera una idea y dos palabras de la sesión anterior.

Try again

- Vuelve al texto o al audio anterior.
- Comprueba una respuesta con tu pareja.

If you were absent

Lee o escucha el episodio anterior y pide un resumen breve.

Today we continue with…

Tea, Sweets, and Goodbyes

2. STORY / LISTENING

Recupera una historia o escucha de esta unidad.

3. UNDERSTANDING

Comprueba dos detalles de la historia o escucha.

4. LANGUAGE IN ACTION

5. WORDS WE NEED

Recupera palabras conocidas y úsalas en contexto.

6. SOUND LAB

farewell — clear and confident voice

Escucha los modelos y localiza el foco: farewell — clear and confident voice.

Repite uno o dos modelos con claridad y después úsalo en una frase propia.

Escucha, identifica el foco, repite un modelo y comprueba después con una pareja.

Escucha el modelo. Repite y busca una producción clara e inteligible. Foco fijado por Lote 3 A2-50.

Speak clearly and naturally. Tell us one thing you can do now, one thing you want to practise, and one plan for the future. Take your time. Your voice does not need to be perfect to communicate well. Listen again. Repeat one model. Then use the same pattern in one sentence of your own.

Modelo editorial profesional

English Pronunciation in Use Elementary · Unit 33.0 · p. 75 · exercise 33.0.2

Úsalo como modelo profesional complementario. El trabajo principal de este Sound Lab se mantiene sin cambios.

one thing I can do now | one thing I want to practise | one plan for the future

7. LET'S USE ENGLISH

Roleplay

En grupos de tres o cuatro, recread la escena de la convivencia: una persona ofrece té o dulces, otra los acepta con una frase de cortesía, y una tercera hace un pequeño brindis de despedida por el curso. Usad al menos tres de las expresiones de la sección anterior.

> **EXTENDED · Canción de la sesión original**
>
> ### Sing Along — Canción de graduación
>
> **Canción:** Vanessa Williams – Colours of the Wind (1995) / Lana Del Rey – My Heart Hurts
>
> Escuchad juntos esta última canción del cancionero, como colofón de las cincuenta canciones trabajadas a lo largo de todo el Bloque A2. No hay ejercicio que completar — solo escuchad, y si alguien quiere comentar qué canción del curso recuerda con más cariño, es un buen momento para decirlo.

Abrir canción y actividades (BestSongs_A2_Interactivo.html · song-50)

8. MEDIATION / REAL LIFE

Ayuda a tu pareja a comprender una idea de la sesión.

🌍 Culture Window · Singapore and Self-Government — 3 June 1959

Singapore and Self-Government — 3 June 1959

Listen for the main idea and key details.



Singapore Skyline — JeCCo / Wikimedia Commons, CC BY-SA 3.0 · CC BY-SA 3.0

Before reading

- What is the difference between self-government and full independence?
- Why can a country remember an important political date even if its national day is celebrated on another date?

On the third of June nineteen fifty-nine, Singapore became a self-governing state. Britain transferred responsibility for most internal matters to Singapore’s elected government, although Britain still controlled defence and external affairs. This was a major step from colonial rule towards full independence.

Singapore had been under British rule for more than a century After the Second World War, political participation increased, and more people wanted local leaders to make decisions about the country’s future. In nineteen fifty-nine, elections were held under a new constitution, and Lee Kuan Yew became Singapore’s first Prime Minister.

Self-government also brought important national symbols. The new State Flag and State Crest were introduced, and Majulah Singapura became the national anthem. The Malay words mean Onward Singapore. These symbols helped express a common identity in a society with Chinese, Malay, Indian and other communities.

Between nineteen sixty and nineteen sixty-three, Singapore’s National Day was celebrated on the third of June. Singapore then joined Malaysia in nineteen sixty-three. Two years later, on the ninth of August nineteen sixty-five, it became a fully independent and sovereign republic.

Today, Singapore celebrates National Day on the ninth of August, but the third of June remains an important historical date.

English became important in administration, education and international trade. Malay, Mandarin and Tamil also have official status, and Singapore English has developed its own pronunciation and rhythm.

The story of the third of June shows that political change can happen in stages. Self-government did not immediately mean complete independence, but it gave Singaporeans much greater responsibility for their own institutions and future.

Understanding

- What changed in Singapore on 3 June 1959?
- Which areas did Britain still control after self-government began?
- Who became Singapore’s first Prime Minister?
- Which national symbols were introduced or adopted in 1959?
- Why is 3 June different from Singapore’s present National Day?

Cultures in conversation

- Compara esta celebración con otra fecha cultural.

Let’s talk

- Compara y conversa.

Listen for clear key words and natural pauses. Repeat only for intelligibility.

Fuentes: fuente institucional · crédito de imagen.

9. WHAT CAN I DO NOW? — SELF-ASSESSMENT

I can understand the main idea of this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can use key language from this session.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

I can speak clearly and confidently about my learning and future plans.

◯ I can do this on my own. ◯ I can do this with a little help. ◯ I need more practice.

Si necesitas apoyo, elige Reinforce o Catch up. Si ya puedes hacerlo, prueba More practice cuando te apetezca.

10. AULA SIN MUROS

Elige una ruta que te ayude. No necesitas hacerlas todas.

Reinforce

- Review one core activity from this session.

More practice

- Repeat one short activity with a new example.

Catch up

- Read or listen again and check two details.

Recursos de tu biblioteca

- English File A2 Workbook · Revision Route · More Practice

Selecciona solo la práctica relacionada con la sesión. Consulta el ejemplar del docente o el tuyo.

Sing Along with AI · The Spark

- Use only the mapped activity for this session.

Abrir canción y actividades

Recurso optativo: no forma parte de las tareas obligatorias.

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LEVEL A2

BEST ENGLISH SONGS *Ever* A2



PROYECTO ALKAYASÍ

• • • LEARN • PRACTICE • COMMUNICATE • • •

Learn together

Speak with confidence

Autor:
Julio Hinojo Lopez



CEFR ★★★★★ A2

Portada:
Francisco Navarro

READ | SPEAK | LISTEN

Your journey to English starts here!

CURSO DE INGLÉS

NIVEL A2

PARA PRINCIPIANTES

SEP ALKAYASÍ · PROYECTO ALKAYASÍ · BLOQUE A2

Best English Songs Ever A2

“50 canciones comerciales — ejercicios de repaso A2”

Cincuenta canciones en inglés, cada una con tres ejercicios: verbos objetivo, un relato de lectura en voz alta ambientado en el universo narrativo de Alkayasí (con vocabulario clave enlazado a WordReference), y verdadero/falso.

Nunca se reproducen letras de canciones — solo título, artista y año, siguiendo la normativa de derechos de autor.

Este libro complementa el material de las 8 Situaciones de Aprendizaje del Bloque A2.



Escucha los textos desde aquí

¿Por qué canciones en la clase de inglés?

Cuando escucha una canción en inglés antes de completar los ejercicios de esta unidad, no está simplemente disfrutando de una pausa amena entre la gramática y el vocabulario: está entrenando, de la forma más natural posible, aquello que más cuesta desarrollar en cualquier aula de idiomas — el oído. La música ofrece algo que ningún libro de texto puede replicar con la misma eficacia: lengua real, cargada de ritmo, entonación y emoción, repetida una y otra vez hasta quedar grabada en la memoria casi sin esfuerzo consciente.

La idea de usar canciones en la enseñanza de idiomas no es una moda reciente ni una simple estrategia para amenizar la clase. El lingüista Stephen Krashen, en su conocida Hipótesis del Filtro Afectivo, explica que aprendemos mejor cuando la ansiedad es baja y la motivación es alta: un aula relajada, donde el alumnado disfruta de lo que hace, facilita que la lengua "entre" con menos resistencia. Pocas actividades logran ese estado de relajación y disfrute con tanta naturalidad como escuchar y cantar una canción, especialmente entre alumnado adulto que, en muchos casos, regresa al aula después de décadas y llega con cierto recelo hacia el aprendizaje formal. Décadas antes, el psiquiatra y pedagogo búlgaro Georgi Lozanov ya había desarrollado la Sugestopedia, un método que utilizaba deliberadamente la música como herramienta para relajar al alumnado y favorecer la memorización de vocabulario y estructuras. La música, en ambos enfoques, no es un adorno: es un vehículo pedagógico.

Más allá del componente emocional, las canciones son también un recurso privilegiado para trabajar los aspectos orales del idioma, que son precisamente los más difíciles de practicar fuera de un entorno de inmersión real. Cuando cantamos, imitamos de forma inconsciente el ritmo, el acento tónico y la entonación natural del inglés — esos rasgos suprasegmentales que, según numerosos estudios de fonología aplicada a la enseñanza de segundas lenguas, resultan determinantes para que un hablante suene natural y sea comprendido con facilidad, incluso por encima de la pronunciación exacta de cada sonido aislado. Una canción nos obliga a producir enlaces entre palabras, contracciones y reducciones vocálicas —exactamente lo que ocurre en el habla espontánea— de un modo que ningún ejercicio de repetición mecánica consigue igualar. El investigador Tim Murphey, especializado en el uso de canciones en el aula de idiomas, describió este fenómeno como el "efecto de la canción pegadiza" (song-stuck-in-my-head phenomenon): una melodía se instala en la mente y, con ella, la estructura lingüística que transporta, de forma que el alumnado terminará tarareando —y por tanto practicando— el idioma incluso fuera del aula, sin proponérselo.

El ejercicio de lectura en voz alta que acompaña a cada canción de este libro —ya aparezca numerado como Ejercicio 2 o como Ejercicio 3, según la estructura de cada libro— no es casual en su diseño. Después de haber escuchado la canción y trabajado el vocabulario y los verbos de la unidad, el alumnado ya ha estado en contacto con el campo léxico y el tono emocional de la pieza varias veces. Leer el relato en voz alta en ese momento cierra el círculo: convierte la comprensión pasiva en producción oral activa, practicando la pronunciación, el ritmo de las frases y la fluidez de lectura en un texto que ya resulta familiar y cercano, lo que reduce la carga cognitiva y permite centrar la atención en cómo suena la propia voz al hablar inglés. Es, en definitiva, un puente controlado entre escuchar y hablar, dos destrezas que rara vez se entrenan juntas en la enseñanza tradicional de idiomas.

Existe además un argumento relacionado con la memoria a largo plazo. La combinación de melodía, ritmo y repetición favorece lo que la psicolingüística denomina "aprendizaje de secuencias formulaicas": fragmentos de lengua que se memorizan y recuperan como bloques completos, en lugar de palabra por palabra. Es el mismo mecanismo por el que muchas personas recuerdan perfectamente la letra de una canción escuchada por última vez hace veinte años, mientras que olvidan con facilidad una lista de vocabulario estudiada la semana pasada. Aprovechar ese mecanismo natural de la memoria, en lugar de

ignorarlo, es sencillamente buena pedagogía.

Conviene aclarar, además, que este razonamiento didáctico es igualmente válido tanto si la canción proviene de un artista o grupo reconocido como si ha sido generada mediante inteligencia artificial. Lo que aporta valor pedagógico no es la fama de quien interpreta la pieza, sino la calidad del insumo lingüístico que contiene: ritmo, entonación, vocabulario y estructuras gramaticales reales, presentadas de forma natural y memorable. Por eso este libro incluye ambos tipos de repertorio con el mismo tratamiento didáctico, sin distinción de estatus entre uno y otro: lo importante es la lengua que transportan, no su origen.

Tampoco puede olvidarse que quien usa este material es, en su inmensa mayoría, alumnado adulto, con toda la particularidad que ello implica. La andragogía, el campo de la pedagogía centrado específicamente en cómo aprenden las personas adultas —desarrollado en profundidad por autores como Malcolm Knowles—, subraya que el alumnado adulto aprende mejor cuando la actividad conecta con su experiencia vital, cuando percibe una utilidad clara y cuando se respeta su autonomía como aprendiz, en lugar de infantilizar el proceso. Las canciones cumplen holgadamente estos tres requisitos: son un terreno común a cualquier generación, tienen una aplicación inmediata y reconocible fuera del aula, y permiten a cada persona implicarse en el grado que le resulte cómodo, ya sea tarareando en silencio o leyendo el relato final en voz alta con total naturalidad.

Por último, no debe subestimarse el valor cultural y motivacional de trabajar con música real. Escuchar canciones —ya sean clásicos conocidos o piezas más recientes— conecta el aprendizaje del idioma con la cultura viva que lo rodea, y recuerda al alumnado adulto que el inglés no es solo una asignatura pendiente, sino una lengua que también se disfruta, se canta y se comparte. Ese componente lúdico, lejos de restar seriedad al aprendizaje, es precisamente lo que sostiene la motivación a largo plazo, tan necesaria en un proceso de aprendizaje permanente como el que se cursa en los centros de Educación Permanente de la Junta de Andalucía.

Por todas estas razones, cada canción de este libro no es un simple complemento de ocio entre unidades de gramática: es una herramienta didáctica deliberada, pensada para trabajar de forma integrada el oído, la pronunciación, la memoria léxica y la motivación del alumnado adulto. Disfrútela como lo que es: una forma agradable, eficaz y profundamente humana de aprender un idioma.



CANCIÓN 01/50

Abba - Dancing Queen (1976)

Canción 01/50 — audio de escucha pendiente de grabación



EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Friday night is great because people usually _____ after a long week. [dance]	
2	Tarik and Sana _____ down the street when they saw the fair lights. [walk]	
3	Listen! The singer _____ a beautiful song on the stage right now. [sing]	
4	Yesterday, Mohamed _____ two delicious chicken skewers at the food stand. [eat]	
5	Don't worry, everything _____ fine if we stay together. [be]	
6	They reached the big tent and decided _____ the concert. [enter]	
7	Look at her! She _____ the beat from the drums at this moment. [feel]	
8	Last night, the music was high and everybody _____ a great time. [have]	
9	While Sana was watching the show, Tarik _____ her hand to dance. [take]	
10	If you are tired, you _____ sit down and drink some water. [should]	

EXERCISE 2 · READ-ALOUD STORY

The summer night was warm and magical at the Almería fairgrounds near the stadium. Tarik and his wife, Sana, walked through the bright lights with young Mohamed. The boy was laughing because he loved the fast rides. After the amusement park area, they smelled something delicious in the air. They stopped at a traditional food stall to buy some famous skewers, which they ate happily while chatting. Later, they walked towards the loud music coming from the municipal tent. Inside, the famous David Bisbal was singing live on stage. The crowd was moving and enjoying the rhythm. Tarik looked at Sana and smiled. "You are the dancing queen tonight," he joked, inviting her to move. Sana felt a bit shy because many people were looking, but the energy of the music was too strong. She held Tarik's hands and began to move to the beat. Mohamed cheered and clapped while watching them. Sana forgot her embarrassment and enjoyed the moment. It was a beautiful family night where they completely lost track of time under the colorful lights of Almería.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Tarik, Sana, and Mohamed visited the fairgrounds located near the football stadium.	
2	The family bought some traditional food to eat before going to the concert.	
3	Sana was very confident from the beginning and started dancing immediately.	
4	Mohamed was bored and cried during the musical performance.	
5	David Bisbal was the artist performing live inside the municipal tent.	

CANCIÓN 02/50

Adele - Million years ago (2015)

Canción 02/50 — audio de escucha pendiente de grabación



EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	While Tarik _____ the car, Sana looked out the window at the dark highway. [drive]	
2	The couple _____ about the differences between Spain and Morocco during the trip. [talk]	
3	Many people _____ too much alcohol at the fairgrounds last night. [drink]	
4	The tickets for the rides _____ very expensive for families with young children. [be]	
5	"_____ you miss your old house in Morocco?" Tarik asked his wife gently. [do]	
6	Sana smiles because she _____ very happy with her current life in Spain. [feel]	
7	Even though she lives far away, she still _____ her family every single day. [miss]	
8	Three years ago, they _____ their bags and moved to a new country. [pack]	
9	If you work hard, you _____ build a wonderful future in a new place. [can]	
10	We _____ visit the old neighborhood during our next summer holiday. [should]	

EXERCISE 2 · READ-ALOUD STORY

The fair was over, and the night grew quiet as Tarik and Sana drove back home in their car. The dark highway felt peaceful compared to the crowded festival. They began to share their thoughts about the evening. The local customs in Spain were so different from their native Morocco. There were many positive things, but they also noticed some negative aspects. They discussed the huge crowds and the high number of intoxicated young people walking around the streets. Sana mentioned that the ticket prices for the children's attractions were unaffordable for many families. As the car moved smoothly through the night, Tarik looked at his wife and asked if she ever wanted to go back. Sana smiled and shook her head. She explained that she did not regret her decision at all. Even though they arrived only three years ago, her past life felt like a distant memory, almost like a million years ago. She felt safe and truly content with her modern lifestyle in Spain. Of course, she deeply missed her mother and her relatives, but her home was now here, driving toward the future with Tarik.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Tarik and Sana talked about the fair while they were traveling back home by car.	
2	They thought that everything about the Almería fair was better than traditional Moroccan events.	
3	Sana told her husband that she wants to leave Spain and return to Morocco immediately.	
4	For Sana, her previous life feels like a very old memory from a long time ago.	
5	Sana loves her current life in Spain, but she still misses her family back home.	

CANCIÓN 03/50

Avicii - Hey Brother (2013)

Canción 03/50 — audio de escucha pendiente de grabación



EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	While Sana and Mohamed were sleeping, Tarik _____ awake in his bed. [stay]	
2	The song from the fairground still _____ in his head late at night. [ring]	
3	He turned around in the dark because he could not _____ easily. [sleep]	
4	Tarik deeply _____ his sister Majda, who moved away a few weeks ago. [love]	
5	For two years, Majda _____ with teacher Julio and her aunt Itto. [live]	
6	She finally _____ her depression and recovered her happy smile. [overcome]	
7	Right now, she _____ alone in a large and busy apartment in Paris. [live]	
8	Tarik knows that she is very smart and _____ find a good job soon. [will]	
9	A clever person always _____ how to survive in a difficult city. [know]	
10	We _____ worry too much when our family members are safe and independent. [must]	

EXERCISE 2 · READ-ALOUD STORY

The intense night at the fair was finally over. In the quiet bedroom at Zahra's apartment, Sana and little Mohamed were already fast asleep. However, Tarik was still awake, turning around in bed. The catchy rhythm of the song "Hey Brother" from the municipal tent was still echoing inside his head. Naturally, the music made him think about his own sister, Majda. He felt a deep fondness for her, mixed with a little bit of anxiety. Just a few weeks ago, Majda packed her bags and left for Paris again. Before that, she had spent two wonderful years living at teacher Julio and Itto's house. Tarik felt relieved because she had finally cured her severe depression and recovered her natural liveliness. Still, imagining her completely alone in such a massive city caused him some concern. He closed his eyes and reminded himself that Majda was exceptionally bright and independent. She was highly skilled at taking care of herself and would manage to find a good job quickly. Yes, his sister was going to be completely fine, and there was no reason to worry.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Tarik was the only person in the bedroom who could not fall asleep immediately.	
2	The melody playing at the festival caseta reminded Tarik of his sister Majda.	
3	Majda is currently living with teacher Julio and her aunt Itto in Spain.	
4	Tarik is worried because his sister is still suffering from a deep depression.	
5	Tarik believes that Majda is a smart woman who can survive well on her own.	

CANCIÓN 04/50

Barbra Streisand - A piece of sky (1983)

Canción 04/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Majda _____ her suitcase and looked out the window of her new room. [open]	
2	From her small window, she only _____ a tiny part of the beautiful city. [see]	
3	"Where _____ it written that I cannot achieve my dreams?" she thought. [be]	
4	Two years ago, she _____ very sick, but now she feels strong again. [become]	
5	She _____ outside the airport and breathed the fresh morning air of Paris. [step]	
6	While she was walking down the street, memories of her family _____ at her heart. [tug]	
7	I _____ a lot of interesting things about French culture since I arrived. [learn]	
8	Her father always told her that she _____ fly high like a bird. [can]	
9	If you want a better life, you must _____ for more and work hard. [search]	
10	Look! A big airplane _____ high above the clouds right now. [fly]	

EXERCISE 2 · READ-ALOUD STORY

The morning sun entered slowly through the glass as Majda stood by the window of her small Parisian apartment. Looking outside, she could only see a small piece of the blue sky between the tall, old buildings. However, she did not feel trapped. Instead, she felt an incredible sense of freedom. She remembered the emotional lyrics of the song she loved, questioning what she was meant to be in this world. She decided to step outside to explore. The city felt grand, wide, and full of endless possibilities. It was true that staying at teacher Julio and Itto's house in Spain felt safer, but Majda knew that sometimes you must take risks to find the sweetest rewards. As she walked around the lively streets, memories of her family began to tug at her heart. She missed her brother Tarik, her mother Zahra, and her sweet aunt. But she also realized that the more she traveled, the more she could learn about herself. She finally had a clear voice and a personal choice. She was ready to soar high into her future, leaving all her past fears completely behind.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Majda can see the whole city of Paris perfectly from her apartment window.	
2	Majda feels trapped and sad because she left her family in Spain.	
3	She believes that taking risks is sometimes necessary to find real happiness.	
4	While walking through Paris, Majda forgets completely about her family.	
5	The story shows that Majda now feels strong enough to make her own choices.	

CANCIÓN 05/50

Billy Joel - Piano Man (1973)

Canción 05/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	It is nine o'clock and the regular customers _____ into the cozy pub. [walk]	
2	Majda _____ a lot of CVs to different businesses during her first week. [hand]	
3	The generous manager _____ her a job and a small room upstairs. [offer]	
4	Right now, Majda _____ drinks and clearing tables with a smile. [serve]	
5	Last night, an old man _____ next to the piano and started playing. [sit]	
6	While she was working, she _____ about her father back in Morocco. [think]	
7	The piano player is amazing; he _____ play any melody perfectly. [can]	
8	"I _____ fame or fortune to be completely happy," the musician said. [need]	
9	They became friends quickly because they _____ the same background. [share]	
10	You _____ look for inner peace instead of just running after money. [should]	

EXERCISE 2 · READ-ALOUD STORY

It was nine o'clock on a Saturday, and the regular crowd shuffled into the lively Paris pub. After searching for a job for several days, Majda finally found a position as a waitress here. The job came with a wonderful bonus: the manager offered to rent her a small bedroom directly above the local bar. This was a massive relief because she needed to leave her friend's house anyway. The pub felt warm, and the atmosphere was full of music and chatter. Majda worked alongside a friendly team, including some coworkers of Moroccan origin. However, she quickly formed a special bond with an elderly man who played the piano every night. He was a gifted musician, creating a nostalgic melody that filled the room. Majda knew he was talented enough to play in famous bands, so she asked him why he stayed in this humble place. The old man smiled gently and explained that he did not care about wealth or fame. He told her that inner peace and making people forget their troubles for a while was much more valuable. His wise words brought great comfort to Majda as she started her new life chapter.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Majda is currently working as a professional piano player in a famous theater.	
2	The manager provided Majda with a place to live right above the workspace.	
3	Some of the people working at the local pub share Majda's cultural background.	
4	The old musician wants to leave the pub soon to become a rich and famous star.	
5	The elderly piano player believes that tranquility is more important than money.	

CANCIÓN 06/50

Bob Seger & The Silver Bullet Band - Against The Wind (1980)

Canción 06/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Every night, the strong wind _____ through the narrow streets of Paris. [blow]	
2	Majda _____ her new room upstairs, but she wanted a normal daily schedule. [like]	
3	Yesterday, the old piano player _____ her about an open position at a bakery. [tell]	
4	The baker _____ a new worker to help him make delicious cakes. [need]	
5	While she was washing the glasses, she _____ carefully about her future. [think]	
6	Majda loves cooking, and she always _____ amazing traditional pastries. [bake]	
7	If she accepts the offer, she _____ leave her current friends at the pub. [must]	
8	A brave person _____ afraid of changes or new beginnings. [be, negative]	
9	Look! The sun _____ over the city, bringing a fresh start today. [rise]	
10	You _____ follow your passion when a great opportunity appears. [should]	

EXERCISE 2 · READ-ALOUD STORY

The night was late, and Majda sat quietly in her small bedroom above the busy pub. Below her floor, the music was still playing, but she felt a bit weary of the late-night lifestyle. She loved her coworkers, but working until dawn was starting to exhaust her. Recently, her close friend, the elderly pianist, had given her a fascinating tip about a different job. His friend owned a traditional pastry shop nearby and needed an assistant. Majda felt deeply torn about this proposal. Accepting it meant giving up her current security, leaving her comfortable room, and saying goodbye to her daily routine. However, baking was her true passion; she loved preparing sweet dough and beautiful desserts. It was a risky path, but she didn't want to look back with regret. She realized that life often requires us to run against the wind to reach our true destination. Standing by the window, she made a firm choice to accept the bakery job. With great courage, she smiled at the dark Parisian sky, ready to face whatever challenges the future might bring.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Majda prefers working during the night rather than having a normal daytime job.	
2	The elderly piano player helped Majda by telling her about a new job opportunity.	
3	The new job offer is located inside a modern clothing store in the center of Paris.	
4	Majda feels very passionate about cooking and making sweet desserts.	
5	Majda decided to refuse the bakery position because she was too afraid of change.	

CANCIÓN 07/50

Cat Stevens - Father and Son (1975)

Canción 07/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	This year, Julio's birthday _____ exactly with the famous ham festival. [coincide]	
2	While they _____ along the promenade, they smelled the salty sea air. [walk]	
3	Julio _____ to celebrate his special day in his beautiful hometown. [want]	
4	"We _____ contact David and Marina for this celebration," Itto suggested. [should]	
5	Itto thinks that the family _____ meet up at the castle house. [can]	
6	Yesterday, Julio _____ about the distance between him and his children. [worry]	
7	Parents sometimes _____ a text message because phone calls are difficult. [send]	
8	My children _____ busy with their own lives in the city right now. [be]	
9	A few months ago, they _____ different opinions about a family matter. [have]	
10	If you do not talk openly, you _____ understand the other person's perspective. [will, negative]	

EXERCISE 2 · READ-ALOUD STORY

The evening breeze was cooling the promenade of Costacabana as teacher Julio and his wife, Itto, strolled along the coast. They were discussing an important date coming up on July 3rd. This year, Julio's birthday was on the exact same day as the famous Serón ham festival. Julio eagerly suggested traveling to the hillside village to celebrate his birthday at his traditional family home before joining the party in the town square. Itto loved the idea and immediately proposed inviting Marina and David, Julio's adult children. It had been a long time since their last family gathering. However, Julio sighed, feeling a bit heavy-hearted. He explained the current estrangement between him and the kids, noting that they did not call or visit as often as he wished. Itto listened patiently to his grievance, understanding that communication between generations is often complex. Julio decided to overcome his hesitation and send them a warm invitation anyway. He knew that fathers and children frequently misinterpret each other's actions, creating an unnecessary gap. Despite the distance, he truly hoped they would accept his message and climb up to the old fortress house to rebuild their bond.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Julio's birthday party will take place on the same day as a local food festival.	
2	Itto thinks it is a bad idea to contact Julio's children for the celebration.	
3	Julio feels completely satisfied with how often his children communicate with him.	
4	The family home where Julio wants to meet his children is located near a castle.	
5	Julio decides to send a text message to invite Marina and David to Serón.	

CANCIÓN 08/50

Chris De Burgh - Borderline (1999)

Canción 08/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Itto _____ her husband about the difficult journey from Morocco to Spain. [tell]	
2	While they _____ back home, the couple talked about the summer plans. [drive]	
3	The two young boys finally _____ their travel visas last week. [receive]	
4	Thousands of families _____ across the international border every year. [travel]	
5	The large van usually _____ many interesting items and traditional food. [carry]	
6	Yesterday, the driver _____ a hidden bottle of olive oil under the seats. [hide]	
7	Border guards sometimes _____ a bribe to let certain packages pass through. [demand]	
8	Itto deeply _____ the taste of fresh Moroccan olive oil in her kitchen. [miss]	
9	If you do not have the official papers, you _____ cross the borderline. [can, negative]	
10	We _____ prepare a wonderful welcome dinner for our young nephews. [should]	

EXERCISE 2 · READ-ALOUD STORY

The tires hummed softly against the road as teacher Julio and Itto drove back home together. Itto looked vibrant and full of joy. She eagerly explained that her nephews, Amín and Alí, had finally secured their summer visas. However, her happiness was mixed with anxiety as she described the intense hardships of crossing the tight borderline between Morocco and Spain. The young boys were traveling in a commercial transit van, a common vessel used to transport both people and diverse merchandise across the sea. Itto confessed that the entire process was plagued by bribery and corruption. The seasoned drivers often carried specific culinary treasures for families, but entering Spain required navigating greedy customs officials. For instance, the driver was bringing a special shipment of traditional Moroccan olive oil, an item that Itto deeply yearned for. Unfortunately, passing these goods through the checkpoint was never straightforward; the driver always had to pay a secret fee to avoid complications. Itto hated this unfair scam, but she felt powerless against the system. She simply hoped the van would arrive safely so she could finally hug her family.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto's nephews are unable to travel because their visas were completely rejected.	
2	The two boys are coming to Spain inside a large van that carries people and goods.	
3	According to Itto, crossing the border between Morocco and Spain is quick and easy.	
4	Drivers frequently have to pay illegal bribes to border guards to pass certain items.	
5	Itto is specifically waiting for a delivery of authentic Moroccan olive oil.	

CANCIÓN 09/50

Chris Rea - Looking For The Summer (2006)

Canción 09/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	The cheerful children _____ into the cool Mediterranean Sea right now. [splash]	
2	Yesterday, Mustapha _____ at the airport after a very long journey. [arrive]	
3	While the kids were building a sandcastle, the adults _____ on the beach. [sit]	
4	"I _____ return to Morocco soon because of my job," Mustapha said. [must]	
5	Mustapha works as a journalist and _____ cultural events for a radio station. [cover]	
6	Julio _____ his brother-in-law to stay in Spain for two more days. [invite]	
7	Local farmers _____ wonderful artisanal cheese in the mountains of Serón. [produce]	
8	Muslim people _____ any pork products because of their religious traditions. [eat, negative]	
9	Don't worry, your young children _____ very safe here with their aunt Itto. [be]	
10	We _____ buy some natural mountain honey at the festival next week. [will]	

EXERCISE 2 · READ-ALOUD STORY

The July sun was bright and warm over the beautiful beach of Costacabana. Amín and Alí, Itto's young nephews, had finally arrived safely after their long journey. The very first thing the family did was take the boys to the seaside to experience the shoreline. While the children were happily swimming, their father, Mustapha, sat with Itto and teacher Julio, looking a bit restless. Mustapha explained that he had an urgent assignment for Radio Amazigh. As a dedicated journalist, he needed to return to Morocco quickly to report on a cultural festival in the Sahara desert. Julio immediately tried to reassure his brother-in-law, encouraging him to stay for a couple of days to attend the Serón festival. Knowing that Muslims avoid pork, Julio carefully explained that the event offered much more than just ham. He described the exquisite artisanal cheese made in the mountains, along with traditional olive oil, organic honey, and crunchy, handmade potato crips. Mustapha smiled, feeling less anxious about leaving his sons behind. He knew the boys would have a wonderful wholesome summer under the loving care of Itto and Julio, looking for their own summer adventures.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The family went straight to Costacabana beach as soon as the relatives arrived.	
2	Mustapha wants to stay in Spain for the entire summer holiday with his family.	
3	Mustapha works reporting news and cultural events for a radio station.	
4	Julio explains that the Serón festival only offers meat products to visitors.	
5	Mustapha feels anxious about leaving his young children in Spain with Itto.	

CANCIÓN 10/50

Deep Purple - Child in time (1970)

Canción 10/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	The cheerful children _____ a fun animated movie in the living room. [watch]	
2	Yesterday, Julio _____ the notary's office to make an official appointment. [call]	
3	"We _____ sign this document before you return to Morocco," Itto said. [must]	
4	The legal paper _____ Itto permission to look after the kids all summer. [give]	
5	While they were talking about adoption, Julio _____ the internet. [surf]	
6	Right now, Julio _____ to an interesting podcast about history. [listen]	
7	Itto deeply _____ to bring her oldest nephew to Spain for his education. [desire]	
8	If Amín moves here, he _____ secondary school in a local academy. [study]	
9	Mercedes is Julio's cousin's wife, and she _____ in the Emirates. [work]	
10	Family members _____ always support each other during difficult times. [should]	

EXERCISE 2 · READ-ALOUD STORY

The living room was peaceful while the children were completely absorbed in a colorful animated film on television. Nearby, Mustapha and his sister Itto sat at the table discussing a crucial matter. Before returning to Morocco for his journalistic work, Mustapha needed to sign a legal power of attorney. This document would officially allow Itto to care for his sons during the summer. Teacher Julio informed them that he had already secured an appointment at the notary office in Serón for Monday, July 6th. As they reviewed the paperwork, Itto expressed a deep, emotional wish. She wanted to adopt her eldest nephew, Amín, so he could live in Spain permanently and complete his secondary schooling here. Mustapha listened thoughtfully, understanding that this choice could offer the boy a bright livelihood. Meanwhile, Julio sat quietly with his laptop, wearing headphones. He was listening to a heavy podcast about historical conflicts, which made him think about the fragility of peace. This grim topic reminded him of his cousin's wife, Mercedes, who was currently working far away in the United Emirates, navigating her own path across borders. It was a night of deep conversations, where adults planned for the future while the children laughed safely in the light of the screen.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The children were playing outside in the garden while the adults had a meeting.	
2	Mustapha needs to visit a notary to sign a document for his children's summer stay.	
3	Julio already arranged the official legal appointment in the town of Serón.	
4	Itto wants to adopt her youngest nephew so he can work in a local market.	
5	Julio was researching information on his laptop while listening to a podcast.	

CANCIÓN 11/50

Dire Straits - Telegraph Road (1982)

Canción 11/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	While the kids were finishing the film, Julio _____ on his computer. [work]	
2	The beautiful classic song "Telegraph Road" _____ through his headphones. [play]	
3	Many brave men _____ iron ore inside the deep mountains long ago. [mine]	
4	The large mining company finally _____ all operations in the year 1968. [close]	
5	Julio _____ exactly during the same year that the mines stopped working. [born]	
6	He clearly _____ the stories his father told him about the hard work. [remember]	
7	After the business stopped, the families _____ down to live in the town. [move]	
8	By 1972, almost everybody _____ the old mining village completely. [abandon]	
9	Julio's family was special because they _____ the very last ones to leave. [be]	
10	If you visit the mountains today, you _____ see the ruins of the old houses. [can]	

EXERCISE 2 · READ-ALOUD STORY

The soft light of the laptop screen illuminated teacher Julio’s face as he worked diligently on his new digital songbooks. In the background, Itto and Mustapha were deeply invested in their conversation about Amín’s adoption process. On the television, the children were just finishing Castle in the Sky, a beautiful animated film that Julio’s own children had loved during their childhood. Listening to Dire Straits playing through his headphones, the epic notes of "Telegraph Road" triggered a wave of nostalgia, carrying his thoughts back to his birthplace. Julio was born in Las Menas de Serón, an ancient, thriving mining settlement nestled deep in the mountains. His father had worked there as a dedicated miner for many decades, enduring dangerous conditions to extract iron ore. However, the industry collapsed, and the mines officially closed in 1968, the exact year Julio was born. Slowly, the bustling community turned into a ghost town. By 1972, the entire area was completely deserted. Julio felt a profound pride remembering that his family was the absolute last household to leave the mountain, packed with memories of a hardship era that shaped their history forever.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The children were watching an animated movie that Julio's kids used to enjoy.	
2	The song Julio was listening to made him think about his father's old job.	
3	The iron mines of Las Menas closed down many years after Julio was born.	
4	At one point in history, the mining village was larger than the town of Serón.	
5	Julio's family was among the first group of people to abandon the mining settlement.	

CANCIÓN 12/50

Elton John - Sorry seems to be the hardest word (2002)

Canción 12/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	The entire family _____ Julio's birthday on the beautiful terrace right now. [celebrate]	
2	From the high balcony, they _____ the sun go down behind the mountains. [watch]	
3	Thousands of happy visitors _____ into the main town square tonight. [arrive]	
4	Julio clearly _____ the very first jamón festival from thirty years ago. [remember]	
5	For twenty-three years, Julio _____ a lot of time with his first family. [spend]	
6	He deeply _____ his former parents-in-law because they were very kind. [love]	
7	His children _____ a message earlier, but they decided not to come up. [send]	
8	Julio _____ quite sad because his son and daughter are missing his party. [feel]	
9	Sometimes, proud people _____ think that saying sorry is too difficult. [do]	
10	We _____ always try to forgive our relatives and talk things over. [should]	

EXERCISE 2 · READ-ALOUD STORY

The golden sunset painted the sky in shades of orange and purple as the family gathered on the upper terrace of Julio's home, right next to the ancient Serón castle. It was a milestone evening, celebrating teacher Julio's birthday. From their high vantage point, they could see the bustling town square below filling with thousands of eager visitors arriving for the 30th annual Ham Festival. The view was spectacular, but Julio felt a sudden wave of melancholy. Looking at the crowds, he vividly recalled the very first festival three decades ago. Back then, he had attended with Laura, his first wife, and his former parents-in-law, Eladio and Carmen. He had spent twenty-three years with them, forming a deep bond and loving them like his own parents. Sadly, his adult children had chosen not to climb up to the family house tonight. Their empty chairs brought a bitter feeling to the celebration. Julio felt helpless realizing how difficult it is for some people to acknowledge past mistakes. It seemed that saying sorry was truly the hardest word for them. Despite his grief, he took a deep breath, looked at Itto's comforting smile, and tried to appreciate the warmth of the family members who were standing right by his side, ready to support him through every heartache.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The birthday celebration is taking place on a high terrace near a historical castle.	
2	Julio has never attended the famous Serón Ham Festival before this evening.	
3	Eladio and Carmen were Julio's first parents-in-law, whom he loved very much.	
4	David and Marina arrived early at the party to surprise their father for his birthday.	
5	Julio feels sad because he realizes that apologizing is very difficult for some people.	

CANCIÓN 13/50

Elvis Presley - My Way (1977)

Canción 13/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	David _____ a quick text message to explain his absence from the birthday party. [send]	
2	Some good friends from Málaga _____ in Serón for the famous ham festival. [arrive]	
3	Marina _____ to her father because she was feeling very sick with a fever. [call]	
4	Right now, she _____ from a bad stomach bug and cannot leave her bed. [suffer]	
5	For fifteen long years, Marina _____ these painful memories in her heart. [keep]	
6	Julio gently _____ to explain the difficult choices he made in the past. [try]	
7	Parents and children sometimes _____ old arguments when they get emotional. [repeat]	
8	A person always _____ to be true to their own deep feelings and beliefs. [need]	
9	Other people _____ not always understand or agree with your personal path. [do]	
10	If you follow your heart, you can say that you _____ it your own way. [live]	

EXERCISE 2 · READ-ALOUD STORY

Standing on his scenic terrace, teacher Julio stared at his phone, feeling a sharp pang of disappointment. From this high vantage point, the village celebrations looked bright, but his heart was heavy. David had messaged saying he had to entertain friends from Málaga, while Marina called to say she was bedridden with a high fever and nausea. Unfortunately, Marina's call quickly reopened old wounds. Fifteen years after the divorce of her parents, a deep resentment still lingered from her childhood days. She still carried a painful feeling of abandonment. Julio patiently used his calm, bilingual teaching voice to explain that life requires us to be true to our inner feelings, acting with honesty even when it hurts others. Like Elvis sang, following your own path is never easy, but it is the only way to truly live.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	David missed the party because he had to host some friends who traveled from Málaga.	
2	Marina was unable to attend the birthday because she was feeling completely healthy.	
3	During the phone call, Marina brought up old, painful memories about her parents' separation.	
4	The difficult family divorce took place exactly fifteen months before this birthday celebration.	
5	Julio believes that being honest with your own feelings is essential, even if others disagree.	

CANCIÓN 14/50

Eric Clapton - Wonderful tonight (1977)

Canción 14/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	The cheerful birthday celebration _____ late into the warm summer night. [continue]	
2	While the adults talk, Itto's young nephews _____ asleep on the terrace sofa. [fall]	
3	Mustapha stays upstairs because he _____ an important business phone call. [answer]	
4	Julio and Itto gently _____ down the steep, narrow streets toward the square. [walk]	
5	When he was a child, Julio _____ these same hills to go to school every day. [climb]	
6	Right now, his bad knees _____ him a lot of pain during the steep descent. [cause]	
7	The local authorities _____ a massive musical stage right in front of the Town Hall. [build]	
8	A very famous musical group _____ their top hit songs on the main stage now. [play]	
9	Many old neighbors _____ around to admire Itto’s beautiful traditional dress. [turn]	
10	Julio _____ incredibly grateful for having such a wonderful woman in his life. [feel]	

EXERCISE 2 · READ-ALOUD STORY

The festive night was alive with energy as Julio and Itto slowly made their way down to the crowded town square. Navigating the steep, narrow paths brought back vivid memories of Julio’s childhood, though his aching knees made the journey far more difficult than it used to be. When they finally arrived, the square was packed, forcing them to squeeze through the multitude to find a small open space near the back. High on the brightly lit stage in front of the Town Hall, a famous band was playing, filling the air with music. Itto looked absolutely stunning, wearing an elegant, traditional Moroccan caftan. The beautiful fabric and intricate designs immediately caught the attention of Julio’s old neighbors, who turned to admire her grace. In that moment, the bittersweet sadness about his missing children faded into the background. Watching the love light in her eyes, Julio felt an overwhelming wave of gratitude for the incredible woman walking by his side.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto's nephews stayed awake all night dancing to the live music in the town square.	
2	Julio used to walk down these same steep streets twice a day during his school years.	
3	The grand musical stage was constructed directly inside the ancient Serón castle.	
4	Itto wore a traditional dress that attracted a lot of attention from the local villagers.	
5	The absence of his children remained Julio's only thought while watching the concert.	

CANCIÓN 15/50

Gloria Gaynor - I Will Survive (1994)

Canción 15/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	The energetic music band _____ a famous old dance song on the main stage right now. [perform]	
2	Julio suddenly _____ his very first girlfriend, Nieves, walking through the crowds. [see]	
3	When they were young teenagers, they _____ to this exact melody at the local disco. [dance]	
4	Julio _____ up with Nieves many years ago when he moved away to study. [break]	
5	While he was staying at a boarding school in Málaga, he _____ in love with a classmate. [fall]	
6	Unfortunately, the new classmate never _____ his romantic interest or feelings. [return]	
7	Young Nieves _____ a lot during that time because her heart was completely broken. [suffer]	
8	Throughout our lives, we human beings sometimes _____ other people by mistake. [hurt]	
9	However, people always find a way to recover, move on, and _____ the hard times. [survive]	
10	It is essential that you _____ become a prisoner of your own past errors. [do, negative]	

EXERCISE 2 · READ-ALOUD STORY

The nostalgic rhythm of the music echoed across the crowded square, instantly carrying teacher Julio back to his teenage years. He caught a brief glimpse of Nieves, his very first girlfriend, navigating the dense crowd. Hearing that familiar melody reminded him of how they used to dance together at the village disco. He vividly remembered the heartbreak he caused her when, at fourteen, he moved to a boarding school in Málaga and fell for a classmate named Yolanda. That romance was entirely unrequited, leaving young Julio to experience his own painful rejection. Reflecting on it now, he realized that causing and enduring pain is simply part of the human condition. Everyone faces emotional turmoil, yet we all survive and grow. Looking at Itto, he felt a deep sense of liberation, knowing it is vital never to remain a captive to old regrets.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The band on stage played a modern track that Julio had never heard before.	
2	Julio and Nieves used to enjoy dancing to this song at the town's discotheque.	
3	Julio decided to end his relationship with Nieves after he developed feelings for Yolanda.	
4	Yolanda was thrilled to become Julio's girlfriend while they studied together in Málaga.	
5	Julio believes that people should avoid becoming prisoners of their own past actions.	

CANCIÓN 16/50

Gotye - Somebody That I Used To Know (2011)

Canción 16/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Thousands of excited people _____ the beautiful town square for the annual festival. [crowd]	
2	Nieves _____ close to Julio while she was walking through the noisy festival. [pass]	
3	She _____ for a brief minute to say a warm hello to her old friend. [stop]	
4	Julio _____ his lovely Moroccan wife, Itto, to his former girlfriend. [introduce]	
5	They _____ to have a real conversation because the live music was incredibly loud. [can, negative]	
6	More than forty years _____ since Julio and Nieves had their teenage romance. [go]	
7	During all those long decades, they _____ any regular contact with each other. [keep, negative]	
8	Human beings _____ drastically as they grow older and experience new things. [change]	
9	Today, Nieves is just a distant person that Julio _____ very well a long time ago. [know]	
10	The young teenage Julio from forty years ago _____ like a completely different person now. [seem]	

EXERCISE 2 · READ-ALOUD STORY

The spectacular live music was booming across the crowded plaza, making it almost impossible to hear anything. Thousands of happy visitors packed the area, eating, laughing, and enjoying the famous annual ham festival. Suddenly, a familiar face appeared through the dense crowd. It was Nieves. She noticed teacher Julio standing there, smiled warmly, and walked over to say hello. Julio was genuinely pleased to see her and immediately introduced her to his wife, Itto. Because the surrounding noise was so loud, they only managed to exchange a few polite phrases before Nieves said goodbye and disappeared back into the ocean of people. Once she left, Julio looked at Itto and began reflecting on the passing of time. He explained that more than forty years had passed since their innocent teenage romance. Over those four decades, they had completely lost touch, meaning they never shared phone calls, letters, or life updates. He realized that after so much time apart, Nieves had simply become a distant acquaintance, just somebody that he used to know. He told Itto that life transforms us so deeply that the teenagers we once were eventually feel like total strangers to our current selves, leaving old memories behind.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The town square was so peaceful and quiet that you could hear a pin drop.	
2	Nieves recognized Julio in the crowd and came over to greet him.	
3	Julio avoided introducing Nieves to Itto because he felt uncomfortable.	
4	Julio and Nieves kept in close contact and spoke regularly over the last forty years.	
5	Julio believes that people change so much over time that their past selves seem like strangers.	

CANCIÓN 17/50

Iyeoka - Simply Falling (2010)

Canción 17/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	After a wonderful evening in the square, the happy couple _____ back home together. [return]	
2	They slowly _____ the steep, historic hills that lead up toward the castle. [climb]	
3	Hundreds of local teenagers _____ outside the lively neighborhood pubs tonight. [gather]	
4	Different styles of modern music _____ loudly from the open doors of the bars. [blast]	
5	The town hall _____ a special alternative rock festival for the younger audience. [organize]	
6	Julio and Itto _____ down to the lower area because they prefer a quiet night. [walk, negative]	
7	Julio gently _____ to take the wider main street instead of the narrow alleys. [decide]	
8	Ancient Moorish paths _____ too steep and uncomfortable for his painful knees. [be]	
9	While walking up, the loving couple _____ warm glances of deep connection. [exchange]	
10	They _____ softly at each other's jokes as they get closer to their house. [laugh]	

EXERCISE 2 · READ-ALOUD STORY

Following a truly delightful evening in the town square, teacher Julio and his wife, Itto, began their steady trek back up toward the historic castle. As they navigated the steep inclines, they noticed crowds of energetic youngsters gathering outside the local pubs. The air in this part of town was filled with contemporary music, a sharp contrast to the timeless classics playing down in the main plaza. Julio explained that the local municipality organizes a parallel music event called "Serón's Rock Festival," specifically designed to entertain the youth with alternative bands. Instead of taking the intricate, Arabic-style alleys that are notoriously narrow and difficult to ascend, Julio thoughtfully guided Itto along Calle Real. This is the primary thoroughfare in the old town wide enough for vehicular traffic, making the ascent much more manageable for Julio’s aching joints. Walking side by side, they shared knowing glances and soft laughter, fully immersed in their mutual affection. Despite the physical effort required to reach their destination, Julio felt completely content, realizing that simply falling in love again with his partner made every challenging step worthwhile.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Julio and Itto decided to finish their night by dancing at the youth rock festival.	
2	The alternative music concert takes place in the lower section of the village.	
3	The couple chose to walk up Calle Real because it is smoother and easier to climb.	
4	The traditional Arabic-style streets in the old quarter are wide and flat.	
5	Julio and Itto walked home in complete silence because they were having an argument.	

CANCIÓN 18/50

J. J. Cale - Moma Don't (1994)

Canción 18/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	David and his friends from Málaga _____ the alternative rock music festival tonight. [enjoy]	
2	Loud electronic bands _____ on the big stage inside the school courtyard. [play]	
3	Hundreds of young people _____ and shouting enthusiastically during the concert. [dance]	
4	Both David and his father Julio _____ at this exact primary school years ago. [study]	
5	Unfortunately, David _____ how to build a deep connection with his father. [learn, negative]	
6	After the family separation, the young boy _____ up with very few strict rules. [grow]	
7	His mother always _____ him too much, letting him do whatever he wanted. [protect]	
8	A few years ago, David _____ a technical degree in video game programming. [complete]	
9	Recently, he _____ a good job at the famous international company Cosentino. [find]	
10	Although his current position _____ closely related to computers, he really likes it. [be, negative]	

EXERCISE 2 · READ-ALOUD STORY

The dynamic energy of "Serón's Rock Festival" was pulsing through the courtyard of the Miguel Zubeldia school, located in the lower part of the village. This specific location held a lot of history, as both David and teacher Julio had studied there during their childhood days. Under the starry sky, several electronic and alternative music groups were performing. The young spectators were drinking, dancing, and shouting without any restraint, creating a wild atmosphere that perfectly matched the rebellious spirit of J.J. Cale's lyrics. David felt completely at ease in this chaotic environment. Sadly, a distant estrangement defined his connection with his father. Following a complicated divorce when David was only nine, a huge emotional barrier had grown between them. David spent his adolescence under his mother's intense overprotection, living with total permissiveness and almost zero boundaries. He always followed his own path, ignoring traditional guidance. Despite this chaotic upbringing, he eventually secured a stable position at the Cosentino company. Although this profession was completely unrelated to his university studies in computing and video game design, he found the daily work highly fulfilling, proving that he could survive and succeed entirely his own way.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The rock festival is taking place in the exact same school where Julio used to study.	
2	David and his father share a very close, open, and communicative relationship.	
3	As a teenager, David had to follow strict schedules and very rigid family rules.	
4	David's current job at Cosentino is directly connected to video game development.	
5	David is generally satisfied and happy with his new employment situation.	

CANCIÓN 19/50

Janis Joplin - Summertime (1968)

Canción 19/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	After a big breakfast, Julio _____ to take the children to a special public pool. [decide]	
2	The family _____ fifteen kilometers through the beautiful countryside to get there. [drive]	
3	While passing the town of Tíjola, Julio _____ them his former primary school. [show]	
4	For ten years, teacher Julio _____ English to very young children at that center. [teach]	
5	Today, many local families _____ the clean thermal water of the natural spring. [enjoy]	
6	When people _____ on the sandy bottom, the water becomes a little muddy. [step]	
7	"Look! Several small fish _____ near the deep end of the pool," Alí shouted. [swim]	
8	After their swim, the excited brothers _____ a delicious chocolate ice cream. [eat]	
9	Right now, they _____ on the green grass under the shade of the tall trees. [relax]	
10	If you visit this beautiful area in summer, you _____ pay any entrance fee. [need, negative]	

EXERCISE 2 · READ-ALOUD STORY

The morning sun was warming the Almanzora valley as teacher Julio, Itto, Mustapha, and the children set off for a memorable excursion. Julio wanted to take the boys to the Balsa de Cela, a famous communal pool located about fifteen kilometers from Serón. During the drive, they passed through Tíjola, where Julio proudly pointed out the Sagrado Corazón school. He explained that he had spent a decade working there, introducing the English language to young children. When they arrived at the destination, the children were amazed by the unique aquatic environment. Julio explained that this was not an ordinary swimming pool, but a natural thermal spring. He told them the bottom was completely natural earth, which made the water look slightly murky whenever swimmers disturbed the ground. He also pointed out the deep end, where a multitude of small, colorful fish lived peacefully. After a refreshing swim and a delicious ice cream at a nearby café, the family moved to the grassy area at the far end. Surrounded by lush vegetation, they watched other families enjoying their outdoor picnics. It was a beautiful, leisurely afternoon, reminding Julio of the soulful ease of Janis Joplin's "Summertime."

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The public thermal pool is located directly inside the town of Serón.	
2	Julio used to work as an English teacher in a school in Tíjola for ten years.	
3	The water in the Balsa de Cela is cloudy because the bottom is made of natural soil.	
4	Visitors are strictly forbidden from seeing any fish inside the swimming area.	
5	The family decided to relax on the grass after buying some ice cream.	

CANCIÓN 20/50

John Lennon - Imagine (1971)

Canción 20/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	While little Alí _____ in the shallow water, the adults relax on the soft grass. [play]	
2	Young Amín _____ incredibly excited about the possibility of moving to Spain. [feel]	
3	When he was a baby, his aunt Itto _____ after him like a real mother. [look]	
4	His biological mother, Fátima, _____ very hard for the military academy for years. [work]	
5	Today, Fátima _____ the official director of a large school inside the army compound. [be]	
6	She completely _____ the generous plan to send her oldest son to study abroad. [support]	
7	International adoption paperwork always _____ a lot of time due to strict regulations. [take]	
8	Governments _____ a mountain of official documents before granting legal custody. [demand]	
9	Amín constantly _____ a bright future for himself in a brand new country. [imagine]	
10	With patience and dedication, the family _____ solve this bureaucratic problem soon. [will]	

EXERCISE 2 · READ-ALOUD STORY

The afternoon was peaceful as the family rested on the lush green lawn by the edge of the water. While young Alí was still wading in the shallow end searching for colorful fish and unusual stones, the rest of the group discussed a life-changing proposal: the possibility of Amín moving to Spain permanently. Amín was immensely enthusiastic about the idea because he shares a deep maternal bond with Itto. During his infancy, it was Itto who provided daily nurture, acting as his primary caregiver while his biological mother, Fátima, worked long hours inside a secure military compound. Currently, Fátima serves as the head principal of the academy within the Tadla garrison. She fully endorses the plan, believing that European schooling will help her son achieve a superior livelihood. Everyone understands that navigating international adoption laws involves a complicated bureaucracy, full of endless forms and official permits. However, their optimism remains unshakable. Lying on the grass under the blue sky, Amín happily envisions his upcoming destiny, dreaming of a harmonious world without borders, just like the beautiful message of John Lennon's "Imagine."

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Alí left the swimming area to join the rest of the family on the grass.	
2	Itto was responsible for taking care of Amín during his early childhood.	
3	Amín's mother is currently the managing director of a school in Morocco.	
4	Fátima is completely against the idea of her son moving to Spain to study.	
5	The family knows that the legal process of adoption will be direct and simple.	

CANCIÓN 21/50

Josh Groban - The Impossible Dream (2020)

Canción 21/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	While the rest of the family _____ in the cool water, Amín listens carefully to his aunt. [swim]	
2	Itto patiently _____ to her young nephew how cultural traditions change in Spain. [explain]	
3	"You _____ respect and follow our domestic house rules when you live here," Itto said. [must]	
4	If the official adoption succeeds, Julio _____ legal responsibility over the boy too. [share]	
5	Amín _____ to treat his aunt's husband with the same respect as a father. [promise]	
6	To succeed at the local academy, the young teenager _____ to master Spanish very quickly. [need]	
7	Right now, Amín _____ complete understanding regarding all these strict conditions. [show]	
8	The hard-working boy _____ his absolute best to integrate into his new life soon. [do]	
9	He _____ the nearby secondary high school called Sol de Portocarrero next autumn. [attend]	
10	Personal determination always _____ an impossible dream become a reality. [make]	

EXERCISE 2 · READ-ALOUD STORY

The soothing sound of water filled the background as Amín sat closely beside his aunt Itto at the Balsa de Cela. With the rest of the family cooling off in the natural spring, Itto took advantage of this quiet interlude to discuss the reality of his upcoming transition. She detailed how local customs differ from Moroccan life, describing the Spanish educational structure and the vital boundaries he must respect inside their household. Itto made it clear that even if she remains his sole legal guardian, he must view teacher Julio as a genuine paternal figure who will share daily responsibilities. She emphasized that his academic success hinges on accelerated language learning, urging him to practice Spanish constantly. Amín displayed remarkable maturity and promised to put forth his utmost endeavor to integrate smoothly. He felt incredibly motivated about enrolling in the Sol de Portocarrero institute, which sits conveniently near their home. With his fierce determination to succeed, the daunting quest ahead no longer felt like an unattainable star, but rather a beautiful dream well within his grasp.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto explains that school systems and daily customs are identical in Spain and Morocco.	
2	Amín will be expected to follow specific household regulations when he moves into the house.	
3	Julio will have zero responsibility over Amín because Itto is adopting the boy alone.	
4	Learning the Spanish language rapidly is presented as a minor detail for his education.	
5	The secondary school Amín will most likely attend is situated very far from Julio's house.	

CANCIÓN 22/50

Lionel Richie - Hello (1983)

Canción 22/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	After his serious conversation, Amín quickly _____ his father and brother in the water. [join]	
2	Teacher Julio _____ the thermal pool and walks over to the green lawn. [leave]	
3	Right now, the relaxed couple _____ together on the soft grass. [aspire / rest]	
4	Julio smiled warmly and _____ his wife Itto when he sat down next to her. [greet]	
5	Itto _____ her husband all about her emotional conversation with the boy. [tell]	
6	Julio _____ that moving to a new country can be a very complicated process. [know]	
7	The young boy deeply _____ his family members when they live far away. [miss]	
8	Fortunately, Amín's beloved grandparents _____ with the family in Spain now. [live]	
9	Everything usually _____ well when a child has excellent emotional support. [go]	
10	Itto _____ incredibly happy because she really wants to be a mother. [be]	

EXERCISE 2 · READ-ALOUD STORY

After finishing his deep conversation with Itto, Amín ran off to join his father and brother in the water, splashing happily. Teacher Julio stepped out of the natural spring and lay down on the soft green grass next to his wife. He greeted her affectionately with a warm smile, and she immediately shared the details of her discussion with the boy. Julio listened intently, fully aware that the adaptation process to a brand-new life in Spain would be filled with complex challenges. However, any doubts melted away when he considered Amín's profound maternal bond with Itto and his strong desire for a brighter future. Julio also recognized the boy's deep yearning for his beloved grandparents, who fortunately already resided with them in Spain. With such an incredible network, Amín would receive unconditional emotional support and excellent academic mentorship. Under their shared guidance, the young teenager was sure to flourish in his new environment. Looking over at Itto, Julio felt an overwhelming sense of joy, knowing his wife would finally find true happiness in her long-awaited role as a mother, answering the silent question her heart had asked for years.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Amín stayed on the grass while Julio went into the water to swim with Alí.	
2	Itto explained the details of her conversation with Amín to her husband Julio.	
3	Julio thinks that adapting to life in Spain will be an instant and simple process for the boy.	
4	Amín's grandparents are already living with Julio and Itto's family in Spain.	
5	Becoming a mother is something that Itto has desired and wanted for a long time.	

CANCIÓN 23/50

Little Shop of Horror - Suddenly Seymour (1986)

Canción 23/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	After a fantastic afternoon at the natural pool, the family _____ back to the house. [drive]	
2	From the high terrace, they _____ the spectacular views of the valley below. [enjoy]	
3	The excited children _____ to watch an interesting movie on the living room television. [ask]	
4	Because the kids speak Arabic, Julio _____ a musical movie on DVD. [propose]	
5	"An alien plant inside the shop _____ on human blood," Julio explained to them. [feed]	
6	This creepy story immediately _____ the attention and curiosity of the boys. [catch]	
7	The whole family _____ comfortably on the sofa before the film starts. [sit]	
8	Although Itto _____ horror films, she finds this musical quite funny. [like, negative]	
9	During the romantic kissing scene, the young children _____ loudly at the screen. [protest]	
10	Seymour always _____ sweet understanding to Audrey when she feels insecure. [provide]	

EXERCISE 2 · READ-ALOUD STORY

The sun began its gentle descent over the valley, casting a golden glow across the terrace where teacher Julio and his family were relaxing. After an unforgettable afternoon at the thermal spring, everyone felt refreshed. The children, full of energy, wanted to watch a movie, but finding something suitable in their native language was a challenge. Julio, resourcefully, went to his shelf and pulled out a vintage DVD of a theatrical masterpiece: Little Shop of Horrors. He sparked their curiosity by describing a bizarre extraterrestrial plant that arrives during a total eclipse and requires a very unusual diet to survive. Fascinated by this monstrous premise, the children eagerly gathered in front of the screen. Although Itto generally avoids the horror genre, she found herself laughing at the comedic elements of the plot. During the emotional climax of the song "Suddenly Seymour," the two main characters shared a passionate, romantic kiss. This display of affection caused the young boys to shout in playful disgust, covering their eyes. Itto and Julio exchanged a knowing smile, grateful for this harmonious domestic scene where music and laughter washed all past tribulations completely away.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The family decided to watch a movie while sitting outside on the high terrace.	
2	Julio chose a musical film on DVD because it was easy for the kids to enjoy visually.	
3	The movie features a friendly alien plant that only eats green vegetables and soil.	
4	Itto absolutely loves traditional horror films and watches them all the time.	
5	The children cheered happily when the main characters kissed on the screen.	

CANCIÓN 24/50

Lynyrd Skynyrd - Simple Man (1973)

Canción 24/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	The musical comedy _____ a wonderful choice because the whole family enjoyed it. [prove]	
2	Itto usually _____ a full movie, but she stayed until the very end tonight. [watch, negative]	
3	When the film finished, all the family members _____ to their bedrooms to sleep. [go]	
4	Teacher Julio stayed alone in the living room while he _____ up the dishes. [clean]	
5	While he was working, his favorite rock anthem _____ softly from the speakers. [play]	
6	Suddenly, young Amín _____ his head into the dark room to say goodnight. [pop]	
7	The curious teenager _____ his uncle about the lyrics of the classic track. [ask]	
8	Julio quickly _____ the track from the beginning so Amín could listen well. [restart]	
9	A loving mother in the song _____ her only son to live a humble life. [advise]	
10	If you follow this wise message, you _____ find true peace in your soul. [will]	

EXERCISE 2 · READ-ALOUD STORY

The lively movie proved to be a magnificent selection after all, successfully capturing the children's imagination until the final credits. Even Itto, who almost never sits through a complete feature film, remained fully engaged. Once the television was switched off, the house grew quiet as everyone retired to their respective bedrooms. Teacher Julio remained upstairs alone, enjoying the tranquility while organizing the room and washing the leftover glasses. He was immersed in the powerful chords of Lynyrd Skynyrd's "Simple Man," when Amín unexpectedly appeared at the doorway to give him a respectful goodnight kiss. Noticing his uncle's absorption, the young boy expressed genuine curiosity about the melody. Julio warmly invited him in, restarted the track, and carefully translated the profound narrative. He explained how a devoted mother offers her son the most valuable heritage possible: the advice to reject greed and become a simple, honest person. Julio looked into Amín's eyes and shared this exact philosophy from the bottom of his heart, emphasizing that genuine humility is the ultimate key to achieving true success. He reminded the teenager that while chasing material wealth often corrupts the soul, a contented mind brings absolute peace. Amín listened with deep reverence, realizing that this newly formed parental alliance would protect his future forever.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto left the living room halfway through the movie because she was bored.	
2	Julio stayed awake alone to clean up the room and listen to his favorite music.	
3	Amín entered the room because he was feeling hungry and wanted a midnight snack.	
4	The song "Simple Man" describes a father giving financial advice to his young daughter.	
5	Julio believes that being humble is a very important quality for succeeding in life.	

CANCIÓN 25/50

Marc Anthony - I Need To Know (2000)

Canción 25/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	The family _____ a delicious and massive Moroccan breakfast together on Monday morning. [eat]	
2	Julio gently _____ his car down the steep castle hill toward the town center. [drive]	
3	They _____ an important legal appointment at the notary's office at 11 o'clock. [have]	
4	Itto quickly _____ her phone's Bluetooth because she wants to change the music. [activate]	
5	She _____ a lively Latin pop song that immediately makes the children very happy. [share]	
6	The old musical tracks that Julio usually plays _____ Itto a little bit today. [bore]	
7	All the passengers _____ loudly inside the vehicle as the energetic rhythm plays. [sing]	
8	The family _____ at the notary building exactly on time for their meeting. [arrive]	
9	Mustapha willingly _____ an official legal power of attorney for his young kids. [sign]	
10	With this document, Itto safely _____ full legal custody of her beloved nephews. [take]	

EXERCISE 2 · READ-ALOUD STORY

The Monday morning routine started beautifully with a rich, traditional Moroccan breakfast. The table was filled with hot green tea, flat Arabic bread, scrambled eggs, and msemmen, a delicious flaky pastry soaked in virgin olive oil, sweet honey, and fresh thyme. After eating, the family packed into teacher Julio's car to make their way down from the castle area. They were heading to the local notary, where a critical appointment was scheduled for eleven o'clock sharp. Julio began playing his usual classic rock hits, but Itto was feeling slightly impatient with the slow melodies. Seeking an energetic alternative, she connected her phone via Bluetooth and broadcast Marc Anthony's high-tempo hit "I Need to Know." This sudden transition completely transformed the mood, inducing immediate excitement among the kids. The children clapped along to the rhythmic Latin beat all the way to the office. Upon arrival, the atmosphere remained bright and positive. Thanks to their careful preparation, the bureaucratic meeting was remarkably smooth. Mustapha signed a formal authorization, granting his sister legal responsibility over his children. Everyone left the building with a sense of triumph, knowing this essential guardianship process was successfully settled.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The family skipped breakfast because they were running late for their appointment.	
2	Itto decided to change the music because she wanted something more energetic for the kids.	
3	The children were extremely bored and remained silent while the Latin song played.	
4	The legal appointment at the notary was scheduled for late Monday afternoon.	
5	Mustapha signed a legal document that allows Itto to officially take care of his children.	

CANCIÓN 26/50

Mary Hopkin - Those Were The Days (1968)

Canción 26/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	On their way back to Almería, the whole family _____ the mountain road. [travel]	
2	Julio always _____ his car at the natural spring to collect pure mountain water. [stop]	
3	For several years, they _____ processed bottled water at their family home. [drink, negative]	
4	The proud teacher _____ the classic folk song in a very loud voice. [sing]	
5	Julio _____ the entire lyrics of this beautiful track for over two decades. [remember]	
6	Nostalgic thoughts about his wild youth _____ quickly into his mind. [come]	
7	They _____ their vehicle at the famous astronomical observatory of Calar Alto. [park]	
8	From the high peak, Mustapha and his children _____ the breathtaking landscape. [admire]	
9	Massive white domes _____ on top of the mountain to observe the stars. [stand]	
10	The young boys _____ completely amazed by the altitude of 2000 meters. [be]	

EXERCISE 2 · READ-ALOUD STORY

The journey back to Almería took the family through a breathtaking route across the majestic mountain range of Filabres. Driving along the winding roads, teacher Julio pulled over at the Fuente de El Conde to fill several large containers with crystalline water. He explained to Mustapha that they preferred this pure mountain source over regular commercial bottled water. Back inside the car, Julio returned to his favorite habits, turning up the stereo to play Mary Hopkin's melancholic anthem, "Those Were the Days." He sang along passionately, a deep wave of nostalgia sweeping over him as he recalled his youth, filled with lively taverns, laughter, and endless dreams. To break the long drive, Julio made a special detour to the Calar Alto Astronomical Observatory. Standing at an elevation of two thousand meters, the children felt like they were touching the sky. They stared in absolute wonderment at the colossal white observatory domes designed to look deep into the firmament. Looking out at the endless horizon, the past and present seemed to blend beautifully, proving that while years pass quickly, the starry dreams of our youth never truly disappear.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The family stopped at a mountain spring because they prefer natural water over bottled water.	
2	Julio forgot most of the lyrics to the song because he hadn't heard it in twenty years.	
3	The song "Those Were the Days" made Julio look back fondly on his younger years.	
4	Calar Alto is a famous beach resort located near the center of Almería city.	
5	The children were able to see giant structures used for studying outer space.	

CANCIÓN 27/50

Meat Loaf - You Took the Words Right Out of My Mouth (1977)

Canción 27/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	After taking many family photos, the travelers _____ down the mountain road. [drive]	
2	The sharp 180-degree curves soon _____ the young children feel a bit carsick. [make]	
3	Little Alí _____ a sudden stomach ache because of the winding mountain descent. [develop]	
4	Julio immediately _____ the vehicle over so the boy could get some fresh air. [pull]	
5	At the village of Gérgal, the whole family _____ at a quiet roadside restaurant. [rest]	
6	They _____ stay very long because Mustapha had an upcoming flight back home. [can, negative]	
7	His brother Hamid _____ to travel to Morocco later that same afternoon. [plan]	
8	Their elderly father, Alí, _____ to visit his relatives for a few days. [want]	
9	Once they hit the main highway, teacher Julio _____ on his favorite anthological album. [turn]	
10	He _____ this powerful rock anthem countless times over the last forty years. [sing]	

EXERCISE 2 · READ-ALOUD STORY

After enjoying the thin mountain air and snapping countless photographs to share with distant relatives, the family began their downward journey. However, the descent from Calar Alto proved challenging, as the steep road was full of sharp, hairpin curves. Although Julio drove slowly to enjoy the mountain scenery, the continuous twisting motion caused the children to experience severe motion sickness. Eventually, little Alí felt completely overwhelmed and forced Julio to make an emergency roadside stop to empty his stomach. They finally reached the flat terrain of Gérgal and paused at a service station bar along the highway to recover their energy. Their stay was necessarily brief due to an urgent departure schedule; Mustapha had to return to Morocco that very afternoon. He was coordinating with his brother Hamid, who was also heading across the Mediterranean to accompany their elderly father for a short family visit. Once back on the smooth highway, Julio utilized the final stretch of the trip to blast Meat Loaf from the stereo. Singing along to the dramatic rock masterpiece—an album he had cherished since he was fifteen—he felt a familiar wave of energy, realizing how certain songs become the soundtrack of our entire lives.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The children felt perfectly fine and energetic during the drive down from the observatory.	
2	Julio had to stop the car on the mountain road because Alí became physically sick.	
3	The family spent a long, relaxing evening exploring the historical center of Gérgal.	
4	Mustapha needed to head back to Morocco quickly because of upcoming family travel plans.	
5	Julio has been listening to and singing this specific Meat Loaf album for about forty years.	

CANCIÓN 28/50

Nancy Sinatra - These Boots Are Made for Walkin_ (1966)

Canción 28/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	The entire family _____ together at a famous local restaurant called La Gallineta. [gather]	
2	Itto's sister-in-law, Aicha, _____ as a professional chef at this establishment. [work]	
3	After a delicious lunch, the travelers _____ goodbye before heading to the port. [say]	
4	The ferry to Morocco _____ the port of Almería exactly at midnight. [leave]	
5	Itto, Julio, and the children _____ back home after an intense weekend. [return]	
6	While they are driving, Nancy Sinatra's famous song _____ through the car speakers. [play]	
7	Teacher Julio _____ much energy left to sing along with the music today. [have, negative]	
8	He patiently _____ the meaning of the English lyrics for his wife. [translate]	
9	A strong person in the song _____ to stand up against unfair treatment. [decide]	
10	In life, you sometimes _____ deep inner courage to walk away from bad situations. [need]	

EXERCISE 2 · READ-ALOUD STORY

The long weekend concluded beautifully as the entire extended family gathered for a farewell meal at La Gallineta, a charming restaurant nestled in El Pozo de los Frailes. This dining experience was incredibly special because Itto's sister-in-law, Aicha, had been working there as a talented head cook for over fifteen years. The table was full of laughter, but an undercurrent of bittersweet anticipation filled the air. Following the hearty lunch, Hamid, Mustapha, and their elderly father, Ali, had to make their final arrangements. They departed directly for the port of Almería, where their midnight vessel would carry them back across the Mediterranean Sea. Meanwhile, Julio, Itto, and the remaining young nephews buckled up for the final drive home. Exhausted from the emotional intensity of the past few days, the cabin was peaceful until Nancy Sinatra's iconic baseline started pulsing through the speakers. Although Julio was too fatigued to blast out the vocals, he felt deeply connected to the track's underlying philosophy. He quietly translated the verses for Itto, highlighting the empowerment hidden within the lyrics. He explained that the metaphorical boots represent personal dignity and self-worth. He emphasized that every individual must possess the ultimate resoluteness to stand firm, reclaim their independence, and courageously walk over any obstacles or negative influences that attempt to block their true destiny.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The family had their final lunch together at a restaurant where a relative works.	
2	Mustapha and Ali's ship is scheduled to depart early the next morning.	
3	Julio sang Nancy Sinatra's song with massive energy and enthusiasm during the drive.	
4	Julio translated the song to help Itto understand its message about self-respect.	
5	According to Julio, the song teaches us to let other people control our path in life.	

CANCIÓN 29/50

Nina Simone - Ain’t Got No, I Got Life (1968)

Canción 29/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	The drive from El Pozo de los Frailes to La Cañada _____ only 40 minutes. [take]	
2	Before the car reached Retamar, the tired children _____ soundly in the back seat. [fall asleep]	
3	Teacher Julio _____ the volume of the car stereo to play one last classic track. [adjust]	
4	He deeply _____ to share the unique history of this melody with his wife. [want]	
5	As a teenage student, Julio _____ at a strict boarding school in Málaga. [live]	
6	The school staff _____ an unforgettable cinema festival for the students every year. [organize]	
7	During that event, the fifteen-year-old boy _____ several revolutionary musical films. [discover]	
8	The famous rock movie The Wall _____ a massive impression on his young mind. [make]	
9	The next evening, the cinema screen _____ the legendary anti-war musical Hair. [show]	
10	This energetic anthem _____ that even when you lose everything, you still have your life. [prove]	

EXERCISE 2 · READ-ALOUD STORY

The journey between El Pozo de los Frailes and La Cañada was exceptionally smooth, lasting barely forty minutes. Long before the vehicle approached the exit for Retamar, the young children had completely drifted off to sleep in the back seat, exhausted from their weekend adventures. With the cabin now quiet, teacher Julio took the opportunity to introduce a final masterpiece on the car stereo: Nina Simone’s passionate anthem, "Ain't Got No, I Got Life." This particular track held immense sentimental value for Julio, transporting him back to his adolescence. When he was just fifteen, he lived as a boarding student at the Universidad Laboral in Málaga. During a memorable university film festival, he experienced a profound artistic awakening. On the first night, he watched Pink Floyd's The Wall, and the very next day, he witnessed the counterculture classic Hair, a powerful musical highlighting the raw turmoil of the Vietnam War era. Julio explained to Itto that this specific song was the ultimate highlight of the movie. Its lyrics start with a long list of social deprivation, but suddenly transform into an unapologetic celebration of human existence, enumerating every part of the physical body. He told her that its rebellious yet joyful spirit teaches a vital lesson about resilience. Material possessions can vanish, but as long as we possess our health, mind, and spirit, we retain our most precious asset: life itself.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The children stayed awake during the entire drive talking about the movie Hair.	
2	Julio first discovered Nina's song during a film festival when he was a teenager.	
3	As a 15-year-old boy, Julio was studying at a school located in Almería city center.	
4	The musical film Hair is focused on the historical events of World War II.	
5	The song expresses that having your own identity and body is more important than wealth.	

CANCIÓN 30/50

OneRepublic - Counting Stars (2013)

Canción 30/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	After tucking the kids in, Itto _____ a hot pot of green tea. [prepare]	
2	The couple _____ outside into the dark backyard to enjoy the fresh night air. [go]	
3	They _____ quietly about the emotional family events of the weekend. [chat]	
4	Together, they _____ their wonderful summer vacation to Morocco last year. [remember]	
5	During the long ferry crossing, they _____ on the deck under a starry sky. [lie]	
6	Unfortunately, their previous international trip _____ exactly as they expected. [end]	
7	Julio _____ terribly sick after drinking some contaminated tap water there. [get]	
8	He _____ barely handle the steering wheel during the stressful drive back home. [can]	
9	Upon arrival at the port, they _____ straight to the emergency hospital. [drive]	
10	The poor teacher _____ over two weeks in a medical room before recovering. [spend]	

EXERCISE 2 · READ-ALOUD STORY

Following a busy weekend, teacher Julio and Itto finally settled down after putting the exhausted children to bed. Itto brewed a traditional pot of green tea, and they stepped out into the backyard to enjoy the crisp, refreshing night air. Sitting together in the quiet dark, they reflected on the intense family gatherings, the beautiful landscapes of Serón, and the long journey their relatives were currently making back to Morocco. This discussion triggered a deep wave of reminiscence about their own trip across the Mediterranean Sea the previous summer. They fondly recalled looking up at the sky, counting countless stars while relaxing on the ship's open deck during the overnight crossing to Nador. However, that particular vacation quickly turned into a dramatic ordeal. Julio unexpectedly contracted a severe bacterial infection from contaminated water. The return journey became an absolute nightmare; weak and dehydrated, Julio could scarcely maintain control of his vehicle as they rushed back to Spain under harrowing circumstances. Immediately after leaving the ferry, they bypassed their house and went directly to the emergency clinic. Because his condition was so critical, doctors placed him in the Intensive Care Unit for three days. He required an additional thirteen days of hospital confinement to fully overcome the acute gastroenteritis. Sipping their tea under the safe Almerian sky, they felt an overwhelming sense of gratitude for his health, realizing that being alive and together was their most valuable treasure.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto and Julio drank coffee inside the living room while the kids played video games.	
2	Last summer, the couple spent the night sleeping under the stars on a boat deck.	
3	Julio became very ill during his vacation because he ate bad seafood at the beach.	
4	The drive back to Spain was relaxed and easy because Julio felt completely healthy.	
5	Julio spent more than two weeks in the hospital before he fully recovered from his illness.	

CANCIÓN 31/50

Paul Anka - Papa (1974)

Canción 31/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Itto _____ upstairs to take a relaxing shower before going to sleep. [go]	
2	Teacher Julio _____ a second cup of delicious Moroccan green tea tonight. [pour]	
3	He happily _____ a sweet Chebakia pastry while sitting in the backyard. [eat]	
4	Years ago, his college roommate Abdil _____ this traditional recipe with him. [share]	
5	Today, his old university friend _____ successfully as a pharmacist in Tangier. [work]	
6	While relaxing outside, Julio _____ to a classic ballad through his headphones. [listen]	
7	He _____ about Itto's elderly father, who traveled a long distance today. [think]	
8	Sadly, Julio's own father _____ away during his final university exams. [pass]	
9	Six months after that tragedy, the young educator _____ his first wife, Laura. [marry]	
10	He clearly _____ reading books with his father under the warm winter sun. [remember]	

EXERCISE 2 · READ-ALOUD STORY

Exhausted from the emotional weekend, Itto headed upstairs to take a refreshing shower. Downstairs, teacher Julio poured a second cup of his favorite green tea and paired it with a sweet Chebakia. This honey-coated pastry brought back fond memories of his time at the University of Granada, where his former roommate, Abdil —now a successful pharmacist in Tangier— first introduced him to Moroccan confectionery. Seeking a quiet moment, Julio put on his headphones, and the plaintive chords of Paul Anka's "Papa" began to play. The lyrics triggered deep introspection. He thought of Itto's elderly father, whose advanced age made these long crossings incredibly strenuous. Then, a wave of grief mixed with fondness washed over him as he recalled his own father's demise in 1997. His father had passed away just as Julio was finishing his degree in Psychopedagogy, missing his subsequent wedding to Laura by mere months. Looking around the quiet patio, Julio visualized his father sitting on the old family terrace, studiously reading under the mild winter sun of Serón. It was a beautiful testament to paternal love, proving that a father's guidance stays alive in a son's heart forever.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto stayed in the backyard with Julio to drink a second cup of green tea.	
2	Julio first tried the sweet Chebakia pastry when he was a university student in Granada.	
3	Abdil, Julio's old friend from college, currently works at a hospital in Madrid.	
4	Julio's father passed away right before Julio completed his final higher education exams.	
5	Julio remembers his father relaxing and reading under the winter sun in Serón.	

CANCIÓN 32/50

Phil Collins - Against all odds (1981)

Canción 32/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	While finishing his third cup of green tea, teacher Julio _____ his first wedding day. [remember]	
2	A terrible snowstorm _____ the entire region two days before the celebration. [collapse]	
3	The heavy snow quickly _____ into dangerous ice on the steep castle roads. [turn]	
4	Julio _____ a heavy shovel to clear a safe path to the main exit. [use]	
5	Fortunately, he _____ his car outside the fortress gates on Thursday night. [park]	
6	The bride's father safely _____ his big tractor to clear the icy country lanes. [drive]	
7	Laura and her family _____ at the Higueral church despite the extreme weather. [arrive]	
8	His best friend Juan Francisco _____ late for the official religious ceremony. [come]	
9	To reach the restaurant, the poor guest _____ over four hundred kilometers. [travel]	
10	Everyone _____ terribly cold during that unforgettable winter day in the mountains. [feel]	

EXERCISE 2 · READ-ALOUD STORY

As teacher Julio finished his third cup of tea, the dramatic lyrics of Phil Collins's "Against All Odds" sparked a intense wave of reminiscence. He looked up at the dark sky and recalled his winter wedding to Laura —an event his late father could not witness. Nature itself seemed to present an ominous sign when a colossal snowstorm paralyzed the entire area forty-eight hours before the ceremony. The thick snow rapidly transformed into slick ice, turning the steep slopes into a hazardous precipice. Julio had to laboriously clear a path with a shovel just to leave the house safely. Fortunately, he had the foresight to leave his car parked outside the castle gates. The logistical chaos extended to the small village of Higueral. Laura’s father, Eladio, had to operate his tractor to plow through the deep snow drifts so the bridal party could reach the church. Meanwhile, Julio's ultimate confidant from his university years, Juan Francisco, faced an incredible adversity. Due to blocked mountain passes, he made a massive four-hundred-kilometer detour through Motril and Almería, arriving just in time for the banquet. Despite the frigid temperatures that made poor Laura shiver, their shared endurance turned that icy day into a legendary story of devotion against all odds.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	A severe summer rainstorm caused the cancellation of Julio's university graduation.	
2	Julio had to clear the slippery frozen snow from the castle exits using a shovel.	
3	Laura's father used a heavy agricultural tractor to open the snowy roads to the church.	
4	Juan Francisco arrived early for the wedding because the roads from Granada were completely clear.	
5	The guests and the bride experienced extremely low, freezing temperatures during the event.	

CANCIÓN 33/50

Pink Floyd - Comfortably Numb (1979)

Canción 33/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Teacher Julio _____ up his empty teacup and takes it back to the kitchen. [pick]	
2	After tidying up the ground floor, the quiet educator _____ upstairs to the bedroom. [walk]	
3	He _____ his wife Itto sleeping peacefully under the heavy blankets. [find]	
4	Because he _____ sleepy yet, he decides to spend some time on the balcony. [be, negative]	
5	From the open balcony, he _____ at the bright stars and the dark distant sea. [look]	
6	Over the last few decades, Julio _____ Pink Floyd's famous movie many times. [watch]	
7	During his career, he occasionally _____ this unique film to his adult students. [show]	
8	It still _____ him when mature learners admit they have never heard of it. [surprise]	
9	Julio _____ easily _____ about this artistic musical masterpiece for several hours. [can, talk]	
10	Unfortunately, a vast majority of modern citizens _____ their lives without questioning anything. [live]	

EXERCISE 2 · READ-ALOUD STORY

The quiet house was perfectly still as teacher Julio left the kitchen and slipped into the bedroom. Finding Itto already fast asleep, and lacking any personal drowsiness himself, he stepped out onto the private balcony. The night air was refreshing as he stared out at the distant coast, completely captivated by the celestial display above. In his headphones, the legendary guitar solo of Pink Floyd's "Comfortably Numb" triggered deep nostalgia. This exact track pulled him back to the unforgettable university film festival of his adolescence, a formative milestone that shaped his cultural outlook forever. Throughout his career, Julio had utilized this cinematic masterpiece as an educational tool, showing The Wall to his adult evening classes. It never failed to cause extreme bewilderment for him when mature students confessed they had completely missed this cultural phenomenon. He often felt a mild exasperation regarding how such high-caliber art could be widely ignored. To him, the film wasn't mere entertainment; it was a profound critique of modern society. Standing under the stars, he concluded that a vast majority of the population lives in a state of voluntary apathy, thoroughly anesthetized by daily routines and utterly unable to challenge the world around them.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Julio woke up his wife Itto so they could watch the night stars together from the balcony.	
2	The music reminded Julio of a memorable movie festival he attended during his youth.	
3	Julio has avoided using Pink Floyd's movie in his classes because he thinks adults dislike rock music.	
4	Most of Julio's adult students were already expert fans of the film The Wall.	
5	Julio feels that many people pass through life blindly without analyzing or questioning reality.	

CANCIÓN 34/50

Queen - I Want To Break Free (1985)

Canción 34/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Teacher Julio finally _____ inside the bedroom after spending time on the balcony. [go]	
2	He gently _____ down on the comfortable mattress next to his sleeping wife. [lie]	
3	The late-night playlist _____ several memories from his teenage years. [trigger]	
4	The strict director _____ him from the boarding academy just five days before the final tests. [expel]	
5	The young student _____ a minor mistake by hosting a female classmate in his room. [make]	
6	Because of that sudden incident, he _____ his training course in architectural drawing. [finish, negative]	
7	After returning to his hometown, Julio _____ a wild period of personal rebellion. [experience]	
8	During the hot summer months, the young man _____ as a waiter in Mallorca. [work]	
9	In the winter, he quickly _____ his small savings on nights out with friends. [spend]	
10	He now understands that true personal freedom always _____ deep responsibilities. [carry]	

EXERCISE 2 · READ-ALOUD STORY

Julio finally stepped inside from the balcony and lay down on the bed, his headphones still playing the final track of the night. Queen's powerful anthem "I Want to Break Free" immediately pulled him into a deep retrospection concerning his complicated youthful years. He remembered the painful turningpoint when he was abruptly expelled from the Málaga boarding school just five days before his final exams. His offense was minor —resting with a female classmate inside the male dormitory— but the strict disciplinary rules were absolute. This unexpected event completely derailed his ambition to graduate as an architectural draftsman. Returning to his small village to complete his high school diploma, Julio entered a volatile phase of recklessness and experimentation that nearly cost him dearly. He established a seasonal lifestyle: working exhausting shifts as a beachfront waiter in Mallorca during the summers, followed by winter months of financial extravagance, wasting his meager earnings in local bars. It was a period of aimless hedonism, full of temporary excitement but devoid of long-term purpose. Closing his eyes next to Itto, Julio smiled at how much he had changed. He fell asleep realizing that while absolute independence is a magnificent privilege, it remains a dangerous gift unless it is balanced with maturity and personal accountability.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Julio was forced to leave his school several months before the academic year ended.	
2	The school expelled Julio because he failed his final exams in architectural drawing.	
3	Julio moved to Mallorca during the summer season to work in the hospitality industry.	
4	During the winter months, Julio carefully saved all his money to buy a house.	
5	Julio believes that having total freedom requires a person to be responsible for their actions.	

CANCIÓN 35/50

Ray Charles - Hit the road Jack (1962)

Canción 35/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Hamid _____ his vehicle along the highway from Nador toward Ouaoumana. [drive]	
2	The busy Moroccan man _____ spending hours behind the wheel of a vehicle. [like]	
3	For ten long years, Hamid _____ ripe tomatoes inside the plastic greenhouses. [pick]	
4	During those difficult agricultural years, daily life with his wife _____ very easy. [be, negative]	
5	Sometimes, the stressed husband _____ his home for a short time to clear his head. [leave]	
6	Deep down, he _____ that he cannot survive far away from his young son Amír. [feel]	
7	Fortunately, Hamid recently _____ a great way to escape the constant family arguments. [find]	
8	For several months, he _____ commercial transport routes across the European continent. [do]	
9	A famous American rhythm and blues song _____ through the car radio right now. [play]	
10	The fictional character named Jack in the track always _____ on the move. [travel]	

EXERCISE 2 · READ-ALOUD STORY

The long road stretched out ahead as Hamid drove his passengers from Nador down toward Ouaoumana. Accompanying him on this journey were his brother Mustapha and their elderly father, Alí Boukrim. Although he spent most of his days behind the wheel, Hamid never complained because he had an innate passion for driving. For the past decade, he had worked under the intense heat of the plastic greenhouses near San Isidro, managing the agricultural harvesting of tomatoes and cucumbers. That grueling period had placed a severe strain on his marriage, creating a very turbulent domestic environment. The continuous friction with his wife, Aicha, had often forced him to pack a bag and seek a temporary separation just to clear his head. He frequently faced a difficult dilemma, but he could never bring himself to walk away permanently because of his intense devotion to his ten-year-old son, Amír. Seeking a constructive livelihood that would offer an escape from the household hostility, Hamid finally returned to his roots as a truck driver. He successfully secured employment with the logistics company J. Carrión, embarking on long-distance international routes across Europe. Listening to Ray Charles sing "Hit the Road Jack" on the radio, Hamid smiled, finding solace in the rhythmic hum of the asphalt that had become his ultimate sanctuary.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Hamid dislikes driving because he feels exhausted after spending too many hours on the road.	
2	Before becoming an international truck driver, Hamid worked for ten years picking vegetables.	
3	Hamid and his wife Aicha have always had a perfectly peaceful marriage without any arguments.	
4	The main reason Hamid never left his home permanently was his close relationship with his son.	
5	Hamid currently works driving transport trucks across different countries in Europe.	

CANCIÓN 36/50

Robbie Williams - Feel (2002)

Canción 36/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	The travelers _____ to pause their long drive at a small roadside restaurant near Meknés. [decide]	
2	Alí still _____ strong enough to continue the long trip without a break. [feel]	
3	He gently _____ the invitation to sit down and enjoy a warm meal. [accept]	
4	The hungry family _____ a large portion of grilled lamb and a fresh Moroccan salad. [order]	
5	The elderly father _____ a steaming bowl of traditional harira soup. [request]	
6	While eating, the two brothers _____ each other about their current daily lives. [update]	
7	They frequently _____ via WhatsApp video calls to stay in touch during the year. [talk]	
8	Hamid _____ genuine happiness when he thinks about his brother's long marriage. [experience]	
9	Mustapha and his wife Fátima _____ together happily for nearly twenty years. [be]	
10	Both brothers _____ a lot of time traveling on the road due to their careers. [spend]	

EXERCISE 2 · READ-ALOUD STORY

The highway from Nador officially ended near Meknés, prompting the travelers to seek a welcome respite at a traditional roadside restaurant. Although the elderly Alí Boukrim possessed the fortitude to push forward, he happily accepted the break. They selected a menu featuring succulent barbecued lamb, traditional bread, and aromatic mint tea, while the grandfather opted for a comforting bowl of hearty harira soup. Robbie Williams's nostalgic hit "Feel" hummed quietly in the background as the brothers began to reconnect. Even though their constant digital correspondence via family chat groups left few secrets, the face-to-face conversation was precious. Watching his brother, Hamid reflected on Mustapha's marriage to Fátima —a beautiful relationship approaching a two-decade milestone. He admired their unwavering bond, recognizing that they shared the kind of authentic, conflict-free devotion described in the song. Ironically, the brothers shared a highly itinerant lifestyle. While Hamid crossed international borders in his heavy truck, Mustapha worked as a dynamic media journalist, rushing across Morocco to report for national radio stations. Both were professional nomads, finding a sense of belonging on the open road while carrying the love of their stable homes in their hearts.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Grandfather Alí was too exhausted to speak and refused to eat anything at the restaurant.	
2	The family enjoyed a meal that included grilled meat, traditional soup, salad, and green tea.	
3	The two brothers had not spoken or heard from each other for several years before this trip.	
4	Mustapha and his wife Fátima have a very unstable relationship filled with daily arguments.	
5	Both Hamid and Mustapha have jobs that require them to travel constantly from place to place.	

CANCIÓN 37/50

Sarah McLachlan - Angel (1997)

Canción 37/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Itto's young nephews _____ up very early in the morning and go downstairs. [wake]	
2	They _____ on the television in the living room, making a lot of noise. [turn]	
3	The loud volume immediately _____ the sleeping couple upstairs. [awaken]	
4	Julio and Itto _____ down to the kitchen to prepare a nice family breakfast. [walk]	
5	While drinking her coffee, Itto _____ a terrifying nightmare she had during the night. [describe]	
6	In her bad dream, her father's car _____ a dangerous accident near their destination. [have]	
7	To calm her anxiety, she _____ her brother Hamid on the phone straight away. [call]	
8	Hamid _____ a bizarre story about their journey on the final stretch of the road. [tell]	
9	A year ago, their beloved grandmother _____ away, leaving the family in deep sorrow. [pass]	
10	Fortunately, Hamid _____ the vehicle just in time to avoid a massive oncoming truck. [brake]	

EXERCISE 2 · READ-ALOUD STORY

The early morning silence vanished when Itto’s nephews hurried downstairs and switched on the television. The sudden noise woke up the couple, who descended to the kitchen to start breakfast. While serving the food, Itto explained a vivid premonition that had disrupted her sleep. In her nightmare, her father and brothers were involved in a horrific car wreckage near their hometown. Seeking reassurance, she immediately phoned Hamid, whose response filled her with goosebumps. Hamid confirmed that while driving the treacherous stretch between Khenifra and Ouaoumana, an uncanny event occurred. In the exact hairpin curve where their father, Alí, claimed to have seen a ghost forty years ago, Hamid witnessed a spectral figure. He swore he saw the apparition of their late grandmother, waving her arms to signal danger. This otherworldly intervention prompted him to hit the brakes instantly, narrowly avoiding an oncoming truck with blinding high beams. Sarah McLachlan's "Angel" playing softly seemed to mirror this protective guardian presence, leaving the family in awe of the thin line between dreams and reality.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto and Julio woke up late because the house was completely silent.	
2	In Itto's dream, her family arrived safely at their house without any problems.	
3	The frightening road event happened in the exact location where Alí had seen a ghost decades ago.	
4	Hamid saw the ghost of a total stranger waving at him from the side of the highway.	
5	Hamid managed to stop the car safely before a truck could hit them.	

CANCIÓN 38/50

Shirley Bassey - Yesterday When I Was Young (1998)

Canción 38/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	The three exhausted travelers finally _____ safely at their destination after midnight. [arrive]	
2	After completing their morning prayers, they quickly _____ to their beds. [go]	
3	Early in the morning, the youngest brother Abderrahim _____ at the house. [appear]	
4	The entire family _____ together in the main living room to share breakfast. [gather]	
5	Hamid _____ that he did not know their father's old ghost story. [admit]	
6	Forty years ago, Alí Boukrim _____ olives from local farmers near the village. [buy]	
7	Because of his great honesty, all the local neighbors _____ the elderly man. [respect]	
8	A mysterious spectral figure suddenly _____ to run right beside the moving truck. [start]	
9	A few days later, a terrible road accident _____ the life of his close friend. [take]	
10	Grandfather Alí firmly _____ that people must trust in God's ultimate plan. [believe]	

EXERCISE 2 · READ-ALOUD STORY

The family gathered in the early morning light, listening intently as Alí Boukrim began a poignant retrospective of his youthful days. Forty years ago, long before his current old age, Alí worked in agricultural trade, purchasing olives from local farmers and transporting them to Khenifra to earn a comfortable brokerage fee. As the town's trusted bailiff, he possessed an impeccable reputation for probity and wisdom. However, his life reached a terrifying turningpoint on a foggy night at four o'clock in the morning. An eerie phantom suddenly appeared, matching the speed of their accelerating truck. Days later, a fateful crash in that exact spot claimed the life of his companion, leaving Alí with only minor contusions. Shirley Bassey’s dramatic rendition of "Yesterday When I Was Young" seemed to echo through the memory of that bygone era. Alí explained that while life can change in an instant, we must avoid spiritual recklessness and maintain ultimate devotion to the divine creator during our short time on earth.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Abderrahim and his family arrived at the house late in the evening to have dinner.	
2	Forty years ago, Alí Boukrim worked as a local town official who helped the mayor.	
3	The mysterious ghost ran alongside the truck during a clear, sunny afternoon.	
4	Alí survived a serious car accident in that same curve a few days after seeing the ghost.	
5	Alí managed to find out the exact name and identity of the ghost that ran near his truck.	

CANCIÓN 39/50

Simon & Garfunkel - The Boxer (1970)

Canción 39/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Alí gently _____ his little granddaughter María in his arms after five long months apart. [take]	
2	The happy baby girl _____ like her mother and looks around with a cheerful smile. [be]	
3	While Souad _____ the dishes in the kitchen, the men sit down to drink their tea. [clean]	
4	Their father's scary story _____ Mustapha of his own difficult teenage years. [remind]	
5	Many years ago, Alí _____ his job at the town hall because of the unfair local taxes. [leave]	
6	After losing their main source of income, the family _____ through absolute poverty. [go]	
7	To help his parents, Mustapha _____ to travel away from home to find a job. [decide]	
8	He _____ hard in any position he could find along the beaches of Rabat and Casablanca. [work]	
9	Later, he _____ his sisters Saadia and Itto to join him in the southern greenhouses. [call]	
10	The young woman, Itto, _____ up her university law degree due to the family's financial crisis. [give]	

EXERCISE 2 · READ-ALOUD STORY

Alí smiled warmly as he cradled little María, noting how her cheerful expression mirrored her mother's. While Souad managed the kitchen chores, the men finished their mint tea, deeply moved by their father's tale. The memory of that historical accident triggered a wave of intense reminiscence for Mustapha, who recalled his own youthful struggles. When Alí resigned from the town hall to avoid enforcing fraudulent taxes, the household entered a period of severe economic privation. Determined to alleviate their financial hardship, Mustapha left home to earn a livelihood elsewhere. He took on precarious, temporary jobs along the coast before finding stable employment in the southern agricultural greenhouses near Agadir. This sacrifice allowed him to support his sister Itto, who had unfortunately abandoned her university studies due to the crisis. Simon & Garfunkel's "The Boxer" captures this exact spirit of an unyielding fighter. Despite the changes, Mustapha proved that through pure resilience, a family can survive any storm.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Alí had seen his granddaughter María every week during his stay in Spain.	
2	Alí quit his job at the town hall because he refused to accept political corruption.	
3	Mustapha stayed at home during the financial crisis and did not look for a job.	
4	Itto had to stop her law studies at the university because the family lacked money.	
5	Mustapha eventually found steady work inside the agricultural greenhouses in Agadir.	

CANCIÓN 40/50

Steve Miller Band - Serenade (1976)

Canción 40/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Mustapha _____ goodbye to his father and brothers before getting into his vehicle. [say]	
2	He _____ his own car down the quiet highway toward his house in Tadla. [drive]	
3	While he is driving, an old foreign melody suddenly _____ on the radio. [play]	
4	The classic track _____ back vivid memories of his hard years working in Agadir. [bring]	
5	He often _____ his sisters that he wanted a much better professional life. [tell]	
6	By chance, he _____ a close cousin of King Mohamed VI during that time. [meet]	
7	The royal relative _____ him an unexpected entry-level job at the radio station. [offer]	
8	Mustapha _____ very hard to finish his high school education and university degree. [study]	
9	He later _____ a highly respected journalist on the national airwaves. [become]	
10	Now, he _____ all around the region to create beautiful cultural reports. [travel]	

EXERCISE 2 · READ-ALOUD STORY

Heading toward Tadla, Mustapha felt a deep sense of belonging while listening to the Steve Miller Band's "Serenade." The cosmic melody triggered a profound retrospective of his early life, reminding him of his youthful vow to escape the grueling routine of the greenhouses. He lacked formal qualifications, yet an uncanny stroke of luck altered his destiny when he encountered a cousin of the King. Recognizing Mustapha's natural charisma and unyielding determination, this connection led to a position in broadcasting. Through incredible fortitude, he completed his schooling and earned a degree, transforming from an itinerant worker into a celebrated journalist. Today, his voice serves as a cultural guardian on Radio Amazigh. His unwavering mission is to lift his native heritage out of its historical neglect, showcasing its rich beauty to the entire world.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Mustapha lives with his wife Fátima in a residential neighborhood inside a military complex.	
2	He always knew he wanted to stay and work in the agricultural fields of Agadir forever.	
3	Mustapha got his first job in radio because he already held a master's degree in journalism.	
4	A chance meeting with a member of the royal family helped him get a job at the Meknés radio station.	
5	Today, Mustapha works hard to promote and celebrate the value of Amazigh culture through his radio reports.	

CANCIÓN 41/50

Supertramp - Hide in your shell (1974)

Canción 41/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	While the little children _____ happily in the sea, the adults relax on the sand. [bathe]	
2	Itto _____ her favorite brother Mustapha on the telephone almost every day. [call]	
3	They _____ a very close emotional connection since they were young children. [have]	
4	During their long conversations, Itto often _____ loudly at his jokes. [laugh]	
5	Mustapha _____ his sister that he is finally safe at home in Tadla. [tell]	
6	He needs to rest briefly before he _____ to the desert for a festival. [go]	
7	Every single year, the talented journalist _____ this special cultural event. [cover]	
8	Julio gently _____ his wife about the details of the phone conversation. [ask]	
9	However, Itto _____ not explain very much about her family's private matters. [do]	
10	She rarely _____ up her deepest feelings to anyone outside of her siblings. [open]	

EXERCISE 2 · READ-ALOUD STORY

Sitting on the breezy shore of Costacabana, Itto maintained her daily interconnection with Mustapha. Hearing his witty jokes always brought joyful laughter to her face, temporarily easing her mind. Mustapha explained that after a brief respite at home, he was heading into the dunes to broadcast his annual desert festival report. When the call ended, Julio gently questioned her, but Itto remained quiet, showing her typical reticence. Her limited Spanish caused some inhibition, but mostly, she preferred to conceal her private thoughts. Supertramp's "Hide in Your Shell" perfectly mirrors this emotional isolation, capturing the universal difficulty we experience when trying to open up to others. Deep down, an intense vulnerability often paralyzes us, forcing many individuals to live with a closed heart. Severe shyness acts as a protective shield against the terrifying fear of emotional rejection. People construct an internal barrier because they assume that revealing too much of themselves will inevitably lead to emotional pain or judgment. It feels safer to look out at the world from behind a wall than to risk being misunderstood. For Itto, breaking through this defense mechanism is an ongoing struggle, meaning she finds true comfort and solace only when interacting with her most trusted siblings.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto calls her brother Mustapha very rarely, usually only once a year.	
2	Mustapha is resting at home before traveling to cover a festival in the desert.	
3	Itto explained every single detail of the phone call to Julio in perfect Spanish.	
4	Itto finds it very easy to talk about her private emotions with absolute strangers.	
5	The song "Hide in Your Shell" matches Itto's habit of keeping her feelings hidden inside.	

CANCIÓN 42/50

Susan Boyle - I dreamed A Dream (2009)

Canción 42/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	As the sunny afternoon _____ to an end, the family leaves the sandy beach. [come]	
2	Julio and Itto _____ at a terrace table to order some refreshments and ice cream. [sit]	
3	Teacher Julio gently _____ his wife about her past years working in Agadir. [question]	
4	The young children _____ to their aunt's stories with great attention. [listen]	
5	Itto _____ how she stayed behind to manage the company office completely alone. [explain]	
6	Her older brother Mustapha _____ his agricultural job to begin a new career in radio. [leave]	
7	Saadia immediately _____ a position as an agricultural worker in the province of Almería [spain]. [spain]	
8	Unfortunately, the brilliant graduate _____ the official civil service post. [get, negative]	
9	She never _____ of migrating to Spain before that economic crisis. [think]	
10	Over time, her hard work _____ the rest of the family to Europe. [bring]	

EXERCISE 2 · READ-ALOUD STORY

As the sun began to set over Costacabana, the family gathered at La Mayor café. While the children happily ate their ice cream, Julio asked Itto about the upcoming festival in Agadir and her family's past there. With her nephews listening intently, Itto shared a bittersweet retrospective of their younger years, mirroring the dashed hopes found in Susan Boyle's "I Dreamed a Dream." She explained how her sister Saadia had faced a massive structural barrier in Morocco. Despite graduating first in her university class and passing the state exams at the top of her province, Saadia was denied her rightful position because she refused to pay a heavy bribing fee to corrupt officials. Faced with this institutional rejection, Saadia modified her plans. She accepted a modest bookkeeping job in Agadir, which became a turning point for the entire household. She eventually helped her siblings find work there and later on, through pure resilience, she found a job in Spain and moved there. For many families in their village, migrating to Europe remains an elusive aspiration, a distant dream for which people currently pay up to fifteen thousand euros to dangerous human trafficking syndicates. Saadia never initially intended to leave her homeland, but her professional displacement transformed their lives. Itto smiled at her nephews, holding back her own secrets, knowing that overcoming such steep adversity was a complex tale best saved for another day.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Julio and Itto stopped at a beachfront café to have a quick dinner before going home.	
2	Saadia failed her university exams and was forced to leave Morocco because of poor grades.	
3	In Morocco, Saadia could not get her official government job because she did not pay a bribe.	
4	Saadia found a job in Spain and later helped her family move there too.	
5	Some families from Itto's hometown pay large amounts of money to illegal groups to travel to Europe.	

CANCIÓN 43/50

The Doobie Brothers - Long Train Running (1973)

Canción 43/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Itto _____ to share the rest of her personal adventures on another day. [promise]	
2	The young children _____ happy with the first part of their aunt's life story. [feel]	
3	Everyone _____ into the family car after finishing their cold treats at the café. [get]	
4	A lively rock song immediately _____ out of the vehicle's stereo system. [blast]	
5	The energetic rhythm of the music _____ the brief car ride back home. [entertain]	
6	Teacher Julio _____ his family from the beach back to their residence. [drive]	
7	The total distance between the coast and the house _____ only two kilometers. [be]	
8	While driving, the educator carefully _____ the meaningful lyrics to the kids. [explain]	
9	The famous band _____ a very deep question about human relationships in the chorus. [ask]	
10	Julio firmly believes that we _____ completely lost in life without affection. [be]	

EXERCISE 2 · READ-ALOUD STORY

The brief journey home from Costacabana was filled with energy as teacher Julio’s car moved up the coastal road. The children were completely satisfied with the initial chronicle of Aunt Itto's life, eagerly anticipating the day she would reveal the rest of her adventurous path from Agadir to Spain. As everyone buckled their seatbelts, the infectious rhythm of The Doobie Brothers’ "Long Train Running" began to play on the stereo, instantly shifting the mood into a celebration of classic rock. The driving bassline provided the perfect accompaniment for the short two-kilometer transit. Julio used this musical moment to connect with his young passengers, translating the powerful lyrics as the wheels rolled along. He emphasized the central philosophy driving the track: the idea that without love, our lives lose all direction and meaning, like a runaway train on cold, hard steel rails. He explained that beyond structural success, academic degrees, or geographical displacement, human connection is our ultimate anchor. For a family that had faced so much adversity and crossed borders to remain united, the message carried profound resonance. It was a beautiful reminder that their shared devotion was the true engine keeping them moving forward, ensuring they would never be lost in the dark.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	The children were angry because Itto refused to tell them any stories at the café.	
2	The family traveled back to the house using a public train instead of their car.	
3	The distance from the beach to teacher Julio's house is very long, around fifty kilometers.	
4	Julio explained the meaning of the song's chorus to his nephews during the drive.	
5	The main message of the song discussed in the text is that love is essential in life.	

CANCIÓN 44/50

The Eagles - Victim of Love (1976)

Canción 44/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Itto and the young children _____ to the upper floors of the house to take a shower. [go]	
2	Teacher Julio _____ behind in the basement garage for a few extra moments. [stay]	
3	He _____ to a classic rock track on the car stereo with great emotion. [listen]	
4	The educator clearly _____ the exact month his love story began. [remember]	
5	Back in November 2020, Itto _____ hard as a regular student in his adult class. [study]	
6	Within a few short weeks, Julio _____ the big decision to propose to her. [make]	
7	During the pandemic, the brave woman _____ across France to visit her sick father. [travel]	
8	Because the borders were completely closed, she _____ to ride in a transport van. [have]	
9	Her sudden absence _____ him realize that he wanted to spend his life with her. [make]	
10	Julio _____ out loud at the funny idea of being under a magic love spell. [laugh]	

EXERCISE 2 · READ-ALOUD STORY

The garage was quiet as the rest of the family went upstairs, leaving teacher Julio alone in the car, completely captivated by The Eagles' "Victim of Love." The slow rock groove provided the perfect background for a deep personal romance memory. He traveled back to November 2020, when Itto was simply an adult student trying to finish her secondary education under his guidance. Within weeks, an intense connection bloomed, prompting Julio to momentously alter his life plan. During that chaotic global pandemic, Itto had to travel to Morocco to care for her ailing father. Because the direct maritime border was sealed, she endured a grueling overland journey by van through France. Her brief absence made Julio realize he couldn't live without her, driving him to propose marriage immediately upon her return. Smiling in the dim light, Julio wondered if he had been totally enchanted by a mystical spell during those autumn weeks. He turned off the engine, chuckling quietly at his own dramatic occurrence, grateful for the beautiful destiny that brought them together.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Julio stayed in the garage because his car engine broke down and would not turn off.	
2	Itto and Julio first met when she was a student in his secondary education class.	
3	Itto easily traveled to Morocco by boat from Almería during the 2020 pandemic.	
4	Julio waited several years before deciding to ask Itto to marry him.	
5	The story suggests that Julio feels happy and amused when remembering how they fell in love.	

CANCIÓN 45/50

The Moody Blues - Nights In White Satin (1967)

Canción 45/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	After spending a hot summer day at the beach, teacher Julio _____ a long cold shower. [take]	
2	The refreshed educator quietly _____ the master bedroom to join his wife. [enter]	
3	After some passionate moments of intimacy, the couple finally _____ under the fan. [rest]	
4	The gentle breeze from the ceiling machine quickly _____ them recover their breath. [help]	
5	Julio carefully _____ up his wireless headphones to continue listening to his playlist. [pick]	
6	Meanwhile, his wife Itto smoothly _____ through social media networks on her mobile phone. [browse]	
7	The beautiful symphonic rock melody perfectly _____ their happy years together. [match]	
8	The lyrics remind him of the countless beautiful nights he _____ with her. [spend]	
9	He firmly believes that some of our best decisions _____ from intuitive impulses. [come]	
10	Julio always _____ his inner heart as a reliable compass for major choices. [use]	

EXERCISE 2 · READ-ALOUD STORY

The cool water of the shower provided a welcome recovery from the intense summer heat. Slipped into the quiet bedroom, Julio found Itto relaxing in her delicate undergarments. Following a few passionate moments of physical intimacy, they lay still beneath the rotating ceiling fan, waiting to catch their breath. Julio reached for his headphones while Itto checked her phone notifications. The haunting notes of The Moody Blues' "Nights in White Satin" began to play, a soundtrack that felt incredibly opportune. The timeless song beautifully summarized their six-year marital journey. They had experienced hundreds of nights together, maintaining a steady, affectionate idyll since that sudden proposal back in 2020. Staring up at the ceiling, Julio reflected on how the most magnificent turning points in life are often completely unmeditated. He realized that logical planning matters little when an individual relies on internal intuition. Listening to the emotional chorus, he felt deeply grateful that he had allowed his heart to act as his primary compass, guiding him safely into the arms of the woman he loved.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Julio felt very hot in the bedroom because the house didn't have any fans or cooling systems.	
2	While resting on the bed, Itto was checking her social media accounts on her smartphone.	
3	The Moody Blues song made Julio think about the six years of happy marriage he has shared with Itto.	
4	Julio thinks that people should always spend months analyzing a decision before taking action.	
5	The text describes intuition as an internal tool that can help guide a person's life correctly.	

CANCIÓN 46/50

The Proclaimers - Cap in Hand (1988)

Canción 46/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Lola quietly _____ teacher Julio's classroom to give him an important message. [enter]	
2	The helpful head of studies _____ him about the director's latest text message. [warn]	
3	Earlier that day, Lola _____ if the final staff meeting could be held online. [ask]	
4	Julio already _____ his clear intention to avoid traveling to the main building. [state]	
5	Unfortunately, the school director _____ that physical attendance is completely mandatory. [reply]	
6	The boss's sudden decision _____ a complete lack of respect for the teaching staff. [show]	
7	Because Julio _____ this negative answer, he remains perfectly calm. [expect]	
8	He firmly _____ Lola that he will skip the scheduled meeting this time. [tell]	
9	To protect him, Lola _____ that he get a medical note from his doctor. [recommend]	
10	The teacher _____ off his cap to salute an abusive boss. [take, negative]	

EXERCISE 2 · READ-ALOUD STORY

The atmosphere in the classroom shifted when Lola, the head of studies, entered to discuss the recent update on the faculty chat group. She had questioned whether the final staff meeting of the academic year could be held online. However, the school director had unilaterally scheduled the meeting for the very last working day, declaring that physical presence was strictly mandatory. This stubborn decree showed a blatant disregard for the teachers who lived far from the Almería headquarters, forcing them into unnecessary travel. Julio had already anticipated this outcome and calmly told Lola he would not attend. Seeking to avoid a bitter confrontation over this clear abuse of authority, he chose silent resistance over blind compliance. Lola supported his stance but practically advised him to secure a medical excuse to cover his absence before saying goodbye. Left alone, Julio returned to editing his English songbook, focusing on The Proclaimers' "Cap in Hand." The folk-rock track perfectly captured his current mood regarding corporate hierarchy. He refused to adopt a submissive attitude before an employer's sense of unjust entitlement, rejecting the idea of begging for rights that should already be theirs.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Lola came into the classroom to invite Julio to a celebratory end-of-year dinner party.	
2	The school director agreed to hold the final meeting online so teachers wouldn't have to travel.	
3	Julio decided he would rather stay home than travel to Almería for a forced meeting.	
4	Lola recommended that Julio protect himself by using a doctor's note to justify his absence.	
5	The song "Cap in Hand" reminds Julio that workers should always bow down blindly to their bosses.	

CANCIÓN 47/50

The Rolling Stones - Angie (1973)

Canción 47/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Teacher Julio _____ to travel to Almería for the last mandatory meeting of the school year. [refuse]	
2	He _____ his local health clinic to collect some necessary medical prescriptions. [visit]	
3	The helpful family doctor _____ him an official note to justify his recent absence. [give]	
4	Even though his official summer holidays _____ today, Julio is still at the school. [start]	
5	He generously _____ back to his classroom to help his adult language students. [go]	
6	Three female students _____ technical assistance to complete their online registration. [need]	
7	They _____ their forms for the official language school before the July deadline. [submit]	
8	While waiting in the quiet room, Julio _____ the layout of his new English songbook. [edit]	
9	A timeless, beautiful ballad by The Rolling Stones _____ through his mind. [echo]	
10	Before leaving the building, he _____ Itto to tell her he is coming home soon. [call]	

EXERCISE 2 · READ-ALOUD STORY

The school year had officially concluded, but teacher Julio's dedication to his students didn't stop with the final bell. Exercising careful prudence, he had skipped the controversial final meeting, securing a legitimate medical excuse from his doctor while picking up his regular prescriptions. Now, even though his official summer vacation had technically begun, he returned to his Alkayasí classroom to provide vital assistance to his adult learners. The official enrollment window for the Almería Language School was open from July 1st to the 15th, and navigating the digital registration portal could be a daunting administrative hurdle for many. That morning, Julio patiently guided three female students through the online system, ensuring they successfully uploaded their documents before the crucial deadline. Once the classroom emptied, he spent some quiet moments refining the layout of his upcoming textbook project. He focused on formatting The Rolling Stones' legendary 1973 hit "Angie." The beautifully nostalgic ballad immediately made him think of his wife. Smiling at the text on his screen, he picked up his smartphone to call Itto, letting her know that this legendary rock anthem would be his final task before making his way back home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Julio attended the final mandatory school meeting in Almería capital after all.	
2	Julio went to his doctor to get a medical justification note and some medicine.	
3	The official period for students to register online at the EOI is during the first half of July.	
4	Julio refused to help his students because he was already on his official summer holidays.	
5	Before packing up his things to go home, Julio made a phone call to his wife Itto.	

CANCIÓN 48/50

Tina Turner - Private Dancer (1984)

Canción 48/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Teacher Julio _____ his car inside the basement garage after returning from school. [park]	
2	He _____ up the stairs toward the main living room of his house. [walk]	
3	Loud traditional Amazigh music _____ from the home cinema speaker system. [blast]	
4	The unexpected scene in the living room completely _____ the returning teacher. [surprise]	
5	Itto _____ energetically to the traditional rhythms of her native culture. [dance]	
6	A beautiful ethnic belt with metallic pieces _____ loudly with every movement. [ring]	
7	The young nephews happily _____ their aunt's dance steps on the floor. [imitate]	
8	The energetic children _____ laughing as they move around the room. [keep]	
9	Itto perfectly _____ how to entertain her family and have a wonderful time. [know]	
10	Her lively hip movements instantly _____ up anyone who watches her. [cheer]	

EXERCISE 2 · READ-ALOUD STORY

Julio parked his vehicle in the quiet basement garage and headed upstairs, immediately noticing that the entire household was vibrating with energy. Tina Turner's iconic "Private Dancer" track had faded from his thoughts the moment a powerful, festive Amazigh rhythm burst from the living room speakers. Stepping into the room, he was greeted by a spectacularly liveliy scene. Itto was dressed in magnificent traditional Berber clothing, moving across the room with absolute freedom. Her authentic festive attire featured a specialized belt decorated with shiny metallic ornaments. These small pendants created a melodic clinking sound that resonated perfectly with every fluid shake of her hips. Her young nephews were dancing right alongside her, breathless with joyous laughter. Itto was providing the ultimate wholesome entertainment for her family, turning a regular afternoon into a cultural celebration. She might not be a trained professional dancer on a stage, but her vibrant spirit and radiating happiness could instantly lift anyone’s mood. Julio watched them with a loving look, realizing how fortunate he was to share his home with such a beautiful, uninhibited display of life and heritage.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Julio heard classic American rock music blasting from the living room when he arrived.	
2	Itto was wearing a special cultural costume that included a loud, ringing belt.	
3	The children were sitting quietly on the sofa watching a movie on the television.	
4	Itto used traditional music and dance to keep her young nephews entertained.	
5	Julio felt annoyed and angry when he saw his wife dancing in the living room.	

CANCIÓN 49/50

Tom Jones - Green Green Grass Of Home (1967)

Canción 49/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	After eating a delicious seafood pastela, the couple _____ happy and relaxed. [feel]	
2	While the nephews _____ a movie in the living room, the adults sit outside. [watch]	
3	Julio and Itto carefully _____ a family road trip to the northern part of Spain. [plan]	
4	They originally _____ to travel to the Basque Country at the end of July. [think]	
5	However, they _____ advancing the dates due to a change in Saadia's schedule. [consider]	
6	Her older sister Saadia _____ to fly to the Netherlands for personal reasons. [intend]	
7	Itto deeply _____ the beautiful green landscapes of her first year in Europe. [miss]	
8	Back in 2018, Saadia _____ a large sum of money to secure a tourist visa for Itto. [pay]	
9	Itto _____ for twelve full months as a domestic cleaner in local households. [work]	
10	Over the years, she _____ fully accustomed to the dry climate of Almería but still misses the green grass in Eibar. [become]	

EXERCISE 2 · READ-ALOUD STORY

The rich flavor of a homemade seafood pastela left a wonderful aftertaste, making the evening look brighter. Relaxing on the patio while the children watched a movie indoors, Julio and Itto began adjusting their summer travel schedule. Itto felt incredibly nostalgic about returning to the Basque Country, specifically to Eibar. To her, that town represented a second hometown, a rain-soaked place where she spent her first twelve months after arriving from Morocco in 2018. She deeply missed the vibrant northern terrain, long before she adapted to the dry, brown geography of Almería. Tom Jones's classic "Green Green Grass of Home" echoed the exact sentiment of her memories. Back then, her sister Saadia had navigated dangerous channels to purchase a tourist visa, welcoming Itto into her flat. Itto spent that foundational year working hard as a domestic household cleaner. As they altered the layout of their upcoming itinerary, Itto smiled, eager to feel the cool grass beneath her feet once more. She couldn't wait to see that rich vegetation and magnificent green landscape that had comforted her when she was a stranger in a new land.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Julio and Itto are planning a trip to the Basque Country to pick up Itto's mother.	
2	They are thinking about changing the date of the trip because Saadia is traveling to Holland.	
3	Itto hates the Basque Country and refuses to return to the town of Eibar.	
4	When Itto first arrived in Spain in 2018, she worked for a year as a home cleaner.	
5	Itto has never been able to get used to the dry, hot climate of Almería.	

CANCIÓN 50/50

Vanessa Williams - Colours of the Wind (1995)

Canción 50/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Teacher Julio _____ a wonderful road trip around the Iberian Peninsula. [plan]	
2	Itto's mother _____ in the Basque Country with Saadia since late May. [stay]	
3	Saadia playfully _____ her mother to take her up north after the holiday. [kidnap]	
4	Julio _____ to show his family some of the most historic cities in Spain and Portugal. [want]	
5	The itinerary _____ a first overnight stop in the Roman city of Mérida. [include]	
6	They _____ to drive through Lisbon and Santiago de Compostela before reaching Eibar. [hope]	
7	On the way back, Julio _____ to visit his older cousins in Badalona and Valencia. [intend]	
8	This massive summer journey _____ almost three thousand kilometers in total. [be]	
9	While they are talking on the patio, the children _____ a Disney movie, Pocahontas, inside. [finish]	
10	The beautiful soundtrack _____ loudly from the television speakers in the living room. [sound]	

EXERCISE 2 · READ-ALOUD STORY

Relaxing on the patio, Julio shared the details of an ambitious travel itinerary he was designing for the family. Itto’s mother had been staying up north since Saadia jokingly "kidnapped" her after the holiday, and Julio wanted to turn her return into an unforgettable exploration of the peninsula. Rather than driving straight, his planned route featured brief driving segments and fascinating cultural destinations. He proposed an ancient history lesson with a first stopover in Mérida, followed by visits to Lisbon, Santiago de Compostela, and the coastal city of Gijón. As Vanessa Williams' "Colors of the Wind" played in the background from the kids' movie, the song's theme of deep global connection blended beautifully with their plans. On the return leg from Eibar, Julio intended to visit his extended family, introducing Itto's mother to his oldest cousins in Badalona and Valencia. This adventurous journey would cover a grand distance of nearly three thousand kilometers. It would be a demanding but magical experience, teaching the children to look past their own boundaries and appreciate the diverse colors, histories, and landscapes of the world around them.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto's mother has been living in the Basque Country with Saadia since the end of May.	
2	Julio wants to drive directly to Eibar in a single day without stopping anywhere else.	
3	The planned route includes traveling through cities in both Spain and Portugal.	
4	On the return trip, Julio plans to introduce Itto's mother to his older cousins.	
5	The children are watching the movie Pocahontas in the living room while the adults talk.	

LEVEL A2

ENGLISH A2

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PARA PRINCIPIANTES

SEP ALKAYASÍ · PROYECTO ALKAYASÍ · BLOQUE A2

50 Selected AI Songs for A2

“Sing Along with AI — 50 canciones generadas por IA”

Cincuenta canciones generadas con inteligencia artificial, cada una con tres ejercicios: verbos objetivo, un relato de comprensión ambientado en el universo narrativo de Alkayasí (con vocabulario clave enlazado a WordReference), y verdadero/falso.

Nunca se reproducen letras de canciones — solo título, artista/canal y año, siguiendo la normativa de derechos de autor.

Este libro complementa el material de las 8 Situaciones de Aprendizaje del Bloque A2.



Escucha los textos desde aquí

¿Por qué canciones en la clase de inglés?

Cuando escucha una canción en inglés antes de completar los ejercicios de esta unidad, no está simplemente disfrutando de una pausa amena entre la gramática y el vocabulario: está entrenando, de la forma más natural posible, aquello que más cuesta desarrollar en cualquier aula de idiomas — el oído. La música ofrece algo que ningún libro de texto puede replicar con la misma eficacia: lengua real, cargada de ritmo, entonación y emoción, repetida una y otra vez hasta quedar grabada en la memoria casi sin esfuerzo consciente.

La idea de usar canciones en la enseñanza de idiomas no es una moda reciente ni una simple estrategia para amenizar la clase. El lingüista Stephen Krashen, en su conocida Hipótesis del Filtro Afectivo, explica que aprendemos mejor cuando la ansiedad es baja y la motivación es alta: un aula relajada, donde el alumnado disfruta de lo que hace, facilita que la lengua "entre" con menos resistencia. Pocas actividades logran ese estado de relajación y disfrute con tanta naturalidad como escuchar y cantar una canción, especialmente entre alumnado adulto que, en muchos casos, regresa al aula después de décadas y llega con cierto recelo hacia el aprendizaje formal. Décadas antes, el psiquiatra y pedagogo búlgaro Georgi Lozanov ya había desarrollado la Sugestopedia, un método que utilizaba deliberadamente la música como herramienta para relajar al alumnado y favorecer la memorización de vocabulario y estructuras. La música, en ambos enfoques, no es un adorno: es un vehículo pedagógico.

Más allá del componente emocional, las canciones son también un recurso privilegiado para trabajar los aspectos orales del idioma, que son precisamente los más difíciles de practicar fuera de un entorno de inmersión real. Cuando cantamos, imitamos de forma inconsciente el ritmo, el acento tónico y la entonación natural del inglés — esos rasgos suprasegmentales que, según numerosos estudios de fonología aplicada a la enseñanza de segundas lenguas, resultan determinantes para que un hablante suene natural y sea comprendido con facilidad, incluso por encima de la pronunciación exacta de cada sonido aislado. Una canción nos obliga a producir enlaces entre palabras, contracciones y reducciones vocálicas —exactamente lo que ocurre en el habla espontánea— de un modo que ningún ejercicio de repetición mecánica consigue igualar. El investigador Tim Murphey, especializado en el uso de canciones en el aula de idiomas, describió este fenómeno como el "efecto de la canción pegadiza" (song-stuck-in-my-head phenomenon): una melodía se instala en la mente y, con ella, la estructura lingüística que transporta, de forma que el alumnado terminará tarareando —y por tanto practicando— el idioma incluso fuera del aula, sin proponérselo.

El ejercicio de lectura en voz alta que acompaña a cada canción de este libro —ya aparezca numerado como Ejercicio 2 o como Ejercicio 3, según la estructura de cada libro— no es casual en su diseño. Después de haber escuchado la canción y trabajado el vocabulario y los verbos de la unidad, el alumnado ya ha estado en contacto con el campo léxico y el tono emocional de la pieza varias veces. Leer el relato en voz alta en ese momento cierra el círculo: convierte la comprensión pasiva en producción oral activa, practicando la pronunciación, el ritmo de las frases y la fluidez de lectura en un texto que ya resulta familiar y cercano, lo que reduce la carga cognitiva y permite centrar la atención en cómo suena la propia voz al hablar inglés. Es, en definitiva, un puente controlado entre escuchar y hablar, dos destrezas que rara vez se entrenan juntas en la enseñanza tradicional de idiomas.

Existe además un argumento relacionado con la memoria a largo plazo. La combinación de melodía, ritmo y repetición favorece lo que la psicolingüística denomina "aprendizaje de secuencias formulaicas": fragmentos de lengua que se memorizan y recuperan como bloques completos, en lugar de palabra por palabra. Es el mismo mecanismo por el que muchas personas recuerdan perfectamente la letra de una canción escuchada por última vez hace veinte años, mientras que olvidan con facilidad una lista de vocabulario estudiada la semana pasada. Aprovechar ese mecanismo natural de la memoria, en lugar de

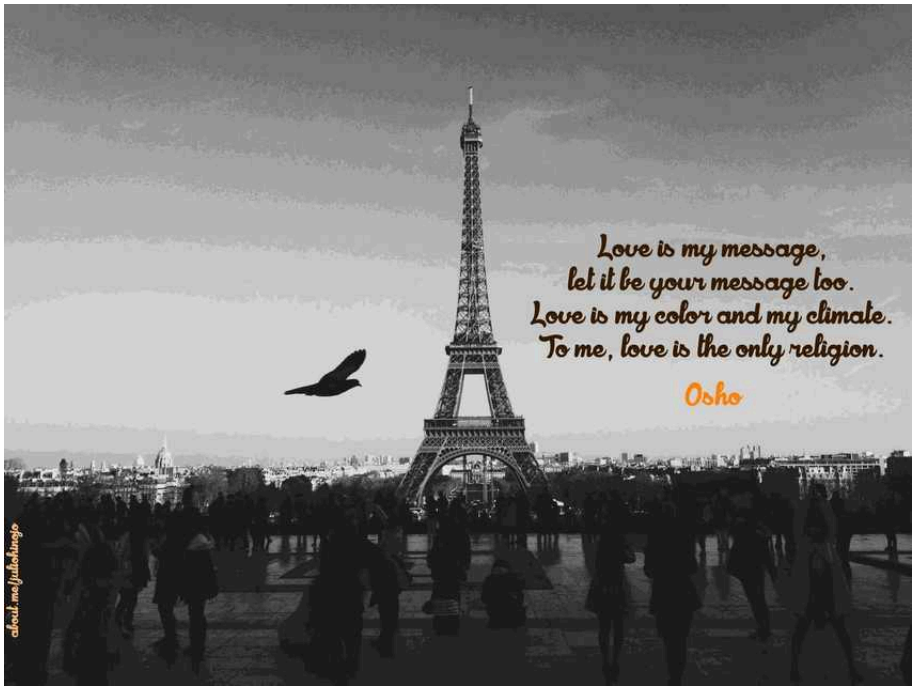
ignorarlo, es sencillamente buena pedagogía.

Conviene aclarar, además, que este razonamiento didáctico es igualmente válido tanto si la canción proviene de un artista o grupo reconocido como si ha sido generada mediante inteligencia artificial. Lo que aporta valor pedagógico no es la fama de quien interpreta la pieza, sino la calidad del insumo lingüístico que contiene: ritmo, entonación, vocabulario y estructuras gramaticales reales, presentadas de forma natural y memorable. Por eso este libro incluye ambos tipos de repertorio con el mismo tratamiento didáctico, sin distinción de estatus entre uno y otro: lo importante es la lengua que transportan, no su origen.

Tampoco puede olvidarse que quien usa este material es, en su inmensa mayoría, alumnado adulto, con toda la particularidad que ello implica. La andragogía, el campo de la pedagogía centrado específicamente en cómo aprenden las personas adultas —desarrollado en profundidad por autores como Malcolm Knowles—, subraya que el alumnado adulto aprende mejor cuando la actividad conecta con su experiencia vital, cuando percibe una utilidad clara y cuando se respeta su autonomía como aprendiz, en lugar de infantilizar el proceso. Las canciones cumplen holgadamente estos tres requisitos: son un terreno común a cualquier generación, tienen una aplicación inmediata y reconocible fuera del aula, y permiten a cada persona implicarse en el grado que le resulte cómodo, ya sea tarareando en silencio o leyendo el relato final en voz alta con total naturalidad.

Por último, no debe subestimarse el valor cultural y motivacional de trabajar con música real. Escuchar canciones —ya sean clásicos conocidos o piezas más recientes— conecta el aprendizaje del idioma con la cultura viva que lo rodea, y recuerda al alumnado adulto que el inglés no es solo una asignatura pendiente, sino una lengua que también se disfruta, se canta y se comparte. Ese componente lúdico, lejos de restar seriedad al aprendizaje, es precisamente lo que sostiene la motivación a largo plazo, tan necesaria en un proceso de aprendizaje permanente como el que se cursa en los centros de Educación Permanente de la Junta de Andalucía.

Por todas estas razones, cada canción de este libro no es un simple complemento de ocio entre unidades de gramática: es una herramienta didáctica deliberada, pensada para trabajar de forma integrada el oído, la pronunciación, la memoria léxica y la motivación del alumnado adulto. Disfrútela como lo que es: una forma agradable, eficaz y profundamente humana de aprender un idioma.



CANCIÓN 01/50

Raselhits – Withering Hour

Canción 01/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [dim] the office lights to avoid the strong sun glare.	
2	The old village storyteller always _____ [breathe] deeply before starting a regional legend.	
3	Two days ago, Consuelo _____ [carry] a basket of fresh vegetables from the Serón market.	
4	Look! The dark evening shadow _____ [cling] to the ancient stone wall right now.	
5	Cristóbal _____ [drift] into a peaceful sleep on the sofa yesterday afternoon.	
6	The traditional church choir always _____ [free] the minds of the listeners with music.	
7	Look! The local tour guide _____ [call] out the names of the historic streets now.	
8	Last night, Pilar _____ [warm] some traditional soup over the kitchen fire for dinner.	
9	Every single time she watches the autumn leaves fall, Rogelio _____ [wander] around the park.	
10	At this exact moment, Esteban _____ [haunt] no places because he is studying hard.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Cristóbal and Consuelo met at a traditional cultural event in Serón. Inside the old hall, a small fireplace flame provided a cozy warmth against the chilly mountain air. Outside, a strong autumn wind blew through the narrow streets, making the tree branches shake gently. The dark evening fog acted like a thick veil, hiding the distant high mountain peaks from view. It was a typical mountain night, calm and perfect for listening to stories about local history. As they walked outside, a long, dark shadow stretched from the castle ruins across the main pathway. They spent a wonderful hour talking about the ancient mining traditions that made the town famous long ago. From the highest viewpoint, the low clouds looked like a vast white sea covering the valley floor. A beautiful bright moon illuminated the white houses, cutting through the natural midnight gloom. Suddenly, a light, refreshing autumn rain began to fall, signaling that it was time to return home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met at a traditional cultural event in Serón last Tuesday.	
2	A dangerous tropical volcanic eruption forced the friends to run to the coast.	
3	The dark evening fog acted like a thick veil, hiding the high mountain peaks.	
4	They spent a wonderful hour talking about the ancient mining traditions of the town.	
5	The friends used a high-tech digital laptop to count the drops of falling rain.	

CANCIÓN 02/50

Armando Basilio - Say You Love Me

Canción 02/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday evening, the streetlights _____ [glow] brightly in the center of Almería.	
2	The old tree _____ [whisper] softly every time the wind blows through its branches.	
3	Cristóbal _____ [reach] for his car keys a few minutes ago and left the house.	
4	Many people _____ [lose] their umbrellas during the heavy storm last Tuesday.	
5	Right now, Pilar _____ [hold] her new granddaughter close in her arms.	
6	Listen carefully! My grandfather's old clock _____ [beat] very slowly in the hall.	
7	Consuelo and Cristóbal _____ [stay] at a beautiful hotel in San José last weekend.	
8	If we do not water the flowers in summer, they _____ [decay] and die quickly.	
9	Last night, Esteban _____ [see] a beautiful shooting star from his terrace.	
10	I _____ [stand] near the bus stop right now, waiting for the rain to stop.	

EXERCISE 2 · READING COMPREHENSION STORY

Last autumn, Pilar and Consuelo planned a peaceful late afternoon walk around the historic area of Almería. As they walked, the warm orange glow of the sunset painted the old stone walls. Each tall building cast a long, dark shadow on the empty streets. They walked slowly, enjoying the peaceful atmosphere as the bright afternoon turned into a quiet night. Suddenly, they stopped in front of a beautiful, ancient wooden door belonging to an old palace. For a moment, Pilar felt like she was living inside a wonderful dream from her childhood. A sudden hush covered the neighborhood, and all the city noises completely disappeared. In this lovely reverie, Consuelo looked up and pointed at the sky, where a silver moon was starting to shine clearly. They forgot about the daily stress and pain of a long week of work. Even when a light autumn rain began to fall, they smiled happily and walked back to their car, feeling totally refreshed.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Pilar and Consuelo walked around Almería during a summer morning.	
2	The sunset created long, dark shadows on the city streets.	
3	They stopped to look at an ancient door of an old palace.	
4	The city became very loud and noisy during their walk.	
5	Consuelo pointed at a silver moon appearing in the sky.	

CANCIÓN 03/50

Bleeding Strings - Heal the World with Kindness

Canción 03/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Two years ago, the local community _____ [plant] beautiful trees around La Cañada.	
2	Listen! The music is beautiful, and every heart _____ [begin] to shine with joy right now.	
3	Itto always _____ [share] her delicious traditional recipes with her classmates.	
4	Last winter, a terrible storm _____ [break] some old windows in the school.	
5	Look at the sky! The sun _____ [wake] up over the mountains of Serón right now.	
6	Last night, Cristóbal _____ [choose] to stay at home and read a book about history.	
7	The bright sun always _____ [rise] over the sea and brings light to the coast.	
8	Take a deep breath! Esteban _____ [breathe] the fresh air of Cabo de Gata right now.	
9	Yesterday morning, Consuelo _____ [speak] to the teacher about the new English project.	
10	Pilar and Consuelo _____ [defend] the rights of the children during the meeting last Tuesday.	

EXERCISE 2 · READING COMPREHENSION STORY

Last month, Consuelo and Cristóbal organized a charity event to help a local community center near La Cañada. They noticed that many people in the neighborhood carried heavy emotional burdens, so they decided to light a spark of hope. Cristóbal brought a beautiful red flower in a small pot to place on the main table as a symbol of life. Meanwhile, Cristóbal offered a warm, welcoming hand to every single neighbor who walked through the front door. Soon, the room was full of people, and every sad heart began to feel much lighter. The volunteers explained that unity is the best armor against the difficult problems of daily life. At one point, an old man became very emotional, and a happy tear fell down his cheek. Outside, a sudden spring storm started to blow, but everyone felt completely safe inside. They stayed together from the early dawn until the sky turned into a dark, peaceful night. The building became a perfect temporary shelter where kindness, compassion, and true friendship transformed an uncertain day into a wonderful memory for the whole town.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Consuelo and Cristóbal organized a charity event near La Cañada last month.	
2	Cristóbal brought a book to place on the main table as a symbol of life.	
3	Cristóbal refused to shake hands with the neighbors at the front door.	
4	The volunteers described unity as a great armor against daily problems.	
5	A spring storm started outside, but the people felt safe inside the building.	

CANCIÓN 04/50

Raselhits - Whispers Of You

Canción 04/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [wonder] about the ancient history of La Cañada.	
2	The old mountain trees always _____ [breathe] the fresh morning air deeply.	
3	Two days ago, Consuelo _____ [use] a traditional recipe to cook a delicious soup.	
4	Look! The beautiful local story _____ [remain] a famous legend in the village now.	
5	Cristóbal _____ [pursue] his studies in history at the main university last year.	
6	The dark shadows always _____ [unfold] across the valley when the sun sets.	
7	Look! The colors of the old paintings _____ [fade] quickly under the strong lamp now.	
8	Last night, Pilar _____ [weave] a beautiful scarf using local sheep wool.	
9	Every single time she walks near the castle, Rogelio _____ [linger] near the gates.	
10	At this exact moment, Esteban _____ [pull] the wooden handle to open the drawer.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Thursday evening, Cristóbal and Consuelo met near the public park of La Cañada. The bright afternoon light disappeared slowly behind the tall buildings, creating a relaxing atmosphere. A long evening shadow stretched across the stone pathway as they walked towards the central fountain. Cristóbal mentioned the name of an old friend who used to live in the neighborhood many years ago. It was a beautiful summer night, perfect for enjoying a quiet stroll far away from work stress. They noticed a small craft shop displaying a traditional silver thread used for making regional blankets. The cool mountain air felt incredibly refreshing against their faces after a very warm day. Consuelo joked about a friendly ghost living in the library, making Cristóbal laugh out loud. Deep in his heart, he felt true appreciation for the peaceful lifestyle of the village. He raised his right hand to wave at a neighbor whose familiar voice called out a warm greeting.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met near the public park of La Cañada last Thursday evening.	
2	A dangerous alien spaceship landed on the square and destroyed the central fountain.	
3	A long evening shadow stretched across the stone pathway as they walked slowly.	
4	Cristóbal mentioned the name of an old friend who used to live in the village.	
5	The friends used a high-tech electronic supercomputer to measure the wind speed.	

CANCIÓN 05/50

Caelis - Hidden Tears

Canción 05/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	For seven years, Consuelo and her friend _____ [walk] along the same old road to school.	
2	We always _____ [share] our personal stories when we have a coffee together.	
3	Itto _____ [know] the answer to the teacher's question during yesterday's exam.	
4	Sadly, the bad weather _____ [betray] their outdoor weekend plans last Sunday.	
5	Cristóbal _____ [cry] with emotion when he received the beautiful gift last week.	
6	Look! The singer _____ [hide] behind the curtain on the stage right now.	
7	Rogelio always _____ [watch] the beautiful stars from his terrace on clear summer nights.	
8	The thick morning fog _____ [fade] away very quickly as the sun rose over the hills.	
9	Consuelo and Pilar _____ [shout] with joy when their favorite football team won the match.	
10	I _____ [live] in a small, quiet apartment near the center of Almería right now.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday afternoon, Rogelio and Esteban met near Costacabana to complete a long walking challenge. They chose a straight, quiet road that ran parallel to the beautiful Mediterranean beach. Each of them carried a heavy backpack, but sharing the difficult load made the journey much easier. They talked about their long friendship, which started when they were young children in school. They shared a deep, mutual trust and always helped each other with good advice. Despite the physical effort, Esteban had a big, friendly smile on his face the entire time. Suddenly, Rogelio stopped because his chest felt a bit tight from walking so fast. They took a short break to rest, and a feeling of pure joy covered them when they looked around. The infinite sky above was completely blue and free of clouds. In the distance, the loud voice of some fishermen echoed near the water. After walking the final mile, the two friends successfully completed their route, feeling proud, healthy, and incredibly happy.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Rogelio and Esteban walked near Costacabana last Tuesday afternoon.	
2	They carried empty backpacks that were extremely light.	
3	Their long friendship began when they were young school children.	
4	Esteban looked angry and complained during the entire walk.	
5	They stopped because Rogelio's chest felt tight from walking fast.	

CANCIÓN 06/50

eSJe Radio - Beneath the Streetlamp Shadows

Canción 06/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Last night, the heavy rain _____ [fall] over the empty streets of Aguadulce.	
2	Itto _____ [walk] home alone yesterday after her English class finished.	
3	The sweet memory of her grandmother still _____ [linger] in Consuelo's mind.	
4	Cristóbal _____ [find] a very old silver coin on the beach two days ago.	
5	Look! Pilar _____ [reach] for her coat because it is getting cold outside.	
6	My heart _____ [scream] with excitement when I passed the final exam last week.	
7	The wet pavement _____ [reflect] the bright city lights during the storm.	
8	Consuelo _____ [hear] a very loud noise in the kitchen a few minutes ago.	
9	Sadly, the lonely traveler _____ [drown] his sorrows in a quiet café last night.	
10	Right now, Cristóbal _____ [wander] around the beautiful old streets of the city center.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Friday, a sudden winter storm hit the coast of Aguadulce. Consuelo and Cristóbal were walking back from a lovely dinner when the weather turned bad. They quickly stopped under a tall, bright streetlamp to protect themselves from the strong wind. The water fell so fast that it looked like a thick, grey curtain covering the buildings. On the road, every small puddle was completely full of water and reflected the flashing lights of the cars. Cristóbal felt a slight ache in his leg from the cold, but he kept a positive attitude. Suddenly, a terrible roll of thunder shook the ground, making them both jump with surprise. Deep in her soul, Consuelo felt a bit afraid of the storm, but sharing the moment with a good friend eased her sorrow. She looked at Cristóbal's calm face and smiled. The empty street felt mysterious, almost as if a silent ghost were watching them from the dark. They waited patiently until the midnight night became calmer, and then they safely walked home together.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	A sudden winter storm hit Aguadulce last Friday.	
2	Consuelo and Cristóbal stopped under a tall streetlamp.	
3	The water on the road formed puddles that reflected car lights.	
4	Cristóbal felt a bad pain in his chest during the walk.	
5	Consuelo felt completely happy and relaxed when she heard the thunder.	

CANCIÓN 07/50

EverHits - Still Fallin

Canción 07/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Every evening, Pilar _____ [breathe] the fresh, salty air near the port of Almería.	
2	The loud music _____ [echo] through the streets of the village all night long.	
3	Yesterday, Esteban _____ [try] to fix his old bicycle but did not have the right tools.	
4	Run faster! The children _____ [run] towards the park gates right now.	
5	Last night, a large blanket of warm wood _____ [keep] the family comfortable by the fireplace.	
6	The old doctors always say that time _____ [heal] most physical injuries very well.	
7	Look! Consuelo _____ [hold] a beautiful map of Cabo de Gata in her hands right now.	
8	Two days ago, Cristóbal and Rogelio _____ [feel] a bit tired after their long mountain walk.	
9	Many boats _____ [drift] slowly away from the coast during the strong wind yesterday.	
10	At this moment, Cristóbal _____ [smile] because he is remembering a very funny joke.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Sunday, Itto and Rogelio organized a relaxing afternoon trip to the majestic coast of Cabo de Gata. They sat down on the soft sand to cook some food over a small, controlled campfire, watching the bright orange fire dance in the evening air. The dark volcanic rocks lined the natural shore, creating a spectacular view. From time to time, a gentle, rhythmic wave touched their feet, bringing a fresh sensation of peace. For Itto, visiting this magical place felt exactly like entering a beautiful childhood dream. Rogelio noticed an old, deep scar on a nearby fishing boat, which told the story of many difficult years at sea. They both knew the simple truth: nature was the best remedy to escape the stress of the city. A few hours later, a small summer storm appeared in the distance, and the deep sound of thunder created a soft echo against the mountains. That beautiful landscape was the main reason for their absolute happiness. Finally, a peaceful silence covered the beach as the stars began to appear, making their weekend escape an unforgettable experience.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto and Rogelio visited the coast of Cabo de Gata last Sunday.	
2	They cooked some food over a small, controlled campfire on the sand.	
3	The waves on the shore made them feel very stressed and angry.	
4	Rogelio saw an old scar on a fishing boat near the water.	
5	A massive winter blizzard covered the entire beach with thick snow.	

CANCIÓN 08/50

Frank Stone - Midnight Sound

Canción 08/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Last night, the bright streetlights _____ [burn] beautifully along the promenade.	
2	The dancer's shadow _____ [move] gracefully through the blue light during the show.	
3	Cristóbal always _____ [hide] his old letters inside a wooden box in his room.	
4	The child's blue eyes _____ [pull] everyone's attention due to their bright color.	
5	Look! The musician _____ [set] up his heavy speakers on the stage right now.	
6	Pilar and Consuelo _____ [dance] together at the traditional festival last summer.	
7	The lost travelers _____ [gather] around the warm campfire two hours ago.	
8	Listen! A beautiful violin _____ [cry] a sad melody in the street right now.	
9	Cristóbal _____ [hit] the drum hard to keep the rhythm during yesterday's parade.	
10	I _____ [want] to learn how to play a classic blues song on the piano this year.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Friday night, Esteban and Consuelo decided to go to a live music club in the center of Almería. They walked near the ancient, dry river bed under a clear sky full of stars. When they entered the club, the atmosphere was magical. Through the dim lights, Esteban saw the elegant silhouette of a famous local musician tuning his instruments on stage. The cool night air touched their skin, but the cozy room quickly made them feel warm and comfortable. A thin cloud of aromatic smoke rose from the patio, creating a classic jazz club atmosphere. Suddenly, a artist started playing a beautiful melody on a classic wooden violin. Above the stage, a bright blue neon sign illuminated the band, casting colorful reflections over the audience. Another musician joined in with an old acoustic guitar, playing every deep note with incredible passion. Consuelo closed her eyes and followed the steady beat of the drums with her hands. The deep musical groove captured everyone in the room, making them forget their worries. It was a spectacular midnight experience that transformed a simple weekend night into a beautiful memory.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Esteban and Consuelo went to a live music club in Almería last Friday night.	
2	The club was located near an ancient, dry river bed.	
3	Esteban saw the silhouette of a famous painter creating a picture on stage.	
4	A bright blue neon sign illuminated the band during the musical show.	
5	The musicians played a modern electronic synthesizer and an electric piano.	

CANCIÓN 09/50

Let Babylon Burn - Dark Rose

Canción 09/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Pilar _____ [stand] in a long line at the local post office.	
2	The difficult work schedule often _____ [define] how people organize their free time.	
3	Cristóbal _____ [chase] his loose papers across the street when the wind blew them away.	
4	The tired workers finally _____ [stop] to rest under the shade of a big olive tree.	
5	Look! The morning sun _____ [rise] slowly behind the mountains of Serón right now.	
6	Last night, Esteban _____ [bury] his old childhood treasures in a small box in the garden.	
7	Consuelo _____ [wait] patiently for her friend near the main square two hours ago.	
8	If you drop a delicate flower, its soft parts _____ [fall] quickly to the cold ground.	
9	At this exact moment, Cristóbal _____ [blink] because the bright sunlight is too strong.	
10	Itto and Rogelio _____ [miss] the last evening bus to Almería yesterday afternoon.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Wednesday morning, Itto and Consuelo met in Serón to help decorate the town square for a traditional spring festival. Their first important task was to collect local flowers from the countryside. Before leaving her house, Consuelo checked the weather forecast on her phone screen to make sure it wouldn't rain. She looked out the kitchen window and saw a completely clear blue sky. The two friends walked along a quiet path until they reached a freshwater stream. Near the water, Itto found a spectacular bush full of flowers, and a delicate pink petal fell softly onto her hand. She carefully picked a beautiful, deep red rose to place in the center of her basket. A wonderful, sweet scent quickly filled the morning air around them. They didn't want to run or turn their peaceful day into a stressful race, so they enjoyed every single moment in nature. Finally, they walked back to the village and formed a long line with the other neighbors to arrange all the colorful decorations together on the old stone walls.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto and Consuelo decorated the town square of Serón for a spring festival.	
2	Consuelo used her phone screen to check the local weather forecast.	
3	They found a bush of flowers near a freshwater stream.	
4	Itto found a deep black rose and threw it into the running water.	
5	The two friends hurried because they wanted to turn the walk into a race.	

CANCIÓN 10/50

Melodyspot - Eternal Memory

Canción 10/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Last October, the cold autumn wind _____ [recall] beautiful memories of my childhood.	
2	My voice _____ [drift] through the empty room every time I try to practice my English presentation.	
3	Pilar and Consuelo _____ [choose] to spend their holidays in a beautiful rural house last year.	
4	Look! The dark night _____ [unfold] its blanket of stars over the sea right now.	
5	Sadly, the old museum _____ [refuse] to open its doors to the public during the weekend.	
6	Long ago, a famous local artist _____ [carve] a beautiful statue from a single piece of wood.	
7	Listen! The soft rain _____ [break] against the kitchen window at this very moment.	
8	Yesterday morning, Cristóbal _____ [see] a strange light flashing near the old lighthouse.	
9	At this moment, Cristóbal _____ [keep] all his important documents in a secure desk drawer.	
10	If the temperature drops too much tonight, the water in the garden _____ [turn] into solid ice.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Sunday, Pilar and Esteban woke up early to go hiking near the natural park of Cabo de Gata. As they started walking, a strong, fresh maritime wind blew from the sea, making the trees sway. The clouds looked heavy, and a few minutes later, a light, refreshing rain began to wet the path. In the distance, a mysterious grey haze covered the tops of the volcanic mountains, making the landscape look like a movie scene. They stopped at a high viewpoint, hoping to see the first morning star disappear as the sun rose. The incredible beauty of the silent desert coast cast a magical spell over them, and they stood completely quiet for a moment. They sat down on the dry ground to rest and decided to light a small gas stove to boil some water for coffee. The bright orange flame kept their hands warm in the cool morning air. Esteban remembered visiting an old abandoned building nearby that had a long, beautiful entry hall made of white stone. Nature was blooming around them, and Pilar noticed a tiny green seed growing out of a rock. Before walking back to their car, they shared a silent prayer of gratitude for such a peaceful, perfect day in the countryside.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Pilar and Esteban went hiking near Cabo de Gata last Sunday.	
2	A strong maritime wind and a light rain accompanied them on the path.	
3	The landscape was completely clear, without any clouds over the mountains.	
4	They sat on the dry ground and lit a small gas stove to boil water.	
5	Esteban talked about a modern hotel with a large swimming pool.	

CANCIÓN 11/50

Morgan Luna - I Won’t Cry for You

Canción 11/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Consuelo _____ [leave] her keys on the kitchen table before going to work.	
2	The sweet smell of the flowers still _____ [linger] in the quiet air of the classroom.	
3	Cristóbal _____ [wait] patiently for the bus at the station for forty minutes yesterday.	
4	Look! The dark clouds are disappearing, and the sun _____ [scare] away the shadows right now.	
5	Last night, Pilar and Consuelo _____ [fade] into the distance as they walked down the long avenue.	
6	My grandfather always _____ [wear] a beautiful gold watch on his left wrist.	
7	Two days ago, Esteban _____ [survive] a very difficult trek through the mountains of Serón.	
8	Look at the children! They _____ [rise] from their chairs to greet the new teacher right now.	
9	Cristóbal _____ [shatter] his favorite coffee mug by accident yesterday afternoon.	
10	Itto _____ [learn] how to bake a traditional chocolate cake during her last cooking course.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Saturday, Consuelo and Pilar spent a beautiful, relaxing morning at a cozy seaside hotel in Costacabana. Consuelo woke up early and looked around the bright, comfortable room, enjoying the peaceful holiday atmosphere. She neatly folded the white linen sheet on her bed and went to the bathroom to wash her face with fresh water. As she looked into the large glass mirror, she smiled, feeling happy and completely refreshed. The early morning was calm, and the golden sunlight entered beautifully through the large windows. Pilar was already dressed and felt like a huge weight had been lifted from her shoulders after a long, busy week at work. She took her room key from the desk and put it safely into her small handbag. Together, they walked out to the terrace to enjoy the spectacular view of the blue Mediterranean sea. An elderly woman who worked at the reception greeted them with a warm smile and offered them a delicious breakfast. After finishing their coffee, they said a friendly goodbye to the staff and started their walk along the shore, ready for a wonderful day.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Consuelo and Pilar stayed at a cozy hotel in Costacabana last Saturday.	
2	Consuelo felt very sad and angry when she looked into the mirror.	
3	The early morning was very noisy and a massive storm covered the sky.	
4	Pilar felt completely relaxed and relieved of work stress during the morning.	
5	They looked at the beautiful view of the Mediterranean sea from the terrace.	

CANCIÓN 12/50

Rainy Dog Blues Radio - Memory Remains

Canción 12/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Last night, the rain _____ [fall] softly on the ancient stone buildings of Serón.	
2	The sweet melody of the old song still _____ [linger] in Cristóbal's mind today.	
3	Look! The tour guide _____ [walk] away towards the historic castle right now.	
4	Two days ago, Consuelo _____ [hold] a beautiful old photograph of her grandparents.	
5	Sadly, the brave soldier _____ [refuse] to leave his post during the heavy storm.	
6	Look at the sky! Bright lightning _____ [flash] over the sea at Costacabana right now.	
7	Yesterday afternoon, Itto _____ [scream] with excitement when she won the raffle.	
8	The sad musician _____ [cry] in silence after he broke his favorite acoustic guitar.	
9	At this moment, Cristóbal _____ [realize] that he forgot his wallet on the kitchen counter.	
10	Pilar and Rogelio _____ [swear] to protect the secret path to the hidden beach last summer.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Cristóbal and Esteban went for a peaceful walk around the beautiful coastal area of Costacabana. The weather was a bit unstable, and a few drops of water began to wet the empty asphalt street. Cristóbal brought his small, faithful dog along, which ran happily ahead of them, stopping to sniff every single rock. In his pocket, Esteban carried an old, historic picture of the Almería port from the year 1950 to compare it with the modern view. They decided to sit down on a wooden bench near the promenade to watch the waves. From that specific corner of the coast, the view of the sea was absolutely incredible. Suddenly, a strong, chilly wind blew from the east, making them pull their jackets close. Esteban had a small, healing wound on his hand from a gardening accident, but the cool air made it feel much better. In the distance, a spectacular flash of lightning illuminated the dark clouds, sending an exciting thrill through every vein in their bodies. They knew the evening sun wouldn't shine anymore that day, so they stood up and walked back home, feeling completely connected to the raw power of nature.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Esteban walked around Costacabana last Tuesday evening.	
2	Cristóbal brought a small, faithful dog that ran happily ahead of them.	
3	Esteban carried a modern digital camera to take color photos of the beach.	
4	The two friends sat on a wooden bench to watch the sea waves.	
5	A flash of lightning illuminated the dark clouds in the distance.	

CANCIÓN 13/50

Raselhits - Evadne My Morning Rose

Canción 13/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Look! The beautiful local flowers _____ [bloom] in the gardens of San José right now.	
2	The morning sun always _____ [warm] the cold stone walls of the old village houses.	
3	Cristóbal _____ [know] all the lyrics to that traditional romantic song last night.	
4	Pilar _____ [love] her family deeply and always cooks a big lunch for them on Sundays.	
5	Every single year, the small community of Serón _____ [grow] as more young people return.	
6	The bright lighthouse beam _____ [turn] the dark sea into a safe path for the fishermen.	
7	Two days ago, Consuelo and Cristóbal _____ [break] a very old glass vase by accident.	
8	Look at the sky! The intense wind _____ [shake] the branches of the trees right now.	
9	Long ago, the ancient sailors _____ [forget] to check the weather before leaving the port.	
10	At this exact moment, Itto _____ [close] the main entrance door because it is getting cold.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Sunday, Itto and Rogelio woke up before the early morning dawn to take a peaceful walk around San José. The air was completely clean, and they stopped near a beautiful garden where a single, delicate red rose was wet with dew. Looking at the calm Mediterranean sea brought a deep sensation of peace directly to Rogelio's soul. He felt his tired spirit instantly fill with fresh energy. They took a deep, relaxing breath and continued walking down the narrow path toward the beach. Suddenly, the sun appeared over the horizon, and a golden ray of light illuminated the dark volcanic rocks. Itto made a silent vow to herself to visit this magical place more often during the year. The weather was perfect, and there was no sign of a dangerous summer storm on the coast. In the distant sky, the last bright star faded away into the blue background. They both shared a simple truth: happiness does not depend on expensive things, but on enjoying beautiful moments with good friends in nature before returning to the daily routine.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto and Rogelio walked around San José before the morning dawn last Sunday.	
2	They saw a delicate red rose wet with dew in a nearby garden.	
3	Rogelio felt very stressed and angry while looking at the Mediterranean sea.	
4	A golden ray of light illuminated the volcanic rocks as the sun rose.	
5	A massive storm destroyed the entire beach area during their walk.	

CANCIÓN 14/50

Silk & Scars - The Sound of Nothing

Canción 14/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Sometimes, the soft wind _____ [speak] to the trees during the quiet evening.	
2	Yesterday morning, Consuelo _____ [wake] up early to the sound of birds singing outside.	
3	Cristóbal and Cristóbal _____ [learn] how to listen to the ocean sounds last summer.	
4	Look! Heavy drops of water _____ [fall] slowly onto the street right now.	
5	The thick white smoke always _____ [fill] the room when the fireplace is dirty.	
6	Pilar _____ [reach] for her book a few minutes ago and began to read by the window.	
7	Rogelio and Esteban _____ [build] a beautiful wooden fence around the garden last week.	
8	Listen carefully! A distant melody _____ [echo] down the long corridor right now.	
9	The morning sun always _____ [paint] the old streets of Serón in beautiful yellow colors.	
10	If we walk patiently along this path, we _____ [find] the ancient hidden well very easily.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Saturday afternoon, Cristóbal and Consuelo visited an ancient abandoned house in the historical center of Serón. Inside, a profound and heavy quiet filled the old corridors, making them speak in soft whispers. Through the open roof, a light autumn rain began to fall, wetting the dusty floor tiles. The heavy silence of the place did not scare them; instead, it felt deeply relaxing and peaceful. They walked slowly from one large room to another, admiring the architecture. Every old stone wall was decorated with faded paintings from past centuries. In the middle of the main hall, a lonely wooden chair stood near a massive glass window. Exploring this place helped them understand an important truth: old buildings preserve the history of our ancestors. Suddenly, the clouds moved away, and the evening sun painted the dust particles in bright gold. Consuelo closed her eyes and shared a silent prayer of gratitude for the beautiful moment. They felt as calm as the tiny waves that touch a peaceful lake shore, enjoying their weekend adventure before returning to the village.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo visited an old abandoned house in Serón last Saturday.	
2	A heavy summer blizzard filled the rooms with thick white snow.	
3	The heavy silence of the old house made them feel very scared and angry.	
4	They found a lonely wooden chair near a massive glass window in the hall.	
5	The evening sun illuminated the dust inside the house in bright gold colors.	

CANCIÓN 15/50

Sons of Ashes - A Sign on my Way

Canción 15/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Last night, Cristóbal _____ [walk] along a quiet country path near La Cañada.	
2	I _____ [name] my new pet dog after a famous character in a book I read last year.	
3	Every night, Itto _____ [dream] about traveling to faraway places around the world.	
4	The helpful teacher _____ [save] all the old textbooks to reuse them next term.	
5	Yesterday, the doctor _____ [ask] Rogelo how he felt after his long recovery.	
6	Look! The singer _____ [speak] to her fans outside the concert hall right now.	
7	We always _____ [learn] new vocabulary words during our weekly English sessions.	
8	Pilar and Consuelo _____ [forget] their entry keys on the counter two days ago.	
9	At this moment, Cristóbal _____ [send] an important email to the school principal.	
10	Last summer, Esteban _____ [fight] hard to finish the difficult marathon in the heat.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Wednesday evening, Rogelio and Pilar decided to explore a new walking trail near La Cañada. They followed a narrow gravel road that led them away from the noisy city traffic. Above them, the vast autumn sky looked incredibly clear as the first stars began to appear. Pilar told Rogelio about a wonderful dream she had about opening a beautiful bookstore in the town center. Suddenly, they stopped because they saw an old wooden sign pointing toward a hidden historic viewpoint. They took a moment to rest and looked at the beautiful landscape below them. Nearby, a very tall pine tree rustled softly as a cool evening breeze blew through its green branches. The peaceful atmosphere felt so magical that it seemed like a small piece of heaven on earth. Rogelio closed his eyes and whispered a short prayer of gratitude for their health and strong friendship. In the distance, the bright light of the Cabo de Gata lighthouse flashed safely over the sea, guiding them back to their car after a perfect evening walk.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Rogelio and Pilar explored a new walking trail near La Cañada last Wednesday.	
2	The sky above them was completely covered in a thick, dark smoke.	
3	They found an old wooden sign pointing toward a hidden historic viewpoint.	
4	A very hot summer fire burned all the pine trees along the trail.	
5	Rogelio whispered a short prayer of gratitude during their break.	

CANCIÓN 16/50

Stella Noir - Starlight Echoes

Canción 16/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Last night, the bright neon signs _____ [turn] gray when the city power went out.	
2	A lot of yellow autumn leaves _____ [drift] through the central park yesterday afternoon.	
3	Listen carefully! I _____ [hear] the soft sound of a guitar coming from the neighbor's terrace.	
4	Two days ago, a small stray cat _____ [catch] the teacher's attention near the classroom door.	
5	Right now, Cristóbal _____ [chase] his hat because the strong wind blew it away.	
6	Long ago, the local workers _____ [carve] the steps of the old town hall out of heavy stone.	
7	Look! The farmers _____ [sow] the new tomato seeds in the greenhouse at this moment.	
8	Consuelo _____ [grow] a lot of beautiful red roses in her garden last spring.	
9	Sadly, the historic old building _____ [fade] into ruins over the last thirty years.	
10	Pilar and Cristóbal _____ [hide] from the sudden rain under a large umbrella yesterday.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Thursday evening, Cristóbal and Consuelo planned an exploratory walk near the historic castle of San José. The evening air was fresh, and a soft white feather fell from a bird, landing gently on Consuelo's jacket. They walked past an old restaurant where a warm, welcoming flame burned inside a classic stone fireplace. To reach the ancient path, they had to cross a narrow wooden bridge over a small stream. At the end of the path stood a massive iron gate that marked the entrance to the old fortress. High on the castle wall, a bright security light acted like a modern beacon, shining across the dark water. Cristóbal took a historical paper map out of his bag to identify the different parts of the ruins. The peaceful beauty of the landscape brought absolute calm to his mind after a busy week. From every high corner of the fortress, they could see the bright lights of the village below. Consuelo found a small piece of old ceramic on the ground, a tiny fragment of history. Suddenly, a strong sea wind blew from the Mediterranean, making them smile as they finished their walk under a spectacular blanket of stars.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo walked near the historic castle of San José last Thursday.	
2	A heavy iron hammer fell from a bird and landed on Consuelo's jacket.	
3	They crossed a narrow wooden bridge over a small stream during their walk.	
4	Cristóbal used a digital GPS application on his smartphone to find the fortress.	
5	They could see the bright lights of the village from the high corners of the castle.	

CANCIÓN 17/50

Youtou Tunes - Crazy Love

Canción 17/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Last night, a warm summer breeze _____ [smell] like wild flowers near the beach.	
2	Cristóbal _____ [run] to catch the last train to Almería yesterday afternoon.	
3	Itto always _____ [chase] her goals with incredible passion and hard work.	
4	The children _____ [know] the rules of the game well during yesterday's class.	
5	Look! The singer _____ [break] the silence with a beautiful opening note right now.	
6	Pilar _____ [beg] her brother to stay for dinner a few minutes ago.	
7	Cristóbal _____ [crave] a hot cup of coffee right now because it is very cold.	
8	Two days ago, Consuelo _____ [leave] her favorite book on a bench in the park.	
9	Listen! The old phonograph _____ [spin] an ancient jazz record in the living room.	
10	Esteban and Rogelio _____ [lose] their way in the mountains during last winter's trip.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Friday evening, Esteban and Itto visited a classic music lounge near the old town of Almería. As they walked inside, a cool air conditioning breeze welcomed them from the warm street. The elegant curtains on the stage were decorated with beautiful white lace, creating a vintage atmosphere. A local musician was singing a sad blues song about a painful heartbreak, but the soft melody actually brought absolute peace to the room. They sat near the front, and a friendly waiter served them drinks with a gentle touch of politeness. Itto noticed a lady at a nearby table wearing a spectacular red dress that matched the classic decor. Right next to her, an empty wooden chair stood near the piano. From the outdoor patio, a thin cloud of aromatic smoke drifted past the glass door. Exploring this lively bar made them feel like characters in an old movie, almost as if a friendly ghost of the past were sharing the wonderful midnight experience with them.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Esteban and Itto went to a classic music lounge in Almería last Friday.	
2	The stage curtains were decorated with beautiful white lace.	
3	The musician sang a very loud heavy metal song about a happy birthday.	
4	Itto noticed a lady wearing a spectacular green jacket at a nearby table.	
5	A thin cloud of aromatic smoke drifted past the glass door from the patio.	

CANCIÓN 18/50

Bleeding Strings - I Walk Through Fire

Canción 18/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Last night, an ancient melody _____ [die] down as the heavy rain started to fall.	
2	The old mirror _____ [show] a lot of dust before Consuelo cleaned it this morning.	
3	Long ago, a famous local artist _____ [carve] beautiful designs on the wooden doors.	
4	Look! The wind _____ [erase] the footsteps on the sand of Costacabana right now.	
5	Two years ago, the poor family _____ [pay] a very high price for their apartment.	
6	Cristóbal and Cristóbal _____ [walk] through the beautiful fields of Serón last Sunday.	
7	Every time he exercises, his fast heartbeat _____ [hide] how tired he truly feels.	
8	Look at the clouds! A dark winter storm _____ [return] over the mountains right now.	
9	Yesterday, the sudden high waves _____ [flood] the small fishing boats near the port.	
10	If we plant these special seeds today, beautiful flowers _____ [grow] here next spring.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Consuelo and Cristóbal decided to take a peaceful walk along the quiet coast of Costacabana. A deep, relaxing silence covered the beach, allowing them to hear the rhythmic movement of the sea. Cristóbal looked at the wet sand, which acted like a smooth mirror reflecting the evening lights. He wiped the cold sea spray from his face and smiled at his friend. The physical exercise made every single heartbeat feel strong and healthy. Cristóbal noticed an old scar on his own arm from a childhood fall, remembering how time heals everything. Above them, the wide autumn sky turned into a beautiful shade of purple. In the distance, a gentle wave broke softly against the dark rocks near the shore. There was no sign of a dangerous summer storm, and the air felt perfectly calm. As the darkness arrived, the very first bright star appeared in the high heavens. Nearby, a small beach campfire had burned down, leaving a thin pile of grey ash on the ground. The two friends enjoyed the magical atmosphere for a final moment before walking back to their car.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Consuelo and Cristóbal walked along the coast of Costacabana last Tuesday.	
2	The wet sand acted like a smooth mirror reflecting the evening lights.	
3	Cristóbal saw an old scar on his arm from an accident last week.	
4	A dangerous winter storm destroyed all the fishing boats on the beach.	
5	The first bright star appeared in the sky as darkness arrived.	

CANCIÓN 19/50

Caelis - Holding Shadows

Canción 19/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday afternoon, Rogelio _____ [watch] the beautiful sunset over the mountains of Serón.	
2	Look! The morning sun _____ [touch] the tops of the white buildings right now.	
3	Cristóbal _____ [speak] to the new students about the classroom rules this morning.	
4	Two days ago, a sudden loud noise _____ [shatter] the perfect quiet of the library.	
5	Every single time she remembers her childhood, Consuelo _____ [hold] a warm feeling in her heart.	
6	The creative writer always _____ [choose] a quiet room to complete his novel chapters.	
7	Last winter, the old neighbors _____ [call] the police when they heard a strange sound.	
8	Pilar and Consuelo _____ [dance] a traditional song at the local festival last Saturday.	
9	Sadly, the heavy rain _____ [drown] the tiny plants in the garden last night.	
10	At this exact moment, Cristóbal _____ [awake] from a long, relaxing afternoon nap.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Rogelio and Consuelo decided to walk around the historical center of Serón. From a short distance, they could see the ancient castle illuminated against the dark sky. The narrow, stone walls of the old town felt protective, almost like a secure prison keeping the modern world outside. It was a beautiful, clear night, and a few neighbors were sitting outside their houses to enjoy the fresh mountain air. In a small public square, a traditional wood fire burned safely inside a metal basket, keeping the area cozy. The cheerful laughter of children playing nearby filled the atmosphere with joy. Consuelo joked that an old, friendly ghost probably lived in the castle towers, making them both smile. They continued walking down a steep, quiet street lined with beautiful green flower pots. For Rogelio, exploring these traditional pathways felt exactly like entering a peaceful dream. Deep in his soul, he felt incredibly grateful to live near such a spectacular place. They both agreed that this small, quiet world was perfect for escaping the stress of daily routines before returning home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Rogelio and Consuelo walked through the historical center of Serón last Tuesday.	
2	They could see an ancient castle illuminated from a short distance.	
3	A massive blizzard covered the streets of the village with thick ice.	
4	The children in the public square looked very angry and cried loudly.	
5	They walked down a steep, quiet street lined with beautiful flower pots.	

CANCIÓN 20/50

Everhits - You Are the Breath

Canción 20/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Last Sunday, a thick layer of frost _____ [freeze] the water in the garden overnight.	
2	The quiet peace of the evening always _____ [return] to the coast after the tourists leave.	
3	Cristóbal _____ [feel] a deep sense of gratitude when he received the award yesterday.	
4	Look! All these narrow paths _____ [lead] straight to the old church square.	
5	Two days ago, Consuelo _____ [open] the front door and found a box of fresh oranges.	
6	Listen! Something softly _____ [breathe] in the bushes near the terrace right now.	
7	The old building _____ [lean] slightly to the left before the workers repaired it last year.	
8	At this exact moment, Cristóbal _____ [send] a postcard to his cousin in Madrid.	
9	Pilar and Rogelio _____ [walk] along the dusty road to Serón last Wednesday morning.	
10	The bright stars _____ [shine] beautifully through the clear sky all night long.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Saturday evening, Pilar and Cristóbal hosted a wonderful dinner for their friends in the quiet area of La Cañada. As darkness fell, the warm summer night brought a pleasant drop in temperature. Pilar welcomed her guests with incredible grace and hospitality, making everyone feel instantly at home. They sat outside on the patio, enjoying the sweet, clean air coming from the nearby fields. Above them, a small bird stretched its wing and flew gracefully toward a tall olive tree. In the center of the terrace, a large wooden table was filled with traditional local dishes and fresh bread. Sharing food with good neighbors brought absolute peace to Cristóbal's mind after a long week. Before eating, they shared a silent prayer of thanks for their health and community. A small decorative candle burned nearby, its steady orange flame casting a cozy glow over their faces. They talked about taking a trip to the blue Mediterranean sea the following morning. Suddenly, a gentle wind blew from the east, making the candle flicker, but the laughter and conversation continued late into the midnight hours.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Pilar and Cristóbal hosted a dinner party in La Cañada last Saturday.	
2	A massive snowstorm forced all the guests to stay inside the kitchen.	
3	They sat outside on the patio and enjoyed the fresh, clean air.	
4	A large wooden table was decorated with fast-food boxes and plastic cups.	
5	The friends shared a short prayer of thanks before beginning their dinner.	

CANCIÓN 21/50

Let Babylon Burn - I’ll See You Again

Canción 21/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday evening, Consuelo _____ [pretend] to be asleep when her brother entered.	
2	The old grandfather clock _____ [keep] a steady, loud rhythm in the dining room.	
3	Cristóbal _____ [curse] his bad luck yesterday when he dropped his house keys.	
4	These beautiful local flowers _____ [deserve] some water because the weather is hot.	
5	Two days ago, Cristóbal _____ [sit] alone on a bench to watch the fishermen.	
6	The bright summer sun always _____ [heal] the dampness of the old village houses.	
7	Look at the horizon! The morning light _____ [fade] the dark shadows away right now.	
8	Last night, Pilar _____ [swear] she heard a soft melody coming from the window.	
9	Long ago, the ancient builders _____ [line] the fortress wall with massive rocks.	
10	At this exact moment, Esteban _____ [wake] up from a very long and relaxing dream.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Wednesday morning, Cristóbal and Consuelo met early to visit an old traditional farmhouse in the countryside of Serón. Inside the kitchen, an antique wooden clock was ticking slowly on the shelf, marking the quiet passage of time. The morning mountain air was quite chilly, so Consuelo pulled her warm woolen sweater tight around her shoulders. On an old desk, Cristóbal discovered a fascinating historical letter written by the original owner of the property in 1920. They walked into the main corridor, where a long, beautiful stone wall displayed old black-and-white family photographs. Exploring this historic house felt like traveling back in time, while a soft traditional folk song played gently on the radio. As the early morning dawn shifted into a brighter sky, the thick gray mist over the valley began to disappear. Outside, a thin trail of white smoke rose from a chimney, and they walked down to a freshwater stream behind the property.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo visited an old traditional farmhouse in Serón last Wednesday.	
2	Consuelo wore a warm woolen sweater because the mountain air was quite chilly.	
3	Cristóbal found a modern electronic tablet displaying digital maps on the desk.	
4	A long stone wall in the corridor displayed old black-and-white photographs.	
5	A massive tropical hurricane destroyed the entire valley during their morning visit.	

CANCIÓN 22/50

Melodyspot - Shadows of You

Canción 22/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday evening, Cristóbal _____ [walk] alone beneath the beautiful silver skies of the coast.	
2	The vibrant echoes of the old concert slowly _____ [fade] away into the quiet midnight air.	
3	Look! The famous local musician _____ [weep] on stage because the melody is so emotional right now.	
4	Two days ago, Consuelo _____ [remember] everything her grandmother taught her about traditional music.	
5	This ancient book always _____ [carry] the deep secrets of the village history very well.	
6	Listen carefully! The powerful tide _____ [rise] against the dark rocks of San José right now.	
7	Long ago, the old sailors _____ [hide] their gold treasures inside a hidden cave near the shore.	
8	Every time she listens to that mournful song, Pilar _____ [embrace] her sister with love.	
9	Last year, a famous artist _____ [carve] a beautiful guitar out of a single piece of wood.	
10	At this exact moment, a bright campfire _____ [burn] near the tents to keep the travelers warm.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Saturday evening, Cristóbal and Consuelo went to a small acoustic concert near the beach of San José. Above them, the clear night sky was filled with stars, creating a truly magical atmosphere. A local musician started to play a beautiful melody, and a soft tear appeared in Consuelo's eyes because the music was incredibly moving. The sweet sound of the acoustic guitar filled the warm air, breaking the heavy silence of the coastal area. It was a perfect night for live art, and the audience listened with absolute respect and admiration. The lyrics shared a simple truth: real love always survives the passage of time and distance. In the background, the sea tide rose slowly, adding a deep, rhythmic sound to the performance. The final piece was a traditional hymn about the ancient fishermen of Almería. The musician carefully pressed each metal string to create a perfect harmony that healed every stressful wound of the busy work week. A small decorative candle on the stage provided a gentle orange flame, illuminating the courtyard beautifully as the spectacular event concluded.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo attended an acoustic music concert in San José last Saturday.	
2	Consuelo felt very angry and left the concert because the music was too loud.	
3	The musician played a traditional acoustic guitar during the coastal performance.	
4	A long stone wall in the courtyard displayed modern digital screens with lyrics.	
5	The sea tide rose slowly in the background, adding a rhythmic sound to the night.	

CANCIÓN 23/50

Morgan Luna - I’m Not Your Toy

Canción 23/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday evening, Cristóbal _____ [stay] up waiting until the rain stopped.	
2	The bright morning sun always _____ [make] the old kitchen feel warm.	
3	Look! The beautiful red roses _____ [fade] because they need water right now.	
4	Two days ago, Consuelo _____ [win] the local chess tournament after a long match.	
5	Rogelio always _____ [wear] his favorite woolen sweater in the cold winter.	
6	Look! A thick cloud of gray smoke _____ [fill] the room at this moment.	
7	Long ago, the old village mirror _____ [tell] the legend of the castle.	
8	Pilar and Esteban _____ [leave] their heavy bags on the bench an hour ago.	
9	If you walk down this path, you _____ [see] the beautiful green valley.	
10	At this moment, Cristóbal _____ [learn] how to play the acoustic guitar.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Thursday evening, Consuelo and Cristóbal met near the main public square of La Cañada. In a shop window, Consuelo noticed an antique wooden toy from her childhood days. The weather was unstable, but luckily the heavy rain storm passed over the mountains quickly. They walked into a small local cultural center where a large, bright room hosted a historic photography exhibition. Exploring these old images helped them discover an important truth about how the neighborhood developed over the years. Near the main entrance hall, a massive silver mirror reflected the warm interior lights beautifully. Cristóbal turned his head to look at a rare map of Almería from 1940. After the visit, they walked down a quiet street lined with traditional white houses. The night air felt completely clean and fresh after the sudden showers. It was a wonderful night to enjoy the peaceful atmosphere of the town. They both liked the unique shape of the old buildings before they walked back home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Consuelo and Cristóbal met near the public square of La Cañada last Thursday.	
2	A massive snowstorm trapped the two friends inside a dark basement all night.	
3	They visited a cultural center where a large room hosted a photo exhibition.	
4	A massive silver mirror near the entrance reflected the warm interior lights.	
5	Cristóbal used a modern digital drone to take aerial photos of the old street.	

CANCIÓN 24/50

Raselhits - Fading In The Rain

Canción 24/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday evening, Cristóbal _____ [write] a long poem about the sea.	
2	Itto always _____ [wander] around the beautiful central park on Sundays.	
3	The old clock _____ [steal] our attention with its loud ticking noise.	
4	Two days ago, the thick morning fog slowly _____ [wane] over the mountains.	
5	Look! The singer _____ [bear] a heavy acoustic guitar onto the stage now.	
6	Last night, Consuelo _____ [clasp] her small metal keys tightly in her hand.	
7	The dark night always _____ [lay] a peaceful shadow over the quiet village.	
8	Look! The campfires _____ [flicker] beautifully near the beach at this moment.	
9	Long ago, a terrible river flood _____ [rend] the wooden bridge into pieces.	
10	At this exact moment, Cristóbal _____ [seek] his missing textbook in the room.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Cristóbal and Consuelo walked along the rocky coast of San José. The evening light was disappearing slowly, turning the clear sky into a dark shade of purple. A cool autumn wind blew from the sea, making the green tree branches move rhythmically. Consuelo joked that a friendly ghost lived in the old castle ruins nearby. Cristóbal wiped the cold sea spray from his face and smiled at his friend. Suddenly, a gentle rain began to fall, refreshing the warm ground. They found shelter under a stone balcony, where they talked about their future goals. For Consuelo, visiting these ancient paths felt exactly like entering a peaceful dream. In the distance, they saw a warm wood fire burning safely inside a fisherman's cottage. Deep in his soul, Cristóbal felt incredibly grateful for their strong friendship. A small spark from the chimney flew into the air, illuminating the dark courtyard. The peaceful walk made the blood run warmly through every vein as they walked back.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo walked along the coast of San José last Tuesday.	
2	A hot summer wind melted all the ice cream in the local shops.	
3	Cristóbal wiped the cold sea spray from his face during the walk.	
4	A dangerous tropical hurricane destroyed the entire village that evening.	
5	They saw a warm wood fire burning safely inside a fisherman's cottage.	

CANCIÓN 25/50

Sons of Ashes - Scars Don’t Lie

Canción 25/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Last night, Esteban _____ [see] his old school friends at the restaurant.	
2	The bright neon sign always _____ [fade] when the morning sun rises.	
3	Two days ago, Pilar _____ [walk] out of the office after a long workday.	
4	Look! The dark chimney smoke _____ [hide] the stars in the sky right now.	
5	Cristóbal _____ [try] to fix the broken wooden chair yesterday afternoon.	
6	The strong fire always _____ [make] the old stone kitchen feel cozy.	
7	Listen! A beautiful melody _____ [haunt] the quiet corridors at this moment.	
8	Cristóbal _____ [smile] happily when he received the historic map of Serón.	
9	Look at the local farmers! They _____ [move] the heavy boxes of fruit now.	
10	Long ago, the old sailors _____ [leave] a secret treasure map behind.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Saturday evening, Esteban and Pilar stayed at a beautiful traditional hotel in Serón. After a busy day of sightseeing, Esteban fell into a deep, relaxing sleep. The cold mountain breeze gave a gentle touch of freshness to the bedroom. Pilar read an old book about a local legend where a friendly ghost protected the valley. She touched a small scar on her finger from a childhood accident, thinking about the passage of time. In the living room, a magnificent wood fire burned brightly inside the stone fireplace. They went to sleep in a comfortable wooden bed with warm blankets. Outside, a tall pine tree cast a long shadow across the white courtyard. A spectacular blanket of fresh snow covered the village buildings beautifully. This peaceful atmosphere brought absolute calm to Pilar's soul. She felt completely rested, and the quiet weekend healed every stressful wound of the busy work week.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Esteban and Pilar stayed at a traditional hotel in Serón last Saturday.	
2	Esteban stayed awake all night because the bedroom was too hot and noisy.	
3	Pilar read an old book about a friendly ghost that protected the valley.	
4	A dangerous tropical hurricane destroyed the hotel kitchen during the evening.	
5	A spectacular blanket of fresh snow covered the village buildings beautifully.	

CANCIÓN 26/50

Bleeding Strings - I Walked It All

Canción 26/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [hold] the old keys in his trembling hands.	
2	The restless children always _____ [slip] out of the classroom very quietly.	
3	Two days ago, Consuelo _____ [chase] the train to Almería but she missed it.	
4	Look! The beautiful morning light _____ [fade] the dark shadows away now.	
5	Cristóbal _____ [build] a traditional wooden bench for his garden last week.	
6	The old village mirror always _____ [show] the dusty frame from the past.	
7	Long ago, a famous local sculptor _____ [carve] figures out of olive wood.	
8	Look! The dark winter storm _____ [break] the tree branches at this moment.	
9	Every single time he reads that letter, Rogelio _____ [learn] something new.	
10	At this exact moment, Pilar _____ [rewrite] the historical text on her computer.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Wednesday morning, Cristóbal and Consuelo met early to walk around the coast of Costacabana. As the early dawn arrived, the golden light painted the wet sand beautifully. They left the hotel room behind and looked up at the vast purple sky. Walking on the firm ground near the shore helped them relax after a very busy week. In the distance, the calm sea looked like a giant mirror reflecting the morning sun. The cool breeze made the cold air feel crisp, chilling them to the bone. However, this peaceful nature walk brought absolute joy and comfort to Consuelo's soul. Cristóbal took out his mobile phone to take a quick photograph of the landscape. Suddenly, a light autumn rain began to fall, refreshing the quiet beach. They both smiled and walked back to the village, feeling deeply connected to the beautiful history of the area.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo walked around the coast of Costacabana last Wednesday.	
2	A heavy mountain snowstorm blocked all the streets during their early morning walk.	
3	They left the hotel room behind to watch the beautiful dawn arrive.	
4	The calm sea looked like a giant mirror reflecting the morning sun.	
5	Cristóbal used an old typewriter to record the sounds of the sea waves.	

CANCIÓN 27/50

Caelis - Prison of my Heart

Canción 27/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [learn] how to bake traditional bread from Serón.	
2	The small candles always _____ [turn] into liquid wax after a few hours.	
3	Two days ago, Consuelo _____ [tear] an old receipt by mistake and threw it away.	
4	Look! All these narrow paths _____ [lead] straight to the old church square.	
5	Cristóbal _____ [cut] the fresh oranges for breakfast yesterday afternoon.	
6	The heavy rain always _____ [burn] the delicate leaves of the garden plants.	
7	Look! The dark muddy water _____ [drown] the low grass fields right now.	
8	Last night, Pilar _____ [bleed] slightly after she scratched her hand on a rose bush.	
9	Every single time he works in the yard, Rogelio _____ [wear] his heavy blue gloves.	
10	At this exact moment, Esteban _____ [lose] his keys down the side of the sofa.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Thursday evening, Cristóbal and Consuelo met near the historic center of La Cañada. A deep, peaceful silence filled the area, far away from the noisy traffic of the main highway. They sat in a small café, where a tiny orange flame burned on a candle on their table. Cristóbal used a small knife to cut a slice of traditional cake to share with his friend. They talked about their childhood memories and how much they valued a supportive family. Afterward, they left the café and walked down a beautiful stone street lined with old houses. The cold evening air felt extremely crisp, chilling them right to the bone. Consuelo felt no shame admitting she was afraid of the dark, making them both laugh. Cristóbal showed her a small scar on his arm from an old bicycle accident. The bright lamppost light illuminated Consuelo's happy face as they walked. Near an old well, they noticed a decorative iron chain before heading back home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met near the historic center of La Cañada last Thursday.	
2	A massive shouting match between neighbors filled the main square with noise.	
3	Cristóbal used a small knife to cut a slice of traditional cake at the café.	
4	A dangerous mountain blizzard covered all the streets with thick ice sheets.	
5	Cristóbal showed Consuelo a small scar on his arm from an old bicycle accident.	

CANCIÓN 28/50

Raselhits - Till My Last Breath

Canción 28/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [find] a very old map inside an antique shop in Serón.	
2	The heavy morning fog always _____ [disappear] quickly when the summer sun comes up.	
3	Two days ago, Consuelo _____ [swear] to complete her final web design project on time.	
4	Look! The proud local architect _____ [stand] near the new town library layout right now.	
5	Cristóbal _____ [rise] early yesterday morning to see the sun shining over the mountains.	
6	The old village stories always _____ [fall] into the category of classic local legends.	
7	Look! The young digital artists _____ [steal] no ideas because they are creating original art now.	
8	Last night, Pilar _____ [start] her English homework after she finished her delicious dinner.	
9	Every single time she walks by the coastal shore, Rogelio _____ [let] the cool water touch his feet.	
10	At this exact moment, Esteban _____ [stay] with his family at a traditional country house.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Cristóbal and Consuelo met at a traditional lookout point in Serón. As the sun set, a long mountain shadow stretched slowly across the white stone streets below them. Cristóbal leaned his right arm against the old wooden fence, looking out at the beautiful landscape. For them, this peaceful rural world felt completely separate from the busy routine of city life. They loved learning about the history of the town, finding real inspiration for their daily life. A fresh, crisp evening breeze felt like a deep breath of clean air against their smiling faces. In the distance, the rhythmic beat of a drum played during a small cultural festival in the main square. Consuelo explained that, from this high altitude, the distant horizon looked as vast as a blue ocean. Deep in his heart, Cristóbal felt a great sense of pride for the unique historical heritage of Almería. He raised his left hand to point at the ancient castle walls as the evening sky turned a deep purple.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met at a traditional lookout point in Serón last Tuesday.	
2	A dangerous tropical volcanic eruption forced the friends to escape in a helicopter.	
3	Cristóbal leaned his right arm against the old wooden fence during the sunset.	
4	In the distance, the rhythmic beat of a drum played during a small cultural festival.	
5	The friends used a high-tech electronic supercomputer to measure the height of the castle.	

CANCIÓN 29/50

Let Babylon Burn - Not Your Story To Tell

Canción 29/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [meet] his old history teacher near the market.	
2	The beautiful old traditions always _____ [carry] a deep meaning for the family.	
3	Two days ago, Consuelo _____ [respect] her friend's privacy and stayed outside.	
4	Look! The famous local writer _____ [confess] his secrets in a new book now.	
5	Cristóbal _____ [twist] his ankle yesterday afternoon while playing football.	
6	The old village marketplace always _____ [sell] the best fresh mountain cheese.	
7	Look! A tiny green leaf _____ [paint] the dark brown branch at this moment.	
8	Last night, Pilar _____ [dance] traditional folk dances at the summer festival.	
9	Every single time he listens to rumors, Rogelio _____ [bend] the actual facts.	
10	At this exact moment, Esteban _____ [weave] a beautiful basket out of dry reeds.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Cristóbal and Consuelo met at a cozy cultural center in Serón. Every single person in the crowded room seemed to possess a kind and generous soul. A local historian stepped onto the small stage to share a fascinating historic story about the village. Deep in his heart, Cristóbal felt a strong connection to the ancient traditions of his family. The old tale described how the early miners worked hard in the nearby iron hills long ago. The speaker chose every single word carefully to explain the difficult reality and the absolute truth of those times. It was a constant fight against nature, but the brave workers always accepted their difficult fate with dignity. From the very beginning of the presentation, the audience listened in perfect, respectful silence. At the end of the speech, everyone clapped happily and walked out into the cool mountain air.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met at a cozy cultural center in Serón last Tuesday.	
2	A dangerous wild animal entered the building and attacked all the guests.	
3	A local historian shared a fascinating historic story about the village.	
4	The old tale described how early miners worked hard in the iron hills.	
5	The audience used modern digital smartphones to record the entire speech.	

CANCIÓN 30/50

Melodyspot - Whispers In The Dark

Canción 30/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday evening, Cristóbal _____ [fill] the glass bottle with fresh spring water.	
2	The old man always _____ [reach] for his reading glasses on the small table.	
3	Two days ago, Consuelo _____ [linger] near the ancient church doors after mass.	
4	Look! The dark shadows slowly _____ [die] as the morning sun rises now.	
5	Cristóbal _____ [carry] the heavy wooden logs into the house last night.	
6	The sad music always _____ [make] the old villagers remember their youth.	
7	Look! The young girl _____ [weep] because she lost her beautiful gold ring now.	
8	Last night, Pilar _____ [sing] a traditional folk song at the cultural center.	
9	Every single time he writes a letter, Rogelio _____ [trace] the lines carefully.	
10	At this exact moment, Esteban _____ [draw] a map of the mountains on paper.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Thursday evening, Cristóbal and Consuelo met near the old music school of La Cañada. The night was heavy, and a sweet scent of jasmine filled the warm summer air. Inside the entrance hall, a massive wooden clock ticked slowly, marking the quiet passage of time. Suddenly, a gentle summer rain began to fall, cooling the stone streets outside. They entered a small classroom where an old instructor turned a shiny metal key to open an ancient storage room. In the corner of the room stood a beautiful black piano made of polished wood long ago. The teacher played a single musical note, creating a sweet melody that surprised the two friends. Deep in her heart, Consuelo felt a sudden sense of peace and absolute happiness. A historic map on the wall displayed old photographs of Almería from the past. Cristóbal joked that a friendly ghost lived inside the historic building. The instructor raised his hand to wave goodbye as they walked back home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met near the old music school of La Cañada last Thursday.	
2	A dangerous mountain blizzard trapped the friends inside a dark frozen cave.	
3	A gentle summer rain began to fall, cooling the stone streets outside.	
4	They discovered a beautiful black piano made of polished wood in the corner.	
5	The instructor used a modern digital laser to project maps onto the ceiling.	

CANCIÓN 31/50

Morgan Luna – Infinite Love

Canción 31/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [come] to the library to read about Serón.	
2	The thick morning fog always _____ [hide] the high peaks of the mountain.	
3	Two days ago, Consuelo _____ [rewrite] the short poem in her new green notebook.	
4	Look! The beautiful local flowers _____ [rise] towards the bright light now.	
5	Cristóbal _____ [wear] his favorite warm woolen sweater last winter.	
6	The kind teacher always _____ [let] the young students choose their books.	
7	Look! A dark winter cloud _____ [bend] the light over the coast at this moment.	
8	Last night, Pilar _____ [find] her missing metal keys under the wooden bench.	
9	Every single time he tells a lie, Rogelio _____ [swear] it is the actual truth.	
10	At this exact moment, Esteban _____ [learn] how to cook a traditional dish.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Cristóbal and Consuelo walked near the old castle ruins of Serón. The summer day was hot, but a sudden cooling rain began to fall upon the dry ground. Luckily, the dangerous mountain storm passed quickly without causing any damage to the village. Cristóbal showed Consuelo a small wound on his finger from working in his garden. He used his left hand to open a heavy iron gate that led into the old courtyard. Above the stone walls, the bright morning sun was rising slowly to illuminate the path. A tall pine tree cast a long, cool shadow across the traditional white houses nearby. Inside the castle tower, a small wax candle burned brightly on top of an old table. They entered a quiet, historic room where old books preserved the ancient culture of Almería. Learning about the absolute truth of local history brought great pride to Consuelo's heart before they returned home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo walked near the old castle ruins of Serón last Tuesday.	
2	A massive snowstorm trapped the two friends inside a dark underground cellar.	
3	Cristóbal showed Consuelo a small wound on his finger from his garden work.	
4	A small wax candle burned brightly on top of an old table in the tower.	
5	The friends used a modern digital camera to scan ancient medieval documents.	

CANCIÓN 32/50

Raselhits - In Loving Memory

Canción 32/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [wander] through the ancient streets of Serón.	
2	The bright light always _____ [rekindle] our old memories of summer holidays.	
3	Two days ago, Consuelo _____ [hold] a beautiful local flower in her left hand.	
4	Look! The dark night cloud _____ [dissolve] into the clear morning sky now.	
5	Cristóbal _____ [defend] his team during the school football match last week.	
6	The old village women always _____ [sow] fresh seeds in the small garden.	
7	Look! The tall trees _____ [bend] under the strong sea storm right now.	
8	Last night, Pilar _____ [chase] her little dog when it ran out into the courtyard.	
9	Every single time he listens to the song, Rogelio _____ [utter] a soft whisper.	
10	At this exact moment, Esteban _____ [find] his missing notebook under the bed.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Wednesday morning, Cristóbal and Consuelo walked around a quiet park in La Cañada. A beautiful, heavy silence filled the area, helping the two busy friends relax completely. The morning sun provided a tiny spark of golden light through the dense green leaves. Cristóbal breathed in the fresh country air, feeling a deep sense of peace in his chest. Suddenly, a clear voice called his name from the central pathway of the garden. It was an old school friend who was visiting a historic stone grave at the local churchyard nearby. They sat together near a green meadow where beautiful wild flowers grew everywhere. From the nearby chapel, a traditional folk hymn played softly, creating a magical atmosphere. A gentle autumn wind blew across the park, cooling Cristóbal's smiling face. Above them, the blue morning sky looked perfectly bright and clear as they waved goodbye.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo walked around a quiet park in La Cañada last Wednesday.	
2	A massive rockfall blocked the park entrance and trapped all the visitors.	
3	Cristóbal felt a deep sense of peace in his chest during the nature walk.	
4	An old school friend called Cristóbal's name from the central pathway.	
5	The friends used a modern digital laptop to compose electronic music in the field.	

CANCIÓN 33/50

Bleeding Strings - No More Fear, No More Silence

Canción 33/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [learn] how to fix the broken iron gates.	
2	The morning sun always _____ [whisper] a soft greeting through the window.	
3	Two days ago, Consuelo _____ [rise] early to watch the sunrise over the hills.	
4	Look! The dark shadows slowly _____ [fade] away as the day begins now.	
5	Cristóbal _____ [find] his missing textbook under the table last night.	
6	The powerful lyrics always _____ [sing] about the true beauty of freedom.	
7	Look! The brave construction workers _____ [break] the old concrete wall now.	
8	Last night, Pilar _____ [carry] the heavy basket of fruit into the kitchen.	
9	Every single time she walks near the sea, Rogelio _____ [hear] the waves.	
10	At this exact moment, Esteban _____ [step] into the bright light of the patio.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Saturday morning, Esteban and Pilar woke up early to visit the ancient watchtower of San José. Near the old entrance, they discovered a heavy iron chain that belonged to an old fishing boat long ago. The spectacular morning dawn brought a warm golden glow to the entire coastal landscape. They walked carefully on the rocky ground until they reached the highest viewing point. Pilar wiped a sudden moisture tear from her eye, moved by the incredible natural beauty. As the sun rose higher, the last bright morning star disappeared slowly into the clear sky. An absolute, peaceful silence filled the area, far away from the noisy streets of the city center. This deep connection with nature brought a profound sense of calm to Esteban's soul. They rested their backs against the historic stone wall of the tower to watch the coast. Below them, the sea tide moved rhythmically against the shore while a gentle autumn wind cooled the air.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Esteban and Pilar visited the ancient watchtower of San José last Saturday.	
2	A massive volcanic eruption forced the friends to run away from the coast.	
3	They discovered a heavy iron chain that belonged to an old fishing boat.	
4	The spectacular morning dawn brought a warm golden glow to the landscape.	
5	Esteban used a modern digital drone to record the sounds of the seagulls.	

CANCIÓN 34/50

Caelis - The Last Promise

Canción 34/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [hide] the surprise birthday present behind the sofa.	
2	The elegant singer always _____ [dress] in her finest clothes for the concert.	
3	Two days ago, Consuelo _____ [choose] a beautiful red notebook at the bookstore.	
4	Look! The local musicians _____ [prepare] a traditional folk song on stage now.	
5	Cristóbal _____ [find] his missing car keys under the bed last night.	
6	The old family grandfather always _____ [carve] small toys out of olive wood.	
7	Look! The dark evening shadow _____ [stand] across the central square right now.	
8	Last night, Pilar _____ [hold] her sister's hand tightly during the sad movie.	
9	Every single time she speaks on the telephone, Rogelio _____ [whisper] softly.	
10	At this exact moment, Esteban _____ [scream] for help because the door is stuck.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Thursday evening, Cristóbal and Consuelo met near the public garden of La Cañada. They had been close friend numbers for many years, sharing every single childhood memory together. Deep in his heart, Cristóbal felt a strong sense of joy whenever they spent time walking around the town. He bought a beautiful red rose from a local street flower shop to give to her. From a nearby open window, a sweet acoustic song played softly, adding a magical touch to the atmosphere. Learning about the history of the neighborhood brought absolute peace to Consuelo’s soul. Cristóbal gently reached out his hand to guide her across the rocky stone pathway. In a clear, confident voice, he explained the historic legend of the old village fountain. The cool summer breath of wind refreshed the warm air, making the tree leaves rustle quietly. It was a wonderful night to explore the town, watching a long shadow stretch across the white walls before returning home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met near the public garden of La Cañada last Thursday.	
2	A dangerous mountain blizzard trapped the two friends inside a dark frozen cave.	
3	Cristóbal bought a beautiful red rose from a local street flower shop.	
4	A sweet acoustic song played softly from a nearby open window during their walk.	
5	Cristóbal used a modern digital microphone to record the sound of the wind.	

CANCIÓN 35/50

Let Babylon Burn - The Apology Mi Carry Forever

Canción 35/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [say] some very kind words to his neighbor.	
2	Look! The dark evening shadows _____ [make] the old castle look mysterious now.	
3	Two days ago, Consuelo _____ [cry] when she finished reading the sad historical book.	
4	The heavy winter frost always _____ [bruise] the delicate leaves in the garden.	
5	Cristóbal _____ [feed] the beautiful white horses in the village stables yesterday.	
6	Look! The local workers _____ [build] a traditional stone house at this moment.	
7	The honest children always _____ [let] the truth come out during their games.	
8	Last night, Pilar _____ [choose] a comfortable seat near the cultural center stage.	
9	Every single time he looks at the family album, Rogelio _____ [destroy] no memories.	
10	At this exact moment, Esteban _____ [hold] a rare map of Almería in his hands.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Cristóbal and Consuelo met at a traditional cultural conference in Serón. The speaker explained the history of the town, choosing every single word with incredible care. Outside, a spectacular bright star shined beautifully above the high mountain peaks. They looked out of the window at the perfectly clear night sky, enjoying the peaceful summer breeze. Cristóbal talked about his childhood home, which sat near the old iron mines long ago. The local stories always preserved the absolute truth about the hard work of the ancient families. Consuelo leaned her arm against the wooden table while listening to a beautiful acoustic guitar melody. The cool mountain air felt refreshing against their skin after a very long workday. For them, preserving these regional traditions felt like a beautiful, shared dream. An old man in the front row clapped happily, expressing a deep sense of pride in his heart before the event ended.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met at a cultural conference in Serón last Tuesday.	
2	A sudden dangerous rockfall forced the visitors to leave the building.	
3	A spectacular bright star shined beautifully above the high mountain peaks.	
4	Cristóbal talked about his childhood home near the old iron mines.	
5	The friends used a modern electronic laptop to translate the speech into English.	

CANCIÓN 36/50

Morgan Luna - You Are My Heaven

Canción 36/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [walk] along the peaceful path near the coast.	
2	The cold winter always _____ [leave] a layer of white frost on the fields.	
3	Two days ago, Consuelo _____ [forget] her small notebook at the village café.	
4	Look! The dark evening shadows _____ [loosen] as the streetlights turn on now.	
5	Cristóbal _____ [carry] a heavy box of fresh oranges into the house last night.	
6	The strong mountain wind always _____ [take] the dry leaves across the square.	
7	Look! The young artist _____ [lay] his beautiful drawings on the table now.	
8	Last night, Pilar _____ [move] the old wooden chair closer to the fireplace.	
9	Every single time she watches the sunrise, Rogelio _____ [find] absolute peace.	
10	At this exact moment, Esteban _____ [settle] his bags in the hotel bedroom.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Thursday evening, Cristóbal and Consuelo met near the main public square of La Cañada. The autumn season brought a pleasant, cool temperature that made walking outside very enjoyable. They stepped carefully on the stone ground as they entered the old park near the church. Suddenly, a light autumn rain began to fall, refreshing the traditional white buildings. Near an old well, they noticed a decorative iron chain reflecting the dim streetlights. It was a beautiful, clear night, and the historic center felt completely quiet and safe. Cristóbal raised his right hand to point at a historic map displayed on a wall. Deep in her heart, Consuelo felt a great sense of gratitude for their long friendship. They talked happily until the first light of dawn appeared in the eastern sky. This peaceful experience brought absolute calm to Cristóbal's soul after a long week. Above them, the morning sky looked perfectly bright as they walked back.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met near the main public square of La Cañada last Thursday.	
2	A dangerous tropical hurricane trapped the two friends inside a dark frozen cave.	
3	A light autumn rain began to fall, refreshing the traditional white buildings.	
4	Cristóbal raised his right hand to point at a historic map on the wall.	
5	The friends used a modern digital camera to scan ancient medieval documents.	

CANCIÓN 37/50

Raselhits - Moonlit Promise

Canción 37/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [begin] his daily walk around the town of Serón.	
2	The bright evening stars always _____ [glow] beautifully over the dark mountains.	
3	Two days ago, Consuelo _____ [whisper] a secret message to her mother in the garden.	
4	Look! The old man _____ [know] the exact location of the historical church now.	
5	Cristóbal _____ [hold] a traditional wooden guitar during the festival last night.	
6	The dark shadows always _____ [fade] away when the bright morning sun rises.	
7	Look! The local tour guide _____ [guide] a small group of visitors at this moment.	
8	Last night, Pilar _____ [linger] near the ancient castle gates until it got dark.	
9	Every single time she watches a romantic movie, Rogelio _____ [steal] no attention.	
10	At this exact moment, Esteban _____ [share] a traditional dessert with his friend.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Cristóbal and Consuelo met near the highest viewpoint in Serón. Above them, the deep blue sky looked incredibly vast and free of storm clouds. Suddenly, the first bright morning star appeared in the heavens, illuminating the quiet landscape. Deep in his heart, Cristóbal felt a strong connection to this beautiful regional scenery. He gently reached out his left hand to help Consuelo climb the steep stone steps safely. They sat on a wooden bench to wait until the first light of dawn appeared. It was a perfectly calm and peaceful night, far away from the noisy traffic of the big cities. The cool mountain breeze felt like a refreshing breath of fresh air against their skin. With a gentle kiss on her cheek, Cristóbal expressed his deep gratitude for their great friendship. In the distance, a small fireplace flame flickered inside a cottage while the bright moon shined above.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met near the highest viewpoint in Serón last Tuesday.	
2	A dangerous tropical hurricane destroyed the stone steps during their climb.	
3	Cristóbal reached out his left hand to help Consuelo climb the steep steps.	
4	They sat on a wooden bench to wait until the first light of dawn appeared.	
5	The friends used a modern digital laptop to measure the temperature of the wind.	

CANCIÓN 38/50

Bleeding Strings - Only Love Can Wound So Deep

Canción 38/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [lie] on the grass, looking at the mountain peaks.	
2	The morning light always _____ [fade] the heavy darkness of the valley away.	
3	Two days ago, Consuelo _____ [weave] a beautiful wool blanket for her grandmother.	
4	Look! The dark night fog _____ [haunt] the old streets of San José right now.	
5	Cristóbal _____ [carve] a small bird out of olive wood yesterday afternoon.	
6	The strong coffee always _____ [stir] his energy early in the morning.	
7	Look! The thief _____ [steal] the old keys from the desk at this exact moment.	
8	Last night, Pilar _____ [give] her favorite book to her younger brother.	
9	Every single time she reads a sad letter, Rogelio _____ [dissolve] into tears.	
10	At this exact moment, Esteban _____ [trace] the historic map onto a clean paper.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Saturday evening, Itto and Pilar stayed at a beautiful traditional house in San José. As the sun went down, a long, dark shadow stretched slowly across the stone patio outside. Pilar joked that a friendly ghost from an old pirate legend lived in the nearby cliffs. Itto wiped some dust from her eye and smiled happily at her friend. A light, refreshing breath of wind blew from the sea, cooling the warm summer air. They walked inside and entered a spacious, quiet room decorated with local flowers. On the table, a beautiful red rose sat inside a glass vase, filling the space with a sweet scent. In the fireplace, a small orange flame flickered cozily, warming the stone walls. Deep in her soul, Pilar felt absolute peace and gratitude for this relaxing weekend. After a long conversation about their future projects, they fell into a deep, healthy sleep until the next morning.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Itto and Pilar stayed at a traditional house in San José last Saturday.	
2	A dangerous mountain blizzard destroyed the roof of the house during the night.	
3	Itto wiped some dust from her eye and smiled at her friend.	
4	On the table, a beautiful red rose sat inside a glass vase.	
5	The friends used an electronic microscope to inspect the local flora.	

CANCIÓN 39/50

Let Babylon Burn - The Cost Of Love

Canción 39/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [give] some fresh water to the birds in his garden.	
2	The heavy winter cloud always _____ [destroy] the bright afternoon light.	
3	Two days ago, Consuelo _____ [stand] near the ancient watchtower to watch the sunset.	
4	Look! The beautiful local flowers _____ [grow] very quickly in the warm sun now.	
5	Cristóbal _____ [speak] to the local historian about the mining history of Serón last night.	
6	The old village songs always _____ [teach] us important lessons about family values.	
7	Look! The young children _____ [learn] how to paint traditional landscapes right now.	
8	Last night, Pilar _____ [break] her favorite ceramic mug by accident in the kitchen.	
9	Every single time she finishes a long race, Rogelio _____ [heal] his tired muscles.	
10	At this exact moment, Esteban _____ [hold] a delicate glass sculpture with care.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Wednesday morning, Cristóbal and Consuelo decided to take a long walk near the coast of Costacabana. The sky looked slightly gray, but they did not expect a sudden winter storm to arrive so quickly. As a light, refreshing rain began to fall, they found shelter under a wooden balcony. Looking at the vast sea brought a profound sense of peace to Cristóbal's soul. Far away from the city center, there was no loud traffic noise to interrupt their conversation. Cristóbal opened his mouth to tell a funny childhood story, making Consuelo laugh happily. She wiped a small tear of joy from her cheek, enjoying the relaxing morning with her close friend. The cool ocean breeze felt like a deep, clean breath of fresh air against their skin. Nearby, a local fisherman used a small knife to cut some heavy ropes on his boat. He waved his hand politely to greet the two friends as they walked past. For them, watching the colorful fishing boats felt like looking at a beautiful piece of local art before heading home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo took a long walk near the coast of Costacabana last Wednesday.	
2	A dangerous tropical volcanic eruption forced the friends to escape in a helicopter.	
3	A light, refreshing rain began to fall as they found shelter under a balcony.	
4	Far away from the city center, there was no loud traffic noise to interrupt them.	
5	The friends used a modern digital laptop to calculate the speed of the ocean waves.	

CANCIÓN 40/50

Morgan Luna - You Lost Me Forever

Canción 40/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [keep] the old photographs inside a wooden box.	
2	The local tour guide always _____ [know] the best paths around Serón.	
3	Two days ago, Consuelo _____ [turn] the key in the lock and entered the house.	
4	Look! The dark afternoon clouds _____ [change] the color of the sea right now.	
5	Cristóbal _____ [leave] his heavy winter coat at the restaurant last night.	
6	The young students always _____ [learn] new English vocabulary very quickly.	
7	Look! Rogelio _____ [hear] the distant church bells ringing right now.	
8	Last night, Esteban _____ [forget] his mobile phone on the kitchen table.	
9	At this exact moment, Consuelo _____ [reach] for a fresh orange from the top basket.	
10	Every single time she visits the shop, María _____ [choose] a traditional handmade ceramic plate.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Saturday morning, Cristóbal and Consuelo visited a traditional white house in the coastal village of San José. A deep, peaceful silence filled the old neighborhood, making their weekend walk incredibly relaxing. The local neighbors took great pride in decorating their balconies with colorful summer flowers. Cristóbal wore comfortable clothing to protect himself from the strong coastal wind. It was a perfectly bright summer day, ideal for exploring regional history. An old fisherman shared the absolute truth about the ancient sea legends of Almería. He showed them a tiny, healed wound on his hand from his vintage fishing nets. The warm morning light illuminated the entire shore beautifully as they talked. Luckily, a heavy winter storm had passed days ago, leaving calm waves. Afterwards, they entered a small museum room to see ancient historical maps before returning home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo visited a traditional white house in San José last Saturday.	
2	A futuristic laser combat game took place inside the quiet neighborhood.	
3	Cristóbal wore comfortable clothing to protect himself from the coastal wind.	
4	An old fisherman showed them a tiny, healed wound on his hand.	
5	The friends used an electronic supercomputer to navigate through the streets.	

CANCIÓN 41/50

Raselhits - My Lady

Canción 41/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [dare] to climb the highest hill in Serón.	
2	The beautiful local gardens always _____ [bloom] spectacularly in early spring.	
3	Two days ago, Consuelo _____ [call] her grandmother to ask for a traditional recipe.	
4	Look! The happy children _____ [dance] a classic waltz in the public square now.	
5	Cristóbal _____ [hold] the heavy wooden door open for the old visitors last night.	
6	The warm morning sun always _____ [light] up the narrow stone streets of the village.	
7	Look! The local musicians _____ [play] a beautiful traditional melody on stage right now.	
8	Last night, Pilar _____ [breathe] the fresh, cool mountain air from her balcony.	
9	Every single time he listens to his favorite album, Rogelio _____ [feel] absolute peace.	
10	At this exact moment, Esteban _____ [stay] at a cozy rural hotel near the coast.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Cristóbal and Consuelo met near the historic castle grounds of Serón. Above the ancient fortress, the very first bright star appeared in the deep blue twilight sky. Deep in his heart, Cristóbal felt an incredible sense of appreciation for the beautiful scenery. For Consuelo, visiting this historic site was like a beautiful dream come true. Near the entrance pathway, a lovely red rose grew against the old stone wall. The towering stone ruins looked magnificent, standing like a giant royal throne over the valley. Cristóbal reached out his right hand to guide his friend up the steep stairs safely. From a nearby open window, a sweet traditional song floated through the quiet night air. The soft street light illuminated the path ahead, making the walk very pleasant. As a long evening shadow stretched across the courtyard, they noticed a tiny fireplace flame glowing inside a cozy cottage before returning home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met near the historic castle grounds of Serón last Tuesday.	
2	A dangerous sandstorm covered the entire fortress and blocked their vision.	
3	A lovely red rose grew against the old stone wall near the entrance pathway.	
4	Cristóbal reached out his right hand to help Consuelo up the steep stairs.	
5	The friends used a high-tech digital tablet to read historical documents online.	

CANCIÓN 42/50

Bleeding Strings - Stay A Little Longer

Canción 42/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [run] all the way to the bus stop in La Cañada.	
2	The heavy worries always _____ [turn] into peaceful thoughts after a long walk.	
3	Two days ago, Consuelo _____ [carry] the heavy grocery baskets to her mother's kitchen.	
4	Look! The young boy _____ [hold] a delicate glass bottle in his hands right now.	
5	Cristóbal _____ [know] the exact direction to the old mountain trail yesterday.	
6	The warm morning sun always _____ [pass] through the large glass windows of the school.	
7	Look! The beautiful colors of the sunset _____ [fade] away into the dark sky now.	
8	Last night, Pilar _____ [show] her beautiful childhood photographs to her close friends.	
9	Every single time he faces a difficult problem, Rogelio _____ [sit] quietly and thinks.	
10	At this exact moment, Esteban _____ [rise] from his comfortable armchair to open the door.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Thursday evening, Cristóbal and Consuelo met near the main library of La Cañada. The bright afternoon light disappeared slowly behind the tall green trees of the park. A profound, relaxing silence filled the empty streets, creating a very peaceful atmosphere. Luckily, the sudden afternoon winter storm passed quickly without causing any trouble in the neighborhood. Cristóbal felt a great weight lift from his shoulders after finishing his final exams. They walked slowly down a historic stone road that led toward the traditional white buildings of the center. It was a wonderful, crisp summer night, perfect for sharing memories and long conversations. Consuelo wiped a sudden tear of laughter from her eye after Cristóbal told a funny story. She listened carefully to every single word he expressed about his future design projects. Deep in his heart, Cristóbal felt true gratitude for their wonderful friendship. They talked happily until the first glow of dawn illuminated the sky before heading home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met near the main library of La Cañada last Thursday.	
2	A massive sandstorm covered all the buildings and broke all the windows.	
3	Cristóbal felt a great weight lift from his shoulders after finishing his exams.	
4	They walked slowly down a historic stone road that led toward the center.	
5	The friends used an advanced digital tablet to translate their dialogue into German.	

CANCIÓN 43/50

Let Babylon Burn - The Spark

Canción 43/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [feel] a sudden wave of inspiration for his new project.	
2	The small fire always _____ [start] to burn brightly with a bit of dry wood.	
3	Two days ago, Consuelo _____ [lock] the front door before she walked to the square.	
4	Look! The local river _____ [guide] the small wooden boats toward the coast now.	
5	Cristóbal _____ [step] carefully onto the rocky path during his hike last night.	
6	The old village stories always _____ [lead] the young children to appreciate history.	
7	Look! The dark winter shadows _____ [fade] away as the morning sun rises now.	
8	Last night, Pilar _____ [stand] near the ancient castle gates to watch the moon.	
9	Every single time he faces a storm, Rogelio _____ [walk] with absolute courage.	
10	At this exact moment, Esteban _____ [clear] his cluttered desk to start designing.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Julio and Consuelo walked up the highest path in Serón. A tiny spark of light from a distant streetlamp illuminated their way through the dark. Deep in his soul, Julio felt an incredible sense of pride for the beautiful traditions of his hometown. In the fireplace of a nearby traditional house, a quiet ember glowed softly against the dark stone. Far below the valley, a peaceful mountain river flowed gently toward the dry plains. They stepped carefully until they reached the top of a steep hill that overlooked the entire village. Consuelo closed her eye counters for a brief moment to enjoy the relaxing silence of the night. In the distance, a small bonfire looked like a bright orange flame dancing under the stars. Suddenly, the rhythmic sound of a traditional festive drum echoed from the central square. A fresh, cool evening wind blew across the landscape, refreshing Cristóbal's tired chest before they walked back.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Julio and Consuelo walked up the highest path in Serón last Tuesday evening.	
2	A dangerous alien spaceship landed on the hill and blocked the path.	
3	A quiet ember glowed softly inside the fireplace of a nearby traditional house.	
4	They reached the top of a steep hill that overlooked the entire village.	
5	The friends used a high-tech electronic telescope to count the craters on the moon.	

CANCIÓN 44/50

Raselhits - Red Rose

Canción 44/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [fall] off his bicycle near the entrance of Serón.	
2	The old village bell always _____ [call] the local neighbors to the main square.	
3	Two days ago, Consuelo _____ [keep] the delicate dried flowers inside her diary.	
4	Look! The young children _____ [bloom] with happiness during the summer festival now.	
5	Cristóbal _____ [hold] the heavy wooden ladder tightly for his father last night.	
6	The colors of the ancient paintings always _____ [fade] when exposed to direct sunlight.	
7	Look! The old historian _____ [know] the fascinating origin of the town name now.	
8	Last night, Pilar _____ [stay] at her grandmother's traditional house in the center.	
9	Every single time he listens to the beautiful poem, Rogelio _____ [wonder] about its meaning.	
10	At this exact moment, Esteban _____ [choose] a fresh red apple from the local market basket.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Cristóbal and Consuelo walked along the historic paths of Serón. As the peaceful night fell over the mountains, the streetlights began to illuminate the traditional white houses. Cristóbal called Consuelo's name to show her a beautiful view of the valley below. He spoke in a soft whisper so he wouldn't disturb the wonderful silence of the rural neighborhood. Above the ancient castle ruins, a bright round moon shined elegantly in the clear sky. Near a stone wall, they discovered a single, beautiful red rose growing in a small garden. For them, finding this flower felt like a positive sign of good luck for their new projects. A gentle summer wind blew across the square, carrying the sweet scent of jasmine through the air. Deep in his heart, Cristóbal felt an incredible appreciation for these relaxing moments. They followed a narrow country road back to the center, happy after spending a magnificent day exploring the town together.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo walked along the historic paths of Serón last Tuesday evening.	
2	A dangerous mountain blizzard covered all the roads with thick ice sheets.	
3	Cristóbal spoke in a soft whisper to preserve the quiet atmosphere of the town.	
4	A bright round moon shined elegantly above the ancient castle ruins.	
5	The friends used a high-tech robotic drone to pick the red rose from the garden.	

CANCIÓN 45/50

Let Babylon Burn - With My Soul

Canción 45/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Cristóbal _____ [take] a long walk to see the new park layout.	
2	The old village paths always _____ [make] the mountain hike an unforgettable experience.	
3	Two days ago, Consuelo _____ [hide] the old family documents inside a metal box.	
4	Look! The tiny golden sparks _____ [glow] beautifully in the dark chimney now.	
5	Cristóbal _____ [call] his best friend on the telephone yesterday afternoon.	
6	The fragile electronic components always _____ [fail] when exposed to extreme moisture.	
7	Look! The dark night shadows slowly _____ [rewind] as the morning sun appears now.	
8	Last night, Pilar _____ [shine] her small metal flashlight down the dark hallway.	
9	Every single time she meets a nice person, Rogelio _____ [see] the goodness in them.	
10	At this exact moment, Esteban _____ [appear] at the front door with a big smile.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Wednesday morning, Cristóbal and Consuelo decided to explore a beautiful countryside route in La Cañada. With every single step, they enjoyed the crisp air and the pleasant smell of the native pine trees. They followed a narrow path that wound gracefully around the small agricultural fields of the area. In the distance, a small controlled agricultural flame rose from a field where a farmer was working. Cristóbal called out the name of a rare local bird that suddenly flew over the green olive trees. Deep in his heart, Cristóbal felt a great sense of calm and relaxation during this outdoor excursion. He kept his mind completely free of work stress, focusing entirely on the natural beauty around them. Nearby, a cozy stone cottage had a bright fire burning in its chimney to warm the rooms. The pleasant morning sun illuminated Consuelo's cheerful face as she walked happily. Cristóbal reached out his right hand to show her where a clean river flowed gently along the edge of the valley.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo explored a beautiful countryside route in La Cañada last Wednesday.	
2	A sudden violent snowstorm covered all the green fields with deep white ice layers.	
3	They followed a narrow path that wound gracefully around the small agricultural fields.	
4	Cristóbal called out the name of a rare local bird that flew over the trees.	
5	The friends used an advanced electronic metal detector to find ancient pirate coins.	

CANCIÓN 46/50

Lana Del Rey - Garden of Ghost

Canción 46/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Francisco _____ [find] an old rusted iron key near the main gate.	
2	The local children always _____ [walk] through the tall green fields during the summer.	
3	Two days ago, Carmen _____ [hide] her old personal photographs inside a wooden box.	
4	Look! The heavy grey clouds _____ [weep] a light rain over the valley right now.	
5	Cristóbal _____ [wither] no interest because he loved learning about regional plants yesterday.	
6	The old clocks in the village hall always _____ [move] very slowly during quiet afternoons.	
7	Look! The elderly neighbors _____ [watch] the sunset from their traditional front porch now.	
8	Last night, Pilar _____ [remember] the ancient legends about the old palace grounds.	
9	Every single time she visits the old house, Rogelio _____ [carve] initials onto the bench.	
10	At this exact moment, Esteban _____ [allow] his close friends to visit his new art studio.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Saturday evening, Francisco and Carmen decided to explore an ancient traditional villa in Serón. Behind the house, a beautiful historic garden contained many stone statues covered in wild green ivy. Carmen joked that a friendly ghost from local 19th-century history lived among the old trees. They walked slowly through the tall grass, enjoying the crisp mountain air. Above them, the heavy summer sky looked perfectly clear and free of storm clouds. The warm afternoon sunlight illuminated the old ceramic tiles of the outdoor terrace floor. Nearby, a colorful wild flower grew near an old stone fountain, filling the air with a sweet scent. They knew that a bright round moon would appear later over the high mountain range. From the veranda, they watched the evening shadows slowly climb up the side of a steep hill. The fresh evening breeze moved Carmen's long hair gently as they sat down to rest before returning to the village.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Francisco and Carmen explored an ancient traditional villa in Serón last Saturday.	
2	A dangerous tropical sandstorm destroyed all the green vegetation in the area.	
3	They walked slowly through the tall grass while enjoying the mountain air.	
4	The warm afternoon sunlight illuminated the old ceramic tiles of the floor.	
5	The friends used a high-tech electronic supercomputer to measure the tree leaves.	

CANCIÓN 47/50

Sons of Ashes - You Found Me In The Rain

Canción 47/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Francisco _____ [stand] near the old fountain to wait for the bus.	
2	The heavy gray winter clouds always _____ [feel] cold and full of humidity.	
3	Two days ago, Carmen _____ [find] a beautiful old coin on the ground in San José.	
4	Look! The famous local designer _____ [wear] a traditional handmade jacket today.	
5	Cristóbal _____ [ask] the museum guide about the historic buildings of Almería yesterday.	
6	The old family neighbors always _____ [stay] at home during the hot afternoon hours.	
7	Look! The young architecture student _____ [build] a miniature scale model right now.	
8	Last night, Pilar _____ [carry] the library books back to her study room upstairs.	
9	Every single time he listens to that classic melody, Rogelio _____ [say] it is his favorite.	
10	At this exact moment, Esteban _____ [try] to repair the old wooden window frame.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Wednesday morning, Cristóbal and Consuelo met near the main boulevard of San José. Suddenly, a loud rumble of thunder echoed across the sky, surprising the people in the area. They ran quickly to find shelter as a sudden winter storm moved over the coast. From their safe spot, they watched the busy street empty out as people rushed into nearby shops. Cristóbal saw many different worried face expressions looking out through the glass doors. A heavy, continuous morning rain washed over the dry pavement, cooling the summer air down. Consuelo felt a brief moment of sorrow for the local stray animals looking for dry corners. To distract her, Cristóbal mentioned the historic name of the old coastal watchtower nearby. He opened a small paper map to show her some interesting alternative routes back home. He extended his right hand to point at a narrow path protected by a thick stone wall before they walked back together.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met near the main boulevard of San José last Wednesday.	
2	A dangerous volcanic eruption filled the entire sky with thick layers of black ash.	
3	They watched the busy street empty out as people rushed into the shops.	
4	A heavy, continuous morning rain washed over the dry pavement of the area.	
5	The friends used a high-tech electronic satellite receiver to find their car.	

CANCIÓN 48/50

Adele - It's Okay

Canción 48/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Francisco _____ [hear] that the new cultural center was finally open.	
2	The local children always _____ [believe] the fascinating stories told by the elders.	
3	Two days ago, Carmen _____ [leave] her car keys on the counter before going out.	
4	Look! The beautiful porcelain vase _____ [fall] off the shelf at this exact moment.	
5	Cristóbal _____ [know] the absolute truth about the historical ruins yesterday.	
6	The old family photographs always _____ [make] us feel a deep sense of nostalgia.	
7	Look! The young architecture students _____ [belong] to the same local study club now.	
8	Last night, Pilar _____ [hurt] her left ankle while walking down the steep hill.	
9	Every single time she sits on the porch, Rogelio _____ [breathe] the fresh country air.	
10	At this exact moment, Esteban _____ [see] a beautiful white bird flying above the roof.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Francisco and Carmen met at a cozy café in the center of Serón. Francisco explained that his main reason for the meeting was to discuss a new digital design project. He took a small puzzle piece from his pocket to illustrate his artistic concept. Carmen smiled and wrote down the name of a famous painter who used to visit Almería long ago. They sat in a comfortable private space near the window, away from the main counter. The warm light inside the shop illuminated Carmen's cheerful face as she gave her feedback. Suddenly, Francisco checked his mobile phone to ensure he hadn't missed any urgent messages. It was a very quiet summer night, perfect for having a productive and relaxing work meeting. A distant phone call from a neighboring table briefly interrupted the ambient jazz music. Outside, a powerful street light cast a long, elegant shadow from the castle tower across the empty stone square.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Francisco and Carmen met at a cozy café in the center of Serón last Tuesday.	
2	A dangerous tropical sandstorm covered all the tables with deep layers of dust.	
3	Francisco took a small puzzle piece from his pocket to explain his concept.	
4	They sat in a comfortable private space near the window to avoid the noise.	
5	The friends used a high-tech electronic robot to serve their hot coffee cups.	

CANCIÓN 49/50

Bleeding Strings - Ashes of my name

Canción 49/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Francisco _____ [show] his historic coin collection to the visitors.	
2	The old stone walls always _____ [crumble] quickly when exposed to heavy winter moisture.	
3	Two days ago, Carmen _____ [take] a long walk around the central square of Serón.	
4	Look! The beautiful red candles _____ [leave] small wax marks on the table right now.	
5	Cristóbal _____ [stand] near the ancient castle gates to take photographs yesterday afternoon.	
6	The memories of the old town always _____ [become] famous legends among the local children.	
7	Look! The thin water drops _____ [slip] down the bedroom window glass at this moment.	
8	Last night, Pilar _____ [wear] a beautiful traditional wool jacket during the festival.	
9	Every single time he tells a joke, Rogelio _____ [find] a cheerful response from his friends.	
10	At this exact moment, Esteban _____ [chase] his playful little dog across the green park.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Saturday evening, Francisco and Carmen visited a historic building in the old quarter of Serón. Inside the entrance hallway, a large vintage mirror reflected the beautiful architectural details of the ceiling. Francisco rubbed his tired eye counters after a long afternoon of studying regional documentation. Outside, a sudden light summer rain began to wash over the quiet stone streets. They paid close attention to every single step they took on the ancient, slippery stairs. A profound, relaxing silence filled the old library room where they decided to read. In the fireplace, a small wood fire burned gently, keeping the mountain chill away from them. Carmen discovered an antique document that contained the original Arabic name of the fortress. A thin layer of grey ash covered the old stone hearth, showing the history of the house. The warm interior light illuminated the pages beautifully as they analyzed the text. Through the window, they could hear how a local river flowed near the edge of the town.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Francisco and Carmen visited a historic building in the old quarter of Serón last Saturday.	
2	A dangerous tropical hurricane destroyed all the windows and doors of the library.	
3	A large vintage mirror reflected the beautiful architectural details of the ceiling.	
4	A profound, relaxing silence filled the old library room where they decided to read.	
5	The friends used a high-tech electronic satellite transmitter to read the document.	

CANCIÓN 50/50

Lana Del Rey - My Heart Hurts

Canción 50/50 — audio de escucha pendiente de grabación

EXERCISE 1 · TARGET VERBS

#	Sentence	Tu respuesta
1	Yesterday morning, Francisco _____ [buy] a small handmade souvenir at the local market.	
2	The local historians always _____ [carve] important dates on the protective exhibition boards.	
3	Two days ago, Carmen _____ [trace] the beautiful ancient pattern from the stone ruins.	
4	Look! The dark afternoon wind _____ [whisper] through the central courtyard right now.	
5	Cristóbal _____ [drive] his family to the coast of Almería yesterday afternoon.	
6	The young musicians in the square always _____ [turn] old melodies into cheerful new songs.	
7	Look! The local artist _____ [listen] to a classic jazz record in his studio now.	
8	Last night, Pilar _____ [see] a beautiful shooting star from her bedroom window.	
9	Every single time she reads a good poem, Rogelio _____ [keep] the book open for hours.	
10	At this exact moment, Esteban _____ [let] the cool fresh air fill his working room.	

EXERCISE 2 · READING COMPREHENSION STORY

Last Tuesday evening, Cristóbal and Consuelo met near the old historic square of La Cañada. Deep in his heart, Cristóbal felt an incredible sense of inspiration for his new digital art project. Above the traditional white houses, the clear evening sky transformed into a beautiful deep purple color. They sat down on the edge of a large stone fountain that stood in the middle of the courtyard. The ancient grey stone work looked magnificent, showing the wonderful architectural heritage of the village. A soft, fresh summer wind blew gently across the open space, cooling the warm afternoon temperature down. Nearby, a giant green olive tree provided a wonderful natural shelter for the local birds. In the darkening sky, the very first bright star appeared, shining elegantly like a diamond. A neighbor parked his traditional car near the corner, waving at them with a cheerful expression on his face. Suddenly, a few light drops of summer rain began to fall, so they decided to walk back home.

EXERCISE 3 · TRUE OR FALSE

#	Statement	T/F
1	Cristóbal and Consuelo met near the old historic square of La Cañada last Tuesday.	
2	A dangerous mountain blizzard covered all the public benches with thick ice layers.	
3	They sat down on the edge of a large stone fountain in the courtyard middle.	
4	A soft, fresh summer wind blew gently across the open space of the square.	
5	The friends used a high-tech electronic supercomputer to measure the fountain water.	

LEVEL A2

ENGLISH A2

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BLOQUE A2 · CIERRE DEL PROYECTO

Apéndice Gramatical

Este apéndice sintetiza los siete núcleos gramaticales trabajados explícitamente a lo largo de las ocho Situaciones de Aprendizaje del Bloque A2, con explicación de uso, formación y ejemplos extraídos de las propias lecturas del curso. Funciona como referencia de repaso del itinerario base; no pretende inventariar las actividades optativas de refuerzo o ampliación de Aula sin Muros ni las referencias editoriales complementarias incorporadas en la versión 2.

📋 Índice y unidad de origen

Punto gramatical	Unidad(es)
1. Presente simple y presente continuo	SdA A2·1
2. Pasado simple y pasado continuo	SdA A2·2, SdA A2·3
3. Modales: must / have to / mustn't / should have / would	SdA A2·4
4. Present Perfect	SdA A2·5, SdA A2·6
5. Comparativos y superlativos	SdA A2·6
6. Futuro: will y going to	SdA A2·5, SdA A2·7
7. First Conditional	SdA A2·7 / consolidado en SdA A2·8

🕐 1. Presente simple y presente continuo SDA A2·1

Presente simple — rutinas, horarios y hechos generales: exactamente la vida de Itto, Trini y Julio los martes y jueves. La 3ª persona singular (*she/he/it*) añade **-s/-es** al verbo (*she works, she finishes*); las preguntas y negaciones se forman con **do/does**. Marcadores típicos: *every day, usually, always, on Tuesdays…*

"The course starts at half past three, three days a week, and it usually finishes at half past seven." — "Does Trini drive to school? No, she doesn't."

Presente continuo — acciones que están ocurriendo en este momento, o planes/situaciones temporales alrededor del momento presente (*this term, this month…*). Formación: **be + verbo-ing**.

"Itto is chopping an onion right now." — "Trini is working at a small restaurant this month."

Contraste clave: el simple describe lo habitual; el continuo describe lo puntual o lo temporal. Los verbos de estado (*love, know, want, understand…*) no suelen usarse en forma continua incluso cuando hablan del presente.

🕐 2. Pasado simple y pasado continuo SDA A2·2, SDA A2·3

Pasado simple — acciones completas y ya terminadas, normalmente en secuencia. Verbos regulares en **-ed**; una lista amplia de irregulares (*leave→left, catch→caught, see→saw…*) que aparece constantemente en las narraciones del viaje a Éibar, Francia y Marruecos.

"They left Almería at six o'clock." — "Did they stop in Badalona?"

Pasado continuo — una acción en desarrollo en un momento del pasado, muchas veces interrumpida por otra (*while… was/were -ing…, …verb+ed…*), o dos acciones paralelas.

"While Julio was driving, Saadia was watching for radar signs." — "While Majda and Saadia were walking around the Champs-Élysées, Julio and Itto were cruising along the Seine."

Secuencia narrativa (SdA A2·3): conectores como *first, then, after that, eventually, finally* organizan una historia contada enteramente en pasado simple — muy útil para el relato de la espera en la frontera de Melilla y el regreso urgente a España.

⚖️ 3. Modales: must / have to / mustn't / should have / would

SDA A2·4

must — obligación fuerte que suele venir de una norma general o de la opinión de quien habla. *"Every state school in Spain must follow the national curriculum."*

have to — obligación impuesta desde fuera, por las circunstancias. Pasado: *had to*. *"When Julio started at the new school in 2020, he had to learn its unwritten rules very quickly."*

mustn't — prohibición. *"A head teacher mustn't force a colleague to remove true information from an official document."*

don't have to — ausencia de obligación (no confundir con prohibición): algo es opcional. *"He didn't have to do this — it wasn't really part of his job."*

should have + participio — crítica o consejo retrospectivo sobre algo que no ocurrió como debía. *"Looking back, the head teacher should have supported the digital project from the very beginning."*

would — hipótesis, condicional y decisiones voluntarias. *"If two unrelated students suddenly complained about the same teacher, most people would feel suspicious."*

Los cinco modales conviven en el repaso combinado de la Sesión 5 de A2·4, en el contexto de la denuncia formal de Julio ante la Comisión de Riesgos Laborales.

✅ 4. Present Perfect SDA A2·5, SDA A2·6

Formación: **have/has + participio**. Cuatro usos trabajados a lo largo del bloque:

a) Resultado presente de una acción pasada sin decir exactamente cuándo: *"Julio has lost almost ten kilos since he left hospital."*

b) Duración con *since/for*: *since* + punto de partida, *for* + periodo de tiempo. *"He has been on sick leave since the first of September."*

c) already / yet / just: *already* en afirmativa (antes de lo esperado), *yet* en negativa/interrogativa ("todavía"), *just* para lo muy reciente. *"The new Head of Studies has just solved a difficult timetable problem." — "Nobody has discussed what will happen yet."*

d) ever / never: experiencias de vida, en preguntas y negaciones. *"Have you ever waited six months for an appointment?" — "Mustapha has never travelled to Rabat for a personal reason before."*

Frente al pasado simple: el pasado simple sitúa la acción en un momento cerrado y ya terminado (*He signed the document on the 23rd of July*); el Present Perfect la conecta con el presente, sin fecha concreta o con relevancia todavía vigente.

⚖️ 5. Comparativos y superlativos SDA A2·6

Comparativos — adjetivos cortos: **-er than**; adjetivos largos: **more… than**; irregulares (*good→better, bad→worse*). *"The roads in Spain are smoother than the roads in the Middle Atlas."*

as…as / not as…as — igualdad o desigualdad entre dos elementos. *"Fátima's new bedroom isn't as big as her old room in Ouaoumana."*

Superlativos — **the + adjetivo-est / the most…**. *"Of all the houses in the family, Zahra's is the liveliest."*

En la Sesión 5 de A2·6, comparativos, superlativos y Present Perfect se combinan en un mismo repaso: *"This was the biggest feast the family had organised all year."*

🔮 6. Futuro: will y going to SDA A2·5, SDA A2·7

will — predicciones sin evidencia clara en el momento, decisiones espontáneas y promesas u ofrecimientos hechos en el instante de hablar. *"I'll have her bag ready before you even arrive," Saadia promised.*

going to — planes ya decididos de antemano o intenciones con evidencia presente. *"We're going to walk around the Champs-Élysées instead," Majda said.*

El repaso final de A2·7 (Sesión 6) contrasta directamente ambos usos: reservas y billetes ya confirmados (*going to* / presente continuo con valor de futuro) frente a predicciones y ofrecimientos improvisados sobre la marcha (*will*).

💬 7. First Conditional SDA A2·7 / CONSOLIDADO EN SDA A2·8

Formación: **If + presente simple, … will + infinitivo**. Expresa una consecuencia real y probable de una condición futura — el punto gramatical con el que se cierra el bloque de futuros, y que la SdA A2·8 recoge y consolida junto al resto de formas de futuro.

"If they don't let me work in peace, I'll escalate the complaint myself." — "If the numbers stay high, a second edition will run in spring."

Aunque el punto gramatical se introduce de forma incidental en A2·7 (a través del habla espontánea de los personajes), es en la SdA A2·8 — Sesión 7, el simulacro de examen oficial — donde se trabaja de forma explícita y guiada, junto al futuro simple y *going to*.

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BLOQUE A2 · CIERRE DEL PROYECTO

Apéndice de Vocabulario

Este apéndice recoge 525 palabras y expresiones del repertorio léxico nuclear de las Situaciones de Aprendizaje del Bloque A2 (SdA A2·1 a A2·7; la SdA A2·8 funciona como repaso), verificadas y enlazadas a WordReference. La cifra describe este repertorio nuclear y no pretende contabilizar el léxico incidental que pueda aparecer en Sound Lab, Culture Window, Aula sin Muros o en los recursos editoriales complementarios de la versión 2. Se mantiene la doble vista: índice alfabético completo y agrupación por áreas temáticas.

📊 Resumen por área

Área temática	Palabras
👨‍👩‍👧 **Familia y relaciones**	56
✈️ **Viajes y transporte**	99
📄 **Trámites y burocracia**	60
🍳 **Comida y cocina**	28
🌤️ **Tiempo y clima**	6
🏠 **Casa y vida doméstica**	27
🏥 **Salud**	45
🎓 **Trabajo y estudios**	118
🧡 **Sentimientos y carácter**	68
💻 **Tecnología y comunicación**	18

A (28)

abbey /ˈæbi/ — abadía. SDA2

access (n.) /ˈækses/ — acceso. SDA4

accompany (v.) /əˈkʌmpəni/ — acompañar. SDA4

acquaintance /əˈkweɪntəns/ — conocido/a (persona). SDA4

adapt (v.) /əˈdæpt/ — adaptarse. SDA6

advanced (adj.) /ədˈvɑːnst/ — avanzado/a. SDA5

agent (n.) /ˈeɪdʒənt/ — gestor, intermediario. SDA6

anxiety /æŋˈzaɪəti/ — ansiedad. SDA3

appointment (n.) /əˈpɔɪntmənt/ — cita. SDA6

apron /ˈeɪprən/ — delantal. SDA1

arranged marriage /əˈreɪndʒd ˈmærɪdʒ/ — matrimonio concertado. SDA3

assign (v.) /əˈsaɪn/ — asignar. SDA4

attend (v.) /əˈtend/ — asistir. SDA7

authority /ɔːˈθɒrəti/ — autoridad. SDA4

absence (n.) /ˈæbsəns/ — ausencia. SDA7

accommodation (n.) /əˌkɒməˈdeɪʃn/ — alojamiento. SDA7

accusation /ˌækjuˈzeɪʃn/ — acusación. SDA4

acting (adj.) /ˈæktɪŋ/ — en funciones. SDA5

additional payment /əˈdɪʃənl ˈpeɪmənt/ — pago adicional. SDA5

against the clock (idiom) /əˈgenst ðə klɒk/ — contrarreloj. SDA6

alcohol /ˈælkəhɒl/ — alcohol. SDA2

appoint (v.) /əˈpɔɪnt/ — nombrar (para un cargo). SDA5

approachable (adj.) /əˈprəʊtʃəbl/ — accesible, cercano/a. SDA5

arm /ɑːm/ — brazo. SDA2

artificial intelligence (n.) /ˌɑːtɪˈfɪʃl ɪn ˈtelɪdʒəns/ — inteligencia artificial. SDA7

atmosphere /ˈætməsfɪə/ — ambiente. SDA5

authorise (v.) /ˈɔːθəraɪz/ — autorizar. SDA7

avenue /ˈævənjuː/ — avenida. SDA2

B (27)

backyard (n.) /ˌbækˈjɑːd/ — patio trasero. SDA6

bake /beɪk/ — hornear. SDA1

balanced diet /ˈbælənst ˈdaɪət/ — dieta equilibrada. SDA5

barbecue (n./v.) /ˈbɑːbɪkjuː/ — barbacoa. SDA6

barn /bɑːn/ — granero. SDA3

baseless (adj.) /ˈbeɪsləs/ — infundado/a. SDA4

basilica /bəˈzɪlɪkə/ — basílica. SDA2

beginner /bɪˈgɪnə/ — principiante. SDA5

birthday (n.) /ˈbɜːθdeɪ/ — cumpleaños. SDA7

blanket /ˈblæŋkɪt/ — manta. SDA3

blended (learning) /ˈblendɪd/ — semipresencial. SDA1

blood pressure /blʌd ˈpreʃə/ — tensión arterial. SDA6

blow out (phrasal v.) /bləʊ aʊt/ — apagar (soplando). SDA7

board (v.) /bɔːd/ — embarcar. SDA3

boil /bɔɪl/ — hervir. SDA1

boot (car) /buːt/ — maletero. SDA2

border /ˈbɔːdə/ — frontera. SDA2

border control /ˈbɔːdə kənˌtrəʊl/ — control fronterizo. SDA3

break (n.) /breɪk/ — parada, descanso. SDA2

breathtaking (adj.) /ˈbreθteɪkɪŋ/ — impresionante. SDA7

bride /braɪd/ — novia. SDA3

bridge (n.) /brɪdʒ/ — puente. SDA7

browser /ˈbraʊzə/ — navegador. SDA5

budget (n.) /ˈbʌdʒɪt/ — presupuesto. SDA7

built-up area /bɪlt ʌp ˈeəriə/ — travesía urbana. SDA2

bumpy /ˈbʌmpi/ — con baches, irregular. SDA3

busy /ˈbɪzi/ — ocupado, con mucho trabajo. SDA1

C (65)

cabin (ferry) /ˈkæbɪn/ — camarote. SDA3

cable /ˈkeɪbl/ — cable. SDA5

cancellation (n.) /ˌkænsəˈleɪʃn/ — cancelación. SDA7

candle (n.) /ˈkændl/ — vela. SDA7

capable (adj.) /ˈkeɪpəbl/ — capaz. SDA5

carbohydrate /ˌkɑːbəʊˈhaɪdreɪt/ — hidrato de carbono. SDA5

castle (n.) /ˈkɑːsl/ — castillo. SDA6

cathedral (n.) /kəˈθiːdrəl/ — catedral. SDA7

cedar /ˈsiːdə/ — cedro. SDA3

censor (v.) /ˈsensə/ — censurar. SDA4

certificate /səˈtɪfɪkət/ — certificado, título. SDA1

certify (v.) /ˈsɜːtɪfaɪ/ — certificar. SDA7

check in (phrasal v.) /tʃek ɪn/ — registrarse (en un hotel). SDA7

check-up (n.) /ˈtʃek ʌp/ — revisión médica. SDA6

checkpoint (n.) /ˈtʃekpɔɪnt/ — control, punto de control. SDA7

chef /ʃef/ — chef, jefe de cocina. SDA1

choice /tʃɔɪs/ — elección, decisión. SDA2

chop /tʃɒp/ — picar, cortar. SDA1

citizenship /ˈsɪtɪzənʃɪp/ — ciudadanía. SDA5

civil servant /ˈsɪvl ˈsɜːvənt/ — funcionario/a. SDA4

classmate /ˈklɑːsˌmeɪt/ — compañero/a de clase. SDA1

cleaner (job) /ˈkliːnə/ — persona que limpia (oficio). SDA2

clear out (phr. v.) /klɪər aʊt/ — vaciar, despejar. SDA5

climate (n.) /ˈklaɪmət/ — clima. SDA6

close-knit (adj.) /kləʊs nɪt/ — muy unido/a (familia). SDA6

clutter (n./v.) /ˈklʌtə/ — desorden, trastos / abarrotar. SDA5

coastal (adj.) /ˈkəʊstl/ — costero/a. SDA7

collaborative (adj.) /kəˈlæbərətɪv/ — colaborativo/a. SDA5

colleague /ˈkɒliːg/ — compañero/a (de trabajo). SDA4

comfort (v./n.) /ˈkʌmfət/ — consolar / consuelo. SDA6

commission /kəˈmɪʃn/ — comisión. SDA4

communal /kəˈmjuːnl/ — comunal, compartido/a. SDA3

commute (v.) /kəˈmjuːt/ — desplazarse a diario. SDA2

company (n.) /ˈkʌmpəni/ — compañía. SDA6

complaint /kəmˈpleɪnt/ — denuncia, queja formal. SDA4

concentrate /ˈkɒnsntreɪt/ — concentrarse. SDA2

conciliation /kənˌsɪliˈeɪʃn/ — conciliación. SDA4

confident /ˈkɒnfɪdənt/ — seguro/a de sí mismo/a. SDA1

confidential (adj.) /ˌkɒnfɪˈdenʃl/ — confidencial. SDA4

confirm (v.) /kənˈfɜːm/ — confirmar. SDA7

confront (v.) /kənˈfrʌnt/ — enfrentarse a. SDA7

consequence /ˈkɒnsɪkwəns/ — consecuencia. SDA4

considerate (adj.) /kənˈsɪdərət/ — considerado/a. SDA5

consulate (n.) /ˈkɒnsjələt/ — consulado. SDA7

consult (v.) /kənˈsʌlt/ — consultar. SDA4

consultant (n.) /kənˈsʌltənt/ — médico/a especialista. SDA5

contract (n.) /ˈkɒntrækt/ — contrato. SDA7

contraction /kənˈtrækʃn/ — contracción. SDA5

contribute (v.) /kənˈtrɪbjuːt/ — contribuir. SDA5

coordinator /kəʊˈɔːdɪneɪtə/ — coordinador/a. SDA4

correct (verb) /kəˈrekt/ — corregir. SDA1

cosy (adj.) /ˈkəʊzi/ — acogedor/a. SDA7

countdown (n.) /ˈkaʊntdaʊn/ — cuenta atrás. SDA7

countryside /ˈkʌntrisaɪd/ — campo, paisaje rural. SDA2

courage /ˈkʌrɪdʒ/ — valentía. SDA4

course /kɔːs/ — curso (de estudios). SDA1

cousin /ˈkʌzn/ — primo/a. SDA3

coverage (n.) /ˈkʌvərɪdʒ/ — cobertura. SDA6

cradle (n.) /ˈkreɪdl/ — cuna. SDA5

credential /krɪˈdenʃl/ — credencial, acreditación. SDA5

crops /krɒps/ — cultivos. SDA3

crowded /ˈkraʊdɪd/ — abarrotado, lleno de gente. SDA2

cruise (v./n.) /kruːz/ — navegar, crucero (por un río). SDA2

custom (n.) /ˈkʌstəm/ — costumbre. SDA6

customs /ˈkʌstəmz/ — aduana. SDA3

D (28)

deadline /ˈdedlaɪn/ — fecha límite. SDA4

delay (n./v.) /dɪˈleɪ/ — retraso / retrasar. SDA6

delighted (adj.) /dɪˈlaɪtɪd/ — encantado/a. SDA7

deposit (n.) /dɪˈpɒzɪt/ — depósito, señal. SDA7

dessert /dɪˈzɜːt/ — postre. SDA1

dip (n./v.) /dɪp/ — chapuzón, darse un chapuzón. SDA3

disembark /ˌdɪsɪmˈbɑːk/ — desembarcar. SDA3

distance /ˈdɪstəns/ — distancia. SDA2

divorce (v./n.) /dɪˈvɔːs/ — divorciarse, divorcio. SDA2

donate (v.) /dəʊˈneɪt/ — donar. SDA5

doubt /daʊt/ — duda. SDA1

dressed /drest/ — vestido/a. SDA3

driver (n.) /ˈdraɪvə/ — conductor/a. SDA6

due date /djuː deɪt/ — fecha prevista de parto. SDA3

dehydration /ˌdiːhaɪˈdreɪʃn/ — deshidratación. SDA3

delegate (n./v.) /ˈdelɪgət/ — delegado/a / delegar. SDA5

dependant (n.) /dɪˈpendənt/ — persona dependiente / a cargo. SDA6

deputy (n.) /ˈdepjʊti/ — suplente, adjunto/a. SDA7

determined (adj.) /dɪˈtɜːmɪnd/ — decidido/a. SDA4

discharge (n./v.) /ˈdɪstʃɑːdʒ/ — alta (médica). SDA5

dismiss (v.) /dɪsˈmɪs/ — desestimar. SDA4

district /ˈdɪstrɪkt/ — barrio, distrito. SDA5

document (n.) /ˈdɒkjumənt/ — documento. SDA4

doorstep /ˈdɔːstep/ — puerta de casa, umbral. SDA2

draft (n.) /drɑːft/ — borrador (de un documento). SDA4

drip (IV) /drɪp/ — gotero, suero. SDA3

dual carriageway (n.) /ˈdjuːəl ˈkærɪdʒweɪ/ — autovía. SDA7

dusty (adj.) /ˈdʌsti/ — polvoriento/a. SDA5

E (20)

efficient (adj.) /ɪˈfɪʃnt/ — eficiente. SDA7

effort /ˈefət/ — esfuerzo. SDA5

embassy (n.) /ˈembəsi/ — embajada. SDA6

embrace (v./n.) /ɪmˈbreɪs/ — abrazar / abrazo. SDA7

emergency room /ɪˈmɜːdʒənsi ruːm/ — sala de urgencias. SDA3

endless /ˈendləs/ — interminable. SDA2

enrol /ɪnˈrəʊl/ — matricularse. SDA1

entitled (to be entitled to) /ɪnˈtaɪtld/ — tener derecho a. SDA4

escalate (v.) /ˈeskəleɪt/ — intensificarse, agravarse. SDA4

essentials (n. pl.) /ɪˈsenʃlz/ — lo esencial. SDA7

estuary (n.) /ˈestʃuəri/ — estuario, ría. SDA7

exam /ɪgˈzæm/ — examen. SDA1

excited /ɪkˈsaɪtɪd/ — emocionado/a. SDA2

exhausted /ɪgˈzɔːstɪd/ — agotado/a. SDA2

exhausting /ɪgˈzɔːstɪŋ/ — agotador/a. SDA3

experience /ɪkˈspɪəriəns/ — experiencia. SDA1

extend (v.) /ɪkˈstend/ — prorrogar. SDA5

extended family /ɪkˈstendɪd ˈfæməli/ — familia extensa. SDA3

extensive (adj.) /ɪkˈstensɪv/ — extenso/a, amplio/a. SDA4

extracurricular (adj.) /ˌekstrəkəˈrɪkjʊlə/ — extraescolar. SDA5

F (25)

family reunification /ˈfæməli ˌriːjuːnɪfɪˈkeɪʃn/ — reagrupación familiar. SDA6

farewell (n.) /feəˈwel/ — despedida. SDA6

farmhouse /ˈfɑːmhaʊs/ — casa de labranza, cortijo. SDA3

feast (n.) /fiːst/ — banquete. SDA6

feedback /ˈfiːdbæk/ — retroalimentación. SDA4

ferry terminal /ˈferi ˈtɜːmɪnl/ — terminal del ferry. SDA3

festival (n.) /ˈfestɪvl/ — fiesta, festival. SDA6

file (a complaint) (v.) /faɪl/ — presentar (una denuncia formalmente). SDA4

fill up (the tank) /fɪl ʌp/ — llenar (el depósito). SDA2

fine (n.) /faɪn/ — multa. SDA2

flash (v.) /flæʃ/ — destellar, hacer un flash. SDA2

flexible (adj.) /ˈfleksəbl/ — flexible. SDA6

flock (n.) /flɒk/ — rebaño. SDA6

follow up /ˈfɒləʊ ʌp/ — hacer seguimiento. SDA4

forbid /fəˈbɪd/ — prohibir. SDA2

force (v.) /fɔːs/ — obligar, forzar. SDA4

forest /ˈfɒrɪst/ — bosque. SDA3

form (n.) /fɔːm/ — impreso, formulario. SDA6

fortnightly (adj./adv.) /ˈfɔːtnaɪtli/ — quincenal(mente). SDA5

fragile (adj.) /ˈfrædʒaɪl/ — frágil. SDA5

friction (fig.) /ˈfrɪkʃn/ — fricción, tensión. SDA4

friendly /ˈfrendli/ — amistoso, simpático. SDA1

frontier (n.) /ˈfrʌntɪə/ — frontera. SDA7

fry /fraɪ/ — freír. SDA1

functional (adj.) /ˈfʌŋkʃənl/ — funcional. SDA5

G (14)

garage (n.) /ˈgærɑːʒ/ — taller, garaje. SDA6

gather (v.) /ˈgæðə/ — reunirse. SDA6

gathering /ˈgæðərɪŋ/ — reunión familiar. SDA3

generation (n.) /ˌdʒenəˈreɪʃn/ — generación. SDA6

generous /ˈdʒenərəs/ — generoso/a. SDA2

get in touch (phrasal v.) /get ɪn tʌtʃ/ — ponerse en contacto. SDA7

get used to (phrasal v.) /get ˈjuːst tə/ — acostumbrarse a. SDA6

gift (fig.) /gɪft/ — regalo (en sentido figurado). SDA2

golden /ˈgəʊldən/ — dorado/a. SDA2

grant (v.) /grɑːnt/ — conceder. SDA6

grateful /ˈgreɪtfl/ — agradecido/a. SDA3

great-grandchild (n.) /greɪt ˈgræntʃaɪld/ — bisnieto/a. SDA6

groom /gruːm/ — novio. SDA3

guest /gest/ — invitado/a. SDA1

H (20)

habit (n.) /ˈhæbɪt/ — hábito. SDA6

hand-painted /hænd ˈpeɪntɪd/ — pintado a mano. SDA2

hands-on (adj.) /hændz ɒn/ — práctico/a. SDA5

harassment /həˈræsmənt/ — acoso. SDA4

head of studies /hed əv ˈstʌdiz/ — jefe/a de estudios. SDA4

head teacher /hed ˈtiːtʃə/ — director/a de centro. SDA4

hold someone's hand /həʊld hænd/ — coger la mano de alguien. SDA2

homecoming (n.) /ˈhəʊmkʌmɪŋ/ — regreso a casa. SDA7

homemade /ˌhəʊmˈmeɪd/ — casero/a. SDA1

hometown (n.) /ˈhəʊmtaʊn/ — ciudad natal. SDA7

honest (adj.) /ˈɒnɪst/ — honrado/a. SDA6

hospitality /ˌhɒspɪˈtæləti/ — hospitalidad. SDA3

host (v.) /həʊst/ — hospedar, recibir en casa. SDA3

hot spring (n.) /hɒt sprɪŋ/ — manantial termal. SDA7

hotel /həʊˈtel/ — hotel. SDA1

hug /hʌg/ — abrazar, abrazo. SDA2

humble /ˈhʌmbl/ — humilde. SDA3

humidity (n.) /hjuːˈmɪdəti/ — humedad. SDA6

husband /ˈhʌzbənd/ — marido. SDA1

hydration /haɪˈdreɪʃn/ — hidratación. SDA5

I (20)

identity card /aɪˈdentəti kɑːd/ — carné de identidad. SDA3

improve /ɪmˈpruːv/ — mejorar. SDA1

in someone's favour /ɪn ˈfeɪvə/ — a favor de alguien. SDA4

incubator /ˈɪŋkjʊbeɪtə/ — incubadora. SDA5

inflexible (adj.) /ɪnˈfleksəbl/ — inflexible. SDA6

ingredient /ɪnˈgriːdiənt/ — ingrediente. SDA1

institution /ˌɪnstɪˈtjuːʃn/ — institución. SDA4

intensive (course) /ɪnˈtensɪv/ — intensivo/a. SDA5

interactive whiteboard /ˌɪntərˈæktɪv ˈwaɪtbɔːd/ — pizarra digital. SDA5

invite (v.) /ɪnˈvaɪt/ — invitar. SDA6

immigration officer /ˌɪmɪˈgreɪʃn ˈɒfɪsə/ — agente de inmigración. SDA3

in charge (of) /ɪn ˈtʃɑːdʒ/ — al mando (de). SDA4

incentive /ɪnˈsentɪv/ — incentivo. SDA4

independent /ˌɪndɪˈpendənt/ — independiente. SDA2

informally /ɪnˈfɔːməli/ — de manera informal. SDA2

inspector /ɪnˈspektə/ — inspector/a. SDA4

insurance /ɪnˈʃʊərəns/ — seguro (médico). SDA3

intensive care unit /ɪnˈtensɪv keə ˈjuːnɪt/ — UCI. SDA3

investigate (v.) /ɪnˈvestɪgeɪt/ — investigar. SDA4

itinerary (n.) /aɪˈtɪnərəri/ — itinerario. SDA7

J (4)

journalist /ˈdʒɜːnəlɪst/ — periodista. SDA3

junction /ˈdʒʌŋkʃn/ — cruce, salida (de autopista). SDA2

journey /ˈdʒɜːni/ — viaje, trayecto. SDA2

justify (v.) /ˈdʒʌstɪfaɪ/ — justificar. SDA7

K (3)

kidney /ˈkɪdni/ — riñón. SDA3

knife /naɪf/ — cuchillo. SDA1

kitchen staff /ˈkɪtʃɪn stɑːf/ — personal de cocina. SDA1

L (17)

labour (n.) /ˈleɪbə/ — parto. SDA5

lane (traffic) /leɪn/ — carril. SDA3

lay the table /leɪ/ — poner la mesa. SDA1

legal guardian (n.) /ˈliːgl ˈgɑːdiən/ — tutor/a legal. SDA7

liaison /liˈeɪzɒn/ — enlace (persona de contacto). SDA4

library /ˈlaɪbrəri/ — biblioteca. SDA1

livelihood /ˈlaɪvlihʊd/ — sustento, medio de vida. SDA3

livestock /ˈlaɪvstɒk/ — ganado. SDA3

look forward to (phrasal v.) /lʊk ˈfɔːwəd tə/ — tener ganas de. SDA7

landmark /ˈlændmɑːk/ — monumento emblemático. SDA2

laugh /lɑːf/ — reírse. SDA1

leftovers (n.) /ˈleftəʊvəz/ — sobras. SDA6

legally (adv.) /ˈliːgəli/ — legalmente. SDA7

librarian /laɪˈbreəriən/ — bibliotecario/a. SDA1

lift (give sb a lift) /lɪft/ — llevar a alguien en coche. SDA1

lively (adj.) /ˈlaɪvli/ — animado/a, bullicioso/a. SDA6

long-awaited (adj.) /ˌlɒŋ əˈweɪtɪd/ — largamente esperado/a. SDA7

M (19)

main course /ˌmeɪn ˈkɔːs/ — plato principal. SDA1

mat /mæt/ — esterilla. SDA3

medieval /ˌmediˈiːvl/ — medieval. SDA2

midwife /ˈmɪdwaɪf/ — comadrona. SDA5

mineral salts /ˈmɪnərəl sɔːlts/ — sales minerales. SDA5

missing (adj.) /ˈmɪsɪŋ/ — que falta. SDA6

mix /mɪks/ — mezclar. SDA1

morale /məˈrɑːl/ — moral (de equipo). SDA5

motorway /ˈməʊtəweɪ/ — autovía, autopista. SDA2

move in (phrasal v.) /muːv ɪn/ — mudarse, instalarse. SDA6

mark /mɑːk/ — nota, calificación. SDA1

medication /ˌmedɪˈkeɪʃn/ — medicación. SDA3

memory /ˈmeməri/ — recuerdo (mental). SDA2

mild (adj.) /maɪld/ — suave (clima). SDA6

miss (v.) /mɪs/ — echar de menos. SDA6

mistake /mɪˈsteɪk/ — error. SDA1

modest /ˈmɒdɪst/ — modesto/a, sencillo/a. SDA3

motive /ˈməʊtɪv/ — motivo. SDA4

mountain (n.) /ˈmaʊntɪn/ — montaña. SDA6

N (10)

narrow /ˈnærəʊ/ — estrecho/a. SDA2

natural pool (n.) /ˈnætʃrəl puːl/ — piscina natural. SDA7

nervous /ˈnɜːvəs/ — nervioso/a. SDA1

niece and nephew (n.) /niːs ænd ˈnefjuː/ — sobrina y sobrino. SDA7

notary (n.) /ˈnəʊtəri/ — notario/a. SDA7

natural (adj.) /ˈnætʃrəl/ — natural. SDA6

neighbour /ˈneɪbə/ — vecino/a. SDA1

newborn (n./adj.) /ˈnjuːbɔːn/ — recién nacido/a. SDA5

notarise (v.) /ˈnəʊtəraɪz/ — legalizar ante notario. SDA7

notify (v.) /ˈnəʊtɪfaɪ/ — notificar. SDA4

O (19)

obligatory (adj.) /əˈblɪgətri/ — obligatorio/a. SDA4

occasionally /əˈkeɪʒnəli/ — de vez en cuando. SDA2

official /əˈfɪʃəl/ — oficial. SDA1

old-fashioned (adj.) /ˌəʊld ˈfæʃnd/ — a la antigua, tradicional. SDA6

order (a meal) /ˈɔːdə/ — pedido, encargo. SDA1

outcome /ˈaʊtkʌm/ — resultado, desenlace. SDA4

outgoing (adj.) /ˌaʊtˈgəʊɪŋ/ — saliente. SDA7

oven /ˈʌvən/ — horno. SDA1

overnight (adj./adv.) /ˌəʊvəˈnaɪt/ — de un día para otro. SDA6

overwhelmed (adj.) /ˌəʊvəˈwelmd/ — abrumado/a. SDA6

observatory (n.) /əbˈzɜːvətri/ — observatorio. SDA7

occupational risk /ˌɒkjuˈpeɪʃənl rɪsk/ — riesgo laboral. SDA4

old town (n.) /əʊld taʊn/ — casco antiguo. SDA7

online /ˌɒnˈlaɪn/ — en línea. SDA1

out of someone's hands /aʊt əv ˈhændz/ — fuera del control de alguien. SDA4

outdated (adj.) /aʊtˈdeɪtɪd/ — obsoleto/a. SDA5

outskirts /ˈaʊtskɜːts/ — afueras. SDA2

overjoyed (adj.) /ˌəʊvəˈdʒɔɪd/ — eufórico/a de alegría. SDA5

overstep (v.) /ˌəʊvəˈstep/ — extralimitarse. SDA4

P (39)

pack (v.) /pæk/ — hacer las maletas, cargar el coche. SDA2

palm tree /pɑːm triː/ — palmera. SDA2

panoramic (adj.) /ˌpænəˈræmɪk/ — panorámico/a. SDA7

paragraph /ˈpærəgrɑːf/ — párrafo. SDA4

password /ˈpɑːswɜːd/ — contraseña. SDA5

paved (adj.) /peɪvd/ — asfaltado/a. SDA6

pension (n.) /ˈpenʃn/ — pensión. SDA7

personnel department /ˌpɜːsəˈnel dɪ ˈpɑːtmənt/ — departamento de personal. SDA4

pitcher /ˈpɪtʃə/ — jarra. SDA3

plain (n.) /pleɪn/ — llanura. SDA2

portion (n.) /ˈpɔːʃn/ — ración. SDA6

postpone (v.) /pəˈspəʊn/ — posponer. SDA6

power of attorney (n.) /ˈpaʊər əv əˈtɜːni/ — poder notarial. SDA7

premature (adj.) /ˈpremətʃə/ — prematuro/a. SDA5

privacy /ˈprɪvəsi/ — privacidad. SDA5

procedure /prəˈsiːdʒə/ — procedimiento. SDA4

proof (n.) /pruːf/ — justificante, prueba. SDA6

protein /ˈprəʊtiːn/ — proteína. SDA5

proud of (adj.) /praʊd əv/ — orgulloso/a de. SDA7

public healthcare /ˈpʌblɪk ˈhelθkeə/ — sanidad pública. SDA3

paella (n.) /paɪˈelə/ — paella. SDA7

pan /pæn/ — sartén, cazuela. SDA1

paperwork (n.) /ˈpeɪpəwɜːk/ — papeleo. SDA6

passport /ˈpɑːspɔːt/ — pasaporte. SDA3

patience /ˈpeɪʃns/ — paciencia. SDA3

peel /piːl/ — pelar. SDA1

permanent (position) /ˈpɜːmənənt/ — fijo/a, permanente. SDA4

photocopy (n./v.) /ˈfəʊtəʊkɒpi/ — fotocopia / fotocopiar. SDA7

placement /ˈpleɪsmənt/ — prácticas (laborales). SDA1

polite /pəˈlaɪt/ — educado/a, cortés. SDA1

post (n.) /pəʊst/ — correo postal. SDA2

pothole /ˈpɒthəʊl/ — bache. SDA3

pregnant /ˈpregnənt/ — embarazada. SDA3

pressure /ˈpreʃə/ — presión. SDA4

private clinic /ˈpraɪvət ˈklɪnɪk/ — clínica privada. SDA3

processed food /ˈprəʊsest fuːd/ — alimento procesado. SDA5

proposal /prəˈpəʊzl/ — propuesta. SDA4

proud /praʊd/ — orgulloso/a. SDA1

psychological (adj.) /ˌsaɪkəˈlɒdʒɪkl/ — psicológico/a. SDA4

Q (2)

queue /kjuː/ — cola (de gente). SDA2

quietly /ˈkwaɪətli/ — en silencio, tranquilamente. SDA2

R (44)

reassured (adj.) /ˌriːəˈʃʊəd/ — tranquilizado/a. SDA5

recipe /ˈresəpi/ — receta. SDA1

recommend (v.) /ˌrekəˈmend/ — recomendar. SDA4

recover (v.) /rɪˈkʌvə/ — recuperarse. SDA3

refreshing (adj.) /rɪˈfreʃɪŋ/ — refrescante. SDA7

refund (n./v.) /ˈriːfʌnd/ — reembolso / reembolsar. SDA7

refuse (v.) /rɪˈfjuːz/ — negarse, rehusar. SDA4

regain (v.) /rɪˈgeɪn/ — recuperar (fuerza). SDA5

register (v.) /ˈredʒɪstə/ — empadronar(se). SDA6

reject (v.) /rɪˈdʒekt/ — rechazar. SDA6

relative (n.) /ˈrelətɪv/ — familiar, pariente. SDA3

relax /rɪˈlæks/ — relajarse. SDA1

reliable (adj.) /rɪˈlaɪəbl/ — fiable. SDA5

relief /rɪˈliːf/ — alivio. SDA3

religious (adj.) /rɪˈlɪdʒəs/ — religioso/a. SDA6

reluctant (adj.) /rɪˈlʌktənt/ — reacio/a. SDA4

remain (v.) /rɪˈmeɪn/ — permanecer. SDA4

remind (v.) /rɪˈmaɪnd/ — recordar (a alguien). SDA7

reorganise (v.) /riːˈɔːgənaɪz/ — reorganizar. SDA5

replace (v.) /rɪˈpleɪs/ — sustituir. SDA7

representative /ˌreprɪˈzentətɪv/ — representante. SDA4

request (v./n.) /rɪˈkwest/ — solicitar / solicitud. SDA4

requirement /rɪˈkwaɪəmənt/ — requisito. SDA4

reservation (n.) /ˌrezəˈveɪʃn/ — reserva. SDA7

reserve (v.) /rɪˈzɜːv/ — reservar, encargar. SDA6

residence permit (n.) /ˈrezɪdəns ˌpɜːmɪt/ — permiso de residencia. SDA6

resign (v.) /rɪˈzaɪn/ — dimitir. SDA4

resolve (v.) /rɪˈzɒlv/ — resolver. SDA4

restaurant /ˈrestrɒnt/ — restaurante. SDA1

retire (v.) /rɪˈtaɪə/ — jubilarse. SDA7

reunion /riːˈjuːniən/ — reencuentro. SDA3

reunite (v.) /ˌriːjuːˈnaɪt/ — reunir(se). SDA6

revise /rɪˈvaɪz/ — repasar. SDA1

rewarding (adj.) /rɪˈwɔːdɪŋ/ — gratificante. SDA5

ritual (n.) /ˈrɪtʃuəl/ — ritual. SDA6

riverbank /ˈrɪvəbæŋk/ — orilla del río. SDA3

roadside (adj.) /ˈrəʊdsaɪd/ — junto a la carretera. SDA7

rock salt /rɒk sɔːlt/ — sal de roca. SDA3

rooftop /ˈruːftɒp/ — azotea. SDA3

route /ruːt/ — ruta, itinerario. SDA2

routine (n.) /ruːˈtiːn/ — rutina. SDA6

rumour (n.) /ˈruːmə/ — rumor. SDA7

rural area /ˈrʊərəl ˈeəriə/ — zona rural. SDA3

rush /rʌʃ/ — correr, darse prisa. SDA1

S (50)

safe /seɪf/ — seguro/a, sin peligro. SDA2

scorching /ˈskɔːtʃɪŋ/ — abrasador/a. SDA3

seek (v.) /siːk/ — buscar (ayuda, consejo). SDA4

service station /ˈsɜːvɪs ˌsteɪʃn/ — área de servicio. SDA2

shade /ʃeɪd/ — sombra. SDA3

shepherd (n.) /ˈʃepəd/ — pastor. SDA6

shop window /ʃɒp ˈwɪndəʊ/ — escaparate. SDA2

sightseeing /ˈsaɪtˌsiːɪŋ/ — hacer turismo. SDA2

sign up (phr. v.) /saɪn ʌp/ — inscribirse. SDA5

skill /skɪl/ — destreza, habilidad. SDA5

slideshow /ˈslaɪdʃəʊ/ — presentación de diapositivas. SDA5

spare (part) /speə/ — pieza de repuesto. SDA5

speed camera /ˈspiːd ˌkæmərə/ — radar. SDA2

spreadsheet /ˈspredʃiːt/ — hoja de cálculo. SDA5

squeeze (v.) /skwiːz/ — apretar (la mano). SDA2

stamp (passport) /stæmp/ — sello (en el pasaporte). SDA3

stay on (phrasal v.) /steɪ ɒn/ — quedarse más tiempo. SDA6

stir /stɜː/ — remover. SDA1

stream /striːm/ — arroyo. SDA3

stretch (the final stretch) /stretʃ/ — tramo. SDA2

submit /səbˈmɪt/ — entregar (un trabajo). SDA1

summer holidays (n.) /ˈsʌmə ˈhɒlədeɪz/ — vacaciones de verano. SDA7

support (v.) /səˈpɔːt/ — apoyar, mantener económicamente. SDA2

scenery (n.) /ˈsiːnəri/ — paisaje. SDA7

sedentary (adj.) /ˈsedntri/ — sedentario/a. SDA5

serve /sɜːv/ — servir. SDA1

settle in (phr. v.) /ˈsetl ɪn/ — adaptarse, instalarse. SDA5

shattered (adj.) /ˈʃætəd/ — agotadísimo/a. SDA6

shift /ʃɪft/ — turno (de trabajo). SDA1

sick leave /sɪk liːv/ — baja médica. SDA4

sign (n.) /saɪn/ — cartel, letrero. SDA2

similar (adj.) /ˈsɪmələ/ — parecido/a. SDA6

slice /slaɪs/ — cortar en rodajas. SDA1

souvenir /ˌsuːvəˈnɪə/ — recuerdo (objeto). SDA2

specialty (n.) /ˈspeʃəlti/ — especialidad (culinaria). SDA6

speed limit /spiːd ˈlɪmɪt/ — límite de velocidad. SDA2

spring (n., water) /sprɪŋ/ — manantial. SDA3

staff room /stɑːf ruːm/ — sala de profesores. SDA4

starter /ˈstɑːtə/ — entrante. SDA1

steep /stiːp/ — empinado/a, inclinado/a. SDA3

stopover (n.) /ˈstɒpəʊvə/ — parada intermedia. SDA7

strength /streŋθ/ — fortaleza, fuerza (de carácter). SDA2

stuck (get stuck) /stʌk/ — atascado/a. SDA3

suitcase /ˈsuːtkeɪs/ — maleta. SDA2

supervisor /ˈsuːpəvaɪzə/ — supervisor/a. SDA1

supportive (adj.) /səˈpɔːtɪv/ — que apoya. SDA5

surprise (n.) /səˈpraɪz/ — sorpresa. SDA2

swollen /ˈswəʊlən/ — hinchado/a. SDA3

swimming pool /ˈswɪmɪŋ puːl/ — piscina. SDA3

symptom /ˈsɪmptəm/ — síntoma. SDA3

T (38)

tailback /ˈteɪlbæk/ — retención, caravana de tráfico. SDA3

tarmac /ˈtɑːmæk/ — asfalto. SDA2

taste /teɪst/ — probar (sabor). SDA1

teamwork /ˈtiːmwɜːk/ — trabajo en equipo. SDA1

teenager /ˈtiːnˌeɪdʒə/ — adolescente. SDA1

temporary (adj.) /ˈtemprəri/ — temporal. SDA5

term /tɜːm/ — trimestre. SDA1

thirsty /ˈθɜːsti/ — sediento/a. SDA3

thrilled (adj.) /θrɪld/ — entusiasmadísimo/a. SDA7

tight /taɪt/ — ajustado, justo (de tiempo). SDA1

time limit /ˈtaɪm ˌlɪmɪt/ — plazo. SDA6

tiring /ˈtaɪərɪŋ/ — agotador, cansado. SDA1

toll /təʊl/ — peaje. SDA3

town hall (n.) /taʊn hɔːl/ — ayuntamiento. SDA6

tradition /trəˈdɪʃn/ — tradición. SDA3

transfer (v.) /trænsˈfɜː/ — trasladar. SDA5

translator /trænsˈleɪtə/ — traductor/a. SDA2

treat (n.) /triːt/ — capricho, detalle especial. SDA7

trust (v./n.) /trʌst/ — confiar / confianza. SDA6

take part (in) /teɪk pɑːt/ — participar (en). SDA4

task /tɑːsk/ — tarea, actividad. SDA1

teammate /ˈtiːmmeɪt/ — compañero/a de equipo. SDA5

teaspoon /ˈtiːspuːn/ — cucharadita. SDA1

telescope (n.) /ˈtelɪskəʊp/ — telescopio. SDA7

tension /ˈtenʃn/ — tensión. SDA4

terrace /ˈterəs/ — terraza. SDA2

thoughtful /ˈθɔːtfl/ — atento, considerado. SDA2

tide /taɪd/ — marea. SDA2

tightly /ˈtaɪtli/ — fuerte, con fuerza (abrazar fuerte). SDA2

timetable /ˈtaɪmˌteɪbl/ — horario. SDA1

toast (n./v.) /təʊst/ — brindis / brindar. SDA7

tool (n.) /tuːl/ — herramienta. SDA7

track (n.) /træk/ — pista, camino de tierra. SDA3

trainee /ˌtreɪˈniː/ — aprendiz, en prácticas. SDA1

transform (v.) /trænsˈfɔːm/ — transformar. SDA5

treadmill /ˈtredmɪl/ — cinta de correr. SDA5

troubles (n. pl.) /ˈtrʌblz/ — problemas, dificultades. SDA2

trustworthy (adj.) /ˈtrʌstwɜːði/ — de confianza. SDA5

U (9)

unanswered (adj.) /ʌnˈɑːnsəd/ — sin respuesta. SDA5

unfamiliar (adj.) /ˌʌnfəˈmɪliə/ — desconocido/a. SDA6

unofficial (adj.) /ˌʌnəˈfɪʃl/ — extraoficial. SDA6

unwelcome /ʌnˈwelkəm/ — inoportuno, no deseado. SDA2

upgrade (v./n.) /ʌpˈgreɪd/ — mejorar, actualizar / mejora. SDA5

unexpected (adj.) /ˌʌnɪkˈspektɪd/ — inesperado/a. SDA7

uniform /ˈjuːnɪfɔːm/ — uniforme. SDA1

unpack /ʌnˈpæk/ — deshacer las maletas. SDA2

update (n./v.) /ˈʌpdeɪt/ — actualización / poner al día. SDA5

V (12)

vacancy (n.) /ˈveɪkənsi/ — vacante. SDA7

video call /ˈvɪdiəʊ kɔːl/ — videollamada. SDA5

village (n.) /ˈvɪlɪdʒ/ — pueblo. SDA6

virtual (adj.) /ˈvɜːtʃuəl/ — virtual. SDA7

visit (verb) /ˈvɪzɪt/ — visitar. SDA1

volunteer (v.) /ˌvɒlənˈtɪə/ — ofrecerse voluntario/a. SDA4

van (n.) /væn/ — furgoneta. SDA6

view /vjuː/ — vista, panorámica. SDA2

vineyard (n.) /ˈvɪnjəd/ — viñedo. SDA7

visa (n.) /ˈviːzə/ — visado. SDA6

vocational /vəʊˈkeɪʃənəl/ — de formación profesional. SDA1

vomit (v.) /ˈvɒmɪt/ — vomitar. SDA3

W (12)

warmly (adv.) /ˈwɔːmli/ — calurosamente. SDA6

wash your hands of something /wɒʃ jɔː hændz/ — lavarse las manos de algo. SDA4

weigh (v.) /weɪ/ — sopesar. SDA4

willpower /ˈwɪlpaʊə/ — fuerza de voluntad. SDA5

workload /ˈwɜːkləʊd/ — carga de trabajo. SDA4

workshop /ˈwɜːkʃɒp/ — taller. SDA1

warn /wɔːn/ — advertir. SDA2

weekend /ˈwiːkend/ — fin de semana. SDA1

welcome (verb) /ˈwelkəm/ — dar la bienvenida. SDA1

withdraw (v.) /wɪðˈdrɔː/ — retirar(se). SDA4

workplace /ˈwɜːkpleɪs/ — lugar de trabajo. SDA5

worn down /wɔːn daʊn/ — desgastado/a, agotado/a. SDA4

👨‍👩‍👧 Familia y relaciones (56)

acquaintance /əˈkweɪntəns/ — conocido/a (persona). SDA4

arranged marriage /əˈreɪndʒd ˈmærɪdʒ/ — matrimonio concertado. SDA3

birthday (n.) /ˈbɜːθdeɪ/ — cumpleaños. SDA7

blow out (phrasal v.) /bləʊ aʊt/ — apagar (soplando). SDA7

bride /braɪd/ — novia. SDA3

candle (n.) /ˈkændl/ — vela. SDA7

close-knit (adj.) /kləʊs nɪt/ — muy unido/a (familia). SDA6

communal /kəˈmjuːnl/ — comunal, compartido/a. SDA3

company (n.) /ˈkʌmpəni/ — compañía. SDA6

contribute (v.) /kənˈtrɪbjuːt/ — contribuir. SDA5

cousin /ˈkʌzn/ — primo/a. SDA3

custom (n.) /ˈkʌstəm/ — costumbre. SDA6

dependant (n.) /dɪˈpendənt/ — persona dependiente / a cargo. SDA6

divorce (v./n.) /dɪˈvɔːs/ — divorciarse, divorcio. SDA2

dressed /drest/ — vestido/a. SDA3

embrace (v./n.) /ɪmˈbreɪs/ — abrazar / abrazo. SDA7

extended family /ɪkˈstendɪd ˈfæməli/ — familia extensa. SDA3

farewell (n.) /feəˈwel/ — despedida. SDA6

festival (n.) /ˈfestɪvl/ — fiesta, festival. SDA6

forbid /fəˈbɪd/ — prohibir. SDA2

gather (v.) /ˈgæðə/ — reunirse. SDA6

gathering /ˈgæðərɪŋ/ — reunión familiar. SDA3

generation (n.) /ˌdʒenəˈreɪʃn/ — generación. SDA6

get in touch (phrasal v.) /get ɪn tʌtʃ/ — ponerse en contacto. SDA7

gift (fig.) /gɪft/ — regalo (en sentido figurado). SDA2

great-grandchild (n.) /greɪt ˈgræntʃaɪld/ — bisnieto/a. SDA6

groom /gruːm/ — novio. SDA3

guest /gest/ — invitado/a. SDA1

habit (n.) /ˈhæbɪt/ — hábito. SDA6

hold someone's hand /həʊld hænd/ — coger la mano de alguien. SDA2

homecoming (n.) /ˈhəʊmkʌmɪŋ/ — regreso a casa. SDA7

hometown (n.) /ˈhəʊmtaʊn/ — ciudad natal. SDA7

hospitality /ˌhɒspɪˈtæləti/ — hospitalidad. SDA3

host (v.) /həʊst/ — hospedar, recibir en casa. SDA3

husband /ˈhʌzbənd/ — marido. SDA1

invite (v.) /ɪnˈvaɪt/ — invitar. SDA6

lively (adj.) /ˈlaɪvli/ — animado/a, bullicioso/a. SDA6

neighbour /ˈneɪbə/ — vecino/a. SDA1

niece and nephew (n.) /niːs ænd ˈnefjuː/ — sobrina y sobrino. SDA7

occasionally /əˈkeɪʒnəli/ — de vez en cuando. SDA2

old-fashioned (adj.) /ˌəʊld ˈfæʃnd/ — a la antigua, tradicional. SDA6

portion (n.) /ˈpɔːʃn/ — ración. SDA6

relative (n.) /ˈrelətɪv/ — familiar, pariente. SDA3

religious (adj.) /rɪˈlɪdʒəs/ — religioso/a. SDA6

remind (v.) /rɪˈmaɪnd/ — recordar (a alguien). SDA7

reunion /riːˈjuːniən/ — reencuentro. SDA3

ritual (n.) /ˈrɪtʃuəl/ — ritual. SDA6

stay on (phrasal v.) /steɪ ɒn/ — quedarse más tiempo. SDA6

support (v.) /səˈpɔːt/ — apoyar, mantener económicamente. SDA2

teenager /ˈtiːnˌeɪdʒə/ — adolescente. SDA1

toast (n./v.) /təʊst/ — brindis / brindar. SDA7

tradition /trəˈdɪʃn/ — tradición. SDA3

treat (n.) /triːt/ — capricho, detalle especial. SDA7

trust (v./n.) /trʌst/ — confiar / confianza. SDA6

visit (verb) /ˈvɪzɪt/ — visitar. SDA1

welcome (verb) /ˈwelkəm/ — dar la bienvenida. SDA1

✈️ Viajes y transporte (99)

abbey /ˈæbi/ — abadía. SDA2

accommodation (n.) /əˌkɒməˈdeɪʃn/ — alojamiento. SDA7

avenue /ˈævənjuː/ — avenida. SDA2

basilica /bəˈzɪlɪkə/ — basílica. SDA2

board (v.) /bɔːd/ — embarcar. SDA3

boot (car) /buːt/ — maletero. SDA2

border /ˈbɔːdə/ — frontera. SDA2

break (n.) /breɪk/ — parada, descanso. SDA2

breathtaking (adj.) /ˈbreθteɪkɪŋ/ — impresionante. SDA7

bridge (n.) /brɪdʒ/ — puente. SDA7

budget (n.) /ˈbʌdʒɪt/ — presupuesto. SDA7

built-up area /bɪlt ʌp ˈeəriə/ — travesía urbana. SDA2

bumpy /ˈbʌmpi/ — con baches, irregular. SDA3

cabin (ferry) /ˈkæbɪn/ — camarote. SDA3

cancellation (n.) /ˌkænsəˈleɪʃn/ — cancelación. SDA7

cathedral (n.) /kəˈθiːdrəl/ — catedral. SDA7

cedar /ˈsiːdə/ — cedro. SDA3

check in (phrasal v.) /tʃek ɪn/ — registrarse (en un hotel). SDA7

checkpoint (n.) /ˈtʃekpɔɪnt/ — control, punto de control. SDA7

climate (n.) /ˈklaɪmət/ — clima. SDA6

coastal (adj.) /ˈkəʊstl/ — costero/a. SDA7

commute (v.) /kəˈmjuːt/ — desplazarse a diario. SDA2

concentrate /ˈkɒnsntreɪt/ — concentrarse. SDA2

confirm (v.) /kənˈfɜːm/ — confirmar. SDA7

countryside /ˈkʌntrisaɪd/ — campo, paisaje rural. SDA2

crowded /ˈkraʊdɪd/ — abarrotado, lleno de gente. SDA2

cruise (v./n.) /kruːz/ — navegar, crucero (por un río). SDA2

delay (n./v.) /dɪˈleɪ/ — retraso / retrasar. SDA6

deposit (n.) /dɪˈpɒzɪt/ — depósito, señal. SDA7

disembark /ˌdɪsɪmˈbɑːk/ — desembarcar. SDA3

distance /ˈdɪstəns/ — distancia. SDA2

driver (n.) /ˈdraɪvə/ — conductor/a. SDA6

dual carriageway (n.) /ˈdjuːəl ˈkærɪdʒweɪ/ — autovía. SDA7

endless /ˈendləs/ — interminable. SDA2

essentials (n. pl.) /ɪˈsenʃlz/ — lo esencial. SDA7

estuary (n.) /ˈestʃuəri/ — estuario, ría. SDA7

ferry terminal /ˈferi ˈtɜːmɪnl/ — terminal del ferry. SDA3

fill up (the tank) /fɪl ʌp/ — llenar (el depósito). SDA2

flash (v.) /flæʃ/ — destellar, hacer un flash. SDA2

forest /ˈfɒrɪst/ — bosque. SDA3

frontier (n.) /ˈfrʌntɪə/ — frontera. SDA7

golden /ˈgəʊldən/ — dorado/a. SDA2

hand-painted /hænd ˈpeɪntɪd/ — pintado a mano. SDA2

hot spring (n.) /hɒt sprɪŋ/ — manantial termal. SDA7

itinerary (n.) /aɪˈtɪnərəri/ — itinerario. SDA7

journey /ˈdʒɜːni/ — viaje, trayecto. SDA2

junction /ˈdʒʌŋkʃn/ — cruce, salida (de autopista). SDA2

landmark /ˈlændmɑːk/ — monumento emblemático. SDA2

lane (traffic) /leɪn/ — carril. SDA3

lift (give sb a lift) /lɪft/ — llevar a alguien en coche. SDA1

medieval /ˌmediˈiːvl/ — medieval. SDA2

motorway /ˈməʊtəweɪ/ — autovía, autopista. SDA2

narrow /ˈnærəʊ/ — estrecho/a. SDA2

natural pool (n.) /ˈnætʃrəl puːl/ — piscina natural. SDA7

observatory (n.) /əbˈzɜːvətri/ — observatorio. SDA7

old town (n.) /əʊld taʊn/ — casco antiguo. SDA7

outskirts /ˈaʊtskɜːts/ — afueras. SDA2

overnight (adj./adv.) /ˌəʊvəˈnaɪt/ — de un día para otro. SDA6

pack (v.) /pæk/ — hacer las maletas, cargar el coche. SDA2

palm tree /pɑːm triː/ — palmera. SDA2

panoramic (adj.) /ˌpænəˈræmɪk/ — panorámico/a. SDA7

plain (n.) /pleɪn/ — llanura. SDA2

pothole /ˈpɒthəʊl/ — bache. SDA3

queue /kjuː/ — cola (de gente). SDA2

refund (n./v.) /ˈriːfʌnd/ — reembolso / reembolsar. SDA7

reservation (n.) /ˌrezəˈveɪʃn/ — reserva. SDA7

riverbank /ˈrɪvəbæŋk/ — orilla del río. SDA3

roadside (adj.) /ˈrəʊdsaɪd/ — junto a la carretera. SDA7

rock salt /rɒk sɔːlt/ — sal de roca. SDA3

route /ruːt/ — ruta, itinerario. SDA2

rural area /ˈrʊərəl ˈeəriə/ — zona rural. SDA3

safe /seɪf/ — seguro/a, sin peligro. SDA2

scenery (n.) /ˈsiːnəri/ — paisaje. SDA7

service station /ˈsɜːvɪs ˌsteɪʃn/ — área de servicio. SDA2

shop window /ʃɒp ˈwɪndəʊ/ — escaparate. SDA2

sightseeing /ˈsaɪtˌsiːɪŋ/ — hacer turismo. SDA2

sign (n.) /saɪn/ — cartel, letrero. SDA2

souvenir /ˌsuːvəˈnɪə/ — recuerdo (objeto). SDA2

speed camera /ˈspiːd ˌkæmərə/ — radar. SDA2

speed limit /spiːd ˈlɪmɪt/ — límite de velocidad. SDA2

spring (n., water) /sprɪŋ/ — manantial. SDA3

steep /stiːp/ — empinado/a, inclinado/a. SDA3

stopover (n.) /ˈstɒpəʊvə/ — parada intermedia. SDA7

stream /striːm/ — arroyo. SDA3

stretch (the final stretch) /stretʃ/ — tramo. SDA2

stuck (get stuck) /stʌk/ — atascado/a. SDA3

suitcase /ˈsuːtkeɪs/ — maleta. SDA2

summer holidays (n.) /ˈsʌmə ˈhɒlədeɪz/ — vacaciones de verano. SDA7

tailback /ˈteɪlbæk/ — retención, caravana de tráfico. SDA3

tarmac /ˈtɑːmæk/ — asfalto. SDA2

telescope (n.) /ˈtelɪskəʊp/ — telescopio. SDA7

terrace /ˈterəs/ — terraza. SDA2

toll /təʊl/ — peaje. SDA3

track (n.) /træk/ — pista, camino de tierra. SDA3

unpack /ʌnˈpæk/ — deshacer las maletas. SDA2

van (n.) /væn/ — furgoneta. SDA6

view /vjuː/ — vista, panorámica. SDA2

warn /wɔːn/ — advertir. SDA2

vineyard (n.) /ˈvɪnjəd/ — viñedo. SDA7

Trámites y burocracia (60)

accusation /ˌækjuˈzeɪʃn/ — acusación. SDA4

against the clock (idiom) /əˈgenst ðə klɒk/ — contrarreloj. SDA6

agent (n.) /ˈeɪdʒənt/ — gestor, intermediario. SDA6

appointment (n.) /əˈpɔɪntmənt/ — cita. SDA6

authorise (v.) /ˈɔːθəraɪz/ — autorizar. SDA7

authority /ɔːˈθɒrəti/ — autoridad. SDA4

baseless (adj.) /ˈbeɪsləs/ — infundado/a. SDA4

border control /ˈbɔːdə kənˌtrəʊl/ — control fronterizo. SDA3

certify (v.) /ˈsɜːtɪfaɪ/ — certificar. SDA7

citizenship /ˈsɪtɪzənʃɪp/ — ciudadanía. SDA5

commission /kəˈmɪʃn/ — comisión. SDA4

complaint /kəmˈpleɪnt/ — denuncia, queja formal. SDA4

conciliation /kənˌsɪliˈeɪʃn/ — conciliación. SDA4

confidential (adj.) /ˌkɒnfɪˈdenʃl/ — confidencial. SDA4

consulate (n.) /ˈkɒnsjələt/ — consulado. SDA7

contract (n.) /ˈkɒntrækt/ — contrato. SDA7

customs /ˈkʌstəmz/ — aduana. SDA3

document (n.) /ˈdɒkjumənt/ — documento. SDA4

embassy (n.) /ˈembəsi/ — embajada. SDA6

entitled (to be entitled to) /ɪnˈtaɪtld/ — tener derecho a. SDA4

family reunification /ˈfæməli ˌriːjuːnɪfɪˈkeɪʃn/ — reagrupación familiar. SDA6

file (a complaint) (v.) /faɪl/ — presentar (una denuncia formalmente). SDA4

fine (n.) /faɪn/ — multa. SDA2

form (n.) /fɔːm/ — impreso, formulario. SDA6

get used to (phrasal v.) /get ˈjuːst tə/ — acostumbrarse a. SDA6

grant (v.) /grɑːnt/ — conceder. SDA6

humidity (n.) /hjuːˈmɪdəti/ — humedad. SDA6

identity card /aɪˈdentəti kɑːd/ — carné de identidad. SDA3

immigration officer /ˌɪmɪˈgreɪʃn ˈɒfɪsə/ — agente de inmigración. SDA3

in someone's favour /ɪn ˈfeɪvə/ — a favor de alguien. SDA4

inspector /ɪnˈspektə/ — inspector/a. SDA4

investigate (v.) /ɪnˈvestɪgeɪt/ — investigar. SDA4

legal guardian (n.) /ˈliːgl ˈgɑːdiən/ — tutor/a legal. SDA7

legally (adv.) /ˈliːgəli/ — legalmente. SDA7

mild (adj.) /maɪld/ — suave (clima). SDA6

missing (adj.) /ˈmɪsɪŋ/ — que falta. SDA6

motive /ˈməʊtɪv/ — motivo. SDA4

notarise (v.) /ˈnəʊtəraɪz/ — legalizar ante notario. SDA7

notary (n.) /ˈnəʊtəri/ — notario/a. SDA7

notify (v.) /ˈnəʊtɪfaɪ/ — notificar. SDA4

official /əˈfɪʃəl/ — oficial. SDA1

outcome /ˈaʊtkʌm/ — resultado, desenlace. SDA4

paperwork (n.) /ˈpeɪpəwɜːk/ — papeleo. SDA6

passport /ˈpɑːspɔːt/ — pasaporte. SDA3

paved (adj.) /peɪvd/ — asfaltado/a. SDA6

photocopy (n./v.) /ˈfəʊtəʊkɒpi/ — fotocopia / fotocopiar. SDA7

postpone (v.) /pəˈspəʊn/ — posponer. SDA6

power of attorney (n.) /ˈpaʊər əv əˈtɜːni/ — poder notarial. SDA7

procedure /prəˈsiːdʒə/ — procedimiento. SDA4

proof (n.) /pruːf/ — justificante, prueba. SDA6

register (v.) /ˈredʒɪstə/ — empadronar(se). SDA6

reject (v.) /rɪˈdʒekt/ — rechazar. SDA6

residence permit (n.) /ˈrezɪdəns ˌpɜːmɪt/ — permiso de residencia. SDA6

reunite (v.) /ˌriːjuːˈnaɪt/ — reunir(se). SDA6

similar (adj.) /ˈsɪmələ/ — parecido/a. SDA6

stamp (passport) /stæmp/ — sello (en el pasaporte). SDA3

time limit /ˈtaɪm ˌlɪmɪt/ — plazo. SDA6

town hall (n.) /taʊn hɔːl/ — ayuntamiento. SDA6

unofficial (adj.) /ˌʌnəˈfɪʃl/ — extraoficial. SDA6

visa (n.) /ˈviːzə/ — visado. SDA6

🍳 Comida y cocina (28)

alcohol /ˈælkəhɒl/ — alcohol. SDA2

apron /ˈeɪprən/ — delantal. SDA1

bake /beɪk/ — hornear. SDA1

barbecue (n./v.) /ˈbɑːbɪkjuː/ — barbacoa. SDA6

boil /bɔɪl/ — hervir. SDA1

chop /tʃɒp/ — picar, cortar. SDA1

dessert /dɪˈzɜːt/ — postre. SDA1

feast (n.) /fiːst/ — banquete. SDA6

fry /fraɪ/ — freír. SDA1

homemade /ˌhəʊmˈmeɪd/ — casero/a. SDA1

ingredient /ɪnˈgriːdiənt/ — ingrediente. SDA1

knife /naɪf/ — cuchillo. SDA1

leftovers (n.) /ˈleftəʊvəz/ — sobras. SDA6

main course /ˌmeɪn ˈkɔːs/ — plato principal. SDA1

mix /mɪks/ — mezclar. SDA1

order (a meal) /ˈɔːdə/ — pedido, encargo. SDA1

oven /ˈʌvən/ — horno. SDA1

paella (n.) /paɪˈelə/ — paella. SDA7

pan /pæn/ — sartén, cazuela. SDA1

peel /piːl/ — pelar. SDA1

recipe /ˈresəpi/ — receta. SDA1

serve /sɜːv/ — servir. SDA1

slice /slaɪs/ — cortar en rodajas. SDA1

specialty (n.) /ˈspeʃəlti/ — especialidad (culinaria). SDA6

starter /ˈstɑːtə/ — entrante. SDA1

stir /stɜː/ — remover. SDA1

taste /teɪst/ — probar (sabor). SDA1

teaspoon /ˈtiːspuːn/ — cucharadita. SDA1

🌤️ Tiempo y clima (6)

mountain (n.) /ˈmaʊntɪn/ — montaña. SDA6

natural (adj.) /ˈnætʃrəl/ — natural. SDA6

refreshing (adj.) /rɪˈfreʃɪŋ/ — refrescante. SDA7

scorching /ˈskɔːtʃɪŋ/ — abrasador/a. SDA3

shade /ʃeɪd/ — sombra. SDA3

tide /taɪd/ — marea. SDA2

🏠 Casa y vida doméstica (27)

backyard (n.) /ˌbækˈjɑːd/ — patio trasero. SDA6

barn /bɑːn/ — granero. SDA3

blanket /ˈblæŋkɪt/ — manta. SDA3

castle (n.) /ˈkɑːsl/ — castillo. SDA6

clear out (phr. v.) /klɪər aʊt/ — vaciar, despejar. SDA5

clutter (n./v.) /ˈklʌtə/ — desorden, trastos / abarrotar. SDA5

cosy (adj.) /ˈkəʊzi/ — acogedor/a. SDA7

cradle (n.) /ˈkreɪdl/ — cuna. SDA5

crops /krɒps/ — cultivos. SDA3

dip (n./v.) /dɪp/ — chapuzón, darse un chapuzón. SDA3

district /ˈdɪstrɪkt/ — barrio, distrito. SDA5

doorstep /ˈdɔːstep/ — puerta de casa, umbral. SDA2

dusty (adj.) /ˈdʌsti/ — polvoriento/a. SDA5

farmhouse /ˈfɑːmhaʊs/ — casa de labranza, cortijo. SDA3

lay the table /leɪ/ — poner la mesa. SDA1

livestock /ˈlaɪvstɒk/ — ganado. SDA3

mat /mæt/ — esterilla. SDA3

modest /ˈmɒdɪst/ — modesto/a, sencillo/a. SDA3

move in (phrasal v.) /muːv ɪn/ — mudarse, instalarse. SDA6

pitcher /ˈpɪtʃə/ — jarra. SDA3

post (n.) /pəʊst/ — correo postal. SDA2

reserve (v.) /rɪˈzɜːv/ — reservar, encargar. SDA6

rooftop /ˈruːftɒp/ — azotea. SDA3

routine (n.) /ruːˈtiːn/ — rutina. SDA6

swimming pool /ˈswɪmɪŋ puːl/ — piscina. SDA3

village (n.) /ˈvɪlɪdʒ/ — pueblo. SDA6

weekend /ˈwiːkend/ — fin de semana. SDA1

Salud (45)

anxiety /æŋˈzaɪəti/ — ansiedad. SDA3

balanced diet /ˈbælənst ˈdaɪət/ — dieta equilibrada. SDA5

blood pressure /blʌd ˈpreʃə/ — tensión arterial. SDA6

carbohydrate /ˌkɑːbəʊˈhaɪdreɪt/ — hidrato de carbono. SDA5

check-up (n.) /ˈtʃek ʌp/ — revisión médica. SDA6

consultant (n.) /kənˈsʌltənt/ — médico/a especialista. SDA5

contraction /kənˈtrækʃn/ — contracción. SDA5

coverage (n.) /ˈkʌvərɪdʒ/ — cobertura. SDA6

dehydration /ˌdiːhaɪˈdreɪʃn/ — deshidratación. SDA3

discharge (n./v.) /ˈdɪstʃɑːdʒ/ — alta (médica). SDA5

donate (v.) /dəʊˈneɪt/ — donar. SDA5

drip (IV) /drɪp/ — gotero, suero. SDA3

due date /djuː deɪt/ — fecha prevista de parto. SDA3

emergency room /ɪˈmɜːdʒənsi ruːm/ — sala de urgencias. SDA3

extend (v.) /ɪkˈstend/ — prorrogar. SDA5

fortnightly (adj./adv.) /ˈfɔːtnaɪtli/ — quincenal(mente). SDA5

fragile (adj.) /ˈfrædʒaɪl/ — frágil. SDA5

hydration /haɪˈdreɪʃn/ — hidratación. SDA5

incubator /ˈɪŋkjʊbeɪtə/ — incubadora. SDA5

insurance /ɪnˈʃʊərəns/ — seguro (médico). SDA3

intensive care unit /ɪnˈtensɪv keə ˈjuːnɪt/ — UCI. SDA3

kidney /ˈkɪdni/ — riñón. SDA3

labour (n.) /ˈleɪbə/ — parto. SDA5

medication /ˌmedɪˈkeɪʃn/ — medicación. SDA3

midwife /ˈmɪdwaɪf/ — comadrona. SDA5

mineral salts /ˈmɪnərəl sɔːlts/ — sales minerales. SDA5

newborn (n./adj.) /ˈnjuːbɔːn/ — recién nacido/a. SDA5

pregnant /ˈpregnənt/ — embarazada. SDA3

premature (adj.) /ˈpremətʃə/ — prematuro/a. SDA5

private clinic /ˈpraɪvət ˈklɪnɪk/ — clínica privada. SDA3

processed food /ˈprəʊsest fuːd/ — alimento procesado. SDA5

protein /ˈprəʊtiːn/ — proteína. SDA5

psychological (adj.) /ˌsaɪkəˈlɒdʒɪkl/ — psicológico/a. SDA4

public healthcare /ˈpʌblɪk ˈhelθkeə/ — sanidad pública. SDA3

recover (v.) /rɪˈkʌvə/ — recuperarse. SDA3

regain (v.) /rɪˈgeɪn/ — recuperar (fuerza). SDA5

sedentary (adj.) /ˈsedntri/ — sedentario/a. SDA5

seek (v.) /siːk/ — buscar (ayuda, consejo). SDA4

sick leave /sɪk liːv/ — baja médica. SDA4

swollen /ˈswəʊlən/ — hinchado/a. SDA3

symptom /ˈsɪmptəm/ — síntoma. SDA3

thirsty /ˈθɜːsti/ — sediento/a. SDA3

transfer (v.) /trænsˈfɜː/ — trasladar. SDA5

treadmill /ˈtredmɪl/ — cinta de correr. SDA5

vomit (v.) /ˈvɒmɪt/ — vomitar. SDA3

🎓 Trabajo y estudios (118)

absence (n.) /ˈæbsəns/ — ausencia. SDA7

accompany (v.) /əˈkʌmpəni/ — acompañar. SDA4

additional payment /əˈdɪʃənl ˈpeɪmənt/ — pago adicional. SDA5

appoint (v.) /əˈpɔɪnt/ — nombrar (para un cargo). SDA5

atmosphere /ˈætməsfɪə/ — ambiente. SDA5

beginner /bɪˈgɪnə/ — principiante. SDA5

busy /ˈbɪzi/ — ocupado, con mucho trabajo. SDA1

certificate /səˈtɪfɪkət/ — certificado, título. SDA1

civil servant /ˈsɪvl ˈsɜːvənt/ — funcionario/a. SDA4

cleaner (job) /ˈkliːnə/ — persona que limpia (oficio). SDA2

colleague /ˈkɒliːg/ — compañero/a (de trabajo). SDA4

consult (v.) /kənˈsʌlt/ — consultar. SDA4

correct (verb) /kəˈrekt/ — corregir. SDA1

deadline /ˈdedlaɪn/ — fecha límite. SDA4

deputy (n.) /ˈdepjʊti/ — suplente, adjunto/a. SDA7

doubt /daʊt/ — duda. SDA1

efficient (adj.) /ɪˈfɪʃnt/ — eficiente. SDA7

escalate (v.) /ˈeskəleɪt/ — intensificarse, agravarse. SDA4

experience /ɪkˈspɪəriəns/ — experiencia. SDA1

extracurricular (adj.) /ˌekstrəkəˈrɪkjʊlə/ — extraescolar. SDA5

flock (n.) /flɒk/ — rebaño. SDA6

force (v.) /fɔːs/ — obligar, forzar. SDA4

hands-on (adj.) /hændz ɒn/ — práctico/a. SDA5

access (n.) /ˈækses/ — acceso. SDA4

acting (adj.) /ˈæktɪŋ/ — en funciones. SDA5

advanced (adj.) /ədˈvɑːnst/ — avanzado/a. SDA5

assign (v.) /əˈsaɪn/ — asignar. SDA4

attend (v.) /əˈtend/ — asistir. SDA7

blended (learning) /ˈblendɪd/ — semipresencial. SDA1

censor (v.) /ˈsensə/ — censurar. SDA4

chef /ʃef/ — chef, jefe de cocina. SDA1

classmate /ˈklɑːsˌmeɪt/ — compañero/a de clase. SDA1

collaborative (adj.) /kəˈlæbərətɪv/ — colaborativo/a. SDA5

consequence /ˈkɒnsɪkwəns/ — consecuencia. SDA4

coordinator /kəʊˈɔːdɪneɪtə/ — coordinador/a. SDA4

course /kɔːs/ — curso (de estudios). SDA1

delegate (n./v.) /ˈdelɪgət/ — delegado/a / delegar. SDA5

dismiss (v.) /dɪsˈmɪs/ — desestimar. SDA4

draft (n.) /drɑːft/ — borrador (de un documento). SDA4

enrol /ɪnˈrəʊl/ — matricularse. SDA1

exam /ɪgˈzæm/ — examen. SDA1

extensive (adj.) /ɪkˈstensɪv/ — extenso/a, amplio/a. SDA4

feedback /ˈfiːdbæk/ — retroalimentación. SDA4

follow up /ˈfɒləʊ ʌp/ — hacer seguimiento. SDA4

garage (n.) /ˈgærɑːʒ/ — taller, garaje. SDA6

harassment /həˈræsmənt/ — acoso. SDA4

head of studies /hed əv ˈstʌdiz/ — jefe/a de estudios. SDA4

head teacher /hed ˈtiːtʃə/ — director/a de centro. SDA4

hotel /həʊˈtel/ — hotel. SDA1

improve /ɪmˈpruːv/ — mejorar. SDA1

in charge (of) /ɪn ˈtʃɑːdʒ/ — al mando (de). SDA4

incentive /ɪnˈsentɪv/ — incentivo. SDA4

institution /ˌɪnstɪˈtjuːʃn/ — institución. SDA4

intensive (course) /ɪnˈtensɪv/ — intensivo/a. SDA5

journalist /ˈdʒɜːnəlɪst/ — periodista. SDA3

justify (v.) /ˈdʒʌstɪfaɪ/ — justificar. SDA7

kitchen staff /ˈkɪtʃɪn stɑːf/ — personal de cocina. SDA1

liaison /liˈeɪzɒn/ — enlace (persona de contacto). SDA4

librarian /laɪˈbreəriən/ — bibliotecario/a. SDA1

library /ˈlaɪbrəri/ — biblioteca. SDA1

livelihood /ˈlaɪvlihʊd/ — sustento, medio de vida. SDA3

mark /mɑːk/ — nota, calificación. SDA1

mistake /mɪˈsteɪk/ — error. SDA1

morale /məˈrɑːl/ — moral (de equipo). SDA5

obligatory (adj.) /əˈblɪgətri/ — obligatorio/a. SDA4

occupational risk /ˌɒkjuˈpeɪʃənl rɪsk/ — riesgo laboral. SDA4

outgoing (adj.) /ˌaʊtˈgəʊɪŋ/ — saliente. SDA7

overstep (v.) /ˌəʊvəˈstep/ — extralimitarse. SDA4

paragraph /ˈpærəgrɑːf/ — párrafo. SDA4

pension (n.) /ˈpenʃn/ — pensión. SDA7

permanent (position) /ˈpɜːmənənt/ — fijo/a, permanente. SDA4

personnel department /ˌpɜːsəˈnel dɪ ˈpɑːtmənt/ — departamento de personal. SDA4

placement /ˈpleɪsmənt/ — prácticas (laborales). SDA1

pressure /ˈpreʃə/ — presión. SDA4

proposal /prəˈpəʊzl/ — propuesta. SDA4

recommend (v.) /ˌrekəˈmend/ — recomendar. SDA4

refuse (v.) /rɪˈfjuːz/ — negarse, rehusar. SDA4

remain (v.) /rɪˈmeɪn/ — permanecer. SDA4

reorganise (v.) /riːˈɔːgənaɪz/ — reorganizar. SDA5

replace (v.) /rɪˈpleɪs/ — sustituir. SDA7

representative /ˌreprɪˈzentətɪv/ — representante. SDA4

request (v./n.) /rɪˈkwest/ — solicitar / solicitud. SDA4

requirement /rɪˈkwaɪəmənt/ — requisito. SDA4

resign (v.) /rɪˈzaɪn/ — dimitir. SDA4

resolve (v.) /rɪˈzɒlv/ — resolver. SDA4

restaurant /ˈrestrɒnt/ — restaurante. SDA1

retire (v.) /rɪˈtaɪə/ — jubilarse. SDA7

revise /rɪˈvaɪz/ — repasar. SDA1

rumour (n.) /ˈruːmə/ — rumor. SDA7

rush /rʌʃ/ — correr, darse prisa. SDA1

settle in (phr. v.) /ˈsetl ɪn/ — adaptarse, instalarse. SDA5

shepherd (n.) /ˈʃepəd/ — pastor. SDA6

shift /ʃɪft/ — turno (de trabajo). SDA1

sign up (phr. v.) /saɪn ʌp/ — inscribirse. SDA5

skill /skɪl/ — destreza, habilidad. SDA5

staff room /stɑːf ruːm/ — sala de profesores. SDA4

submit /səbˈmɪt/ — entregar (un trabajo). SDA1

supervisor /ˈsuːpəvaɪzə/ — supervisor/a. SDA1

take part (in) /teɪk pɑːt/ — participar (en). SDA4

task /tɑːsk/ — tarea, actividad. SDA1

teammate /ˈtiːmmeɪt/ — compañero/a de equipo. SDA5

teamwork /ˈtiːmwɜːk/ — trabajo en equipo. SDA1

temporary (adj.) /ˈtemprəri/ — temporal. SDA5

term /tɜːm/ — trimestre. SDA1

tight /taɪt/ — ajustado, justo (de tiempo). SDA1

timetable /ˈtaɪmˌteɪbl/ — horario. SDA1

trainee /ˌtreɪˈniː/ — aprendiz, en prácticas. SDA1

transform (v.) /trænsˈfɔːm/ — transformar. SDA5

translator /trænsˈleɪtə/ — traductor/a. SDA2

unanswered (adj.) /ʌnˈɑːnsəd/ — sin respuesta. SDA5

uniform /ˈjuːnɪfɔːm/ — uniforme. SDA1

vacancy (n.) /ˈveɪkənsi/ — vacante. SDA7

vocational /vəʊˈkeɪʃənəl/ — de formación profesional. SDA1

volunteer (v.) /ˌvɒlənˈtɪə/ — ofrecerse voluntario/a. SDA4

withdraw (v.) /wɪðˈdrɔː/ — retirar(se). SDA4

workload /ˈwɜːkləʊd/ — carga de trabajo. SDA4

workplace /ˈwɜːkpleɪs/ — lugar de trabajo. SDA5

workshop /ˈwɜːkʃɒp/ — taller. SDA1

🧡 Sentimientos y carácter (68)

adapt (v.) /əˈdæpt/ — adaptarse. SDA6

approachable (adj.) /əˈprəʊtʃəbl/ — accesible, cercano/a. SDA5

arm /ɑːm/ — brazo. SDA2

capable (adj.) /ˈkeɪpəbl/ — capaz. SDA5

choice /tʃɔɪs/ — elección, decisión. SDA2

comfort (v./n.) /ˈkʌmfət/ — consolar / consuelo. SDA6

confident /ˈkɒnfɪdənt/ — seguro/a de sí mismo/a. SDA1

confront (v.) /kənˈfrʌnt/ — enfrentarse a. SDA7

considerate (adj.) /kənˈsɪdərət/ — considerado/a. SDA5

countdown (n.) /ˈkaʊntdaʊn/ — cuenta atrás. SDA7

courage /ˈkʌrɪdʒ/ — valentía. SDA4

delighted (adj.) /dɪˈlaɪtɪd/ — encantado/a. SDA7

determined (adj.) /dɪˈtɜːmɪnd/ — decidido/a. SDA4

effort /ˈefət/ — esfuerzo. SDA5

excited /ɪkˈsaɪtɪd/ — emocionado/a. SDA2

exhausted /ɪgˈzɔːstɪd/ — agotado/a. SDA2

exhausting /ɪgˈzɔːstɪŋ/ — agotador/a. SDA3

flexible (adj.) /ˈfleksəbl/ — flexible. SDA6

friction (fig.) /ˈfrɪkʃn/ — fricción, tensión. SDA4

friendly /ˈfrendli/ — amistoso, simpático. SDA1

generous /ˈdʒenərəs/ — generoso/a. SDA2

grateful /ˈgreɪtfl/ — agradecido/a. SDA3

honest (adj.) /ˈɒnɪst/ — honrado/a. SDA6

hug /hʌg/ — abrazar, abrazo. SDA2

humble /ˈhʌmbl/ — humilde. SDA3

independent /ˌɪndɪˈpendənt/ — independiente. SDA2

inflexible (adj.) /ɪnˈfleksəbl/ — inflexible. SDA6

informally /ɪnˈfɔːməli/ — de manera informal. SDA2

laugh /lɑːf/ — reírse. SDA1

long-awaited (adj.) /ˌlɒŋ əˈweɪtɪd/ — largamente esperado/a. SDA7

look forward to (phrasal v.) /lʊk ˈfɔːwəd tə/ — tener ganas de. SDA7

memory /ˈmeməri/ — recuerdo (mental). SDA2

miss (v.) /mɪs/ — echar de menos. SDA6

nervous /ˈnɜːvəs/ — nervioso/a. SDA1

out of someone's hands /aʊt əv ˈhændz/ — fuera del control de alguien. SDA4

overjoyed (adj.) /ˌəʊvəˈdʒɔɪd/ — eufórico/a de alegría. SDA5

overwhelmed (adj.) /ˌəʊvəˈwelmd/ — abrumado/a. SDA6

patience /ˈpeɪʃns/ — paciencia. SDA3

polite /pəˈlaɪt/ — educado/a, cortés. SDA1

proud /praʊd/ — orgulloso/a. SDA1

proud of (adj.) /praʊd əv/ — orgulloso/a de. SDA7

quietly /ˈkwaɪətli/ — en silencio, tranquilamente. SDA2

reassured (adj.) /ˌriːəˈʃʊəd/ — tranquilizado/a. SDA5

relax /rɪˈlæks/ — relajarse. SDA1

reliable (adj.) /rɪˈlaɪəbl/ — fiable. SDA5

relief /rɪˈliːf/ — alivio. SDA3

reluctant (adj.) /rɪˈlʌktənt/ — reacio/a. SDA4

rewarding (adj.) /rɪˈwɔːdɪŋ/ — gratificante. SDA5

shattered (adj.) /ˈʃætəd/ — agotadísimo/a. SDA6

strength /streŋθ/ — fortaleza, fuerza (de carácter). SDA2

surprise (n.) /səˈpraɪz/ — sorpresa. SDA2

thoughtful /ˈθɔːtfl/ — atento, considerado. SDA2

tightly /ˈtaɪtli/ — fuerte, con fuerza (abrazar fuerte). SDA2

troubles (n. pl.) /ˈtrʌblz/ — problemas, dificultades. SDA2

unexpected (adj.) /ˌʌnɪkˈspektɪd/ — inesperado/a. SDA7

unwelcome /ʌnˈwelkəm/ — inoportuno, no deseado. SDA2

wash your hands of something /wɒʃ jɔː hændz/ — lavarse las manos de algo. SDA4

willpower /ˈwɪlpaʊə/ — fuerza de voluntad. SDA5

squeeze (v.) /skwiːz/ — apretar (la mano). SDA2

supportive (adj.) /səˈpɔːtɪv/ — que apoya. SDA5

tension /ˈtenʃn/ — tensión. SDA4

thrilled (adj.) /θrɪld/ — entusiasmadísimo/a. SDA7

tiring /ˈtaɪərɪŋ/ — agotador, cansado. SDA1

trustworthy (adj.) /ˈtrʌstwɜːði/ — de confianza. SDA5

unfamiliar (adj.) /ˌʌnfəˈmɪliə/ — desconocido/a. SDA6

warmly (adv.) /ˈwɔːmli/ — calurosamente. SDA6

weigh (v.) /weɪ/ — sopesar. SDA4

worn down /wɔːn daʊn/ — desgastado/a, agotado/a. SDA4

💻 Tecnología y comunicación (18)

artificial intelligence (n.) /ˌɑːtɪˈfɪʃl ɪn ˈtelɪdʒəns/ — inteligencia artificial. SDA7

cable /ˈkeɪbl/ — cable. SDA5

functional (adj.) /ˈfʌŋkʃənl/ — funcional. SDA5

online /ˌɒnˈlaɪn/ — en línea. SDA1

password /ˈpɑːswɜːd/ — contraseña. SDA5

slideshow /ˈslaɪdʃəʊ/ — presentación de diapositivas. SDA5

spreadsheet /ˈspredʃiːt/ — hoja de cálculo. SDA5

update (n./v.) /ˈʌpdeɪt/ — actualización / poner al día. SDA5

video call /ˈvɪdiəʊ kɔːl/ — videollamada. SDA5

browser /ˈbraʊzə/ — navegador. SDA5

credential /krɪˈdenʃl/ — credencial, acreditación. SDA5

interactive whiteboard /ˌɪntərˈæktɪv ˈwaɪtbɔːd/ — pizarra digital. SDA5

outdated (adj.) /aʊtˈdeɪtɪd/ — obsoleto/a. SDA5

privacy /ˈprɪvəsi/ — privacidad. SDA5

spare (part) /speə/ — pieza de repuesto. SDA5

tool (n.) /tuːl/ — herramienta. SDA7

upgrade (v./n.) /ʌpˈgreɪd/ — mejorar, actualizar / mejora. SDA5

virtual (adj.) /ˈvɜːtʃuəl/ — virtual. SDA7

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