

Reading

1 Read the text.

2 Are the sentences true or false?

- | | |
|--|-------|
| 1 In the past only teenagers were allowed into some live concerts. | T / F |
| 2 Sam Gascoyne turns teenagers away from concerts. | T / F |
| 3 'Underage' has brought new music to a younger audience. | T / F |
| 4 The underage festivals only allow one adult with each teenager. | T / F |
| 5 Some older people attempt to enter these festivals. | T / F |

Mark /10

Vocabulary

3 Choose the correct answers.

- 1 They're doing _____ an old farmhouse.
A out B off C up
- 2 Could you set _____ a meeting, please?
A up B off C for
- 3 Jill finally owned _____ to eating the cake.
A on B up C down
- 4 All this rain is really getting me _____.
A on B down C up
- 5 We've put his mistakes _____ to enthusiasm.
A off B up C down

Mark /5

4 Choose the correct answers.

- 1 Artists need to be magical / creative.
- 2 The accident was definitely harmful / avoidable.
- 3 Trying to answer this question is hopeless / mysterious.
- 4 Don't worry about breaking the glass. It's avoidable / replaceable.
- 5 Our holiday was very reliable / eventful.

Mark /5

Eighteen? Sorry too old!

Something interesting has been happening on the music scene recently. Remember the time when you had to be a certain age to be able to get into concerts and clubs and when it seemed you had to wait forever to be old enough to experience the really exciting open-air gigs? Teenagers used to spend time and money trying to make themselves look eighteen and many even invested in fake IDs to get past the security guards! Well, it appears that the tables have turned and a new phenomenon has arrived. This is keeping the older music fans out and forcing them to try to appear younger or have fake IDs that prove they are under eighteen.

What is it? It's the brainchild of Sam Gascoyne, a fifteen-year-old who got fed up with being turned away from concerts and decided to do something about it. This will be the second year of the extremely popular 'Underage' festivals.

'Underage' started as a nightclub night for youngsters who wanted to listen to bands that are popular today. According to Sam, teens today are getting involved in music and the music industry at younger and younger ages and their needs are not being catered for. They are no longer content to listen to the type of music nightclubs usually provide for under-eighteen nights. They want more cutting edge music.

The London Underage club night developed into Underage clubs and the idea spread like wildfire and was copied in towns and cities all over the UK. Last year saw the first Underage Music Festival on 10th August in London's Victoria park. It was an amazing event. Open only to 14-18 year olds the morning started with a queue of over 2,000 teenagers without a parent in sight! The only adults were the security people and twenty-somethings trying to look younger!

The festival was well organised and offered the best in indie music. It was well equipped to deal with the needs of the adolescent fans: food bars, cash points and lots of security to reassure absent parents that the kids would be safe. The whole day was a great success, the teenagers thoroughly enjoying the fact that they had a festival of their very own.

The 'Underage' phenomenon has proved so successful that Sam is now considered by many to be a teen role model. He remains unfazed by it all. He admits to being annoyed by the increased attention of the music industry. He feels very strongly that teenagers are being let down by an industry run by people who are more interested in money than music and who are too old to understand teenage needs. He insists that in this technological age young people are more aware of new trends in music than ever before and ingrained attitudes in the industry need to change.

Solutions Upper Intermediate Tests Unit 9 Oxford

**Marco Tubaro, Pascal Vranckx, Susanna
Price, Christiaan Vrints, Eric Bonnefoy**

Solutions Upper Intermediate Tests Unit 9 Oxford:

El diseño de tareas de traducción e interpretación: un instrumento en la enseñanza-aprendizaje del inglés como lengua extranjera en el Bachillerato Ana Isabel Capel Moreno, 2008-01-17 El uso de la traducción en la enseñanza de idiomas vuelve a ser considerado un recurso más que facilita el aprendizaje a pesar de haber sido relegado por algunos métodos de enseñanza en el pasado El potencial de la lengua materna como sistema de referencia al adquirir una lengua extranjera puede ser explotado en grupos de alumnos que comparten la misma lengua como suele ser el caso de la enseñanza del inglés en el Bachillerato actual en España La traducción puede emplearse en el aula como complemento a las estrategias unilingües en las que sólo se emplea la lengua extranjera si bien el tipo de traducción pedagógica que se propone se acerca más a la traducción tal y como la realizan los profesionales que a la mera transcodificación lingüística Partiendo de aquí es necesario delimitar qué metodología a seguir para ponerla en práctica y qué resultados se pueden obtener Además de la relación existente entre la traducción y el desarrollo de las destrezas escritas se explora el uso de la interpretación como medio para desarrollar la comprensión y expresión orales de los alumnos La inclusión de estas actividades en el aula invita a la discusión y a la especulación en lo que respecta al contenido y a la forma de las producciones de los alumnos y por lo tanto se pueden considerar actividades comunicativas que fomentan el desarrollo tanto de estrategias de aprendizaje como de la competencia comunicativa Además permiten la selección de material adecuado a las necesidades específicas de los alumnos Por otra parte en tanto que instrumentos didácticos la traducción y la interpretación pueden ser empleados como instrumentos de evaluación de la comprensión escrita y oral en el Bachillerato permitiendo obtener información sobre la comprensión distinta a la que proporcionan los exámenes convencionales que evalúan estas destrezas

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