Planos de aula / Inglês / 7º ano / Conhecimentos linguísticos

Timeline

Por: Camila Silva Viana / 26 de Outubro de 2018

Código: **ING7_09UND05**

Sobre o Plano

Contents

1. INPUT: Timeline
2. OUTPUT: Historical timeline.

Habilidade da Base Nacional Comum Curricular

(EF07LI14) Produzir textos diversos sobre fatos, acontecimentos e personalidades do passado (linha do tempo/ timelines, biografias, verbetes de enciclopédias, blogues, entre outros).

(EF07LI15) Construir repertório lexical relativo a verbos regulares e irregulares (formas no passado), preposições de tempo (in, on, at) e conectores (and, but, because, then, so, before, after, entre outros).

Este plano foi elaborado pelo Time de Autores NOVA ESCOLA

Professor-autor: Camila Viana

Mentor: Tatiana Martin

Especialista: Celina Fernandes

Materiais complementares

Documento
History of cellphones
https://nova-escola-producao.s3.amazonaws.com/64hGbSR9qCkbe8EHFEdZcgrFp7gSzg7rq9aGGChmnX5h3bhacb8BJaVHAjDT/ing7-09un05-history-of-cellphones-recuperado.pdf

Documento
History of cinema
https://nova-escola-producao.s3.amazonaws.com/cbVn4TnzeautQnN2Q2dByupY4C5zeQGjDsTu49NAwfcMvyrfeVpDQuMeHhXA/ing7-09un05-history-of-cinema-recuperado.pdf

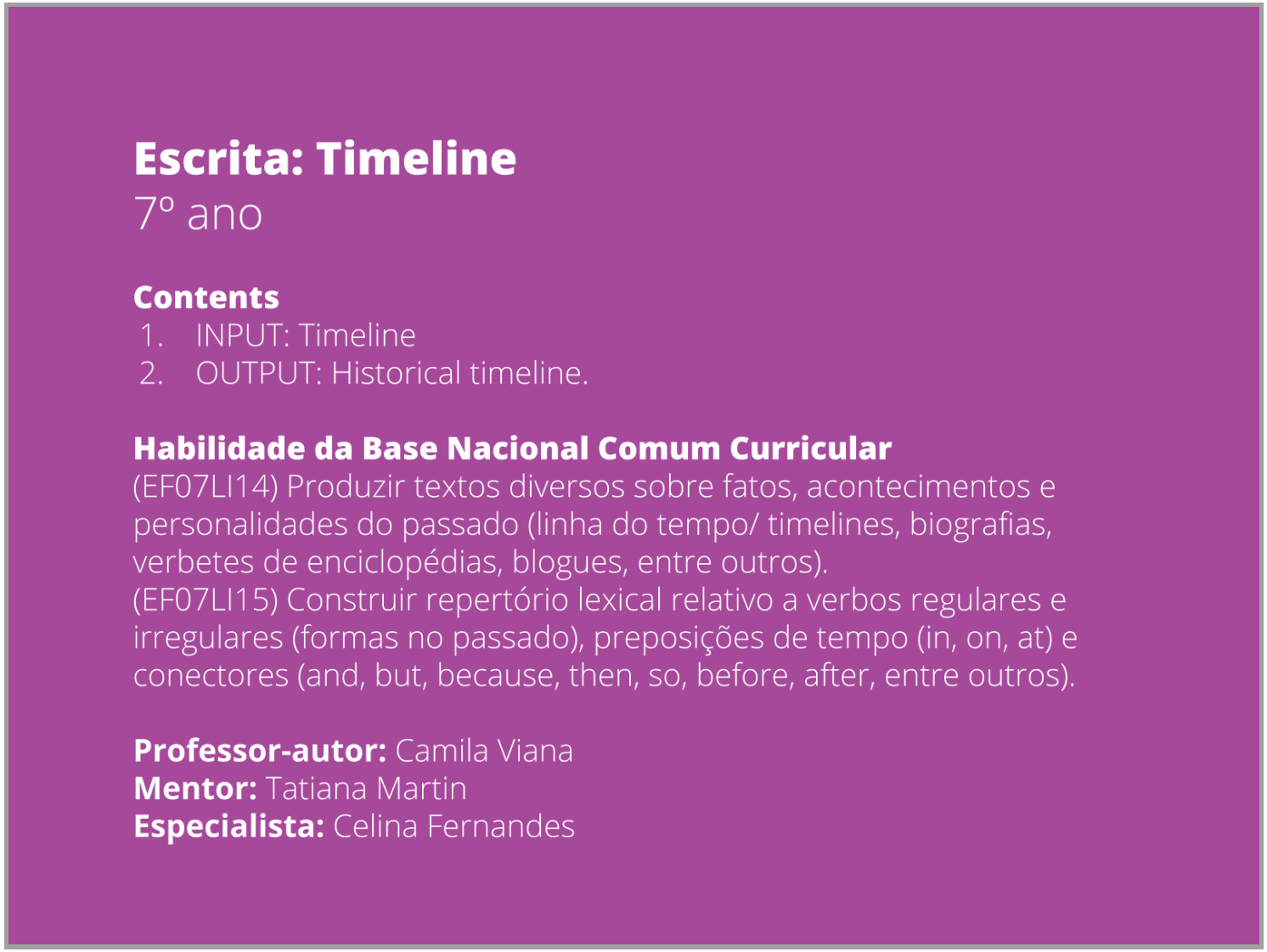
Documento
History of music gadgets
https://nova-escola-producao.s3.amazonaws.com/4T7PdXcyvRjrm7A2NczUqXsqt5ydvCV6dSExd8jsUSzC5HuyzhV24GYAYn35/ing7-09un05-history-of-music-gadgets-recuperado.pdf

Documento
template_output_ING7_09UND05
https://drive.google.com/file/d/1YOeBwsmQvGy0MTHp_QUT3xuziOmbXjO7/view?usp=sharing

Timeline

Slide 1 Sobre este plano

Este slide não deve ser apresentado para os alunos, ele apenas resume o conteúdo da aula para que você, professor, possa se planejar.
Sobre esta aula: Este plano é uma introdução e é sugerido que seja precedido pela aula ING7_09UN04 para aprofundamento do tópico trabalhado.



Timeline

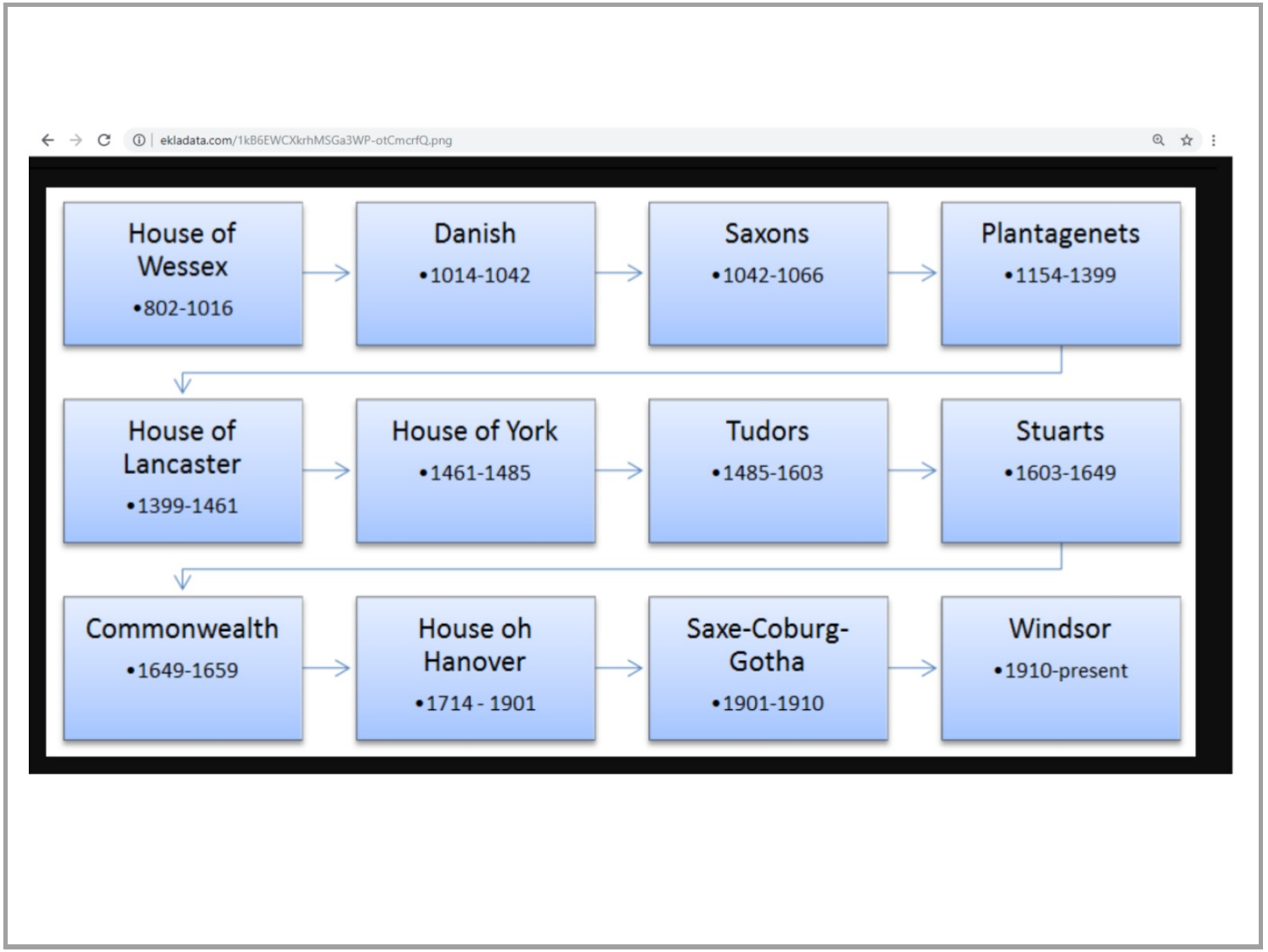
Slide 2 **Objective**

Tempo sugerido: 2 minutos
Orientações:
Diga aos alunos que hoje vocês conversarão sobre um tipo específico e muito comum de *timeline*: as históricas. *Today, we are going to talk about historical timelines.*
SUGESTÃO: Caso não haja a possibilidade de apresentar slides aos alunos (por falta de projetor, computador ou internet), imprima os slides a seguir e cole-os na lousa. É interessante também que, se possível, os slides e o modelo final sejam impressos e distribuídos aos alunos (se não for possível um por aluno, pode-se criar grupos de trabalho para que sejam necessárias apenas algumas cópias que serão divididas entre os alunos).
Disponibilizamos 3 textos com informações sobre a história dos celulares aqui, história do cinema aqui e história de gadgets de música aqui que podem ser utilizadas como referência para a criação das timelines. É possível imprimir para os alunos, individualmente, em duplas ou grupos. Caso o professor não queira utilizar os textos dados, é sugerido trabalhar com episódios históricos já vistos na aula de história, fazendo uma "ponte" com esta disciplina. Pode-se perguntar aos alunos o que estão vendo ou, até mesmo, se houver a possibilidade, de convidar o professor de história para apresentar algumas opções de momentos históricos, seguido de um breve *brainstorm*.
A pesquisa sobre as informações sobre o evento histórico podem ser feitas online, caso haja a possibilidade, ou consultada em livros e cadernos. Se o professor desejar que a pesquisa seja feita anteriormente, em casa, como lição, é necessário pedir com antecedência para que os alunos cheguem preparados com as informações.

Timeline

Slide 3 Context

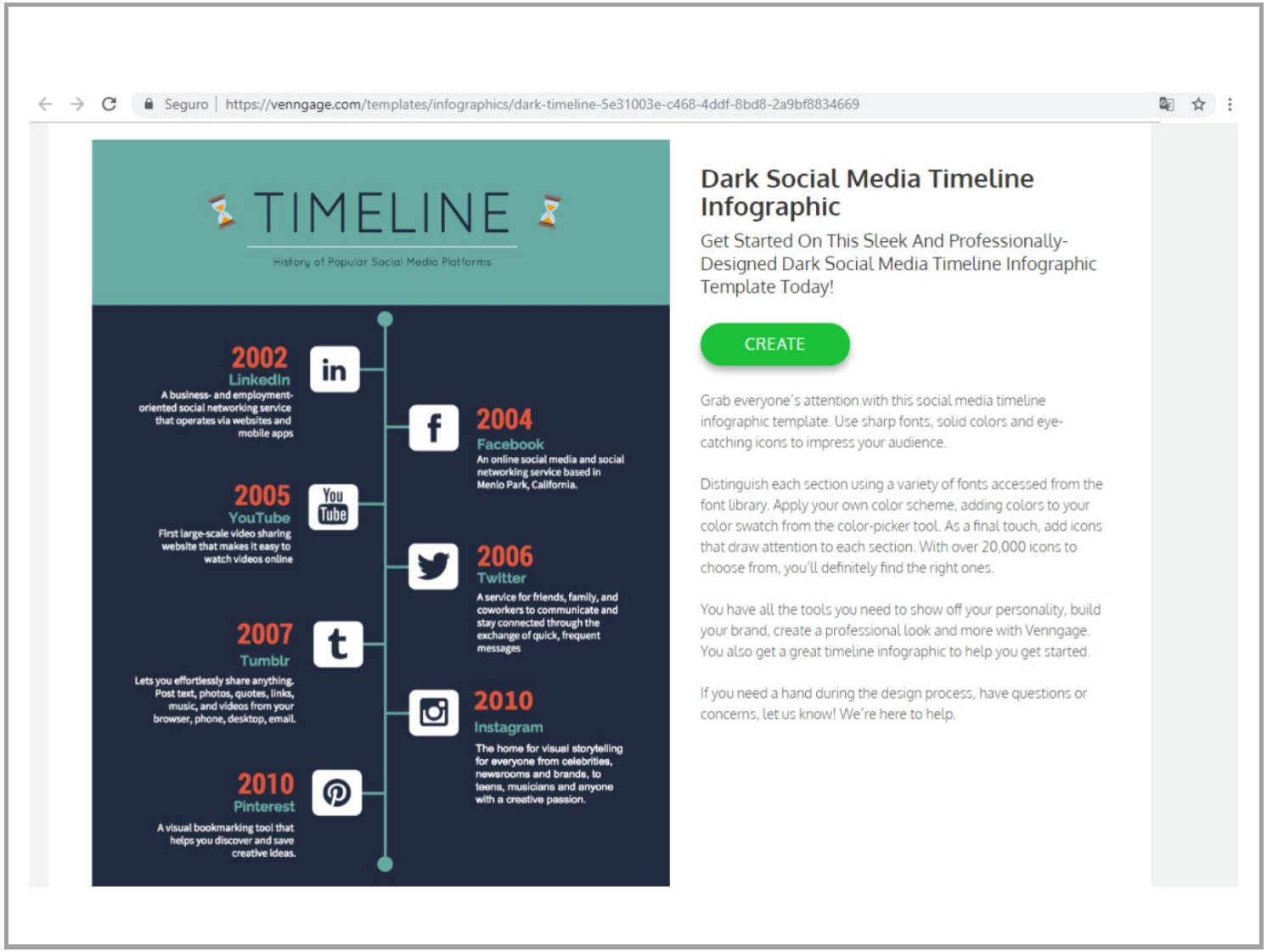
Tempo sugerido: 8 minutos
Propósito: Que os alunos identifiquem a estrutura de uma linha do tempo no passado.
Orientações:
Pergunte aos alunos se eles sabem o que é uma *timeline*, quais informações encontramos nelas, por que lemos *timelines* e se eles já leram alguma.
Do you know what a timeline is?
What kind of information can we find in it?
Have you ever read one?
Why do we read timelines?
What do you know about the information presented here?
Mostre aos alunos que este é um exemplo de *timeline* histórica. Neste esquema, mostra-se a *timeline* da família real britânica. *This is the timeline of the British Royal families*. Em uma *timeline* histórica, assim como na pessoal, apresentam-se os fatos em ordem cronológica. *The historical timeline, just like the personal timeline presents the facts in chronological order.* Primeiro o nome do evento (ou, neste caso, nomes das famílias), com as datas embaixo. *First, you write the name of the event (or, in this case, the name of the families, followed by the corresponded dates)*
Pontue que cada uma das famílias poderia ter sido seguida por uma definição ou resumo, breve e descrito no passado. *Here, each family could be followed by a brief summary of events, using the past tense.*
Esta imagem pode ser acessada em:
http://mlesdes.eklablog.com/god-save-the-queen-free-article-a91785455
Pode-se encontrar mais detalhes sobre o tema abordado em:
https://www.leitequente.com/2012/12/18/as-dinastias-e-casas-que-reinaram-na-inglaterra/
Pode-se encontrar mais informações sobre a *timeline* da família real em:
https://www.youtube.com/watch?v=ilalzTsVp_Q



Timeline

Slide 4 Input

Tempo sugerido: 10 minutos
Propósito: Apresentar aos alunos o modelo de uma *timeline* e dar o exemplo de informações contidas nela e sua estrutura.
Expectativa: Que os alunos conheçam o modelo de uma *timeline* e como apresentar e distribuir as informações nela usando verbos no passado.
Orientações:
Pergunte aos alunos o que eles sabem sobre *social medias* e como elas surgiram, *What do you know about social medias? Do you know when they were created?* Peça para que leiam e, após a leitura, faça algumas perguntas para checar a compreensão textual, tanto de conteúdo, quanto de estrutura e contexto:
Based on what you read, what do we use the timeline for?
What kind of information do we find here?
How are these pieces of information described? In a short or complex way?
How is the timeline organized?
In what occasions would we read a timeline?
According to this timeline, what was the first and what is the latest social media?
Did you have this information before reading the timeline?
How does information appear in a timeline?
How can we describe facts and learn about origins?
Como *wrap up deste* momento, explique que, através de *timelines*, podemos saber a origem e história de algo de forma breve e organizada cronologicamente, sendo um grande facilitador para relacionar períodos e sabermos mais sobre a história, origem e evolução de qualquer assunto que tivermos interesse. Em inglês: *Summing up, we use timelines to get to know the origins or history of something in a brief and chronological way. It makes it easier to relate different historical periods and to know more about the history and evolution of any topic we wish.* Por fim, apresente aos alunos o modelo de uma *timeline*: uma linha, com informações aparecendo em ordem cronológica, com os acontecimentos relatados no passado e de forma sucinta. Em inglês: *In a timeline, the information is presented in chronological order and the facts are written in the past and in a brief way.*
Esta *timeline* pode ser acessada em:



Plano de aula

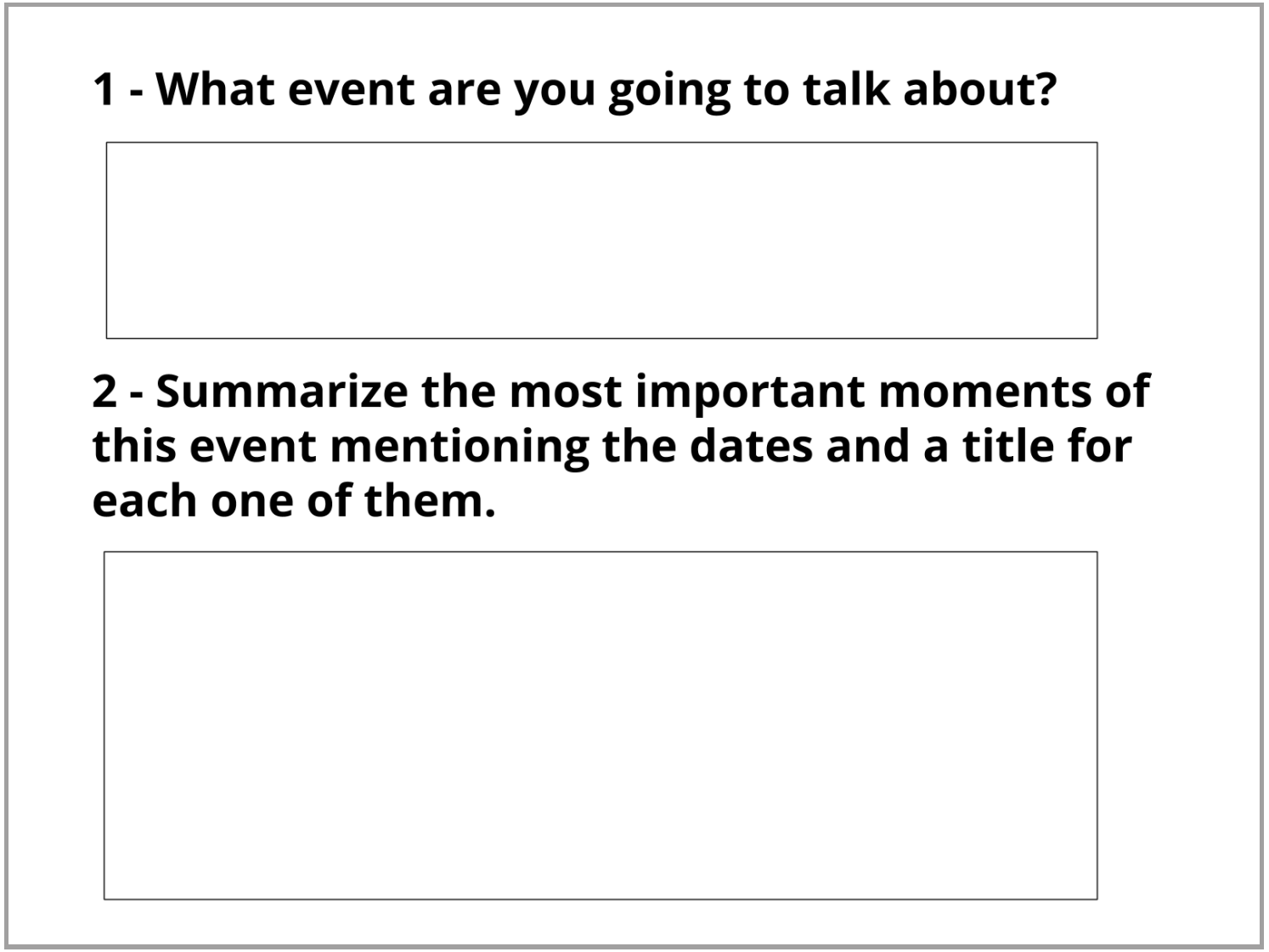
Timeline

https://venngage.com/templates/infographics/timeline?preview=5e31003e-c468-4ddf-8bd8-2a9bf8834669
Para saber mais sobre verbos no passado, acesse:
https://www.perfect-english-grammar.com/past-simple.html

Timeline

Slide 5 **Output**

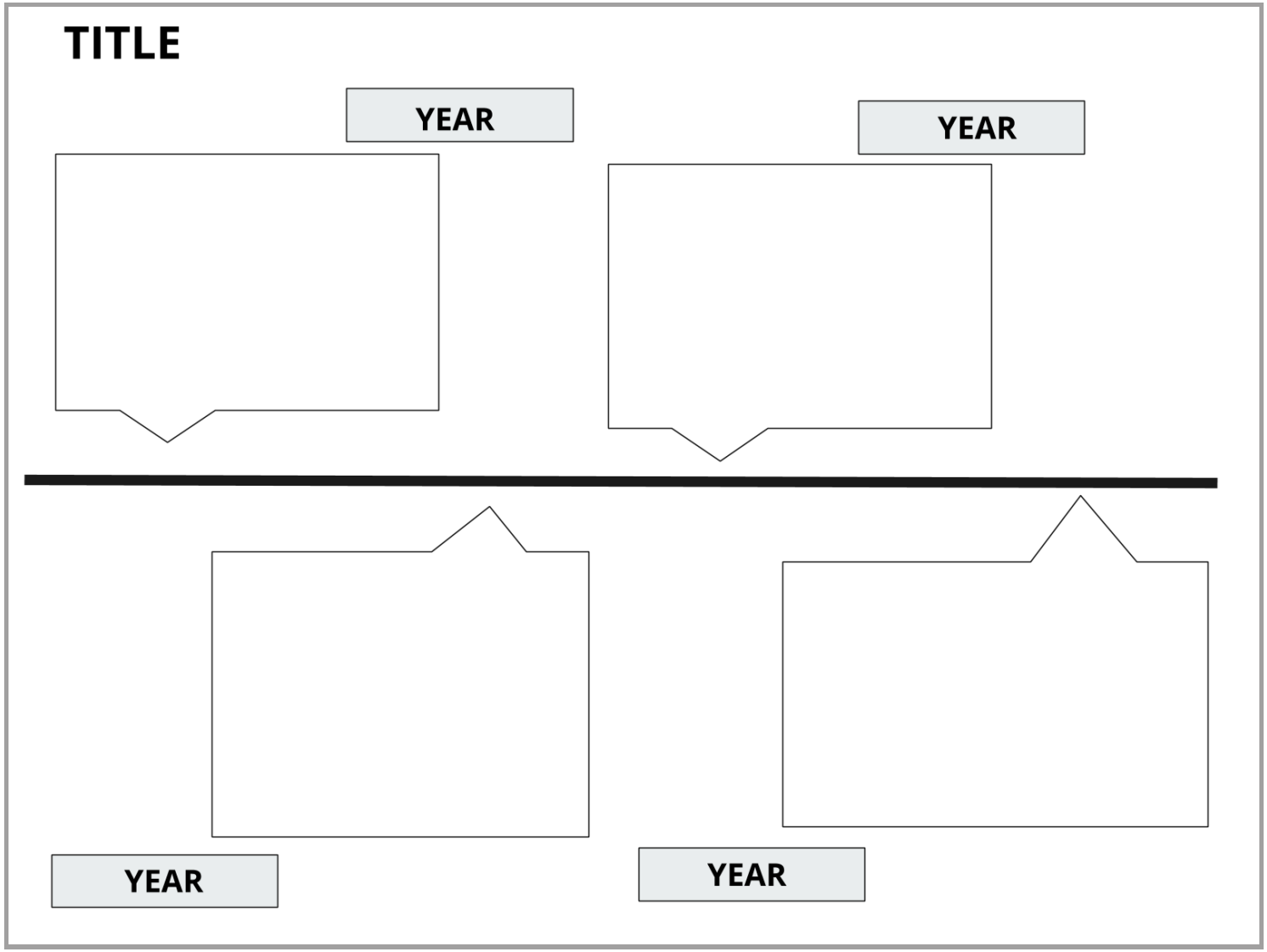
Tempo sugerido: 27 minutos
Propósito: Que os alunos coletem informações necessárias para a criação da timeline e as organizem.
Orientações:
Recomendação de tempo para a atividade proposta neste slide: 10 minutos.
Peça aos alunos que escolham um evento no passado para ser descrito em uma timeline.
Apresente as três opções presentes (história do cinema, que pode ser encontrada aqui, história dos celulares, que pode ser encontrada aqui ou história dos gadgets, que pode ser encontrada aqui), imprima os textos do site, distribua-os aos alunos (podendo ser individual, em duplas ou grupos) e peça para que eles selecionem os principais acontecimentos daquele evento, tomando nota também das datas.Diga: *You are going to select the most important facts about this event. You need to describe them in a brief way, using the verbs in the past and in a chronological order.*
No primeiro quadro, o aluno deve escrever o período, por exemplo: *Cell phone history*, *gadgets history* etc. Oriente os alunos: *In the first space, you are going to complete with the event you are going to talk about. Read the text very carefully in order to get the information you need. In the second one, you are going to describe the most important facts about this event, and will also bring the dates for each one of them. Don't forget to describe them very briefly and use verbs in the past.*
Os alunos podem fazer em uma folha de papel, ou, caso haja recurso na escola, online. Sugestão de site: https://elearningindustry.com/top-10-free-timeline-creation-tools-for-teachers
Caso haja necessidade, este slide pode ser encontrado para impressão aqui
Sugerimos 3 textos com informações sobre a história do cinema, que pode ser encontrado aqui, sobre a história dos celulares, que pode ser encontrado aqui ou sobre a história dos gadgets, que pode ser encontrada aqui, que podem ser utilizadas como referência para a criação das timelines. É possível imprimir para os alunos individualmente, em duplas ou grupos.



Timeline

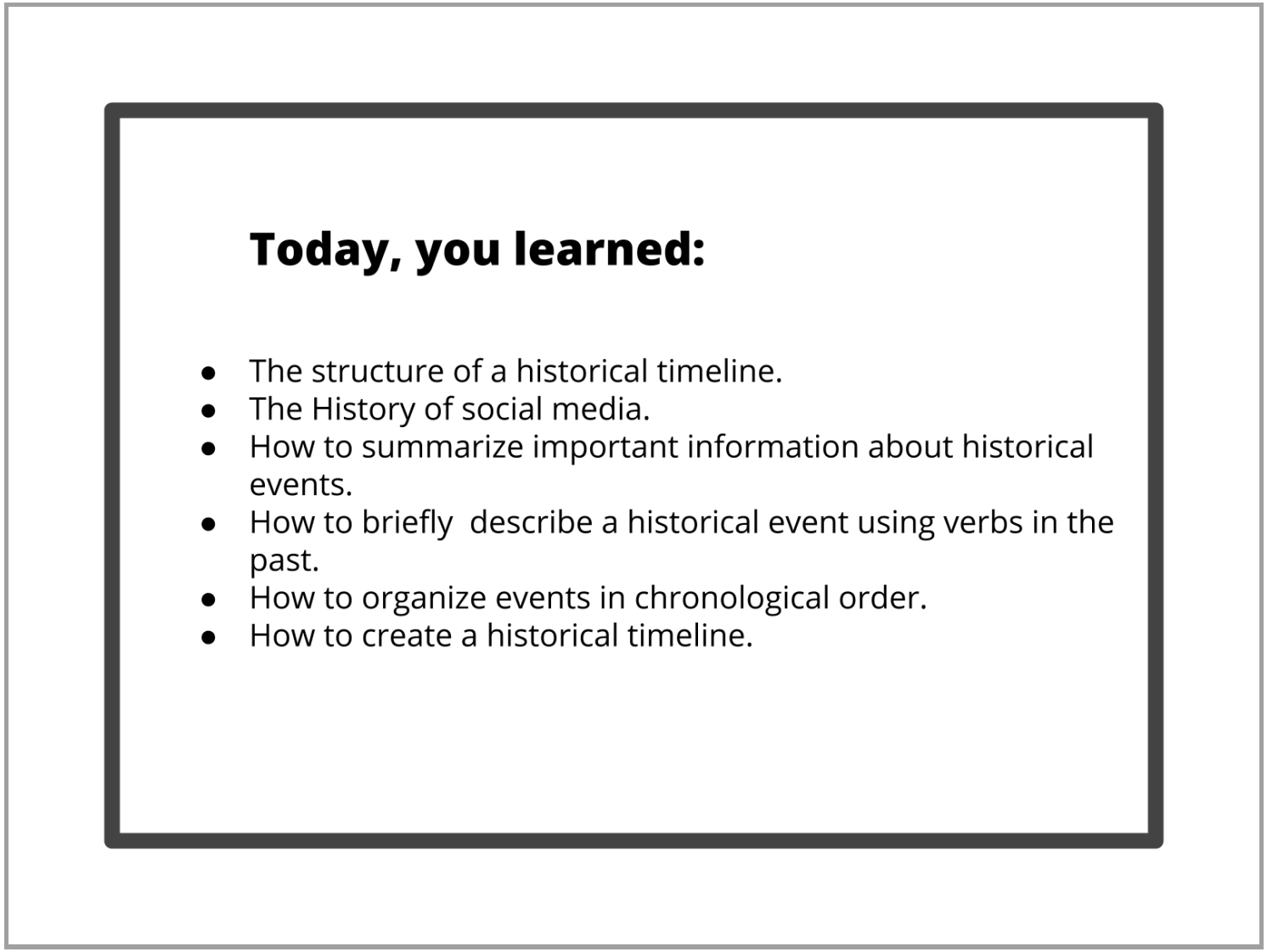
Slide 6 Output

Propósito: Que os alunos criem uma timeline de um episódio histórico, usando verbos no passado.
Expectativa: Que os alunos sejam capazes de criar uma timeline de um episódio histórico, usando os modelos vistos como exemplo.
Orientações:
Recomendação de tempo para a atividade proposta neste slide: 17 minutos.
Mostre aos alunos o modelo (que pode ser distribuído impresso ou copiado em uma folha de papel) e diga que eles precisam completá-lo com informações sobre o evento histórico escolhido e descrito na ficha anterior. O título deve ser preenchido com o evento histórico escolhido, e as datas e informações importantes referentes a este evento. O aluno pode acrescentar mais espaços de informação e ano, caso necessário, e pode, também, apresentar um título para cada um dos episódios descritos. Em inglês: *In the title, you are going to write the event you are talking about. Later, in each space you are going to describe what happened, very briefly, and bring the dates as well. You can add more spaces if you need and bring a title for each piece of information, in case you believe it is necessary.*
Os alunos podem fazer a atividade em uma folha de papel, ou, caso haja recurso na escola, online.
Sugestão de site: https://elearningindustry.com/top-10-free-timeline-creation-tools-for-teachers
Caso haja necessidade, este slide pode ser encontrado para impressão aqui
Sugerimos 3 textos com informações sobre a história do cinema, que pode ser encontrado aqui, sobre a história dos celulares, que pode ser encontrado aqui ou sobre a história dos gadgets, que pode ser encontrada aqui, que podem ser utilizadas como referência para a criação das timelines. É possível imprimir para os alunos individualmente, em duplas ou grupos.



Slide 7 **Feedback**

Tempo sugerido: 3 minutos
Propósito: Fazer com que os alunos reflitam sobre o que trabalharam nesta aula.
Expectativa: Que os alunos reflitam sobre o que aprenderam nesta aula.
Orientações: Pergunte aos alunos o que eles aprenderam nesta aula: *What have you learned today?* Em seguida, leia o slide perguntando se há alguma dúvida: *Do you have any questions?*



The History of Mobile Phones From 1973 To 2008: The Handsets That Made It ALL Happen

NEWS *Richard Goodwin* 17:16, 6 Mar 2017

All the mobile phones that mattered from the first Nokia handset right up to the iPhone 3G

A LOT can happen in 40 years. But when it comes to technology, 40-years is like going back to the days of Moses or the Roman Empire. Case in point: the mobile phone — and, more recently, the rise of mobile internet communications, social networks and super-fast internet. But what were the phones that made it happen; who were the pioneering brands that made today's handsets possible; and which phone, out of the thousands launched since the 1980s, was the most important? Answer: quite a few.

But first: a history lesson.

The world's first mobile phone call was made on April 3, 1973, when Martin Cooper, a senior engineer at Motorola, called a rival telecommunications company and informed them he was speaking via a mobile phone. The phone Cooper used, if you could call it that, weighed a staggering 1.1kg and measured in at 228.6x127x44.4mm. With this prototype device, you got 30 minutes of talk-time and it took around 10 hours to charge.

In 1983, Motorola released its first commercial mobile phone, known as the Motorola DynaTAC 8000X. The handset offered 30 minutes of talk-time, six hours standby, and could store 30 phone numbers. It also cost £2639 ($3995).

In the very early days of the mobile space handsets weren't designed with consumers in mind. You'd need a couple of thousand pounds to get hold of one, and even then performance wasn't great. Back then, mobile phones were designed with the likes of Gordon Gecko in mind, businessmen-types that drove big Jags and flew Concord. Not your average Joe.

Mobile Phone FACTS

Here is a selection of facts, courtesy of Fact Slides, about mobile phones that show just how much the world has changed since the early days of mobile communication:

- In 1983, the first mobile phones went on sale in the U.S. at almost $4,000 each.
- Over 250 million Nokia 1100 devices were sold, making it the bestselling electrical gadget in history.
- More People In The World Have Mobile Phones Than Toilets.
- So many Facebook photos and videos are uploaded via mobile that it takes up 27% of upstream web traffic.
- The technology behind smartphones relies on up to 250,000 separate patents.
- The average person unlocks his or her smartphone 110 times each day.

Even at the start of the 1990s this was still the case despite Nokia and NEC entering the fray. Nokia's first 'handheld' mobile phone, the Mobira Cityman 900, launched in 1989 and weighed just 800g – a huge improvement over 1982's 9.8kg Mobira Senator model.

Looking for a unique and funky case that channels all the hallmarks of iconic, retro design from back in the day? I was too. **And that's how I came across Zazzle**, which has loads of awesome case designs for iPhones of all shapes and sizes.

I came across the site by accident; I was looking at doing a feature on the best retro phone cases you can buy at the moment and wanted to find a decent retailer for it. **I found Zazzle and even ended up buying one myself!**

If you're looking for something a lot these lines be sure to check them out.

1990 to 1995 represented an upward swerve in design and portability, with mobile devices gradually starting to appear in the hands of average consumers for the first time. By the late-1990s, mobile devices were fast becoming the norm thanks to the following handsets…

1997 – Nokia 6110

Features:

- Three games: Memory, Snake, Logic
- Calculator, clock and calendar
- Currency converter
- Works as a pager
- Profile settings
- 4 colours

1997 – Motorola StarTAC

Inspired by the communicator from Star Trek, this bad boy was the world's first clamshell handset. Another first for Motorola.

1998 – Nokia 5110

Excellent battery, slim by 1998's standards, and it also featured Snake. What more could a 90s consumer want?

Features:

- Dimensions 48 x 132 x 31 mm
- Battery 900 mAh NiMH
- Display 47 x 84 B/W

1999 – BlackBerry 850

The BlackBerry 850 was the first handset released under the BlackBerry brand. Ten years later, RIM would be crowned the fastest growing company on the planet. And we all know what happened post-2010.

2000 – Nokia 3310

The phone that all of your mates had at school – if you went to school in the mid-to-late-90s, that is. Even in 2013, many regard the 3310 as one of the best mobile devices ever created. Some even say it's indestructible.

AND you can **still buy them now via Amazon**.

2002 – Samsung SGH-T100

Before Samsung took over the world it made handsets like this, which was the first phone ever to use a thin-film transistor active matrix LCD display.

2003 – BlackBerry 5810

It didn't have a built in speaker so you had to plug headphones in to make phone calls, but the BlackBerry 5810 did have email and a QWERTY keyboard.

2004 – Motorola Razr V3

Motorola shifted over a 130 million of its ‘fashion’ phone between the years 2004 and 2006, making it the best-selling clamshell handset in history.

2005 – BlackBerry 7270

First BlackBerry handset to feature Wi-Fi, and one of the main reasons for widespread CrackBerry addiction.

2006 – Nokia N95

A true smartphone, one that ran on Symbian, packed in a 332MHz Texas Instruments CPU, and feature 160MB of RAM. It also featured a decent 5-megapixel camera, Bluetooth, and Wi-Fi.

2007 – LG Shine

Features:

- Dimensions: 99.8 x 50.6 x 13.8mm
- Weight: 118g
- Operating system: Java MIDP 2.0
- CPU: ARM9 115 MHz
- Memory: 50 MB Internal, microSD (TransFlash) external memory card slot
- Battery: 800mAh Li-Ion
- Display: 240 x 320, 2.2-inch Display 262K-color TFT LCD
- Camera: 2.0 megapixels + Autofocus

2008 – Apple iPhone 3G

This one needs no introduction and is largely responsible for changing the face of the mobile space forever. Apple's iPhone popularised applications with millions of consumers, helped make touchscreen interfaces the norm, and broke new ground for overall design and finish.

The iPhone 3G was the sharpest tip of the mobile stick, but from here on out things would begin progressing even faster.

source:http://www.knowyourmobile.com/nokia/nokia-3310/19848/history-mobile-phones-1973-2008-handsets-made-it-all-happen/page/0/1

Learn about the history and development of cinema, from the Kinetoscope in 1891 to today's 3D revival.

Cinematography is the illusion of movement by the recording and subsequent rapid projection of many still photographic pictures on a screen. A product of 19th century scientific endeavour, it has, over the past century, become an industry employing many thousands of people and a medium of mass entertainment and communication.

EARLY CINEMA

No one person invented cinema. However, in 1891 the Edison Company in the USA successfully demonstrated a prototype of the Kinetoscope, which enabled one person at a time to view moving pictures. The first to present projected moving pictures to a paying audience (i.e. cinema) were the Lumière brothers in December 1895 in Paris.

At first, films were very short, sometimes only a few minutes or less. They were shown at fairgrounds and music halls or anywhere a screen could be set up and a room darkened. Subjects included local scenes and activities, views of foreign lands, short comedies and events considered newsworthy.

The films were accompanied by lecturers, music and a lot of audience participation—although they did not have synchronised dialogue, they were not 'silent' as they are sometimes described.

THE RISE OF THE FILM INDUSTRY

By 1914, several national film industries were established. Europe, Russia and Scandinavia were as important as America. Films became longer, and storytelling, or narrative, became the dominant form.

As more people paid to see movies, the industry which grew around them was prepared to invest more money in their production, distribution and exhibition, so large studios were established and special cinemas built. The First World War greatly limited the film industry in Europe, and the American industry grew in relative importance.

The first 30 years of cinema were characterised by the growth and consolidation of an industrial base, the establishment of the narrative form, and refinement of technology.

ADDING COLOUR

Colour was first added to black-and-white movies through tinting, toning and stencilling. By 1906, the principles of colour separation were used to produce so-called 'natural colour' moving images with the British Kinemacolor process, first presented to the public in 1909. The early Technicolor processes from 1915 onwards were cumbersome and expensive, and colour was not used more widely until the introduction of its three-colour process in 1932.

ADDING SOUND

The first attempts to add synchronised sound to projected pictures used phonographic cylinders or discs.
The first feature-length movie incorporating synchronised dialogue, *The Jazz Singer* (USA, 1927), used the Warner Brothers' Vitaphone system, which employed a separate record disc with each reel of film for the sound.
This system proved unreliable and was soon replaced by an optical, variable density soundtrack recorded photographically along the edge of the film.

CINEMA'S GOLDEN AGE

By the early 1930s, nearly all feature-length movies were presented with synchronised sound and, by the mid-1930s, some were in full colour too. The advent of sound secured the dominant role of the American industry and gave rise to the 'Golden Age of Hollywood'.
During the 1930s and 1940s, cinema was the principal form of popular entertainment, with people often attending cinemas twice weekly. In Britain the highest attendances occurred in 1946, with over 31 million visits to the cinema each week.

THE ASPECT RATIO

Thomas Edison had used perforated 35mm film in the Kinetoscope, and in 1909 this was adopted as the industry standard. The picture had a height-to-width relationship—known as the aspect ratio—of 3:4 or 1:1.33.
With the advent of optical sound, the aspect ratio was adjusted to 1.37:1. Although there were many experiments with other formats, there were no major changes in screen ratios until the 1950s.

COMPETING WITH TELEVISION

The introduction of television in America prompted a number of technical experiments designed to maintain public interest in cinema.
In 1952, the Cinerama process, using three projectors and a wide, deeply curved screen together with multi-track surround sound, was premiered. It gave audiences a sense of greater involvement and proved extremely popular. However, it was technically cumbersome, and widescreen cinema did not begin to be extensively used until the introduction of CinemaScope in 1953 and Todd-AO in 1955, both of which used single projectors.
CinemaScope had optically squeezed images on 35mm film which were expanded laterally by the projector lens to fit the width of the screen; Todd-AO used film 70mm wide. By the

end of the 1950s, the shape of the cinema screen had effectively changed, with aspect ratios of either 1:2.35 or 1:1.66 becoming standard.
Specialist large-screen systems using 70mm film have also been developed. The most successful of these has been IMAX, which today has more than 1,000 screens worldwide. For many years IMAX cinemas have showed films specially made in its unique 2D or 3D formats, but they are increasingly showing versions of popular feature films which have been digitally remastered in the IMAX format, often with additional scenes or 3D effects.
Stereo sound, which had been experimented with in the 1940s, also became part of the new widescreen experience.

CINEMA MAKES A COMEBACK

While cinemas had some success in fighting the competition of television, they never regained the position and influence they once held, and over the next 30 years audiences dwindled. By 1984 cinema attendances in Britain had sunk to one million a week.
Since then, however, that figure has nearly trebled with the growth of out-of-town multiplex cinemas following the building of the first British multiplex at Milton Keynes in 1985.
Although America still appears to be the most influential film industry, the reality is more complex. Many films are produced internationally—either made in various countries or financed by multinational companies that have interests across range of media.
Today, most people see films on television (whether terrestrial or satellite or on video of some kind) and we are also moving towards a web-based means of delivery.

WHAT'S NEXT?

In the past 20 years, film production has been profoundly altered by the impact of rapidly improving digital technology. Though productions may still be shot on film (and even this is becoming less commonplace) most subsequent processes, such as editing and special effects, are undertaken on computers before the final images are transferred back to film. The need for this final transfer is diminishing as more cinemas invest in digital projection which is capable of producing screen images that rival the sharpness, detail and brightness of traditional film projection.
In the past few years there has been a revival of interest in 3D features, both animated and live action, sparked by the availability of digital technology. Whether this will be more than a short-term phenomenon (as previous attempts at 3D in the 1950s and 1980s had been) remains to be seen.

Source: **https://blog.scienceandmediamuseum.org.uk/very-short-history-of-cinema/**

From Walkman to iPod: What Music Tech Teaches Us About Innovation

RON ADNERMAR 5, 2012

A short history of the songs in our pockets -- and how late-comer Apple came to dominate the business of portable music

In 1978, engineers at Sony successfully married a compact playback device with lightweight headphones to create the prototype for a product that would become a worldwide hit. In 1979, the 'Walkman' was introduced in the Japanese market, selling out its entire stock of 30,000 units within the first three months.

Sony kept apace with its rivals. For a decade after its launch, Sony's Walkman retained a 50% market share in the U.S. (46% in Japan) in a space teaming with competitors, even as it enjoyed a price premium of approximately $20 over rival offers.

Jump ahead to the late 1990s, when the sun had set on cassettes as the favored music delivery format in favor of compact discs and, for the technologically savvy, digital mp3 files. But electronic firms around the globe were betting that the CD would soon follow the cassette into extinction. Which

mp3 player would get there first and become the next 'Walkman'?

In 1998, South Korea's Saehan Information Systems created the first portable digital audio player, MPMan. It sold 50,000 players globally in its first year. By the launch of the iPod in 2001, there were approximately 50 portable mp3 players available in the U.S.--and no firm had achieved anywhere near the dominance that the Walkman had enjoyed 20 years earlier.Compared to the Walkman and cassettes, the story was very different for mp3s. You couldn't purchase them in traditional retail settings. Downloading an album--legally or not--could be a multi-hour affair. It didn't matter that MPMan was first--it wouldn't have mattered if they were 6th, 23rd, or 42nd. Without the widespread availability of mp3s and broadband, the value proposition could not come together.

The MP3 player market did eventually consolidate around a dominant product, Apple's iPod. But the iPod, launched in late 2001-- three years after the MPMan--was anything but a first mover. How can we understand the iPod's success despite its delayed entry?

IPOD WINS ... THREE YEARS LATE

Apple waited, and then waited some more--until it finally made its move, putting the last two pieces in place to create a winning innovation: an attractive, simple device supported by smart software. Steve Jobs knew that, on its own, the mp3 player was useless. He understood that, in order for the device to have value, other co-innovators in the mp3 player

ecosystem first needed to be aligned. And, in October of 2001, when Apple announced the iPod, those pieces were solidly in place: both mp3s and broadband were finally widely available.

The first generation iPod for Macintosh retailed at $399, had 5GB of capacity, and could store up to 1,000 songs. It boasted an intuitive interface design and was, for its time, lightweight. But the value of the device was cemented by its seamlessness with the iTunes music management software. Despite being available only for Mac users, the iPod was the fastest selling mp3 player to ever hit the market.

In April 2003, Apple announced the iTunes Music Store, an online retail hub where customers could browse and purchase music for 99 cents per song (or $9.99 per album). By 2005, iTunes' library had grown to 1.5 million songs. Although Apple would make scant profit from selling songs at 99 cents per download (it had sold nearly 8 billion songs by the end of 2009 but, with Apple's ten percent commission, that only translates to $800 million in revenue--before accounting for the cost of running the store; trivial when compared to $22 billion gained in iPod sales at that time, the iTunes store gave the iPod legitimacy in a world of shady mp3 accessibility.

According to NPD Group, sales of portable CD players were still more than double those of mp3 players during the holiday season of 2004. But between the third quarters of 2004 and 2005, sales of the iPod had leapt 616%. As the same customer base kept repurchasing new and better iPods, Apple's profits soared: by 2008 it had captured 48%

of the mp3 player market share. SanDisk's Sansa mp3 player was the iPod's closest competitor with 8% market share.

Few would deny that the iPod is a great product, surpassing any other mp3 player offering. But is it six times better? Apple was, after all, three years late. But perhaps this logic should be flipped: perhaps everyone else was three years too early. As we'll see again in the case of the iPhone, Jobs tended to be late for everything because he wanted everything to be ready for him. Reflecting on catching technology waves in 2008, he said, "Things happen fairly slowly, you know. They do. These waves of technology, you can see them way before they happen, and you just have to choose wisely which ones you're going to surf. If you choose unwisely, then you can waste a lot of energy, but if you choose wisely, it actually unfolds fairly slowly. It takes years." Jobs's discipline paid off. In the three years between the launch of MPMan and the iPod, each element in the mp3 player ecosystem turned from red to green. Instead of waiting at the red light with everyone else -- wasting precious resources and time -- Apple drove right on through a green light towards victory, becoming, according to the Economist, "the Walkman of the early 21st century."

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