

YL TESOL CERTIFICATE PROGRAM
SPRING 2023

PROJECT LEARNING



한국외국어대학교 TESOL전문교육원
TESOL PROFESSIONAL EDUCATION CENTER, HANKUK UNIVERSITY OF FOREIGN STUDIES

Table of Contents

1	Syllabus
	- Course Description and Goal
	- Materials
2	Assessment
3	Weekly Schedule
9	Project Curriculum and Micro-Teaching
	Week 1 Course Overview
15	Week 2 Children and Language Learning
45	Week 3 The Framework of Project Learning
75	Week 4 Planning Project Curriculum
101	Week 5 Assessing a Project
133	Week 6 Creating and Adapting Materials
	Week 7 Designing a Project Curriculum
	Week 8-9 Teaching Demonstrations
153	Week 10 Drama (i)
	Week 11 Drama (ii) Performance
173	Week 12 Art and Craft in the Classroom
193	Week 13 Content and Language Integrated Learning
245	Week 14-16 Final Project
255	Appendix
294	References

Project Learning

Syllabus

1. Course Description and Goal

This course introduces the topic area of project learning for young learners. The course begins with the issue of why project learning is good for children's cognitive development. After reviewing the theory of project learning, the course moves to practices in the classroom. Theme-based or topic-based instruction, which are often used in the field of ELT, will be defined, and key issues about project-based instruction will be covered such as assumptions that this approach is based on, how the framework should be structured, and how each lesson should be designed. By the end of the course, students will be able to plan a pedagogically sequenced series of lessons that result in a final outcome. This will form the project curriculum.

2. Materials

This course packet includes excerpts from the following:

Andrew, M. (1995). Writing and making books. Warwickshire: Scholastic.

Bauer, K., Drew, R., & Bruno, J. (1992). Alternatives to worksheets: Motivational reading and writing activities across the curriculum. CA: Creative Teaching Press.

Brewster, J., Ellis, G., & Girard, D. (2002). The Primary English teacher's guide. Essex: Pearson.

Brumfit, C., Moon, J., & Tongue, R. (Eds.). (1991). Teaching English to children: From practice to principle. Collins ELT.

Cameron, L. (2001). Teaching languages to young learners. Cambridge: Cambridge University Press.

Halliwell, S. (1992). Teaching English in the primary classroom. Essex: Longman.

Malay, A., & Duff, A. (2005). Drama techniques: A resource book of communication activities for language teachers. Cambridge: Cambridge University Press.

Moon, J. (2000). Children learning English. Oxford: Macmillan Heinemann English Language Teaching.

Nixon, C., & Tomlinson, M. (2003). Primary vocabulary box: Word games and activities for younger learners. Cambridge: Cambridge University Press.

Phillips, D., Burwood, S., & Dunford, H. (1999). Projects with young learners. Oxford: Oxford University Press.

Pucha, H., & Williams, M. (2011). Teaching young learners to think: ELT-activities for young learners aged 6-12. Helbling Languages.

Read, C. (2007). 500 Activities for the primary classroom: Immediate ideas and solutions. London:

Macmillan.

Reilly, J., & Reilly, V. (2005). Writing with children. Oxford: Oxford University Press.

Reilly, V., & Ward, S. M. (1997). Very young learners. Oxford: Oxford University Press.

Rixon, S. (1992). Tip top 3: Workbook. London: Macmillan.

Theodorou, M. (2010). Games, ideas and activities for primary drama. Essex: Pearson.

3. Assessment

1. Attendance and Participation	15%	2. Weekly Assignments	15%
3. Project Curriculum	30%	4. Micro-Teaching	40%

1. Attendance and Participation (15%)

Out of respect for your classmates and instructor, please come to every class on time, prepared, and ready to participate actively.

2. Weekly Assignments (15%)

You are expected to read the contents of the course packet each week. As you read, take notes of anything that you are unsure of, and this can be discussed in class. Most weeks also have a related assignment. Please read instructions carefully and complete assignments to a high standard. Some weeks have worksheets, which will be given to you in class and made available to download from HUFS e-class.

3. Project Curriculum (30%)

During this course, you will develop two project curricula. The curricula should be based on a topic that would be motivating for young learners. The curricula will contain 8 lessons that are thematically linked and lead to a final outcome in the last lesson. Clear planning and sequencing of lessons should be evident.

4. Micro-Teaching (40%)

In the final two weeks of this course, you will teach a 20-minute lesson from your project curriculum. You have free choice over the type of lesson that you teach. The lesson could be one of the four skills, integrated skills, systems (lexis/grammar), CLIL, drama, arts and crafts. It should be clear how this lesson fits logically into your project curriculum.

4. Weekly Schedule

Week	Topics & Contents	Material pages	Remarks
1	Week 1: Course Overview In this lesson, students will be introduced to the structure of the course. Students will also find out what project learning means and see and discuss an example of a completed project.	-	
2	Week 2: Children and Language Learning In this lesson students will learn about the learner-centered perspective of language teaching and the characteristics of young learners. Students will review theories proposed by Piaget, Bruner, and Vygotsky. The lesson will conclude with the optimal conditions for young learners.	Week 02	
3	Week3: The Framework of Project Learning In this lesson, students will learn about the concept of topic-centered learning and activity-based learning. Students will look at the beginning stages of planning a project by using a topic web. Students will find out the difference between open-ended and closed activities.	Week 03	

4	<p>Week 4: Planning Project Curriculum</p> <p>In this lesson, students will examine an example project curriculum. Students will share their views on this curriculum. Students will then work in pairs or small groups to start making their own project curriculum based on a topic of their choice.</p>	Week 04	
5	<p>Week 5: Assessing a Project</p> <p>In this lesson, students will compare two project curricula and provide insight into their preferred one. Students will be presented with an evaluative form to analyze activities from both projects.</p>	Week 05	
6	<p>Week 6: Creating and Adapting Materials</p> <p>In this lesson, students will look at reasons for adapting and creating materials and how to overcome barriers. Students will consider age, ability, and learner needs, before adapting or creating a material of their own.</p>	Week 06	

7	<p>Week 7: Designing a Project Curriculum (group work)</p> <p>In this lesson, students will create their own project in groups by first choosing a topic and designing activities for it. In the following two lessons, students will then micro-teach one lesson from their curriculum.</p> <p>(Note: Projects not completed in class should be completed at home for presentation in the following lessons.)</p>	-	Students to plan a curriculum in groups.
8-9	<p>Weeks 8-9 Teaching Demonstrations</p> <p>In these two lessons, students will demonstrate a lesson from their project to the classmates. Other students should take notes and provide feedback to the 'teacher'.</p>		Micro-Teaching a lesson from your Project Curriculum
10	<p>Week 10: Drama (i)</p> <p>In this lesson, students will learn the value of drama activities and reflect on what children learn from performing a drama that is linked to project work. After reviewing theory, students will have an opportunity to practice drama activities and discuss the possible advantages and difficulties that those activities might bring about in the lesson.</p> <p>Students will end the lesson preparing for a class play.</p> <p>Students will work in small groups to develop a class play script based on either a known-story or original work.</p>	Week 10	

11	<p>Week 11: Performing Drama (group work)</p> <p>In this lesson, students will perform their class play to the group. Before the performance, students will cover the steps required in preparing and performing a class play.</p>	-	
12	<p>Week 12: Art and Craft in the Classroom</p> <p>In this class, students will learn how to use arts and crafts activities effectively to benefit children's language learning. Arts and crafts are familiar and interesting activities for children, so, these subjects can be effective ways to introduce language to children. However, arts and crafts can also be time-consuming in the classroom.</p>	Week 12	

13	<p>Week 13: Content and Language Integrated Learning</p> <p>In this lesson, students will choose activities for two content subjects and examine whether they are appropriate for their target learners. After this examination, one student from each group will present their findings to the class. Then after the presentations, students will share their ideas. Projects can be an effective framework in that language and other subjects such as math, science, and geography can be integrated. However, activities from those subjects can be difficult for children because they require subject knowledge, language proficiency, and cognitive ability. Therefore, the teachers' professional decision is needed in order to design projects that combine subject and language learning. In the textbook, a wide range of activities is provided for the effective integration of activities.</p>	Week 13	
----	--	---------	--

14-16	<p>Weeks 14-16 Final Project (Individual work)</p> <p>In the final three lessons of the course, students will make a project curriculum for a one month period (8 lessons), and demonstrate a micro-teaching lesson of one of those lessons.</p> <p>The project curriculum must be different from the work done in the 8th and 9th lessons of the course. The demonstration will be conducted for 20 minutes and feedback from the instructor and classmates will be given after micro-teaching.</p>	-	<p>Students prepare a project curriculum.</p> <p>Students micro-teach one lesson from their curriculum.</p>
-------	---	---	---

5. Project Curriculum and Micro-Teaching

The project curriculum and micro-teaching make up a total of 70% of this course. As such, time and effort must be spent on creating a high-quality curriculum and lesson plan. The project curriculum should contain an overview of 8 lessons that are thematically linked and lead to an outcome. The teacher may choose one of those lessons to fully develop and micro-teach. Your tutor will provide feedback on your lesson plan before micro-teaching if you wish. Your lesson plan should be in English using the template provided. This template can be downloaded from HUFs E-Class. See template below:

<u>Title</u>
<u>Context</u>
<u>Time</u>
<u>Aim</u> By the end of the activity, students will be able to
<u>Materials</u>
<u>Lead-in</u>
<u>Set up and run the activity – main skill tasks</u>
<u>Close the activity and post-activity</u>
<u>Name and student number</u>

Your micro-teaching lesson plan, demonstration, and project curriculum will be evaluated on the following criteria and checklist:

Area or Assessment	Below Passing	Pass
Lesson Planning and Aims	The lesson plan lacked detail. It did not give a clear idea of the	The teacher put together a satisfactory lesson plan and a

	component parts of the lesson. Overall, the lesson aims were not really achievable or appropriate for the age and level of the learners. The teacher did not write SMART aims. The lesson plan was not in English or had multiple spelling and grammar mistakes.	fairly clear outline of its component parts. The aims were generally achievable and appropriate for the age and level of the learners. The aims were SMART. The lesson plan was written in accurate English.
Lesson Activities	The lesson activities were not well executed and did not link together with logical staging. The activities were not well-scaffolded and the materials lacked variety and care in their preparation.	The lesson activities were well-linked and executed, and showed a good progression between each task. The materials were well-prepared and contained variety to apply to different learning styles.
Use of Classroom Aids	Classroom aids such as visuals, realia, audio or video were not used effectively during the lesson. The teacher's writing was unclear on the whiteboard. The whiteboard was used in a way that distracted from a learner-centred classroom.	Use of classroom aids was generally effective. Writing on the whiteboard was printed, clear, and big enough to read from a distance. The whiteboard was used in a way to promote a learner-centred classroom.
Rapport	The teacher rapport and interaction with the learners did not create a relaxed classroom atmosphere. The teacher did not use the learners' names and lacked awareness of their needs. The learners were not praised enough in the lesson.	The teacher had a reasonable rapport with the learners and the atmosphere in the classroom was relaxed. The teacher used all the students' names and was sensitive to learner needs. The teacher gave plenty of praise.
Teaching English in English	The teacher's language was not graded or appropriate for the level. The learners had difficulty understanding instructions and the teacher failed to use instruction checking questions. The teacher used Korean in the class. The teacher had poor pronunciation of key components in the lesson.	The teacher's language was well graded and appropriate. The teacher made good use of child-directed speech. The instructions were staged well, simplified, and checked. The teacher conducted the class in English that sounded natural and fluent.
Time Management	Timing was problematic throughout the lesson. Some activities took too long or finished too quickly. The teacher did not display evidence of managing time.	Timing was fair throughout the lesson. The teacher finished the micro-teaching within the time limit. The teacher showed evidence of managing the time.

Reflection	The teacher did not effectively identify areas of success and weakness in their micro-teaching.	The teacher was able to successfully identify areas of success and weakness in their micro-teaching.
------------	---	--

6. Project Curriculum Checklist

Below is a checklist that applies specifically to the project curriculum. You are expected to pass most of these (70%) in designing your curriculum:

Checklist:

- ☐ The topic of the project is motivating for the specified age and level of young learner.
- ☐ The project curriculum is written in accurate English.
- ☐ The lessons are sequenced logically, building in challenge and recycling previous lessons' vocabulary and grammar points.
- ☐ The lessons are sequenced in such a way to culminate in a final outcome task in lesson 8.
- ☐ The lessons in the project cover a range of activity types such as drama, CLIL, arts and crafts, and integrated skills.
- ☐ The project was thoroughly brainstormed through a topic web to identify the best activities.
- ☐ The lessons and activities from the project are creative, original, and/or well-adapted from known resources.
- ☐ The project description clearly outlines the contents and aims of the project.
- ☐ Grammatical and functional aims of the lessons are appropriate to the age and level of young learner.
- ☐ The project curriculum contains eight lessons.

Week 1: Course Overview

Key Vocabulary:

- Reflect
- Topic
- Subtopic
- Outcome
- Find product
- Project
- Content and Language Integrated Learning (CLIL)
- Arts & Crafts
- Drama
- Activity-Based Learning
- Motivation

Homework:

Read week 2 of the course packet. Summarize one of the three theorist's key beliefs on language learning and acquisition.

- Piaget
- Vygotsky
- Bruner

Please type your homework using Microsoft Word. Your summary should be between 150 – 200 words.

week 02



한국외국어대학교 TESOL전문교육원
TESOL PROFESSIONAL EDUCATION CENTER, HANKUK UNIVERSITY OF FOREIGN STUDIES

Week 2: Children and Language Learning

Key Vocabulary:

- Scaffolding
- Child-directed speech
- Optimal conditions for language learning
- Metalanguage
- Piaget's Stages of Development
 - Sensorimotor
 - Preoperational
 - Concrete Operational
 - Formal Operational
- The Zone of Proximal Development (ZPD)
- Intonation
- Reformulate
- Articulate
- Routines

Homework:

Read week 3 of the course packet. Make a list of suitable topics for young learners. What topics do you think would be motivating for young learners? Bring a list of 10-15 topics and be ready to share with the class.

1 Children learning a foreign language

1.1 Taking a learning-centred perspective

What is different about teaching a foreign language to children, in contrast to teaching adults or adolescents? Some differences are immediately obvious: children are often more enthusiastic and lively as learners. They want to please the teacher rather than their peer group. They will have a go at an activity even when they don't quite understand why or how. However, they also lose interest more quickly and are less able to keep themselves motivated on tasks they find difficult. Children do not find it as easy to use language to talk about language; in other words, they do not have the same access as older learners to meta-language that teachers can use to explain about grammar or discourse. Children often seem less embarrassed than adults at talking in a new language, and their lack of inhibition seems to help them get a more native-like accent. But these are generalisations which hide the detail of different children, and of the skills involved in teaching them. We need to unpack the generalisations to find out what lies underneath as characteristic of children as language learners. We will find that important differences do arise from the linguistic, psychological and social development of the learners, and that, as a result, we need to adjust the way we think about the language we teach and the classroom activities we use. Although conventional language teaching terms like 'grammar' and 'listening' are used in connection with the young learner classroom, understanding of what these mean *to the children who are learning them* may need to differ from how they are understood in mainstream language teaching.

In the learning-centred perspective taken in this book, knowledge about children's learning is seen as central to effective teaching. Successful lessons and activities are those that are tuned to the learning needs of pupils, rather than to the demands of the next text-book unit, or to the interests of the teacher. I distinguish a *learning-centred* perspective from '*learner-centred*' teaching. Learner-centred teaching places the child at the centre of teacher thinking and curriculum planning. While this is a great improvement on placing the subject or the curriculum at the centre, I have found that it is not enough. In centring on the child, we risk losing sight of what it is we are trying to do in schools, and of the enormous potential that lies beyond the child.

Teaching Languages to Young Learners

Imagine a child standing at the edge of a new country that represents new ideas and all that can be learnt; ahead of the child are paths through valleys and forests, mountains to be climbed and cities to be explored. The child, however, may not be aware of the vast possibilities on offer, and, being a child, may either be content with the first stream or field s/he comes across, or may rush from one new place to the next without stopping to really explore any. If a teacher's concern is centred on the child, there is a temptation to stay in that first place or to follow the child. I have seen too many classrooms where learners are enjoying themselves on intellectually undemanding tasks but failing to learn as much as they might. The time available in busy school timetables for language teaching is too short to waste on activities that are fun but do not maximise learning. The teacher has to do what the child may not be able to do: to keep in sight the longer view, and move the child towards increasingly demanding challenges, so that no learning potential is wasted. A learning-centred perspective on teaching will, I believe, help us to do that more effectively.

In this chapter I give an overview of theory and research relevant to children's language learning. The field of teaching young learners, particularly in teaching English, has expanded enormously in the last 10 years but is only just beginning to be researched. We need therefore to draw on work from beyond language classrooms: in child development, in learning theory, in first language development, and in the development of a second language in bilingual contexts. Implications for teaching young learners are taken from each of these and used to establish guiding principles and a theoretical framework to be developed in the rest of the book. I begin with the work of two of the major theorists in developmental psychology, Piaget and Vygotsky, highlighting key ideas from their work that can inform how we think of the child as a language learner.

1.2 Piaget

1.2.1 The child as active learner

Piaget's concern was with how young children function in the world that surrounds them, and how this influences their mental development. The child is seen as continually interacting with the world around her/him, solving problems that are presented by the environment. It is through taking action to solve problems that learning occurs. For example, a very young child might encounter the problem of how to get food from her bowl into her mouth. In solving the problem, with a spoon or with

Children learning a foreign language

fingers, the child learns the muscle control and direction-finding needed to feed herself. The knowledge that results from such action is not imitated or in-born, but is *actively constructed* by the child.

What happens early on with concrete objects, continues to happen in the mind, as problems are confronted internally, and action taken to solve them or think them through. In this way, *thought is seen as deriving from action*; action is internalised, or carried out mentally in the imagination, and in this way thinking develops. Piaget gives a much less important role to language in cognitive development than does Vygotsky. It is action, rather than the development of the first language which, for Piaget, is fundamental to cognitive development.

Piagetian psychology differentiates two ways in which development can take place as a result of activity: *assimilation* and *accommodation*. Assimilation happens when action takes place without any change to the child; accommodation involves the child adjusting to features of the environment in some way. Returning to the example of feeding, let's imagine what might happen when a child, who has learnt to use a spoon, is presented with a fork to eat with. She may first use the fork in just the same way as the spoon was used; this is assimilation of the new tool to existing skills and knowledge. When the child realises that the prongs of the fork offer new eating opportunities – spiking food rather than just 'spooning' it – accommodation occurs; the child's actions and knowledge adapt to the new possibility and something new is created. These two adaptive processes, although essentially different, happen together. Assimilation and accommodation are initially adaptive processes of behaviour, but they become processes of thinking. Accommodation is an important idea that has been taken into second language learning under the label 'restructuring', used to refer to the re-organisation of mental representations of a language (McLaughlin 1992). We will encounter it again when we consider the development of grammar.

From a Piagetian viewpoint, a child's thinking develops as gradual growth of knowledge and intellectual skills towards a final stage of formal, logical thinking. However, gradual growth is punctuated with certain fundamental changes, which cause the child to pass through a series of stages. At each stage, the child is capable of some types of thinking but still incapable of others. In particular, the Piagetian end-point of development – thinking that can manipulate formal abstract categories using rules of logic – is held to be unavailable to children before they reach 11 years of age or more.

The experimental studies used to support Piaget's theories have been criticised for not being sufficiently child-friendly, and for underestimating what children are capable of. In a series of ingenious experiments, Margaret Donaldson and her colleagues have convincingly

Teaching Languages to Young Learners

shown that when appropriate language, objects and tasks are used, very young children are capable of many of the ways of thinking that Piaget held too advanced for them, including formal, logical thought (Donaldson 1978). These results undermine some of Piaget's theoretical views, particularly the notion of discrete stages and the idea that children cannot do certain things if they have not yet 'reached' that stage. An example of how stage theory can lead to restricting children's learning occurred in the UK in the late 1970s and early 1980s. Before children were allowed to start writing sentences, they had to complete sets of 'writing readiness' activities that worked on part-skills. In spending so long on writing patterns and bits of letter shapes, they were missing out on the more holistic experiences that also help children understand the purposes of writing as communication.

An important dimension of children's lives that Piaget neglects is the *social*; it is the child on his or her own in the world that concerns him, rather than the child in communication with adults and other children. As we will see, Vygotsky's ideas give a much greater priority to social interaction.

1.2.2 Implications of Piagetian theory for language learning

The child as sense-maker

We can take from Piaget the very important idea of the child as an active learner and thinker, constructing his or her own knowledge from working with objects or ideas. Donaldson's work emphasises that

(the child) *actively tries to make sense of the world* . . . asks questions, . . . wants to know . . . Also from a very early stage, the child has *purposes and intentions*: he wants to *do*. (Donaldson 1978: 86, my emphasis)

Children also seek out intentions and purposes in what they see other people doing, bringing their knowledge and experience to their attempts to make sense of other people's actions and language. Realising that children are active '*sense-makers*', but that their sense-making is limited by their experience, is a key to understanding how they respond to tasks and activities in the language classroom that we will use throughout this book.

The world as offering opportunities for learning

If we take Piaget's idea that children adapt through experiences with objects in their environment, and turn it around, we can see how that

Children learning a foreign language

environment provides the setting for development through the opportunities it offers the child for action. Transferring this idea metaphorically to the abstract world of learning and ideas, we can think of the classroom and classroom activities as creating and offering opportunities to learners for learning. This view coincides with 'ecological' thinking that sees events and activities as offering *affordances* or opportunities for use and interaction that depend on who is involved (Gibson 1979): for example, to a human being, a tree 'affords' shelter from the rain or firewood, to a bird, the same tree 'affords' a nest site or buds to eat.

1.3 Vygotsky

1.3.1 The child as social

Vygotsky's views of development differ from Piaget's in the importance he gives to language and to other people in the child's world. Although Vygotsky's theory is currently most noted for his central focus on the social, and modern developments are often labelled 'sociocultural theory', he did not neglect the individual or individual cognitive development. The development of the child's first language in the second year of life is held to generate a fundamental shift in cognitive development. Language provides the child with a new tool, opens up new opportunities for doing things and for organising information through the use of words as symbols. Young children can often be heard talking to themselves and organising themselves as they carry out tasks or play, in what is called private speech. As children get older they speak less and less aloud, and differentiate between social speech for others and 'inner speech', which continues to play an important role in regulating and controlling behaviour (Wertsch 1985). Adults sometimes resort to speaking aloud when faced with a tricky task, like finding the way to an unfamiliar place, verbalising to help themselves think and recall: *Turn left then right at the roundabout . . .*

In considering the early speech of infants and its development into language, Vygotsky (1962) distinguishes the outward talk and what is happening in the child's mind. The infant begins with using single words, but these words convey whole messages: when a child says *juice*, s/he may mean *I want some more juice* or *my juice has spilt*. As the child's language develops, the whole undivided thought message can be broken down into smaller units and expressed by putting together words that are now units of talk.

Underlying Vygotskian theory is the central observation that



Teaching Languages to Young Learners

development and learning take place in a social context, i.e. in a world full of other people, who interact with the child from birth onwards. Whereas for Piaget the child is an active learner alone in a world of objects, for Vygotsky the child is an active learner in a world full of other people. Those people play important roles in helping children to learn, bringing objects and ideas to their attention, talking while playing and about playing, reading stories, asking questions. In a whole range of ways, adults *mediate* the world for children and make it accessible to them. The ability to learn through instruction and mediation is characteristic of human intelligence. With the help of adults, children can do and understand much more than they can on their own. To illustrate this idea, let's return to the example of the baby learning to feed herself with a spoon. At some point in learning to use a spoon to eat with, the baby may be able to get the spoon in the food and can put a spoonful of food in her mouth, but cannot quite manage the middle step of filling the spoon with food. A helpful adult may assist the baby with the difficult part by putting his hand over the baby's and guiding it in filling the spoon. In this way, adult and child together achieve what the baby was unable to do by herself, and the baby receives some useful training in turning the spoon at the angle needed to get hold of the food. Before long the baby will master this step and can be left to do the whole feeding process by herself. The adult could have helped the baby in many different ways, including just doing it all to save time and mess! The kind of spoon-filling help, targeted at what the baby can nearly but not quite do herself, is seen as particularly useful in promoting development; filling the spoon with food was an action in the baby's *zone of proximal development* (or ZPD). We can note before we leave this example that parents are often very 'tuned-in' to their own children and know exactly what help is needed next, and that skilful teachers also manage to do this in a class of thirty or more different ZPDs.

Vygotsky used the idea of the ZPD to give a new meaning to 'intelligence'. Rather than measuring intelligence by what a child can do alone, Vygotsky suggested that intelligence was better measured by what a child can do with skilled help. Different children at the same point in development will make different uses of the same help from an adult. Take as an example seven or eight year olds learning to do arithmetic and perhaps meeting subtraction problems for the first time. For some pupils, a demonstration by the teacher using counting bricks may be all they need to grasp the idea and do other sums of the same type. Others will be able to do the same sum again but not be able to generalise to other sums. In foreign language learning, we might imagine children listening to the teacher model a new question: *Do you like swimming?* and being encouraged to ask similar questions. One

Children learning a foreign language

child may be able to use other phrases he has learnt previously and say *Do you like drinking orange juice?* whereas another may be able to repeat *Do you like swimming?* and yet another would have trouble repeating it accurately. In each case, the ZPD, or what the child can do with the help of the adult is different; this, Vygotsky suggested, is a more useful measure of intelligence or ability.

Learning to do things and learning to think are both helped by interacting with an adult. Vygotsky saw the child as first doing things in a social context, with other people and language helping in various ways, and gradually shifting away from reliance on others to independent action and thinking. This shift from thinking aloud and talking through what is being done, to thinking inside the head, is called *internalisation*. Wertsch (1985) emphasises that internalisation for Vygotsky was not just a transfer but also a transformation; being able to think about something is qualitatively different from being able to do it. In the internalising process, the *interpersonal*, joint talk and joint activity, later becomes *intrapersonal*, mental action by one individual.

1.3.2 Implications of Vygotskian theory for language learning

Words and meanings

The importance of the *word* as unit has been downplayed by those who have developed Vygotsky's theories (e.g. Lantolf 2000). However, I believe that words do have a special significance for children learning a new language. The word is a recognisable linguistic unit for children in their first language and so they will notice words in the new language. Often too we teach children words in the new language by showing them objects that they can see and touch, and that have single word labels in the first language. From their earliest lessons, children are encouraged to think of the new language as a set of words, although of course this may not be the only way they think of it.

The importance of the word as unit is underscored by recent research into word frequency and use undertaken by corpus linguists, and the discovery that much of our knowledge of our first language can be accounted for by the information we build up over time about statistical probabilities of which words are used with which other words.

The zone of proximal development

Many of Vygotsky's ideas will help in constructing a theoretical framework for teaching foreign languages to children. In deciding what a

Teaching Languages to Young Learners

teacher can do to support learning, we can use the idea that the adult tries to mediate *what next it is the child can learn*; this has applications in both lesson planning and in how teachers talk to pupils minute by minute. In the next chapter I develop a framework for analysing classroom tasks that incorporates the notion of the ZPD. We can look at stages in tasks for how well they help a child to move in language skills from the interpersonal to the intrapersonal.

Learning as internalisation

The concept of internalisation will be used in later chapters to understand learning processes in the foreign language. The new language is first used meaningfully by teacher and pupils, and later it is transformed and internalised to become part of the individual child's language skills or knowledge

1.4 Bruner

1.4.1 Scaffolding and routines

For Bruner, language is the most important tool for cognitive growth, and he has investigated how adults use language to mediate the world for children and help them to solve problems (Bruner 1983, 1990). Talk that supports a child in carrying out an activity, as a kind of verbal version of the fine-tuned help given in the baby feeding example above, has been labelled *scaffolding* (Wood, Bruner and Ross 1976). In experiments with American mothers and children, parents who scaffolded tasks effectively for children did the following:

- they made the children interested in the task;
- they simplified the task, often by breaking it down into smaller steps;
- they kept the child on track towards completing the task by reminding the child of what the goal was;
- they pointed out what was important to do or showed the child other ways of doing parts of the tasks;
- they controlled the child's frustration during the task;
- they demonstrated an idealised version of the task.

Moreover, good scaffolding was tuned to the needs of the child and adjusted as the child became more competent. Scaffolding has been transferred to the classroom and teacher-pupil talk. Wood (1998) suggests that teachers can scaffold children's learning in various ways:

Children learning a foreign language

Table 1.1

*Teachers can help children to**By*

attend to what is relevant	suggesting praising the significant providing focusing activities
adopt useful strategies	encouraging rehearsal being explicit about organisation
remember the whole task and goals	reminding modelling providing part-whole activities

(from Wood 1998)

Each of these teaching strategies can be applied to language teaching. The notion of *helping children attend to what is important* will recur in various topics, and echoes discussions in English language teaching about 'noticing' (e.g. Schmidt 1990). In directing attention and in remembering the whole task and goals on behalf of the learner, the teacher is doing what children are not yet able to do for themselves. When they focus on some part of a task or the language they want to use, children may not be able to keep in mind the larger task or communicative aim because of limits to their attentional capacity. Between them, teacher and pupils manage the whole task, but the way in which the parts and aspects are divided up varies with age and experience. The teacher does most of the managing of joint engagement on a task.

Bruner has provided a further useful idea for language teaching in his notions of *formats and routines*. These are features of events that allow scaffolding to take place, and combine the security of the familiar with the excitement of the new. Bruner's most useful example of a routine is of parents reading stories to their children from babyhood onwards (see also Garton and Pratt 1998). I will develop it at some length, both because it clarifies the important idea of routines, and also because it will be used in later discussions of the role of stories in language classrooms.

In situations where parents read bedtime stories to their children (Bruner researched middle-class American families), the routine that is followed at the same time each day goes something like this: the child sits on the parent's lap with a large picture story book, and parent and child turn the pages together. As the child gets older, the type of book changes and the roles of adult and child change, but the basic format remains. When action and language use are analysed, another layer of routine emerges. With very young children, adults do most of the talking, describing the characters and objects in the pictures and

Teaching Languages to Young Learners

involving the child with instructions, tag questions and talk about salient images, such as *Look at the clown. He's got a big nose, hasn't he?* The child can be further involved by being asked to point to known pictures: *Where's the clown? and where's his big nose?* As the child learns to talk, so the child's verbal involvement increases as she or he joins in naming pictures and events. Over any short period of time, the language used by the parent includes a lot of repetition, and uses finely tuned language that the child, helped by the pictures, can make sense of. The book-reading event is scaffolded by the adult to let the child participate at the level he or she is capable of. The repeated language allows the child to predict what is coming and thus to join in, verbally or non-verbally.

At a later stage, when the five or six year old child is beginning to read, the format may be much the same, with the routine and language more advanced. At this stage, the parent may read the story aloud as well as ask questions about the pictures. The child may finish sentences, recalling how the story ends from memory of previous reading events. Later still, the child may read the story to the parent.

Notice how novelty and change are incorporated alongside the familiar security of the routine, and how the child can participate at an increasingly more demanding level as the parent reduces the scaffolding. Again, language use is predictable within the routine, but there is a 'space' within which the child can take over and do the language her/himself. This *space for growth* ideally matches the child's zone of proximal development. Bruner suggests that these routines and their adjustment provide an important site for language and cognitive development.

1.4.2 Routines in the language classroom

Transferring to the language classroom, we can see how classroom routines, which happen every day, may provide opportunities for language development. One immediate example would be in classroom management, such as giving out paper and scissors for making activities. As a routine, this would always take basically the same form: for example, the teacher talking to the whole class, organising distribution, perhaps using children as monitors; the scissors might be kept in a box, the paper in a cupboard. The language used would suit the task and the pupils' level; so early stage learners might hear, *George, please give out the scissors. Margaret, please give out the paper.* The context and the familiarity of the event provide an opportunity for pupils to predict meaning and intention, but the routine also offers a way to add variation and novelty that can involve more complex language: *Sam,*

Children learning a foreign language

please ask everybody if they want white paper or black paper, or Give out a pair of scissors to each group. As the language becomes more complex, the support to meaning that comes from the routine and the situation helps the children to continue to understand. The increased complexity of language provides a space for language growth; if the new language is within a child's ZPD, she or he will make sense of it and start the process of internalising it.

Routines then can provide opportunities for meaningful language development; they allow the child to actively make sense of new language from familiar experience and provide a space for language growth. Routines will open up many possibilities for developing language skills.

1.5 From learning to language learning

1.5.1 First, second and foreign languages

The first sections of this chapter have reviewed important theories of learning that yield valuable tools for theorising the teaching of languages to young learners. They have been largely concerned with the learning of children in general rather than the learning of language. In the second half of the chapter, I review theory and research that are relevant to the learning of foreign languages by children.

To help us understand the nature of language learning, we can draw on studies of first language acquisition and from North American research into second language development in children. However, the language learning that is studied in these contexts is different in important ways from the learning of a foreign language. When we make use of theory and empirical research from these other situations, we need always to do so with care, extracting what is transferable, and if possible, carrying out research to check that it does transfer.

The central characteristics of *foreign language learning* lie in the *amount and type of exposure* to the language: there will be very little experience of the language outside the classroom, and encounters with the language will be through several hours of teaching in a school week. In the case of a global language like English, however, even very young children will encounter the language in use on video, TV, computers and film. What they might not be exposed to is 'street' use, i.e. people using the language for everyday life purposes all around them, as might happen in a second language immersion context such as learning French or English in Canada, or an additional language context, such as children of Pakistani heritage in England. In foreign language teaching,



Teaching Languages to Young Learners

there is an onus on the teacher to provide exposure to the language and to provide opportunities for learning through classroom activities.

The cultural 'foreign-ness' of countries in which the language is a national language, e.g. Australia, USA or UK for English; France or Canada for French, may be brought into the learning of the language, or it may be considered irrelevant because the motivation for teaching the language is to use it as a lingua franca between non-native speakers.

1.5.3 Learning the first language

It was thought until quite recently that by the age of 5, first language acquisition was largely complete. We have come to understand that this is not the case. Formal literacy skills are still in the early stages of development at five and six years of age, even though the beginnings of literacy can be traced back to experiences in infancy, such as listening to stories. Some structures in spoken language are acquired late because of their connection with the written language. In English, relative clauses are one example of this: Perera (1984) reports that children of 11 years tend not to use relative clauses beginning with *whose*, or preposition + relative pronoun e.g. *in which*. She suggests that this is because such structures occur mainly in written text and so children have little experience of them in their early years. Children also have problems using words that express logical relations between ideas, like cause and effect. The full use of co-ordinators, including *but* and *yet*, is still to be developed after the age of 11 years, and clauses introduced with *although* or *unless* can cause problems even for 15 year olds. The meanings of these linking terms are logically complicated and correct use requires the child to have developed both logical understanding and the language in which to express it. If young first language children find such aspects of English difficult then there seems little reason for including them on syllabuses for child learners of English as a foreign language, and the same would be true for similar aspects of other languages.

Discourse skills in the first language continue to develop throughout the early school years. At 7 years of age, children are still acquiring the skills needed for extended discourse. In telling narratives, for example, children are still learning how to create thematic structure through language, and are still developing the full range of uses of pronouns and determiners (Karmiloff-Smith 1986; Snow 1996). Given the importance attached in the methodology literature to using stories in foreign language teaching (e.g. Wright 1997), teachers need to remember that children may still be finding it difficult to use pronouns correctly in their first language to control reference to characters across a sequence of

Children learning a foreign language

events and plot actions, and not to demand unreasonable skills in the foreign language.

Important work from the USA is showing that first language proficiency does not develop as a single, global phenomenon, but that different domains of language use develop differently (Snow 1996). In a project to investigate the language development of children aged 14–32 months, language was measured across the linguistic domains of phonology, morphology, lexis, syntax, conversation and discourse, and have been shown to be largely independent. Extended discourse seems to develop differently from conversation. Furthermore, a connection has been found between children's early experiences with language use in their families, and their language development in various domains. In families where narratives are told around the dinner table, on topics such as what happened to parents at work or siblings at school, children develop narrative and discourse skills faster; children whose families use a wide vocabulary develop faster in the lexical domain.

One implication for teachers of foreign languages to young children is that children will come into foreign language learning at the earliest stages bringing with them differently developed skills and learning abilities in their first language. By the age of five, individual differences in language domains will be established and so, for example, some children will find it easier to learn vocabulary than others, or children with more developed conversational skills may transfer these to the new language more easily than others. From the same language lesson, it is likely that different children will learn different things, depending partly on what they find easier to learn. In Vygotskian terms, it seems likely that a second or foreign language ZPD may not be global, but that different aspects of language will have different ZPDs.

*1.5.2 Learning a second language**Age and second language learning*

It has long been hypothesised that children learn a second language better than adults, and this is often used to support the early introduction of foreign language teaching. The Critical Period Hypothesis is the name given to the idea that young children can learn a second language particularly effectively before puberty because their brains are still able to use the mechanisms that assisted first language acquisition. The Critical Period Hypothesis holds that older learners will learn language differently after this stage and, particularly for accent, can never achieve the same levels of proficiency. While some empirical studies offer support for the Critical Period Hypothesis, other studies provide



Teaching Languages to Young Learners

evidence that there is no such cut-off point for language learning. Lightbown and Spada (1999) present some of the evidence for and against the Critical Period Hypothesis, and remind us to attend to the different needs, motivations and contexts of different groups of learners. They suggest that where native-like proficiency in a second language is the goal, then learning benefits from an early start, but when the goal is communicative ability in a foreign language, the benefits of an early start are much less clear.

Further support for making this key distinction comes from a recent study into brain activity during language processing (Kim *et al.* 1997). This study discovered that the brain activity patterns of early bilinguals, who learn two languages at the same time from infancy, differ from those of learners who begin learning a language after about 7 or 8 years of age; different parts of the brain are used for language recall and activation. Foreign language learning of the sort we are concerned with is thus an essentially different mental activity from early simultaneous bilingualism and from L1 acquisition.

The influence of the first language on the second

The 'Competition Model' of linguistic performance is a theory that explains how first language learning may affect subsequent second or foreign language development (Bates and MacWhinney 1989). In this model, different languages have different ways of carrying meaning, and the particular ways in which a language encodes meaning act as 'cues' to interpreting the meaning of what is said. For example, word order in English is a very reliable and helpful cue that helps listeners identify Subject and Object, i.e. who is acting and on what. In a sentence like *the cat ate the snake*, the cat and the snake do not have endings that show which is the 'eater' (the agent or Subject of the verb) and which is the eaten (acted-on or Object). It is their position in the sentence, or the word order, that reveals this; we can tell that *the cat* is the Subject and does the eating because it comes before the verb, while *the snake*, which comes after the verb, has to be the Object. Other languages, such as Italian, do not have restrictions on word order in sentences, and so the order of the words does not offer as much information about meaning as in English; word order is a stronger cue in English than in Italian (Liu *et al.* 1992). All levels of language can provide cues, including lexis, morphology (word endings or prefixes) and phonology (the sound system of a language). Sometimes one source of information reinforces another, and sometimes they conflict, or are in competition, in which case the most reliable cue wins out. Studies carried out across different languages have led to the important conclu-

Children learning a foreign language

sion that children become sensitive to the reliability of cues in their first language from early infancy (Bates *et al.* 1984). As babies, they learn to pay attention to particular cues which hold useful information for meaning. Later, if faced with trying to understand a second language, they will transfer these first language strategies to make sense of L2 sentences, trying to find information in familiar places. Where two languages make use of very different types of cues, the transfer of strategies from L1 to L2 may not be very fruitful. Learners may need to be helped to notice and pay attention to the salient cues of the new language. In the case of English, word order is most salient, but so too are word endings that show tense (e.g. *walk* – *ed*) and plurality (*shop* – *s*) (Slobin 1985).

Age and first language

The cue effect is compounded by an effect of age. In studies of immersion language learning, younger children (7–8 years) seem to pay more attention to sound and prosody (the ‘music’ of an utterance), whereas older children (12–14 years) are more attentive to cues of word order (Harley *et al.* 1995). Children are generally less able to give selective and prolonged attention to features of learning tasks than adults, and are more easily diverted and distracted by other pupils. When faced with talk in the new language, they try to understand it in terms of the grammar and salient cues of their first language and also pay particular attention to items of L2 vocabulary that they are familiar with (Harley 1994; Schmidt 1990). These findings will not surprise experienced primary teachers, but they give further empirical support to the idea that teachers can help learners by focusing their attention on useful sources of information in the new language, as also suggested by Bruner’s scaffolding studies (section 1.4 above). Which cues need explicit attention will vary with the first language of the learners. How to help pupils do this will be considered in more detail in later chapters, but here I present *directing attention* as a key principle with many applications in the young learner classroom.

The competition model of understanding a second language, and empirical findings that support the view that first language experience influences second language use, remind us that in learning a foreign language, students are learning both *the whole and the parts*. In this case, the ‘parts’ are tiny aspects of grammar or phonology that are crucial in reaching a ‘whole’ interpretation.



Teaching Languages to Young Learners

Influence of teaching on second language learning

There is mounting evidence from foreign language learning contexts of the influence of teaching method on what is learnt. The range of language experiences that children get in their foreign language lessons is likely to influence how their language develops; for example, if lessons provide opportunities to participate in question and answer type talk then they will be good at that but not necessarily at other, more extended, types of talk. Mitchell and Martin (1997) document the different teaching styles and beliefs of teachers of French to 11 year old children (English L1), and show how this seems to result in children producing certain types of language rather than others. Weinert (1994) details how 11-13 year old learners of German (English L1) reproduce in their talk the language types used by their teachers.

Further research is needed into the extent of this teaching effect on language learning, and at what levels of specificity it operates (see also Chapter 5). Current knowledge reinforces an intuitively obvious notion: foreign language learners who depend on their teachers and texts for most of their exposure and input, will not, if this is restricted in type, develop across the full range of the foreign language. A particular aspect of this concerns extended discourse, i.e. talking at length, and later, writing at length. If, as seems to be the case from the first language research reported above, conversational skills develop independently of extended discourse skills, then we cannot assume that teaching children conversational language will lead to them being able to speak *at length* in the foreign language, but rather must work on the principle that if we want children to tell stories or recount events, they need to have experience of how this is done in the foreign language. *Modelling* of language use by teachers, already seen as an important step in scaffolding (section 1.4), needs further to be genre-specific.

1.6 Advantages to starting young with foreign languages

Many advantages are claimed for starting to learn a foreign language in the primary years; more evidence is needed to judge how far claims turn into reality. Experience in the UK twenty years ago found that language learning in primary schools was not as positive as expected, although in retrospect this seems likely to be due to how it was implemented and, in particular, to the lack of attention that planners paid to what would happen at secondary level, when FL teachers were faced with mixed classes of beginners and more advanced learners. The social, cultural and political issues around policies of teaching foreign languages early

Children learning a foreign language

are complex and influence teaching and learning at classroom level. Comparative studies of different socio-political contexts would be useful in investigating these influences and their impact.

Published data on the outcomes of early language learning come from the North American experience with immersion teaching, where native speakers of English are placed in French-speaking nursery and infant schools, and vice versa (Harley and Swain 1994; Lightbown and Spada 1994; Harley *et al.* 1995). In these contexts, children who have an early start develop and maintain advantages in some, but not all, areas of language skills. Listening comprehension benefits most, with overall better outcomes for an earlier start; pronunciation also benefits in the longer term, but this is restricted to learning language in naturalistic contexts, and will not necessarily apply to school-based learning. Younger children learn the grammar of the L2 more slowly than older learners, so that although they start earlier with language learning they make slower progress, and overall gains are not straightforwardly linked to the time spent learning (Harley *et al.* 1995). Learning a second language through immersion differs from learning a foreign language as a subject lesson several times a week; immersion pupils study school subjects through the second language and thus have more exposure and more experience with the language. However, it is unlikely that the difference in quantity of language learning experience will affect the balance of benefits; in foreign language learning too, receptive skills are likely to remain ahead of productive skills, and grammatical knowledge, which is linked not just to language development but to cognitive development, is likely to develop more slowly for younger children.

1.7 The foreign language: describing the indivisible

In this section, I present a first dissection of the whole that is 'language' into the parts that comprise the content of teaching. In applied linguistics over the last decades, it has been common to divide language into 'the Four Skills': Listening, Speaking, Reading and Writing, and then to add Grammar, Vocabulary and Phonology to them. This division is not as logical as it may seem and has been challenged (Widdowson 1998). Some syllabuses also deal in Topics, Functions and Notions, describing language in terms of how it is used in communication rather than seeing it as a linguistic system or a set of skills.

Because children who start learning a foreign language very young may encounter nothing but the spoken language for several years, the customary division into the four skills seems somewhat inappropriate, and an alternative division of language has been attempted.

Teaching Languages to Young Learners

The first cut into the holism of language learning separates literacy skills from the rest, on the basis that learning to read and write in a foreign language presents distinct learning tasks that require teaching. I will argue that teachers need to plan and support literacy skills development informed by specific knowledge and understanding of literacy issues, although of course the learner will, and should, experience literacy development as integrated within spoken language development.

Having separated out literacy skills development from of the totality of the foreign language, what then remains is much wider than Speaking and Listening as perceived in secondary or adult language teaching. For young learners, spoken language is the medium through which the new language is encountered, understood, practised and learnt. Rather than oral skills being simply one aspect of learning language, the spoken form in the young learner classroom acts as the prime source and site of language learning. New language is largely introduced orally, understood orally and aurally, practised and automatised orally. My solution to the problem of how to divide up oral language learning comes from thinking about how children seek out meanings for themselves in language, and to focus on *words* and on *interaction*. For Vygotsky, words label concepts and are an entry point into thinking and networks of meaning. In language teaching terms, the development of words, their meanings and the links between them will be covered under the term Vocabulary.

Interaction will be labelled as Discourse skills, and in Chapter 3, will be further divided to reflect the distinction between conversational exchanges and longer stretches of talk that Snow's work in first language development has identified. Instead of thinking about children as 'doing Listening and Speaking', we will think about how they learn to interact in the foreign language. Classroom activities can also be seen and analysed as discourse in their own right.

Grammar will be seen as emerging from the space between words and discourse in children's language learning, and as being important in constructing and interpreting meaning accurately. The development of phonology is not considered separately in this book, since children seem to develop native-like accents without specific training through exposure to good models; it will, however, link into the development of spelling and rhyme (Chapter 6).

The organisational scheme for language is summarised in Figure 1.1. The carving up of language learning in this way seems to reflect reasonably well the real experience of young learners, and the structure of some, at least, of the course books written for them.

Children learning a foreign language

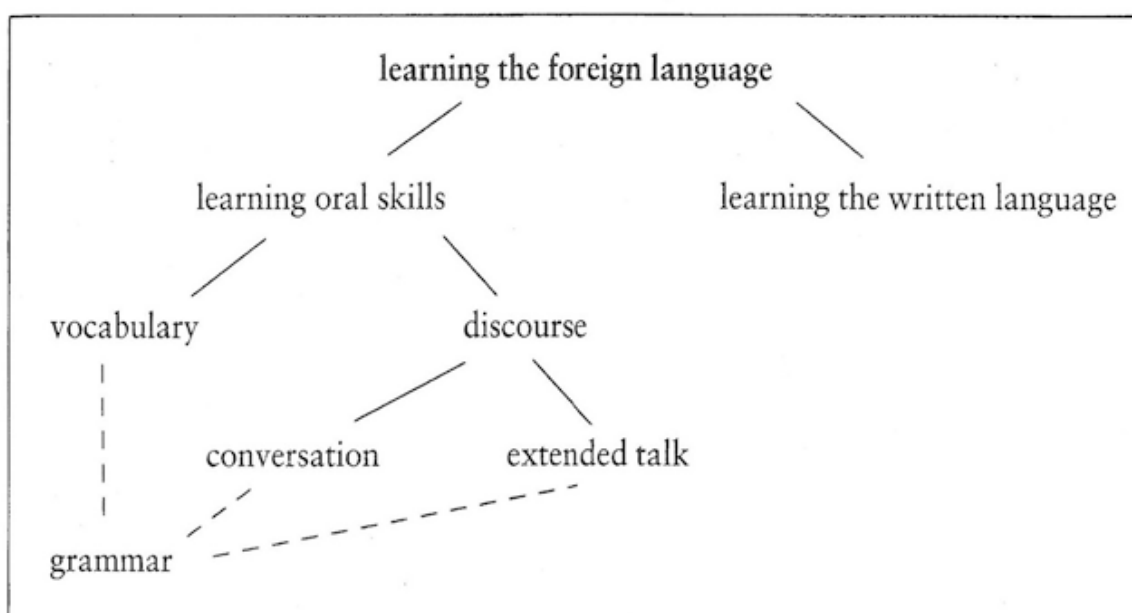


Figure 1.1 Dividing up 'language' for child foreign language learning

This division is, though, and can only ever be, an artificial breaking up of what grows through an 'organic' process in a child's mind. This is one reason why it is not always possible to predict what will be learnt from what is taught, and why attending to the *opportunities* offered by activities will be important.

1.8 Summary of key learning principles

The chapter concludes with a summary of the principles that have emerged as most important in thinking about young children learning a foreign language. Each of these will be used throughout the rest of the book as we consider concrete examples of what students are asked to do in lessons.

Children actively try to construct meaning

Children actively try to 'make sense', i.e. to find and construct a meaning and purpose for what adults say to them and ask them to do. They can only make sense in terms of their world knowledge, which is limited and partial. Teachers thus need to examine classroom activities from the child's point of view in order to assess whether pupils will understand what to do or will be able to make sense of new language.

Teaching Languages to Young Learners

Children need space for language growth

In both language and cognitive development, the ZPD or immediate potential of the child is of central importance for effective learning. Routines and scaffolding are two types of language-using strategies that seem to be especially helpful in making space for children's growth.

Language in use carries cues to meaning that may not be noticed

Children need skilled help in noticing and attending to aspects of the foreign language that carry meaning. Since they cannot benefit much from formal grammar, other ways of doing this have to be found.

Development can be seen as internalising from social interaction

Language can grow as the child takes over control of language used initially with other children and adults.

Children's foreign language learning depends on what they experience

There are important links between what and how children are taught, and what they learn. Within the ZPD, the broader and richer the language experience that is provided for children, the more they are likely to learn. Foreign language lessons often provide all or most of a child's experience of the language in use; if we want children to develop certain language skills, we need to ensure they have experiences in lessons that will build those skills.

The activities that happen in classrooms create a kind of 'environment' for learning and, as such, offer different kinds of opportunities for language learning. Part of teaching skill is to identify the particular opportunities of a task or activity, and then to develop them into learning experiences for the children. In the next chapter, the idea of identifying the language learning opportunities offered by classroom tasks is developed further.

1

Working with young language learners

Young children do not come to the language classroom empty-handed. They bring with them an already well-established set of instincts, skills and characteristics which will help them to learn another language. We need to identify those and make the most of them. For example, children:

- are already very good at interpreting meaning without necessarily understanding the individual words;
- already have great skill in using limited language creatively;
- frequently learn indirectly rather than directly;
- take great pleasure in finding and creating fun in what they do;
- have a ready imagination;
- above all take great delight in talking!

How does each of these qualities help a child in the foreign language classroom and how can the teacher build on them?

1.1

Children's ability to grasp meaning

We know from experience that very young children are able to understand what is being said to them even before they understand the individual words. Intonation, gesture, facial expressions, actions and circumstances all help to tell them what the unknown words and phrases probably mean. By understanding the message in this way they start to understand the language. In later life we all maintain this first source of understanding alongside our knowledge of the language itself. It remains a fundamental part of human communication.

Children come to primary school with this ability already highly developed. They continue to use it in all their school work. For example, even though their mother tongue skills are already well established, they may well find it difficult to follow purely verbal instructions and information. When this happens, or sometimes simply out of laziness or inattention, children will tend to rely on their ability to 'read' the general message. In fact we can see this



happening most clearly when they get it wrong! More importantly, particularly in terms of language development, their message-interpreting skill is part of the way they learn new words, concepts and expressions in their mother tongue as their language expands to meet the new challenges of school.

So when children encounter a new language at school, they can call on the same skill to help them interpret the new sounds, new words and new structures. We want to support and develop this skill. We can do this by making sure we make full use of gesture, intonation, demonstration, actions and facial expressions to convey meaning parallel to what we are saying. The account in *Practical Activities 2* of the science lesson taught in English shows in detail how you can do this. At the same time, we must also try not to undermine the children's willingness to use the skill. As we shall see in Chapter 2, this can happen when we try to 'pin down' understanding too precisely.

Alongside this ability to perceive meaning, children also show great skill in producing meaningful language from very limited resources. This too will help them when they encounter a new language and is therefore something else we want to build on.

1.2

Children's creative use of limited language resources

In the early stages of their mother tongue development children excel at making a little language go a long way. They are creative with grammatical forms. They are also creative with concepts. The four-year-old British child who said 'don't unring' when she wanted to tell a telephone caller to wait, was using her existing knowledge of the way the negative prefix works in order to create a meaning she needed. Similarly another four year old was showing the same kind of creativity, this time with concepts, when he wanted the light put on. What he actually said was 'Switch off the dark. I don't like the dark shining.' Children also create words by analogy, or they even invent completely new words which then come into the family vocabulary.

This phenomenon is fundamental to language development. We see it in all children acquiring their mother tongue. We also know it in ourselves as adults when we are using another language. Sometimes, for example, we don't know the word or the grammatical structure for what we want to say. So we find other ways of conveying the meaning. Sometimes we just make up words or even just say words from our mother tongue in a foreign accent. We stretch our resources to the limit. In the process, we may well produce temporarily inexact and sometimes inept language, but we usually manage to communicate. In doing so we are actually building up our grasp of the language because we are *actively recombining* and *constructing* it for ourselves.

This process would appear to be a very deep-rooted human instinct. It actually occurs in the language classroom even without our help. For example, it occurs naturally when the need to communicate has been temporarily intensified by some activity which generates real interaction or calls on the imagination. In order to make the most of the creative language skill the children bring with them, we therefore have to provide them with occasions when:

- the urge to communicate makes them find *some* way of expressing themselves;
- the language demanded by the activity is unpredictable and isn't just asking the children to repeat set phrases, but is encouraging them to construct language actively for themselves.

That is why games are so useful and so important. It is not just because they are fun. It is partly because the fun element creates a desire to communicate and partly because games can create unpredictability.

If we acknowledge the need for unpredictability, it follows that in addition to occasions when the children practise learnt dialogues or other specific language items under close teacher guidance, there will also need to be occasions when we set up an activity and then leave the children to get on with it. This obviously raises questions about mistakes and correction but, as the next chapter shows, there are good reasons why we must allow the children opportunities to make mistakes. In fact, if children are impatient to communicate they probably will make *more* not *fewer* mistakes.

The desire to communicate also ties in with the next capacity that children bring with them to the classroom, namely their aptitude for indirect learning.

1.3

Children's capacity for indirect learning

Even when teachers are controlling an activity fairly closely, children sometimes seem to notice something out of the corner of their eye and to remember it better than what they were actually supposed to be learning. At times this can be a frustrating experience for the teacher but this capacity too can be turned to our advantage in the language classroom. It is part of the rather complex phenomenon of indirect learning.

Language activities which involve children in guessing what phrase or word someone has thought of are very good examples of this phenomenon in action. As far as the children are concerned, they are not trying to learn phrases: they are concentrating on trying to guess right. However, by the time they have finished the repeated guessing, they will have confirmed words and structures they only half knew at the beginning. They will have got the phrases firmly into their minds. They will probably even have adjusted their pronunciation. Guessing is actually a very powerful way of learning phrases and structures, but it is *indirect* because the mind is engaged with the task and is not focusing on the language. The process relates very closely to the way we develop our mother tongue. We do not consciously set out to learn it. We *acquire* it through continuous exposure and use.

Both conscious direct learning and subconscious indirect learning, or 'acquisition', are going to help someone internalise a new language. Experience tells us that we all seem to have something of both systems in us. It will depend on a mixture of intellectual development, temperament and circumstance whether we are more inclined to use one system rather than the other. In practical terms each system has its contribution to make. Conscious direct learning seems to encourage worked-out accuracy. Unconscious indirect learning, or acquisition, encourages spontaneous and therefore more fluent use. Ideally we want both accuracy and fluency to develop. So in the classroom we need to provide scope for both systems to operate. Within our lessons there will therefore need to be times for conscious focus on language forms *and* times for indirect learning with its focus on making meaning. There will be times for both precision *and* for rough and ready work. You may also notice that in your class you have children who are temperamentally more inclined to operate in one way than the other. In all aspects of life there are people who like to get everything sorted out and others who like to 'muddle through'. The children who like to get on with something no matter how it comes out will need

encouragement to work at conscious accuracy, and others who are keen to be precise will need encouragement to risk getting things wrong sometimes in order to communicate. We must be clear in our own minds which we are trying to encourage at any given moment and must also make it clear to the children in the way we set up activities what it is we are asking them to do. This is because each of the processes can easily get in the way of the other.

In general terms, however, it is probably true to say that at primary school level the children's capacity for conscious learning of forms and grammatical patterns is still relatively undeveloped. In contrast, all children, whether they prefer to 'sort things out' or 'muddle through', bring with them an enormous instinct for indirect learning. If we are to make the most of that asset we need to build on it quite deliberately and very fully.

For this reason, we can see why it is a good idea to set up real tasks in the language classroom if we can. Real tasks, that is to say worthwhile and interesting things to do which are not just language *exercises*, provide the children with an occasion for real language use, and let their subconscious mind work on the processing of language while their conscious mind is focused on the task. We can also see again why games are more than a fun extra. They too provide an opportunity for the real using and processing of language while the mind is focused on the 'task' of playing the game. In this way, games are a very effective opportunity for indirect learning. They should therefore not be dismissed as a waste of time. Nor should we regard them just as something we can introduce as a filler for the end of the lesson or as a reward for 'real work'. They *are* real work. They are a central part of the process of getting hold of the language. This is perhaps just as well because children have a very strong sense of play and fun.

1.4

Children's instinct for play and fun

Children have an enormous capacity for finding and making fun. Sometimes, it has to be said, they choose the most inconvenient moments to indulge it! They bring a spark of individuality and of drama to much that they do. When engaged in guessing activities, for example, children nearly always inject their own element of drama into their hiding of the promptcards and their reactions to the guesses of their classmates. They shuffle their cards ostentatiously under the table so that the others can't see. They may utter an increasingly triumphant or smug 'No!' as the others fail to guess. Or when they are doing the 'telepathy' exercise suggested on page 61 they enter into the spirit of the event. They know perfectly well it isn't 'real' but it doesn't stop them putting effort and drama into it. They stare hard at the rest of the class, they frown or they glower. Here, as in the guessing activities, their personalities emerge, woven into the language use. In this way, they make the language their own. That is why it is such a very powerful contribution to learning.

Similarly, no matter how well we explain an activity, there is often someone in the class who produces a version of their own! Sometimes it is better than the teacher's original idea. Some of the activities in *Practical Activities 1* have already been changed in this way from their original form by the children who have used them. One example of how children can produce something better than the teacher's own idea comes from a class of nine to ten year olds. They were doing an activity which asked them to follow directions round a map in order to check true/false statements about the location of

shops. The cards and maps they were using had been clipped together with a paper clip. One pair proceeded to 'drive' the paper clip round the map each time they traced the route. They made appropriate cornering noises as they turned left or right, and reversed with much vocal squealing of brakes when they went wrong! The teacher's first reaction was to tell them not to be silly. Second thoughts suggested that by translating understanding into physical reaction they had thought up a much more powerful way of giving meaning to the phrases 'turn left/turn right, take the second turning on the left/right' etc. than the teacher could have created. It was also powerful because they had thought of it for themselves.

In this way, through their sense of fun and play the children are living the language for real. Yet again we can see why games have such a central role to play. But games are not the only way in which individual personalities surface in the language classroom. There is also the whole area of imaginative thinking.

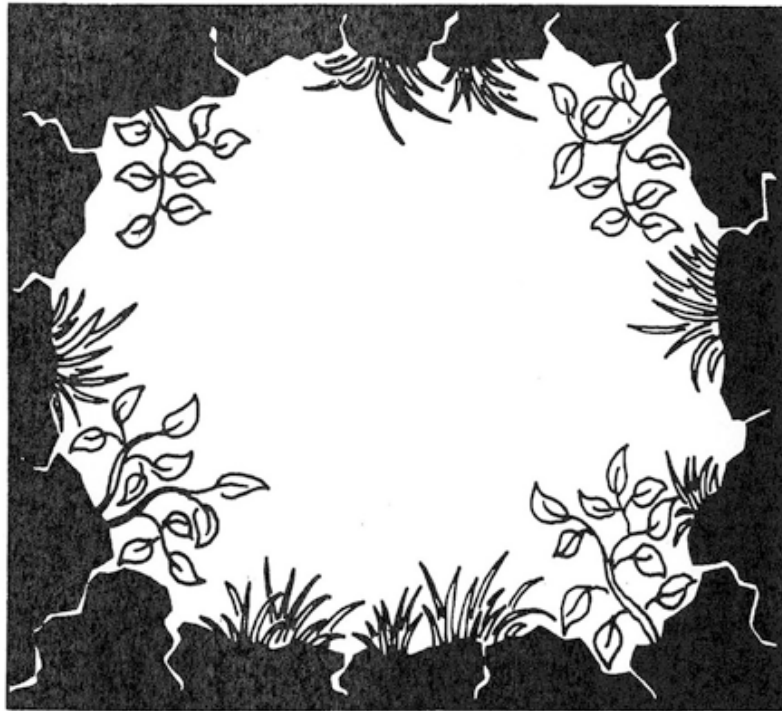
1.5

The role of imagination

Children delight in imagination and fantasy. It is more than simply a matter of enjoyment, however. In the primary school, children are very busy making sense of the world about them. They are identifying pattern and also deviation from that pattern. They test out their versions of the world through fantasy and confirm how the world actually is by imagining how it might be different. In the language classroom this capacity for fantasy and imagination has a very constructive part to play.

Language teaching should be concerned with real life. But it would be a great pity if we were so concerned to promote reality in the classroom that we forgot that reality for children includes imagination and fantasy. The act of fantasising, of imagining, is very much an authentic part of being a child. So, for example, describing an imaginary monster with five legs, ten pink eyes and a very long tongue may not involve actual combinations of words that they would use about things in real life, but recombining familiar words and ideas to create a monster is a very normal part of a child's life. Similarly, claiming a dinosaur in a list of pets is hardly real in purist terms but perfectly normal for a nine year old with a sense of the absurd. Children's books reflect this kind of fantasising with titles such as *The Tiger Who Came To Tea* or *The Giant Jam Sandwich*.

If we accept the role of the imagination in children's lives we can see that it provides another very powerful stimulus for real language use. We need to find ways of building on this factor in the language classroom too. We want to stimulate the children's creative imagination so that they want to use the language to share their ideas. For example, they can draw and describe the monster that lives down the hole on the next page. What does it eat? What does it look like? How old is it? (A chance at last to use numbers above eleven!) They will no doubt want to tell their friends about the monster they have drawn. Children like talking.



1.6

The instinct for interaction and talk

Of all the instincts and attributes that children bring to the classroom this is probably the most important for the language teacher. It is also the most obvious, so there is no need to labour the point. Let us just say that this particular capacity can surface unbidden and sometimes unwanted in all classrooms. Its persistence and strength is very much to our advantage in the primary language classroom. It is one of the most powerful motivators for using the language. We are fortunate as language teachers that we can build on it. Even so, you will sometimes hear teachers object – ‘But I can’t do pairwork with this class. They will keep talking to each other!’ Far from being a good reason for not doing pairwork with them, this is a very good reason why we should. Children need to talk. Without talking they cannot become good at talking. They can learn *about* the language, but the only way to learn to *use* it is to use it. So our job is to make sure that the desire to talk is working *for* learning not *against* learning. *Practical Activities 1* gives detailed activities which do just this.

This chapter has identified some of the skills and instincts a young child brings to learning a foreign language at school. By saying we wish to build on these we are already beginning to describe the language classroom we want to see and the kind of things we want to do. In other words, our goals and priorities are beginning to emerge. The next chapter looks at those goals and priorities in more detail and explores their practical implications.

week 03



한국외국어대학교 TESOL전문교육원
TESOL PROFESSIONAL EDUCATION CENTER, HANKUK UNIVERSITY OF FOREIGN STUDIES

Week 3: The Framework of Project Learning

Key Vocabulary:

- Topic-centred learning
- Activity-based learning
- Context
- Meaning
- Purpose
- Decontextualized
- Open-ended activities
- Closed activities
- Input
- Conceptual appropriateness
- Topic web

Homework:

Read week 4 of the course packet. Choose a topic from the list you made in week 2. Create a topic-web, including possible sub-topics and activities. This should be handwritten.

Jackie Holderness, Oxford Polytechnic, England

2 Activity-based teaching: approaches to topic-centred work

An exploration in practical detail of the role of topic-centred work. It can be linked with Edie Garvie's overview later in this section, while activity-based learning is taken up again in papers on fun and play activities (especially Shelagh Rixon and Julia Khan) and on drama (Anne and Gordon Slaven).

THIS PAPER PROPOSES to give a brief introduction to the merits and practicalities of topic-centred, activity-based language teaching, moving from consideration of the general (the ways in which children learn) to the specific (how these ways may be integrated into the EFL classroom). While the specific needs of the young EFL learner must of course be addressed, the basic principles by which all young learners operate provide the framework for topic-centred work. These create, in turn, a need for us as teachers to look again at coursebooks and methodologies which we may have inherited from traditional models of primary education or even the adult EFL situation. Making adult teaching methods simpler is definitely not the solution. Ignoring the implications of research into children's learning (Vygotsky, Donaldson, Wells and so on) is unfair to the children we teach.

Children deserve to have teaching that is child-centred and teachers of children deserve to have their specific requirements and skills recognised within the adult-based EFL world and marketplace. Topic-centred, activity-based learning has evolved precisely because it fulfils the needs of the young learner.

Topic-centred learning

Topic-centred learning is a concept familiar to most primary teachers in the UK. It means teachers not teaching to a timetable strictly divided into lessons or periods for different subjects. History, maths, English and so on are not always taught separately.

Instead the day is regarded as 'integrated'. The children explore a topic, for example transport, materials or opposites. The teacher structures the children's learning so that in their topic work they are involved in a wide range of activities. These activities may be scientific, creative or investigative.

The children will therefore approach almost all their curriculum from the perspective of the topic. One may ask why this should be a good thing. There are several answers to this question.

First, there is the question of *context*. It is important that the children appreciate where their learning fits into their experience. In language learning this is vital. A word without a sentence is rarely meaningful. A sentence without a context is hard to understand. The incoherence of traditional language exercises must have created all kinds of confusion in pupils' heads. Sentences unrelated to each other or to anything else, in certain language exercises, have forced children to jump conceptually in a meaningless acrobatic display of linguistic competence.

From context comes the second important issue, *meaning*. If the topic chosen is directly relevant to children's experiences or interests, topic-centred learning can be more meaningful to them. Children will want to search for meaning if the content of the topic is interesting. Focusing together on the content of the topic, the children will be able to explore it in greater depth, leading to more stimulating challenges than those provided by superficial language exercises.

Through the topic, then, the children are guaranteed interesting content, a shared context and an emphasis on meaning. These provide the children with a genuine *purpose* both for their language learning and for their learning in general. They are no longer learning language for its own sake, but in order to extend their learning horizons in a cross-curricular, holistic way. Language becomes their passport to finding out, to increasing their knowledge.

This approach has been accepted for some time in mainstream primary education. In language teaching, however, teaching the target structure or function has often taken precedence over consideration of the quality of the children's learning. Activities have tended to isolate features, which are then taught, produced and practised for their own sake. This has involved children in an artificial approach to language.

For most children language is not intrinsically interesting: it is the currency of action. They see little purpose in studying sentences that do not make sense in their world, yet they do understand the purposes of language to communicate, identify, persuade or find solutions. They use language to find out more, share information or to achieve something.

To summarise, the advantages of topic-centred learning are that it provides a clear context which makes learning more meaningful and creates a genuine purpose for learning and for using language in the classroom.

Activity-based learning

When children are allowed to be themselves, they will be active. They are irrepressible doers, because it is by doing that they learn.

Various forces stimulate children into activity, most evident among them play, creativity and curiosity. In play, children are active symbol-makers,

TEACHING ENGLISH TO CHILDREN

imitators or actors. Within the relative safety of the play situation, children will take greater risks than in real life and try things out in their fantasy and imagination. This is closely related to their creativity. Children want to make and invent things for themselves. They need to create and recreate representations of their experiences. They are also curious – curious both about the world within their experience and the world beyond it. Full of hypotheses, they want to experiment, to find out and to see if . . .

In the language classroom, the teacher can exploit what children do naturally. Activity-based learning is lively and enjoyable. Yet it can focus on the language skill to be learned. It is concerned with making the *how* of learning more effective, rather than changing the *what*.

The children will, of course, learn a lot more than the target language item, and more than the teacher might have expected. This is especially true in the topic-centred classroom where the cross-curricular approach encompasses wider fields of experience than traditional subject-based teaching. At the primary level this is very important because the children are still developing as learners and as people. The activities within their language curriculum should enhance their cognitive and manual skills as well as develop their target language skills.

Practical guidelines

It is difficult to be practical without being specific. Each reader's/teacher's situation will be unique. Teachers may have class sizes anywhere between seven and 70. Pupils may receive anything from one to five hours of English per week. They may be following an immersion-style course or studying in an English school in a second language (ESL) context. There may be adequate supplies of paper, scissors and glue or none at all. Whenever an alternative teaching situation is described, it is with the knowledge that it remains an impossible dream for many teachers. While being realistic, however, it is valuable to keep in mind something to aspire to. Each teacher will at best be able to adapt some of the ideas presented in this section of the paper.

Planning the topic

The teacher first needs to choose a topic that is appropriate for his/her particular group of pupils. The topic needs to be wide enough to appeal to varying interests and levels of ability and perhaps both boys and girls. The school environment or locality will to a certain extent dictate the topic choice. For example, studying boats in an area where they are never seen would be difficult. The following list features topics which should be widely suitable: School, Jobs, People, Buildings, Shops, Toys, Clothes, Families, Accidents and Safety, Books and Stories, Friends, Animals, Pets, Transport, Music, Materials, Hobbies, Plants, Weather and Communications.

Having chosen a topic, a quick brainstorm is a good idea. It may produce a topic web like Figure 1.

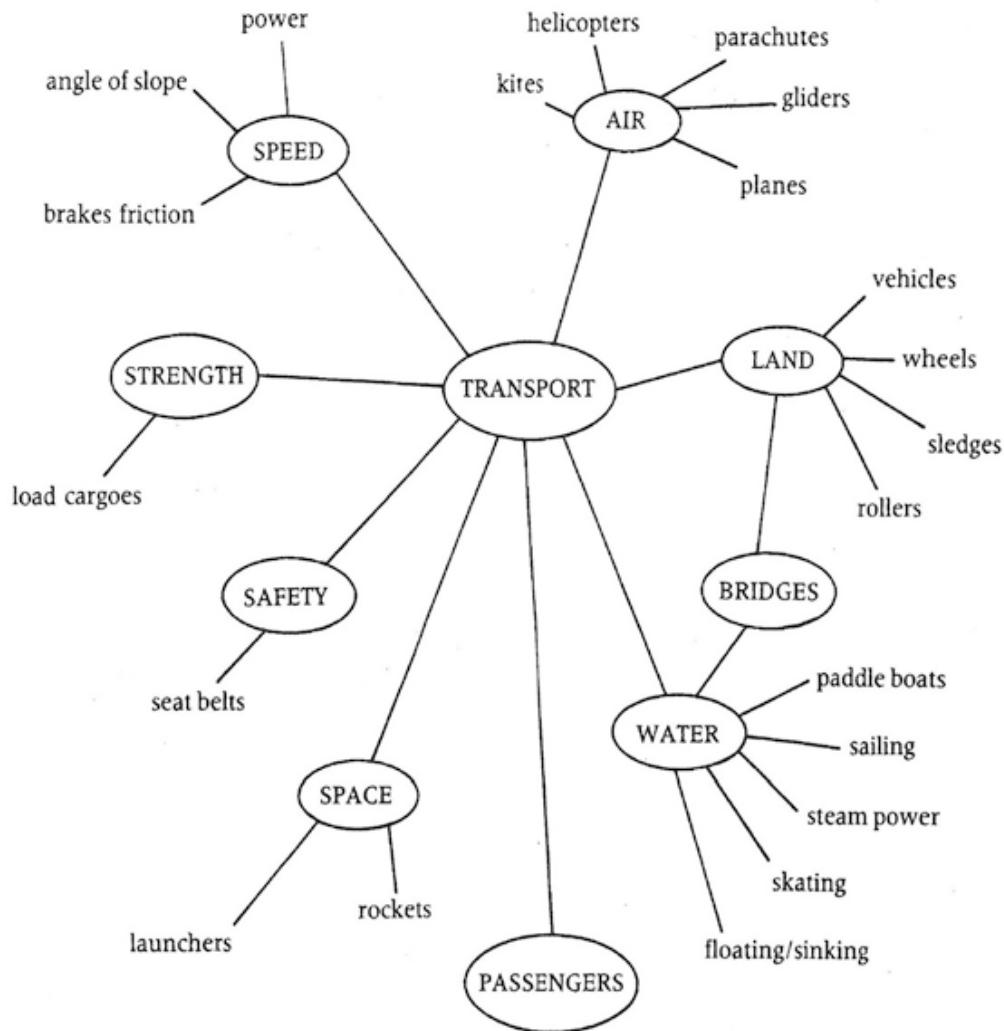


Figure 1 A topic web (*topic: transport*).

A topic web is a free exploration of ideas – you would be unlikely to attempt to cover all the ideas first noted. By laying out ideas in this way, however, you can check for balance and identify the structures, activities and resources required.

At this point it is valuable to glean from the children (in the mother tongue if necessary) what they would like to find out about the topic. Their questions will reveal much about what they already know and where their interests lie, for example 'How do aeroplanes stay in the air?' or 'Who wrote the first book?' Indeed their questions can provide a framework for the topic and generate ideas for activities.

Identifying language skills

Having decided upon a topic and produced a topic web, more specific

TEACHING ENGLISH TO CHILDREN

planning is essential. A table as in Figure 2, which is both a planning aid and a record of pupils' experiences and the teacher's achievements, is useful.

Activity	Language focus	Lexis	Functions	Comments
Match jobs & tools cards	need + noun	jobs tools	expressing need	
Miming + guessing game. What do I do? Which job does this?	Verbs	jobs tools	describing action	

Figure 2 A planning aid and record (topic: occupations).

There can be no hard and fast rules about creating a lesson. Sometimes an activity will generate the language focus. Usually the teacher will identify a language requirement (for example, the ability to express the future) and devise an activity where the language will genuinely be needed and can be taught purposefully (see Figure 3).

Language focus	Activity	Lexis	Functions	Comments
'going to' 'travel by' + noun	Guessing game using photos of different forms of transport	Forms of transport	Expressing future action Describing modes of transport	

Figure 3 An activity/language table (topic: transport).

The pupils' coursebook will identify the language skills deemed appropriate for the age group or ability level, but the teacher may find that they need a particular structure or skill earlier. The teacher can then devise a topic-centred activity to introduce and practise the target language.

Devising activities

There are several different kinds of activity. If children are to understand the

nature of a task, the teacher him/herself will first need to be clear what the activity is demanding of the pupil. Activities can include one or several of these cognitive skills:

describing	comparing
identifying and recognising	sequencing
matching	remembering
sorting and classifying	solving problems
making connections	testing theories

The type of activity chosen will depend upon the language available, the language targeted, the resources required, the size of the class and groups and the material in the pupils' coursebook.

Let us suppose that the coursebook is dealing with comparatives ('bigger than, smaller than'). The class has been looking at colours as a topic. The teacher could devise several activities that would use the new language while recycling the old.

Example 1. The children make/have made a series of shapes – triangles, circles, squares of different colours and thicknesses (a set of these may already form part of their maths equipment). In pairs each pupil tells his/her neighbour about the relationships between their shapes. Each pair makes a poster showing three examples.

Example 2. A simple game can be made, using mathematical shapes or lexis items familiar to the children. Let us say shapes are being used. A large games board is made, with numbered spaces leading to question boxes. In the question boxes, a shape is drawn and a question asked, for example 'Is your triangle bigger than this? Yes/No?' Each child has one example of each shape. He/She compares his/hers with the shape on the board and then picks up a Yes card or a No card. This says how many steps forwards or backwards he/she must go. This could be played with animals, household items or anything which can be described with the comparative or superlative.

Example 3. In pairs children sequence simply made pictures that tell a story, for example blobs of colour getting bigger and bigger.

Example 4. The teacher sets up an experiment. He/She provides squares of different types of material and asks pupils to find out, for example, which is stronger or more waterproof. Alternatively coloured threads could be used with questions such as, 'Which is longer than 30 cm?' 'Which is shorter?'

Example 5. A pair of children have two similar but not identical pictures of coloured geometric shapes and lines. Each child hides his/her picture from his/her partner. They ask questions to find out what the differences are.

The factors to take into account when devising activities include language, skills, resources but finally and most importantly cognitive challenge. Young language learners are too frequently presented with simplified tasks where all they really need is simplified language or 'scaffolding' (Bruner). They find tasks which are cognitively challenging more interesting than those with obvious solutions. A ten-year-old beginner in English is not a beginner in conceptual cognitive functions. Activities need to be matched carefully to the child's developmental level if motivation is to be sustained.

TEACHING ENGLISH TO CHILDREN

Providing challenges

Among the most challenging learning activities we can provide for children are open-ended activities, where the outcome or answers are not known. This leads us into the realm of problem-solving and investigations. The children become real learners, where they actually have to think rather than simply remember. They quickly realise that this kind of activity is less threatening because there is no established right or wrong. They are encouraged therefore to be more confident and creative.

Figure 4 shows examples of both closed and open-ended activities. The examples demonstrate that both closed and open-ended activities can be challenging, but the open-ended tend to allow for greater creativity and responsibility. The open-ended activities may involve the teacher in a lengthier briefing session before the children can proceed. Once they have understood the task, however, they should not need to keep checking for accuracy and the teacher is much freer to provide language input, focusing on structures and lexis as and when necessary. With closed activities, where

Open-ended activities	Closed activities
A <i>Experiment</i> : Roll a toy car along different surfaces. Which surface is best?	1 Match the pictures and words (transport).
B <i>Problem-solving</i> : Mr X must travel to 15 countries, always going east. He can only stop in countries beginning with 'A'. Can he do it?	2 Draw a route on a map following taped instructions.
C <i>Game</i> : Can you form pairs by making connections between these pictures/objects with wheels?	3 Put the pictures from this story about a train into the correct sequence.
D <i>Group task</i> : Make a life-size skeleton out of newspaper.	4 <i>Pairwork</i> : Each pair uses a tall book or equivalent to make a screen between them. A chooses and describes a picture featuring movement from a selection of pictures. B tries to draw what A describes, then hunts through the pictures to find the original and compare it with his/her drawing.

Figure 4 Examples of open-ended/closed activities (*topic*: movement).

the solutions are known, the teacher can of course free him/herself as well by encouraging pupils to check their own work.

A varied approach combining open-ended and closed activities is probably the best. The ultimate factor, as in many teaching decisions, may be the resources available.

Organising resources

In the primary EFL classroom, the most obvious single resource is the pupils' coursebook. In more affluent settings this may be enhanced by a write-in activity book and, ideally, by other resources such as reading books, dictionaries, cassettes, games and videos. Let us assume that the coursebook is the only book. Even if it is monochromatic and unappealing, it is the teacher's central resource. As the teacher prepares the next term's work he/she can analyse and plan how best to exploit the coursebook as a resource: he/she can build a wide variety of challenging activities on it, weave stories, topics and investigations into it, and extend it to involve the interests of the children, the local environment and the children's lives outside school.

When planning a topic, the teacher needs to refer constantly to the coursebook. Bearing in mind the practicalities of the timetable, he/she can identify places in the book where topic work naturally arises. Some exercises might be replaced by more meaningful and enjoyable activities. Structure, balance, challenge and variety are the key words here.

The next task in planning the coming term is to identify and list the materials and resources that will be required. Most primary teachers collect odds and ends that may come in useful some day, and these will be a good starting point for collecting the items on the list. Building up a bank of pictures, objects with particular qualities and different examples of text is an ongoing process. A more specific collection, however, is required for exploring a topic. If the topic is transport, a collection of pictures of forms of transport is the first step. Library books in the mother tongue can be used for reference and can form part of a display. Once under way, the display area itself becomes a valuable resource.

A transport display, thanks to the children themselves, should soon feature model/toy cars, buses and horses, train tickets and so on. The class can then label the display so that it becomes a tangible word bank. Supplemented by a class dictionary of topic words and wall posters made by the pupils (on related subjects such as road safety, local transport, advertisements) the classroom itself becomes a lively language resource.

All these resources will need organising. Pictures can be stored alphabetically by subject or topic in wall pockets or in boxes where they are accessible to the children. Items like old corks, containers, string and paper scraps also need to be available to pupils and well labelled.

A book making area, with paper, old card, glue and thread, is a common feature in many primary classrooms in Britain, but would not be feasible in most EFL situations. However, the EFL teacher might be able to make a

TEACHING ENGLISH TO CHILDREN

large, simply bound book at home, using card covers and large sheets of paper folded and sewn in place. The children could write something individually for the book, for example a collection of stories, poems or opinions. They could also collaborate on a class story, with the teacher writing down the ideas in large clear letters. The children could provide the illustrations to go with the text. A combination of photographs of the children, say in class, together with their descriptions of the photos works well too.

All these ideas mean that the EFL classroom is gaining valuable reading material, created by the children themselves. Before long, the idea will take root and children will start bringing in books they have made themselves at home.

A collection of target language/English books, especially picture and story books, is of course an ideal language resource. If a full reading box or corner is an undreamed-of luxury, a start can be made with old comics and magazines. If there is an English community in the area, a request in the community newsletter for children's books might prove very rewarding. Building up a large collection of resources may produce its own problems. The teacher may be unable to leave the materials in the classroom in between lessons. The collection could be stored in a large box and kept safe in a cupboard in the classroom or staff room and the pupils themselves could be made responsible for packing and unpacking it at each lesson – a good opportunity to revise vocabulary.

The teacher's role

The topic-centred, activity-based approach does not call so much for a change in the teacher's role but for an extension of it. The teacher will still have to introduce new language and provide practice with repetition in order to consolidate what is learned. With thoughtful planning, however, this practice can be invested with greater relevance for the pupils and can offer them learning experiences within the language programme that increase their involvement and motivation.

As well as content and activities, the teacher needs to consider the following issues when planning classwork: preparing the children, language support, strategies for managing the classroom and a system for feedback and assessment.

Preparing the children

First, the children need to be prepared linguistically to give them the confidence to use English – the target language. This will involve initial input and ongoing support and feedback.

Second, they will need to be prepared for the topic in general and the activity in particular. Some time may have to be spent in discussing pairwork and groupwork if these are unfamiliar ways of operating. A clear

understanding of the nature of the task is essential. Does it involve matching or sequencing? Is it open-ended or can the answers be checked somewhere? What materials will be needed to perform the task?

Third, the teacher will have to spend some time preparing the children for working in an 'English-speaking' environment. Certain classroom language is essential in order to locate resources, ask for help and maintain discipline. Codes of behaviour and noise level all form part of this area of preparation.

Providing language support

Experiences in mainstream primary education have revealed that without careful planning, topic-based teaching can imply a move away from structure towards a curriculum based on chance. This is of course unsatisfactory and the teacher must be clear as to what language he/she will teach, together with its context (topic) and activities.

The kind of language support the teacher gives will vary from situation to situation. The long-term objective is that children develop their own strategies for support, for example dictionary and reference skills.

Meanwhile the teacher, working in the role of facilitator, creates learning situations where children must use the target language structure but are also challenged.

Activity-centred learning frequently involves groupwork. The teacher may need to interrupt an activity from time to time and call the groups together to teach or reinforce a language point. A highly developed sense of timing is required, along with considerable sensitivity to pupils' needs.

The use of structures to highlight intonation, word order and tense formation may continue as before, but pupils are helped to understand the reason for knowing something. They can see the need for the structure in their activities and recognise that they are learning more than just the language.

Managing the classroom

Mobility is the key here. If neither desks nor children can move freely, the teacher will find it difficult to set up groupwork. Conditions may allow some

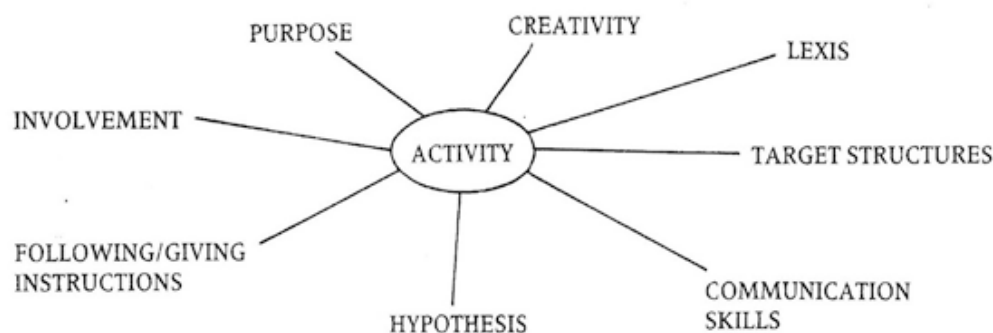


Figure 5 The target structure is just one of the learning outcomes for the child.

TEACHING ENGLISH TO CHILDREN

activities to be pursued in the open air but this will need careful supervision. In a classroom where mobility is limited and the teaching style is restricted to chalk and talk, read and discuss, the topic can still be central. At least paired activities can take place, possibly using this formula:

whole class → pairs → whole class → make different pairs → whole class. In this situation, tasks need to be desk-top, such as information-gap, sorting and investigative activities. The topic can be approached via cognitively challenging puzzles using paper and pencil, and children can play and make desk-top games, make books, lists and so on. In a more freely arranged classroom, the teacher can form groupings as required. One day the children might work in fours, on another in sixes. The smaller the group, the greater the children's involvement. The groups do not necessarily need to be doing the same kind of activity simultaneously. For example, imagine a group of 40. They have been divided up into ten groups of four. Each group is given a different task. Look at Figure 6.

Figure 6 Ideas for group activities (*topic: people*).

- 1 Making a dictionary of people who help us.
- 2 Sorting pictures of people to find famous people. Labelling and displaying.
- 3 Same as 2, but looking for occupations. Labelling and displaying.
- 4 Making a class book or a poster about young and old.
- 5 Same as 4, but about people in the class/school.
- 6 Looking from window to record how many men, women and children pass the school . . . then drawing graph.
- 7 Same as 6, but looking for people in uniform, with animals, etc.
- 8 Same as 6, but people using wheels or walking.
- 9 Looking at a well-known story (well-known to the children) and making a poster to show the people in it, their jobs/characters, etc.
- 10 Matching sets of words, e.g. adjectives describing physique or mood, to pictures of people.

Having each group produce something different from the rest creates a genuine reason for sharing activities.

The topic of people may have been inspired by the coursebook. Imagine the chain of events. The current unit highlights occupations or family relationships. The teacher encourages the children to collect pictures of people and to think about and collect words relating to facial expressions, clothes, actions and so on. The words go into the class dictionary. The class works together on lexis and a few structures. They complete worksheets individually. The teacher reads them stories which feature a lot of people, for example *The Great Big Enormous Turnip*, *The Emperor's Clothes* or *Cinderella*. The classroom walls feature posters about people, families and film stars. The children add photographs of the people in their own lives. There are population graphs as well (older age range).

Managing such a diversity of experience and activity needs firmness. It is

Activity-based teaching: approaches to topic-centred work

worth establishing ground rules in the first few lessons about the use and sharing of resources, levels of noise and standards expected. The teacher may wish to use the mother tongue if necessary to ensure understanding.

Children do need to know if they are allowed to use the mother tongue, for what purposes and for how long. If the teacher doesn't want it used at all, this must be made clear. Some teachers feel that a flexible approach works best – as the children become absorbed in the task and focus on meaning, they may lapse into the mother tongue to make themselves understood. They are not penalised for this, but the teacher can exploit the opportunity to model the structure that they have been unable to produce in the target language/English. Other teachers insist that English only can be spoken. Where several teachers work together, it is vital that they agree on a common policy to avoid confusing the children.

Once ground rules are established, the teacher can explain to each group what they have to do. Where tasks are similar, groups can be given instructions together. Other groups who are waiting for their instructions can do a straightforward exercise, perhaps revising words, reading, practising spelling or dictionary skills.

As the groups understand their tasks, they can be sent off quietly to collect resources, plan and get started.

As the children become involved in their activities, the teacher is gradually left free to go round to each group and provide language support until he/she senses the need to call everybody back together for specific language teaching or to share something that one particular group has discovered or achieved.

Providing feedback and assessment

In order to develop confidence in the children, teacher-to-child feedback should always be supportive and positive.

By creating the opportunity for groups to share their tasks and the end-results, the teacher enables the children to provide feedback for each other.

In closed activities, the children can assess their own achievements by matching their results with the predicted outcome, while the teacher keeps an overview of pupils' competence and progress. The language focus of the lesson can be tested orally or in writing, depending on the age and ability of the pupils. Testing, however, is only encouraging to those who do best. For some children poor test scores can signal the beginning of the end of their motivation.

The teacher needs therefore to balance testing with assessment based on classroom observations. Levels of confidence and fluency can best be measured by listening in to the pupils' interchanges. Levels of motivation, attitudes to problem-solving and overall development can also be noted.

Children can be directly involved in the assessment process by filling in a questionnaire (see Figure 7) or simply commenting on their own learning orally in response to questions in discussion.

TEACHING ENGLISH TO CHILDREN

Look at these questions. Think about them carefully. Draw a circle around the number you want. 1 means 'Not at all'. 6 means 'Very much or very good'. Numbers 2, 3, 4 and 5 are in between.

How interesting do you find this topic?	1	2	3	4	5	6
Do you like learning English songs?	1	2	3	4	5	6
the coursebook?	1	2	3	4	5	6
stories in English?	1	2	3	4	5	6
working together?	1	2	3	4	5	6
How good are you at speaking English?	1	2	3	4	5	6
reading English?	1	2	3	4	5	6
writing English?	1	2	3	4	5	6
understanding English?	1	2	3	4	5	6

Figure 7 A self-assessment questionnaire.

The answers will give the teacher a valuable insight into the pupils' perceptions of their own learning.

A quick note in the teacher's record book of which children were successful and which had difficulty for each activity will identify the range of ability within the group and help the teacher to steer a sensible course in the future, refining the match between language needs and the pupils' conceptual levels (see Figure 9).

Such records are invaluable for report writing and as a basis for discussion with parents. They enable the teacher to remember, for example, that Miguel, who scores low in lexical terms is the acknowledged group leader in problem-solving. A much rounder picture of the pupil is made available and strengths upon which the teacher can build are identified. More effective planning and more successful task/child matches should follow.

A briefer record sheet might be preferred. Each child in the group is named and a short comment or an indication of the child's degree of success added. These abbreviated reflections would serve as a reminder to the teacher of specific responses and as a planning aid.

Activity	Date	Successes	Difficulty	Language needs	Comments
<i>Make a group story</i>		<i>Miguel - good sense of story structure</i>	<i>José - verb confusion</i>	<i>Revise past simple with all</i>	<i>Nina needs more extension - get activity ready for her.</i>

Figure 8 A teacher's record sheet (A).

	Activity A	Activity B	Activity C	
Giulia	+	++	too noisy	
Miguel	+	- past continuous		

Figure 9 A teacher's record sheet (B).

Conclusion

A consideration of the topic and activity-centred approach may involve the teacher in a review of both the content and the methodology of his/her English teaching. The rewards in terms of learning and motivation may be great, but such a review may daunt many teachers for several reasons.

First, parents may be unsympathetic to what seems to them a deviation from traditional learning patterns. They may expect their children to learn languages as they did. This can be a serious problem because negative parents can undermine the children's confidence and rob them of motivation. The teacher needs the support of parents at all times, even if this involves a note home explaining the topic, and the value and purpose of the activities offered at school. Alternatively, the teacher might invite the parents into the school to see the results of this approach and to discuss together the benefits of working in this way. Enlisting the parents' support and then encouraging them to read to their children in the target language (if books are available) and join in the resource bank collection would be ideal.

Second, teachers themselves may not see the need to alter their ways of working. Certainly, change for change's sake is absurd and time-wasting. However, if teachers could at least experiment, tentatively to begin with, I think they would find the results encouraging and beneficial. Convincing one's colleagues can be harder even than convincing parents, but teachers are not immune to example. Once other teachers begin to see the fruits of the topic approach in one classroom, they may be inspired to try it in their own.

Third, the teacher might fear that the children will exploit the more flexible classroom situation and create too much noise, disturbing other classes. One could argue that a good language classroom should be the scene of a lot of talk, but with a large class the borderline between communication and mere noise is very thin. If time is spent establishing acceptable and unacceptable ways of working, and if classroom management is carefully considered, this need not become a real difficulty. Indeed, pupils' increased motivation, stemming from their recognition of the learning purpose, usually leads to more sensible behaviour.

TEACHING ENGLISH TO CHILDREN

It is best to move cautiously to begin with, building up confidence in the topic-based approach. There may be time, perhaps, to adopt this approach for some of the lessons initially, or for part of longer lessons. The aim is to achieve as much coherence and meaning in the children's learning as possible. If the teacher begins to search for connections which will make learning relevant, the pupils will soon respond. They will soon start searching for connections themselves.

The place of topic and activity-centred learning is as central to teaching English to young learners as it is to teaching them any other subject. The decisive factor is our involvement, as EFL teachers, with the overall development of our pupils as learners. The way we teach them English can enhance the way they view all learning and help them to grow in confidence and competence.

It is vital to retain as the focus of our teaching a clear view of how younger children learn best.

This checklist of questions can be internalised and used by teachers to ensure that their language teaching is concerned with the overall quality of the child's learning:

- a) Which concepts are involved here?
- b) Which language structures do I want to focus on?
- c) Are the activities cognitively challenging? How? Are they open/closed?
- d) Are they relevant to the children's experiences and interests?
- e) Which strategies for feedback and assessment are needed?
- f) Classroom management – how will I organise the lesson?

If teachers plan their lessons with these questions in mind, the language classroom should become a place where children enjoy using English as a passport to activities that interest and challenge them. By focusing on the way young learners learn – by doing, by testing ideas, by solving problems and by using their creative imaginations in play – the topic-based approach gives children a more active role in their learning of English and a greater sense of relevance and enjoyment. If an activity is worth doing, it's worth thinking about and talking about – and that is exactly what the children will do!

Bibliography

References

- Donaldson, M. 1978. *Children's Minds*. London: Fontana.
- Tann, S. 1988. *Developing Topic Work in the Primary School*. London: Falmer Press.
- Vygotsky, L.S. 1962. *Thought and Language*. Massachusetts: MIT Press.
- Wells, G. 1968. *Language and Learning and Education*. Slough: Nelson/NFER.

Further ideas

- Bright Ideas series. Various authors. Titles include *Environmental Studies* and *Language Games*. Leamington Spa: Scholastic Publications.
- Fisher, R. 1987. *Problem-Solving in Primary Schools*. Oxford: Basil Blackwell.
- Fisher, R. 1990. *Teaching Children to Think*. Oxford: Basil Blackwell.
- Kincaid, D. and P. Cole. 1979. *Science in a Topic series*. Amersham: Hulton Educational.

Marion Williams, University of Exeter, England

15 A framework for teaching English to young learners

In this first paper in Section Two, Marion Williams examines a linked framework for considering language teaching and primary level teaching together. Subsequent papers will develop many of the themes of this paper in more detail.

RELATIVELY LITTLE ATTENTION has been devoted in ELT literature to the teaching of English as a second or foreign language to young learners. In fact the prevailing fashion in ELT methodologies, whether it be dialogues, substitution drills or roleplay, has generally been applied in the same way in coursebooks irrespective of whether they are for adults or children.

In this paper I will argue that it would be fruitful if teachers and writers of materials for young learners turned their attention instead to the field of education, for example, how children learn, conceptual development and motivation theory, for a basis on which to build an approach and methodology. This approach should be informed and fed by current wisdom from the world of ELT and applied linguistics.

In the first part of the paper, some relevant aspects of applied linguistics and education are surveyed briefly in order to produce a theoretical rationale for an approach to teaching young learners. It is argued that an activity-based or content-based approach provides a suitable framework within which knowledge from both fields can be incorporated. In the second part, a framework for teaching young learners is outlined and some guidance is given for designing suitable activities.

Theoretical background

The ELT world

I will now consider some aspects of applied linguistics and ELT that are relevant to the formulation of an approach.

First, a clearer picture of the way in which a learner learns or acquires a second language is beginning to emerge. It is also becoming apparent that teachers need to take note of these learning mechanisms.

An important mechanism for learning a language appears to be one of hypothesis forming and testing, or 'creative construction' (Dulay and Burt

TEACHING ENGLISH TO CHILDREN

1978, Littlewood 1984). This means that learners make hypotheses about how language works, based on evidence from input of language, and try out their new hypotheses. If we then deny the learner the opportunity to experiment with language and consequently to make mistakes and learn from them, we may be denying him/her an important learning strategy. In fact, by guiding and encouraging learning strategies, learner-active processes, rather than relying on feeding in structures for children to practise, we may be providing them with a far more valuable tool for self-learning.

There is now a fair degree of evidence that what is taught does not necessarily equal what is learnt, and that teaching a form does not automatically assist the learning of the form. It seems that the way classroom learners learn a language may have some similarities with the way learners pick up a language in a natural learning environment with no lessons. (Pica 1985, Felix and Hahn 1985, Lightbrown 1985, Ellis 1985 etc.)

The extent to which instruction does help children to acquire rules is still in question, and opinion is divided between those who maintain that instruction can assist acquisition, and those who believe it cannot. Results from researchers such as Ellis (1984) suggest it may be that instruction helps only when the child is ready to acquire the form, that is when the form is in 'the zone of proximal development' of the child (cf Pienemann's 'Teachability Hypothesis' 1989).

There is also a certain amount of evidence of a 'natural order' of learning; that is, all learners learn a language very broadly along the same route or in the same order, whether they are learning it as their first or second language (see for example Littlewood 1984 for details). Those who subscribe to what is known as 'the strong hypothesis' maintain that teaching cannot alter this order (Dulay and Burt 1973, Krashen 1982, Felix 1981). This of course could have serious implications for how we teach. Krashen and Terrell (1983) follow this strong hypothesis.

What seems to emerge then is a picture of the learner taking some measure of control over his/her own learning, regardless of what the teacher does, and the role of the teacher being to facilitate the development of the language and the learning strategies. This does not imply a throwing out of grammar and explicit focus on language, but rather a reassessment of how and when to teach it, and an awareness of learner mechanisms so that they can be allowed to operate and encouraged to develop within an approach to teaching.

What appears to be unquestioned in the literature is the crucial role of language input – input of language through listening and reading – for the learner to act on in order to activate and develop his/her own learning mechanisms (Krashen 1982, and others).

The development of these learning processes, then, is a factor which must be taken into account when developing an approach and a methodology of classroom practice.

As Sharwood Smith (1985) writes, '... No applied linguist can begin to propose principles of language planning, classroom methodology, or pedagogical grammar ... before informing himself or herself on what

second-language researchers have so far uncovered about the *real* process of acquisition.'

The second aspect I would like to consider briefly is the role of grammar in teaching, what grammar to teach, and the communicative approach to teaching.

Current approaches to language teaching tend to be versions of a structural (and synthetic) approach (presentation – practice – free practice), or of a communicative approach. Briefly, in a communicative approach learners use language for a real purpose in order to communicate something to someone, in the process of learning the language. This therefore simulates real, life-like reasons for using language. The communicative approach provided a refreshing and welcome shift from the teaching of grammar (a grammatical approach) or the practice of structures (a structural approach). But there is considerable confusion as to what a communicative approach actually means.

Some proponents of a communicative approach, like Dr Prabhu of the Bangalore Project in South India, hypothesise that we learn a language when our attention is focused on meaning rather than form. In his methodology there is no explicit focus on form at all, but rather the learners focus on the task to be completed.

Some develop these ideas into a task-based approach, where learners engage in carrying out tasks, and through doing the tasks they acquire the language (for example Willis 1983).

Other advocates of the communicative approach, however, see communication as a sort of extended free-practice stage for practising particular language items (sometimes called the 'weak version'), which is in fact not very different from a structural approach.

These represent fundamentally different views of the place of grammar within the methodology. A problem can arise when taking the second approach with children; the learners soon realise what form they are supposed to practise and over-use it in the lesson, but still have little idea of how to deploy the form in real communication.

I will propose that language can be explicitly focused on, but as and when the learner or the teacher perceives that the learners need the focus or an explanation to help them to further their goal of completing the task. This is unlikely to be at the initial stage (as in a presentation-practice methodology), and is more likely to be after the learner has begun the task. This language focus can be tackled in various ways as will be discussed later.

A further question arises; if we do teach forms, how do we select and sequence them? Gibbons (1983) and others have argued that there is no definite way of sequencing forms according to traditional categories such as simplicity, teachability and so on. This leaves us with the question of how to sequence, if at all, in our methodology. I shall argue then for sequencing according to pupils' needs and the demands of the task as and when the need arises, so that language is taught within a framework where the language is a means to an end (the task), rather than an end in itself. We shall see later how a checklist can be used to keep track of what is covered.

TEACHING ENGLISH TO CHILDREN

The communicative approach has in practice given us a set of techniques or recipes; and the question that arises is whether these are the best or the most appropriate techniques for teaching children. And if not, whether we can find any more suitable ones that are perhaps more child-centred or more motivating. We will pick this point up later.

Third, I would like to consider the powerful argument for the need for authentic language. Sinclair, Willis (1990) and others have suggested that many of the rules we teach are far from watertight or correct, for example rules governing 'some/any', reported speech and conditionals. We simply do not have an adequate description of the English language to explain it properly. The language is so complex that we can only ever present an approximation of it or over-simplified rules, from which no one could ever hope to speak the language correctly. Input of authentic language then becomes important so that learners are in fact exposed to the true complexities of the language.

The education world

I will now look briefly at the field of primary teaching, and what goes on in a good first language primary classroom.

For a number of years various premises have underpinned primary classroom practice. The belief that children learn by doing, by being actively involved in their learning, and a belief in the process of learning being as important as the content, have given rise to discovery methods and activity-based learning. Learning how to learn has been a key principle. In the classroom we see children involved in doing activities through which their concepts and their language can grow.

Most popular has probably been the project or thematic approach, where children explore a theme across the curriculum and use the theme to develop maths, science and language, as well as reference skills, conducting mini-surveys, questioning, observing, recording, thinking out how to find out rather than waiting to be told.

There are many links between this approach and a communicative approach to teaching a language, and this paper proposes that a content-based approach best combines the two. If language is to be used for a purpose in the communicative approach, then the thematic or content-based approach provides a very real purpose for using language.

Here, a distinction is made between *meaningful* and *purposeful*. The communicative approach has yielded a set of techniques such as information-gap exercises, and these activities entail the use of meaningful language. But I would seriously question whether these activities have any purpose to a child, or belong within a child's world.

In a content-based approach, the purpose is learning other things (other than language), exploring the world, finding out information, recording it or participating in activities for sheer enjoyment; stories, songs, drama and so on, activities that belong to a child's world. And in order to participate in

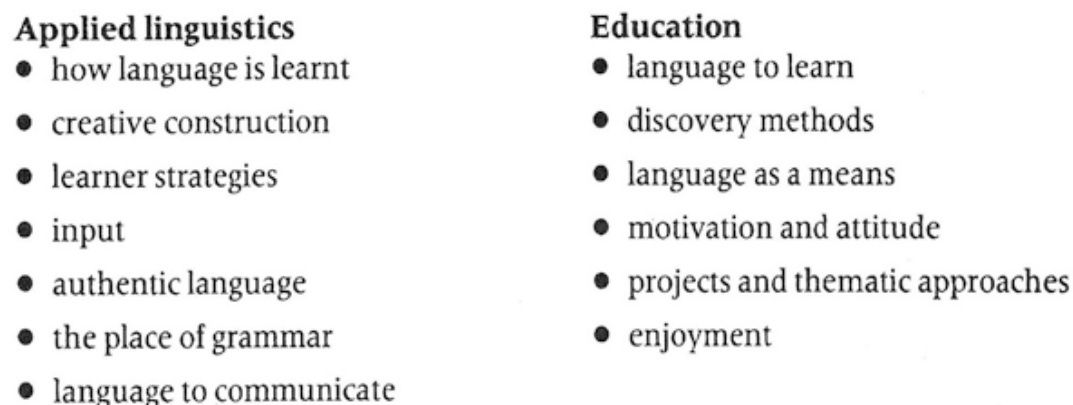
these things in a foreign language, certain language and language skills will be needed.

A further key issue in the literature on teaching children is that of attitude and motivation. Children will learn better if they have a positive attitude towards what they are doing and if they are motivated or want to do it. Interest becomes a crucial factor in deciding on classroom practices for teaching children. It has been proposed that motivation is more important than aptitude or method (Gardner and Lambert 1972). A good illustration is provided in the account by Burstall *et al.* (1974) of the primary French project in the UK, where lack of motivation appears to be a key factor in pupils' lack of achievement.

The brief survey above has, I hope, highlighted a few current issues, enough to begin to point the way towards an approach and a methodology for teaching young learners. The next section of this paper describes an activity-based or content-based methodology that has been in use in Singapore for the past few years. (This was proposed by The British Council Primary Project, Singapore.) I would not like to give the impression that this is the only way to teach children. Rather, if the teacher takes due consideration of the collective wisdom from the fields of second language learning and primary education, then he/she is at liberty to decide on his/her own methodology.

A framework for a methodology

If we now pull together knowledge from both fields, we can represent the situation diagrammatically (see Figure 1).



Activity- or content-based approach to ELT

Figure 1

I would argue that we can start with the children and what interests them, stretches them and motivates them, and design appropriate materials that will allow them to use language in order to explore their interests. We can then feed in an explicit language focus as and when necessary or

TEACHING ENGLISH TO CHILDREN

appropriate, and use our knowledge of how language is learnt and of applied linguistics, to organise a suitable language focus in terms of analysis, awareness or explanation. I will call the approach a content-based or activity-based approach to ELT.

The main organising tool becomes, then, not form, not functions, not techniques but content, so that children now have something to talk about, something to learn about, rather than spending many hours in the classroom uttering such nonsense as, 'Is John running? Yes, he is running', or to use Ray Tongue's well-known example, 'Siu Leng is younger than her mother', guaranteed to demotivate any child.

Let us now summarise what happens in an activity approach. The children (or teacher) decide to explore something or to do something. This can be a project, an activity, an enquiry or some other task designed to stimulate and motivate the children. It could also be imaginative. The children need to use language in order to carry out the activity. The teacher gives help with the language as needed. Accuracy is achieved through a desire to do something well rather than because the teacher demands it. And finally, through doing activities, the children's language and skills develop.

The teacher or materials writer, then, needs to exercise a degree of judgement as to suitability when designing activities. The following seven criteria are suggested:

1 INTEREST

The activity should be exciting, interesting and motivating to these children. If they do not like the chosen activity, change it. With the students' interest aroused we have a good starting point for learning.

2 CHALLENGE

It should provide a suitable challenge for the age group. It should stretch them a little without being too difficult, but not falling into the trap of being too simple.

3 PURPOSE

The children should focus on getting the task done, rather than practising a language item.

4 LANGUAGE USE

The pupils will need to use language, receptive or productive or both, in order to complete the activity. There is often a language aim to the activity (for example giving clear instructions) or a particular language skill (for example a reading skill) to develop, but the pupils are never confined to this language.

5 LANGUAGE INPUT

There will generally be oral or written language input at an appropriate level and in context, but this is not a 'presentation-practice-production' situation.



6 CONCEPTUAL APPROPRIATENESS

The activity should be within the conceptual ability of the pupils. They cannot do things with language that are outside their conceptual grasp. If we are looking at the development of the whole child, we will design activities that help to develop his/her thinking and his/her concepts too.

7 PROMOTION OF LEARNING

If possible, it should promote learning other than language. One of the most successful ways of combining interesting activities for children is by following a theme or topic, around which reading, writing, drama, games and so on are centred.

There are many types of activity suitable for children that are motivating and involve language use. The following list gives a few that we have found successful, but there are many more:

- doing puzzles and solving problems
- writing and solving riddles
- using maps
- measuring and weighing things
- conducting surveys (e.g. food, birthdays, traffic survey)
- growing plants
- following and writing recipes
- interviewing people (e.g. parents, people in the neighbourhood, different occupations)
- making things (e.g. masks, aeroplanes, puppets)
- pretend play and drama (e.g. witches, spacemen, stranded on an island)
- inventing and designing things (my ideal . . . , a machine to . . . , fashions)
- planning things (e.g. an outing, a party)
- inventing games (e.g. board games, writing the instructions)
- choosing (e.g. films, clothes)
- writing letters (for real purposes)
- reading and designing brochures
- designing and recording a TV programme
- finding out (e.g. what things are made of, what materials are used for, how things grow, whether objects float or sink)
- filling in forms
- studying the local environment (e.g. plants, birds, buildings)
- making charts and graphs
- using songs and rhymes
- listening to stories (a particularly motivating form of language input, and recommended as a daily activity)
- painting, drawing and talking about what we are doing

TEACHING ENGLISH TO CHILDREN

It must also be remembered that the language should be used for sheer enjoyment. Regular reading aloud of interesting stories to the class, singing songs, learning rhymes and playing games are all valuable parts of daily classroom practice.

Particularly in the school situation where reading and writing are considered important, the children should also be involved in purposeful reading and writing activities. Most projects lead nicely into purposeful writing; letters, brochures, instructions, recipes and so on.

And all classrooms should form stimulating reading environments, with authentic reading materials and classroom libraries. Reading is discussed in detail in other chapters and is therefore not discussed here, save to say that frequent and regular reading provides invaluable input of language.

Lesson planning

Let us now turn to the question of how to plan a series of lessons based on a theme. This can be broken down into two stages.

STAGE ONE

First decide on a theme which will motivate and interest the children. Take Hallowe'en as an example. 'Brainstorm' and write down ideas for possible activities leading from it as in Figure 2. This particular theme leads to imaginative work rather than learning about the world. Both types of theme have a place.

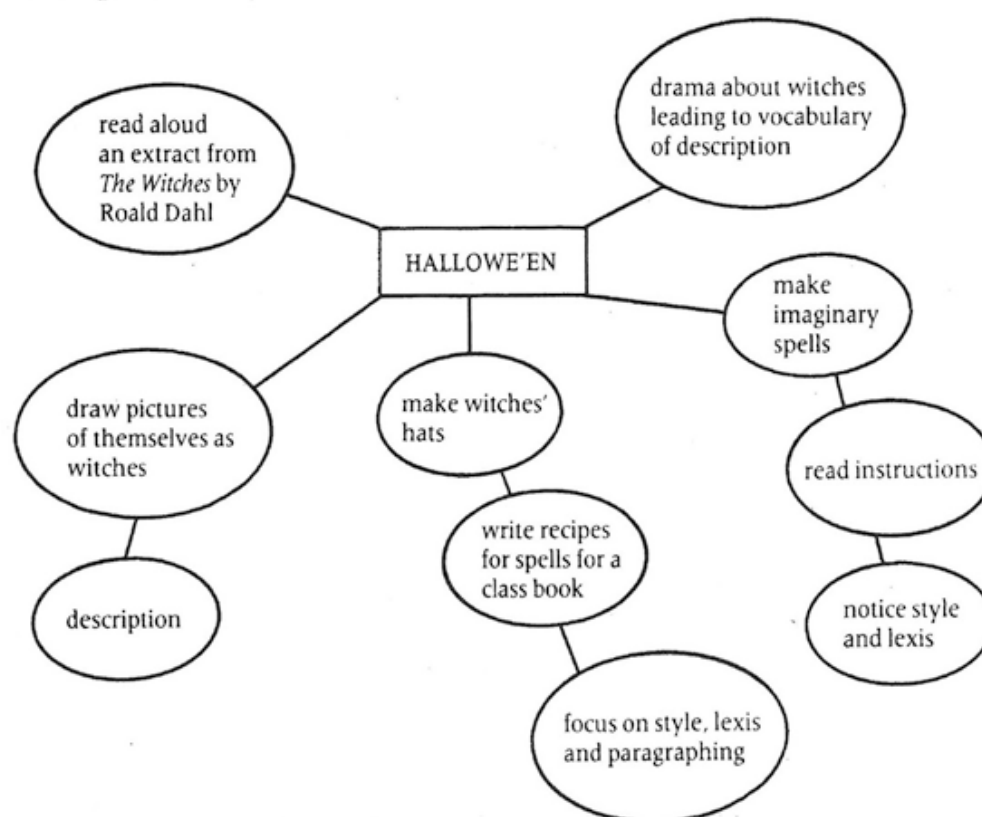


Figure 2 Ideas for activities based on a theme.

PROJECT 1 LET'S HAVE A PARTY!

Language and skills

Activity	Grammatical and functional	Vocabulary	Skills
1.1 Happy birthday	To be: <i>am, is, are</i> Questions with <i>how</i> : <i>How old are you?</i> Greetings for birthday cards	Numbers 1–10 <i>Birthday card, badge</i>	Speaking and listening: asking and answering questions about age Writing: copying from the board, writing on cards and badges Other: drawing; decorating
1.2 Party game—pirates	Instructions, some with imperative	Words about the sea: <i>ships and pirates, sea creatures</i>	Listening: to instructions Speaking: repeating words with actions Reading and writing: copying words Other: colouring pictures
1.3 Party masks	To be: <i>is</i> Demonstrative pronoun: <i>this</i> Articles: <i>a, an, the</i> Requests with <i>can</i> : <i>Can I have the zebra, please?</i>	Animals Parts of the animal's body: <i>face, whiskers, ears, nose, eyes</i>	Listening: to the teacher talking about the animals Speaking: asking for a picture of an animal Other: drawing; gluing
1.4 Party game—animal circle	To be: <i>I am (I'm)</i> — Questions with <i>who</i> : <i>Who are you?</i> Questions with <i>what</i> : <i>What colour is an elephant?</i> <i>Is it a ...? Yes, it is/ No, it isn't</i>	Animals: colours, and animal food	Listening: and responding to questions, for example, <i>What do snakes eat?</i> Speaking: asking and answering questions with <i>Who ...? What ...?</i> Other: drawing; colouring
1.5 Party song—Old Macdonald had a zoo	To be: <i>is</i> Demonstrative pronoun: <i>this</i> Indefinite articles: <i>a, an</i> Past tense (<i>had</i>), for exposure only	Animals and the sounds they make	Listening and remembering the words of the song Speaking (singing): the words of the song Reading: the words of the song Writing: copying the names and sounds of the animals on to the worksheet

TEACHING ENGLISH TO CHILDREN

- 4 The 'Comments' column provides a record of work and can contain information about how something went, what needs further work and so on.
- 5 For teachers who have a syllabus to cover, a form like this can be used as a checklist to show which syllabus items have been covered.
- 6 There is space within this format for explicit and fairly formal language focus if the pupils are making a common error or have a common need. But this focus or mini grammar lesson arises out of the needs of the pupils rather than the syllabus specification or the teacher's whim.

Conclusion

In this chapter I have described a way of working that has been successfully used with foreign language and second language learners. I have also attempted to outline some of the theoretical considerations that might underlie such an approach.

The classroom teacher will find her own way of working; no one format will be suited to everyone. However, I hope I have provided something that the teacher can start with and I hope ultimately develop in his/her own way to suit his/her own purposes.

Bibliography

- Burstall, C., M. Jamieson, C. Cohen and M. Hargreaves. 1974. *Primary French in the Balance*. Slough: NFER.
- Dulay, H. and M. Burt. 1973. 'Should we teach children syntax?' *Language Learning* 23: 245-58.
- Dulay, H. and M. Burt. 1978. 'Some remarks on creativity in language acquisition.' in Ritchie, W. (ed). *Second Language Acquisition Research*. London: Academic Press.
- Ellis, R. 1984. 'Can syntax be taught? A study of the effects of formal instruction on the acquisition of WH- questions by children.' *Applied Linguistics* Vol. 5, 2.
- Ellis, R. 1985. *Understanding Second Language Acquisition*. Oxford: Oxford University Press.
- Felix, S. 1981. 'The effect of formal instruction on second language acquisition.' *Language Learning* 31, 87-112.
- Felix, S. and A. Hahn. 1985. 'Natural processes in classroom second language learning.' *Applied Linguistics* Vol. 6,3.
- Gardner, R. and W. Lambert. 1972. 'Attitudes and motivation in second language learning.' U.S.A.: Newbury House.
- Gibbons, J. 1983. *Sequencing and Language Syllabus Design*. RELC Conference, Singapore.
- Krashen, S. D. 1982. *Principles and Practice in Second Language Acquisition*. Oxford: Pergamon Press.
- Krashen, S. D. and T. Terrell. 1983. *The Natural Approach*. Oxford: Pergamon Press.
- Lightbrown, P. 1985. 'Input and acquisition for second language learners in and out of classrooms.' *Applied Linguistics*. Vol. 6,3.
- Littlewood, W. 1984. *Foreign and Second Language Learning*. Cambridge: Cambridge University Press.
- Pica, T. 1985. 'The selective impact of classroom instruction on second language acquisition.' *Applied Linguistics* Vol. 6,3.
- Pienemann, M. 1989. 'Is language teachable? Psycholinguistic experiments and hypotheses.' *Applied Linguistics* Vol. 10,1.
- Sharwood Smith, M. 1985. Preface to *Applied Linguistics* Vol. 6,3.
- Willis, D. 1983. The implications of discourse analysis for the teaching of spoken English. (Unpublished PhD thesis, Birmingham.)

week 04



한국외국어대학교 TESOL전문교육원
TESOL PROFESSIONAL EDUCATION CENTER, HANKUK UNIVERSITY OF FOREIGN STUDIES

Week 4: Planning a Project Curriculum

Key Vocabulary:

- Project curriculum
- Functional language
- Vocabulary

Homework:

Read week 5 of the course packet. Compare the project from week 4 with week 5. Which project do you prefer and why? Using Microsoft Word, answer this question in between 150-200 words.

Description of the project

In this project the children prepare for and have a party. The main vocabulary areas are parties, food and drink, animals, people, and parts of the body. The project display is the party itself, and friends and family are invited.

Main products of each activity

On completion of the project the class will have achieved/produced the following:

- 1.1 **Happy birthday**
A birthday card and badge
- 1.2 **Party game—pirates**
A party game about pirates and creatures of the seas
A group wall picture for display
- 1.3 **Party masks**
A party mask of an animal
- 1.4 **Party game—animal circle**
A party game about animals
- 1.5 **Party song—Old Macdonald had a zoo**
A party song about animals and the sounds they make
- 1.6 **Party game—pin the tail on the donkey**
A party game about animals and parts of the body
- 1.7 **Party crackers**
A party cracker with forfeits
- 1.8 **Party game—blind man's buff**
A party game about people
- 1.9 **Party food**
Party food (pretend)
- 1.10 **Party invitations**
A party invitation
- 1.11 **More party food**
Party food (real)
- 1.12 **Party time!**
A real party where the children play the games, sing the songs, eat the food, wear the masks, and pull the crackers.

PROJECT 1 LET'S HAVE A PARTY!

Language and skills

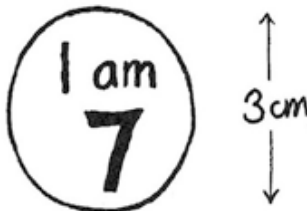
Activity	Grammatical and functional	Vocabulary	Skills
1.1 Happy birthday	To be: <i>am, is, are</i> Questions with <i>how</i> : <i>How old are you?</i> Greetings for birthday cards	Numbers 1–10 <i>Birthday card, badge</i>	Speaking and listening: asking and answering questions about age Writing: copying from the board, writing on cards and badges Other: drawing; decorating
1.2 Party game—pirates	Instructions, some with imperative	Words about the sea: <i>ships and pirates, sea creatures</i>	Listening: to instructions Speaking: repeating words with actions Reading and writing: copying words Other: colouring pictures
1.3 Party masks	To be: <i>is</i> Demonstrative pronoun: <i>this</i> Articles: <i>a, an, the</i> Requests with <i>can</i> : <i>Can I have the zebra, please?</i>	Animals Parts of the animal's body: <i>face, whiskers, ears, nose, eyes</i>	Listening: to the teacher talking about the animals Speaking: asking for a picture of an animal Other: drawing; gluing
1.4 Party game—animal circle	To be: <i>I am (I'm)—</i> Questions with <i>who</i> : <i>Who are you?</i> Questions with <i>what</i> : <i>What colour is an elephant?</i> <i>Is it a ...? Yes, it is/ No, it isn't</i>	Animals: colours, and animal food	Listening: and responding to questions, for example, <i>What do snakes eat?</i> Speaking: asking and answering questions with <i>Who ...? What ...?</i> Other: drawing; colouring
1.5 Party song—Old Macdonald had a zoo	To be: <i>is</i> Demonstrative pronoun: <i>this</i> Indefinite articles: <i>a, an</i> Past tense (<i>had</i>), for exposure only	Animals and the sounds they make	Listening and remembering the words of the song Speaking (singing): the words of the song Reading: the words of the song Writing: copying the names and sounds of the animals on to the worksheet

PROJECT 1 LET'S HAVE A PARTY!

1.6 Party game— pin the tail on the donkey	Questions with <i>where</i> : <i>Where is (Where's) ...?</i> To be: <i>It is (It's) ...</i> Preposition: <i>on</i> Possessive 's'	Animals Parts of animal's body: <i>nose, tail, trunk, ears</i>	Speaking: asking and answering questions Writing: copying the questions, answers, and labels for their pictures Other: painting or drawing; cutting out
1.7 Party crackers	Instructions, with the imperative: <i>Touch your nose.</i> Possessive adjective: <i>your</i>	Colours Animals and the noises they make Parts of the body <i>Sweet</i>	Listening: to instructions Reading and writing: instructions for forfeits – copying from the board Other: drawing; cutting; gluing; tying
1.8 Party game— blind man's buff	To be, question: <i>Is it?</i> Short answers: <i>Yes, it is/ No, it isn't</i>		Speaking and listening: asking and answering questions Other: drawing or painting
1.9 Party food	Expressing likes and dislikes: <i>I like/don't like ...</i> Making suggestions: <i>Let's ...</i>	Party food and drink	Speaking: talking about likes and dislikes Writing: labels for food Other: drawing; colouring; cutting out
1.10 Party invitations	Questions with <i>When is (When's) ...?</i> Telling the time Inviting	Days of the week	Speaking: asking and answering about days and times Reading and writing: party invitations Other: drawing or colouring in
1.11 More party food	Requesting and offering food and drink: <i>Can I have ...? Would you like ...?</i> <i>Please and Thank you</i>	Party food and drink Cooking utensils	Speaking: asking for and offering food and drink at a party Listening: to instructions Other: decorating a cake
1.12 Party time!	Use of any/all language introduced throughout the project	Vocabulary learned throughout the project	Speaking and listening: using the language they have learned to play the games, sing the songs, and to ask for and offer food and drink

PROJECT 1 LET'S HAVE A PARTY!

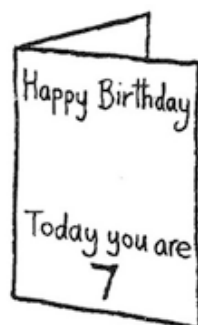
1.1 Happy birthday

LEVEL	Beginner and above
AGE GROUP	5-9
TIME	30 minutes
DESCRIPTION	The children ask and answer questions about their age. They make a birthday card and badge for their teddy bears or, if they are older, for a famous cartoon character.
LANGUAGE	To be— <i>am</i> ; <i>How old are you?</i> Numbers 1-10; greetings on birthday cards.
SKILLS	Drawing, decorating, and writing in cards.
MATERIALS	Card or thick paper; coloured pens; glitter and glue; safety pins and strong sticky tape; some old birthday cards for demonstration. The children each bring in a teddy bear or soft toy, or a picture of their favourite cartoon character.
PREPARATION	<ol style="list-style-type: none"> 1 Make the badges by cutting out circles of card. Make one for each child's teddy bear. Do not stick the safety pins on at this stage.
	
	<ol style="list-style-type: none"> 2 Cut rectangles out of card. Fold the rectangle in half to make a card for each child.
IN CLASS	<ol style="list-style-type: none"> 1 Revise numbers 1 to 10. 2 Introduce the question <i>How old are you?</i>, and the answer, <i>I'm</i> (6). You could have a series of pictures of children, cartoon characters, or animals aged from 4 to 10, with a speech bubble from each saying <i>I'm</i> 5, <i>I'm</i> 6, and so on. Practise reading the bubbles and saying the short sentences together as a class. 3 Go around the class asking <i>How old are you?</i> with each child answering in turn. 4 Practise saying the question together, concentrating on pronunciation and intonation. 5 Go around the class—one child asks the question, the second child answers, then asks a third child, and so on, until all the children have asked and answered the question. 6 Give out the ready-made blank badges. Write on the board <i>I am</i> 7

PROJECT 1 LET'S HAVE A PARTY!

Choose a number which is the most common age of the children in the class.

- 7 Tell the children to imagine that it is their teddy bear's or favourite cartoon character's birthday. Tell them that they are going to make a badge. The children choose the age that they want their teddies or characters to be, and copy the words on to the badges.
- 8 When the children have finished writing on their badges, attach a safety pin to the back. The children can save their badges to put on their toys, or attach them to the birthday cards they make.
- 9 Tell the children to walk around the room with their teddies, or pretend to be their favourite cartoon character. They should find out the age of three other toys or characters by asking *How old are you?*, and answering *I'm ...*.
- 10 Make the birthday cards. Draw a rectangle (on the board) for the front of the card. Write on the rectangle:



- 11 Give each child a piece of folded card. Tell them to copy the words on to their card. They then draw a picture in the centre of their card, and/or decorate it with glitter, and so on. You can suggest suitable pictures, for example, balloons or a birthday cake with candles. The picture can be drawn for homework if you wish. For children who can't write, you can give out the cards with the words already written on them.
- 12 Write on the board:

To ...
With love from ...

- 13 Tell the children to copy the words into their cards and fill in the age of the person, teddy, cartoon character, or friend they'd like to send it to (or give out the cards with these words already written in).
- 14 Show the children where to write the name of the person receiving the card, and their own name.
- 15 Older children can write a greeting inside the card. Make suggestions, for example, *Many Happy Returns! Have a good day!*



PROJECT 1 LET'S HAVE A PARTY!

- 16 The cards can be displayed on the wall, or given to someone on their birthday.

FOLLOW-UP

- 1 Teach the children to sing the song 'Happy birthday to you', in preparation for the party.

Happy birthday to you



- 2 The teddy bears can accompany the children to the end of class party and have a 'teddy bears' picnic'.

1.2 Party game—pirates

LEVEL

Beginner and above

AGE GROUP

5-9

TIME

30 minutes (plus 60 minutes to make a pirate wall picture)

DESCRIPTION

The children learn the words and the rules, and play a party game.

LANGUAGE

Vocabulary about the sea, for example, *boat* and *pirate*; writing your name.

SKILLS

Listening to instructions; colouring pictures; copying from the board.

MATERIALS

Photocopiable Worksheet 1.2, or pictures from magazines; coloured pens; large sheets of paper; paints; large sheets of blue paper to make a sea picture to cover a wall.

PREPARATION

If possible, push the furniture to the side of the room so that the children can move around.

IN CLASS

- 1 Introduce and practise saying the words using the pictures: *ship*, *pirate(s)*, *lifeboat(s)*, *captain*, *crab*, *jellyfish*, *shark*, and any other sea animals you want to use.

PROJECT 1 LET'S HAVE A PARTY!

- 2 Using the pictures and mime, teach the instructions and the actions that go with them.

Words	Actions
Swim	<i>make swimming movements</i>
Pirates	<i>stand on one leg and cover one eye</i>
All aboard	<i>come to the centre of the room which is the pirate's ship</i>
Captain's coming	<i>salute</i>
Lifeboats	<i>sit down and row a boat</i>
Jellyfish	<i>shake the body</i>
Crabs	<i>with your hands on the floor walk sideways</i>
Shark	<i>find a friend, hug them, and shout Help!</i>

- 3 a Start by saying *swim* – the children make swimming movements and move around the room.
 b Say *pirates* – the children do the pirate action.
 c Say *swim* – the children do the swimming action.
 d Choose another word and the children do the actions, and so on.
 e Between each of the actions say *swim* and let the children move.
- 4 Put your pictures on the board, elicit the words, and write them under the pictures: *a ship, a pirate, a crab, a shark, a jellyfish, a lifeboat*. Practise saying the words and let the children copy from the board, drawing their own pictures above the words.

VARIATION

Older children with a higher level of English can play a more difficult variation of the game:

- a Stand the children in a circle.
 b Choose the names of three or four fish, for example: *cod, herring, plaice, and trout*. Stick labels with fish names on the children.
 c When you call out *All the fish in the sea* they must **all** do the actions. If you say, *Cod—Captain's coming*, only the cod salute while the others continue to do the previous action.

Other examples of instructions and actions:

All the fish in the sea—swim—all the children move around the room swimming.

Pirates—all the children do the pirate action.

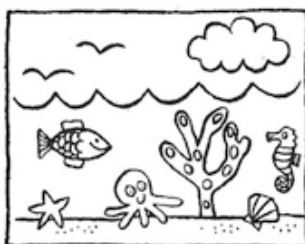
Herrings—jellyfish—only the herrings shake while the others continue to be pirates.

The fish teams can lose a point if someone makes a mistake with the actions.

FOLLOW-UP**Sea wall picture**

- a In pairs or individually, the children choose what they would like to draw and paint—a shark, a jellyfish, and so on—there should be at least one pirate ship with some pirates and lots of sea creatures. The children draw and paint their pictures on to large sheets of paper. When the pictures are dry, the children cut them out.

PROJECT 1 LET'S HAVE A PARTY!



- b** While they are busy painting, stick up some blue paper on the wall to make a seascape wall frieze. Sketch in some details with chalk, for example, the waves and where the sea bottom and sand are (see picture below as an example).
- c** As the children are waiting for their pictures to dry, they can add details to the main wall frieze picture, for example, sand, seaweed, waves, shells, and seagulls. Introduce the words as they are needed. When the children's pictures are finished, the children decide where they would like to stick them on the group picture.

1.3 Party masks

LEVEL	Beginner and above
AGE GROUP	5-9
TIME	45 minutes
DESCRIPTION	The children make an animal mask that they can use later to play various party games.
LANGUAGE	<i>This is a ... ; Can I have a ... please?</i> animals; parts of an animal's body, for example: <i>face, whiskers, and ears.</i>
SKILLS	Drawing; gluing.
MATERIALS	Paper plates (see and study diagram for instructions to make masks); coloured paints; paper straws (for whiskers); coloured card; scissors; glue; Blu-Tak or sticky tape; pictures of animals.
PREPARATION	<ol style="list-style-type: none"> 1 Collect as many pictures of different animals as possible. You will need enough different animals for each child in the class. 2 Write the names of the animals on separate strips of card. 3 Prepare paper plates for masks (see diagram and instructions).
IN CLASS	<ol style="list-style-type: none"> 1 Teach/revise animals, <i>This is a monkey</i>, and so on, using the pictures. 2 Write the names of the animals on the board, stick a picture of each animal above its name, elicit the name, and practise saying it. 3 Rub off the names, point at the animals, and elicit the name from the children again. Write the words under the pictures on the board as the children say them. 4 Shuffle the animal name labels and give a label and a small piece of Blu-Tak or tape to each child (each child should have a different animal).

PROJECT 1 LET'S HAVE A PARTY!

- 5 Stick the pictures of the animals on the walls around the room. Ask the children to stick their label under the correct animal picture. Check with the class that the animals are labelled correctly.
- 6 Either give each child a picture of an animal, or let the children choose a picture. Elicit the question, *Can I have the zebra, please?* Give out the plates for animal masks. The children colour or paint their masks using their animal pictures as a guide. Whiskers and ears can be added by using card or paper straws (see diagram). The children wear the masks tilted over their foreheads.

**FOLLOW-UP**

The children can make posters. They can glue a picture of their animal in the middle and draw pictures of where it lives, what it likes to eat, and so on, around the edge of the poster. Vocabulary and labels can be introduced as appropriate.

See *Young Learners* and *Drama with Children* for more masks.

1.4 Party game—animal circle

LEVEL	Beginner and above
AGE GROUP	5–9
TIME	45 minutes
DESCRIPTION	The children learn to ask and answer questions with <i>Who</i> and <i>What</i> , and remember the names of animals, what colour they are, and what they like to eat, in order to play the game.
LANGUAGE	<i>Who are you? I'm a ...</i> ; questions starting with <i>What</i> , and their answers; <i>Is it a squirrel? Yes, it is/No, it isn't</i> ; animals and animal colours and food.
SKILLS	Memory and playing games; listening and responding to questions; drawing; colouring.
MATERIALS	Small pictures of animals; a large bag to put all the pictures in.

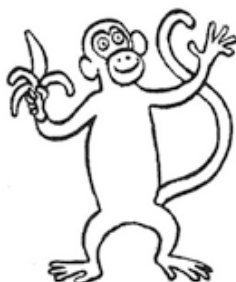
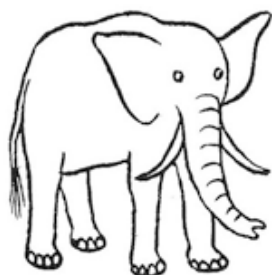


PROJECT 1 LET'S HAVE A PARTY!

PREPARATION

Collect as many pictures of animals as possible, there should be a different animal for each child in the class.

IN CLASS



- 1 Show the children the pictures of the animals and teach/ elicit their names. Write a list of the animals on the board.
- 2 Ask the children what colour the animals are, for example:
What colour is an elephant? It's grey.
What colour is a giraffe? It's yellow and brown.
Teach/revise appropriate colour vocabulary.
- 3 Ask the children what the animals eat, for example:
What do elephants eat? Grass and leaves.
What do monkeys eat? Bananas.
Teach/revise appropriate food vocabulary.
- 4 Ask the questions and get the class to repeat them, focusing on pronunciation and intonation. Write some examples on the board. Ask the children to choose two animals, and write the questions and answers for their animals in their books, for example: *What colour is a shark? It's grey, What do sharks eat? Fish and people.* They can draw a picture of the animal, colour it the correct colour, and draw a picture of its food.
- 5 Put all the pictures in a bag. Ask a child to come out and pull a picture of an animal out of the bag. He/she mustn't show the picture to the class. Tell the other children to find out which animal it is by asking: *What colour is your animal? (It's brown), What does it eat? (Nuts), Is it a squirrel? (Yes, it is/No, it isn't).* Make sure each child has a turn to choose an animal, and ask and answer the questions. When each child has finished answering the questions, they take their picture of the animal and sit down.
- 6 Arrange the children's chairs in a circle with the seats facing inwards. Tell all the children to sit down holding their animal pictures in front of them. Ask each child the questions: *Who are you? (I'm a frog), What colour are you? (Green), What do you eat? (Flies).*
- 7 Explain that the children must remember which animal they are. Collect the animal pictures.
- 8 Ask one child to stand in the middle of the circle and remove one chair. Play the animal game:
 - a When you call out the names of two or more animals the children who are those animals must change places and the child in the centre of the circle must try to sit on an empty chair. The child who doesn't manage to sit in an empty chair is the next one in the middle. You can vary the way you call the animals out:
The zebra and the donkey change.
All the grey animals change.
All the animals that eat fish change.
All the black and white and yellow and brown animals change.
The elephant and the animal that eats bananas change.
 - b The child in the middle calls out the instructions when the class have practised the game with the teacher.

PROJECT 1 LET'S HAVE A PARTY!

1.5 Party song—Old Macdonald had a zoo

LEVEL	Beginner and above																																								
AGE GROUP	5–9																																								
TIME	30 minutes																																								
DESCRIPTION	The children revise the names of the animals, learn the words of a song, and sing it.																																								
LANGUAGE	To be—is; this; a, an; animals and the sounds they make.																																								
SKILLS	Listening to, learning, and singing a song.																																								
MATERIALS	The animal masks from 1.3 ‘Party masks’; a picture or drawing on the board, showing Old Macdonald and his zoo and cages containing some of the animals.																																								
PREPARATION	<ol style="list-style-type: none">1 Practise singing the song to the tune of ‘Old Macdonald had a Farm’ yourself.2 Draw a picture of Old Macdonald and his zoo.																																								
IN CLASS	<ol style="list-style-type: none">1 The children wear the animals masks they made in activity 1.3. Revise <i>This is a monkey, This is a tiger</i>, and so on. Teach and practise the noise that each animal makes.<table><tr><td>Animal</td><td>Noise</td><td>Animal</td><td>Noise</td></tr><tr><td>lion</td><td>roar</td><td>mouse</td><td>squeak</td></tr><tr><td>wolf</td><td>howl</td><td>pig</td><td>oink</td></tr><tr><td>cow</td><td>moo</td><td>frog</td><td>croak</td></tr><tr><td>zebra/horse</td><td>neigh</td><td>tiger</td><td>roar</td></tr><tr><td>sheep</td><td>baa</td><td>cat</td><td>mew/meow</td></tr><tr><td>birds</td><td>tweet</td><td>dog</td><td>woof/bark</td></tr><tr><td>donkey</td><td>eeyore</td><td>bear</td><td>growl</td></tr><tr><td>owl</td><td>hoot</td><td>monkey</td><td>ooh ooh</td></tr><tr><td>elephant</td><td>trumpet</td><td></td><td></td></tr></table>2 Show the picture of Old Macdonald and the zoo. Tell the children his name and teach/revise the word <i>zoo</i>.	Animal	Noise	Animal	Noise	lion	roar	mouse	squeak	wolf	howl	pig	oink	cow	moo	frog	croak	zebra/horse	neigh	tiger	roar	sheep	baa	cat	mew/meow	birds	tweet	dog	woof/bark	donkey	eeyore	bear	growl	owl	hoot	monkey	ooh ooh	elephant	trumpet		
Animal	Noise	Animal	Noise																																						
lion	roar	mouse	squeak																																						
wolf	howl	pig	oink																																						
cow	moo	frog	croak																																						
zebra/horse	neigh	tiger	roar																																						
sheep	baa	cat	mew/meow																																						
birds	tweet	dog	woof/bark																																						
donkey	eeyore	bear	growl																																						
owl	hoot	monkey	ooh ooh																																						
elephant	trumpet																																								



3 Teach the children the song a few lines at a time:



PROJECT 1 LET'S HAVE A PARTY!

Old Macdonald had a zoo (music traditional)

Old Mac-Don-ald had a zoo, E i, e i, o. And in that zoo he
had a lion, E i, e i, o. With a roar, roar here, And a
roar, roar there, Here a roar, there a roar, Ev'-ry-where a roar, roar.
Old Mac-Don-ald had a zoo, E i, e i, o.

*Old Macdonald had a zoo
E i, e i, o
And in that zoo he had a bear
E i, e i, o
With a growl, growl here ...
and so on.*

- 4 The children stand in a circle, with you in the middle. At the line, *in that zoo he had a ...*, choose a child and bring him or her into the centre of the circle. The child does the actions and makes the noises for the animal, while the other children continue to sing the song. The child in the middle chooses the next animal.
- 5 Repeat until all the children have had a turn.

VARIATION

If the children can read, you can give them the words of the song with blanks for the names and sounds of the animals. Copy the words on to sheets—one for each child. Let them read the words and learn to sing the song. They can illustrate the song with pictures of the different animals, and fill the blanks with the name and sound of their favourite one.

1.6 Party game—pin the tail on the donkey

LEVEL

Beginner and above

AGE GROUP

5–9

TIME

45 minutes

DESCRIPTION

The children learn the words and rules, and play the party game.

LANGUAGE

Where is (Where's) ... ? It is (It's) ... , on; possessive 's'; animals; parts of animal's body: nose, tail, trunk, and ears.

PROJECT 1 LET'S HAVE A PARTY!

SKILLS

Painting or drawing; cutting out.

MATERIALS

One large sheet of paper for each child; card; paints, or large coloured pens; scissors; Blu-Tak; pictures of animals; scarves to use as blindfolds.

PREPARATION

- 1 Ask the children to bring in pictures of animals a few days before you do this activity or use the animal pictures from activity 1.3.
- 2 Either make a demonstration 'pin the tail' animal, or draw a large animal on the board and make a cardboard tail for this animal.

IN CLASS

- 1 Show the children your 'pin the tail' animal, with its tail. Explain that they are going to make their own animal for the game.
- 2 Show the children the animal pictures. Practise saying the names of the animals. Let them each choose an animal to draw. Make sure they each choose different animals.
- 3 The children draw or paint their animals. Make sure the pictures fill the large piece of paper. They also make a separate tail. Younger children may need some help with the cutting.
- 4 Using the pictures, teach/revise the different parts of the animal's body, for example: *tail, whiskers, trunk, and paws*. Teach the possessive 's', *The lion's nose, The donkey's ears*.
- 5 Stick your animal's tail on different parts of your picture and ask *Where's the tail?*, and elicit the answer *It's on the bear's nose*. Practise saying the questions and answers. Write the questions and some of the answers on the board. Teach *It's nowhere*, for when the tail misses the animal.
- 6 Show the children how to play using two volunteers at the front of the class. The children play the game in threes:
 - a In turn, one child's picture is put on a board or the wall.
 - b The child is blindfolded and turned around three times, while the other two children count *one, two, three*.
 - c They then give him/her the tail with a piece of Blu-Tak on one end to stick it down.
 - d The child sticks the tail somewhere on the picture and asks *Where's the tail?* The other two children then answer *It's on the elephant's leg*. The child tries again until he/she gets it in the right place.

FOLLOW-UP

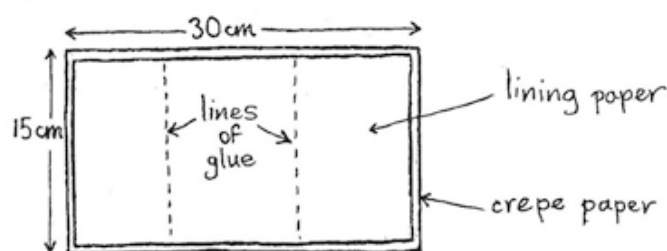
- 1 The same day or in a later lesson (depending on how long the game takes), the children can label their pictures with the parts of the animal's body, choosing and copying the words from the board. Each child writes the question *Where's the tail?* on their picture, sticks their tail where they want it to go, and writes the answer, for example, *It's on the dog's ear*. The pictures can then be displayed on the wall.
- 2 The children can design fantasy animals with ears, noses, and tails in strange places. Show them some examples of fantasy creatures from books or modern art, for example, unicorns, mermaids, and Picasso portraits.



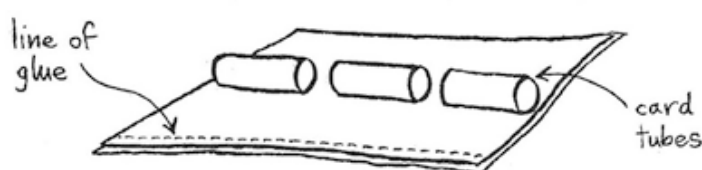
1.7 Party crackers

LEVEL	Beginner and above
AGE GROUP	5–9
TIME	60 minutes
DESCRIPTION	The children make party crackers with forfeits inside to pull at their party. The forfeits are instructions to do an action, or make a noise, for example, <i>Touch your toes</i> .
LANGUAGE	Imperatives; colours; parts of the body; animals and the noises they make.
SKILLS	Drawing; cutting; gluing; tying; copying from the board.
MATERIALS	Coloured card; crepe or tissue paper; ribbon or coloured string; cardboard tubes; magazines with coloured pictures for the children to cut out; scissors; glue; a bag of sweets; a selection of animal pictures.
PREPARATION	<ol style="list-style-type: none"> 1 Prepare the templates for the tissue paper and card (see diagram and instructions on making the crackers). 2 Cut small strips of card to put inside the crackers, these will have the forfeits written on them. 3 Make a cracker to demonstrate in class.
IN CLASS	<ol style="list-style-type: none"> 1 Teach/revise parts of the body. Say to the children: <i>touch your nose, touch your head</i>, and so on. Give each child a turn at giving instructions to the others. After the activity, write an example on the board: <i>Touch your toes.</i> 2 Teach/revise colours using instructions, for example: <i>touch something red, touch something blue</i>. After the activity, write an example on the board: <i>Touch something green.</i> 3 Revise names of animals using animal pictures, and practise animal noises, for example, <i>make a noise like a mouse, make a noise like an elephant</i>. After the activity, write an example on the board: <i>Make a noise like a lion.</i> Leave the example sentences on the board. 4 Explain that children are going to make crackers for a party, show them your example. Get one of the children to pull the cracker with you. Ask what is inside—show them the sweet inside and the forfeit, read the forfeit and get the children to do the forfeit. 5 Get the children to make their crackers:

PROJECT 1 LET'S HAVE A PARTY!



- a Cut out a sheet of tissue paper and a sheet of cardboard, both 30 cm x 15 cm.
- b Put two lines of glue on the piece of cardboard, as shown in the diagram, and stick the piece of tissue paper to the card.



- c Arrange three cardboard tubes (of equal length) on the tissue paper (see pictures).
- d Apply glue along one edge of the paper and roll the paper carefully around the tubes.
- e Write the forfeits: this will depend on the level of the children. You can let them write their own forfeits following the examples which you wrote on the board, or give out strips of card with the first half of the forfeit already written on them, *Touch your ...*, *Touch something ...*. Tell the children to complete them. Check to make sure their sentences are correct.
- f Ask the children to illustrate their forfeits, for example, for *Make a noise like a mouse*, they draw a picture of a mouse.
- g Tell the children to put a sweet and their forfeit inside the cracker.
- h Wind some thread around the cracker in the spaces between the tubes, and tie tightly. Allow the glue to dry carefully and remove the outside tubes.
- i The children can decorate the crackers by cutting out pictures from the magazine and sticking them on.

**FOLLOW-UP**

The crackers are pulled at the class party and the children do the forfeits inside their classmates' crackers.

VARIATION

You can choose more complex imperatives if the level of the class is higher, for example: *sing a song*, *jump up and down*, or *hop around the classroom*.



PROJECT 1 LET'S HAVE A PARTY!

1.8 Party game—blind man's bluff

LEVEL	Beginner and above
AGE GROUP	5–9
TIME	30 minutes
DESCRIPTION	The children make posters of their friends and play the game 'blind man's bluff'.
LANGUAGE	<i>Is it ... ? , Yes, it is/No, it isn't.</i>
SKILLS	Drawing or painting; physical co-ordination.
MATERIALS	Large sheets of paper for portraits; paints or coloured pens; a scarf to use as a blindfold; some pictures of famous people that the children will recognize.
PREPARATION	Bring in pictures of familiar people or cartoon characters that the children will recognize, for example, Mickey Mouse and Winnie the Pooh.
IN CLASS	<ol style="list-style-type: none"> 1 Look at the pictures of the famous characters. Teach/revise: <i>Is this Tigger ... ? Yes, it is/No, it isn't, this is ...</i> using the pictures. 2 Put the children in pairs. The children draw or paint a picture of their partner. Under the picture the children write <i>This is ...</i> 3 Display the posters on the wall. 4 The class plays 'blind man's bluff': <ol style="list-style-type: none"> a Stand the children in a circle. b Choose one child who comes into the middle of the circle. c Blindfold this child and turn him/her around three times (the children count as you do so). d The children in the circle move around until you say stop. You can play some music as they move. The children must stay silent. e The child in the blindfold moves out of the centre of the circle until he/she finds another child. f The child puts their hands on the other child's shoulders. He/she can touch their hair and try to guess who it is. He/she says: <i>Is it Sarah?</i> or <i>This is ...</i> g The other children respond: <i>Yes, it is/No, it isn't.</i> h If the child is wrong, he/she finds another person. i If he/she is correct, the child who she named becomes the 'blind man'.

PROJECT 1 LET'S HAVE A PARTY!

1.9 Party food

LEVEL	Beginner and above
AGE GROUP	5–9
TIME	60 minutes
DESCRIPTION	The children learn to ask each other what kind of food they like. They choose what to eat and drink at their party and make cardboard party food and drink. This activity will prepare them for the next part of the project, making real party food.
LANGUAGE	Likes/dislikes; <i>Let's make ...</i> ; party food and drink.
SKILLS	Drawing; colouring; cutting out cardboard food.
MATERIALS	Card or thick paper; crayons; coloured pens; scissors; labels for the items of food and drink; photocopies of Worksheet 1.9.
PREPARATION	<ol style="list-style-type: none"> 1 Photocopy Worksheet 1.9. 2 Bring in real items of food, or use pretend food or pictures.
IN CLASS	<ol style="list-style-type: none"> 1 Show the items of party food and drink (real or pictures) and see how many the children can name. Practise saying the words. 2 Play a game where the children are each given a label which they have to put next to the correct item or picture. You can do this on a large table, or on the floor. If you use pictures, the labels can be stuck next to the picture on the wall. 3 Ask the children for the names of any other kinds of food or drink they like to have at parties. Provide the words in English and practise saying them. Write the words on the board—with a quick drawing if possible. 4 Give out the worksheets. Ask the children to write the name of each item under the pictures. If they are too young to write, you can write in the words before you photocopy the worksheet, and ask the children to colour the pictures. As they colour the pictures, go around the group and ask the children what each item is. 5 Teach <i>I like/I don't like ...</i>, by selecting a few items and illustrating with facial expressions, and smiley/frowny faces. For example: <i>I like cake</i> (picture of a happy face), <i>I don't like milk</i> (picture of an unhappy face). It will be easier to demonstrate <i>I don't like ...</i>, if you have a picture of something you know the children hate, like the ones in the pictures, cabbage, spinach, or soup! Practise saying the expressions using the real items/pictures of food and drink.

PROJECT 1 LET'S HAVE A PARTY!



- 6 In pairs, the children can practise using the expressions by talking about the food and drink on their worksheets.
- 7 Explain to the children that they are going to make party food. Introduce and practise the expression: *Let's make ... (a cake, some lemonade)*. Ask the children what they want to make, encouraging them to use the expression in their replies. Let each child choose one or two items to make.
- 8 Ask the children to paint their chosen food items. They can paint the pictures on to large paper plates, cut them out in different shapes, and create different effects using crumpled-up painted tissue paper, cut out cardboard shapes, and so on.
- 9 Let the children show their food and drink to the rest of the class. They can practise the language by mingling, showing what they have made to other children, and saying *I like ...*.

VARIATION

- 1 You can introduce and practise the question: *Do you like ...?* and the answers: *Yes, I do/No, I don't*.
- 2 With students who can already ask this question, you can also teach and practise: *What kind of food/drink do you like ...?* and the answer, for example: *I like ..., but I don't like ...*. Model the sentences, then ask the children to practise in pairs or small groups.

1.10 Party invitations

LEVEL	Beginner and above
AGE GROUP	5-9
TIME	45 minutes
DESCRIPTION	The children talk about the days and time of events. They write an invitation for a party.
LANGUAGE	<i>When is (When's) ...?</i> telling the time; days of the week; inviting people to a party.
SKILLS	Drawing or colouring in; decorating a card.
MATERIALS	Old invitations or a sample invitation to show the children; Card or thick paper; coloured pens; glitter, and so on, to decorate the cards; envelopes, if required.

PROJECT 1 LET'S HAVE A PARTY!

PREPARATION

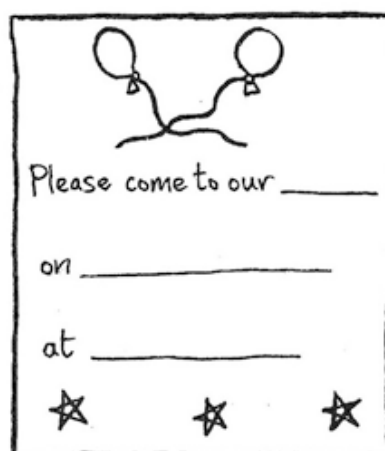
If you have low-level students, prepare invitation cards for them, as in step 6.

IN CLASS

- 1 Begin by teaching/revising the days of the week. Draw a week's calendar on the board.



- 2 Introduce the question *When is (When's) ...?* by writing some real events on days on the calendar. Practise saying the question, for example: *When's swimming?* *When's Maria's birthday?* and the reply: *It's on (Monday, Tuesday, and so on).*
- 3 Put *party* on the calendar, on the day you plan to have it, ask: *When's the party?* and elicit the answer.
- 4 Revise/teach the time (the hours only), for example: *It's 3 o'clock.* You could do this by drawing a clock on the board and changing the hands.
- 5 Write on the calendar, next to the word *party*, the time you plan to have the party, for example, *party at 4 o'clock.*
- 6 Show the example invitation card(s). Tell the children they are going to write their own cards to ask people to the party. Draw the invitation on the board:



- 7 Ask the children to look at the calendar, and suggest words to put in the spaces. Tell them to copy all the words on to their invitation cards. For low-level students, you could provide some

PROJECT 1 LET'S HAVE A PARTY!

of the words on the cards (as above), and ask the children to write the words in the spaces. Outline pictures can be included on the card, for the children to colour in. Alternatively, the children can draw their own pictures and decorate their cards.

- 8 If anyone outside the class is going to be invited to the party, for example, another class, parents, or the headteacher, decide how the invitations are going to be sent. Help the children write the names of the party guests on the envelopes. If nobody from outside is coming, the children can exchange invitations with each other, or the invitations can be displayed on the classroom wall.

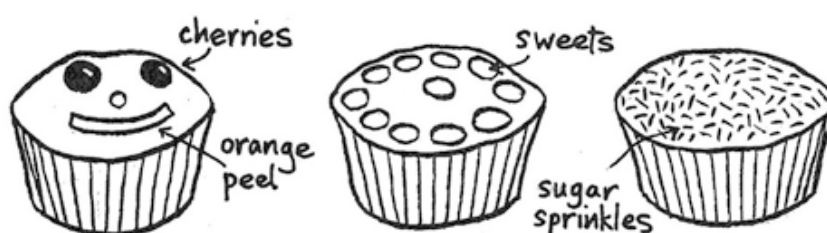
1.11 More party food

LEVEL	Beginner and above
AGE GROUP	5-9
TIME	60 minutes
DESCRIPTION	The children decorate small cakes to eat at the party. They practise asking for and offering food and drink at a party.
LANGUAGE	<i>Can I have some ...? Would you like some ...?, Please and Thank you.</i> Party food and drink; cooking utensils.
SKILLS	Decorating a cake; following instructions.
MATERIALS	Cardboard food prepared by the children and any pretend food used in 1.9 'Party food'; sponge cakes (one for each child); sugar, butter or margarine; water; sweets, sugar sprinkles, chocolate drops, glacé cherries, and so on for decoration; candles (optional); utensils—bowls, mixing spoons, small spoons, one set between three or four children.
PREPARATION	<ol style="list-style-type: none"> 1 Make sure the children have aprons or old T-shirts to protect their clothes. 2 Find paper or cloths to protect desks/tables. 3 Try out the recipe for icing at home first!
IN CLASS	<ol style="list-style-type: none"> 1 Using the cardboard food made by the children in 1.9 'Party food', introduce the request, <i>Can I have (a sandwich, some cola) please?</i>, the offer, <i>Would you like (a cake, some crisps)?</i>, and the replies <i>Yes, please/No, thank you</i>. Practise the language by letting the children offer and ask for the cardboard food and any pretend food you have (for example, empty bottles of cola). 2 Either make a large bowl of icing for the whole class, with each of the children taking turns to stir the mixture, or give a set of utensils and ingredients to each group of three or four children.

PROJECT 1 LET'S HAVE A PARTY!

Give the following step-by-step instructions and demonstration for making a simple icing:

- a Put two spoonfuls of soft butter or margarine in a bowl.
 - b Mix in one cup of icing sugar, a little at a time.
 - c If the mixture is dry, add a little water.
 - d Stir until smooth. (It should be soft enough to spread, without being runny.)
- 3 Let each child decorate his or her own cake with icing and other decorations. You can decorate one yourself first, to give them some ideas. For example: *Let's put some sweets here for eyes and a cherry to make the clown's nose.* Go around and help where necessary.



- 4 When they have finished, put all the cakes on display and let the children see each other's work. You can make appropriate comments: *That looks lovely/delicious!*
- 5 The children can now use the language they practised earlier to (pretend to) offer their cakes to guests: *Would you like a cake?*
- 6 The children can either eat their cakes immediately, or, if this activity is done the day or the morning before the party, the cakes can be stored and eaten at the party.

See *Very Young Learners* and *Young Learners* for ideas on making pizza faces and milk shakes for the party.

1.12 Party time!

LEVEL	Beginner and above
AGE GROUP	5-9
TIME	60 minutes
DESCRIPTION	All the previous activities are combined in the class party. The children wear the masks, play the games, sing the songs, pull the crackers, and eat the food with their invited guests.
LANGUAGE	Revision and practice of all the grammar and vocabulary from the previous eleven activities.
SKILLS	Playing games, and singing songs; having an 'English party'.



PROJECT 1 LET'S HAVE A PARTY!

MATERIALS

You need to bring party food and drink, or ask each of the children/parents to bring something appropriate. You may decide to decorate the cakes just before the party, and save them to eat at the party. You can provide small prizes for the games.

PREPARATION

- 1 Send out the invitations.
- 2 Arrange for the food and drink to be brought. You may want to protect the furniture with paper or tablecloths.
- 3 Tell everyone in the school that you are going to hold a party.

IN CLASS

Play the games, sing the songs, eat the food, and have a great party. Remind the children to offer food to their guests in English.

This can be an end of term or end of course party and you can invite other classes. The children can make decorations for the classroom, for example, streamers, paper chains, and place settings.



week 05



한국외국어대학교 TESOL전문교육원
TESOL PROFESSIONAL EDUCATION CENTER, HANKUK UNIVERSITY OF FOREIGN STUDIES

Week 5: Assessing a Project

Key Vocabulary:

- 'Triorama'
- Sequence (of activities)

Homework:

Read week 6 of the course packet. Think of **one** more activity that could be included in either the *Let's Have a Party* Project (week 4) or the *Block of Flats* Project (week 5). Plan the activity in note form and decide where in the project it would fit. Which activity comes before it, and which activity comes after? Why have you sequenced it in this way?

Project 2

Block of flats

Description of the project

In this project, the students create an imaginary block of flats. Each flat has its own furniture, family, and pets. The people in the flats meet, have parties, and go to school.

Main products of each activity

On completion of the project the class will have achieved/produced the following:

- 2.1 **Rooms in the flat**
A room in a block of flats
- 2.2 **Furniture for the flat**
Furniture to go in the room
- 2.3 **Family tree**
A family tree mobile
- 2.4 **The people who live in the flat**
Puppets of the family
- 2.5 **Guess who!**
A description and picture of a member of the family
- 2.6 **Pets**
A model pet
- 2.7 **Lost!**
A 'lost' poster and a cartoon story
A model playground
- 2.8 **Fun club**
A board game
- 2.9 **Family scrapbook**
A scrapbook containing pictures, writing, photographs, diagrams, and so on, related to the family who live in the flat
- 2.10 **Project display**
A display of the children's work from all the activities, for friends and family.

PROJECT 2 BLOCK OF FLATS

Language and skills

Activity	Grammatical and functional	Vocabulary	Skills
2.1 Rooms in the flat	<i>There is/There are</i> <i>How many ...?</i> <i>What colour ...?</i> <i>Where do you live?</i>	Rooms: <i>wall, window, door, carpet, curtains</i> Colours Numbers	Listening: to and following instructions Speaking and writing: asking and answering questions; describing a room orally and in writing Other: colouring; cutting; gluing
2.2 Furniture for the flat	Prepositions: <i>near, next to, in front of, behind, on, under</i> Questions with <i>to be</i>	Furniture: <i>table, chair, sofa, bed</i> Colours Names of room in a house/flat	Listening: to a description Speaking: describing a room; asking questions: <i>Is it near the armchair?</i> Writing: a short description of a room Other: cutting; gluing; talking about the room
2.3 Family tree	<i>Have got</i> Questions: <i>Have you got (any cousins)? How many brothers have you got?</i> Possessive adjective: <i>my</i>	Family relationships: <i>grandmother, grandfather, mother (mum), father (dad), sister</i> Hair/eye colour	Listening: to instructions and to each other's presentations Speaking: giving a short presentation; asking questions Writing: a family tree Other: painting; cutting out; tying
2.4 The people who live in the flat	Introductions Descriptions	Parts of the body: <i>eye, nose, mouth, leg, head, hair</i> Hair/eye colour Clothes	Listening: to instructions for the game, song, and puppet-making Speaking: singing the song and introducing themselves Other: painting; gluing

PROJECT 2 BLOCK OF FLATS

2.5 Guess who!	<i>Have got</i> Possessive adjectives: <i>his, her</i> Adjectival order: <i>short, red, hair</i> Question: <i>What colour is (her hair)? It's ...</i> <i>He is wearing a red sweater and blue shorts contrasted with He wears (glasses)</i>	Describing people: <i>curly/straight, long/short, red/brown/grey hair</i> Clothes Colours Numbers up to 100	Listening: to descriptions of people Speaking: giving a description of clothes in a fashion show Writing and reading: a short description Other: cutting out; colouring
2.6 Pets	Adjectives to describe characteristics Possessive adjectives <i>his/her</i> Questions: <i>What's he like?</i> <i>What does he like (doing)?</i>	Pets: <i>cat, dog, hamster, rabbit, snake</i> , and so on Parts of the body: <i>paw, tail, nose, ears</i>	Listening: to descriptions Speaking: talking about a pet Writing: a short description Other: making a model pet
2.7 Lost!	Past simple tense, regular and irregulars Prepositions: <i>through, down, up, over, under, on, in, out of, into</i>	House/flat: <i>door, window, wall, fence, dustbin</i> Playground or park: <i>swings, bench, lake, ducks</i>	Reading: a story about a lost pet Listening to a story Speaking: telling a story. Writing: a description of a lost pet, and part of a story Other: drawing cartoon pictures; making items for a model playground
2.8 Fun club	Asking and answering questions about hobbies: <i>What's your hobby?</i> <i>I collect football posters</i> Introductions	Hobbies and sports Card and board games	Listening and speaking: socializing; playing
2.9 Family scrapbook	Revision and extension of all structures in the project	Revision of all vocabulary from previous activities	Other: co-operation
2.10 Project display	Practice of a range of structures from the project	Practice of vocabulary from the project	Speaking: giving a talk to visitors



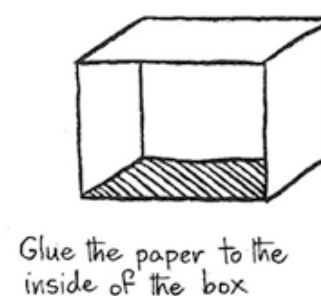
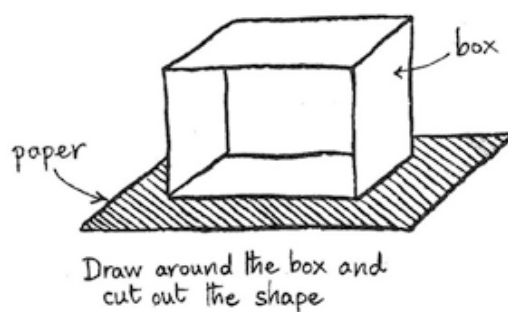
2.1 Rooms in the flat

LEVEL	Elementary and above
AGE GROUP	8–11
TIME	60 minutes
DESCRIPTION	The children make a room which they will fill with furniture and an imaginary family in later lessons. The rooms will eventually be stacked on top of each other to make a block of flats. The class start a web of house/flat vocabulary.
LANGUAGE	<i>There is/There are; How many ...? What colour ...? Where do you live? Wall, door, window, living-room, bedroom, bathroom, kitchen;</i> revision of colours and numbers.
SKILLS	Colouring; cutting; gluing.
MATERIALS	A box for each child or group (shoe boxes are ideal), they do not need lids; coloured pens or paints; paper (wallpaper or decorated wrapping paper); cloth material for curtains and/or carpets; glue; scissors; magazines ('Ideal Home' type) with pictures of different rooms; flashcards of: <i>room, door, window, wall, floor, carpet, curtains</i> , and <i>picture</i> , one set of pictures and one set of words; sticky labels with the words on.
PREPARATION	<ol style="list-style-type: none"> 1 Collect the materials needed. 2 Photocopy the flashcards (pictures and words) of: <i>room, door, window, wall, floor, carpet, curtains</i>, and <i>picture</i>. 3 Make a room yourself to show as a model. 4 Copy a large version of the spidergram (see photocopiable Worksheet 2.1) on to a large piece of paper, for display on the classroom wall.
IN CLASS	<ol style="list-style-type: none"> 1 Introduce and practise the question: <i>Where do you live?</i> And the answer(s): <i>I live in a house/flat in (Madrid/Hong Kong)</i>. Let the children walk around, asking and answering the question. They can name their suburb or street if they all live in the same city. 2 Using the pictures and flashcards, elicit and practise the names of the rooms in a house or flat: <i>living-room, kitchen, bathroom, bedroom</i>, and so on. If necessary, revise colours by asking: <i>What colour's this room?</i> Start a class web by filling in the spaces together. The children then copy the words on to their own web (see Worksheet 2.1). 3 Use flashcards to present and practise: <i>room, door, window, wall, floor, carpet, curtains</i>, and <i>picture</i>. Give out the labels to individual children, and tell them to stick the written words on the cards around the classroom: <i>window</i> on the window, <i>door</i> on the door, and so on. Add these words to the web.

PROJECT 2 BLOCK OF FLATS

4 Make the rooms:

- a Divide the children into pairs or groups of three or four. Let the children decide which room they want to make, or see 'Variation', below. It's all right if they all want to make living-rooms or bedrooms, though an entire block of bathrooms would look funny!
- b Give each pair/group a choice of the number and position of windows and doors, colours, paper, cloth, and so on so each room is different. Demonstrate how to cut the wallpaper to fit the inside of the box.



- 5 When the rooms are finished, at the end of the lesson or in a later lesson, the children ask and answer questions about them. One pair/group stands at the front holding their room so that the rest of the class can't see it. The teacher and the class ask questions—*What colour's the carpet? What colour are the walls? How many windows are there?* The children answer, and the others guess what room it is. The pair/group then shows the class their room and tell the class the answer.

FOLLOW-UP 1

The children write a description of their room in class, or for homework. They can complete a gap-fill:

My room

You can use some of these words to put in the spaces to describe your room: *is, are, picture, carpet, window, door, curtains, one, two, three, red, yellow, green, blue, white, black, pink.*

In my room there ____ d____, and ____ w____. The walls ____,
the c____ is ____, and ____ c____ are _____. There ____
p____ on the wall.

PROJECT 2 BLOCK OF FLATS

FOLLOW-UP 2

See 2.9 'Family scrapbook' for ideas of further activities. Or you can give a written description of your room as a model for the children to follow.

VARIATION

The children could work together in groups or 'families'—each family is responsible for producing all the rooms in a flat, for example, a living-room, a bedroom, a bathroom, and a kitchen.

2.2 Furniture for the flat

LEVEL

Elementary and above

AGE GROUP

8–11

TIME

60 minutes

DESCRIPTION

The children make the furniture to go in the room they have made in the previous activity.

LANGUAGE

Prepositions: *near, next to, in front of, behind, on, under*; furniture; colours; names of rooms in the house/flat; asking questions: *Is it near the armchair?*

SKILLS

Cutting; gluing; talking about your room.

MATERIALS

Pictures of furniture—magazines with photographs and pictures of furniture for the children to cut out; a photocopy of Worksheet 2.2; scissors; coloured pens; glue, and stiff card.

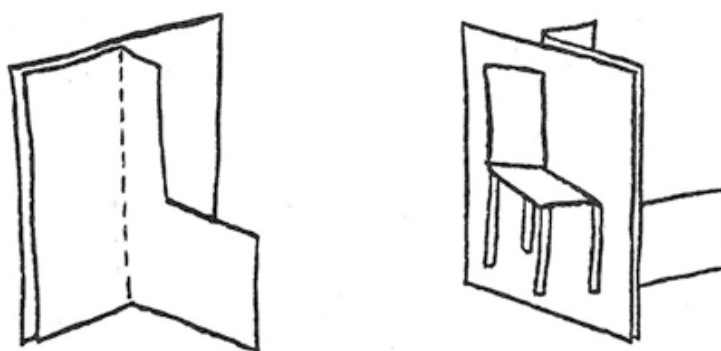
PREPARATION

- 1 Make some furniture as an example to show the children, put it in the room that you made in 2.1 'Rooms in the flat'.
- 2 Prepare some furniture flashcards.

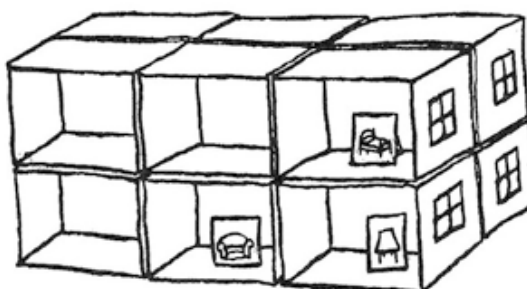
IN CLASS

- 1 Tell the children to look at the class web: rooms in a flat, which they made in the last activity. Ask the children which kind of furniture you find in each room. Use the pictures to help them. Add the vocabulary to the web, for example: *Bedroom: bed, carpet, chair. Living-room: television, sofa, armchair*. Tell the children to copy the words on to their web.
- 2 Put the children into groups of three or four (as for activity 2.1), then give out the magazines and tell them to find pictures of furniture to put in their rooms. Tell the children to cut out the pictures, stick them on to stiff card, and then trim the pictures carefully.
- 3 Show the children how to stick a folded piece of card on to the back of the picture, so that it stands up (see diagram).

PROJECT 2 BLOCK OF FLATS



- 4 The children arrange the furniture in their room.
- 5 Get the children to walk around and look at each other's rooms. You can teach them to say *That's nice*.
- 6 Using some of the furniture and rooms the children have made, demonstrate and practise the prepositions: *near, next to, in front of, behind, on, and under*.
- 7 Put the children in pairs, sitting opposite each other across a table—one child has a room facing towards him or her and the other has a piece of paper and a pencil. The child with the room arranges the furniture and then describes what is in the room and where the furniture is, for example: *the sofa is near the window, the table is next to the sofa, the television is on the table*. The other child tries to draw the room according to the description. They can ask questions, for example: *Is it near the door?* They try to make their picture as accurate as possible.
- 8 Put the flats together and, with the children, decide on a name for the building, for example: *English Tower*. Give numbers to the different flats so each has an address.



staple the rooms
together, or
stick with tape

- 9 Store the flats carefully—ideally on tables at the side of the room. They will be used in other activities.

VARIATION 1

Play a game of 'Pairs' to help the children remember the vocabulary:

- a Photocopy Worksheet 2.2 on to quite thick paper. You need two sheets for each game.

PROJECT 2 BLOCK OF FLATS

- b Cut out the rectangles and shuffle the two sets of words together to make a pack. You need one pack for each group of four to six children.
- c Each group spreads the cards face down on the floor or table.
- d Each child has a chance to turn over two cards, without moving them from their position.
- e As they turn over each card, they say the word. If the cards are the same, the child keeps the two cards and has another turn. If the cards are different, the cards are turned face down again and it is the next child's turn. The game continues until all the cards have been paired. The 'winner' is the person with the most cards at the end of the game.

VARIATION 2

The children can add to the description of their room from the last lesson. Do an example all together on the board, perhaps using your room.

EXAMPLE

*My room
In my room there is a door, and two windows.
The walls are blue, the carpet is green, and the
curtains are yellow. There are three pictures
on the wall. There's a sofa near the window and
an armchair next to the sofa. There is a table and
on the table there is a television.*

The children's writing can be put in their scrapbooks (see 2.9 'Family scrapbook'), or displayed on the wall.

FOLLOW-UP

See 2.9 'Family scrapbook' for ideas of further activities.

2.3 Family tree

LEVEL

Elementary and above

AGE GROUP

8-11

TIME

60 minutes

DESCRIPTION

The children invent a family to live in their flat. They then make a mobile to illustrate their family tree.

LANGUAGE

Have you got (any cousins)? How many brothers have you got?
possessive adjective: *my*; family members; hair and eye colour.

SKILLS

Painting; cutting out; tying; listening to instructions and to each other's presentations.

PROJECT 2 BLOCK OF FLATS

MATERIALS

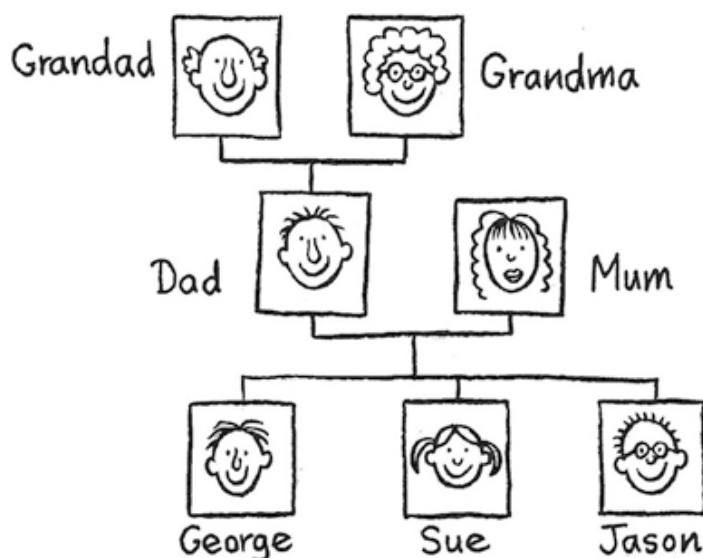
Coloured crayons; felt tip pens or paints; for the mobile: stiff card, cotton thread, two thin wooden sticks per mobile, glue, scissors, and paper.

PREPARATION

- 1 Make an example mobile to show the children.
- 2 Collect or draw pictures of a mixture of people. You can ask the children to bring in real photos of members of their family.
- 3 Make some flashcards with family vocabulary, for example: *grandmother, aunt, and so on.*

IN CLASS

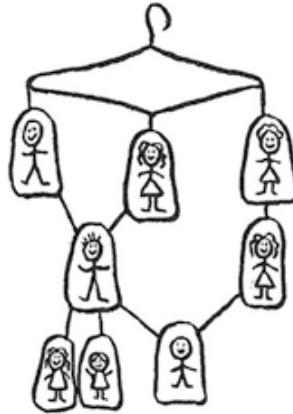
- 1 Show the children the pictures you have made/collected and stick them on the board. Ask the children who they think the *grandparents* are, who they think the *mother* and *father* might be, and who their *children* are. Arrange some of the pictures on the board like a family tree.



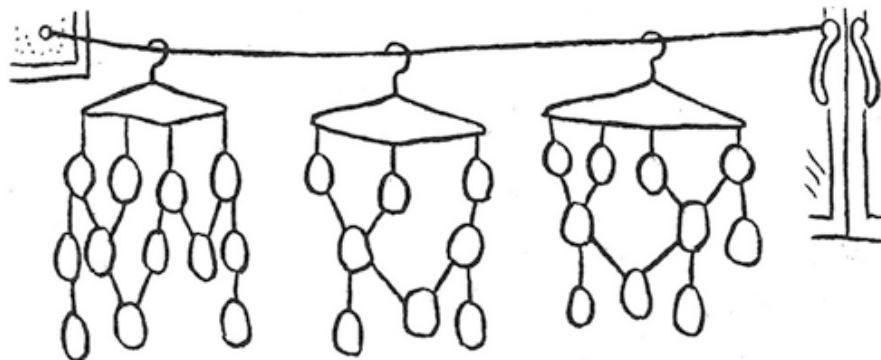
- 2 Practise the names of different relationships using the flashcards. Stick the names under the pictures on the board. You can teach *uncle, aunt, cousin, niece* or stick to simple family relationships, for example: *mother and daughter*, and so on.
- 3 Practise describing some of the family members together and write sentences on the board next to the photographs of the family, *Aunt Belinda has got black hair and blue eyes. Maria has got blonde hair.*
- 4 Show the children your mobile and explain that they are going to invent and make their own family of people who live in their flat.
- 5 Give the people on the mobile names. Play the role of one of the characters and talk about your 'family'. Get the children to ask you questions, *Have you got any cousins? Yes I've got two. George has blonde hair and Adam has red.*

PROJECT 2 BLOCK OF FLATS

- 6 Put the children into groups of three or four, as for activity 2.1. Together, they must decide how many people they want to have in their family, what their relationships are, what their names are, and what colour hair and eyes they have.
- 7 In their groups, the children then make their own mobile.

**Making the mobile**

- Each group draws a family tree and decides who they will have in the family who lives in their flat (no more than six people).
- Each child in the group chooses which family member(s) they will draw.
- They draw or paint a picture of the 'person' on a piece of card. They can make their person as realistic or imaginative as they wish. You can help them to think carefully about the clothes their people are wearing by asking them questions as they work: *Is she wearing a skirt or trousers? What colour is his T-shirt?* and so on.
- When the picture is dry, they cut it out and paint or draw the back of the person.
- All the pictures should be hung from the mobile. The grandparents should be at the top of the mobile and the children at the bottom.
- Hang the mobiles around the room at eye height for the children. They can be hung on strong cord across the corners of the room.



PROJECT 2 BLOCK OF FLATS

- g** In turn, each group ‘presents’ their mobile to the rest of the class. They take the role of one of the ‘people’ and talk about their ‘family’. The other children can prepare questions to ask, for example: *What’s your brother’s name? Have you got any cousins?*

FOLLOW-UP

The children save the diagram of their family tree to put in their family scrapbook.

See 2.9, ‘Family scrapbook’ for ideas of further activities.

2.4 The people who live in the flat

LEVEL

Elementary and above

AGE GROUP

8–11

TIME

60 minutes

DESCRIPTION

The children make stick puppet models of their block of flats family (see photocopyable Worksheet 2.4).

LANGUAGE

Parts of the body, for example: *eye*, *nose*, and *mouth*; hair/eye colour; clothes; describing appearance.

SKILLS

Cutting; painting; gluing; singing songs; listening to instructions.

MATERIALS

Stiff card; coloured pens, pencils, or paints; scissors; coloured wool (for hair); drinking straws, or thin wooden sticks or canes; sticky tape.

PREPARATION

- 1 Make a stick puppet person to show the children.
- 2 Photocopy enough templates (Worksheet 2.4) on to card for each group of children to draw around and make their family.

IN CLASS

- 1 Revise/teach parts of the body. You can do this by:
 - drawing a large person on the board, or around a child on a sheet of paper, and then labelling the parts of the body together
 - playing ‘Simon says’:
Simon says touch your nose—everybody must touch their nose. If you say, *touch your nose* without saying *Simon says*, the children mustn’t touch their nose, if they do, they are ‘out’
 - singing ‘Head and shoulders, knees and toes’, and doing the actions:

PROJECT 2 BLOCK OF FLATS

Head and shoulders, knees and toes (traditional)



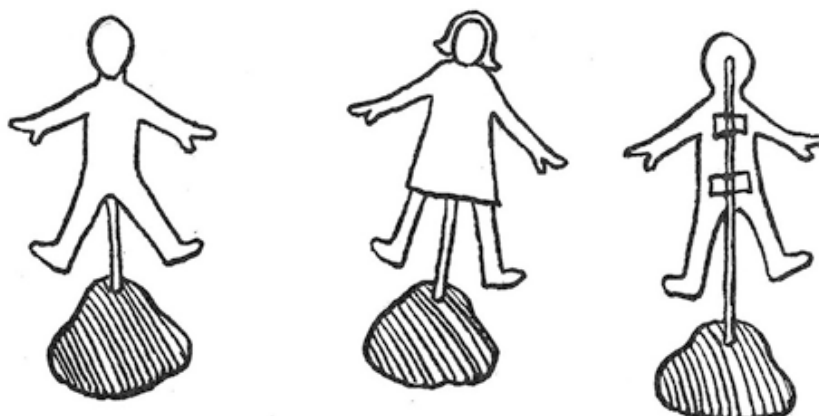
The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music. The lyrics are: 'Head and shoulders, knees and toes, knees and toes, eyes, and ears, and mouth, and nose, Head and shoulders, knees and toes, knees and toes.' The score includes illustrations of a boy performing the actions: touching his head, bending over to touch his knees, touching his eyes, ears, mouth, and nose, and bending over to touch his toes.

- 2 Show your puppet. Help the children, as a class, to talk about his/her appearance and what he/she is wearing, for example: *She's got blonde hair and blue eyes. What's she wearing?*, and so on.
- 3 Explain that the children are going to make their puppet family.

Making the puppet

- a Put the children into groups of three or four. Give the groups of children the template of the family members. Limit the number to 5-6 people for the flat, depending on how many children there are in each group.
- b Tell the children to draw around the templates on to stiff card. They then cut out the figures. The children draw faces on the people and colour the bodies. They can make hair out of coloured wool and stick it on to the heads of the people. Explain that the children should try to make the people look like the figures in their family tree with the same coloured hair and eyes, but with different clothes. Encourage them to draw or paint the clothes and shoes in some detail, using different colours, stripes, spots. Go round commenting on the puppets as they work: *Oh, yours has got brown hair and she's wearing a nice green shirt*, and so on.
- 4 Stick the straws or sticks of wood to the backs of the figures with sticky tape. The children can now use the figures as stick puppets.
- 5 They can show each other their puppets by going around the room and letting the puppets introduce themselves: *Hello, I'm (Jan). I live at number (5). Hi, my name's (Robert). I live at number (10).*
- 6 Store them by sticking the straws or sticks into lumps of modelling clay.

PROJECT 2 BLOCK OF FLATS

**VARIATION**

If you are waiting for the paint to dry, you can play 'Simon says' as in step 1.

FOLLOW-UP

See 2.9 'Family scrapbook' for ideas of further activities.

2.5 Guess who!

LEVEL

Elementary and above

AGE GROUP

8–11

TIME

60 minutes (extra time for the Follow-up)

DESCRIPTION

The children choose a member of their 'flat family', describe them and talk about what they are wearing and always wear, then write a description of their person's appearance.

LANGUAGE

Have got; possessive adjectives: *his, her*; *What colour is (her hair)? It's ...* . *He is wearing ...* contrasted with *He wears ...* ; describing people; clothes; colours; numbers up to 100.

SKILLS

Cutting out; colouring.

MATERIALS

Pictures of the 'people' you drew or collected for 2.3 'Family tree'; the stick puppet you made for 2.4 'The people who live in the flat'; photocopies of Worksheet 2.5.

IN CLASS

- 1 Using the pictures and your puppet, practise language to describe people's appearance. Make the language as complex or as simple as is appropriate for your class.

This is Jane/Peter ...

She's got long/short hair.

He's got blue/green/brown eyes.

He's got a big/small nose/a beard/a moustache.

What colour is her hair? It's brown.

What colour are her eyes? Green.



PROJECT 2 BLOCK OF FLATS

What's she wearing today?

She's wearing a green dress and white trainers.

Point out that *wears* is used to describe something that is always true, for example: *glasses*, and *is wearing* for things that change, for example: *a jumper* or *trousers*. You can contrast the same people in the family tree mobile and the puppets if they are wearing different clothes.

- 2 Play a game to help the children remember the structures and the vocabulary:
 - a The children all sit on chairs in a circle facing inwards.
 - b Start the game by saying: *Everyone who's got (long hair) change places*, or *Everyone who's wearing (jeans) change places*, or *Everyone who wears glasses change places*. The children have to get up and sit down again in a different chair. Play for several rounds.
 - c Say something that applies to you, so that you sit down in one of the chairs. One of the children will be left without a chair. That person gives the next instruction and sits down in the first empty chair as they change seats. Another child is left without a seat and gives the next instruction, and so the game continues.
- 3 Together, write a description of your puppet on the board.

This is Fred. Fred is 98. He has long, grey hair and green eyes. He wears glasses. Today, he is wearing a white shirt and black trousers.

- 4 The children each choose one of the members of their 'flat family' from their block of flats, and write a short description of their person on a separate piece of paper. Go around the classroom helping them.
- 5 Put all the puppets around the classroom where the children can see them. Collect all the written descriptions and muddle them up. Give a description to each member of the class—make sure you don't give them their own piece of paper. The children walk around the classroom and try to identify the correct puppet from the written description. When they find the correct person, they should put the description next to the puppet.
- 6 The descriptions (after being corrected) can be stuck into the 'family scrapbook' and the children can draw an accompanying picture of the person for homework.

FOLLOW-UP

The children make some clothes for their puppet people. Photocopy enough clothes templates (see Worksheet 2.5) for each child in the class on to white paper. The children choose one of their puppets to dress and cut out and colour the clothes. They can then have a fashion show when they each parade their person and explain what their 'model' is wearing, for example: *This is Jane, she is wearing a*

PROJECT 2 BLOCK OF FLATS

lovely green dress and red boots ... At the end of the project the clothes and a short description can be put in the 'family scrapbook'. See 2.9, 'Family scrapbook' for ideas of further activities.

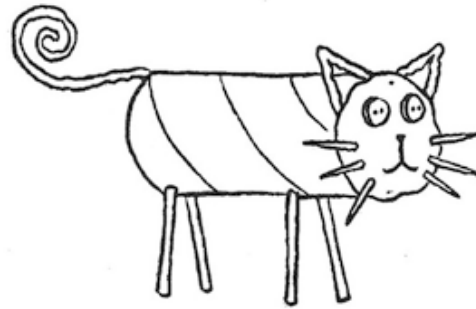
2.6 Pets

LEVEL	Elementary and above
AGE GROUP	8–11
TIME	60 minutes
DESCRIPTION	The children make pets for their flat family.
LANGUAGE	Adjectives to describe characteristics; possessive adjectives: <i>his</i> and <i>her</i> ; <i>What's he like? What does he like (doing)?</i> pets: <i>cat, dog, hamster, rabbit, snake</i> , and so on; parts of the body: <i>paw, tail, nose, and ears</i> .
SKILLS	Making a model pet.
MATERIALS	Bodies and heads: cardboard tubes, matchboxes, modelling clay, small potatoes; fur: cotton wool, and wool; legs: matchsticks, toothpicks, cocktail sticks, pipe cleaners; faces: buttons, drawing pins, sequins, small coloured stars, circles; strong glue; pictures of pets (ask the children to bring in any photos of their own pets).
PREPARATION	Collect enough materials for each child to be able to make an imaginative pet.
IN CLASS	<ol style="list-style-type: none"> 1 Make a list of possible pets on the board. Ask the children who have brought photographs of their pets to show the pictures to the class, and say something about them. Provide language as it is needed, for example: <i>This is my cat. His name is Sooty. He's black and white. He's got a long tail and white paws. He likes playing with paper. He's very greedy.</i> 2 Introduce and practise words to describe the characteristics of pets: <i>funny, friendly, naughty, clever, greedy. She likes playing/sleeping/eating/running</i>, and so on. 3 Make a pet together, practising the language of body parts: <i>What shall we use for the body/head/eyes?</i> Then, together, bring the pet to life: <i>What's his/her name? What's she like? What does she like doing?</i>, getting suggestions from the class. Put the last three questions and some responses on the board. 4 Practise the questions and check that the children understand the difference between <i>What's he like?</i> and <i>What does he like?</i> 5 The children use the materials available to make their own pets for their 'flat family'. Encourage them to be as creative as possible—it does not have to look like a real animal. Tell them to



PROJECT 2 BLOCK OF FLATS

give the pet a name, characteristics, and decide what it likes doing.



- 6 The children take it in turns to show their finished pets to the class. In large classes, divide the children into groups of five or six. The children ask the questions on the board, and the person talking about their pet answers.
- 7 The pets can now be placed inside the rooms in the block of flats.

FOLLOW-UP

The children write two or three sentences about their pet: its name, some characteristics, and what it likes doing. With lower-level students you can give some of the words and the children fill in the spaces:

My pet

This is my pet. His/her name is _____.

He/she is _____.

and he/she likes _____.

Photocopiable © Oxford University Press

The description can be put in the 'family scrapbook' with a picture of the pet.

See 2.9 'Family scrapbook' for ideas of further activities.

2.7 Lost!

LEVEL

Elementary and above

AGE GROUP

8-11

TIME

60 minutes

DESCRIPTION

The children create a poster, and write a description of their lost pet. They complete a cartoon story about the pet. They make a playground to go next to their block of flats.

PROJECT 2 BLOCK OF FLATS

LANGUAGE

Simple past tense; prepositions: *through, down, up, over, under, on, in, into, out of*; house/flat: *door, window, wall, fence, dustbin*; playground or park: *swings, bench, lake, ducks*.

SKILLS

Drawing cartoon pictures; making items for a model playground; listening to a story.

MATERIALS

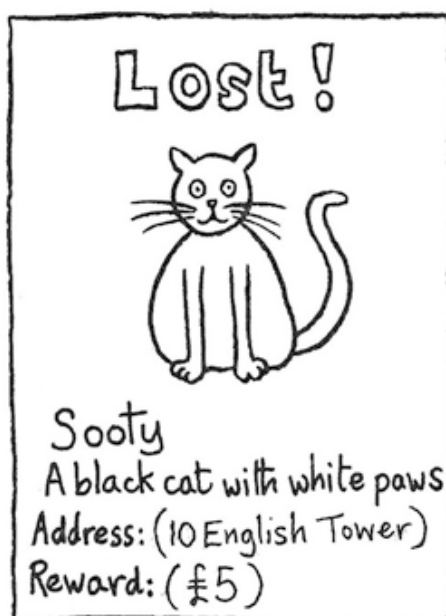
The pets made in activity 2.6 'Pets'; flashcards with the following words: *through, window, down, stairs, out of, door, under, fence, into, playground, on, swings, in, lake, ducks, sandwiches, up, ladder, over wall, into, dustbin*; Worksheet 2.7; stiff card; paper; sticks or wooden pencils; cotton thread; coloured pens or paint; modelling clay; yoghurt pot; scissors; glue; a large piece of cardboard.

PREPARATION

- 1 Gather the materials needed in individual bags or boxes to make the different parts of the playground.
- 2 Photocopy Worksheet 2.7—one for each child.
- 3 Prepare a 'Lost!' poster of your pet.

IN CLASS

- 1 Pretend to have lost your pet (the one you made in activity 2.6). Look for him/her around the classroom, calling his/her name. You can ask: *Is (Sooty) under your chair? Is he behind the door? Is he in the cupboard?* and so on.
- 2 Show your 'Lost!' poster.



- 3 The children make a 'Lost!' poster of their pet. They write their pet's name, description, and address, and draw or paint a picture of their pet.
- 4 Pretend to 'find' your pet and then tell the children the story of what happened to him, using large copies of the pictures from the worksheet. As you tell the story, put the pictures on the board.

PROJECT 2 BLOCK OF FLATS

(Sooty's) adventure

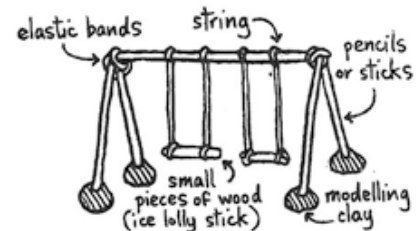
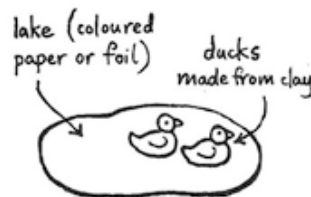
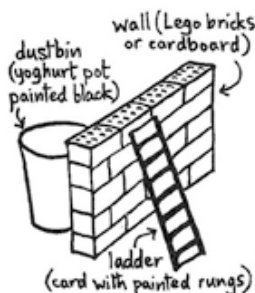
(Sooty) went through the window, down the stairs, and out of the door. Then he went under the fence and into the playground. He played on the swings, he swam in the lake, he chased the ducks, and he ate some sandwiches. He went up the ladder, and over the wall. Then he fell into the dustbin and he couldn't get out.

- 5 Use actions with the pictures to demonstrate the prepositions, and repeat the story with the children prompting where necessary. During the third or fourth telling, introduce the flashcards as you use the following words: *through, window, down, stairs, out of, door, under, fence, into, playground, on, swings, in, lake, ducks, sandwiches, up, ladder, over wall, into, dustbin*. Stick the words on the board under the pictures.
- 6 Give each child a copy of Worksheet 2.7. The children copy the words from the board into the gaps on the worksheet.
- 7 Tell them to draw their pet in each picture to make a cartoon story.

FOLLOW-UP 1

The children make a playground to go next to their block of flats.

- a Divide the class into groups. Each group makes at least one item for the playground. If possible, let them choose what they want to make. There can be several of some items: *trees, ducks, benches, dustbins, flowers, and swings*.
- b As you put the items together on the card next to the flats, make sure all the children know what the items are called.
- c You can use the model playground and one of the model pets to act out the story again.



See 2.9 'Family scrapbook' for ideas of further activities.

2.8 Fun club

LEVEL

Elementary and above

AGE GROUP

8-11

TIME

60 minutes

PROJECT 2 BLOCK OF FLATS

DESCRIPTION

It is common for a block of flats to have a social area where the people who live in the flats meet to play games and socialize. The children make a 'fun club' where the people get together to talk about their hobbies and play games such as 'Bingo' and 'Snap'.

LANGUAGE

Asking and answering questions about hobbies.

SKILLS

Socializing; playing games.

MATERIALS

A selection of simple card and board games such as 'Snap', and the 'Pairs' game described in activity 2.2; card or stiff paper for making 'Bingo' cards; this can be the traditional game played with numbers or with words of a vocabulary area the children are familiar with, for example: parts of the body, or clothes; pictures illustrating different hobbies and sports. You can ask the children to bring in a picture of any sports or activities they like to practise or watch.

PREPARATION

- 1 Prepare the room by arranging the furniture and making a sign for the door and for the board: '(Name of the block of flats) fun club'.
- 2 Before this role play, in a previous lesson, practise playing any of the games you are going to play in the 'fun club'.

IN CLASS

- 1 Explain (in their own language if necessary) that they are in the '(Name of the block of flats) fun club' where they are going to talk to the other people who live in the flats about their hobbies, and play some games with them.
- 2 Using the pictures you and the children have brought in, build up a list of hobbies and sports on the board.
- 3 Practise the vocabulary by playing a miming game: the children take it in turns to mime a hobby or sport from the list and the others have to guess what it is.
- 4 Practise the questions: *What is/are your (favourite) hobby/hobbies?* And the replies: *I play tennis, I like watching television*, and so on.
- 5 The children practise asking and answering in pairs. Then do a mingling activity where they have to find at least five other children with different hobbies and write their names down. You can then get some of the children to report back to the class: *Marie's hobby is horse riding, James likes watching football, Ellie likes swimming, Rachel plays computer games, and my hobby is listening to music.*
- 6 Tell the children to pretend it is the weekend and they are meeting their friends from the block of flats at the 'fun club' to talk and play. They each choose to be one of the people from their flat family (probably one of the children). They can decide what hobbies their person has (they can be different from their own). If they wish, they can hold the puppet of the person they are playing and talk through it.



PROJECT 2 BLOCK OF FLATS

- 7 They are meeting some people for the first time so they can start by introducing themselves before they go on to talk about their hobbies: *Hi, I'm (Jim). I live at number (9).*
- 8 After they have spent some time 'socializing', they can play the games you have prepared in pairs or small groups. Finish with a game of 'Bingo' that everyone participates in. You can give a small prize to the winner.

VARIATION

The people who live in the flats can have a fun club party. They can bring in and/or make some food and add the language of requesting, offering, and accepting, in addition to the socializing language. See 1.11 'More party food', for ideas.

FOLLOW-UP 1

A role play in which the children pretend to be the children from the flats going to school on the school bus. They can talk about their school day and which school subjects and teachers they like and don't like. Some of the children can be new neighbours, going to the school for the first time. Together, create a typical timetable of lessons for them to talk about. If possible, place the chairs in the classroom in rows to simulate a bus. The children can pretend to get on the bus with their school bags. You can be the bus driver or the person who checks the tickets (and their English).

See 2.9 'Family scrapbook' for ideas of further activities.

2.9 Family scrapbook

LEVEL

Elementary and above

AGE GROUP

8-11

TIME

As appropriate for your students

AIMS

Revision and extension of all language covered in the project.

DESCRIPTION

The children each make a scrapbook about their family and the block of flats where the family lives.

LANGUAGE

Revision and extension of all language covered in the project.

SKILLS

Co-operation on a group product.

MATERIALS

Thick paper; coloured crayons; pencils; felt tip pens; paper; glue; scissors, and so on. The individual pages can then be made into a book or pasted into a large ready-bought scrapbook.

PREPARATION

Decide which of the suggestions you would like to use for the scrapbook and have the necessary materials ready.

PROJECT 2 BLOCK OF FLATS

IN CLASS

The scrapbook ideas can be done as part of the activities that make up this project, or separately, to make the project longer. Some of the activities can be completed as homework.

2.1 Rooms in the flat

- a description of the children's room with accompanying drawing
- the web: *houses and flats*

2.2 Furniture for the flat

- a description of the children's room with accompanying drawing, to include furniture
- the web: *houses and flats*, completed with furniture words
- a photograph of the flat, you can take a photo of each flat and some of all the flats put together so each child has two photos to put in his/her scrapbook
- a letter to a friend describing the children's new flat

2.3 Family tree

- diagram of the family tree
- the children's own real family tree

2.4 The people who live in the flat

- family 'photographs' or portraits of the family members—individually or in groups
- grandma/grandad—life when they were children
- a day in the life of a member of the family

2.5 Guess who!

- descriptions of the family members
- clothes for the puppets
- letters to members of the family telling them about recent news—a new baby

2.6 Pets

- letter describing a new family pet—with photograph/picture
- a visit to the vet

2.7 Lost!

- Lost! poster
- cartoon story of the pet's adventure
- stories and pictures about adventures of members of the family
- a description of a picnic in the playground

2.8 Fun club

- diagram and instructions for a board game that the children design and make, for example, if you land on a certain square you have to answer a question in English or do a forfeit as in 1.7 'Party crackers'
- recipes or menus for the block of flats party
- birthday cards and party invitations to other families in the block of flats
- a school timetable
- a description of a typical/my worst/my best day at school
- the day the roof leaked/the basement flooded/the kitchen caught fire
- postcards home from family members away on holiday and holiday photos

The children in your class will probably have lots of ideas.

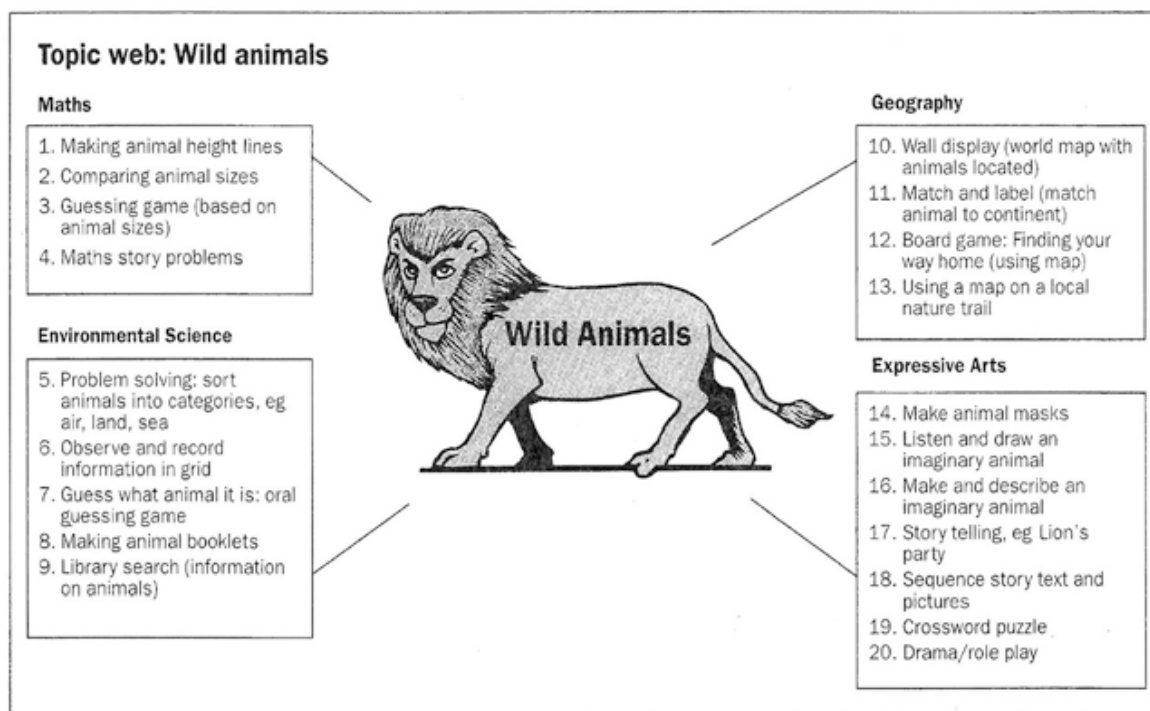


2.10 Project display

LEVEL	Elementary and above
AGE GROUP	8–11
TIME	As appropriate for your students
DESCRIPTION	The children use all the language from the rest of the project to display their work to friends and family.
MATERIALS	The block of flats, furniture, puppet family, and pets; the family scrapbooks; any other things made by the children, related to the project.
PREPARATION	<ol style="list-style-type: none"> 1 With the children, make and send out invitations to the project display. 2 Prepare and practise the questionnaires, presentations, songs, and so on. 3 Assemble the block of flats, and number them so each flat has an 'address'. Put up pictures, writing, posters, and so on, on the classroom wall. Display the 'family scrapbooks'. 4 Display the mobiles. 5 Arrange the furniture. Prepare, and put up 'Welcome' posters.
IN CLASS	<p>The children show their work to their visitors. This can be done in a variety of ways:</p> <ol style="list-style-type: none"> a In their groups, the children prepare a quiz about their family with questions which their visitors have to answer, for example: <i>How many people live in flat number 8?</i> <i>What is the name of Sarah's sister?</i> <i>What colour is Grandma's hair?</i> <i>What happened to Sooty when he got lost?</i> <i>What did they eat at the party?</i> The visitors have to look at the flat, the family, and the scrapbook to find the answers. b Each child prepares a short talk about their flat and family, in English. They each present their talk to their own visitors, while showing them their scrapbook, their puppets, and so on. c The class prepares a series of presentations which are given to all the visitors together. Each child presents one aspect of the project—one talks about the furniture, one about the family tree mobiles, and so on. d The whole class presents some of the activities they have done during the project. For example, they can play 'Simon says' and sing the song 'Head and shoulders, knees and toes' from activity 2.4, and play the descriptions game in activity 2.5. Some of the visitors could join in. e The visitors can be offered refreshments by the children, in English: <i>Would you like some tea/juice/a biscuit?</i>

Task 1 Choosing a topic

- How would you choose a topic and what factors would influence your choice of topic and activities?
- Which age and language level do you think the topic and activities below would be suitable for?
- Which language-learning activities based on the topic below would be suitable for the learners you have in mind?
- Do all the activities in the web involve children in using language?

**Commentary ■ ■ ■**

You could choose a topic by

- asking children's opinion, which would be a way of involving them in the learning process
- consulting your syllabus and textbook for ideas
- asking other teachers
- consulting books or magazines with ideas on topic work².

The example above is quite a broad topic, which is useful if you want to have plenty of choice of activity and you plan to spend a few weeks on topic work. If you only have a short time available, you might narrow down your focus and choose just one type of animal.

Here are some of the factors which may influence your choice of activities:

- pupils' interests, eg what kind of wild animals are they interested in?
- pupils' conceptual level, eg measuring activities involving non-standard measurement like finger spans can be carried out with quite young children (age five to six) but making model animals to scale would be suitable for older children (nine upwards)
- time available to do the topic work
- level of language needed for the topic or to do the activity – does it contain the right balance of new to familiar language?

- level of cognitive challenge, ie will the activities challenge pupils mentally?
- potential for encouraging pupil involvement and participation, eg 'observe and record' activities involve seeing and hearing, 'making an imaginary animal' involves manipulation, collaborating, talking together
- pupils' language needs, ie does it help pupils to develop the language and skills they need to form a basis for communicating effectively?
- resources available to do the activity
- syllabus, eg does the topic enable you to practise the language structures, skills, functions, attitudes, etc required by your syllabus?
- potential for linking with other activities, ie can the activity be linked meaningfully to another activity so it makes sense to children?

The topic *Wild animals* is suitable for almost any age of learner but you would need to adjust the concepts included to match the cognitive level of the children. For example, one of the activities is a maths story-problem involving addition and subtraction, and another involves children using a map to identify the continents different animals come from. You would need to ensure that children were familiar with these concepts from their general primary curriculum. I am assuming that they would be suitable for a group of children aged nine to ten. Several of the activities involve reading and writing simple texts, so they would be suitable for children who could read and write in their own language and had already been learning English for two to three years.

Other activities linked to the topic could include, for example, crossword puzzles, word mazes, card games (collecting sets of animals or categories of animals), making clay or paper animals, writing animal poems.

All but one of the activities involve children using language. *Making an animal mask* involves important skills like observation and manipulation *but* does not seem to involve language work. However this activity could be used as the basis of other activities so that it *would* involve language work, eg children choose a character from the story of Lion's party, learn the vocabulary for the materials they will need in making the mask, make the mask, describe their animals to the class and then use them in a drama. Alternatively the teacher could give children instructions to make the mask which would involve them in listening. ■

Once you have chosen your topic, you can make a topic web like the one above. Break the topic down into the related activities under the curriculum areas they represent. This will make it easier for you to think about the resources needed, the language, skills, concepts and attitudes you want to develop and revise. You do not need to use all the activities in your web. It is a source of ideas which you can expand or leave as you require.

Analysing language/skills/attitudes in learning activities

Here is a checklist of things you can do once you have selected a range of activities. You can:

- « Chapter 8 and p122
- analyse them to see what language structures, skills, attitudes, etc they involve
 - identify which language structures, skills, etc will be new for pupils and which will be familiar and can, therefore, be recycled through the activity
 - check with the syllabus and textbook to see what language structures, skills, vocabulary, etc need to be covered
 - adapt activities in order to ensure that they do provide practice in using some of the language you want to focus on.

The planning sheet below can be used for analysing the activities. Other headings can be included, depending on the requirements of your teaching situation, eg types of text (story, invitation, etc), attitudes (towards learning foreign languages), moral values (helping others, etc). Two examples have been completed based on the topic web.

Once you have analysed the activities, you are then in a position to choose which ones you want to use with your pupils. But at this point you may want to think about how to sequence the activities you have chosen so there are meaningful links between them from the pupils' point of view.

Sequencing activities

Task 2 Sequencing activities

- Activities 1 and 16 are taken at random from the web on page 120. They are not directly linked to each other. Choose two other activities from the web or think of two more activities which could be directly linked to (precede or follow) either Activity 1 or Activity 16.
- What are the advantages of linking activities?

Planning sheet

Topic: Wild animals **Class:** 3 (age about 9–10)

Activity 1: Recording animals' height

Objectives and activity	Language focus: vocabulary and structures	Skills and functions	Pronunciation	Notes
<ul style="list-style-type: none"> – To find and interpret information on animals' sizes from books – To measure and record the height of animals on paper or the wall – To develop confidence in getting information from books in English 	<p>Receptive (recycled)</p> <p>Vocabulary related to size, height, length, numbers in metres and cm <i>deer, wolf</i></p> <p>New vocabulary</p> <p>Unfamiliar animals' names, eg <i>camel, zebra</i></p> <p>Structures</p> <p><i>It is 2 metres tall. Its tail is 50 cm long. Its neck is ... long.</i></p>	<p>Reading skills</p> <ul style="list-style-type: none"> – Finding appropriate books – Finding key information about animals' sizes/heights in library books – Recording the information about sizes on a grid <p>Measuring skills</p> <p>Using a measuring rod/tape measure to record the heights of animals on paper and label with the sizes</p>	<p>Final consonant clusters, eg in <i>length</i></p>	<p>Links with maths – estimating and measuring skills</p> <p>Organization: in pairs and then compare answers with other members of the group before recording animals' heights on paper or on the wall</p> <p>Children can help teacher later stick them on the wall</p>

Activity 16: Make and describe an imaginary animal

Objectives and activity	Language focus: vocabulary and structures	Skills and functions	Pronunciation	Notes
<ul style="list-style-type: none"> - To make an imaginary animal from given body parts - To describe your animal orally to the group or class - To identify the animal described 	<p>Productive (recycled)</p> <p>Names of animals: <i>deer, tiger, eagle, fox, bear, elephant</i></p> <p>Names of parts of animal's body: <i>ears, tail, legs, fur, head, horns, trunk, tusks, feet</i></p> <p>Tenses: present simple, eg <i>It lives in a jungle.</i> <i>Its name is ...</i> <i>It has a tail.</i></p> <p>New language</p> <p><i>It has an elephant's tail.</i> <i>It has an eagle's legs.</i> <i>Who is it?</i></p>	<p>Manipulation skills</p> <p>Decision making, eg choosing body parts</p> <p>Oral skills, eg describing</p> <p>Listening skills, eg listening for key points</p> <p>Collaborating with other pupils, eg choosing relevant animal from a set of pictures</p> <p>Functions</p> <p>Describing what an animal looks like</p>	<p>Pronunciation of possessive 's, eg <i>deer's, elephant's</i></p> <p>Revision of /ɔː/ as in <i>horn</i></p>	<p>Art work, eg make an animal by sticking together different parts of different animals</p> <p>Organization: work in small groups</p>

Commentary ■ ■ ■

If you chose Activity 1, you could precede it with an activity where children had to first estimate the heights of a chosen group of animals. In Activity 1, they could then check if their estimates were correct or not. After they had completed Activity 1, they could practise making oral or written comparisons (Activity 2 in the web) between the animals on the height line, eg *A zebra is taller than a deer.* They could then play a problem-solving game in which they had to work out the animal from the description, eg *It's shorter than an elephant. It's taller than a deer. What is it?*

If you chose Activity 16, you could precede this with Activity 15 which introduces the idea of an imaginary animal through a listening activity and so provides a model of how to describe it. You could then follow Activity 16 with guided written descriptions of the imaginary animals. These could be later used as a game in which pupils had to match written descriptions to the pictures of the animals.

If we create meaningful links between activities, the purpose of doing the activities will seem clearer and may make more sense to pupils. For example, if children estimate animals' heights first, this then gives them a reason for searching through library books to find out if their guesses are correct. This may lead to greater involvement and understanding.

Guidelines for sequencing

Our decisions about how to sequence activities are based on assumptions about how children learn. So the way we sequence activities may affect the way children respond to and process information in the activities. The criteria used in sequencing above include:

- moving from receptive to productive skills, eg listening to speaking
- activity dependency, eg pupils need to predict the heights of the animals before they can check the heights in library books; in other words, one activity depends on the outcome of the previous activity
- cognitive complexity – simple to more complex, eg guessing to problem solving
- moving from linguistically controlled to more free, eg from writing a description using given vocabulary to writing without any language help
- going from concrete (hands on) to abstract, eg making something and describing it then imagining something and describing it. ■

Outcomes of activities for pupils

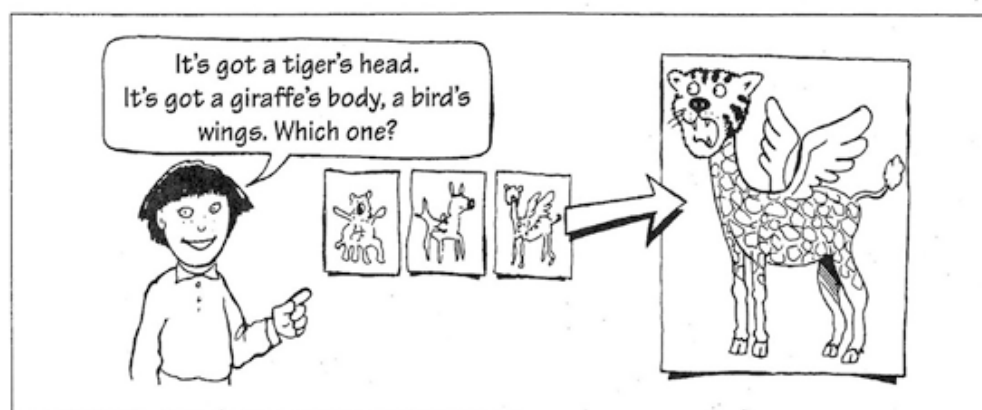
« Outcomes p89 In carrying out different activities, children will produce different kinds of outcome, eg a story, a drawing, a play, a correct guess. These products or outcomes are records of the work carried out and they provide a way for children to communicate ideas to others.

Task 3 Identifying outcomes for activities

Below there are two different products or outcomes created by pupils for the topic on wild animals.

- What was the activity which led to the outcomes? (Check the topic web on page 120)
- Who could be the audiences for the outcomes?
- Suggest some more possible outcomes from each activity.

Name of animal	What is it like?			Can it				
	Colour	Size	Body	run?	jump?	walk?	swim?	climb trees?
giraffe	brown with spots	5 1/2 metres high	long legs, long neck, horns	✓	?	✓		
tiger	brown, black white stripes	1 metre high 2 metres long	long body, long tail, whiskers	✓	✓	✓	?	
elephant	grey	3 1/2 metre high	big body, big ears, trunk	✓	-	✓	?	



week 06



한국외국어대학교 TESOL전문교육원
TESOL PROFESSIONAL EDUCATION CENTER, HANKUK UNIVERSITY OF FOREIGN STUDIES

Week 6: Creating and Adapting Materials

Key Vocabulary:

- Materials
- Activities
- Facilitate
- Goals
- Learner roles
- Teacher roles
- Procedures
- Outcome
- Input
- Organization
- Special Educational Needs (SEN)
- Learning styles

Homework:

There is no homework set for this week. There is no reading assigned for week 7.

Week 7: Designing a Project Curriculum

Homework:

There is no assigned reading for weeks 7 and 8.

In week 7, you will work on designing a project curriculum in class with the support of your tutor. If you are not able to complete this in class time, finish it for homework.

In week 8, you will teach **one** lesson from your project. Choose a lesson from the project and turn it into a lesson plan that fills 20 minutes of class time. Write the lesson plan using the lesson plan template. This template can be downloaded from HUFs -Class. Have your lesson plan ready to teach in weeks 8/9.

Weeks 8-9: Teaching Demonstrations

Homework:

Write a reflection of your micro-teaching experience. A template will be given to you to assist in reflection. You can also download a reflection template on HUFs e-class. This can be handwritten or typed.

In week 9, please read week 10 of the course packet.

Chapter 7 Can we do 'Poker face' again, Miss?

Creating, adapting and evaluating activities for language learning

>> Chapter 10
materials as part
of resources

Materials are an important resource for teachers in assisting pupils to learn English. In this book, I shall take a broad view of materials, meaning anything which is used specifically with the intention of increasing pupils' knowledge and experience of the language¹. So materials could include textbooks, workbooks, story books, videos, cassettes, pictures, brochures, menus or other real-life artefacts. But it is not the materials in themselves which are important, but how they are used to help pupils' language learning. Take the example of a story book. A child might spend ten minutes happily looking at the attractive pictures, but this would not help him/her learn English. In order to use the story book for language learning, the child needs to engage in activities with the book which are intended, directly or indirectly, to provide experience of the language. And for that reason, I am going to focus on the activities which may be based on our materials, as for example the activities we find in textbooks, or which we need to create so that our materials will assist language learning.

In this chapter, we will consider:

- 1 Teachers' views on creating their own materials
- 2 How to analyse and evaluate activities
- 3 How to select activities for language learning
- 4 The benefits of adapting activities and of creating your own

The aims of this chapter are to provide you with the means of examining your teaching activities and to demonstrate some ways of creating, adapting, and evaluating activities. Developing your ability to do these things will give you more independence and greater control over what you do in the classroom.

1 Teachers' views on creating their own materials

In this section, I will start globally by considering the kind of situations which exist with regard to materials and some teachers' views about creating materials. This will help to establish a reason for encouraging teachers to get involved in materials design and analysis. In later sections we will then focus more specifically on activities.

Teachers' situations vary widely with regard to materials. Some have access to a range of textbooks and supplementary materials to choose from, some have to follow one prescribed textbook. Others do not use or do not have textbooks and produce their own materials. Most teachers, however, probably have access to at least one textbook. However, textbooks are designed for a general audience, and it may be that our textbook does not fully meet our pupils' specific needs. This prompts many teachers to adapt or create their own materials.

Task 1 Creating your own materials

- Do you create your own materials? If so, why?
- What difficulties are there in creating your own materials?
- Can you suggest any solutions to your own difficulties or to those mentioned below by three primary school teachers from Malaysia?

Do you think teachers should create their own activities/materials? Why?

'Yes, I definitely think teachers should learn to prepare their own materials. If we depend entirely on the textbook, it will not be suitable for the students, for they are of different levels and have different interests.' (Norimah)

'Yes, but only if the teacher has experience of how to create materials. Teachers don't do it because they have textbooks and the idea of making up their own does not come into their heads.' (Roseta)

'Yes, I think so. Every teacher has a different teaching situation and pupils' needs will differ, so we can't say that the one textbook will be enough for them.' (Nalaini)

What do you feel are the problems in creating your own activities/materials?

- Lack of ideas.
- Time - always rushing against time so no time to prepare. (Norimah)
- Knowing what kind of exercises to design. If I was given an example, I might do it. We have no materials to fall back on, no handbooks to look at, to give me examples of what to do. (Roseta)
- Insufficient guidelines or models to give insights how to go about it.
- Need time to make your own materials.
- Monetary - may need to buy your own materials if the school does not have things, but it is cost effective in the end because we can re-use them. (Nailaini)

Commentary ■ ■ ■

The reason why teachers create or do not create their own materials depends on many factors including the amount of freedom they have, the time available, their interest and experience. The teachers above, all support in principle the idea of creating their own materials, mainly because it allows them to meet their pupils' needs better. However, you need to be realistic and consider what is possible as well as what is best for your learners. There is nothing intrinsically virtuous about creating your own materials. It can be very time consuming and often needs resources like photocopying facilities. In some circumstances, it may be better to adapt activities from the textbook or use the material in the textbook more creatively, rather than spending hours creating your own.

The Malaysian teachers summed up the most common barriers to teachers producing their own materials, which are:

- lack of time to design materials/activities
- cost involved in making/photocopying
- lack of handbooks or reference books from which to get ideas
- lack of skills/expertise to design their own activities.

This chapter will provide some solutions to your problems with materials by showing you ways of analysing, adapting and creating your own activities. By developing or improving such skills you will be in a stronger position to work out your own solutions to the problems you face. Here are some suggestions for overcoming the difficulties mentioned above.

Lack of time

Involve your pupils. Get them to help you in cutting, sticking, copying. They can also do the illustrations for you. You can gradually get pupils more involved in creating activities for each other. It gives them a real reason for using language and yet at the same time, it helps you to make more materials.

Chapter 7 *Can we do 'Poker face' again, Miss?**Cost involved in making/photocopying*

Getting together with other language teachers in a school or district to make materials and then sharing them can help to overcome this problem. This works particularly well if there are several of you teaching in one school. Gavi Marcus from Sabah also suggested preparing a set of workcards based on class exercises which could be laminated in order to make them last. Each learner group uses one workcard and writes the answers to questions in their books. As the workcards can be re-used, it saves photocopying.

Lack of skills/expertise to design own activities

If you have taught for several years, you will have a great deal of expertise you can make use of. The main thing is to have confidence and a willingness to try. Pupils will appreciate your efforts. If you have not had much experience, then it may be best to start by trying out activities from textbooks and then later adapting them in small ways. There are several teachers' handbooks which can give you ideas how to do this². You can learn from your experience, particularly if you get your pupils to help you by giving their opinions about the activities you have used with them.

Lack of handbooks or reference books from which to get ideas

Try to get together with other teachers in your school or locally in order to generate ideas. Or join a local teachers' group as a way of keeping in touch professionally and as a source of ideas. Take out a subscription to a magazine for teachers, eg *English Teaching Professional*³, perhaps sharing the cost with another teacher.

2 How to analyse and evaluate activities

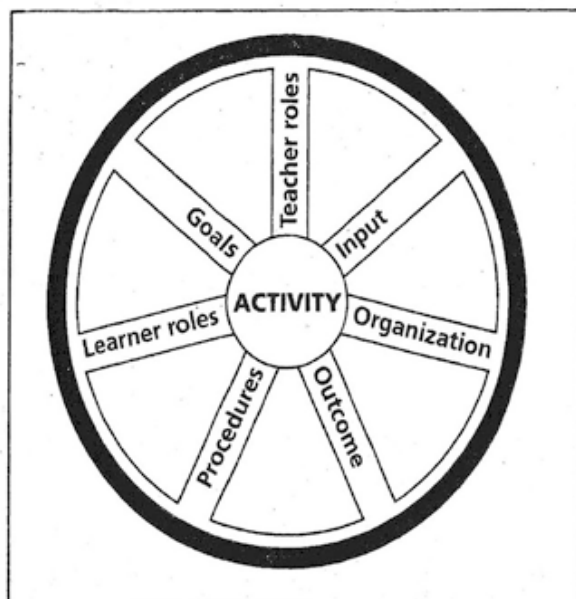
In this next section, I will move from considering materials in general to focusing on the kind of work or activities we give pupils to do in using materials. Individual learning activities are a very good starting place for teachers who are interested in adapting or designing their own materials as they are manageable in size. To adapt or design an activity would not take up too much of a teacher's time, but done on a regular basis could gradually develop his/her confidence. This could lead on to the design of several linked activities for a lesson, and later to the creation of a series of lessons to form larger units of teaching materials.

As we may not all share the same understanding of the term 'activity' I will begin by defining how I will use the term in this book.

A language-learning activity

- has a clear language-teaching goal
- has a clear and meaningful goal or purpose for learners
- has a clear outcome(s) for the learners
- involves learners in work or activity which requires the use of the L2
- facilitates language learning.

If we want to create our own activities, it is helpful first to have a way of analysing them. This enables us to consider how and why they are constructed in the way they are. Here is a system I have adapted from David Nunan⁴.



Goal The teacher's purpose or aim in using the activity, ie what he or she wants to achieve through the activity. The children's purpose in carrying out the activity.

Input The material that children will work on, eg text, oral instructions, etc.

Procedures What children actually do with the input, eg they read it or talk about it, etc.

Outcome What children produce as a result of the activity, eg a story book, an answer to a problem, a picture, etc. The outcome might vary from child to child or group to group. We can also distinguish between *product* outcomes, ie something tangible like a set of answers, a completed crossword, a drawing and *process* outcomes – skills, attitudes, etc which develop during the learning process, eg increased confidence, ability to work together.

Teacher roles The roles that the teacher will need to perform which are implied or suggested by the activity. For example, a drill will require the teacher to direct and control the children, whereas a communicative game will require the teacher to set up the task and then step back and monitor.

Learner roles The roles that the activity will require learners to perform. For example, some activities may require learners just to listen and respond as directed; others may require learners to make decisions or choices.

Organization The way the learners are organized for learning, eg as a whole class, in pairs, etc.

Task 2 Analysing a language-learning activity

Step 3 Pupil's Book p. 44

1 Game Ask each other questions

1 Write living room, bathroom, kitchen, dining room and bedroom on the board. Tell the children to hold up their cut out of Lionel made in Pre-story, activity 2.

2 Put poster 7 at the front of the class, point to Lionel's cage and say:

Lionel isn't in his cage. Where's Lionel?

Choose one child and tell him/her:

Decide where Lionel is and whisper it to me.

Ask the other children to guess where Lionel is by asking questions such as:

S1: Is Lionel in the bedroom?

S2: No, he isn't.

S1: Is Lionel in the bathroom?

S2: Yes, he is.

The child who guesses puts the cut out of Lionel next to the correct room on the board. Then he/she decides where Lionel is and the game begins again.

3 You can play this game with the whole class or divide the children into two teams. In the second case the team with more guesses wins. When the children are more confident put them into pairs and play the game again.

Here is an activity taken from *Big Red Bus*⁵. It includes the teacher's notes and the excerpt from the child's book. Analyse it into the components listed above.

1 Game Ask each other questions.

Is Lionel in the bedroom?

No, he isn't.

Is Lionel in the bathroom?

Yes, he is.

Chapter 7 *Can we do 'Poker face' again, Miss?***Commentary ■ ■ ■**

Here is a suggested analysis of the activity which takes account of the stated aims of the textbook authors.

Goals The teacher's overall purpose is to encourage pupil-pupil oral interaction through a guessing game. The children's purpose could be to guess successfully where Lionel is.

Input Words written on the blackboard, eg *living room, bathroom*, etc; poster at the front of the room; teacher's initial questions and instructions, eg *Where is Lionel?*; question and answer examples in the Pupils' Book.

Procedures Pupils guess where Lionel is through asking *Yes/No* questions. They stick the picture of Lionel next to the appropriate room word on the poster if they guess correctly.

Outcome The product outcomes for children are correct guesses and the attachment of Lionel's picture in the appropriate room; for the teacher they are the children's recall and use of *Yes/No* questions and names of rooms. The outcome will vary each time the game is played, ie the name of the room will vary each time a different pupil guesses. If the outcome is varied, then the activity can be repeated many times without children getting bored. The language structure could also be varied so that children later ask questions like *What is Lionel doing?* once they are familiar with the basic routine of the game. Process outcomes could include the development of positive attitudes to English, improved ability to take turns, etc.

Teacher role The teacher directs and controls. But at a later stage it is suggested that children may play in pairs, at which point the teacher would monitor rather than direct.

Learner role Pupils act as conversational partners with the pupil at the front by asking questions. They have to volunteer questions and the pupil at the front has to respond to them. Later in pairs they will have more freedom in deciding who will guess and who will respond.

Organization Initially pupils are organized as a whole class. Later it is suggested that they could be organized as two groups and later still, in pairs. ■

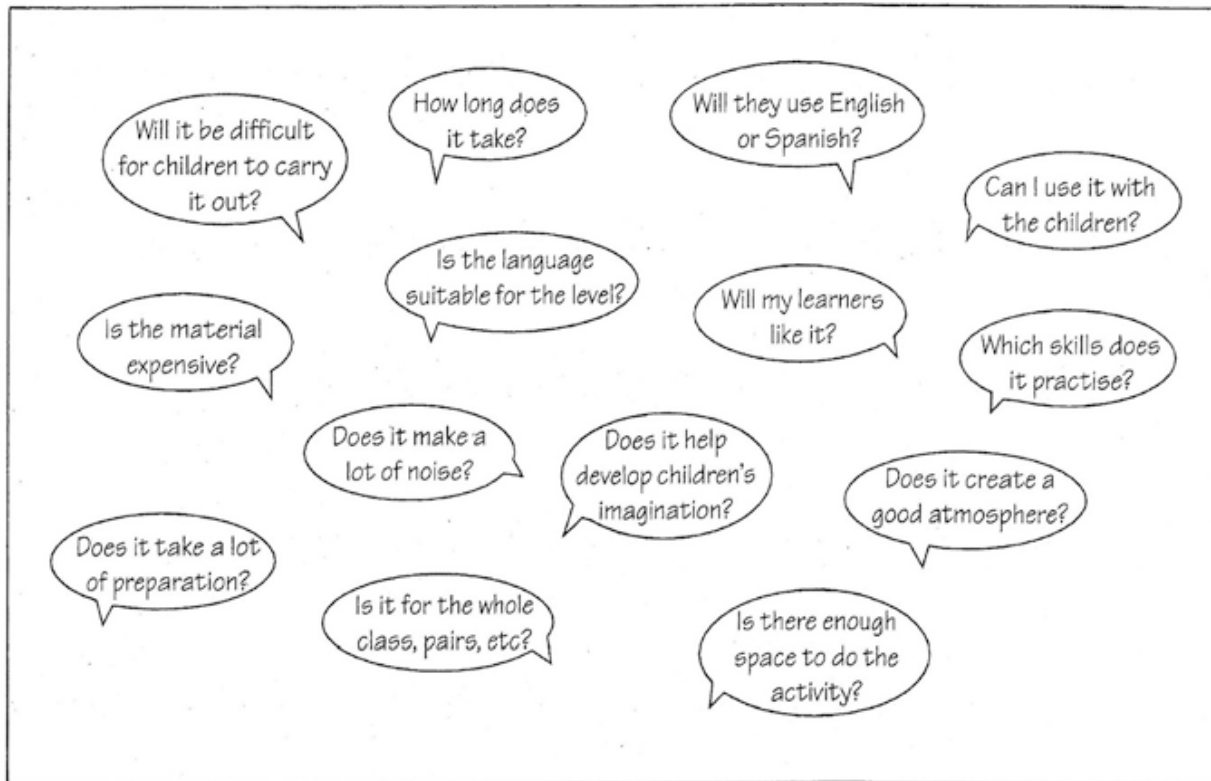
It is quite revealing to analyse an activity in this manner. Among other things, it allows us to decide whether the activity is appropriate for our own pupils' needs, how teacher-controlled it is, how much pupil participation is involved and so on. It also enables us to identify aspects which could be adapted or modified. For example, if we wanted to make the activity above more challenging, we could change the procedure so that children have to guess where Lionel is and also what he is doing. This means pupils have to ask two types of question, eg *Is Lionel in the bedroom? Is he riding his bike?* However, it is important to remember that we are only considering the potential of the activity at this stage. Whether this potential is realized depends on the way we implement it in the classroom and the way children respond to it.

3 How to select activities for language learning

Before you select an activity for use with your class, you will probably have a number of questions or criteria in your mind which guide your decision whether to use the particular activity, to reject it or to adapt it. This activity helps you to make those criteria explicit.

Task 3 Identifying criteria for selecting activities

- What are the questions you ask yourself when you want to select or design an activity to use with your pupils?
- When you have finished, compare your questions with those prepared by a group of Spanish teachers below.

**Commentary ■ ■ ■**

You may not be aware of asking yourself questions or having questions in your mind when choosing activities. This is because you do not usually need to make them explicit. But it can be helpful to bring them into the open from time to time so that you can reconsider them. This and later tasks are designed to get you to think about your own criteria for selecting activities by comparing them with the ideas you will find expressed by other teachers and professionals.

The Spanish teachers' questions show that teachers are concerned with many different aspects of an activity: the purpose of using the activity, its suitability for the given pupils, its management and whether it reflects appropriate language-learning principles. ■

There are five points to highlight. These draw on some of the points made by the teachers, and on those which we discussed in Chapter 1 related to developing an environment
« p10 suitable for language learning. The five points we need to keep in mind are the need to:

- provide a clear and meaningful purpose for using language which capitalizes on young learners' desire to communicate, eg activities which involve a game, or puzzling something out or getting missing information from another person. All these make sense and are meaningful to young learners.

Chapter 7 *Can we do 'Poker face' again, Miss?*

- << Conditions for language learning p10
 << Use of English p63
 << Chapter 1 Task 3 p4
- challenge learners and make them think, so that they are more engaged and so process language more deeply. There is a danger that activities are just used because they work well or because learners enjoy them. We also have to think about what language-learning value an activity has.
 - provide activities which are enjoyable and interesting and which make children want to continue doing the activity so they get more practice, eg creating monsters, guessing, games with a winner or prize, 'hands on' or 'doing' activities like making masks. However it is important that these all have a clear language-learning purpose so that children are practising language, and that they are not done just to keep pupils amused.
 - provide activities which create a need or pressure for children to use English. One of the teachers above mentioned that pupils may use Spanish or the L1 when the activity is very exciting. Because of the natural urge to win, they may 'cheat' or speak in their first language. We need, therefore, to design the activity so that it requires children to use English at some stage, eg by making them record their answers in writing or getting them to report back to the class in English. This increases exposure to and use of the language.
 - provide activities which allow children to be creative with language, experiment and notice language. This will help them to test out their hypotheses about language and assist the development of their internal language system.

The following checklist provides a summary of the main points to remember.

Checklist for selecting or creating language-learning activities

	Activity A	Activity B
Learning purpose		
relevance to language learning/learning		
all language skills included? (receptive and productive?)		
Learners		
difficulty level		
language level		
enjoyment/interest		
Management		
organization		
amount of noise		
type of material needed		
length of activity		
amount of preparation needed		
space needed		
pressure to use English		
suitability for age group		



How to select activities for language learning

	Activity A	Activity B
Learning principles: Does it develop ...		
... a positive atmosphere? ... language creativity, opportunities to experiment and notice language? ... imagination? ... purposeful and varied language use? ... thinking skills?		

You may find the checklist above particularly useful:

- when you want to choose an activity from a book
- when you want to decide whether to buy a particular textbook
- when you want to decide whether to use some activities you have found in a magazine or been given by another teacher
- when you want to design your own activity.

When choosing or designing activities, we usually have a specific purpose in mind. For example, we want an activity to revise some vocabulary or to get pupils to use the language they have learned for communicative purposes or to practise independent reading skills. In the following task you will have an opportunity to apply the checklist as a way of deciding whether some activities are suitable for your teaching purposes.

Task 4 Deciding on the suitability of an activity

Think of a group of learners you are familiar with. You are trying to choose suitable games to revise language you have already taught.

- Look at these two games which teachers have devised for their (six to nine-year-old) pupils who have already studied English for at least six months. Complete the checklist above for Activity A (*Who will finish first?*) and Activity B (*The Bottle Game*). Use these three symbols:



meets the criterion



you are not sure



does not meet the criterion

You may find that not all the criteria are relevant for your purpose.

The bottle game

Number of players: The whole class or a smaller group.

Materials: An empty bottle.

Organisation: Children sit in a circle.

Level: Elementary

Language needed: Commands

e.g. Sing a song.

Walk like an elephant.

Skills: Speaking

Listening

Understanding and acting out the commands

Procedure: ① All the children sit in a circle.

② The teacher gives the bottle "a spin" while it's on the floor. When the bottle stops, the child who faces the top of the bottle gives a command to the child who is sitting opposite.

③ If the child who is acting out the command fails to do it or doesn't understand, then both children are out.

Preparation:

* Give them instructions for the game.

* Teach them some commands.

Georgia Skundu

(created on an International Summer School in Leeds)

Who will finish first?

NO. OF PLAYERS: 3-30

MATERIALS REQUIRED: Blackboard; Dice

ORGANISATION: Class divided in three equal groups.

LEVEL: Elementary

LANGUAGE NEEDED: Numbers

Parts of the head

Simple instructions: Come here!

Throw the dice!

SKILLS: Counting

Reading

Speaking

Elementary drawing

PROCEDURE:

1. Class is divided in three equal groups.

2. The first child from the first group throws the dice. He gets eg no. 2 and he draws a mouth on the group one face.

3. The first child from the second group throws the dice. He gets eg no. 5 and he is allowed to draw the hair on the second face and so on.

4. If a child gets the same number as another member of his group got earlier (eg no. 2 in the first group) he has to miss a turn.

5. The winner is the group who first finishes its face.

PREPARATION:

- Check they can read and understand words written on the blackboard.

- Check they understand the procedure.

VARIATION:

- We could change the words according to the topic we want children to practise, eg

1. a flower in the vase 4. a table on the floor

2. a book on the table 5. a vase on the book

3. a chair under the table 6. a butterfly on the flower

N.B. Children should draw the picture in logical order eg first the table then everything else.

(created by a teacher on an International Summer School in Leeds)

Commentary ■ ■ ■

Deciding whether the activities satisfy your chosen criteria will depend on your teaching purpose, your pupils' needs and your teaching situation. As there is no right or wrong answer to the question of suitability, the commentary below will highlight certain points that might influence your decision.





Criteria	Commentary
Learning purpose	<p>The relevance of the games will depend on your purpose, but both seem suitable for revision or practice of instructions.</p> <p>Activity A involves counting and receptive language skills, ie reading and listening. It could also involve speaking if the teacher got children to comment on what they are going to do, eg <i>Five. I am going to draw hair</i>. Activity B involves listening and speaking, eg giving and following instructions.</p>
Learners	<p>Both activities seem suitable for younger learners as they are simple to understand and carry out. Activity A requires children to be able to count up to six so it may not be suitable for very young learners (five and under).</p> <p>Activity B is more demanding in terms of language production as learners have to make up their own instructions. B could be adapted for use with any age of learners and any level. Activity A is less demanding linguistically and only requires pupils to read simple words and understand oral instructions.</p> <p>Activity A involves a winner and so is likely to appeal to learners' competitive instincts. Activity B is more collaborative as it is in the interest of one player to help his/her partner to carry out the instruction; otherwise they are both out.</p> <p>Both games involve physical movement, which is likely to appeal to younger pupils.</p>
Management	<p>Both activities are organized for the whole class, so in larger classes not all pupils will get a turn. So chances for practice are somewhat limited. However on the plus side, the whole-class organization means that you could keep tighter control if you feel this is desirable and so keep noise levels down more easily. Both activities could be done in groups once children were familiar with what to do.</p> <p>The whole-class organization also means that there is pressure to use English as all communication is done publicly.</p> <p>There is no preparation needed for either game.</p> <p>The only materials required are a dice and a bottle.</p> <p>Activity A can be done even in classrooms where desks are fixed to the floor. However Activity B requires an open space so children can sit on the floor.</p> <p>Both activities can be continued for as long as the pupils are interested.</p>

Criteria	Commentary
Learning principles	<p>Both activities are likely to create a sense of enjoyment and therefore contribute to a pleasant atmosphere.</p> <p>Activity B allows children to experiment with language and make use of their imagination, eg they can make up their own unusual instructions for their partners and in the process test out their hypotheses about language.</p> <p>Activity A creates a purpose for language use through the need to complete the face, though it is possible pupils will get frustrated if no group can finish the face, so the rules may need to be adapted so a group can win each time.</p> <p>Activity B creates the need to use language through the requirements of the game, ie the person to whom the bottle points has to give an instruction. Both games are likely to be motivating for younger learners.</p> <p>Both activities offer some element of mental challenge but in different ways. Activity A involves number recognition and memory skills, ie learners have to remember numbers which have already come up. Activity B is more challenging from a language point of view as children have to think up their own instructions and say them without support.</p>

No activity can fulfil all the criteria simultaneously. You will need to decide what your priorities are. If you want an activity which allows pupils more freedom to use their own language, then *The Bottle Game* may be more appropriate. However you would need to consider carefully how to manage a lively class of younger children. When I watched a primary teacher use this game for the first time, the children were all so excited to 'have a go' that they became very noisy and boisterous. Activity **A** could be adapted so that children have to actually produce language, ie tell the class what number they have got on the dice and what they are going to do.

4 The benefits of adapting activities and of creating your own

You may be in a situation where you have to create your own activities or are encouraged to do so. If this is the case, the criteria on pp92–3 may provide you with a way of looking at your own activities from a different perspective. However if you have had no experience of creating your materials, a good way of beginning is to adapt those you find in textbooks or in magazines for teachers. This helps to give you confidence to get started. But whether you create your own activities or adapt them, the process of adapting or creating an activity to meet a need, the process of trying them out in the classroom and reflecting on how they work is a helpful way of gaining fresh perspectives on your teaching.

			
He has a pink body. He has blue teeth and blue hair.	He has a purple body. He has white teeth and red hair.	He has a blue body. He has yellow teeth and green hair. He has pink nails.	He has a green body. He has red teeth.

Here is an example of an activity which was adapted by a Spanish primary teacher from one I designed based on some monster pictures given in the magazine JET[®]. The original activity was designed to focus mainly on reading skills.

The teacher wrote the following instructions on the board for the (ten-year-old) pupils.

Draw a monster with ...		Colour ...
one head	four legs	higher head - pink
four eyes	four feet	higher mouth - red
four mouths	four arms	higher eyes - blue
four noses	four hands	higher feet - brown



Here is an example of the work of one of the pupils.

After her lesson, the teacher considered how effective the activity had been, using the following questions as a guide.

Objectives

To review parts of the body and get pupils to recognize them.

How many of the children could do the activity successfully?

All of them.

Could the slower children do the activity successfully?

Yes, they could with the teacher's help.

Did the activity work well? Why?

Yes, it did because children liked the monsters and it was quite easy for them. It was also a new kind of game.

Were there any problems? Why?

Some children did not remember some parts of the body.

What was the children's response?

Good.

Task 5 Reflecting on teaching/learning activities

- How did the teacher's activity differ from the original? Why do you think she adapted it?
- What do you think the teacher may have learned from the experience?
- Could she have thought more carefully about her use of the activity in the classroom?
- What are the benefits of trying out and then reflecting on your teaching activities?

Commentary ■ ■ ■

The teacher simplified the language of the descriptions to suit the level of her pupils, who were ten-year-old beginners. She did not use the pictures, but instead got pupils to draw their own pictures as part of the activity, which created more interest. So she adapted the activity to suit her own learners and teaching situation. She may have learned that it is important to prepare children before doing an activity, in this case revising the vocabulary they would need.

She wrote that all of the children could do the activity successfully. This seems unlikely, especially since she mentioned that some pupils did not know all the vocabulary. It is hard sometimes to detach yourself from your own teaching and look at it like a stranger. I find it often helps to get a friend to observe and give you a different perspective. It also helps to get pupils' opinions as this acts as a check on your own perceptions.

The process helps you to stand back from your teaching, think about the activity in a detached way – about what worked and what did not work. You can then improve it for next time. If you do this regularly, it can help to keep you thinking about your teaching in a fresh way.

Summary

In this chapter you have considered:

- *the reasons for creating your own activities and materials.* The main argument for designing your own materials is to ensure a better fit between your teaching and the needs of your pupils. However there are problems to overcome such as lack of time, lack of expertise in designing materials, lack of resource or reference material and the cost.
- *how to analyse an activity into different components including: teacher and learner goals, outcomes, input, procedures, teacher and learner roles, organization.* Analysing activities into their components gives you a way of deciding on their usefulness and a way of adapting them to suit your purposes better.
- *the kinds of criteria which you can use for selecting, creating or adapting and evaluating activities for young learners.* No one activity could satisfy all criteria simultaneously and you would need to decide on your priorities, depending on your goals and the needs of your learners on any particular occasion.
- *the value of creating or adapting activities, trying them out in the classroom and assessing their effectiveness as a way of reflecting on your teaching.* This process enables you to stand back from the routine of your daily teaching and consider it from a different perspective, which may give you new insights into your teaching.

One of the main implications which comes out of this chapter concerns your role in materials development. The difficulty with any published learning materials is that they are designed for a global audience, not specifically for your pupils. So you have a very important role in selecting and adapting published materials or creating activities specifically for your own pupils. But in order to develop your ability, you need to be able to step back from your materials and analyse them in different ways: to consider how they work, how pupils respond to them and your reasons for using them. If you can make explicit to yourself the basis for selecting, creating or adapting activities for pupils, by drawing on your understanding of the conditions which create a positive language-learning environment, you are in a better position to assess whether and why the activities helped you to achieve your objectives. You can then adapt or improve them. This increased awareness will enable you to gain greater control over your own teaching environment. You will be able to make decisions about using activities, based not just on a vague feeling or hunch but on clearly articulated criteria which are supported by your experience in the classroom.

References

- 1 This definition comes from Tomlinson, B. (ed.) (1998) *Materials Development in Language Teaching*. Cambridge: Cambridge University Press
- 2 Both of these books provide useful ideas on using and adapting materials: Deller, S. 1990 *Lessons from the Learner: Student generated activities for the language classroom*. Harlow: Longman (out of print)
- Grant, N. 1987 *Making the most of your textbook*. Harlow: Longman (out of print)
- 3 *English Teaching Professional* is published four times a year by First Person Publishing Ltd. It is obtainable from The Swan Business Centre, Fishers Lane, Chiswick, London W4 5EZ.
- 4 Nunan, D. 1989 *Designing Tasks for the Communicative Classroom*. Oxford: Oxford University Press
- 5 Lobo, M.J. and Subira, P. 1993 *Big Red Bus 1*. Oxford: Heinemann, *Teacher's Book* p95, *Pupil's Book* p44
- 6 Theme Pack on Monsters *JET*, vol. 1, no. 3. This issue contained a whole pack of pictures and teaching ideas based on monsters. This magazine is no longer published, but collections of the articles and materials are published in *JET Primary Teachers' Resource Books 1 and 2*, Delta Publishing.

week 10



한국외국어대학교 TESOL전문교육원
TESOL PROFESSIONAL EDUCATION CENTER, HANKUK UNIVERSITY OF FOREIGN STUDIES

Week 10: Drama

Key Vocabulary:

- Drama
- Spontaneity
- Fluent speech
- Verbal communication
- Non-verbal communication
- A low-resource activity
- Dialogue

Homework:

There is no assigned reading for this week.

Complete your class play. Rehearse your role with your group. Be ready to perform the class play in week 11.

Week 11: Performing Drama

Key Vocabulary:

- Casting
- Learning lines
- Rehearsal
- Props
- Costumes
- Performance
- Setting

Homework:

Read week 12 of the course packet.

Find a craft activity that you like. Prepare a model of that craft. Plan instructions for how to teach the craft to young learners. Bring the necessary materials to week 12 (scissors, glue, colour pencils etc) and teach the students how to make the craft.

Introduction

This is the third edition of *Drama Techniques in Language Teaching*. The second edition has been going strong for over 20 years. We are confident that this, the third edition, will be equally popular with teachers world-wide.

The kinds of techniques or activities we advocated in the earlier editions are now well accepted by many teachers, though they were pioneering stuff at the time. Things have moved on, however, and we felt it was time for a completely new edition which would cut out some less useful activities, revamp others and introduce completely new material and ideas.

Why use drama?

- It integrates language skills in a natural way. Careful listening is a key feature. Spontaneous verbal expression is integral to most of the activities; and many of them require reading and writing, both as part of the input and the output.
- It integrates verbal and non-verbal aspects of communication, thus bringing together both mind and body, and restoring the balance between physical and intellectual aspects of learning.
- It draws upon both cognitive and affective domains, thus restoring the importance of feeling as well as thinking.
- By fully contextualising the language, it brings the classroom interaction to life through an intense focus on meaning.
- The emphasis on whole-person learning and multi-sensory inputs helps learners to capitalise on their strengths and to extend their range. In doing so, it offers unequalled opportunities for catering to learner differences.
- It fosters self-awareness (and awareness of others), self-esteem and confidence; and through this, motivation is developed.
- Motivation is likewise fostered and sustained through the variety and sense of expectancy generated by the activities.
- There is a transfer of responsibility for learning from teacher to learners – which is where it belongs.

Drama Techniques

- It encourages an open, exploratory style of learning where creativity and the imagination are given scope to develop. This, in turn, promotes risk-taking, which is an essential element in effective language learning.
- It has a positive effect on classroom dynamics and atmosphere, thus facilitating the formation of a bonded group, which learns together.
- It is an enjoyable experience.
- It is low-resource. For most of the time, all you need is a 'roomful of human beings'.

What are drama techniques?

They are activities, many of which are based on techniques used by actors in their training. Through them, students are given opportunities to use their own personality in creating the material on which part of the language class is based. They draw on the natural ability of everyone to imitate, mimic and express themselves through gesture and facial expression. They draw, too, on students' imagination and memory, and their natural capacity to bring to life parts of their past experience that might never otherwise emerge. They are dramatic because they arouse our interest, which they do in part by drawing upon the unpredictable power generated when one person is brought together with others. Every student brings a different life, a different background, a different set of memories and associations into the class. It is this we seek to tap into; and in doing so, we inevitably restore some of the neglected emotional content to language, along with a renewed attention to what is physical about language.

Some practical points

These comments apply to the standard format for activities in this series: *Aims, Focus, Level, Time, Preparation, Procedure, Follow-on, Variation(s)* and *Note(s)*.

- *Aim* This indicates the broad reasons for doing the activity.
- *Focus* This relates to the narrower, linguistic objectives. These are sometimes expressed in terms of syntax, lexis or phonology; sometimes in terms of language functions; and sometimes in terms of spoken discourse over longer stretches of language. It is important to remember that, in drama work, it is not possible totally to predict what language features will occur, so the focus can only be indicative of what we think will happen; it cannot predict what will happen.

- *Level* The important thing to remember here is that the same activity can often be done at many different levels, drawing on whatever language the students may be able to use. Even in cases where we have prescribed an activity for Elementary, for instance, it may well be possible to exploit it at Advanced level, too.
- *Time* Similarly, it is difficult to set accurate timings. Many of the timings are based on the assumption that you will be using an activity for a whole class hour, so we need to give some guidance on how much time should be devoted to each stage. But sometimes, you may feel an activity is going so well that you want to let it run. Ultimately, it is up to you to exercise your professional judgement based on your intuition.
- *Preparation* Most of the activities require little or no special equipment or material. All you really need is a 'roomful of human beings'. Nonetheless, you still sometimes need some basic materials for the activity, such as cards, OHTs, objects or pictures. Sometimes you will also need to ask students to bring materials or objects to class.
- *Procedure* This specifies the steps you should go through to implement the activity. You may need to be flexible here too. With large classes, you may need to vary group size. With small classes, the group is already very small, so you may need to vary the instructions accordingly.
- *Follow-on* This suggests ways in which the activity can be extended, either in class or as homework.
- *Variation(s)* This suggests alternative ways of doing the activity, or slightly different yet related activities.
- *Note(s)* This provides comments on the activity. Some activities include reference to other published sources.

Some important points to bear in mind

The importance of discussion

Many, if not most of these activities require students to work in pairs or groups to reach agreement on how they will conduct their work and how they will present the outcome. This is an essential part of the activity. There is no point in rushing into an activity for its own sake. The quality of the product, both linguistic and dramatic, depends largely on the quality of the preparatory discussion.

Use of the mother tongue

There is a growing climate of opinion in favour of judicious and selective use of the mother tongue in foreign-language classes. Clearly, if taken to



Drama Techniques

extremes, this can transform the foreign-language class into a mother-tongue class, which would be counterproductive and nonsensical. For drama work, it may be sensible at first to allow a limited use of the mother tongue in discussion (indeed it may be impossible to prevent it), while insisting on the use of English in the actual activity. As time goes by, however, and students become more familiar with the English expressions needed for discussion, they should be encouraged progressively to use more English.

Re-cycling of known language

We need to remember that the primary function of drama techniques is to offer opportunities for use of language already learnt. It is not primarily to teach new items. This does not, of course, preclude a good deal of incidental learning, whether from teacher input (supplying a missing phrase or word) or from peers (the class as a group has much greater linguistic resources than the individuals who make it up).

The teacher's role

Remember that you do not need to be a trained drama expert in order to introduce drama into your teaching, though some training, especially of the voice, is desirable. For drama activities to work well, teachers themselves need to be convinced that they will work. A class rapidly senses any hesitancy or nervousness, or lack of conviction on the part of the teacher. You are the key to the success of these activities. If you do them reluctantly, or half-heartedly, it is better not to do them at all.

How to do it

How will you convey this commitment? You will show your confidence through your 'open' body language, by the firm yet friendly tone of your voice, by demonstrating that you know what you are doing through being well prepared and organised, by giving helpful, non-threatening feedback, by being good humoured: in short, by creating an atmosphere of relaxed energy in which everyone can experience the 'flow' experience. Does this sound like you? If it does, then we hope you will enjoy using this book, and continue to extend your range as a teacher. If it does not – why not give it a try anyway? Many teachers who started out using drama techniques with some trepidation report that the experience has changed their lives.

PART 1 MOVEMENT

Character Walks



In this activity we focus on specific character types and the different ways they might move.

Suitable for

KS1, KS2

Cross-curriculum link

PE

Aims

- To observe movement.
- To work as a pair.
- To invent dialogue to suit character.

Resources

- An open space

What to do

1. Ask them to move as the following character types:

- | | |
|-------------|--------------------|
| • a soldier | • a princess |
| • a spy | • a security guard |
| • a king | • a gangster |
| • a queen | • a policeman |
| • a prince | • a butler. |

2. In pairs ask them to *mime* the following

- two soldiers planning an attack
- two spies meeting at dead of night
- two gangsters planning a robbery.





3. Still in their pairs ask them to *mime* some action between the following pairs of characters
 - a king and his cook
 - a queen and her dressmaker
 - a security guard and a famous person
 - a policeman interviewing a criminal
 - a butler and his master
 - a maid and her mistress.
4. Ask them to add dialogue to the above scenes and perform some of them in front of the rest of the class.

Variations

- In item 2 above some dramatic music would add atmosphere to the mimes.
- If any of the dialogues are particularly successful you could go to your props/costumes and develop the scene further with the use of crowns for the king and queen or a mob cap, for servants, etc.

Dramatic Change



In this activity we learn about the shapes we can make with our bodies and how frozen posture can develop into a moving image.

Suitable for

KS1 (optional), KS2

Cross-curriculum link

PE

Aims

- To communicate meaning through body shape.
- To watch and listen to each other.

Resources

- An open space
- A drum



What to do

1. Ask the class to spread out and make dramatic changes of posture when you clap or beat a drum. Tell them to make the changes really dramatic. They must freeze and then suddenly change their posture into something completely different. Do five 'changes' of posture one after the other quickly. After several rounds of 'changes' tell them that you will call out 'action'. When you do this they must come alive in any way they like, move and speak, make sounds. The movement is suggested by the pose they find themselves in. Let them do whatever they think appropriate but ask them afterwards what they were.





PART 1 MOVEMENT



2. When they have got used to changing their postures dramatically and freezing in poses, they can try the following when you call 'action'
 - be an animal
 - be a robot
 - be a mechanical toy
 - be doing a job
 - be a dancer
 - be a gangster.
3. Ask them now to work in pairs, one is A, the other is B. A calls out 'change' and B makes some dramatic frozen postures. When A says 'action', B must come alive in some way with a movement, speech and sound. Then B does the same with A. They can alternate like this until they become more confident.
4. Get them into groups of four or five. Ask the groups to get into a frozen pose expressing the following
 - workers on strike
 - a football crowd cheering
 - a dramatic moment in a cricket match
 - a crowd watching tennis
 - aliens in their spacecraft.

After each group gets into their pose, you can call out 'action' and they must burst into life.
5. Ask them to remain in their groups but this time the frozen pose will demonstrate machines. Ask them to get into a frozen group pose to convey the following ideas, then when you call 'action' they will spring into life
 - robots making a car
 - machine making jam jars
 - a steam engine
 - a food mixer
 - a washing machine
 - an electric drill
 - a lawn mower
 - a Hoover.

Notes

- 1 Encourage students to be imaginative in their choice of objects, not simply to make easy, clichéd choices. Here are some examples:
 - a hair drier
 - an energy-saving light bulb
 - a rubber band
 - a packet of crisps
 - a pepper mill
 - a toilet roll
 - a pocket calculator
 - a corkscrew
 - a postage stamp
 - a credit card
 - a piece of sandpaper
 - a packet of tissues.
- 2 Students should also be encouraged to mime their objects as precisely as possible.

3.6 Taste, touch, smell ...

Aim To use mime to reinforce the language of the senses

Focus Language associated with the senses, e.g. *It tastes (of)*, *It feels (like)*, *It smells (like)*, etc.; evaluative expressions, e.g. *I liked the way ...*, *I'm not sure why you ...*, *I think it would have been better if you'd ...*, etc.

Level Elementary–Intermediate

Time 15–20 minutes plus

Procedure

- 1 Students work in groups of five. Each group decides on something to eat. Together, they work out a way of miming eating their chosen item of food, and practise doing it once or twice. Here are some examples:
 - spaghetti
 - a very hot curry
 - chilli peppers
 - a very tough steak
 - raw eggs.
 - pizza
 - shellfish
 - a fish with a lot of bones
 - fried grasshoppers
- 2 One member from each group then goes to the next group. The newcomer to each group carries out the mime, and the group tries to identify what it is, and evaluates the performance. One member of the group then carries out that group's mime and the newcomer tries to identify it, and evaluates the performance.



Drama Techniques

Variations

- 1 Repeat the above sequence with the sense of touch. Here are some examples:
 - sticky tape
 - bread dough
 - a silk shirt
 - wet trousers
 - a hot dish
 - a hard chair
 - animal fur
 - wet paint
 - rough tree bark
 - a slimy frog
 - an unshaven chin
 - a sharp thorn.
- 2 Repeat the sequence with the sense of smell. Here are some examples:
 - unwashed socks
 - cigar smoke
 - bad eggs
 - ripe apples
 - mothballs
 - French perfume.
 - stale breath
 - rotten fish
 - fresh bread
 - horse manure
 - old books
- 3 Repeat the sequence, but this time students focus on miming listening to something. Here are some examples:
 - a boring lecture
 - a lover's conversation
 - someone talking on a mobile phone
 - eavesdropping on a conversation on an aeroplane
 - a political speech
 - a sermon in church
 - a Shakespeare play
 - a pop concert
 - a phone call bringing you good/bad news
 - an accusation from a lawyer in court
 - an unfunny comedian on stage.

Note

Remind students that they should try to think themselves into the total context of their mimes: Who are they? Where are they? Why are they doing what they are doing? What time of day is it? Encourage them to ask each other questions relating to these contextual features.

THE CREATIVE CLASSROOM

intervention of an adult in this play can extend the interaction and enrich the language used. It follows that teachers could make use of this natural phenomenon to encourage the use of a second language.

For example, you could tell a fairy-tale story and then encourage children to act out and extend the story and thus develop their fantasy play and vocabulary (see 'Story-telling and drama', page 17).

1.3 The princess in the castle

AGE	All
TIME	10–15 minutes
AIMS	Language: fairy-tale vocabulary Other: to develop imagination, drama, co-operative effort
DESCRIPTION	The teacher shows the children how a simple story can develop.
MATERIALS	A mop or brush, some large cardboard boxes.
IN CLASS	<ol style="list-style-type: none"> 1 Use some large cardboard boxes to make a 'castle'. Make a wall with them across one corner of the room. Stand behind them and say: <i>Help! Help! I'm a princess. I'm a prisoner in this castle.</i> Then let some of the children pretend to be the princess. 2 Make yourself look fierce and prowl up and down in front of the boxes. Say: <i>I'm a monster. The princess is my prisoner.</i> Let some of the children pretend to be the monster. Get behind the wall of boxes again and say: <i>Help! Help! Who can save me?</i> Encourage the children to be the princess calling for help. 3 Now the mop can become a horse for the prince. Turn the mop upside down, put your legs astride it, and say: <i>This is my horse. Her name's (Gina).</i> Pretend to ride round the room. Let the children take turns at riding round the room and invent their own names for the horse (but don't let them do it for too long). Then put your legs astride the mop and say: <i>I'm the prince. I'm coming to save you.</i> Encourage the 'princess' to stand behind you astride the mop and you both gallop across the classroom. 4 Repeat the scene from the beginning and let one of the children be the prince.
COMMENTS	You may find that little girls do not mind being princesses, but little boys often do not like taking female parts. If you want to encourage more positive attitudes, you can have the princess rescue the prince next time.

4.31 Bystander

Level A1.2, A2.1 **Age** 8–12 **Organization** whole class, pairs

Aims To retell a story or part of a story from the point of view of a bystander; to recycle language from the story.

Language focus *In the example:* present simple, parts of the body, adjectives of size, adjectives to describe animals

Alternatives: any, depending on the story

Materials *Essential:* picture of a 'bystander', eg in picture book of the story

Procedure

- 1 Create a context for a bystander to recount the story. For example, with the story of *The Gruffalo* (see 4.26) a description of the gruffalo could be recounted by a bird who had been sitting on a branch and watching everything.
- 2 Elicit the children's ideas for how the conversation might go, eg Bird: *Guess what? There's a gruffalo in the wood.* Friend: *A gruffalo? There's no such thing as a gruffalo.* Bird: *Oh, yes, there is.* Friend: *What's a gruffalo like?* Bird: *It's very big. It's brown and it's got big, orange eyes ...*
- 3 Divide the class into pairs.
- 4 Children take turns to act out being a bystander in the story and recounting a description of the gruffalo to a friend. Encourage them to use their voices and facial expressions to convey their surprise and amazement about the gruffalo as they listen and recount the story.
- 5 If appropriate, you can also ask the children to write their conversations.

Comments and suggestions

- This activity provides a context for recycling language from a story in a way which lifts the children's voices and intonation since they are pretending to recount the story to somebody hearing it for the first time. This also helps to prepare them for recounting personal stories in an interesting way in real life.
- If you also teach children expressions such as *Guess what?* / *Can you believe this?* this helps them to make their bystander accounts of stories sound more spontaneous and natural.

4.32 Class play

Level All **Age** 6–12 **Organization** whole class

Aims To prepare and act a class play over time based on a familiar story; to collaborate with others; to develop memory skills; to develop confidence and self-esteem.

Language focus *In the example:* language from the traditional story of *The Three Little Pigs*

Alternatives: any, depending on the play and story

Materials *Essential:* copies of the play (one for each child) (see example below) / *Optional:* simple props (eg headbands, see 7.13), costumes

Procedure

- 1 The preparation of a class play is best when it develops naturally out of a story that children have done lots of previous work on (see earlier activities in this section) and particularly enjoyed. This example is an adaptation of a traditional story.
- 2 Once roles are assigned, it is usually advisable to organize rehearsals over at least 3–4 weeks of lessons, practising different scenes with different children on different days for short periods, eg 5–10 minutes, either after more formal work has been completed, or while children not in the scene are engaged in other activities related to the play, eg making programmes or writing invitations (see 2.24).

- 3 As the day of performance gets near, you will probably need to devote at least two whole lessons to practise the whole performance including music, songs, costumes and props, in the place where the play is to be performed, if this is different from the children's classroom.

The Three Little Pigs

Scene 1

Narrator 1: Once upon a time, there were three little pigs. They lived with their mother.

Mother pig: Little pigs, you are big now. You must go.

Pig 1: Goodbye, Mummy.

Mother pig: Goodbye, little pig.

Pig 2: Goodbye, Mummy.

Mother pig: Goodbye, little pig.

Pig 3: Goodbye, Mummy.

Mother pig: Goodbye, little pig.

Everyone sings and dances:

We're off to build a beautiful, new house now

We're off to build a beautiful, new house now

We're off to build a house

A beautiful, new house

We're off to build a beautiful new house now.

(Sing to traditional tune 'If you're happy and you know it, clap your hands' and do a skipping dance.)

Scene 2

Pig 1: Hello, Mr Man. Please give me straw to build my house.

Man 1: Here you are, little pig.

Pig 1: Thank you. Goodbye.

Man 1: Goodbye.

Pig 2: Hello, Mr Man. Please give me sticks to build my house.

Man 2: Here you are, little pig.

Pig 2: Thank you. Goodbye.

Man 2: Goodbye.

Pig 3: Hello, Mr Man. Please give me bricks to build my house.

Man 3: Here you are, little pig.

Pig 3: Thank you. Goodbye.

Man 3: Goodbye.

Narrator 1: So the first little pig built his house of straw.

Narrator 2: And the second little pig built his house of sticks.

Narrator 3: And the third little pig built his house of bricks.





Scene 3

Narrator 1: One day the first little pig heard a knock at the door. It was the big, bad wolf.

Wolf: Little pig, little pig, let me in.

Pig 1: No! No! Not by the hair on my chinny chin chin
I'll not let you in!

Wolf: Then I'll huff and I'll puff and I'll blow your house in.

Narrator 2: So the wolf huffed and he puffed and he blew the house in.

Narrator 3: And the first little pig ran to his brother's house.

Everyone sings and dances:

Ha, ha, ha, hee, hee, hee

We're not afraid of the big, bad wolf

Ha, ha, ha, hee, hee, hee

We're not afraid of the big, bad wolf.

(Sing to traditional tune of 'Little, brown jug'.)

Scene 4

Narrator 1: One day the second little pig heard a knock at the door. It was the big, bad wolf.

Wolf: Little pig, little pig, let me in.

Pig 2: No! No! Not by the hair on my chinny chin chin
I'll not let you in!

Wolf: Then I'll huff and I'll puff and I'll blow your house in.

Narrator 2: So the wolf huffed and he puffed and he blew the house in.

Narrator 3: And the first little pig and the second little pig ran to their brother's house.

Everyone sings and dances:

Ha, ha, ha, hee, hee, hee

We're not afraid of the big, bad wolf

Ha, ha, ha, hee, hee, hee

We're not afraid of the big, bad wolf.

(Sing to traditional tune of 'Little, brown jug'.)

Scene 5

Narrator 1: One day the third little pig heard a knock at the door. It was the big, bad wolf.

Wolf: Little pig, little pig, let me in.

Pig 3: No! No! Not by the hair on my chinny chin chin
I'll not let you in!

Wolf: Then I'll huff and I'll puff and I'll blow your house in.

Narrator 2: So the wolf huffed and he puffed and he huffed and he puffed...

Narrator 3: But he couldn't blow the house in.

Narrator 1: All was quiet.

Pig 1: He's gone.

Pig 2: No, he's coming.

Pig 3: Quick! I've got some water. Let's put it under the chimney.

Pig 1: Here he comes!

Pig 2: I can see his foot.

Pig 3: I can see his body.

Pig 1: I can see his head.

Narrator 2: The big, bad wolf fell into the pot.

Narrator 3: The big, bad wolf ran far, far away.

Narrator 1: The three little pigs never saw the big, bad wolf again.

Narrator 3: And they lived happily ever after.

Everyone sings and dances:

Ha, ha, ha, hee, hee, hee

We're not afraid of the big, bad wolf

Ha, ha, ha, hee, hee, hee

We're not afraid of the big, bad wolf.

(Sing to traditional tune of 'Little, brown jug'.)

THE END

Comments and suggestions

- If, for religious reasons, it is not suitable to use a play based on the traditional story of *The Three Little Pigs*, then you can easily change this to, eg three little lambs or three little goats instead.
- When adapting a story into a play for younger age groups, it is usually a good idea to include short songs, rhymes and dance routines if possible. This adds variety and interest to the performance and also helps children to remember their lines.
- When assigning roles, it is important to ensure that every child has a part and that these are more or less evenly distributed. In *The Three Little Pigs* play, for example, depending on the size of the class, different children can play the parts of the pigs and the narrators in each scene.

- You will probably also need to do some judicious casting, eg to ensure that shy children have a role which does not feel threatening. This can sometimes be tricky and needs to be planned carefully and handled sensitively. In *The Three Little Pigs* play, for example, some children may only join in the songs and dances done by everyone, and yet still be made to feel that they have a significant role.
- It is a good idea to give children their own copy of the play and either highlight their lines or get them to do this. Children will usually memorize their part in a short play naturally as part of rehearsals. It may nevertheless be a good idea to allow the narrators to keep copies of the play during the performance, even if they know their parts – just in case, in order to keep things on track.
- Through rehearsals and the process of preparing a play, children are exposed to and acquire a lot of language outside their normal syllabus in a spontaneous and natural way. For example, children quickly understand the phrases you use to direct them, eg *Try and speak a bit louder please! Look up! Show me you're very, very frightened of the wolf!* and even begin to use parts of these, eg *Louder!* as part of their own productive repertoire.
- In addition to rehearsals, children can also do a craft activity and make piggy noses and headbands to wear in the play (see 7.13).
- Although the challenge of preparing a play with young children should not be underestimated, it is also extremely rewarding. After all the excitement and nerves on the day, you can almost see the children grow in confidence and self-esteem as a result of their performance (however low-key and modest) and the parental pride that this usually invokes. In the longer term, doing a class play can also have an extremely bonding effect on the class as a group – and they may well ask to do a play based on every story you do from now on!
- If you wish to prepare a performance for parents with children in the 4–6 age range, it is usually advisable to base this on singing and acting out a selection of songs and rhymes (see Section 6 for ideas), rather than a play, which may put too much emphasis on individual performance.

week 12



한국외국어대학교 TESOL전문교육원
TESOL PROFESSIONAL EDUCATION CENTER, HANKUK UNIVERSITY OF FOREIGN STUDIES

Week 12: Art and Craft in the Classroom

Key Vocabulary:

- Visual learners
- Kinaesthetic learners
- Tactile
- Fine motor skills
- Social skills
- Personalization
- Ownership
- Self-esteem
- Fast-finishers
- Show and tell
- Class display

Homework:

Read week 13 of the course packet.

Revisit your topic web from week 7. Add a drama activity and a craft activity to the web. This should be handwritten. Bring the topic web to next week for discussion.

Section 7 **Art and craft**

Art and craft activities can be a wonderfully motivating and effective way to develop language skills with children, making English come alive and providing reasons for using language that are immediate, relevant and enjoyable. However, at the same time, art and craft activities may have questionable value if they take up too much precious lesson time, for things such as cutting, sticking and colouring, that could be more efficiently used in other ways. When integrating art and craft activities into English lessons, you need to ensure that they are a valid and effective vehicle for developing language rather than simply keeping children happy and occupied without taking learning further. The focus in this section is on art and craft activities that are feasible in most contexts and which actively enrich and benefit children's language learning.

Art and craft: the pros and cons

Many teachers are understandably wary of doing art and craft activities in English lessons, especially when they may only have two or three lessons with the children a week and the pressure of a syllabus to get through. Art and craft activities can be very time-consuming and, given differing stages of motor skill development, particularly among younger children, some children inevitably take much longer than others to finish their work. Art and craft activities frequently involve materials that may not be readily available or easy to organize in an ordinary classroom. They may also produce a mess and need extra time to get everyone to clear up at the end of lessons. This is especially so if the classroom is not yours and you need to leave it in pristine condition for when the class teacher returns, or for whoever will be working there next. Some craft activities can also be difficult or fiddly and this can lead either to children feeling a sense of frustration or, in order to avoid this, your becoming directly involved in helping individuals to finish their work. Some craft activities may also have lots of little pieces that are easy to lose, or tabs that children inadvertently cut off. There is also a danger that, unless children are clear about the reasons for doing an art and craft activity, they may perceive it as an opportunity to mess

around, with the consequent increases in levels of both noise and L1. Finally, there is no automatic guarantee that art and craft activities will generate very much worthwhile language relative to the time they take to do.

In contrast, on the positive side, art and craft activities are highly appealing to most children. As well as developing visual observation and motor skills, they create immediate reasons for using language in ways which are both purposeful and fun. While following instructions to do a craft activity, there are natural opportunities for children to develop listening skills and use English for real purposes leading to a tangible outcome. Art and craft activities also provide a focus and support for children's initial efforts at using the language and develop social skills by encouraging them to take turns and adhere to the conventions or rules of the activity or game. Art and craft activities allow for personalization and the development of creative thinking skills. They also promote children's feeling of 'ownership' and involvement in their own learning, and this also very often leads to feelings of increased confidence and self-esteem.

Children are usually delighted with the outcome of even a very simple craft activity such as, for example, making a Snap dragon (see 7.8) and this generates interaction in a natural, spontaneous way. As well as helping to make learning memorable, art and craft activities take the focus off language practice for its own sake. Through manipulating, for example, a craft model (see 7.7) or puppet (see 7.12) that they have made themselves, children tend to feel more secure speaking English and this leads them to using language in an increasingly independent way. When children take art and craft home, they are also very likely to do the same language activity that they have done in class with their parents and families. This helps to strengthen connections between home and school as well as making children (and their parents) feel positive about their progress and learning.

The Mad Fox

In order to counter the potential drawbacks of doing art and craft activities and maximize the benefits, it is worth being a little 'crafty' in the choice and use of art and craft activities in English lessons, keeping in mind all the elements of the MAD FOX. These are:

Management: This is vital at all stages: before children start the art or craft activity, while they do the art or craft activity, while they use the art or craft in a language activity, and after this. (See *How to use art and craft activities* below.)

Appropriacy: The art and craft activity needs to be appropriate to children's age, interest, abilities and level of English, and to appeal to both boys and girls. It also needs to fit in appropriately with the story, topic or unit of work you are doing and be a fully integrated part of the lesson.

Design: This needs to be simple, easy, clear, workable and primarily a tool the children will use for interaction and communication. Some questions to ask yourself include: How long is it going to take to make? Can the children do it on their own? Is it fiddly to make? Does it work? Is the language learning benefit relative to the time spent going to be high?

Flexibility: Very often the best art and craft activities lend themselves to a variety of activities. They are multi-level: children can do the activity successfully at different levels (eg when playing with the Snap dragon (see 7.8), children may just say numbers and colours without using the full form to ask questions). They are also multi-purpose: the same art or craft activity may be suitable for practising a range of language (eg the Snap dragon can be used to practise numbers, colours, letters of the alphabet, any other familiar vocabulary or structures such as *can* or *going to*).

Outcomes: When getting children to use an art and craft activity to practise language, it is important to have clear learning aims and outcomes in mind and prepare for the language children will need to use beforehand.

Excitement: Above all, the art and craft activity needs to spark children's interest, enthusiasm and attention. By engaging children in a visual and kinaesthetic way through art and craft, opportunities to develop their language may be extended and enriched.

How to use art and craft activities

Art and craft activities can be used for a range of purposes, for example, to practise counting (see 7.4) or telling the time (see 7.19), to play language practice games (see 7.3, 7.5, 7.12) to memorize and recall vocabulary (see 7.2, 7.6) as well as to reinforce grammar and encourage children to notice particular language forms (see 7.17, 7.18). They can also be used in role plays (see 7.10, 7.16), to act out stories (see 7.12, 7.13), to personalize learning (see 7.1) and to develop creative thinking skills (see 7.7, 7.14).

Following the four stages mentioned under *Management* opposite, some general tips for using art and craft activities in English lessons are as follows:

Before children start

- Prepare an example of the art or craft activity children are going to do and show it to the class. As well as being motivating for the children, this also ensures you know how it is made.
- Explain the reason and purpose for doing the art and craft activity, eg *We're going to make a ... in order to ...*
- Make sure children have available any materials they will need, eg scissors, crayons, glue.

While children do the art and craft activity

- Give clearly staged instructions and simultaneously demonstrate how to make the cut-out or model, eg using an enlarged version which you can prepare for this purpose. Include redundancy and use this as an opportunity to develop children's listening comprehension in a natural, purposeful way.
- Monitor the class as they work. Use this time as an opportunity to interact with individual children in a personalized way, giving extra help to those who need it, asking questions, praising children when appropriate, and commenting on their work.
- Get the children to make the cut-out or model before they do any colouring or decorating that is not essential. This can always be done out of class time or at home.
- Ask the children to write their initials in small letters on the reverse side of each part of the cut-out or model they have made so that they do not confuse it with anyone else's later.
- Be ready to give fast finishers additional work to do as soon as they have made their cut-out or model and while waiting for others to finish.

Using art or craft in a language activity

- Explain the game or activity and demonstrate this with the whole class, using the cut-out or model you have made.
- Check the children understand what they have to do.
- Divide the class into pairs or groups depending on the activity.
- Set a time limit if appropriate.
- Monitor the children in order to make sure they are using English and to give help and advice where necessary.
- Observe the children as they work and make any relevant notes.
- Let the children enjoy using their cut-outs to interact in English and remember that a reasonable level of noise is natural for communication to take place.
- Stop the activity before the children's interest peaks.

After the language activity

- Have a place where children can store paper cut-outs and models they make, eg an A5 envelope stuck to the inside back cover of their books. This makes them easily available to be used again, eg in a warm-up activity or for independent play by fast finishers.
- If appropriate, display the art and craft work the children have done and/or get the children to label, write or complete sentences about their work, eg describing the colours.
- Conduct a review of the art and craft activity, eg by asking children whether they have enjoyed it and encouraging them to identify language they have practised and how the activity has helped them to learn (see also Section 10 Learning to learn).

Reflection time

As you use the art and craft activities in this section with your classes, you may like to think about the following questions and use your responses to evaluate how things went and plan possible improvements for next time.

- 1 **Appropriacy:** Was the art and craft activity appropriate for all the children in terms of its appeal and its creative, cognitive and physical demands?
- 2 **Manual skills:** Did the use of manual skills affect children's willingness and enthusiasm to participate? If so, in what way(s)?
- 3 **Language development:** Was the art and craft activity helpful in providing a natural context for developing language? If so, how?
- 4 **Social skills:** Did the art and craft activity help to develop children's social skills such as, for example, cooperating, showing a willingness to share materials or taking turns in a game?
- 5 **Self-esteem:** Did you notice any benefits to children's self-esteem as a result of doing the art and craft activity?
- 6 **Value:** What was the overall value of using the activity, do you think? Will you plan to do more or fewer art and craft activities with the children in future as a result?

VARIATIONS

You can encourage the children to make up their own variations on the story. Either in the same lesson (if time permits) or in a subsequent lesson, you could ask the children to suggest what other pretend situations you can act out using a horse or a castle. They can then enact the scene. You supply any language needed and help them to extend their ideas if necessary.

The classroom and what it contains

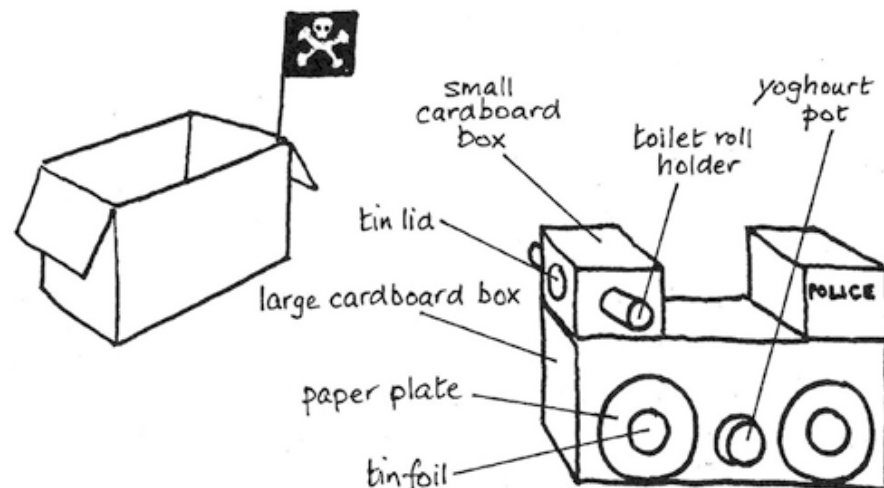
Most pre-primary schools and kindergartens have games and toys, but if you are teaching young children privately or in a school for older children, it may be necessary to improvise. Although children of this age already have a good imagination, it is much more fun to use 'props' such as cups, plates, spoons, knives, and forks for playing at restaurants and a telephone for phone calls. Other useful objects are cars, ships, planes, toy animals, and some dolls.

Building materials

Children of this age enjoy constructing things: houses, towers, etc., and so it can be useful to have building materials for this purpose. Toy building bricks and Lego are popular but old boxes and plastic containers can also be used. You can encourage the children to make things and talk about what they are making. These materials can also be used to help develop concepts of number, size, distance, balance, logical connections, patterns, sequences, categories, and materials, and the language associated with these concepts.

Improvising

A large box from the supermarket with a few extra things we usually throw away can make an excellent pirate ship, ambulance, police motor cycle, truck, puppet theatre, television, or shop counter.



THE CREATIVE CLASSROOM

A mop can become a hobby-horse.



Chairs can be arranged as a car or a plane.



Four chairs can be pushed together to make a cage for a zoo.



A rug can be a 'magic carpet', a field, a lake, or a house.



THE CREATIVE CLASSROOM

A sheet pinned to a notice-board and weighed down with objects can become a tent. If this is not possible then a sheet draped over the teacher's desk is just as effective.



Materials

It is true that when teaching children we need an endless supply of materials but this need not be expensive. The best thing is to enlist the help of friends, colleagues, the parents of the children, and any local shops that are willing to co-operate. Many printers and paper and cardboard companies have off-cuts—lengths of paper and card which they cannot sell and will give to schools.

Things to ask people to collect

- old Christmas and greeting cards for making collages and decorations
- empty food packets which you can put in a shop
- silver paper (for making robots, spaceships, etc.)
- yoghurt pots to mix paints in, to act as cups in a restaurant, etc.
- old wrapping paper
- old magazines and catalogues
- old newspapers (to cover the floors and desks during messy activities and for papier mâché)
- left-over wallpaper (to draw on, as a base for collage, to cover notice-boards)
- old wrapping paper from presents
- string, wool, thread (hair for puppets)
- bottle tops, lids (to draw round)
- big boxes from shops

Dressing up box

It is very useful to have a dressing up box for role-play, pretend-play, and drama activities. You can collect clothes from family, friends, and parents over a period of time and also make costumes out of crêpe paper.

Zigzags provide a style of book-making which lends itself to a continuous story or to a sequential piece of writing where children aim to describe such things as seasonal change or a growth pattern, for example, spawn to frog.

To make the simplest zigzag book, use a sheet of fine card or cartridge paper, approximately 600mm x 200mm. Holding the paper lengthways, fold it in the middle, then fold each side back on itself to make a concertina shape. (See Figure 1.)

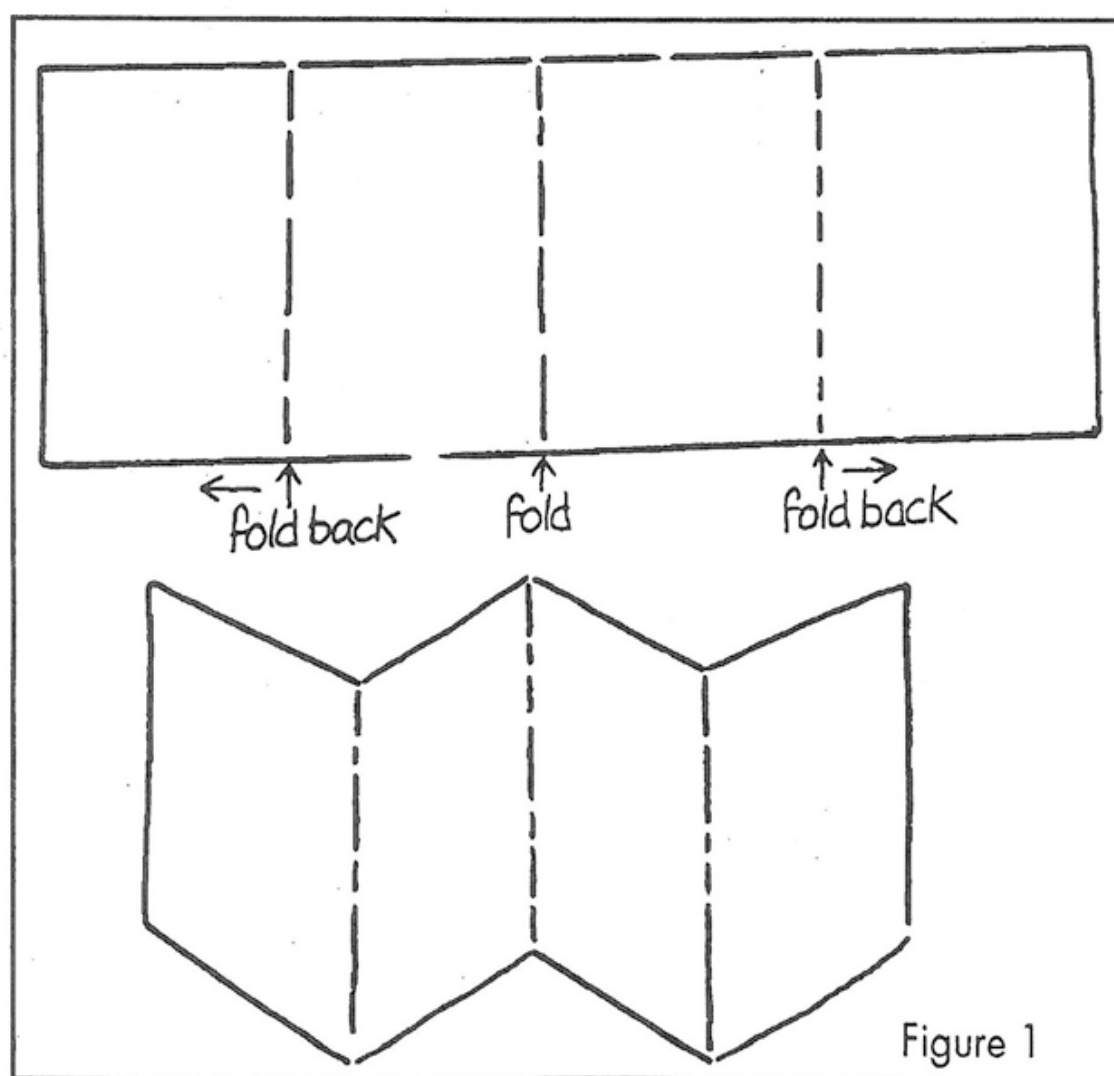
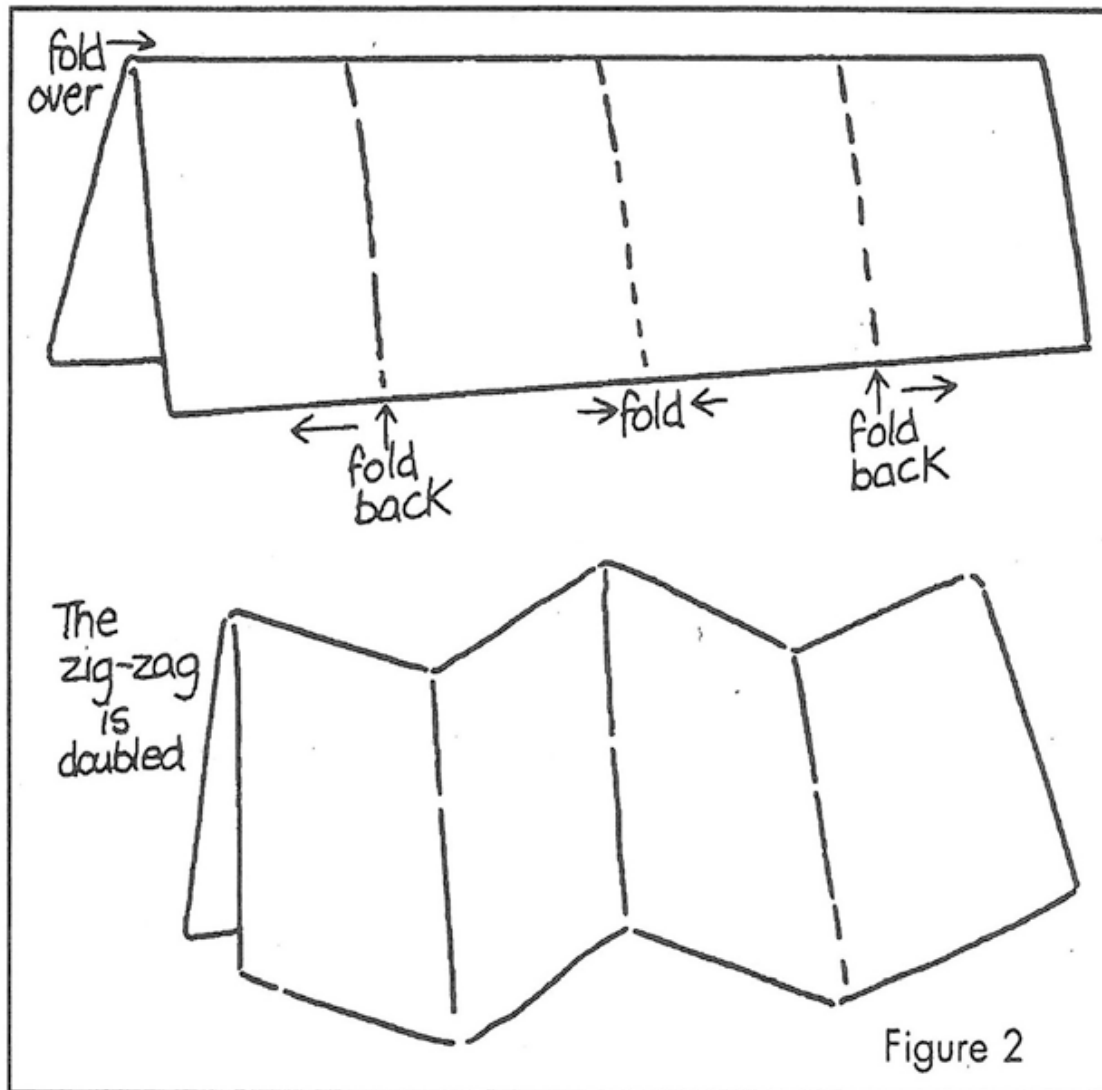


Figure 1

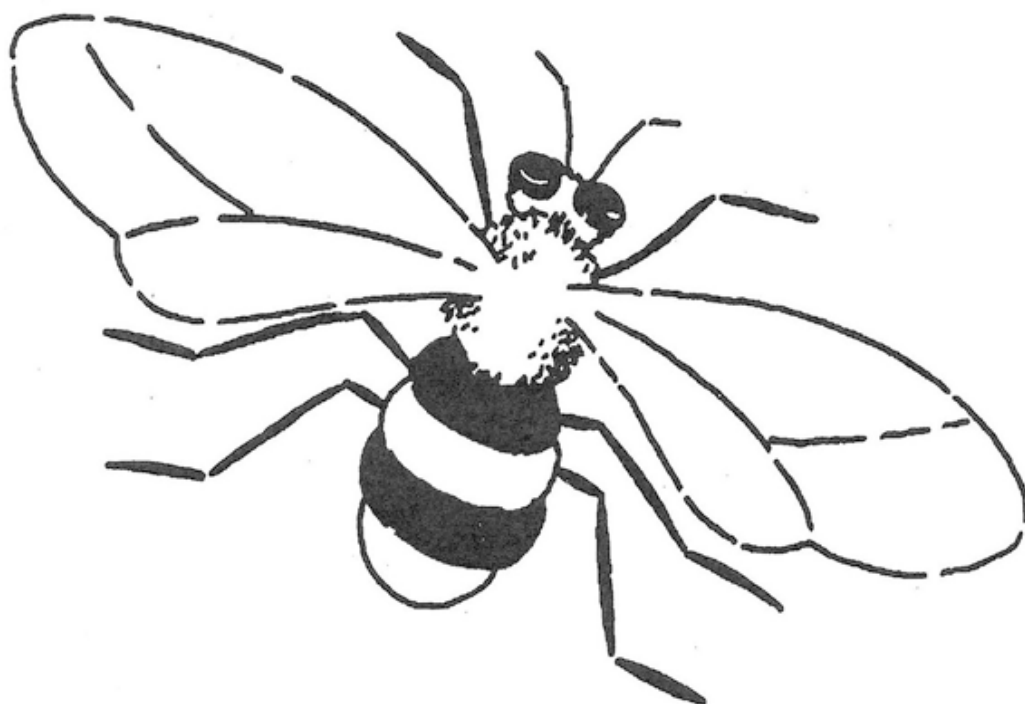
To make the zigzag more sophisticated, use the sheet doubled, keeping the fold at the top, then fold it in three places, as before. (See Figure 2.) This will allow you to cut flaps or holes where a picture or an unexpected turn in the



story can be hidden. Young children enjoy raising the flaps to reveal secret pictures or messages, so it is an ideal way of presenting stories when older children are asked to write for beginning readers. (This format is referred to as a 'double zigzag' in the text.)

The zigzag is a very versatile format, easy to assemble and useful through all stages of the primary school. Two zigzags can be taped together at the back to make a longer thicker book, if necessary. As they are free-standing, zigzag books can be used to form part of a table display.

To make any of the books outlined in this section, the children will need card, cartridge or sugar paper for the book itself, pens or pencils for the text and felt-tipped pens or pencil crayons for the illustrations.



a satisfactory conclusion. The ending is often difficult for inexperienced story-writers. By using the 'story box' device every child has some knowledge of what goes on each page and of where the story is leading. Although all the children begin from the same set of characters, every story will be different!

Help the children with each separate part of the story as necessary, perhaps by putting the words they need on the chalkboard or into their personal word books.

On the last page, the children may want to hide the ending behind a flap. If so, let them draw round a small box as a template. You may need to help the children cut open the flap, remembering, of course, to leave a 'hinge'.

Follow-up

Once the children are familiar with the story-box procedure, introduce them to a variety of different characters from which they can make up new adventure stories for themselves. Perhaps you could place four new characters on the writing/book-making table each week and encourage the children to use them as starting points for individual work.

All aboard!

Age range

Five to seven.

Extension age range

Eight to eleven.

What you need

Zigzag books – at least four pages in length, with the covers making six in all (see Figure 1), scissors, paste, books or pictures of trains.

What to do

This book might be made as part of a topic on transport. Discuss with the children different kinds of transport, and

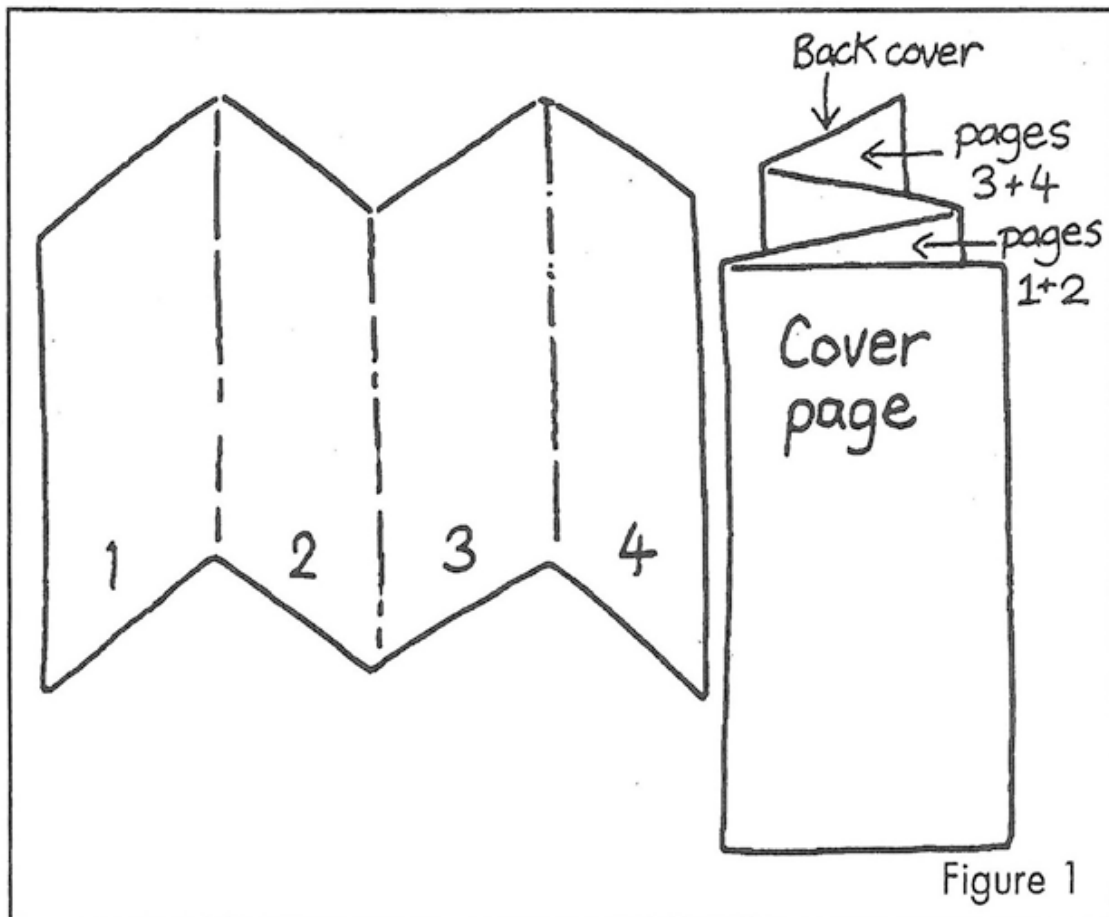
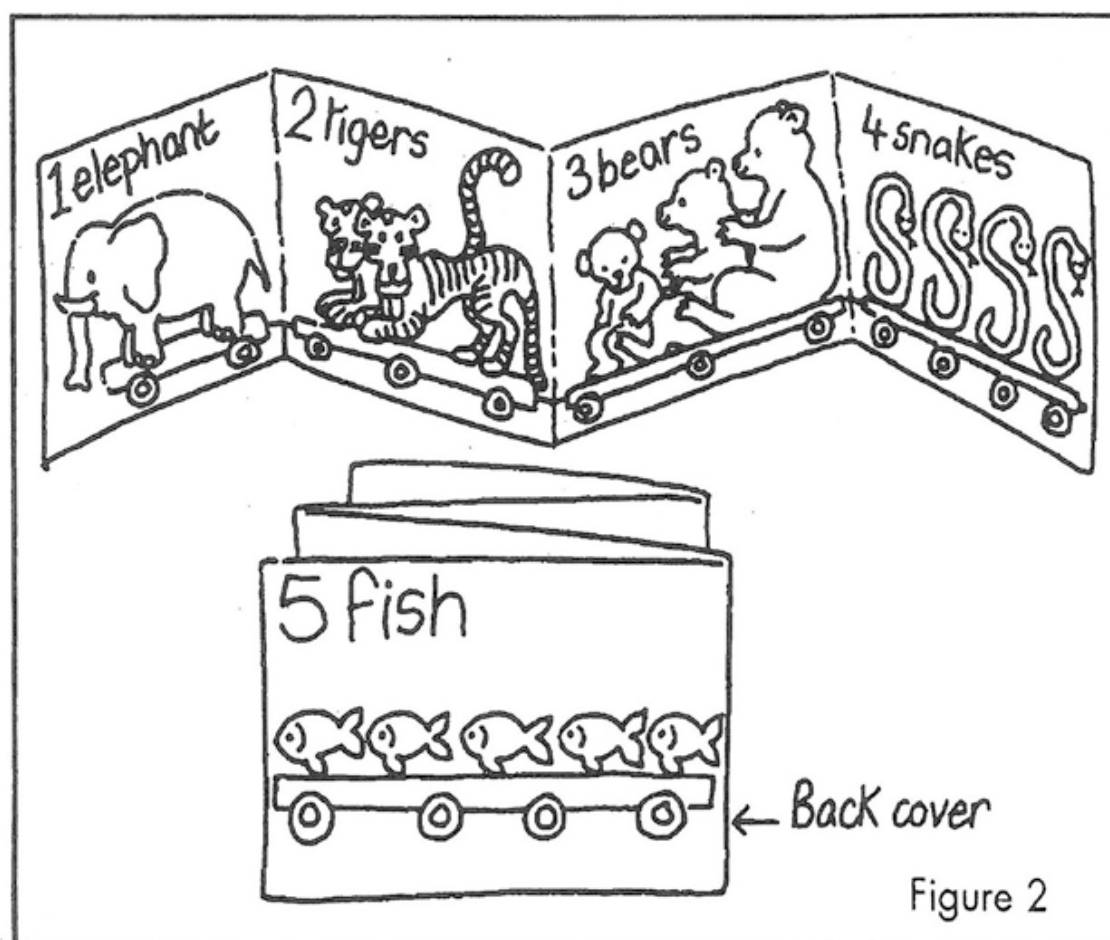


Figure 1

talk about how they travel when they go on holiday. Ask if anyone has ever travelled by train and talk about the sounds of trains, where the nearest railway station is, what special clothes train drivers and other personnel wear as part of their uniform, and so on.

It might be possible to take the children on a visit to the local station, on a short train journey or, even better, on one of the steam trains run for tourists and railway enthusiasts.

Give out the zigzag books and show how they divide into sections or pages. Talk with them about ideas for making it a storybook train, suggesting that they can decide for themselves where it should go and who will go with them. Ask the children to draw and cut out four nursery rhyme characters, a train driver and a guard. They should paste the cut-out nursery rhyme characters on each inside page with a line of writing, for example 'Little Miss Muffet is off to Blackpool'.



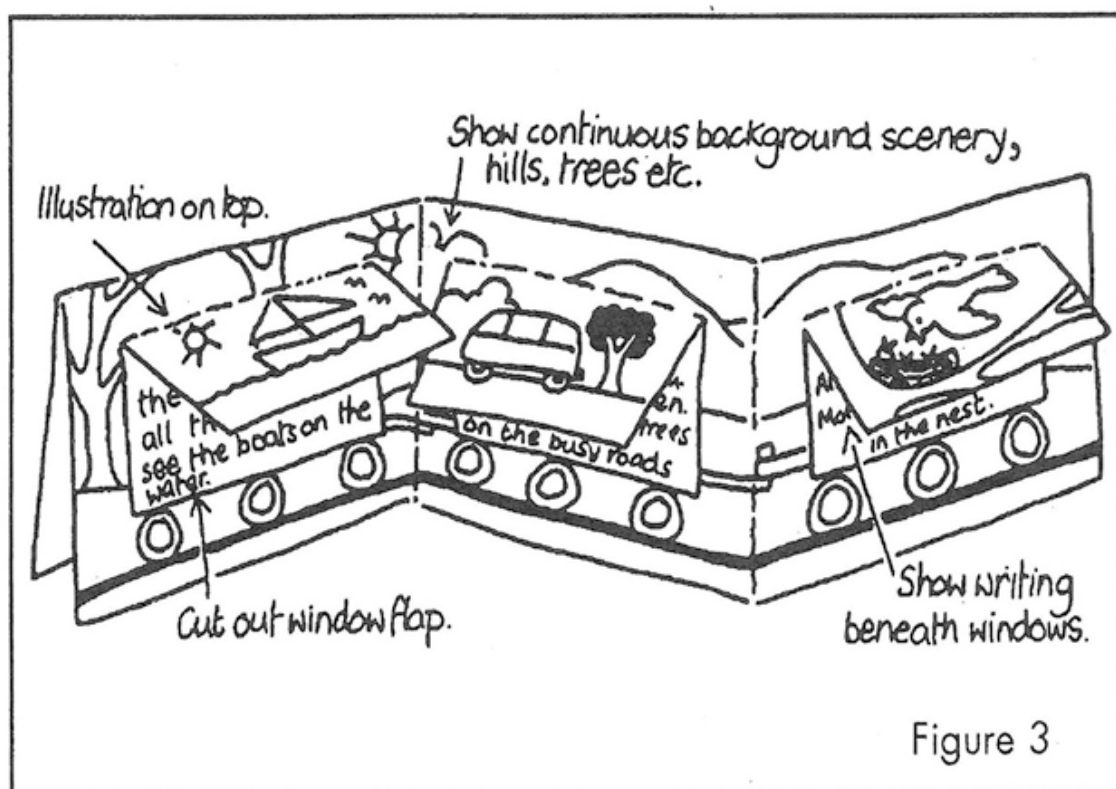


Figure 3

The children should make the first turned-back page into a cover, drawing the engine and pasting on the engine driver figure. Tell them to add the title, *All aboard!* The guard can be pasted on to the last turned-back page, making six pages in all. (See Figure 2.)

The youngest children can make the train zigzag into a simple counting book. They should draw, for example, one elephant on page one, two tigers on page two and so on. This will give a book which goes up to five, using the front cover for the title and the last page for five animals.

Extension

The children should draw windows and cut flaps in the four inside pages of a double zigzag to make 'windows'. Behind the flaps they should write about all the things they can see from the windows; on the flaps they should illustrate what they see. (See Figure 3.) This idea works really well if the class has been on a real train journey. Again, by drawing, they should make the front cover look like the engine of the train, the last like the guard's van.

Who lives in this house?

Age range

Six to seven.

Extension age range

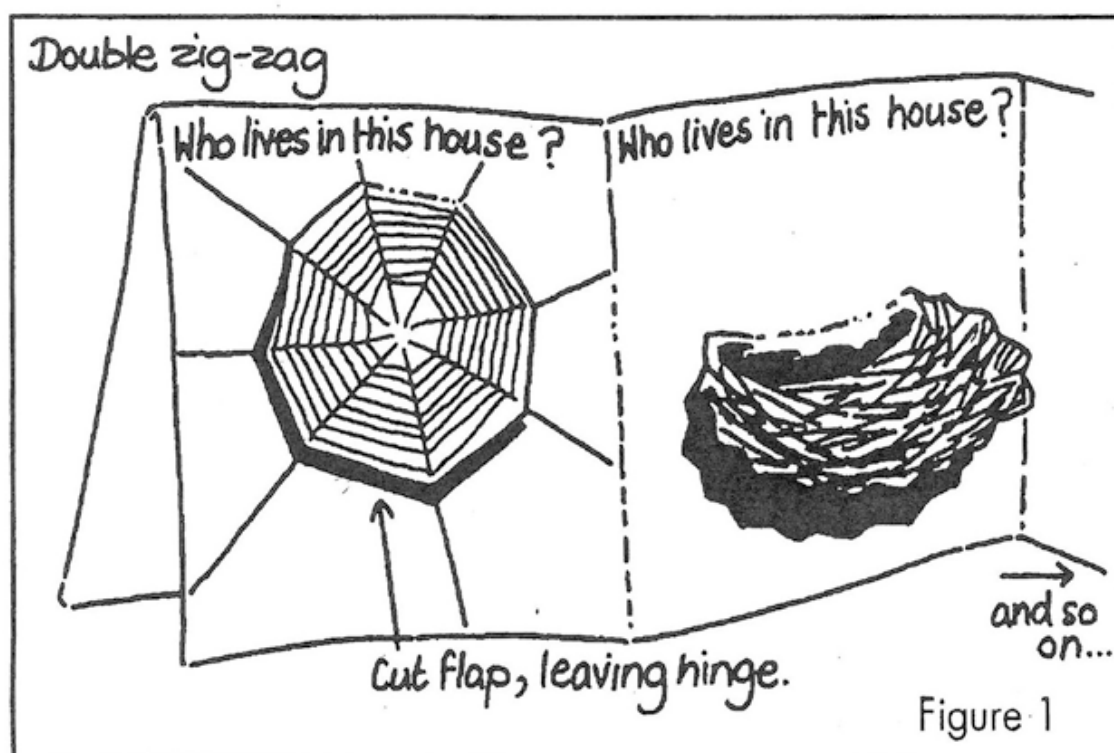
Eight to eleven.

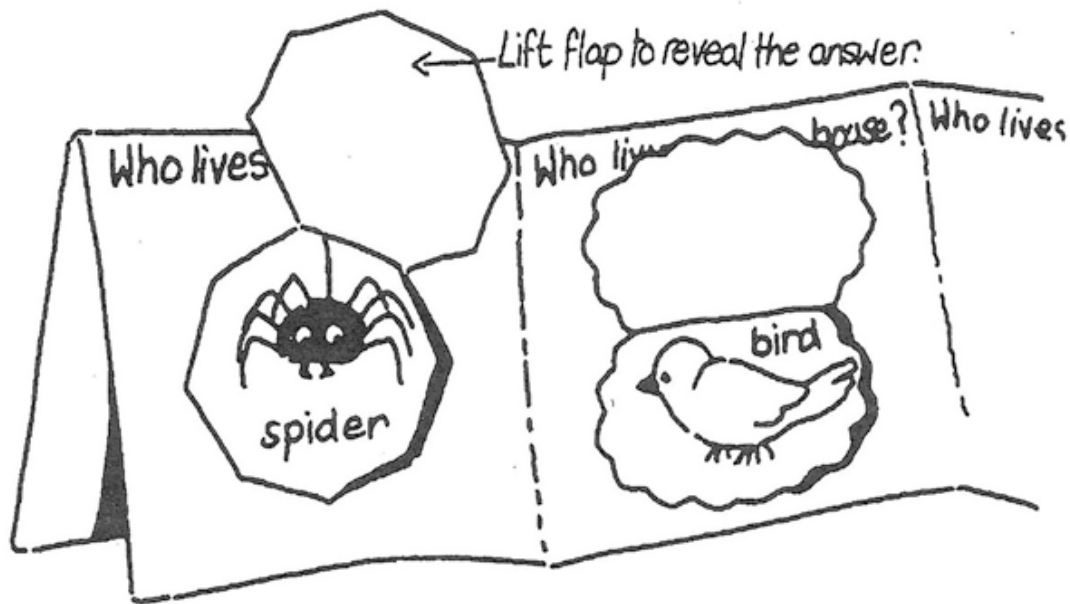
What you need

Double zigzag books with four inside pages, A4 unlined paper, scissors, a curved template to outline 'flaps', paste, books about animal homes.

What to do

Gather the children together for a reading/talking session and discuss first their own homes, then the homes in which different animals live, for example, rabbits live in a burrow, birds live in a nest. This idea works particularly well if it is tackled immediately after a visit to a woodland nature trail or to a farm.





Give out the zigzag books or encourage the children to make their own. With the fold at the top, the children should open out the zigzags and draw round the template to outline a flap on each of the four inside pages. Help them to cut open the flap, leaving a hinge at the top. (See Figure 1.) The children should paste a piece of unlined paper beneath each flap.

Above the cut-out flap, at the top of each page, the children should write out the question 'Who lives in this house?' They should then draw a different animal house on each flap. On the paper under the flap, the children should draw and write the answer to the question, for example, beneath the web flap they should draw a spider and write 'The spider lives here'.

Ask the children to print on the front cover, *Animal homes* or *Who lives in this house?* They might draw a pattern of leaves around the title on the forest homes book, or a fence and gateway pattern around the farm animals book.

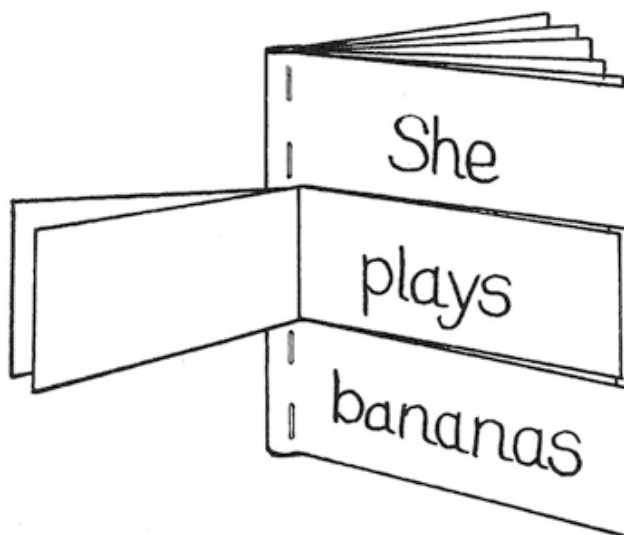
Extension

Following the same pattern, older children can make animal home zigzags for the youngest children to read. The combination of opening flaps and repetitive language makes this zigzag a most attractive book for early readers.

SENTENCE LEVEL

4.5 Sentence flap books

LEVEL	2+
AGE	7+
TIME	40 minutes +
AIMS	To practise sentence structure; to look at grammar in simple sentences.
MATERIALS	A4 or letter-size paper and staplers. An example of a sentence flap book.
PREPARATION	<p>Make an example of a sentence flap book:</p> <ol style="list-style-type: none"> 1 Fold several sheets of paper in half and staple them in a line about 1cm in from the folded edge. 2 Cut the book into three sections from the open edge to the stapled spine, to make the flaps. 3 Write simple sentences consisting of a pronoun, verb, and noun, for example, <i>I like bananas. She likes tennis. They play basketball.</i> Make sure that the pronoun is in the top flap, the verb in the middle, and the noun at the bottom.

**IN CLASS**

- 1 Show the children the flap book and show them how they can make different sentences by opening the flaps on different pages to change pronouns, verbs, and nouns.
- 2 The children make their own sentence flap books. The first time they could copy your sentences. Then you dictate new sentences and the children have to find the sentence by opening different flaps and show it to you.
- 3 They invent their own sentences to dictate to their partners.



SENTENCE LEVEL

COMMENTS

You may need to remind the children that the third person verb has an *s* on the end in the simple present by showing them an incorrect sentence and encouraging them to tell you what is wrong, for example, **He like football*.

FOLLOW-UP

The children can make other sentence flap books with their own sentences. Once they are writing more complicated sentences, they could make books with four or five flaps per page.

4.6 Living sentences

LEVEL

2+

AGE

7+

TIME

40 minutes +

AIMS

To practise sentence structure, and to move towards an awareness of parts of speech; to recognize that a sentence contains a complete thought.

MATERIALS

A picture, photo, or reproduction of a painting you think might interest the children. In our example we have chosen Henri Rousseau's *The Tropics*, as most children like his paintings and this activity could lead to a freer writing activity.

PREPARATION

Write some sentences describing the picture and write each word on a separate card big enough for the class to see. Write the first word with a capital letter and include the full stop with the last word of each sentence. The sentences about this picture might read:

There are five monkeys. A big brown monkey is sitting on a rock. Two orange monkeys are swinging in the trees. A big black and white monkey is sitting behind the white flowers. A snake is hiding in a tree.

IN CLASS

- 1 Look at the picture and ask the children what they can see. *How many monkeys are there?* The children may just spot four. *Can you find the hidden monkey? Can you see another animal (a snake)?* Teach any words they might need, for example, *swing, hide, rock, near, behind*.
- 2 Show the children the word cards of one of the sentences which describe the scene:

monkeys.

five

There

are

- 3 Encourage the children to work out the word order. Remind them that in English we start sentences with a capital letter and finish with a full stop. This will help the children to find the first and last words.

week 13



한국외국어대학교 TESOL전문교육원
TESOL PROFESSIONAL EDUCATION CENTER, HANKUK UNIVERSITY OF FOREIGN STUDIES

Week 13: Content and Language Integrated Learning

Key Vocabulary:

- Content and Language Integrated Learning (CLIL)
- The 4 Cs Curriculum:
 - Content
 - Communication
 - Cognition
 - Culture

Homework:

In week 14 we will prepare for micro-teaching in weeks 15-16.

In week 14, we will design a new project curriculum. For homework, please think of a topic that you would like to use for your project. This topic should be different to the one used in week 7. Create a topic-web for the topic and bring it to class for further support from your tutor.

MOVING ON

2.2

Spin a number

**ACTIVITY TYPE**

pairwork 'make and do' and numbers game

VOCABULARY FOCUS

numbers 0–99

LEVEL

2

AGE RANGE

9–10

SKILLS

speaking, number recognition

TIME

60 minutes

MATERIALS

an enlarged copy of the *Spin a number* worksheet, a copy of the *Spin a number* worksheet per pair of pupils, scissors, glue, card, crayons

Before class

Make a copy of the *Spin a number* worksheet for every pair of pupils. Make up a finished pair of spinners from your enlarged copy to take into class.

In class

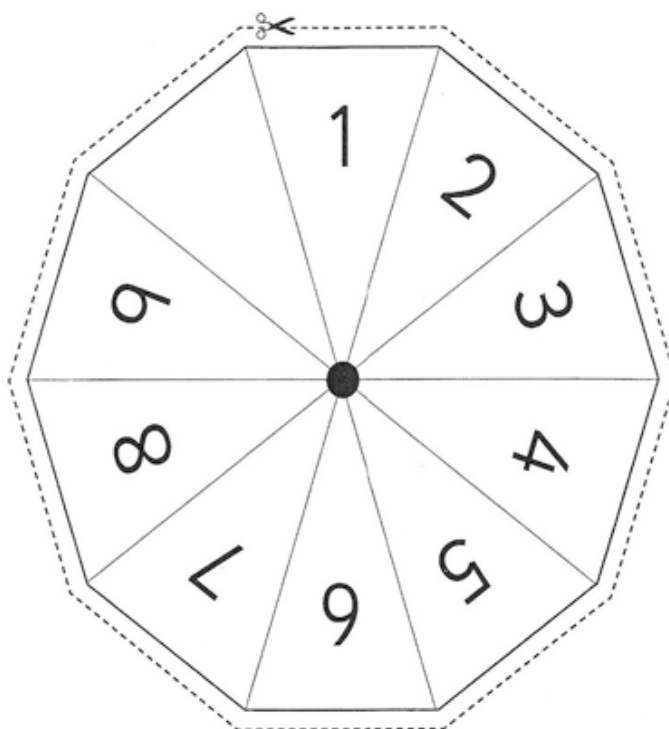
- 1 Pre-teach or revise numbers from 0 to 99. Write 13, 14, 15, 16, 17, 18 and 19 on the board. Say *Listen and repeat*. Point to each number as you say it in turn for pupils to repeat collectively. Check the pronunciation of the final *t* and the correct stress of *thirteen* in contrast with *thirty*. Write 30 under 13, 40 under 14, etc. on the board and repeat the procedure, emphasising the difference in pronunciation between the two numbers.
- 2 Write different numbers on the board and test individual pupils, saying *What number's this?* Show pupils your enlarged set of spinners and tell them that they are going to make some to play a game.
- 3 Divide the class into pairs. Give each pair a copy of the worksheet, which they cut into two and stick onto card. Pupil A colours Spinner A blue and Pupil B colours Spinner B yellow. They then cut out the spinners and stick a pencil through the hole in the middle of each.
- 4 Circulate to monitor and help.
- 5 Explain the game by demonstration with a pupil. Spin your enlarged spinners on a table or the floor to show different combinations of numbers. Explain that the blue spinner represents tens and the yellow spinner represents units, so if the blue spinner reads '3' and the yellow spinner reads '5', the number is 35. If the blue spinner shows the blank (no number), the yellow spinner represents a single unit (1–9).
- 6 Spin the two spinners, say the number aloud and pass the spinners to your partner to have a turn. Write a point for each correct reading on a piece of paper. Continue playing until pupils have a clear idea of the game.
- 7 Pupils play the game. They take it in turns to spin the spinners and say the number. If they do this correctly, they score a point. The score is kept on a piece of paper.
- 8 Set a time limit and the player with the most points at the end is the winner.

Note

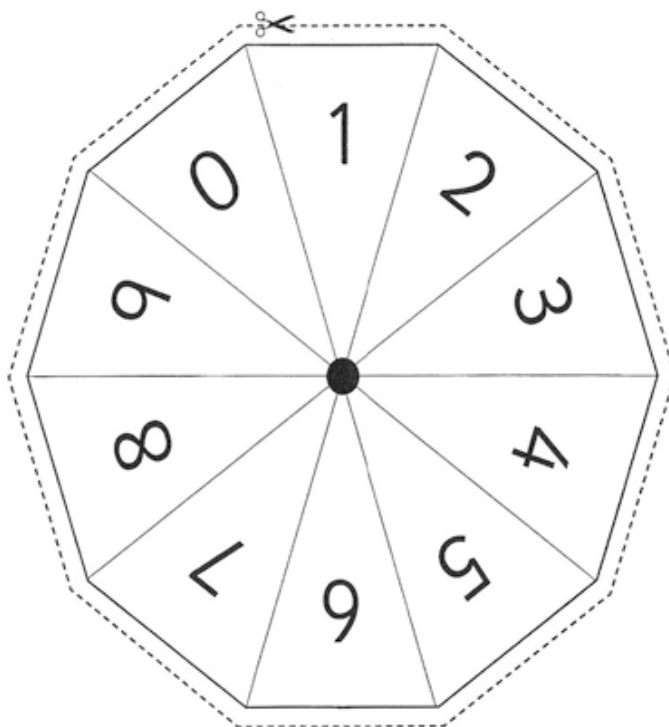
Correct readings of the numbers are allowed or disallowed mutually. If there is conflict, the teacher is the judge.

- 9 Circulate to monitor and help.

Spinner A



Spinner B



PART 1 MOVEMENT

Numbers



This is an activity in which numbers are formed by using different parts of the body.

Suitable for

KS1, KS2

Cross-curriculum link

Mathematics

Aims

- To work with others quickly.
- To work out sums mentally.
- To stimulate the visual imagination.

Resources

- Paper and pencil
- An open space
- A white board

What to do

1. To start the lesson in an energised fashion you can ask the whole class to spread out and show you with their bodies the numbers 1–10. First they can be standing up and then the second time lying on the floor. Call out the numbers fairly quickly.
2. Ask the class to find a partner and create the following numbers together, either by standing up or lying down on the floor

3 5 7 9 29 98 40 61





3. Ask the pairs to show you, not tell you, the number result from the following sums

- 8 plus 3
- 14 plus 11
- 29 plus 32
- 88 plus 11
- 5 times 6
- 12 times 5
- 4 times 20
- 13 times 4
- 9 plus 17 minus 6
- 3 plus 38 minus 15
- 16 plus 12 minus 2
- 97 plus 13 minus 56.

The first pair to show you the correct number are the winners.

4. Make up a group of four and this time give them the following sums to demonstrate and give the answer

- 4 plus 9
- 2 plus 9
- 3 plus 8
- 5 times 5
- 7 times 3
- 4 times 8
- 5 times 9.

5. Now get them back into pairs and ask them to make the following numbers together

- their age
- their ages combined
- their mother's age
- their father's age
- their birthday
- the number of their house
- how many brothers they have
- how many sisters they have
- the total number of brothers and sisters.

Variations

- The written exercises can start at their desks to get them used to doing sums and then they can move over to the open space.
- You can either write up the sums on the white board or call them out, depending on the mathematical ability of the group being taught.

3 More than or less than?

Language focus *More than, less than, same as*; vocabulary of time: *second, minute, hour, day, week, month, year; half, quarter*; numbers including high numbers

Thinking skills Knowledge of the components of time and the way these are related; understanding the concepts of greater, less and same; mathematical manipulation

Age 10–12

Level Elementary / A2 upwards

Time 20 minutes

Preparation Prepare a copy of the worksheet for each student.

In class

- 1 Revise vocabulary associated with time. Ask: *What do we measure time in?* Elicit: *second, minute, hour, day, week, month, year.*
- 2 Ask: *How many months are there in a year? Is eleven months more than a year? Is it less than a year?* Make sure the students understand *more than* and *less than*. *What about 12 months? (It's the same as a year.)*
- 3 Hand out the worksheet. Ask students to complete it individually. Then compare answers with a partner.
- 4 Finally ask for answers and write them on the board as the students give them to you.

Answers

- 1 Thirteen months is *more than* one year.
- 2 Sixty seconds is *the same as* one minute.
- 3 Half an hour is *less than* sixty minutes.
- 4 One day is *more than* twenty hours.
- 5 Half a year is *more than* four months.
- 6 A quarter of an hour is *less than* twenty minutes.
- 7 Twenty months is *less than* two years.
- 8 A hundred weeks is *less than* two years.
- 9 One thousand days is *less than* three years.
- 10 Half a minute is *the same as* thirty seconds.
- 11 Seventy-two hours is *less than* four days.
- 12 Three hundred minutes is *more than* four hours.

Variation A more advanced class can work in pairs to make up similar problems. They can swap these with another pair who answers them.

Note This activity was inspired by Reuven Feuerstein's *Instrumental Enrichment* programme, *Temporal Relations*.



Exploring time

More than or less than? | Worksheet

Write *more than*, *less than* or
the same as in the blanks.

- 1 Thirteen months is _____ one year.
- 2 Sixty seconds is _____ one minute.
- 3 Half an hour is _____ sixty minutes.
- 4 One day is _____ twenty hours.
- 5 Half a year is _____ four months.
- 6 A quarter of an hour is _____ twenty minutes.
- 7 Twenty months is _____ two years.
- 8 A hundred weeks is _____ two years.
- 9 One thousand days is _____ three years.
- 10 Half a minute is _____ thirty seconds.
- 11 Seventy-two hours is _____ four days.
- 12 Three hundred minutes is _____ four hours.

PRIMARY VOCABULARY

3.14

Supermarket mix-up

ACTIVITY TYPE

individual cognitive puzzle

VOCABULARY

FOCUS

food and supermarket vocabulary

LEVEL

3

AGE RANGE

11–12

SKILLS

reading, writing, speaking

TIME

30 minutes

MATERIALS

a copy of the *Supermarket mix-up* worksheets per pupil

Before class

Make one copy of the *Supermarket mix-up* worksheets for each pupil.

In class

- 1 Give out the photocopies. Explain *customer*, *bag*, *basket*, *box* and *trolley*, if necessary. Ask pupils to read the information in silence while you copy the shopping lists from the worksheet onto the board.
- 2 Draw their attention to the lists on the board and read the first piece of information aloud. Point to the orange juice on Mr Sharpe's list and say *Mr Sharpe bought orange juice. Did he buy vegetables?* to elicit *Yes*. Write 'vegetables' on Mr Sharpe's list.
- 3 Say **Two** customers bought orange juice and move your finger down the other lists with a questioning expression. Say *It's not possible* and continue to the next point.
- 4 Read the second point aloud. Say *Aha! The customer with a shopping basket spent £5.67*. Look excited and point to the basket and the 'Total' box, as though you have made a great discovery. Read the information aloud as you write in the total.
- 5 Read the third point and write the details on the board (the box belongs to Mr Burke).
- 6 For the information that is still unknown, say *It's not possible*. Pupils should understand that they may not be able to write the information at times, and that they need to continue reading.
- 7 When pupils seem confident, ask them to complete the puzzle individually.
- 8 While the class are doing the puzzle, circulate to help and correct. Try not to give them too much help, only prompting and suggesting. Allow them time to work it out for themselves.
- 9 Pupils draw the food and drink items for each person.
- 10 Correct the activity collectively. Ask pupils to read the information back to you, point by point, while you write it on the board. While doing this, talk them through the reasoning process behind each answer.

Key

Mr Sharpe (bag)	Mr Burke (box)	Mrs Maskell (trolley)	Mrs Wigan (basket)
orange juice	eggs	fruit	cheese
vegetables	cornflakes	eggs	coffee
cornflakes	tea	coffee	milk
tea	fruit	milk	yoghurt
meat	yoghurt	orange juice	meat
bread	cheese	vegetables	bread
Total £6.78	Total £8.52	Total £7.39	Total £5.67

Extension

Divide the class into teams of four to five pupils. Ask them questions about the information on the worksheet and give them points for correct answers, e.g.

Who bought orange juice? Did Mr Sharpe buy any vegetables? Where did Mrs Maskell put her shopping? How much did Mrs Wigan spend?



3.14

PRIMARY VOCABULARY

Supermarket mix-up

Last Saturday morning Mr Burke, Mr Sharpe, Mrs Wigan and Mrs Maskell went to the supermarket to do their shopping. When they paid their bills, the shop assistants gave the food to the wrong customers. Help them to find their shopping.

1 The two customers who bought orange juice also bought vegetables.

2 The customer with a shopping basket spent £5.67.

3 Mr Burke put his shopping in a box.

4 The two men bought cornflakes and tea, but the rest of their shopping was different.

5 Mrs Maskell put her shopping in a trolley.

6 Mrs Maskell spent £7.39.

7 The two customers who bought fruit also bought eggs.

8 The two women bought coffee and milk, but the rest of their shopping was different.

9 Mr Burke didn't buy any meat and Mrs Maskell didn't buy any bread.

10 The two customers who bought yoghurt also bought cheese.

11 The customer who spent £6.78 bought meat.

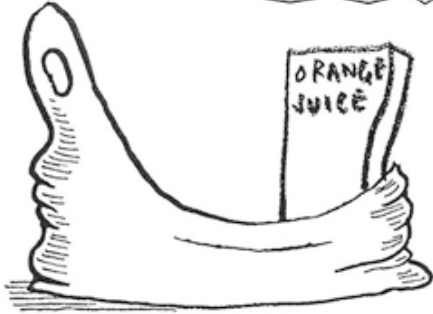
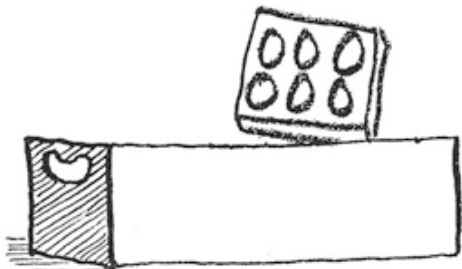

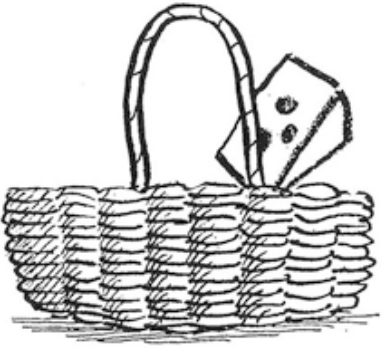
12 The two customers who bought meat also bought bread.



Supermarket mix-up

3.14

Write the information in the spaces and draw the food and drink for each customer.

<p>Customer's name <u>Mr Sharpe</u></p>	<p>Shopping list</p> <p>1 <u>orange juice</u></p> <p>2 _____</p> <p>3 _____</p> <p>4 _____</p> <p>5 _____</p> <p>6 _____</p>	<p>Customer's name _____</p>	<p>Shopping list</p> <p>1 <u>eggs</u></p> <p>2 _____</p> <p>3 _____</p> <p>4 _____</p> <p>5 _____</p> <p>6 _____</p>
	<p>Total</p> <p>_____</p>		<p>Total</p> <p><u>£8.52</u></p>
<p>Customer's name _____</p>	<p>Shopping list</p> <p>1 <u>fruit</u></p> <p>2 _____</p> <p>3 _____</p> <p>4 _____</p> <p>5 _____</p> <p>6 _____</p>	<p>Customer's name _____</p>	<p>Shopping list</p> <p>1 <u>cheese</u></p> <p>2 _____</p> <p>3 _____</p> <p>4 _____</p> <p>5 _____</p> <p>6 _____</p>
	<p>Total</p> <p>_____</p>		<p>Total</p> <p>_____</p>

6.3

**Using language
classes to
provide material
for work in other
lessons**

In maths, children are going to learn at some stage to record information diagrammatically. They will be making pie charts and block graphs to show distributions and correlations. They normally do this with information gathered from various class surveys showing, for example, how far from school the members of the class live, likes and dislikes, who has what pets, and so on. Usually, these surveys are conducted in the mother tongue as part of the maths lesson. Some of them, just as easily and far more usefully, can be done in the language lesson. After all, the interview grids suggested on page 68 are designed for the class to use in order to find out about each other's preferences, possessions and circumstances. Although their purpose is to practise certain questions and answers in the foreign language, they are an eminently suitable source of the material needed for the maths lesson. So, what better than that the children do the survey in the foreign language class and use the results to apply their maths?

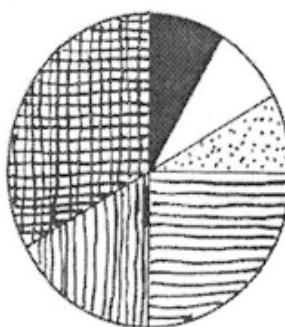
For example, in the language lesson, the children are learning the transport phrases 'by bus, by car, by train, by bike'. As a final activity on this topic, the children conduct class interviews. Each child interviews twelve people using the

question 'How do you come to school?' The child records the results in note form, for example:

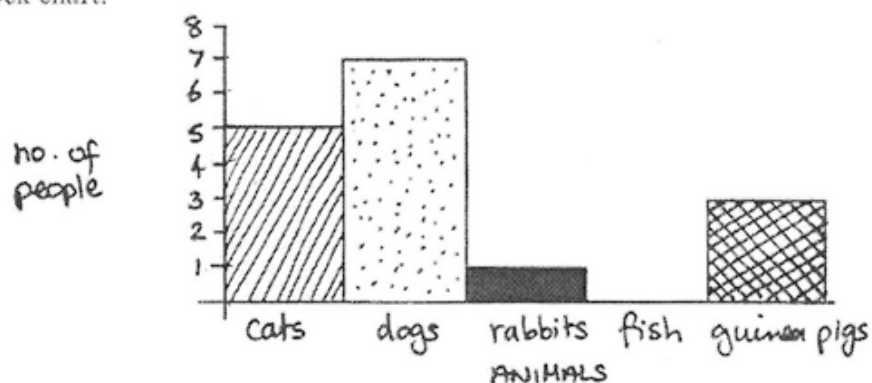
How do you come to school?

Name	by bike	by bus	by car	by train	on foot	other
1 Rita		✓				
2 Carlo	✓					
3 Giovanna		✓				
4 Rebecca			✓			
5 Tommaso				✓		
6 Andrea	✓					
7 Cristiano	✓					
8 Claudia					✓	
9 Franca					✓	
10 Elena						taxi
11 Michele		✓				
12 Pietro	✓					
Total 12 =	4	3	1	1	2	1

Later, in the maths lesson, the children arrange the information they have collected by turning it into a pie chart.



Or, a similar language questionnaire of a survey on pets could be turned into a block chart.





3.7 Sort into sets

Level All **Age** 4–12 **Organization** pairs

Aims To sort and classify vocabulary into sets; to aid memory and reinforce connections between words.

Language focus *In the example:* rooms and furniture, present simple

Alternatives: any familiar vocabulary

Materials *Essential:* sets of small picture or word cards (one for each pair)

Procedure

- 1 Divide the class into pairs.
- 2 Give out a set of cards to each pair, eg a set of cards for rooms and furniture might include: *bed, shower, cooker, TV, sofa, fridge, toilet, chest of drawers, wardrobe, armchair, dishwasher, bath*. Alternatively children can cut out and make the cards before the activity.
- 3 Ask the children to sort the cards according to the rooms at home where you usually find them (bedroom, kitchen, bathroom, living room).
- 4 At the end, children compare their answers and report back, either by naming the items in each room or saying, eg *The bed goes in the bedroom*.
- 5 If you like, you can then ask them to think of one more item that goes in each room, eg *a lamp in the bedroom, a table in the kitchen, a rug in the living room, a basin in the bathroom*.

Comments and suggestions

- Very young children can sort pictures into sets of different colours, eg red, blue, yellow and green things, or sets of animals, eg wild animals and farm animals. The physical manipulation of the cards helps to develop visual observation and classifying skills in a concrete, hands-on way.
- With older children, you can make the task more challenging and creative by asking them to categorize cards in any way they like. For example, for rooms and furniture, children might choose to classify the items according to whether or not they use electricity, or whether or not they are essential in a home.
- With older children, this activity can also be used for familiarizing children with grammatical categories, eg nouns, adjectives, verbs, using language taken from a familiar text.

3.8 Venn diagrams

Level All **Age** 8–12 **Organization** whole class, individual/pairs

Aims To classify known vocabulary in a lexical set using a graphic organizer; to compare and report back on the way the items have been classified.

Language focus *In the example:* clothes, present simple

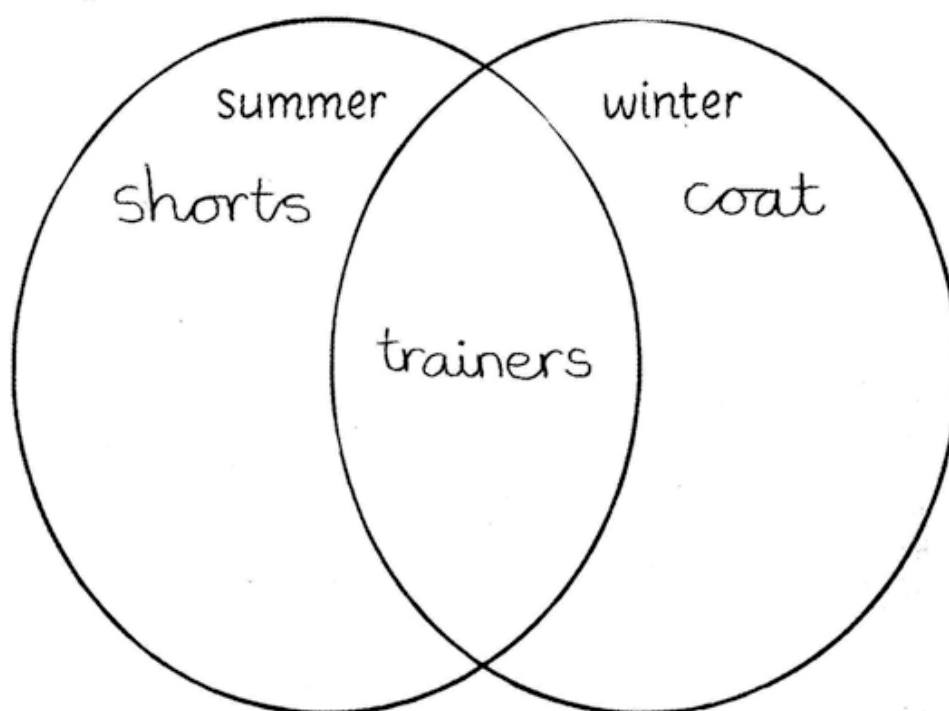
Alternatives: any familiar vocabulary, eg animals, food, furniture

Materials *Essential:* none / *Optional:* photocopies of a Venn diagram (one for each child)

Procedure

- 1 Ask the children to tell you all the words they know in a familiar lexical set, eg clothes.
- 2 Write the words on the board or ask individual children to take turns to do this.
- 3 Draw a Venn diagram on the board as on page 96. Label the circles 'summer' and 'winter'.
- 4 Ask the children to copy this or give out the photocopies of a Venn diagram.
- 5 Either divide the class into pairs or children can do the activity individually.
- 6 Children should write the names of clothes they wear in summer in the circle on the left

and clothes they wear in winter in the circle on the right. In the space where the two circles overlap, children should write the names of clothes they wear in both summer and winter.



- 7 If the children are not familiar with Venn diagrams, model the thinking process before they begin, to enable them to do the task successfully, eg *I wear shorts when it's hot. It's hot in summer. So shorts go here. I wear a coat when it's cold. It's cold in winter. So coat goes here. I wear trainers when it's hot and when it's cold. In summer and in winter. So trainers go here.*
- 8 At the end, ask them to report back and compare the way they have classified the vocabulary.
- 9 Children can also use dictionaries to find three more words to add to the Venn diagram.

Comments and suggestions

- Be ready for children to classify the vocabulary in different, personalized ways and encourage them to justify their answers, eg *I wear shorts in summer and in winter. In winter I wear shorts for gym.*
- With younger children, it may be appropriate to ask them to draw (or copy) pictures of the vocabulary as well as write the words. This will also turn the Venn diagram into a useful record of vocabulary learnt.
- Venn diagrams provide opportunities for children to think about vocabulary in a meaningful way. Other examples of suitable lexical sets for children to classify include animals (eg whether they eat meat/fish, fruit/vegetables or both), food (eg whether it contains salt, sugar or both), furniture (eg whether it's in the living room, the bedroom or both).

3.9 Vocabulary swap

Level All **Age** 8–12 **Organization** groups, whole class

Aims To recall and practise saying four items of vocabulary from different lexical sets in a rhythmic way; to 'teach' the items to friends.

Language focus *In the example:* jobs, transport, school subjects, food

Alternatives: any vocabulary items from familiar lexical sets

Materials *Essential:* vocabulary swap cards (one for each child – see step 1; for a class of 24, make six each of the following cards)

Tigers are the biggest cats in the world. A male tiger is two metres long and weighs 180 kilos. The female tiger is a tigress. It is smaller than the male.

Tigers are orange and black. They have got small ears and small eyes. They have got a big mouth and sharp, pointed teeth. They have got sharp claws and a long tail.

Tigers live in India and Asia in hot rainforests. They also live in Siberia in cold mountains and forests with snow. There are also tigers in zoos and safari parks.

Tigers sleep in the day. When it's hot, they sit in water or swim in rivers. At night they hunt for food. The tiger's favourite food is wild pig and deer. They also eat monkeys and goats.

Tigers are animals in danger. There are only 4,000 tigers in the world today.

- 5 As a follow-up, children can construct a similar mind map in pairs for a different animal in danger and then write a text independently based on this.

Comments and suggestions

- The use of mind maps based on the work of Tony Buzan (see p.320 for reference) introduces children to a way of organizing and planning their written work which they may find helpful. Be aware, however, that mind maps tend to appeal strongly to some children and much less so to others.
- Mind maps are particularly useful for planning texts such as descriptions, which do not develop in a linear or chronological way.
- As you build up a text from the mind map with children, talk about the language, eg *Do you think we should write 'They' or 'Tigers' here? Which sounds best? Why?* By explicitly modelling the processes involved in constructing a text, you help children become aware of these when they write independently.
- See also Section 10 for using mind maps to help children learn grammar (10.10) and to identify how they like to work (10.18).

2.27 Structured paragraphs

Level A1.1, A1.2, A2.1, A2.2

Age 8–12

Organization pairs

Aims To read and find the answers to a series of questions; to use the answers to write structured paragraphs.

Language focus unusual mini-beasts, present simple, *be*, *have got*, colours, parts of the body, adjectives to describe unusual mini-beasts, adjectives of size

Alternatives: any language or vocabulary, depending on the topic and text

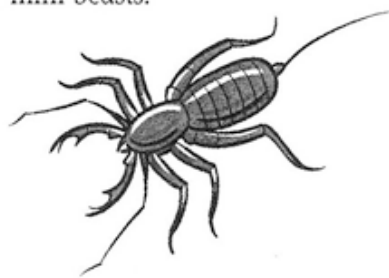
Materials *Essential:* copies of texts or reference books containing the answers to the questions (one for each pair) / *Optional:* photos or pictures to illustrate the topic, access to the internet

Procedure

- 1 Divide the class into pairs.
- 2 Announce the topic, eg unusual mini-beasts, and write a list of questions on the board that you want each pair to answer for one unusual mini-beast, eg:

What colour is it?
How big is it?
What special features has it got?
How many years does it live?
Where does it live?
What does it eat?
Is it dangerous?

- 2 Assign an unusual mini-beast to each pair, eg tarantula, whip scorpion, shield bug, rag worm.
- 3 Give out the texts or reference books. Children work with their partner and find the answers to the questions.
- 4 They then write two paragraphs about their mini-beast following the order of the questions, eg *The whip scorpion is black. It is six centimetres long and has a long, thin tail. It lives for about one year. The whip scorpion lives in Asia and South America. It eats insects, cockroaches, frogs and toads. It isn't dangerous.*
- 5 If the texts or books are illustrated, children can also draw a picture of their mini-beast. They can then either circulate and read each others' descriptions or tell each other about their mini-beasts.



whip scorpion



tarantula

Comments and suggestions

- This activity is particularly suitable to use in order to grade the task if the texts you have available are above the children's reading level. The questions you prepare should require the children to scan the text for specific key information, but not to read or understand it in detail.
- In order to cater for different abilities within the class, you may like to have available a framework for writing the paragraphs on card, which you can give to children who need more support, eg *The X is ... (colour). It is ... (size). It has got ... (special features). It lives for ... (number of months/years). The X lives in ... (name of country/continent). It eats ... (food). It is / isn't dangerous.*
- This activity can be done as an internet websearch activity using a suitable pre-selected site in a similar way to a mini-quest (see 9.24). It can also be linked to other content-based work on the topic of bugs (see 8.6).

2.28 Shaped poems

Level All **Age** 7–12 **Organization** whole class, pairs

Aims To write sentences to describe something; to create a shaped poem.

Language focus *be, have got*, present simple, adjectives to describe, eg trees or plants, animals, objects, fruit or vegetables

Materials *Essential:* an example of a shaped poem / *Optional:* paper or card (one piece for each child)

Procedure

- 1 Tell the children that they are going to write a shaped poem. Explain what you mean by this, ie a poem which is written and laid out in the shape of a picture of what it describes. Show and read the children the shaped poem you have prepared, eg *Sunflowers are yellow, Sunflowers are tall, Sunflowers are beautiful, Sunflowers follow the sun, Sunflowers have got seeds, Sunflower seeds are delicious.*



Comments and suggestions

- If, in your initial research, you find more than one website suitable for the activity, then half the class can research one course and the other half a different course. Children then compare the information about both courses and decide which one they think sounds best.
- This activity can also be done as a follow-up to 1.19.

9.24 Mini-quest

Level A1.2, A2.1, A2.2, B1.1, B1.2

Age 8–12

Organization pairs, whole class

Aims To prepare and write questions you would like to know the answers to on a particular topic; to search one or more pre-selected websites to find the answers; to develop curiosity and investigative skills; (to do a quiz and/or write a description or report on the topic based on your findings).

Language focus any, depending on the topic

Materials *Essential:* computers and internet access, pre-selected website address(es) in English for the search

Procedure

- 1 Divide the class into pairs.
- 2 Assign, or let children choose, an aspect of the topic they are currently working on in class. For example, if children are working on the topic of bugs, you could ask each pair to identify a bug they are particularly interested in finding out about, eg spiders.
- 3 Explain to the children that you want them to think about and write 6–8 questions that they are interested in finding out about their bug, eg *Do spiders have blood? Do spiders have hair? What do spiders eat? What is a spider's web made from? What is the most poisonous spider? Can a spider kill you?* Once children have prepared their questions, ask them to note the website address(es) for the activity.
- 4 Children work with their partner and visit the pre-selected site(s) to find the answers to their questions. If they can't find the answers on the website(s) you have selected, then you may decide to help or let them do a more generalized search.
- 5 At the end, ask the pairs to take turns to report their findings to the class.
- 6 If appropriate, they can also write a description or report based on their findings.

Comments and suggestions

- Although there are many web quests or cyber hunts available on the internet, these are often too complex and too long for children learning English as a foreign language.
- This mini-quest activity encourages children to think about a topic in more depth. It also motivates them to search a website for specific information they genuinely want to find out.
- By searching a website to answer questions they have set themselves, children are naturally encouraged to scan the information rather than read in detail and less likely to copy chunks of text directly.
- As an alternative to reporting back to the class at the end of the activity, you can organize a quiz in teams based on the children's original questions and the answers they have found.

5 Working with objects

The world is full of objects – things we can see and touch. And language is full of words to describe objects. We live surrounded by both objects and the words that denote them. At times, objects even seem to have a life of their own, and a history, so that objects become subjects in their own right. We even hear talk of ‘the tyranny of objects’ – the power they have over our lives; the way they shape the way we think. They influence the way we define who we are by what we own: the car, the house, the gadgets, the clothes.

So objects are powerful things. They can influence the way we think about the world, our values and our beliefs. And, of course, the same object can take on different meanings for different people. The word/object *knife* has different connotations and associations for a butcher, a surgeon, a schoolboy, a cook or a hunter.

In terms of drama and language learning, objects offer a rich array of possibilities. They can be described; they can be used to stimulate memories, associations and the imagination; they can be transformed into symbols or icons; they can be transformed into something they are not – as when a child uses a saucepan as a helmet; and they can themselves transform us – as when we change our character by wearing a hat, a uniform or a mask. In this chapter we shall offer activities which draw on all these possibilities.

5.1 What am I holding?

Aim	To offer language practice/revision of specific vocabulary using the kinaesthetic channel
Focus	To practise question forms, and vocabulary to do with shape, size, texture, etc.
Level	Elementary–Intermediate
Time	10–20 minutes
Preparation	Bring a number of objects to class. They need to be small enough to fit into a student’s hand, e.g. a paperclip, a matchbox, a safety pin. You will need at least three objects per group of six students. Here are some more suggestions: a coin, a pencil sharpener, a bottle top, a small mobile phone, a seashell, a small carved ornament, a penknife, a bus ticket, a cork, a medicine bottle, a torchlight bulb, a battery, a toothpick, a ring.



Drama Techniques

Procedure

- 1 Students work in groups of six. Each group stands in a circle facing inwards, with hands held cupped behind them.
- 2 Circulate quickly, slipping an object into the hands of one student in each group. They can feel their object, but must not look at it or show it. The group members then try, by questioning, to find out what the object is. They can only use *Yes/No* questions. They will need to learn to use these questions to narrow down the possibilities, e.g. *Is it hard? Is it made of wood? Is it smooth? Is it square? Is it heavy? Does it feel warm? Can you bend it?* etc.
- 3 When a group guesses correctly, take back the object, and give another one to a different student.

Follow-on

- 1 With Intermediate groups, you can extend the activity. When groups have correctly guessed about four objects each, they can be told that these objects were all found on the body of a murder victim. They must invent the story of how the objects are connected to the victim's death.
- 2 Alternatively, the objects were all in a bag found on a bus. What do the objects tell about their owner?
- 3 Students develop a story using all their objects, which they then act out for the class.

Notes

- 1 Especially with elementary level classes, you may need to give a demonstration with the whole class before proceeding with the group work. This will help remind students of the kind of questions they might ask.
- 2 The activity calls upon the tactile sense. In the case of the student actually holding the object, this is directly experienced. In the case of the others, it calls for a kind of tactile visualisation.

See also 5.4 The envelope.

Working with objects

Notes

- 1 If you have access to videos, the short *Mr Bean* films have some interesting ideas for improvised uses for objects. See in particular *The Park Bench*.
- 2 The activity again capitalises on the human ability to see new connections, to metamorphose objects into something else.

See also 5.3 Metamorphosis.

5.6 Stone, wood and metal

Aim	To encourage imaginative engagement with objects
Focus	Expression of opinion, agreement/disagreement; modals
Level	Intermediate and above
Time	One class hour
Preparation	You will need some interesting-looking, smallish stones (interesting shapes, textures, colours); some pieces of natural wood, such as dead branches, driftwood from the seashore, twigs from trees, etc. (these should not be too big); some small pieces of metal, such as screws, nails, washers, brackets, keyrings (the ring only), drawing pins, needles, etc. You will need enough of these three items for each student to have one of each, i.e. every student will need one stone, one piece of wood and one piece of metal. One way of minimising your own preparation is to ask students to bring their own objects – but you will still need to have a few items in reserve for those who forget or bring unsuitable items.

Procedure

- 1 To begin with, students sit in circles of about ten. They sit with eyes closed. Give each student one of the stones. They have to feel it carefully, and try to form a picture of what it looks like. What colour is it? What shape and texture is it? Where did it come from?
- 2 Students open their eyes and look at their stones. They compare notes with their neighbours in the group. How different are their stones? Were they surprised by the appearance of their stone when they saw it after just feeling it?
- 3 Students keep their stones, and close their eyes again. This time, give each one a piece of wood. Students again have to visualise what it looks like, where it came from, etc. They open their eyes and compare their impressions with their neighbours as before.



Drama Techniques

- 4 Finally, repeat the same process with the pieces of metal.
- 5 Each student now has three objects. Regroup students into groups of three. First, they discuss their objects – their impressions of them. Each group then has to choose just one stone, one piece of wood and one piece of metal. Their purpose in choosing is to select the three objects which seem to belong together, that share a common story, e.g. perhaps they were all found at a Stone Age burial ground, or they were all symbolic objects used in a secret society's rituals, or they were all owned by a historical character, or they were all dug up on the same building site, etc.
- 6 When groups have chosen their three objects, they spend about ten minutes developing the story which links their three objects. They then develop a short dramatised sketch based on this story.
- 7 Groups perform their sketches for the whole class.

Variations

- 1 You can, of course, use other objects, e.g. leaves (dried and pressed in a book are best – you can use them more than once), corks, pieces of fruit, potatoes, pieces of brick or tiles, old shoes, ornaments such as brooches, shells, etc.
- 2 Instead of using all three objects in step 5, each group chooses just one. They must then invent a mythology for their object. What is its significance? What does it symbolise? What stories and legends are associated with it?
- 3 As in Variation 2, but the group has to try to 'get inside' its object, to identify with it. They then collaborate to tell its life story through a brief dramatised scene.

Notes

- 1 In step 5, if some groups finish before others, ask them to find another three objects from among those left over, and to repeat the activity.
- 2 This is a very rich activity in terms of the power it has to evoke imaginative responses from the students. It is important therefore not to rush through it in a perfunctory way but to leave time for the imagination to work.

Comments and suggestions

- Children usually find the process of observing the flower 'drink' water fascinating, and this activity graphically demonstrates the need of a cut flower for water.
- The activity can also be linked to children growing a plant from seed (8.8) and investigating what plants need to live in addition to water.

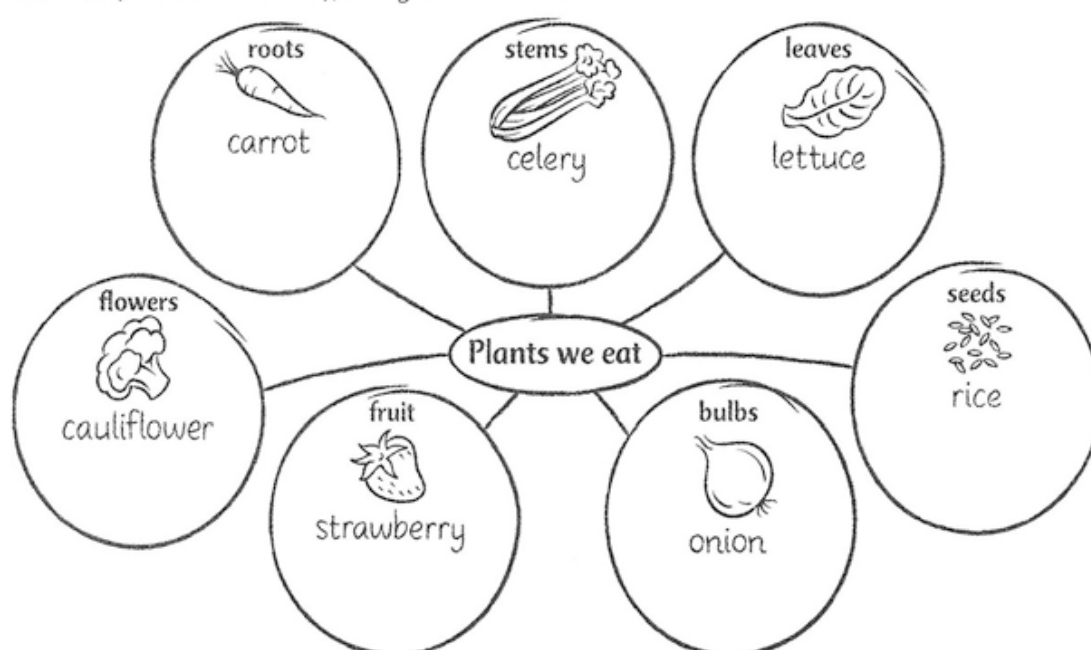
8.10 Plants we eat

Level A1.1, A1.2, A2.1, A2.2**Age** 8–12**Organization** whole class, pairs

Aims To develop awareness of the importance of plants as a source of food; to relate food we eat to different parts of plants; to classify plants according to the part we eat; (to develop reference skills).

Language focus *be*, parts of a plant, fruit and vegetables

Materials *Essential:* none / *Optional:* pictures of fruit and vegetables, copies of the 'Plants we eat' web (one for each child), bilingual dictionaries

**Procedure**

- 1 Ask the children if they think plants are an important source of food and listen to their response.
- 2 Ask them to give examples of plants we eat, eg *apples, carrots, tomatoes, beans, rice*.
- 3 Explain or elicit that different food we eat comes from different parts of plants: the seeds, the roots, the bulbs, stems, the leaves, the flowers or the fruit. Draw pictures on the board to explain the meaning of each one.
- 4 *Either* draw the 'Plants we eat' web on the board and children copy this *or* give a copy to each child.
- 5 Divide the class into pairs.
- 6 Ask the children to complete the web by noting as many foods as they can think of which come from different parts of plants. Elicit or give one or two examples before they begin, eg *Carrots are the roots of the plant. / Celery is the stem of the plant*. If you like, you can set a time limit for the activity, eg 10 minutes. If you have bilingual dictionaries available, older children can use these to look up the names of plants they don't know. If you have pictures of fruit and vegetables available, children can also look at these as a prompt for ideas.

- 7 At the end, ask children to report back on the foods they have identified which go in each category. Some examples are:
- roots:** carrots, beetroot, sweet potatoes, parsnips, turnips, (not potatoes, which grow off the roots underground and are called tubers)
 - stems:** celery, asparagus
 - leaves:** lettuce, cabbage, spinach, endive
 - flowers:** broccoli, cauliflower
 - fruit:** tomatoes, oranges, strawberries, sweet peppers
 - bulbs:** onions, leeks, spring onions
 - seeds:** rice, beans (eg kidney beans), peas, wheat, maize.

Comments and suggestions

- This activity is particularly motivating for children if it can be accompanied by a visit to a local market where they can observe real fruit and vegetables. If this isn't possible, as an alternative it may be a good idea to give the children the web for homework and ask them to look at fruit, vegetables, pulses, nuts, etc at home and/or in their local market or supermarket and talk about it with their parents and families in preparation for doing the activity in class.
- This activity can be linked with other work on plants (see 8.8) or food and diet (see 8.12, 8.13, 8.14).

8.11 Mystery fruit

Level A1.1 **Age** 4–8 **Organization** whole class, (groups)





Aims To investigate the sense of taste; to make guesses based on sight, smell and texture; to use evidence from experience to draw conclusions; to develop an interest in finding out about the five senses.

Language focus *be*, questions, fruit, *right*, *wrong*

Materials *Essential:* a blindfold, whole and cut-up fruit (eg banana, apple, pear, peach, melon), containers in which to put the fruit (eg yogurt pots)

Procedure

- 1 Show the children the whole fruits and pre-teach the names if necessary.
- 2 Give individual children a piece of cut-up fruit to taste in turn and get them to identify it, eg (*I think*) *it's a melon*. Ask *Is it easy to identify the fruit?* (Yes.) Then show the children the blindfolds and ask *Is it easy if you can't see?* and listen to their response.
- 3 Invite a child to the front of the class. Put a blindfold on them and demonstrate the activity. Give the child a piece of fruit to eat (mouthing what it is silently to the rest of the class) and ask the child to try and identify it, eg T: *What's this?* P: (*I think*) *it's* Ask the class *Is he/she right?*
- 4 Repeat several times with different children, keeping a score of the number of correct guesses on the board.
- 5 Repeat the experiment, this time asking children to hold their noses as well as wear the blindfold. Keep a score of the number of correct guesses on the board in the same way.

				
Rosa				
Lena				
Alex				
Dani				

2.13 Guess and find out

Level All **Age** 8–12 **Organization** pairs, whole class, individual

Aims To motivate children to read; to predict or guess whether statements are true or false; to check your predictions.

Language focus *In the example:* weights and measures, present simple, *can* (for possibility), superlative adjectives, explaining and justifying opinions, *because*

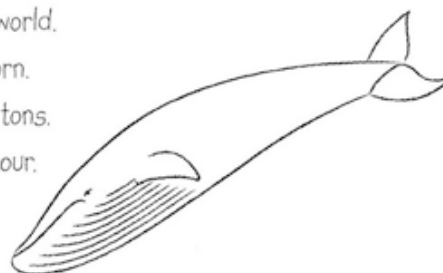
Alternatives: any familiar language and vocabulary, eg *was/were*, past simple, dates, famous historical figures

Materials *Essential:* texts for children to read, eg from the course book, junior reference book, magazine, reader or the internet / *Optional:* photocopies of true/false statements based on the text (one for each pair), a photo or picture to illustrate the text

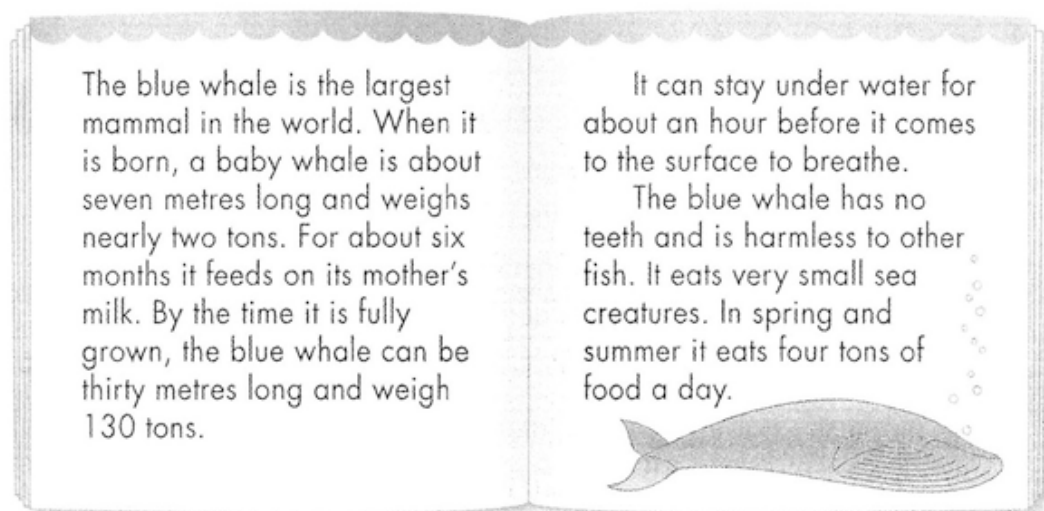
Procedure

- 1 Divide the class into pairs.
- 2 Introduce the topic and show the children a picture if you have one. *Either* give out the true/false statements *or* dictate these *or* write them on the board. For example, for a text on blue whales, these could be:

- 1 The blue whale is the largest mammal in the world.
- 2 A baby whale is five metres long when it is born.
- 3 An adult blue whale can weigh more than 100 tons.
- 4 The blue whale can stay under water for an hour.
- 5 The blue whale has sharp teeth.
- 6 The blue whale eats big fish.



- 3 Ask the pairs to decide which statements they think are true and which are false. When they are ready, ask them to report back and justify their views, eg *We think number 1 is false because the elephant is the largest mammal in the world.* Do not say the correct answers yet.
- 4 After a brief class discussion about all the statements, children read the text to find out how many answers they got right.



- 5 At the end, check the answers (1 T 2 F 3 T 4 T 5 F 6 F). Ask the children if there are any facts about the blue whale that they find surprising and listen to their response.

Procedure

- 1 Divide the class into pairs of A and B.
- 2 Give each child their respective version of the text and explain that they should keep this secret. Explain that although their texts are the same, different words are missing.
- 3 Demonstrate that children should take turns to read the text and dictate the missing words to their partner (Child A starts). Point out that they can ask their partner any questions they like in order to do this, eg *Can you repeat that please? How do you spell 'southern'?*
- 4 When they have finished, children compare and check their texts are the same.

Comments and suggestions

- Pairs dictation gives children an opportunity to read aloud in a non-threatening context and motivates them to do this in a clear and intelligible way. The activity also encourages turn-taking and active listening.
- Since the main focus of attention is on dictating and writing the missing words, it is usually a good idea to follow up a pairs dictation with a further activity to ensure understanding of the whole text.

2.16 Wall dictation

Level All **Age** 8–12 **Organization** groups

Aims To read, dictate and write missing words in a text; to collaborate and take turns in groups; to use communication strategies appropriately.

Language focus *In the example: be, have got, present simple, dinosaurs, parts of the body, adjectives of size*

Alternatives: any familiar language and vocabulary, eg past simple

Materials *Essential:* short texts on coloured card (one for each group) (NB the names of the dinosaurs in brackets on the example below are for reference only; they should not appear on the texts.) / *Optional:* pictures which match the texts

1 This dinosaur has got a big body and is very long. It has got a very long neck and a very long tail. It has got a small head and small eyes. It has got small teeth. This dinosaur has got big legs and feet like an elephant. It eats plants. (Diplodocus)

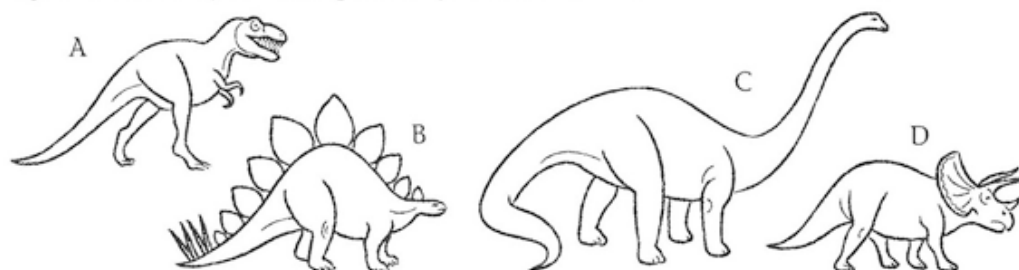
2 This dinosaur is very big and tall. It has got a big head and very long, sharp teeth. This dinosaur has got a short neck and a big body. It has also got a big tail. This dinosaur has got two long legs and two very short legs. It eats meat. It is very dangerous. (Tyrannosaurus Rex)

3 This dinosaur has got a big body and a big head. It has got two long horns and one short horn. It has got small eyes and a big mouth. This dinosaur has got a frill on its neck. It has got four short legs and a tail. It is very strong. It eats plants. (Triceratops)

4 This dinosaur has got a small head and small eyes. It has got a big body and a big tail. It has got lots of spikes on its back and its tail. This dinosaur has got four short fat legs and big feet. It can't run very fast. It eats plants. (Stegosaurus).

Procedure

- 1 Divide the class into groups of 4–6.
- 2 Assign a coloured card with a text to each group.
- 3 Stick the cards on the classroom walls away from where the groups are sitting.
- 4 Explain that the objective of the activity is for the groups to get the text from the card on the wall into their notebooks as fast as they can. Explain and demonstrate that one person from each group should go to their text, read and remember one or more sentences and then go back and dictate it to the rest of the group. Point out that the rest of the group can ask any questions they like, eg *Can you repeat that please? How do you spell 'spike'?*
- 5 Whenever you say *Change!* the person who is dictating must immediately sit down and another member of the group takes over.
- 6 While they are dictating, children leave a gap in the text in their notebooks which they can complete later. Once they have finished, ask the groups to take their text off the wall, compare it to what they have written and correct any spelling or other mistakes. If you have pictures which match the texts, stick these on the board. Ask the groups to read their text again and identify the description they have got. (Answers: 1 C 2 A 3 D 4 B)

**Comments and suggestions**

- The dinosaur dictations can be done using either the present or past tense, eg *This dinosaur had a big body and was very long*, whichever is most suitable. As a follow-up, children can work in different groups and play a guessing game, eg *Has your dinosaur got horns? / Did your dinosaur have horns?*
- Wall dictations integrate listening, speaking, reading and writing skills and help develop children's memory. They also provide a framework for encouraging children to collaborate, listen to each other and take turns.
- Children generally enjoy the physical movement during the activity. However, for safety reasons you need to ensure that there is nothing to trip over and that children do not run.
- It is usually a good idea to have different texts for each group so that they cannot listen in and copy each other. The texts can either be related to the same topic, as with dinosaurs, or they can be separate paragraphs from a longer text or story. In this case, children from different groups can then work together to decide on the best order of their paragraphs to make the complete text.

2.17 A special photo

Level All **Age** 7–12 **Organization** whole class, individual, pairs

Aims To describe a special photo; to say why the photo is special.

Language focus *In the example:* be, present simple, present continuous, members of the family, clothes, adjectives to describe people, feelings, *because*

Alternatives: past continuous, past simple

Materials *Essential:* you and each child bring a special photo to class

Maps

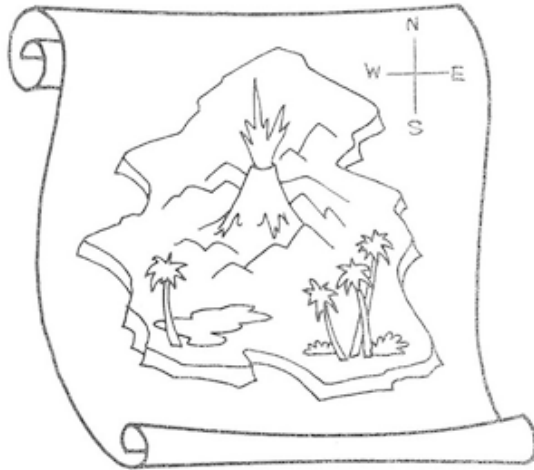
To design a map, students must use math skills, organize information, and show an understanding of directionality. Mapping is a good activity for partners or small groups.

Materials:

- plain paper
- rulers
- pencils
- crayons/markers

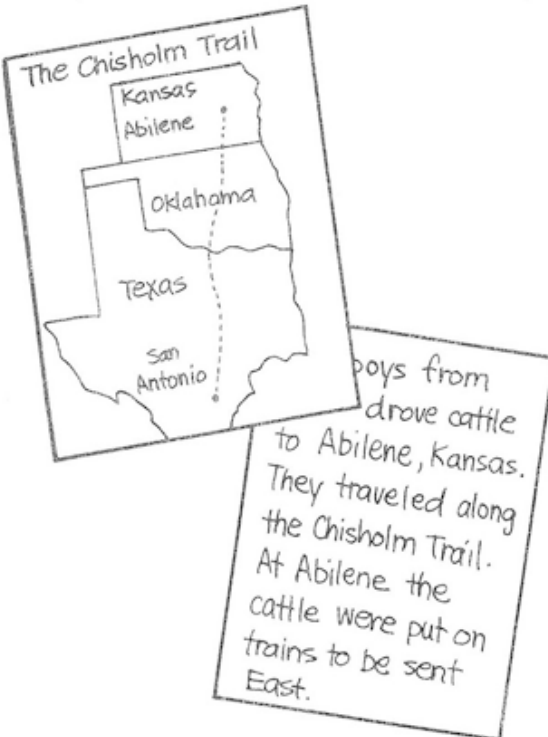
Directions:

After giving the class background knowledge about maps and opportunities to read different kinds of maps, have students make their own maps for the theme being studied.



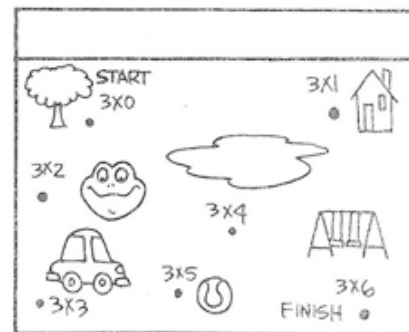
Historical Map

Make a map showing the route of a historical figure or group. Write a description of the trip and attach it to the back of the map.



Math Map

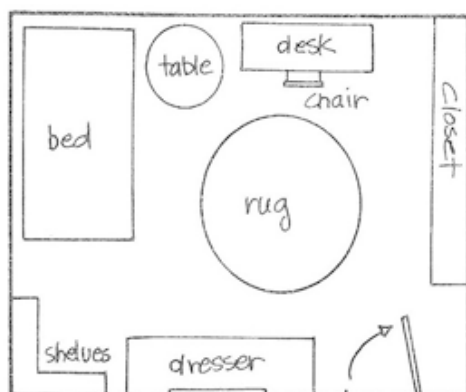
Use selected math facts to make a map that guides a traveler from *Start* to *Finish*. Trade maps with a classmate, solve the problems, and write about the journey.



First, I was at the tree. Second, I went to the house. Third, I stopped to see a frog. Fourth, I took a ride in a car.
Diane

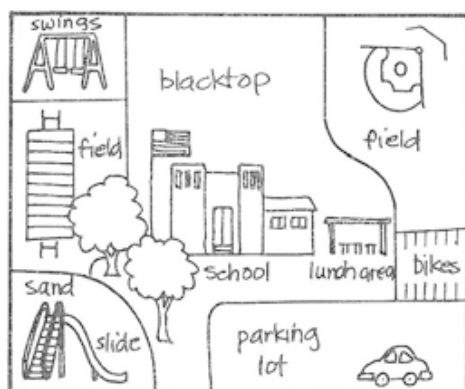
Personal Map

Make a map of a room in your house and describe the setting on the back.



School Map

Show the layout of your classroom or school on a map. Describe it on the back.



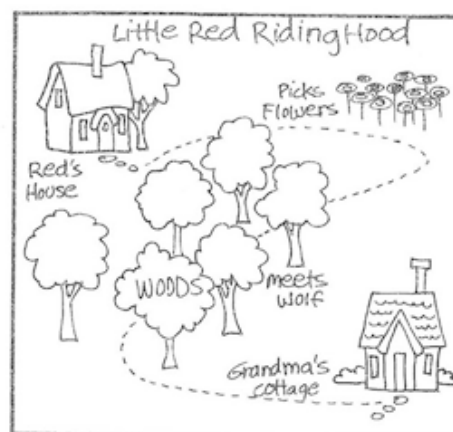
Social Science Map

Draw a map of your city or neighborhood. Label the map with the names of streets, buildings, and landmarks.

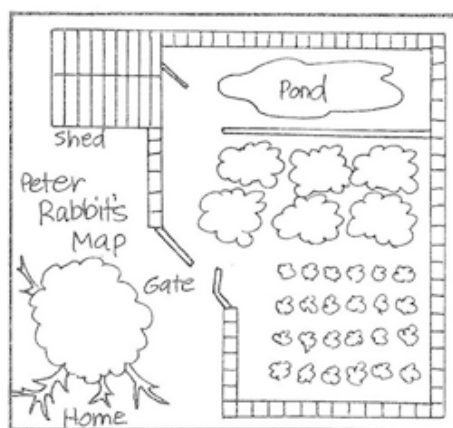


Literature Map

Show the travels of a book character by making a map of the places visited. Write about the character's adventures on the back of the map or on another piece of paper.



Make a map showing the setting of a favorite story. Write about the setting on the back.



Other Ideas . . .

- Treasure map
- Imaginary adventure map
- Road map
- Scavenger hunt map

UNIT THREE

LESSON THREE

1

Do a quiz.

Are you good at geography? Imagine this is a competition in a magazine. If you get all the answers right, perhaps you will win a fantastic prize!

THE TRAVELLERS' COMPETITION

a Write the names in the correct boxes. There are only three names for each box.

OCEANS

CITIES

MOUNTAINS

RIVERS

COUNTRIES

CONTINENTS

BUILDINGS

Pacific

Africa

Bulgaria

Chicago

Indian

Budapest

Tokyo

The Sydney Opera House

K2

Mali

the Amazon

Everest

Atlantic

The Empire State Building

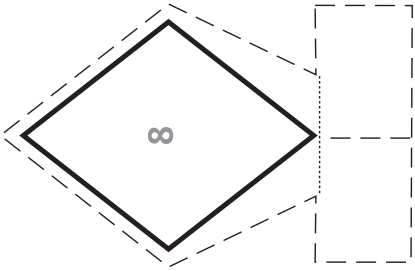
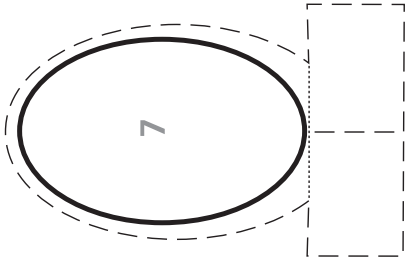
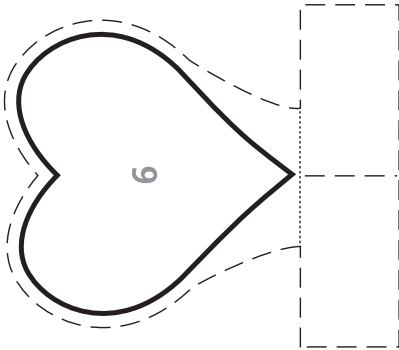
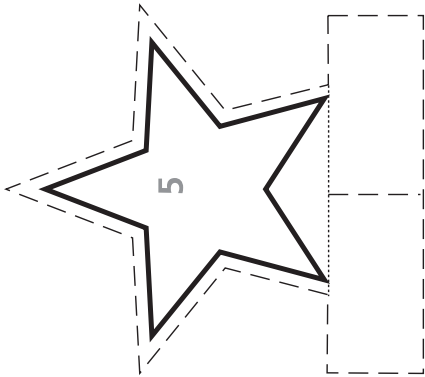
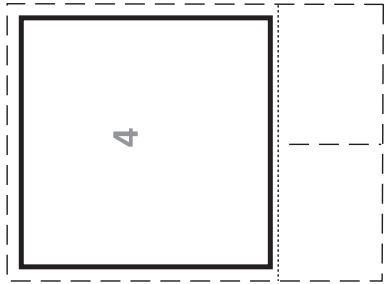
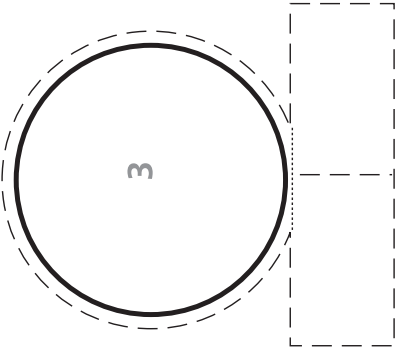
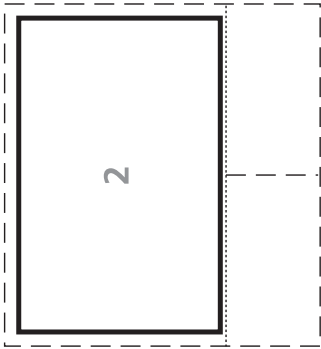
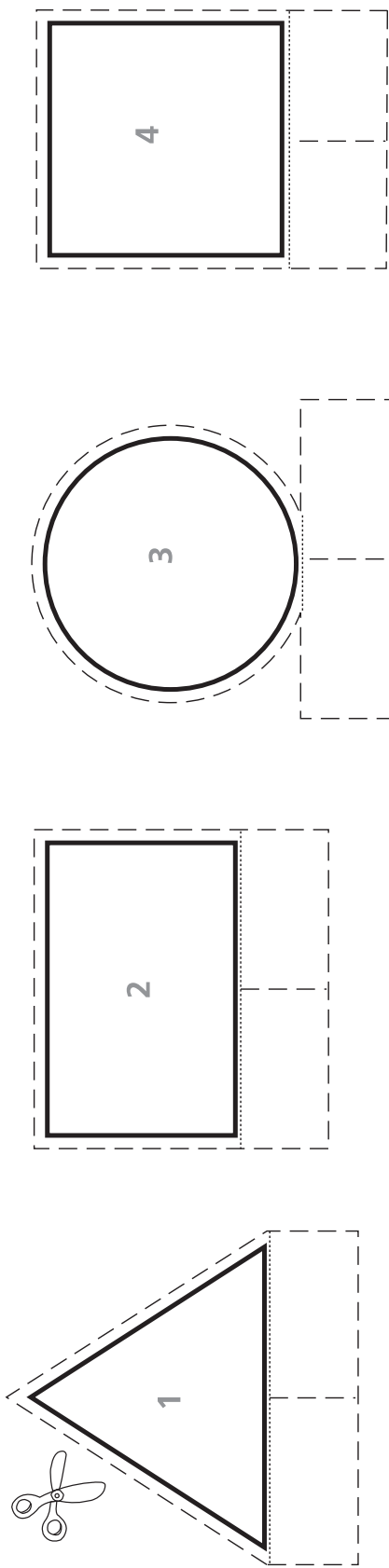
Europe

Mexico

the Nile

The Sear's Tower

Kilimanjairo



diamond	oval	square	heart
star	rectangle	triangle	circle

A SHAPE EXHIBITION

Art and crafts

Aim

- To introduce or review shapes.

Materials

- Coloured pencils.
- Scissors.
- Glue.
- Worksheet.
- Blank sheets of A4 paper.

Duration

30 minutes.

Language focus

- Shapes: *triangle, rectangle, circle, square, star, heart, oval, diamond.*

Cross-curricular content

- Art and crafts.
- Following instructions to assemble the cut-out.

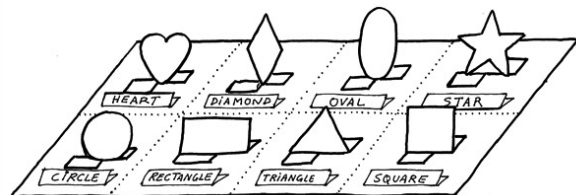
Preparation

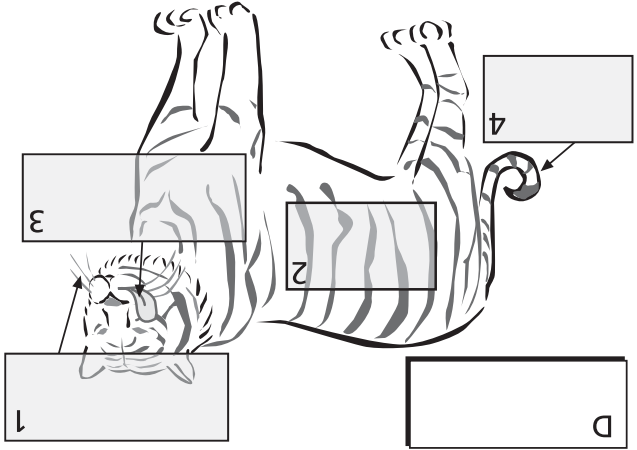
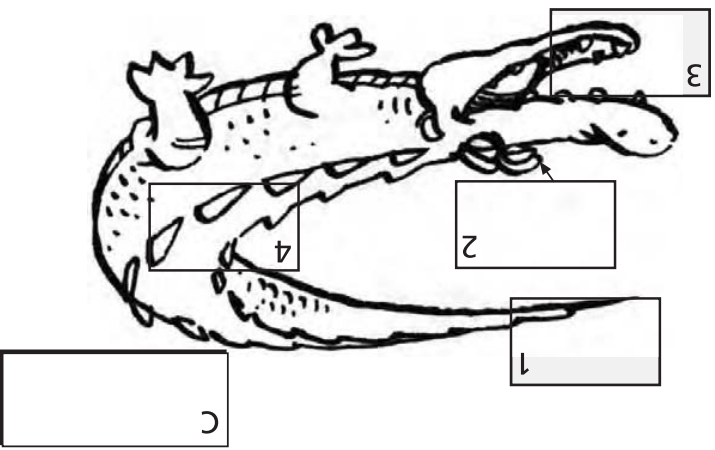
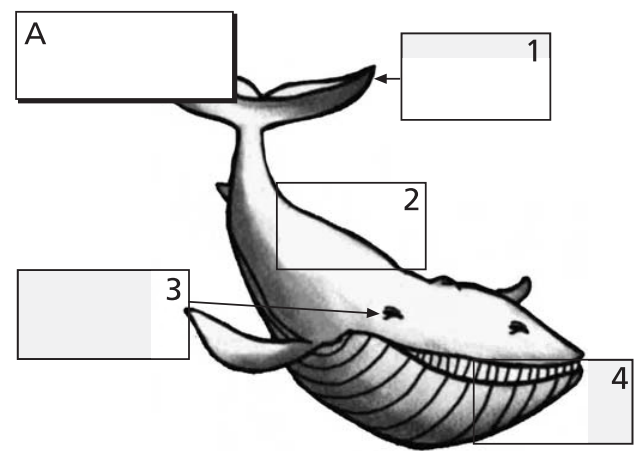
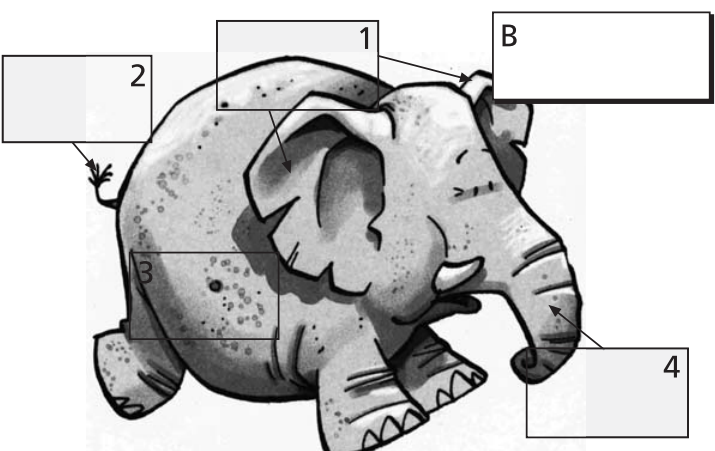
- Introduce or review the shapes by drawing them on the board.
- Point to each shape, say its name and get the children to repeat.
- Children give the names of real objects related to each shape (objects they can see in the classroom, for example): *board-rectangle, clock-circle*, etc.
- Next, draw shapes in the air and say their names aloud. Get the children to do the same in pairs.

- Name a shape and ask the children to form that shape on the desk by combining coloured pencils or crayons.
- Ask for a volunteer and 'draw' the shapes on his/her back. The child has to guess the shape. Repeat with other children.

Making the cut-out

- Hand out the worksheet. Ask the children to identify the shapes: *What number is the star?* etc; *What shape is number four?* etc.
- Ask the children to colour the shapes following your instructions, eg, *The star is red.*
- The children cut out the shapes one by one, following your instructions, eg, *Cut out the rectangle.*
- Next, the children cut along the dashed line just below each shape.
- The children fold the flaps under each shape in opposite directions.
- Now hand out an extra sheet of paper to each child. The children fold their sheet of paper in half three times to make eight equal sections.
- Then ask the children to cut out the labels and fold the shaded area backwards.
- Finally the children glue one of the shapes to each section of their sheet of paper. Then they match the labels to the shapes and glue them in front of the shapes (applying glue to the shaded area of the labels):



elephant	crocodile	tail	tail	body	eyes	trunk
tiger	whiskers	tail	body	body	ears	teeth
whale	tongue	tail	body	eyes	mouth	



WILD ANIMALS

Art and crafts

Aim

- To introduce or revise the parts of the body of wild animals.

Materials

- Coloured pencils.
- Scissors.
- Glue.
- Worksheet (enlargement to A3 recommended).

Duration

30 minutes.

Language focus

- Wild animals: *whale, tiger, elephant, crocodile.*
- Parts of the body: *tongue, tail, body, whiskers, mouth, eyes, ears, teeth, trunk.*

Cross-curricular content

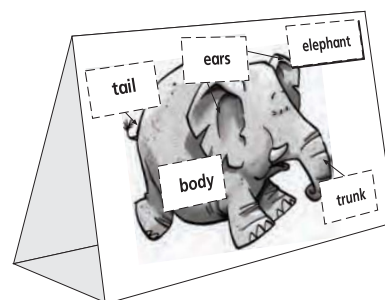
- Art and crafts.
- Following instructions to assemble the cut-out.
- Wild animals.

Preparation

- Mime the wild animals and encourage children to guess which animals they are:
Whale: hold both arms together and pretend to swim up and down like a whale.
Elephant: stretch and move one arm in front of your head like a trunk.
Crocodile: stretch both arms together one above the other like a crocodile's big, long mouth (bend your fingers for teeth).
Tiger: move your hands up and down with bent fingers like a tiger's paws.
- As the children identify the animals, write their names on the board.
- Read and point to the words on the board and get the children to mime the animals.
- Use mime to review the parts of the body of the different animals (see *Language focus* above).

Making the cut-out

- Hand out the worksheet and ask the children to colour the wild animals following these instructions (which you can write on the board):
 - *Tigers are orange.*
 - *Crocodiles are green.*
 - *Elephants are grey.*
 - *Whales are blue.*
- Ask the children to colour the animal labels using the same colours as for the animals. Then they cut out the four animal labels.
- The children match the labels with the animals and glue them on rectangles A, B, C and D.
- Review the parts of the body, animal by animal: Look at the whale. *What part of the body is number 1? And number 3? etc.*
- Ask the children to colour the labels using the same colour as the animal they belong to (the tiger is orange, so all the parts of the body for the tiger will be orange, etc).
- The children to cut out the labels and glue them on the appropriate rectangles for each animal.
- Ask the children to cut out the animals along the dashed lines.
- The children fold each big rectangle along the dotted lines and then put glue on the shaded area of each rectangle and stick them together as in the following illustration.



GEOGRAPHY

Deserts and rainforests.



1 Write.

animals small night cactus tail travel biggest

Deserts cover about 30% of the land on Earth. The (1) _____ desert is the Sahara desert in North Africa. Many deserts are very hot during the day and very cold during the (2) _____. Deserts get very little rain, but some species of plants survive in the desert. The most famous desert plant is the (3) _____. There are also animals in the desert. Most desert animals are (4) _____. There are spiders and scorpions. Scorpions use their sharp, venomous (5) _____ to kill their prey. There are also lizards and snakes. One of the most dangerous snakes is the rattlesnake. There also some big (6) _____ like the camel. Camels are very important in the desert because people use them to (7) _____. Some desert animals do not drink water, they get water from their food.

2 Order the words and write the sentences.

1 live / Native Amazonians / in the Amazon rainforest

2 in houses / They live / made of wood and plants

3 is the biggest rainforest / The Amazon rainforest / in the world

4 of birds / 20% of the world's species / live in the Amazon rainforest

5 a lot of insects, plants / and mammals / There are also

6 big areas of the rainforest / every year / People destroy

7 produces / about 20% of the Earth's oxygen / The Amazon rainforest

8 longest / in the world / The Amazon river is the second

9 the Amazon rainforest / is a road that crosses / The Trans-Amazonian Highway

10 4,800 km / It is / long



THE AMAZON RAINFOREST

Size:

Approximately 5 million km²

Weather:

Warm and humid

Plants:

Trees, lianas, palm trees, grass

Animals:

Mammals: monkeys, jaguars, anteaters

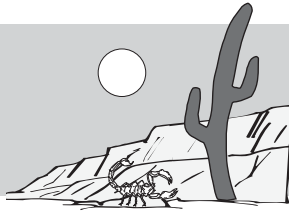
Reptiles: snakes, turtles, iguanas

Amphibians: frogs

Birds: parrots, eagles, owls

Fish: piranhas

Deserts and rainforests.



Aim

- To study desert and rainforest ecosystems.

Language focus

Key vocabulary: desert, rainforest, species of plants, survive, cactus, scorpion, sharp tail, kill, prey, lizard, rattlesnake, camel, ecosystem, weather, warm, humid, lianas, palm tree, jaguar, anteater, turtle, iguana, eagle, owl, piranha, native Amazonians, wood.

Key language: Deserts get very little rain. There are also lizards and snakes. The Amazon rainforest is the biggest rainforest in the world.

Materials

- Pictures/photos of deserts and rainforests.
- A world map or a globe.
- Worksheet.

Warm-up

- Draw two columns on the board. Write *animals* at the top of the first column and *weather* at the top of the other. Elicit from the class as many relevant words as possible and write them in the two columns, eg, animals: *dog, cat, parrot, snake, crocodile, eagle*; weather: *sunny, rain, windy, cloudy, cold, hot*.

Completing the Worksheet

Activity 1

- Show the pupils a picture of a desert or write *desert* on the board. Write *animals, plants, weather*. Elicit information about deserts from the class. Ask the pupils questions like *What animals live in deserts? What's the weather like in deserts? Are there any plants in deserts?* Write some of their answers on the board.
- Show the class a map of the world or a globe and ask the pupils to find some deserts.

- Write the words *animals, small, night, cactus, tail, travel, and biggest* on the board. Go through the words with the class and check comprehension.
- Ask the pupils to read Activity 1 and complete the text with the words in the box. Then read through the text with the class and check for understanding.
- Explain that *a desert is an ecosystem. An ecosystem is an area where climate, landscape, animals and plants interact.*

Answers: 1-biggest; 2-night; 3-cactus; 4-small; 5-tail; 6-animals; 7-travel

Activity 2

- Show the pupils a picture of a rainforest. Write on the board *weather, plants and animals*. Elicit information from the class and invite pupils to write some of the words on the board, eg, weather: *rain, hot*; plants: *palm trees*; animals: *monkeys, snakes*.
- Show the pupils a map of the world or a globe and ask them to find some rainforests. Explain that *the Amazon rainforest is the biggest rainforest in the world*.
- Write some true/false sentences about the Amazon rainforest on the board. Ask the pupils to copy them in their notebooks and discuss in small groups whether they think they are true or false, eg, *It's cold in the Amazon rainforest. (F) There a lot of animals and plants. (T) Nobody lives in the Amazon rainforest. (F)*
- Ask the pupils to read the information in the table in Activity 2. Encourage them to write the words they don't understand in their notebooks and try to guess their meaning. Explain any words they can't guess using pictures, mime and simple explanations.
- The pupils order and write the sentences about the Amazon rainforest. Help with vocabulary and check answers with the class when they have finished.
- Explain that *the rainforest is an ecosystem with its animals, plants, microorganisms, weather, landscape, water, light, etc*. Stress that *rainforests are very important because lots of*

animals and plants live in them. Rainforests produce a lot of oxygen which is necessary for the air we breathe. Rainforests clean the air. People are destroying the rainforests because they are cutting down lots of trees. If there are no trees, the animals die. It's important to protect the rainforest.

Answers: 1-Native Amazonians live in the Amazon rainforest. 2-They live in houses made of wood and plants. 3-The Amazon rainforest is the biggest rainforest in the world. 4-20% of the world's species of birds live in the Amazon rainforest. 5-There are also a lot of insects, plants and mammals. 6-People destroy big areas of the rainforest every year. 7-The Amazon rainforest produces about 20% of the Earth's oxygen. 8-The Amazon river is the second longest river in the world. 9-The Trans-Amazonian Highway is a road that crosses the Amazon rainforest. 10-It is 4,800 km long.

Extension activity

- Bring a pupil to the front of the class. Encourage the pupil to talk about the Amazon rainforest using the information in the table. Say one of the topics in the table and encourage the pupil to talk about it, eg, Teacher: *Plants*. Pupil: *In the rainforest there are lots of trees, lianas, palm trees and grass*. T: *Animals*. P: *In the rainforest there are a lot of animals. There are monkeys, jaguars and anteaters*. The pupils can then continue in the same way in small groups if you wish.
- Ask them to draw a picture of the rainforest in their notebooks and write some sentences about it.

Geography - Symbols on maps

1 Label the symbols.

~~church~~ museum monument bus stop train station car park



1 church

2 _____

3 _____



4 _____

5 _____

6 _____

2 Write the directions from your school to the nearest church or bus stop.

into across over around right left

First, go _____

 _____.

Subject: Geography

Symbols on maps

Objective: Symbols on maps.

Vocabulary: church, museum, monument, bus stop, train station, car, into, across, over, around, right, left

Introduction

Pupils will be familiar with the common icons and symbols that abound in a modern, urban environment. The use of symbols to identify elements on a map can be seen as an extension of this facet of everyday life.

Warm up

- Divide the class into pairs. Pupils make a list of the symbols and icons that they see on the streets in their everyday lives.
- Ask pupils to imagine that they were visitors to the neighbourhood. *Which of the symbols would it be important to understand?* Possible answers: bank, public toilets, car park, ...

Activity 1

- Read the list of words in the word box. Check comprehension. T: *What can you do at (a museum)?*
- Pupils identify the symbols and label them.

Answer key 1-church; 2-car park; 3-bus stop; 4-monument; 5-museum; 6-train station

Activity 2

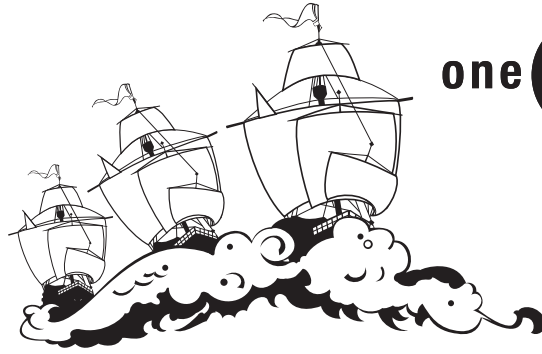
- Ask pupils to draw a route from the school to the nearest bus stop or church. The routes may vary from student to student.
- Ask for volunteers to describe the route.
- Pupils write a description of their routes.

Project ideas

- Bring large-scale local maps to class. Pupils identify the symbols and list their meanings.
- Pupils make a street map of their neighbourhood. They identify significant buildings with symbols and add a key to the map.
- Pupils describe their route to school using the prepositions of movement.

HISTORY

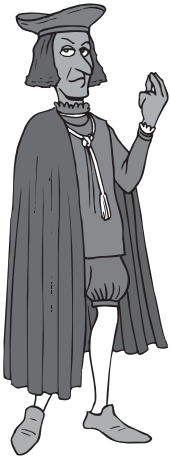
Christopher Columbus.



1 Number.

- Columbus died in Valladolid. ☐
- Columbus discovered America. ☐
- King Ferdinand and Queen Isabella helped Columbus with the trip. ☐
- Columbus departed from Palos de la Frontera. ☐
- Christopher Columbus was born in 1451, probably in Genoa, Italy. ☐
- Columbus wanted to sail to Asia. He needed a lot of money for this trip. ☐

2 Circle and write.



Christopher Columbus was born in 1451, probably in Genoa. Columbus wanted to find a new route to India and China. He wanted to bring back silk and spices. Columbus wanted to find a quicker and easier route to Asia sailing (1) _____. It was a dangerous journey and he needed money. He visited the courts of the kings and queens asking for help and money. Ferdinand and Isabella, the king and queen of (2) _____, decided to help him. In 1492 Columbus departed from Palos de la Frontera, in (3) _____, Spain, with three ships: the Pinta, the Niña and the Santa Maria. The ships were small, between 15 and 36 metres long. In the three ships they carried about (4) _____ men. After sailing across the (5) _____ Ocean for ten weeks, on 12th October 1492 Columbus saw (6) _____. He arrived at a small island in the Bahamas. Columbus named the island San Salvador. The people living on the islands were Arawaks and Caribs. Columbus called all the people he met in the islands (7) _____ because he thought he was in India. When Columbus arrived in Cuba, he thought it was Japan. Columbus came back to Spain in March 1493. Columbus sailed to America (8) _____ more times. He received new titles: Admiral of the Ocean Sea and Governor of the Indies. Columbus died in (9) _____.

- | | | | | | |
|--------------|-------------|-------------|--------------|------------|---------------|
| 1 a. east | b. north | c. west | 6 a. a cloud | b. a ship | c. land |
| 2 a. Spain | b. Portugal | c. Italy | 7 a. Indians | b. pirates | c. aborigenes |
| 3 a. Huelva | b. Valencia | c. Italy | 8 a. two | b. three | c. five |
| 4 a. 9 | b. 90 | c. 900 | 9 a. 1506 | b. 1526 | c. 1530 |
| 5 a. Pacific | b. Indian | c. Atlantic | | | |

Christopher Columbus.

Aim

- To study Christopher Columbus and the discovery of America.

Language focus

Key vocabulary: *depart, sail, route, silk, spices, king, queen, trip, land, arrive, island, journey.*

Key language: *Christopher Columbus discovered America in 1492. When Columbus arrived in Cuba, he thought it was Japan.*

Materials

- Worksheet.
- A world map.

Warm-up

- Write the following foods on the board: *potato, corn, peanut, tomato, papaya, pineapple, avocado, chilli pepper, cocoa*. Use pictures or explain in L1 the meaning of the words. Ask the pupils *What do these foods have in common?* Explain that *these are some of the foods that Spanish conquistadores brought from America when they discovered it in 1492*. Explain that *Spanish people took rice, olives, wheat and weapons to America*.

Completing the Worksheet

Activity 1

- Ask the pupils *Who discovered America? Christopher Columbus*. Write some true/false sentences on the board. Elicit answers and information from the class, eg. *Christopher Columbus was Spanish. (F) Columbus was a sailor. (T) Columbus wanted to travel to Asia. (T) King Ferdinand and Queen Isabella helped Columbus with his trip. (T) Columbus departed*

from Cádiz. (F) Columbus discovered America in 1498. (F) Columbus didn't know he was in America. (T)

- Ask the pupils to read the information in Activity 1. Explain the new words. Encourage the pupils to number the sentences in the correct order. Check their answers.

Answers: 1-e; 2-f; 3-c; 4-d; 5-b; 6-a

Activity 2

- Ask some questions about the discovery of America and write them on the board. Encourage the pupils to copy the questions in their notebooks and discuss the answers in small groups, eg. *When was Columbus born? Where did he want to travel? Who helped Columbus? How many weeks was Columbus at sea? When did Columbus discover America? Did Columbus think it was America or India? How many trips did Columbus make to America? When did he die?*
- Arrange the pupils in small groups. Ask the pupils to fold their worksheets so that they cannot see the table below the text. Read the text aloud with the class. Encourage the pupils to call out possible answers for each gap. Encourage them to use *I think* ___. eg. *I think number 1 is east*.
- Give each group a dictionary. Ask the pupils to read the text in Activity 2 and look at the table below it. Encourage the pupils to discuss and circle the answers in their groups. Explain that the groups can win points for each correct answer. Get feedback from the different groups and check their answers.
- Show the route Christopher Columbus followed on a world map. Show the class where Columbus intended to go.

Answers: 1-west; 2-Spain; 3-Huelva; 4-90; 5-Atlantic; 6-land; 7-Indians; 8-three; 9-1506

Extension activity

Arrange the pupils in small groups. Write some questions about Christopher Columbus on pieces of card. Stick the cards on the board so that the pupils cannot see the questions. Explain that they are going to play a game called *The Columbus Quiz*.

Invite a group to go to the board and choose one card. Read the question out loud and let the groups discuss the answer for about half a minute. Encourage the group who chose the card to answer the question. If the answer is right, they win a point. If the answer is not correct, they lose their turn and the next group can answer the question. Invite another group to choose a question.

Follow the same procedure until the pupils answer all the questions. Possible questions:

1. Name one food that Columbus brought from America. (pineapple, etc)
2. When was Columbus born? (1451)
3. Who helped Columbus with the trip? (Queen Isabella and King Ferdinand of Spain)
4. When did Columbus depart from Palos? (1492)
5. How many weeks were Columbus and his men at sea? (10)
6. How many men did Columbus take with him on his first trip? (90)
7. Columbus took three ships; what were their names? (the Pinta, the Niña and the Santa Maria)

History - Famous explorers

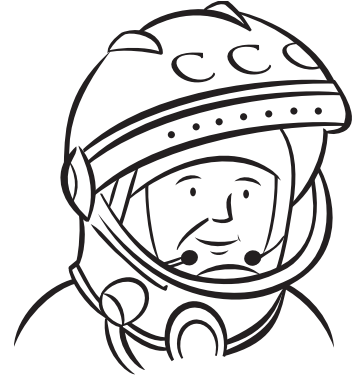
1 Read and match the people and the pictures.



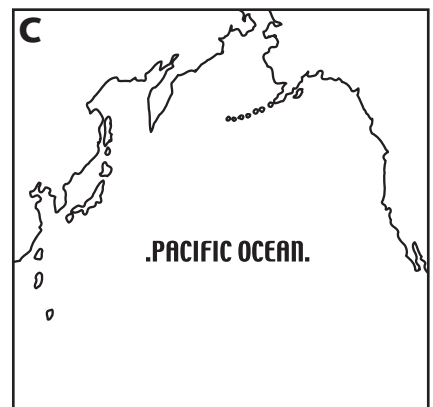
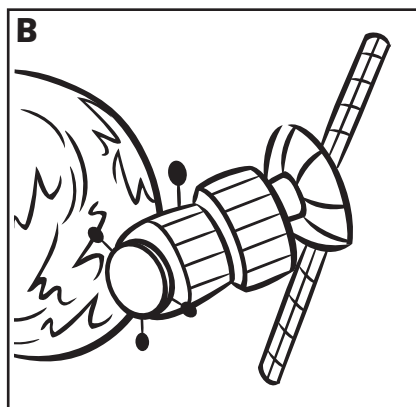
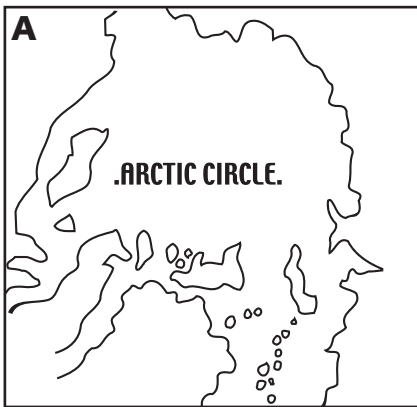
1 Roald Amundsen was the first explorer to reach the South Pole in 1911. In 1926 he went to the Arctic. He was the first explorer to fly over the North Pole.



2 James Cook was a great explorer. In 1768 he explored the Pacific Ocean and the Far East. He used science and mathematics to help him. He made maps of the oceans and the seas.



3 Valentina Tereshkova was the first woman in Space. In 1963 she orbited the Earth for more than three days.



2 Use the information in activity 1 to complete the timeline.

James Cook explored the Pacific Ocean and the Far East.



Subject: History

Famous explorers

Objective: Famous explorers

Vocabulary: *The North Pole, The South Pole, Pacific Ocean, Arctic Circle, Antarctic Circle, space*

Introduction

Discuss exploration with the pupils. Explain to them that much of the world has already been explored but there are still areas which we know very little about, like, for example, the oceans and space. Ask them to think about what kind of people explorers are. Explain that there have been many women explorers as well, although they are not usually as well known.

Warm up

- Write the following words on the board: *The North Pole – Arctic Circle, the South Pole – Antarctic Circle, Pacific Ocean, space*
- Ask the pupils to imagine they are going to explore each of these places and ask them about the equipment they would need to take with them.

- Explorers usually need to navigate. Ask the pupils if they know what explorers use to navigate (compass, map and, these days, GPS).

Activity 1

- Pupils read the texts and match them to the pictures.

Answer key 1-A; 2-C; 3-B

Activity 2

- Pupils extract information from the texts and write it on the time line.

Answer key

1768. James Cook explored the Pacific Ocean and the Far East.

1911. Roald Amundsen reached the South Pole.

1926. Roald Amundsen flew over the North Pole.

1963. Valentina Tereshkova orbited the Earth.

Project ideas

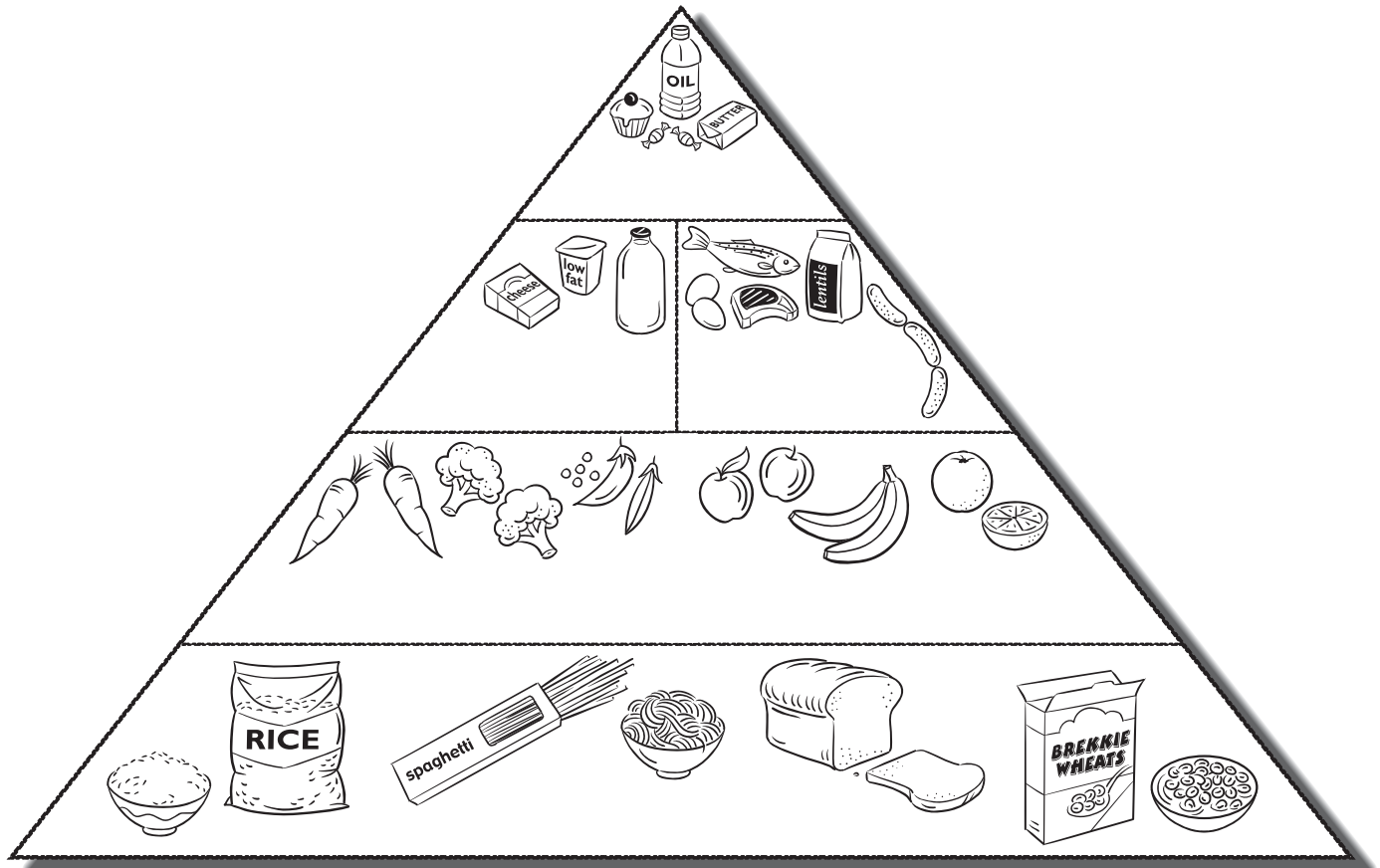
- Research another famous person.
- Choose a century and find out how many famous people you know were born then.
- Put them on a time line.

Science - Food groups

1 Look at the food groups. Colour each food group a different colour.

We divide food into six different groups.

Fats and sweets = red Dairy produce = yellow Proteins = orange
Vegetables and fruit = green Carbohydrates = blue



2 Look at the list of words. Underline the words using the correct colours for the food groups.

macaroni oranges yoghurt fish cake onion cereals
pineapple chicken butter broccoli cheese

3 Read and circle True or False.

- | | |
|---|-------------------|
| 1 Sweets and fats are very good for us. | True <u>False</u> |
| 2 We don't need to eat fruit every day. | True False |
| 3 We need three to five portions of vegetables every day. | True False |
| 4 Bread and butter are in the same group. | True False |
| 5 Apples and broccoli are in the same group. | True False |

Subject: Science

Food groups

Objective: Food groups

Vocabulary: *fats and sweets, dairy produce, proteins, vegetables and fruit, carbohydrates*

Introduction

It is important that the pupils understand that a healthy diet consists of eating the right kinds of food *and* in the right amounts. The food pyramid is a tool used in health education to illustrate this. Generally speaking a serving refers to a normal amount of each type of food. For example: *1 serving of fruit = 1 apple or 1 serving of milk = 1 glass of milk.*

Warm up

- Tell the pupils to look carefully at the food pyramid. Explain that this pyramid shows us not just the different food types but also the correct daily amounts for each type.
- Ask questions about the food pyramid, for example: *How many servings of vegetables do we need every day?*

Activity 1

- Pupils use the key to colour the segments of the pyramid.
- Correct the activity by asking the pupils to reproduce the pyramid on the board using coloured chalk.

Activity 2

- Pupils classify the words by underlining them according to the key.

Answer key red-cake, butter; yellow-yoghurt, cheese; orange-fish, chicken; green-oranges, pineapple, broccoli, onion; blue-macaroni, cereals

Activity 3

- Pupils read the sentences and circle *True* or *False*.
- Check the activity by reading a sentence out loud and asking the class to call out *true* or *false*.

Answer key 1-F; 2-F; 3-T; 4-F; 5-T

Project ideas

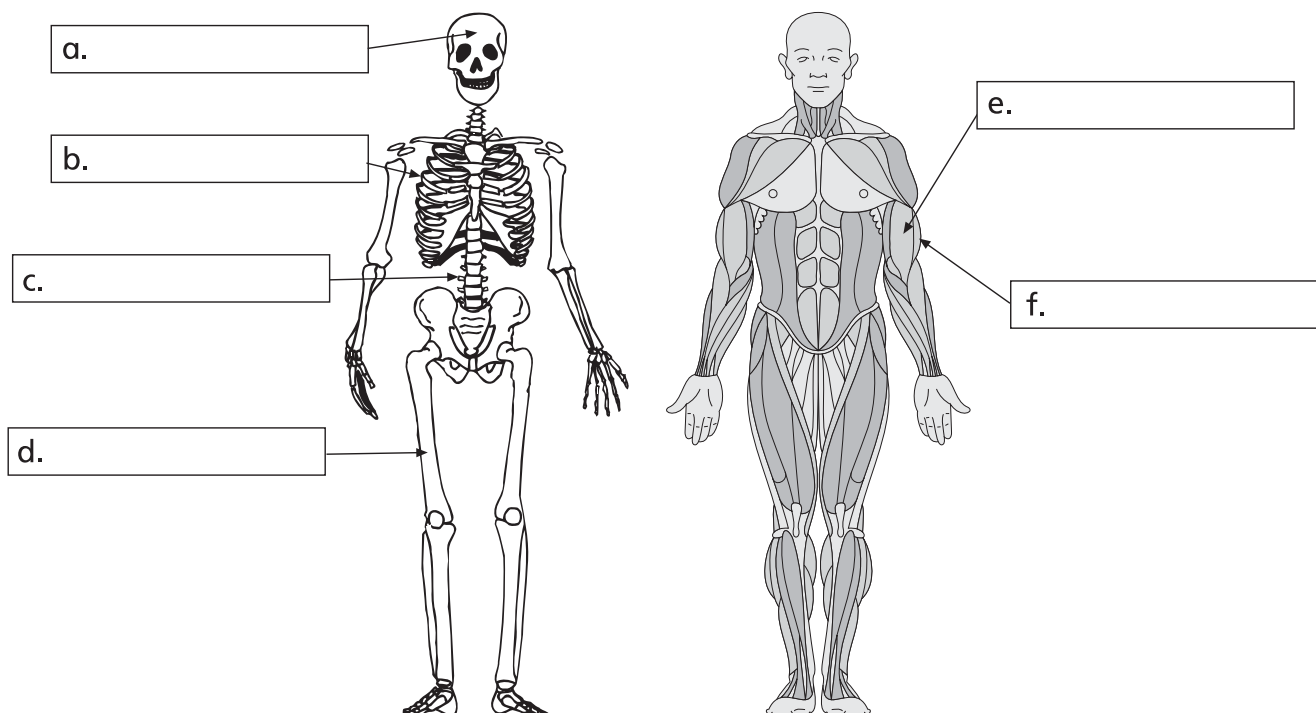
- Make a large food pyramid for a wall chart. Pupils glue pictures of food in the correct segments of the pyramid.
- Tell the pupils to keep a food diary where they write down everything they eat and drink for 1 week. They can then work out if they have had the daily recommended amounts for each food type.

THE HUMAN BODY

Muscles and Bones

1 Write and match.

Muscles	Bones
triceps biceps	femur ribs skull backbone



2 Read and write the missing words.

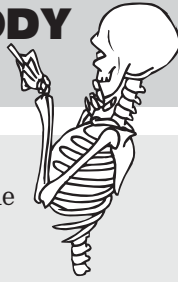
Muscles	Bones
We h_____ got about 600 m_____.	We _____ got about 200 bones.
M_____ move the b__dy.	B_____ have got calcium.
	The f_____ is a long bone.

3 Bones or muscles?

- We have got about 200 bones.
- We have got about 600 _____.
- _____ move the body.
- _____ have got calcium.
- The femur is a long _____.



THE HUMAN BODY



Aim

- To introduce the human muscle and bone system.

Materials

- Illustration showing the human muscle and bone system or an enlarged copy of the picture in Activity 1.
- Worksheet.

Duration

30 minutes.

Language focus

- Present simple.

Cross-curricular content

- Natural science.
- The human muscle and bone system.

Warm-up

- Check how many numbers the children know. Start writing numbers on the board up to a hundred. If necessary teach them *hundred*. Write 200, 300 ... up to 900 and ask the children to repeat. Don't worry if they can't say them perfectly.
- Present *bones* and *muscles* by asking the children to follow your instructions: *walk, jump, run, touch the door, touch the board*. Then touch your legs and arms and say in L1 or L2 *What do we need in our legs to run, jump and walk?* Write on the board *Muscles* and *Bones*. Show them your picture of the human muscle and bone system. Touch the desk and say *Bones are hard*. Touch your arm and say *Muscles are soft*.

Completing the Worksheet

Activity 1

- Write on the board under *Muscles* the names of the two muscles on the worksheet and touch your upper arm at the same time. Encourage the children to touch their upper arms and say *biceps, triceps*. *Are they hard (tapping the desk) or soft (touching your arm)?* *Soft. Biceps and triceps are muscles.*
- Touch your head and say *Muscle or bone?* *Bone*. Write *skull* on the board under the word

Bones and encourage the children to touch their heads and say *skull*. *Is it hard or soft?* *Hard*. Move your fingers along your ribs and tap on the desk. *Muscle or bones?* *Bones*. Write *ribs* and encourage the children to repeat after you and find their ribs. Continue the same procedure for *backbone* and *femur*.

- The children write the names of the muscles and bones in Activity 1.
- Check answers.

Answers: a-skull; b-ribs; c-backbone; d-femur; e-biceps; f-triceps.

Extension activity

Bring a child to the front of the class. Ask him/her to touch a bone or muscle. Say: *Touch your skull, touch your ribs*, etc. Bring another child to the front and ask the two children to touch their biceps. The first child to touch his/her biceps wins and plays the role of the teacher with the next two children. Continue until they are able to use the new words confidently.

Activity 2

- Elicit some information about our muscle and bone system from the children. Point to your body, write some numbers on the board and ask *How many bones? 100? 200? 800? How many muscles? 100? 200? 600?* Let the children guess. Ask the children to read the information in Activity 2 and tell you how many bones and muscles we have got. If the children can't say the numbers correctly in English, ask some of them to write the answers on the board. Explain that *about 200 bones* means 190, 200, or 210.
- Ask the children to read the sentences in Activity 2 again and complete the words. They can compare their answers in L1 or L2 in pairs.
- Check answers.
- Read the sentences together with the class. *Calcium* may be very similar to the equivalent word in their own language. You can use mime or pictures to help explain the meaning of the other sentences.
- Ask the children to underline the most important words in each sentence. Elicit their suggestions and write them up on the board,

eg, 600 / move / 200 / calcium / femur. Using these key words on the board, ask the children to say what they remember. Encourage them to make complete sentences: 600 – *We have got about 600 muscles; move – Muscles move the body*, etc.

Answers: have; muscles; Muscles; body; have; Bones; femur

Extension activity

The children continue the above activity in small groups. One child says a key word and the group makes a sentence, eg, Child 1: *Calcium*. Group: *Bones have got calcium*. Child 2: *Femur*. Group: *The femur is a long bone*.

Activity 3

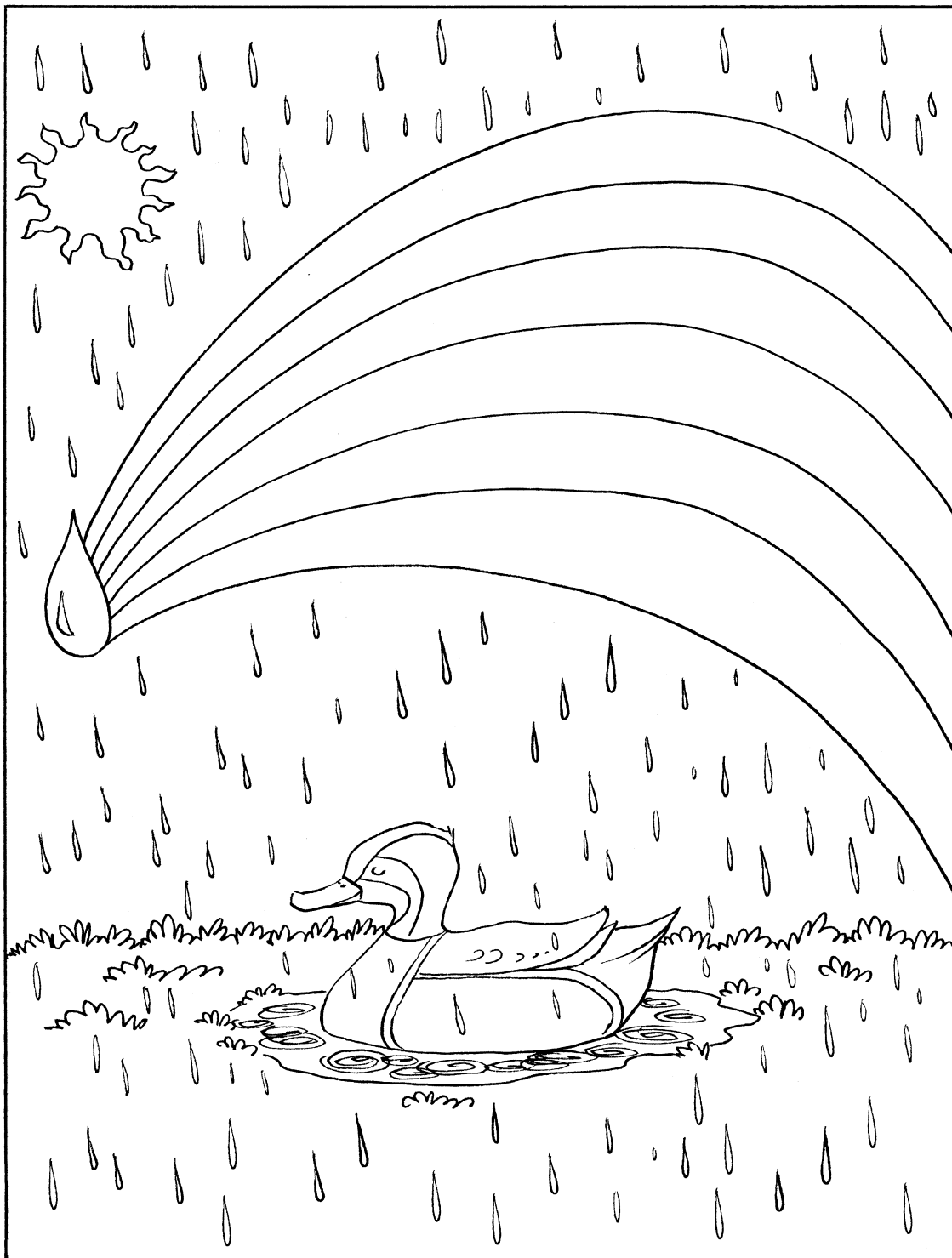
- Say something about muscles or bones and encourage the children to say if it refers to bones or muscles, eg, Teacher: *We have got 200 ...* (pause) Class: *Bones!* Teacher: *The femur is a long ...* Class: *Bone!* Teacher: *They move the body*. Class: *Muscles*.
- The children do Activity 3.

Answers: a-bones; b-muscles; c-Muscles; d-Bones; e-bone

Colours of the rainbow

one stop cil

Raindrops can split light into lots of colours. Can you colour in the rainbow with the colours in the right order? You will need blue, green, orange, purple, red and yellow.



week 14



한국외국어대학교 TESOL전문교육원
TESOL PROFESSIONAL EDUCATION CENTER, HANKUK UNIVERSITY OF FOREIGN STUDIES

Week 14: Preparing for Micro-Teaching

Homework:

Finish the project curriculum. Be ready to share information about your project with the class. Plan one lesson from the project curriculum using the lesson plan template. This should be typed. The template is available to download from HUFs e-class. Be ready to present your project and teach your lesson in weeks 15 and 16. Email your tutor if you would like feedback on the lesson plan but give him or her plenty of time before the assignment is due. You will need to submit a typed copy of your lesson plan, project, and printed materials to the tutor. If you are using a PowerPoint, please print this, too. Refer to the checklist and rubric when making your project and lesson plan.

Title

Animal Life Cycle

Context

Intermediate / 4th graders

Time

45min

Aim

By the end of the activity, students will be able to create a 'life cycle wheel' for the animals of their choice, with written information on 4-5 stages of life cycle and do a short presentation in front of the class.

Materials

- Stage #1) Picture cards of baby animals and adult animals, PPT showing baby animals and adult animals
- Stage #2) Youtube video, life cycle of frogs worksheet
- Stage #3) PPT, articles on each animal, graphic organizer worksheet, a sample life cycle wheel
- Stage #4) same as in Stage#3 – article on each animal, graphic organizer
- Stage #5) life cycle wheel template, color pencils, glue, scissors, etc.

Lead-in**1. Schema-building**

: Ask Ss, "Do you have or know any pets? What animals are they? Have you ever seen a pet growing from baby to an adult?" Then show pictures of baby animals and adult animals. Then in a pair, let Ss sort the animals in two groups. Lead them to group by baby vs adult. Ask them 'what happened to the baby animals and how did they become adults?' and introduce the term 'life cycle'

2. Topic introduction:

: Introduce the concept of 'life cycle' via a song video (Frog song: <https://www.youtube.com/watch?v=MJOSoJNeu54>)
After watching the video, ask Ss what they remember from the video. Give students a worksheet for frog's life cycle and let students number them in the right order. Then compare with the partner.

Set up and run the activity – main skill tasks**3. Main task demonstration**

: Teacher shows a demonstration of the main task by doing a sample together with the class. First, teacher shows pictures of 'harp seal' in different life stages and put them in the right order. Read a short article about harp seal with the class. Use 'graphic organizer' worksheet to summarize key information about the animal's life cycle. Teacher shows how to make a 'life cycle wheel' with the information on harp seal.

4. Main task

: Briefly show students different articles on different animal life cycles. Tell students that they are going to make a life cycle wheel in pairs and let them choose an animal from the example. After SS have decided on an animal, Ss organize their information using graphic organizer.

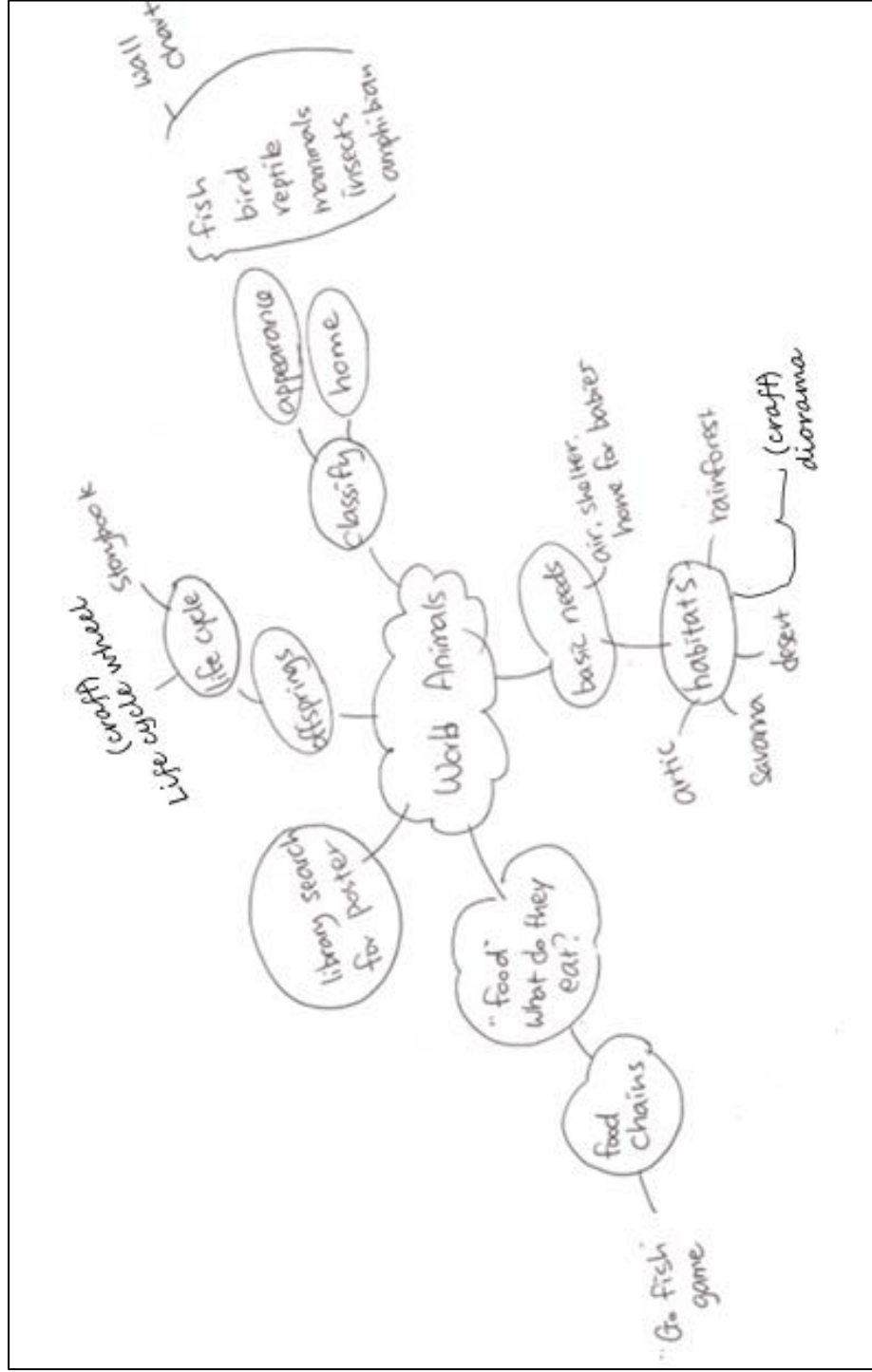
6. Make a life cycle wheel with a given template**Close the activity and post-activity**

Do a presentation of the life cycle wheel in front of the class.
Refer to the earlier writing activity for practicing target language

Name and student number

Topic: World Animals

Topic Web & Ideas for Activities:



Description of the project:

In this project, the students will create an 'animal profile poster' including complete information on the animal's classification, life cycle, food chain, and habitat. The project display is the 'profile poster' and students will make presentations in the class.

Main Products of each activity:

- | | |
|---|---|
| 1. Find the group
: Animal classification chart | 5. Habitat #2: Rainforest
: A diorama for rainforest |
| 2. Life Cycle
: A life cycle wheel | 6. Habitat #3: Arctic
: A diorama for Arctic |
| 3. Food Chain
: 'Go Fish' game (complete a food chain) | 7. Animal Profile
: An animal profile poster |
| 4. Habitat #1: Savanna & Desert
: A diorama for each habitat | 8. Project Display
: Display of the students' work from all activities
and students make presentations on their posters |

Activity	Grammatical & Functional	Vocabulary	Skills
1 Find the group	Where does it live? What does it look like? Who is it?	Animals & Animal groups: <i>fish, reptile, mammal, insect, bird, amphibian</i> Body descriptions	Listening: to instructions Speaking: Answering questions, describing animals
2. Life Cycle	oo gives birth to oo grows to... oo becomes...	<i>Describing life stages: lay, hatch, give birth to, egg, caterpillar, pupa baby animal names</i>	Listening: to a description and instructions for making crafts Writing: a short description of the Other: making a wheel
3. Food Chain	Can I have ...? Do you have ...?	Carnivore, herbivore, omnivore, producer, consumer, prey, predator	Listening: to a description and to instructions for game Speaking: Asking questions for game
4. Habitat#1 Savanna & Desert	Introductions Descriptions	Habitat, basic needs Geographical features: <i>Africa, Middle Asia, plain, grassland, shrub, sand, oasis, cactus</i> Animals Weather: <i>dry, wet, hot, cold</i>	Listening: to a description and instruction for making diorama Speaking: giving a short presentation Reading: for short articles Other: painting, gluing

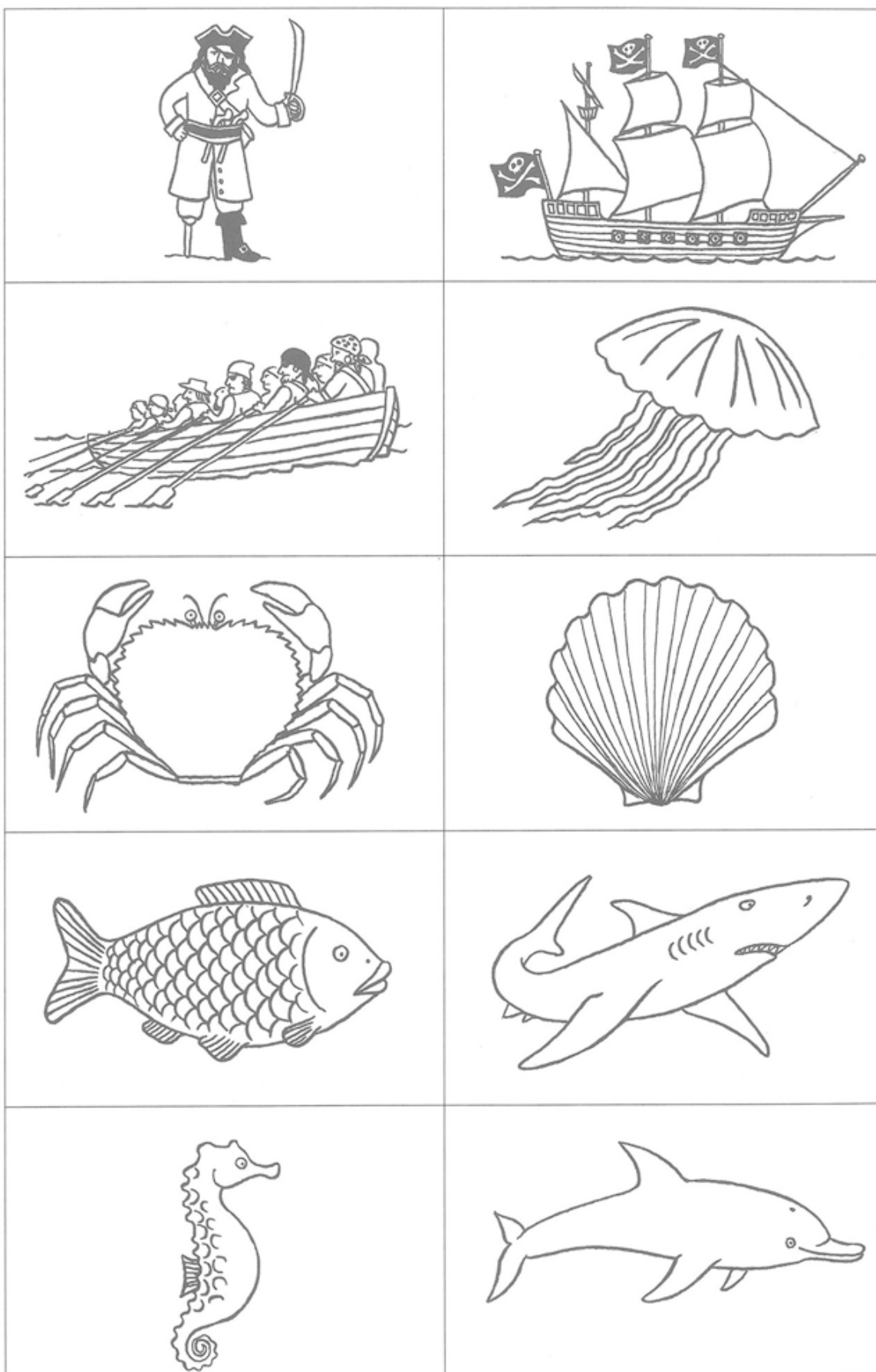
5. Habitat #2 Rainforest	Introductions Descriptions	Geographical features: <i>Amazon, forest floor, understory, canopy, emergent, rainfall</i> Animals Weather: <i>warm, humid, damp</i>	Listening: to a description and instruction for making diorama Speaking: giving a short presentation Other: painting, gluing
6. Habitat #3 Arctic	Introductions Descriptions	Geographical features: <i>tundra, north pole, icy land, snow</i> Animals Weather: <i>freezing cold</i>	Listening: to a description and instruction for making diorama Speaking: giving a short presentation Other: painting, gluing
7. Animal Profile	Revision and extension of all structures in project	Revision of all vocabulary from previous activities that are related to the chosen animal	Speaking, Listening, Reading, Writing: To do a group work to plan and make an animal profile poster
8. Project Display	Use of all language introduced throughout the project	Practice of vocabulary from the project	Speaking and Listening: Using the language they have learned to do a presentation in class

Appendix



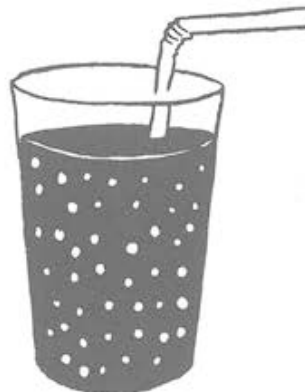
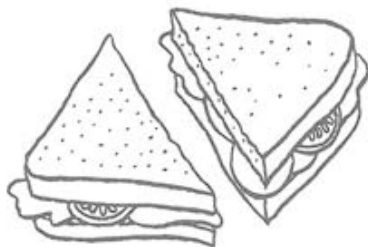
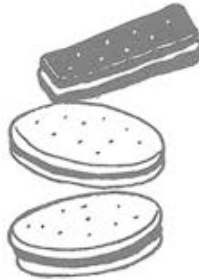
한국외국어대학교 TESOL전문교육원
TESOL PROFESSIONAL EDUCATION CENTER, HANKUK UNIVERSITY OF FOREIGN STUDIES

WORKSHEET 1.2

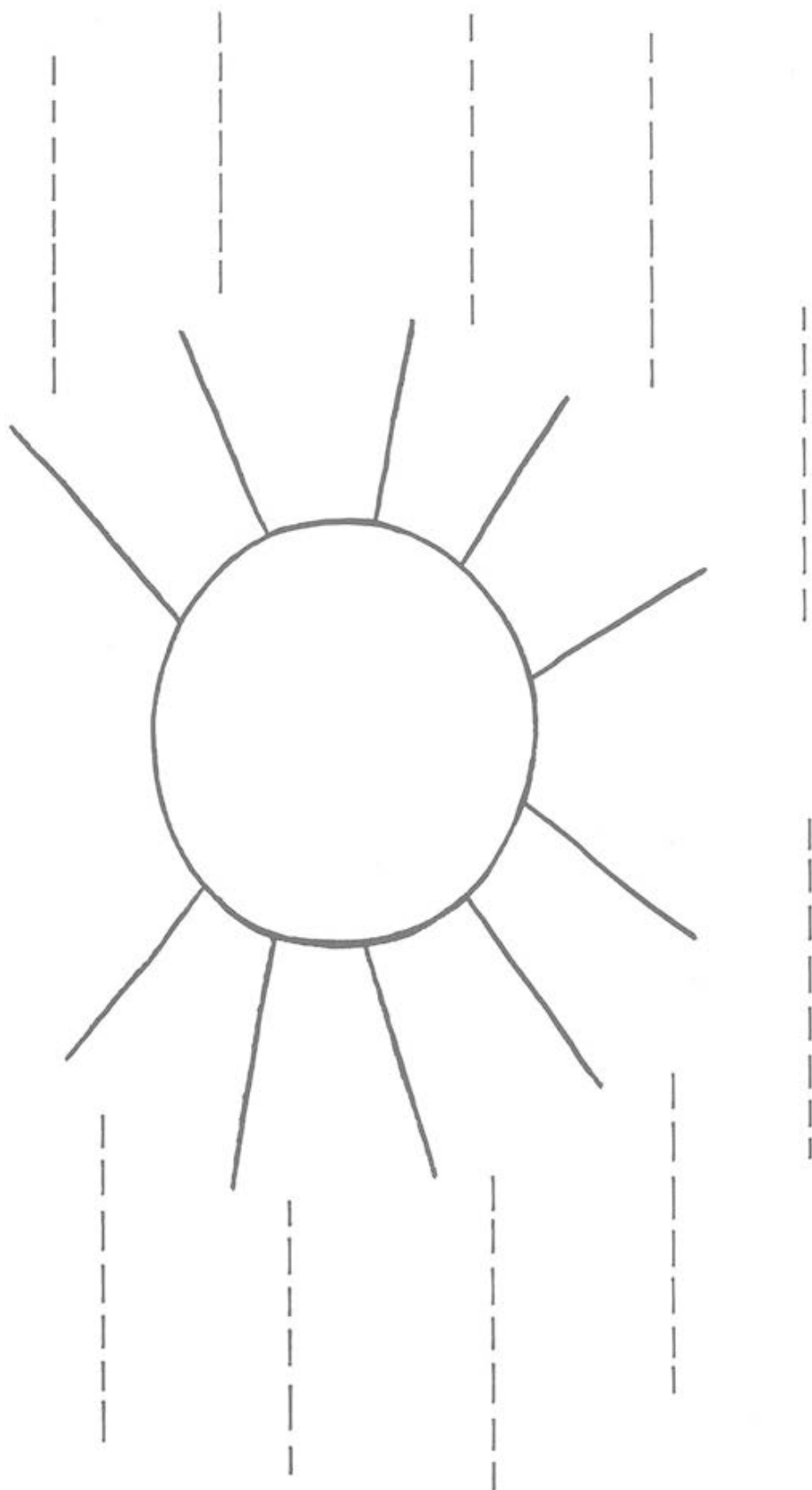




WORKSHEET 1.9



WORKSHEET 2.1

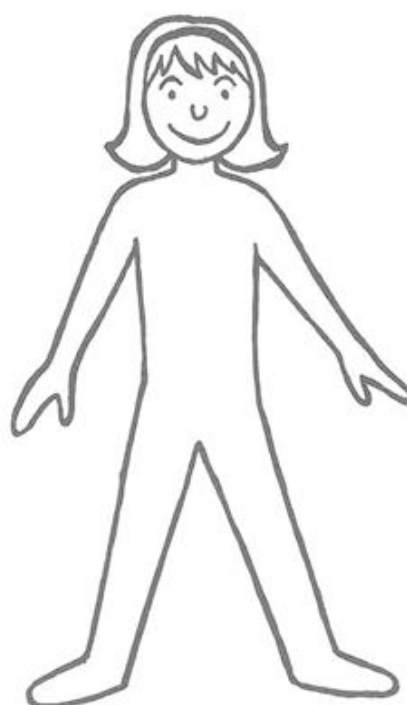
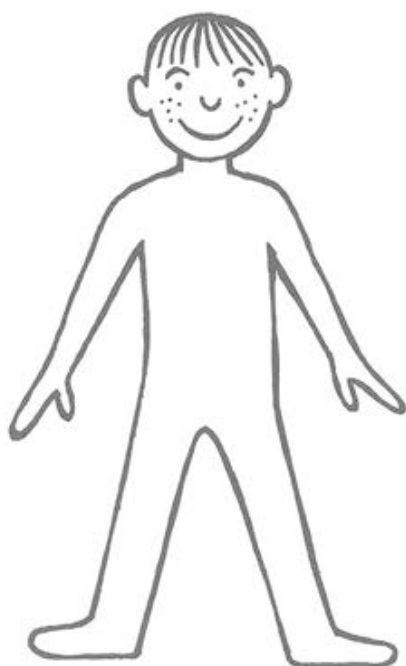
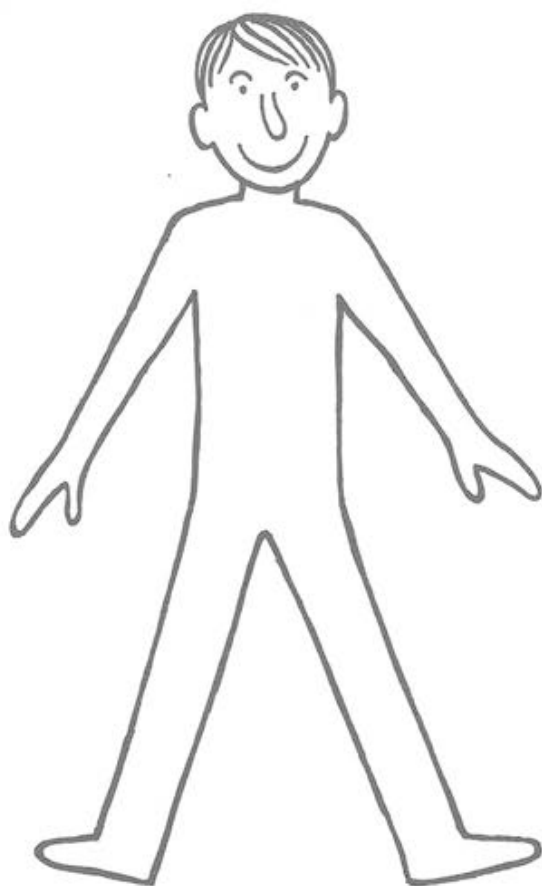




WORKSHEET 2.2

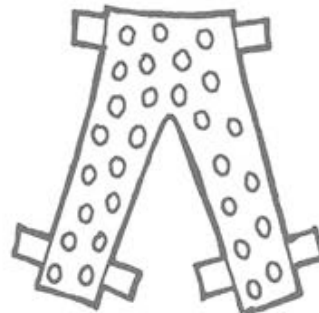
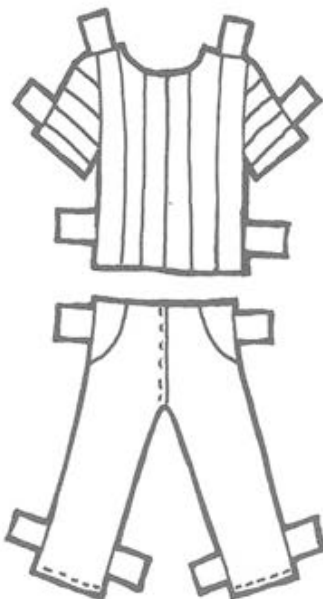
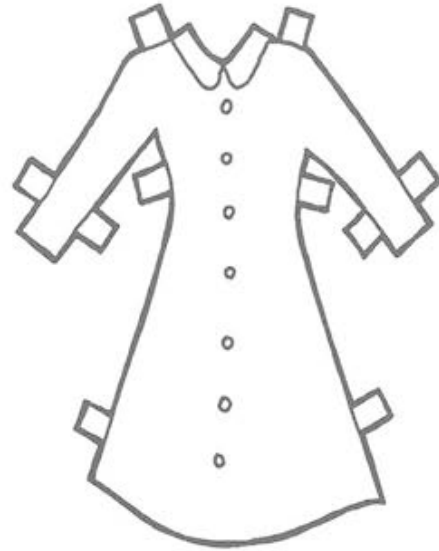
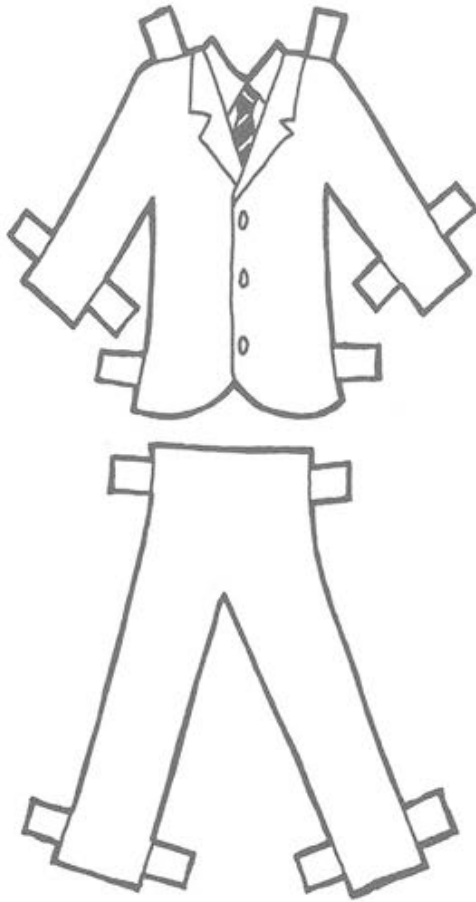


WORKSHEET 2.4

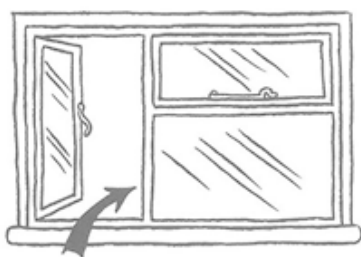




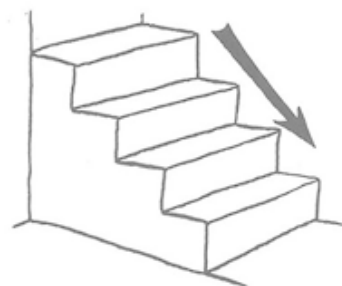
WORKSHEET 2.5



WORKSHEET 2.7



_____ went _____ the _____



_____ the _____



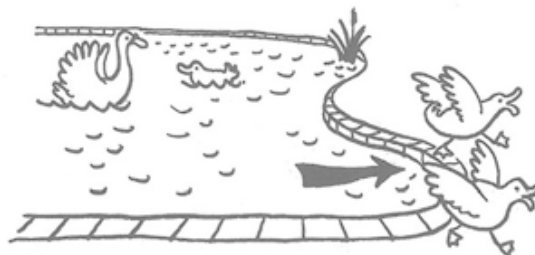
and _____ the _____.



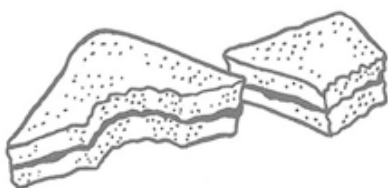
Then he went _____ the _____
and _____ the _____.



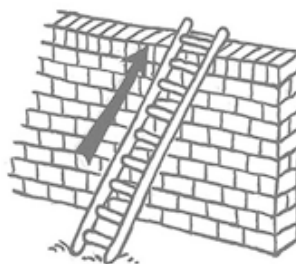
He played _____ the _____.



He swam _____ the _____,
chased the _____



and he ate some _____.

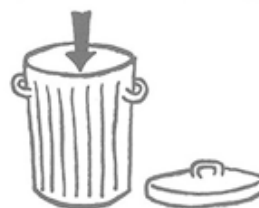


He went _____ the _____ and

Then he fell _____ the _____



_____ the _____.



and he couldn't get out.



4.26 Act out a story with puppets

Level A1.1, A1.2, A2.1, A2.2 **Age** 4–10 **Organization** pairs or groups (depending on the number of characters and structure of the story)

Aims To listen and act out a story with puppets; to manipulate puppets appropriately according to the story; to focus attention and develop concentration skills.

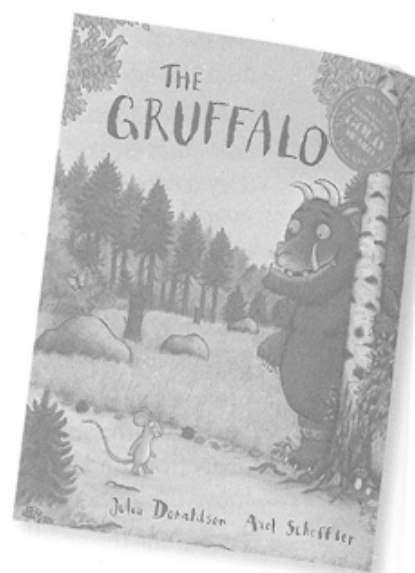
Language focus any, depending on the story

Materials *Essential:* puppets for characters in the story (see 7.12 for ideas for making puppets); a version of the story for acting out (one copy for your reference if this is different from the original story) / *Optional:* Cuisenaire rods or classroom objects to use instead of puppets, eg ruler, glue stick, pencil case

Procedure

Use this activity once the children are familiar with the story and confident about using key language it contains.

- 1 Get the children to make puppets prior to doing the activity (see 7.12). Alternatively, give out Cuisenaire rods or get the children to use classroom objects instead of puppets, for example, if you use the story *The Gruffalo*, a pencil case held vertically for the gruffalo, a rubber for the mouse.
- 2 Divide the class into groups of five. Assign a role to each child or let the children decide this in their groups. In the case of *The Gruffalo*, for example, children work in groups of five and the roles are gruffalo, fox, mouse, owl and snake.
- 3 Act out the story with the whole class, using different voices for the characters, and getting the children to move their puppets on their desks as they speak.
- 4 Get the children in each group to change roles and repeat the procedure. If the children are confident, ask them to act out the story independently in their groups.



Comments and suggestions

- For many children, using a puppet to act out a story makes them feel secure (as they can 'hide' behind the puppet) and therefore more willing to participate.
- The use of puppets provides a framework for turn-taking and the physical manipulation of the puppets during the story provides a focus for children to work together and stay attentive and engaged.
- Stories which are most suitable for acting out with puppets are ones which contain direct speech and repetitive discourse patterns. It also helps if there are short rhythmic refrains, such as, in the example of *The Gruffalo* story: *Ho! Ho! Ho! There is no gruffalo!*
- For stories like *The Gruffalo*, where the language of the original story may be beyond the children's productive competence, you will need to prepare a suitable version for the children to act out before doing the activity.
- As a follow-up to acting out a story with puppets, children can act out the story themselves, eg wearing character headbands or masks (see 7.13). You may also wish to turn the story into a class play (see 4.32) to perform for parents and carers and/or another class.

2.24 Party invitations

Level A1.1, A1.2**Age** 7–10**Organization** whole class, individual**Aims** To identify information to include in a party invitation; to write and respond to a party invitation.**Language focus** prepositions, days, dates, times, *please, thank you, I'd love to come / I'm sorry I can't come***Materials** *Essential:* none / *Optional:* A4 coloured card (cut in quarters) to use for the invitations (one for each child)**Procedure**

- 1 Establish possible contexts for party invitations, eg a birthday party, class party, fancy-dress party, beach party, Christmas or carnival party.
- 2 Ask the children what information you need to include in a party invitation, eg who it's for, what kind of party, the day, date, place, time and who the invitation is from, plus possibly also special instructions about what to wear or bring.
- 3 Create a framework for the invitation on the board, eliciting or establishing the prepositions that it would be appropriate to use for each piece of information.

Party Invitation

To: _____

Please come to _____ party

on: _____

at: _____

from: _____ to: _____

From: _____

Please bring / wear _____

- 4 Give an example of a completed invitation, eg *To David / Please come to my birthday party / on Saturday 2nd June / at my house / from 5 o'clock to 8 o'clock. / from Michael / Please wear fancy dress.*
- 5 Assign who each child in the class should write their invitation to (as far as possible, pair children who like each other but who are sitting far away from each other).
- 6 Either give out the coloured card or children can write the invitation in their notebooks.

- 7 Ask them to decide what kind of party they are going to have, invent the information about the time and date, etc and write an invitation to the child they have been assigned.
- 8 Ask two children to act as 'postboy' and 'postgirl' and deliver all the invitations.
- 9 Children read the invitations and then write a reply following a framework, eg *Dear Michael, Thank you for the invitation to your _____ party on _____. I'd love to come. / I'm sorry I can't come. From David.*
- 10 The 'postboys' and 'postgirls' deliver the replies and children read them.
- 11 At the end, count up how many children accepted the invitations they were sent.

Comments and suggestions

- Although children will want to choose who to write their invitations to, it is best if you decide, in order to avoid a situation where some children get lots of invitations and others get none.
- Children enjoy writing and receiving instant replies to their invitations through the 'postboys' and 'postgirls'. Having an immediate audience also makes the activity purposeful.
- Whenever there's an opportunity, you can use the first part of the activity for real invitations, eg for children to invite their parents to come to an end of term show.

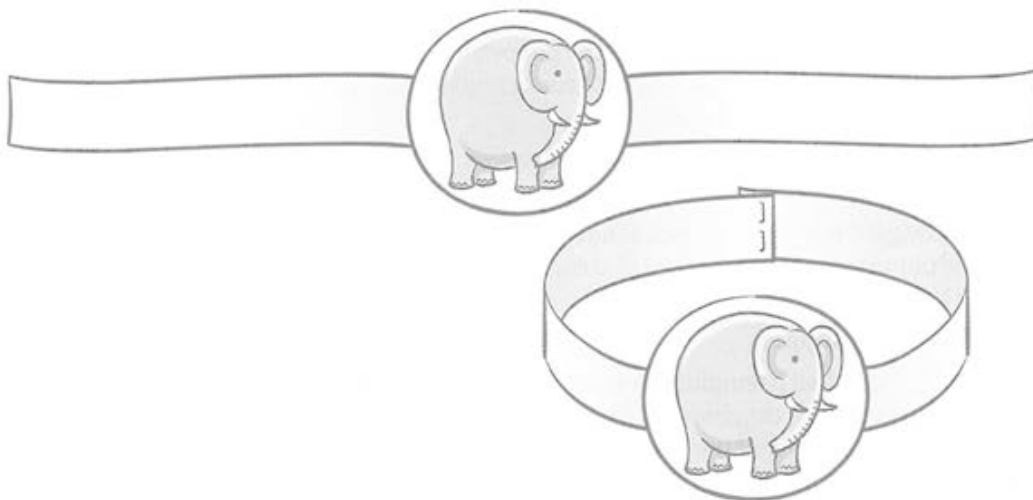
7.13 Character headbands

Level A1.1, A1.2 **Age** 4–8 **Organization** individual

Aims To listen and follow instructions; to make a character headband; to develop motor skills; to motivate children to listen and speak in character; to develop confidence and self-esteem.

Language focus any, depending on how the headband is used

Materials *Essential:* strips of coloured card (about 8cm wide) to fit round the children's heads (one for each child), photocopies of the character to stick on the card (one for each child), an example of a headband, glue, staples, stapler / *Optional:* crayons, glitter, sticky paper shapes



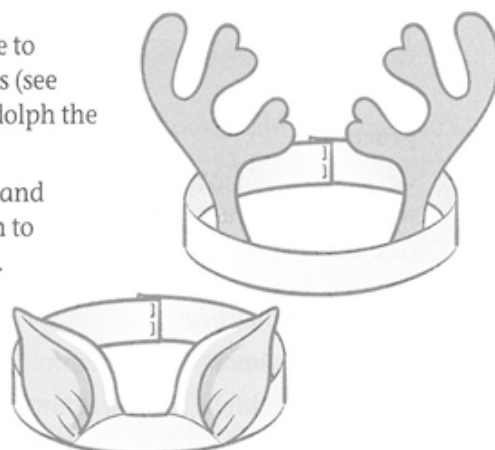
Procedure

Get the children to make character headbands, as appropriate, and wear them to act out stories, songs or rhymes or in any other activities where they take on the role of the character.

- 1 Show the children the headband you have prepared and explain what they are going to use it for before they begin.
- 2 Give a strip of card and a copy of the character to each child. Children stick the picture in the centre of the card. If you like, they can also colour the picture and decorate the headband, eg with glitter or coloured paper shapes.
- 3 When they are ready, they fold the card so that it fits comfortably on their head and then come to you to have it stapled together. The headband is now ready to wear.

Comments and suggestions

- Depending on the character, it may be appropriate to attach, eg ears to the headbands for three little pigs (see also the class play of this in 4.32) or antlers for Rudolph the reindeer.
- Young children feel special when wearing a headband to act out a story or song and this encourages them to participate actively and take on the character role.
- Headbands play a similar role to masks but they are much more satisfactory as they do not cover children's faces or make it difficult to hear what they say when they speak.





7.7 Junk modelling

Level A1.1 **Age** 4–8 **Organization** individual, whole class, pairs

Aims To listen and follow instructions; to make a junk model; to develop motor skills; to create a character using junk and other modelling material; to talk about the character you create; to act out a dialogue or role play between different characters; to develop creative thinking skills; to develop confidence and self-esteem.

Language focus *have got, be*, present simple, parts of the body, personal information, adjectives to describe people

Materials *Essential:* an example of a junk model head, (eg made out of a milk carton, with wool hair, bottle top eyes, plasticine nose etc), junk and other modelling material (eg empty cartons, cardboard tubes, coloured card, wool, bottle tops, plasticine, sticky paper shapes), scissors, glue, crayons

Procedure

- 1 Show the children the junk model character you have prepared and tell the children a bit about him/her, eg *Look. This is Lenny. He's six years old. He's got big eyes and orange hair. Lenny lives in my house. He loves eggs for breakfast.*
- 2 Explain to the children that you want them to make their own character like Lenny. Show them the material they can use to make their characters and elicit or suggest ideas for going about it, eg using a cardboard tube for the body, making a plasticine head, making arms out of card.
- 3 Monitor and talk to the children as they make their characters, eg *I like his hair! What funny eyes! Has he got a name?*
- 4 When the children are ready, ask them to take turns to show their characters to the rest of the class, eg *This is ... He's ... He's got*
- 5 If appropriate, children can also act out a simple dialogue or role play between their characters, eg *Hello. / Hello. / What's your name? / I'm Lenny.* etc, either with you or in pairs.

Comments and suggestions

- Children often respond very creatively to inventing and making their own characters – and this also motivates them to talk about them and use language on their behalf!
- If you have space to display the characters in the classroom, you can use or refer to them in subsequent activities, eg to demonstrate an activity, or with younger children to say, eg *I think Lenny and Hilda and everyone liked the song. Shall we sing it again?*
- As a follow-up, older children can complete or write a short description of their character. These can then be written out and displayed with the models.

7.12 Puppets

Level A1.1, A1.2 **Age** 4–12 **Organization** individual; any, depending on the activity

Aims To listen and follow instructions; to make a puppet; to develop listening and speaking skills; to develop motor skills; to develop confidence and self-esteem.

Language focus any, depending on how the puppet(s) are used

Materials *Essential:* an example of the puppet; 7.13a, 7.13b cut-out templates, sticky tape, glue; 7.13c (small) paper bags (one for each child) / *Optional:* 7.13a lollipop or plant sticks; 7.13c wool, sticky paper shapes

Procedure

Get the children to make any of the types of puppets below as appropriate and use them to act out dialogues, role plays, stories, songs or rhymes or play games. Show the children an example of the puppet you have prepared and explain what the children are going to use it for before they begin.

7.12a Pencil puppets

Either give children a template for the puppet(s) (essential with younger children) or ask them to draw the character(s) inside a rectangular or oval shape (about 8 x 6cm). Children cut out the puppet(s) and attach them to a pencil using sticky tape. With younger children you will need to help them do this.



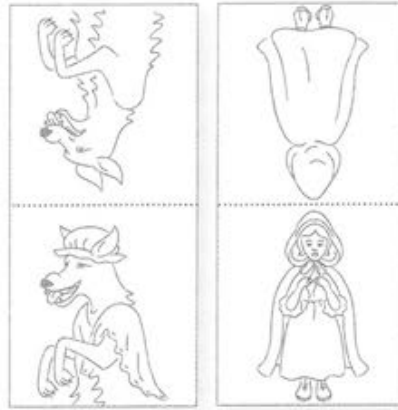


7.12b Finger puppets

Give a template of the puppet(s) to each child. Demonstrate and explain that children should cut out the whole rectangle showing both pictures, then fold this in half and use glue to stick down the sides. The finger puppet is then ready to use.

7.12c Paper bag puppet

Give a paper bag to each child and make available wool, sticky paper shapes, etc if you have these. Children draw eyes, ears, nose and a mouth on the paper bag (this can be either of a person or animal, depending on what's relevant) and stick on wool for hair, whiskers or fur. Once they are ready, children put their whole hand inside the bag to use the puppet.



Comments and suggestions

- The use of puppets can have a powerful effect in encouraging shy children to use language, as they feel safe 'hiding' behind the physical presence of the puppet and feeling that it is the puppet speaking rather than themselves.
- If children take puppets home, they will very often also use them spontaneously with their families to show what they have done in class. This helps to reinforce children's sense of achievement and self-esteem.

5.4 The envelope

Aim	To encourage development of the imagination by making connections between random items
Focus	Speculative expressions: <i>They might be, It could be, I wonder if it ...</i> etc.; expressions of opinion, cause/effect
Level	Intermediate and above
Time	One class hour
Preparation	You need enough large manila envelopes (A4) for one per group of four.

Procedure

- 1 Students work in groups of four. Each group collects six to ten objects from their own pockets or bags – things like coins, keys, receipts, tickets, membership cards, etc. They have five minutes for this. They place the objects on the table in full view. They then put the objects into the envelope and exchange envelopes with another group.
- 2 Tell students that the objects in the envelope all belong to one person. They have to decide who this imaginary person is, what they look like, what their personality is like, where they live, what they do for a living, etc. One student acts as a secretary and takes notes. The groups have ten minutes for this.
- 3 Groups have ten more minutes to work out a short episode in this person's life, which involves all the objects chosen in step 1. They then decide on how to act this out in a short dramatised sketch.
- 4 In a small class, each group shows its objects to the class, then performs its sketch. In a larger class, each group performs for one other group.

Note

Human beings are pattern-making creatures. They look for connections between things, even where there are none. This activity takes advantage of this characteristic. The fictitious characters the students invent on the basis of the objects are often surprisingly creative and unusual!

See also 5.1 What am I holding?, 5.13 Who's the owner?

Baby B (*Gives Marty the cauliflower*) Here you are!

Marty (*Eats all the cauliflower very fast*)
Mmmm. Lovely. Delicious. I love cauliflower.

Peter }
Anna } Oh, no! Ugh! Disgusting!
Chris }

Mrs B Oh no! The cauliflower. The cauliflower.

Baby B Ha ha ha. My cauliflower, my cauliflower.

Marty I like cauliflower.

Peter }
Anna } Oh yuck, he likes cauliflower!
Chris }

CHICKEN LITTLE

Characters

Narrator
Chicken Little
Ducky Wucky
Rabbit Fabbit
Piggy Wiggy
Foxy Loxy
Chorus

SCENE 1

Narrator Once upon a time there was a chicken. Her name was Chicken Little. She lived in a little house in the country. There was a big apple tree in her garden. One day she was sitting in the garden, enjoying the sun, when suddenly an apple dropped off the tree and on to her head. She jumped up ...

Chicken Little Oh no!
The sky is falling in
The sky is falling in
I must tell the king
The sky is falling in.

Narrator And off she went to tell the King.

Chorus Run Chicken, run Chicken
Run Chicken Little, run.

Narrator She went up the hill, and down the hill ...

Chorus Run Chicken, run
The sky is falling in.

Narrator She went over the bridge and through the tunnel ...

Chorus Chicken Little, run run
Chicken Little run run.

Narrator She went into the woods and out of the woods ...

Chorus You must tell the King.
The sky is falling in!

Narrator She went round the corner ... and there she met her friend Ducky Wucky.

SCENE 2

Chicken Little Hello Ducky Wucky.

Ducky Wucky Hi Chicken Little. What's the matter? Where are you going?

Chicken Little To the castle.

Ducky Wucky To the castle. But why?

Chicken Little The sky is falling in!

Ducky Wucky Oh no! The sky is falling in.

Chicken Little Yes, we must tell the King.

Together We must tell the King
We must tell the King
The sky is falling in
We must tell the King.

Ducky Wucky Come on. Let's go!

Narrator And off they went to tell the King.
They went up the hill, and down the hill ...

Chorus Run Chicken, run Chicken
Run Chicken Little, run.

Narrator They went over the bridge and through the tunnel ...

Chorus Run Chicken, run
The sky is falling in.

Narrator They went into the woods and out of the woods ...

Chorus Chicken Little, run run
Chicken Little, run run.

Narrator They went round the corner ...

Chorus You must tell the king
The sky is falling in!

Narrator And there they met their friend Rabbit Fabbit.

SCENE 3

Repeat Scene 2 with Rabbit Fabbit. Change the last line.

Narrator They went round the corner and there they met their friend Piggy Wiggy.

SCENE 4

Repeat Scene 2 with Piggy Wiggy. Change the last line.

Narrator They went round the corner and there they met their friend Foxy Loxy.

SCENE 5

Chicken Little Hello, Foxy Loxy.

Foxy Loxy Hi Chicken Little. What's the matter? Where are you going?

Chicken Little To the castle.

Foxy Loxy To the castle. But why?

Chicken Little The sky is falling in!

Foxy Loxy Oh no! The sky is falling in.

Chicken Little Yes, we must tell the King.

Altogether We must tell the King
We must tell the king
The sky is falling in
We must tell the king.

Foxy Loxy Come on, follow me!

Narrator And off they went to tell the King.
They went up the hill, and down the hill ...

Chorus Run Chicken, run Chicken
Run Chicken Little, run.

Narrator They went over the bridge and through the tunnel ...

Chorus Run Chicken, run
The sky is falling in.

Narrator They went into the woods and out of the woods ...

Chorus Chicken Little, run run
Chicken Little, run run.

Narrator They went round the corner ...

Chorus You must tell the King
The sky is falling in!

All the characters go off stage.

Narrator and ...

Foxy Loxy comes back on stage licking his lips and rubbing his tummy.

Narrator ... nobody ever saw Chicken Little and her friends again.

CINDERELLA

Characters

Cinderella A
Cinderella B
Stepmother
Stepsister 1
Stepsister 2
Rat 1
Rat 2
Fairy Godmother
Prince

SCENE 1

The kitchen

Stepmother (*Shouting*) Cinderella!

Cinderella A Yes?

Stepsisters 1 and 2 (*Shouting*) Cinderella!

Cinderella A Yes?

Stepsister 1 Come here!

Stepsister 2 Come here!

Stepmother Wash my dress!

Cinderella A OK.

Stepsisters 1 Clean my shoes!

Cinderella A OK.

Stepsister 2 Clean my boots!

Cinderella A OK.

Stepmother Hurry up now! Go away!

Stepsisters 1 Cinderella!

Cinderella A Yes?

Stepsister 1 Go away!

Stepsister 2 Go away!

Stepmother Go away!

SCENE 2

The kitchen

Stepsister 1 Look!

Stepsister 2 What?

Stepmother What?

Stepsister 1 A letter!

Stepsister 2 A letter!

Stepmother (*Takes the letter and opens it*)
An invitation!

Stepsister 1 Who from?

Stepsister 2 Who from?

Stepmother The Prince!

Stepsister 1 The Prince!

Stepsister 2 The Prince!

Stepmother To a party!

Stepsister 1 A party!

Stepsister 2 A party!

Stepmother Tomorrow!

Stepsister 1 Tomorrow!

Stepsister 2 Tomorrow!

All Cinderella!

SCENE 3

The kitchen

Stepmother Come on!

Stepsister 1 Hurry up!

Stepsister 2 Where's Cinderella?

Stepmother Cinderella!

Stepsisters 1 and 2 Cinderella!

Cinderella A Yes?

Stepmother Where's my dress?

Stepsister 1 My shoes!

Stepsister 2 My boots!

Stepmother Cinderella! Hurry up!

Cinderella A Yes, yes, yes!

Stepmother Girls! Are you ready?

Stepsisters 1 and 2 Yes, yes.

Cinderella A Yes.

Stepmother Cinderella!

Cinderella A Yes.

Stepmother Stay here!

Cinderella A Here?

Stepmother In the kitchen!

Cinderella A In the kitchen?

Stepmother Yes, clean the kitchen!

Cinderella A Clean the kitchen?

Stepmother That's right.

Stepsister 1 and 2 Goodbye!

Stepmother Goodbye!

SCENE 4

The kitchen

Cinderella is crying.

Rat 1 Look, it's Cinderella.

Rat 2 She's crying.

Rat 1 and 2 Poor Cinderella.

Rat 1 What's the matter?

Cinderella A I'm tired.

Rat 1 Cheer up!

Rat 2 What's the matter?

Cinderella A I'm sad.

Rat 2 Cheer up.

Rat 1 Don't cry!

Rat 2 No, don't cry!

The Fairy Godmother appears.

Cinderella A Who are you?

Fairy Godmother Your fairy godmother!

Rat 1 Who's she?

Rat 2 Her Fairy Godmother!

Cinderella A My Fairy Godmother!

Fairy Godmother Come on. Your wishes!

Cinderella A What wishes?

Fairy Godmother } Come on! Come on!

Rats 1 and 2 } Your wishes.

Cinderella A Oh, my wishes!

Fairy Godmother Number one?

Cinderella A A dress—please.

Fairy Godmother A dress! (*Magics a dress—the lights go off and Cinderella A changes places with Cinderella B*)

Rats 1 and 2 Ooh—a dress.

Fairy Godmother Number two?

Cinderella B Shoes—please.

Fairy Godmother Shoes! (*Magics some shoes*)

Rats 1 and 2 Ooh—shoes.

Fairy Godmother Number three?

Cinderella B A car—please.

Fairy Godmother A car! (*Magics a car*)

Rats 1 and 2 Ooh—a car.

Cinderella B Thank you!

Fairy Godmother OK. Goodbye!

Cinderella B Come on Rats!

Rats 1 and 2 Goodbye, goodbye!

Fairy Godmother Wait, wait!

Cinderella B What?

Fairy Godmother Come home at 12 o'clock.

Cinderella B OK. 12 o'clock.

Rats 1 and 2 12 o'clock.

Cinderella B Goodbye!

Rats 1 and 2 Goodbye!

Fairy Godmother Goodbye!

SCENE 5**The palace**

Cinderella arrives at the party.

Stepsister 1 Who's that?

Stepsister 2 I don't know.

Stepmother Who's that?

Stepsister 2 I don't know.

The Prince talks to Cinderella.

The Prince Hello!

Cinderella B Hello.

The Prince Come and dance.

Cinderella B Yes, please.

The Prince and Cinderella dance.

Stepsister 1 Look!

Stepsister 2 What?

Stepsister 1 The Prince!

Stepsister 2 What?

Stepsister 1 They're dancing!

Stepsisters 1 and 2 Oh no!

Rat 1 Look!

Rat 2 What?

Rat 1 The Prince!

Rat 2 What?

Rat 1 They're dancing!

Rats 1 and 2 Aaaah (*a romantic sigh*)

Rat 1 What's the time?

Rat 2 12 o'clock.

Rat 1 12 o'clock. Oh no!

Rat 2 Oh no, Cinderella!

Rat 1 Cinderella!

Rats 1 and 2 It's 12 o'clock!

Cinderella B 12 o'clock. Oh no!

Rats 1 and 2 Run Cinderella, run!

Cinderella B Goodbye!

Prince Goodbye?

Cinderella B Yes, it's 12 o'clock. Goodbye!
(*Cinderella runs away*)

Prince Stop, stop!

Cinderella B I can't.

Prince Stop, stop!

Prince Look, a shoe!

Rat 1 A shoe!

Rat 2 Her shoe.

Prince Her shoe!

SCENE 6**Cinderella's house**

The Prince has got the shoe.

Prince Is it yours?

Stepsister 1 Yes, yes!

Stepmother Yes, yes!

Prince Oh, no it isn't.

Rats 1 and 2 It isn't, it isn't.

Fairy Godmother No, it isn't.

Prince Is it yours?

Stepsister 2 Yes, yes!

Stepmother Yes, yes!

Prince Oh, no it isn't.

Rats 1 and 2 It isn't, it isn't.

Fairy Godmother No, it isn't.

Prince Is it yours?

Cinderella Yes.

Stepsisters 1 and 2 No, it isn't.

Stepmother No, it isn't.

Rats 1 and 2 Yes, it is. Yes, it is.

Fairy Godmother Yes, it is.

Prince Yes, it is.

Dance music starts.

Prince Here you are!

Cinderella Thank you.

Prince Let's dance!

Cinderella Yes, let's dance. (*Cinderella and the Prince dance together.*)

Rats Yes, yes, let's dance! (*The Rats dance together*)

Fairy Godmother Come on, let's dance!
(*The Fairy Godmother and Cinderella B dance together*)

Stepsister 1 It's not fair!

Stepsister 2 It's not fair!

Stepmother It's not fair!

FIND A BIN TO PUT IT IN

Characters

Narrator

Mermaids 1, 2, and 3

Sal

Pete

Mum

Dad

Narrator Once upon a time there was a family of mermaids and mermen who lived by the beach. They swam in the sea and played on the beach.

Together What a lovely day!

Mermaid 1 The sand is white.

Mermaid 2 The water's clean.

Mermaid 3 The fishes are our friends.

Mermaid 1 The sun is bright.

Mermaid 2 The rocks are warm.

Mermaid 3 I hope it never ends.

Narrator Then a family of humans came to the beach.

Together What a lovely beach!

Sal I want to eat.

Pete I'm hungry too.

Mum Wait a minute please.

Dad Your picnic, Pete. And one for Sal.

Mum And Dad wants ham and cheese.

Narrator The mermaids and mermen saw the humans and decided to hide.

Mermaids Humans, quick hide.

Mermaid 1 Don't move, keep still.

Mermaid 2 Keep still, don't move.

Mermaid 3 Wait until they go.

Mermaid 1 Don't move, keep still.

Mermaid 2 Keep still, don't move.

Mermaid 3 And they will never know.

Narrator The mermaids watched while the humans ate their picnic.

Mermaid 1 What's that? look, look.

Mermaid 2 Look look, what's that?

Mermaid 3 Flying through the air.

Mermaid It's rubbish.

Mermaid 2 From their picnic.

Mermaid 3 Going everywhere.

Mermaid 1 A can, a bag,

Mermaid 2 A cup, a pot,

Mermaid 3 And a banana skin.

Mermaid 1 A dirty rag,

Mermaid 2 Some silver foil,

Fairy Godmother Yes, it is.

Prince Yes, it is.

Dance music starts.

Prince Here you are!

Cinderella Thank you.

Prince Let's dance!

Cinderella Yes, let's dance. (*Cinderella and the Prince dance together.*)

Rats Yes, yes, let's dance! (*The Rats dance together*)

Fairy Godmother Come on, let's dance!
(*The Fairy Godmother and Cinderella B dance together*)

Stepsister 1 It's not fair!

Stepsister 2 It's not fair!

Stepmother It's not fair!

FIND A BIN TO PUT IT IN

Characters

Narrator

Mermaids 1, 2, and 3

Sal

Pete

Mum

Dad

Narrator Once upon a time there was a family of mermaids and mermen who lived by the beach. They swam in the sea and played on the beach.

Together What a lovely day!

Mermaid 1 The sand is white.

Mermaid 2 The water's clean.

Mermaid 3 The fishes are our friends.

Mermaid 1 The sun is bright.

Mermaid 2 The rocks are warm.

Mermaid 3 I hope it never ends.

Narrator Then a family of humans came to the beach.

Together What a lovely beach!

Sal I want to eat.

Pete I'm hungry too.

Mum Wait a minute please.

Dad Your picnic, Pete. And one for Sal.

Mum And Dad wants ham and cheese.

Narrator The mermaids and mermen saw the humans and decided to hide.

Mermaids Humans, quick hide.

Mermaid 1 Don't move, keep still.

Mermaid 2 Keep still, don't move.

Mermaid 3 Wait until they go.

Mermaid 1 Don't move, keep still.

Mermaid 2 Keep still, don't move.

Mermaid 3 And they will never know.

Narrator The mermaids watched while the humans ate their picnic.

Mermaid 1 What's that? look, look.

Mermaid 2 Look look, what's that?

Mermaid 3 Flying through the air.

Mermaid It's rubbish.

Mermaid 2 From their picnic.

Mermaid 3 Going everywhere.

Mermaid 1 A can, a bag,

Mermaid 2 A cup, a pot,

Mermaid 3 And a banana skin.

Mermaid 1 A dirty rag,

Mermaid 2 Some silver foil,

Mermaid 3 A fizzy drink tin!

Mermaid 1 What a stink!

Mermaid 2 What a mess!

Mermaid 3 What a horrid sight!

Mermaid 1 It's theirs I think.

Mermaid 2 Yes, throw it back.

Mermaid 3 Let's have a rubbish fight.

Narrator So the mermaids and mermen started throwing the rubbish back at the humans.

Mum What's that? Look, look!

Dad Look, look, what's that?

Mum Flying through the air.

Sal It's rubbish.

Pete From our picnic.

Together Going everywhere.

Mum A can, a bag,

Dad A cup, a pot,

Mum And a banana skin.

Sal A dirty rag,

Pete Some silver foil,

Together A fizzy drink tin!

Mum What a stink!

Dad What a mess!

Mum What a horrid sight!

Sal Let's find a bin,

Pete To put it in,

Together And stop this rubbish fight!

Narrator So the family of humans picked up all their rubbish and put it in the bin. And then the mermaids and the humans enjoyed the beach together.

Mermaid 1 The sand is white.

Mermaid 2 The water's clean.

Mermaid 3 The fishes are our friends.

Children The sun is bright.

Mum and Dad The rocks are warm.

All I hope it never ends.

THAT'S FUNNY

Characters

Nicky, a cleaner

Jerry, a cleaner

Detective Smart, a detective

Slow, the detective's assistant

Al, a caretaker

Pat, a caretaker

Four children

The stage area is divided into three parts: the hall, where the concert will take place, the kitchen, and Detective Smart's office. When the children are not involved in the action, they should keep still.

SCENE 1

The hall

Nicky and Jerry are preparing the hall for the concert, putting up balloons and streamers. The children creep in and take some balloons.

Detective Smart and Slow are in the office. Slow is reading the paper.

Nicky Look!

Jerry What?

Nicky They've disappeared!

Jerry What? What's disappeared?

Nicky Those balloons! Eight balloons! They've gone!

MARTY THE MARTIAN

Characters

Marty the Martian
 Anna
 Peter
 Chris
 Mrs Brown (Mrs B)
 Baby Brown (Baby B)

SCENE 1

The kitchen

Anna is in the kitchen. She is eating a Mars Bar. Suddenly Marty arrives.

Anna Oh! Who are you?

Marty I'm Marty.

Anna Ah. I'm Anna. And where are you from?

Marty I'm from Mars ... and ... I'm hungry!

Anna Do you like chocolate?

Marty I love chocolate!

Anna Here you are. Try this!

Marty *(Eats all the Mars Bar very fast)* Ugh!
 I don't like chocolate!

Anna Oh no! My Mars Bar. My Mars Bar!

Marty I'm hungry!

Anna Well. Let's go to Peter's.

SCENE 2

Peter's house

Peter is eating an ice cream.

Peter Hello Anna. *(Looks at Marty)* Who are you?

Marty I'm Marty.

Peter Oh. Hello Marty. I'm Peter.

Marty I'm hungry!

Peter Do you like ice cream?

Marty I love ice cream!

Peter Here you are. Try this!

Marty *(Eats all the ice cream very fast)*
 Ugh! I don't like ice cream!

Peter Oh no. My ice cream. My ice cream!

Marty I'm hungry!

Peter Well. Let's go to Chris's.

SCENE 3

Chris's house

Chris is eating some biscuits.

Chris Hello Peter. Hello Anna. Who are you?

Marty I'm Marty.

Chris Oh. Hello Marty. I'm Chris.

Marty I'm hungry!

Chris Do you like biscuits?

Marty I love biscuits!

Chris Here you are. Try this!

Marty *(Eats all the biscuits very fast)*
 Ugh! I don't like biscuits!

Chris Oh no. My biscuits. My biscuits!

Marty I'm hungry!

Chris }
Peter } Well. Let's go to Mrs Brown's.
Anna }

SCENE 4

Mrs Brown's house

Mrs Brown is giving Baby Brown his cauliflower. He doesn't like it. The others watch.

Mrs B Here you are, lovely cauliflower.

Baby B No, no, no. I don't like cauliflower.

Mrs B Come on. It's nice.

Baby B No, no, no. I don't like cauliflower.

Marty I'm hungry!

Baby B (*Gives Marty the cauliflower*) Here you are!

Marty (*Eats all the cauliflower very fast*)
Mmmm. Lovely. Delicious. I love cauliflower.

Peter }
Anna } Oh, no! Ugh! Disgusting!
Chris }

Mrs B Oh no! The cauliflower. The cauliflower.

Baby B Ha ha ha. My cauliflower, my cauliflower.

Marty I like cauliflower.

Peter }
Anna } Oh yuck, he likes cauliflower!
Chris }

CHICKEN LITTLE

Characters

Narrator
Chicken Little
Ducky Wucky
Rabbit Fabbit
Piggy Wiggy
Foxy Loxy
Chorus

SCENE 1

Narrator Once upon a time there was a chicken. Her name was Chicken Little. She lived in a little house in the country. There was a big apple tree in her garden. One day she was sitting in the garden, enjoying the sun, when suddenly an apple dropped off the tree and on to her head. She jumped up ...

Chicken Little Oh no!
The sky is falling in
The sky is falling in
I must tell the king
The sky is falling in.

Narrator And off she went to tell the King.

Chorus Run Chicken, run Chicken
Run Chicken Little, run.

Narrator She went up the hill, and down the hill ...

Chorus Run Chicken, run
The sky is falling in.

Narrator She went over the bridge and through the tunnel ...

Chorus Chicken Little, run run
Chicken Little run run.

Narrator She went into the woods and out of the woods ...

Chorus You must tell the King.
The sky is falling in!

Narrator She went round the corner ... and there she met her friend Ducky Wucky.

SCENE 2

Chicken Little Hello Ducky Wucky.

Ducky Wucky Hi Chicken Little. What's the matter? Where are you going?

Chicken Little To the castle.

Ducky Wucky To the castle. But why?

Chicken Little The sky is falling in!

Ducky Wucky Oh no! The sky is falling in.

Chicken Little Yes, we must tell the King.

Together We must tell the King
We must tell the King
The sky is falling in
We must tell the King.

Ducky Wucky Come on. Let's go!

Narrator And off they went to tell the King.
They went up the hill, and down the hill ...

Chorus Run Chicken, run Chicken
Run Chicken Little, run.

The Odd Band Rap

Making music's
Lots of fun
With instruments
For everyone.

Listen to
The ballon beat
Move your hands
Move your feet.

Listen to
The yoghurt pot
Move your body
On the spot.

Listen to
The rubber bands
Stamp your feet
Clap your hands.

Listen to
The blocks of wood
Dance together
That feels good.

Listen to
The saucepan lids
We're the odd band
Now join in kids!

Making music's
Lots of fun
Instruments for
Everyone.

Slow And the winners are ... The Odd Band!

All Well done! Very good!

The children give back the things.

Children Thank you. It was a suprise. Here you are.

Slow phones Detective Smart.

Detective Smart Hello!

Slow The concert ...

Detective Smart Be quiet! I'm thinking!

STARLET

The floor space should be divided into 11 parts, including the introduction, see diagram. There is a film poster of an Egyptian mummy on the wall, or drawn on the blackboard. It says Stacy/Steve Star, in The Mummy.

Scene 3	Scene 4	Scene 7
Scene 2	Scene 9	Scene 8
	Scene 10	Scene 6
Scene 1	Introduction	Scene 5

Characters

Stan/Stacy Starlet
Starlet's Mum
Starlet's Dad
Bus Conductor
Starlet's Friend
Film Director
Film Star
Passer-by
Ambulance Attendant 1
Ambulance Attendant 2
Nurse
Robber

INTRODUCTION**To the audience**

Starlet So, you want to be a star! Well, watch this!

SCENE 1

Mum Stacy! It's 9 o'clock.

Starlet It's what? Oh no, I'm late!

Mum Again! Get a move on! Bye!

Starlet Bye!

SCENE 2**In the car**

Starlet Oh no!

Dad What's the matter?

Starlet There isn't any petrol in the car!

Dad Well, get the bus!

Starlet The bus. Good idea! Bye!

SCENE 3**On the bus**

Starlet The High Street, please.

Bus Conductor 54p, please.

Starlet Here you are.

Conductor Thanks.

SCENE 4**On the bus**

Starlet Well, hello! How are you?

Friend Hi Stacy! How's things?

Starlet Fine, fine. How's your Mum?

Friend She's fine. And your brother?

SCENE 5**On a film set**

Film Star is dressed as a mummy in bandages.

Film Star I don't like you.

Director You don't?

Film Star I don't like the film!

Director You don't?

Film Star And I don't like this costume. I'm leaving. (*Film Star goes out*)

Director You are?

SCENE 6**On the street**

Director I don't believe it. She's gone!

Robber Hands up!

Director What am I going to do?

Robber Your money or your life!

Director My star! My film!

Robber I said 'Your money or your life'!

Director Oh yes! (*He realizes what is happening, He faints*)

SCENE 7**On the bus**

Starlet Oh no! That was my stop!

Friend Wait a minute. Don't jump!

Starlet jumps off the bus and lands in the same scene as the Film Director.

Starlet Ow, ow ow, my ankle, my arm, my legs!

Friend Too late!

SCENE 8**On the street**

Passer-by Oh no! I'll call an ambulance.

Passer-by takes out a mobile phone and calls an ambulance.

Starlet Ow, ow, ow, my ankle, my arm, my legs.

Passer-by Oh dear. I think they're broken?

Starlet Of course they're broken. Ow, ow, ow. Call an ambulance.

Passer-by Don't worry it'll be here in a minute. (*Notices Film Director*) Oh look, another body.

Here's the ambulance. Take them away please.

Ambulance attendants take Starlet and the Director away to the hospital scene.

SCENE 9

In hospital

Nurse He's waking up!

Film Director Where am I?

Nurse In hospital.

Film Director Oh, what happened? What happened? My film. My film star! Where is she?

Nurse Oh, so that woman is a film star. Well, well, well. She's over there. Look.

Points to Starlet, who is covered in bandages like a mummy.

Film Director Perfect, she's perfect.

Nurse (To Starlet) Don't move

Starlet I can't!

Film Director Hello. How are you?

Starlet Terrible, it's been the worst day in my life.

Film Director Really?

Starlet Yes! Just look at me!

Film Director Oh yes. I see. Oh yes. Mmmm, would you like a job?

Starlet A job?

Film Director Yes, I'm looking for a film star, just like you!

SCENE 10

At the front

Starlet And that's how it all started.

All the other actors crowd round asking for autographs.

Mermaid 3 A fizzy drink tin!

Mermaid 1 What a stink!

Mermaid 2 What a mess!

Mermaid 3 What a horrid sight!

Mermaid 1 It's theirs I think.

Mermaid 2 Yes, throw it back.

Mermaid 3 Let's have a rubbish fight.

Narrator So the mermaids and mermen started throwing the rubbish back at the humans.

Mum What's that? Look, look!

Dad Look, look, what's that?

Mum Flying through the air.

Sal It's rubbish.

Pete From our picnic.

Together Going everywhere.

Mum A can, a bag,

Dad A cup, a pot,

Mum And a banana skin.

Sal A dirty rag,

Pete Some silver foil,

Together A fizzy drink tin!

Mum What a stink!

Dad What a mess!

Mum What a horrid sight!

Sal Let's find a bin,

Pete To put it in,

Together And stop this rubbish fight!

Narrator So the family of humans picked up all their rubbish and put it in the bin. And then the mermaids and the humans enjoyed the beach together.

Mermaid 1 The sand is white.

Mermaid 2 The water's clean.

Mermaid 3 The fishes are our friends.

Children The sun is bright.

Mum and Dad The rocks are warm.

All I hope it never ends.

THAT'S FUNNY

Characters

Nicky, a cleaner

Jerry, a cleaner

Detective Smart, a detective

Slow, the detective's assistant

Al, a caretaker

Pat, a caretaker

Four children

The stage area is divided into three parts: the hall, where the concert will take place, the kitchen, and Detective Smart's office. When the children are not involved in the action, they should keep still.

SCENE 1

The hall

Nicky and Jerry are preparing the hall for the concert, putting up balloons and streamers. The children creep in and take some balloons.

Detective Smart and Slow are in the office. Slow is reading the paper.

Nicky Look!

Jerry What?

Nicky They've disappeared!

Jerry What? What's disappeared?

Nicky Those balloons! Eight balloons! They've gone!

Jerry Well, that's funny! Where can they be?

Nicky I don't know. Call Detective Smart!

Jerry Detective Smart. Hello. They've gone!

Detective Smart What's gone?

Jerry Eight balloons!

Detective Smart Eight balloons. Don't worry! I'll find them.

Jerry Thank you, Detective Smart. Goodbye.

Detective Smart Goodbye! Well, well, well. Eight balloons. What a funny thing to steal.

Slow Detective Smart, look, look at this. There's a concert ...

Detective Smart Be quiet! I'm thinking.

SCENE 2

Another part of the hall

Al and Pat are working. The children creep in and take some bits of wood.

Detective Smart and Slow are in the office. Slow is reading the paper.

All Look!

Pat What?

Al They've disappeared!

Pat What? What's disappeared?

Al Those blocks. Those wooden blocks. They've gone!

Pat That's funny! Where can they be?

Al Don't know. Call Detective Smart!

Pat Detective Smart. Hello. They've gone!

Detective Smart What's gone?

Al Some wooden blocks.

Detective Smart Wooden blocks! Don't worry! I'll find them.

Al Thank you, Detective Smart. Goodbye.

Detective Smart Goodbye! Well, well, well. Wooden blocks. What a funny thing to disappear.

Slow Detective Smart, look, look at this. There's a concert with big prizes ...

Detective Smart Be quiet! I'm thinking.

SCENE 3

The kitchen

Nicky and Jerry are working. The children creep in and take some saucepan lids.

Detective Smart and Slow are in the office. Slow is reading the paper.

Jerry Look!

Nicky What?

Jerry They've disappeared!

Nicky What? What's disappeared?

Jerry The saucepan lids! They've gone!

Nicky That's funny! Where can they be?

Jerry I don't know. Call Detective Smart!

Nicky Detective Smart. Hello. They've gone!

Detective Smart What's gone?

Nicky Some saucepan lids.

Detective Smart Some saucepan lids. Don't worry! I'll find them.

Nicky Thank you, Detective Smart. Goodbye.

Detective Smart Goodbye! Well, well, well. Some saucepan lids. What a funny thing to disappear!

Slow Detective Smart, look, look at this. There's a concert with big prizes tonight ...

Detective Smart Be quiet! I'm thinking.

SCENE 4**The hall**

Al and Pat are working. The children creep in and take some elastic bands.

Detective Smart and Slow are in the office. Slow is reading the paper.

Pat Look!

Al What?

Pat They've disappeared!

Al What? What's disappeared?

Pat The elastic bands. They've gone!

Al That's funny! Where can they be?

Pat I don't know. Call Detective Smart!

Al Detective Smart. Hello. They've gone!

Detective Smart What's gone?

Al The elastic bands.

Detective Smart Elastic bands. Don't worry! I'll find them.

Al Thank you, Detective Smart. Goodbye.

Detective Smart Goodbye! Well, well, well. What a funny thing to steal.

Slow Detective Smart, look, look at this. There's a concert tonight with big prizes. It says big prizes for ...

Detective Smart Be quiet! I'm thinking.

SCENE 5**The kitchen**

Nicky and Jerry are working. The children creep in and take some beans.

Detective Smart and Slow are in the office. Slow is reading the paper.

Nicky Look!

Jerry What?

Nicky They've disappeared!

Jerry What? What's disappeared?

Nicky The beans! The beans for lunch. They've gone!

Jerry That's funny! Where can they be?

Nicky I don't know. Call Detective Smart!

Jerry Detective Smart. Hello. They've gone!

Detective Smart What's gone?

Jerry The beans. The beans for lunch!

Detective Smart Beans. Don't worry! I'll find them.

Jerry Thank you, Detective Smart. Goodbye.

Detective Smart Goodbye! Well, well, well. Beans. What a funny thing to steal.

Slow Detective Smart, look, look at this. There's a concert tonight with big prizes. It says big prizes for the most original music.

Detective Smart Be quiet! I'm thinking.

Slow But Detective—the concert

Detective Smart I'm thinking!

Slow Original music!

Detective Smart Be quiet!

Slow Goodnight sir. I'm going to the concert!

SCENE 6**A bar with a small stage**

On the stage are the balloons, the wooden blocks, the lids, yoghurt pots with beans in (maraccas), and a shoe box guitar. Everyone is there except Detective Smart.

Nicky Look, my balloons!

Al And my elastic bands!

Jerry And my lids!

Pat And my blocks!

Nicky And my beans!

All Now we understand! What a surprise!

The children come on and perform the rap. The audience does the actions.

The Odd Band Rap

Making music's
Lots of fun
With instruments
For everyone.

Listen to
The ballon beat
Move your hands
Move your feet.

Listen to
The yoghurt pot
Move your body
On the spot.

Listen to
The rubber bands
Stamp your feet
Clap your hands.

Listen to
The blocks of wood
Dance together
That feels good.

Listen to
The saucepan lids
We're the odd band
Now join in kids!

Making music's
Lots of fun
Instruments for
Everyone.

Slow And the winners are ... The Odd Band!

All Well done! Very good!

The children give back the things.

Children Thank you. It was a suprise. Here you are.

Slow phones Detective Smart.

Detective Smart Hello!

Slow The concert ...

Detective Smart Be quiet! I'm thinking!

STARLET

The floor space should be divided into 11 parts, including the introduction, see diagram. There is a film poster of an Egyptian mummy on the wall, or drawn on the blackboard. It says Stacy/Steve Star, in The Mummy.

Scene 3	Scene 4	Scene 7
Scene 2	Scene 9	Scene 8
	Scene 10	Scene 6
Scene 1	Introduction	Scene 5

Characters

Stan/Stacy Starlet
Starlet's Mum
Starlet's Dad
Bus Conductor
Starlet's Friend
Film Director
Film Star
Passer-by
Ambulance Attendant 1
Ambulance Attendant 2
Nurse
Robber

INTRODUCTION**To the audience**

Starlet So, you want to be a star! Well, watch this!

Project Learning Micro-Teaching Rubric

Your final assignment is to plan a project curriculum and choose one lesson from it to micro-teach. After planning the curriculum and teaching the lesson, you are expected to reflect on the process (250 words) and email it to your tutor. Your micro-teaching lesson will be assessed on the following criteria. Phrases from each box can be highlighted to determine your final grade.

Area or Assessment	Below Passing	Pass
Lesson Planning and Aims	The lesson plan lacked detail. It did not give a clear idea of the component parts of the lesson. Overall, the lesson aims were not really achievable or appropriate for the age and level of the learners. The teacher did not write SMART aims. The lesson plan was not in English or had multiple spelling and grammar mistakes.	The teacher put together a satisfactory lesson plan and a fairly clear outline of its component parts. The aims were generally achievable and appropriate for the age and level of the learners. The aims were SMART. The lesson plan was written in accurate English.
Lesson Activities	The lesson activities were not well executed and did not link together with logical staging. The activities were not well-scaffolded and the materials lacked variety and care in their preparation.	The lesson activities were well-linked and executed, and showed a good progression between each task. The materials were well-prepared and contained variety to apply to different learning styles.
Use of Classroom Aids	Classroom aids such as visuals, realia, audio or video were not used effectively during the lesson. The teacher's writing was unclear on the whiteboard. The whiteboard was used in a way that distracted from a learner-centred classroom.	Use of classroom aids was generally effective. Writing on the whiteboard was printed, clear, and big enough to read from a distance. The whiteboard was used in a way to promote a learner-centred classroom.
Rapport	The teacher rapport and interaction with the learners did not create a relaxed classroom atmosphere. The teacher did not use the learners' names and lacked awareness of their needs. The learners were not praised enough in the lesson.	The teacher had a reasonable rapport with the learners and the atmosphere in the classroom was relaxed. The teacher used all the students' names and was sensitive to learner needs. The teacher gave plenty of praise.
Teaching English in English	The teacher's language was not graded or appropriate for the level. The learners had difficulty understanding instructions and	The teacher's language was well graded and appropriate. The teacher made good use of child-directed speech. The

	the teacher failed to use instruction checking questions. The teacher used Korean in the class. The teacher had poor pronunciation of key components in the lesson.	instructions were staged well, simplified, and checked. The teacher conducted the class in English that sounded natural and fluent.
Time Management	Timing was problematic throughout the lesson. Some activities took too long or finished too quickly. The teacher did not display evidence of managing time.	Timing was fair throughout the lesson. The teacher finished the micro-teaching within the time limit. The teacher showed evidence of managing the time.
Reflection	The teacher did not effectively identify areas of success and weakness in their micro-teaching.	The teacher was able to successfully identify areas of success and weakness in their micro-teaching.

Project Curriculum Checklist

Below is a checklist that applies specifically to the project curriculum. You are expected to pass most of these (70%) in designing your curriculum:

Checklist:

- ☐ The topic of the project is motivating for the specified age and level of young learner.
- ☐ The project curriculum is written in accurate English.
- ☐ The lessons are sequenced logically, building in challenge and recycling previous lessons' vocabulary and grammar points.
- ☐ The lessons are sequenced in such a way to culminate in a final outcome task in lesson 8.
- ☐ The lessons in the project cover a range of activity types such as drama, CLIL, arts and crafts, and integrated skills.
- ☐ The project was thoroughly brainstormed through a topic web to identify the best activities.
- ☐ The lessons and activities from the project are creative, original, and/or well-adapted from known resources.
- ☐ The project description clearly outlines the contents and aims of the project.
- ☐ Grammatical and functional aims of the lessons are appropriate to the age and level of young learner.
- ☐ The project curriculum contains eight lessons.

References

- Andrew, M. (1995). *Writing and making books*. Warwickshire: Scholastic.
- Bauer, K., Drew, R., & Bruno, J. (1992). *Alternatives to worksheets: Motivational reading and writing activities across the curriculum*. CA: Creative Teaching Press.
- Brewster, J., Ellis, G., & Girard, D. (2002). *The primary English teacher's guide*. Essex: Pearson.
- Brumfit, C., Moon, J., & Tongue, R. (Eds.). (1991). *Teaching English to children: From practice to principle*. London: Collins ELT.
- Cameron, L. (2001). *Teaching languages to young learners*. Cambridge: Cambridge University Press.
- Halliwell, S. (1992). *Teaching English in the primary classroom*. Essex: Longman.
- Malay, A., & Duff, A. (2005). *Drama techniques: A resource book of communication activities for language teachers*. Cambridge: Cambridge University Press.
- Moon, J. (2000). *Children learning English*. Oxford: Macmillan Heinemann English Language Teaching.
- Nixon, C., & Tomlinson, M. (2003). *Primary vocabulary box: Word games and activities for younger learners*. Cambridge: Cambridge University Press.
- Philipps, D., Burwood, S., & Dunford, H. (1999). *Projects with young learners*. Oxford: Oxford University Press.
- Pucha, H., & Williams, M. (2011). *Teaching young learners to think: ELT-activities for young learners aged 6-12*. London: Helbling Languages.
- Read, C. (2007). *500 Activities for the primary classroom: Immediate ideas and solutions*. London: Macmillan.
- Reilly, J., & Reilly, V. (2005). *Writing with children*. Oxford: Oxford University Press.
- Reilly, V., & Ward, S. M. (1997). *Very young learners*. Oxford: Oxford University Press.
- Rixon, S. (1992). *Tip top 3: Workbook*. London: Macmillan.
- Theodorou, M. (2010). *Games, ideas and activities for primary drama*. Essex: Pearson.