Proposal of story telling as an alternative for enhancing the english practice in sixth grade at academia la Salle San Benildo

Beatriz Paola García Rada
*Universidad de La Salle, Bogotá*

María Del Pilar Lagos Torres
*Universidad de La Salle, Bogotá*

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PROPOSAL OF STORY TELLING AS AN ALTERNATIVE FOR ENHANCING THE ENGLISH PRACTICE IN SIXTH GRADE AT ACADEMIA LA SALLE SAN BENILDO.

BEATRIZ PAOLA GARCIA RADA 23981200
MARIA DEL PILAR LAGOS TORRES 23981253

UNIVERSIDAD DE LA SALLE
EDUCATION FACULTY
MODERN LANGUAGES DEPARTMENT
BOGOTA
2003
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BEATRIZ PAOLA GARCIA RADA 23981200
MARIA DEL PILAR LAGOS TORRES 23981253

Monograph as a prerequisite for obtaining the undergraduate title in Licenciatura en lenguas modernas.

Consultant:
FLOR MARINA HERNANDEZ.

UNIVERSIDAD DE LA SALLE
EDUCATION FACULTY
MODERN LANGUAGES DEPARTMENT
BOGOTA
2003
Approval note:

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Panel of adjudicators president

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Adjudicator

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Adjudicator

Bogota, September 12th 2003
I dedicate this monograph to my daughter Danna, who is the perfect excuse for keeping my inner child alive, and to my family which madness has been essential for the birth of my creativity.

Paola García

I dedicate this monograph to my family for their constant support, and to my daughter Stephanie who has been both my foremost student and teacher.

Pilar Lagos T.
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INTRODUCTION

There are things a person never forgets, these are: the first kiss, how to ride a bicycle, how to swim, and the stories learnt as a child. What happens then with lessons? As teachers, it is easy to notice that once the students have fully understood the concepts, structure and vocabulary of a lesson, forgetting them is just a matter of time, being stories such a high water mark in people's memory, teaching through them might as well help in the process of learning English as a foreign language.

After several visits to book stores in search for didactic material, such as Editorial Magisterio, Books and Books, and The golden Book, along with our attendance to the seminar Estado de la Educación Bilingüe en Colombia performed by publishing houses like McMillan, Pearson, penguin, McGraw-Hill, among others, it was concluded that although there exists a broad variety of didactic material, there are several facts that makes it hard for teachers to use them, one of them is that these materials are in most cases created for native speakers, or for ESL students who are in some way the ones found in bilingual schools where the students receive at least 24 hours of English lessons per week; on the other hand, costs are very high due to the import process and the cost in US Dollars. Moreover, books that are not created for the specific purpose of Story Telling as a tool for teaching English are illustrated with complex drawings that, if used for this
purpose, might cause confusion to the student. There is also a reality that should not be forgotten, it is that in some cases, English teachers themselves lack the knowledge of the language necessary to use these imported books to the full and the pronunciation and intonation that are mandatory for succeeding in telling a story and keeping attention.

The lack of authentic material to assist the learning process during the teaching practice was the main motivation to propose this project which will contribute with an useful tool that by means of illustrations, repetitions and attention focus will help both, students in La Salle San Benildo, and future trainees to inject the practice with playful and motivating activities to back up the learning-teaching process.
1. PROBLEM

1.1 PROBLEM DESCRIPTION

Students in the teaching practice at La Salle University lack enough authentic material for performing meaningful activities in the classroom. Most of the institutions that work with student teachers do not have resources for providing their population with English books or didactic material. Most public schools devote only a weekly hour or two to teach English, in that short time and without authentic didactic material, the teacher is sometimes limited to use the blackboard and tons of written information that is, often, boring for the children of starters, (6 graders) in La Salle San Benildo.

Would stories designed considering the context of the teaching practice and specially designed to back up the program established for the starter group at La Salle San Benildo help both the student teachers and the students in making of the practice a space for learning and fun?

1.2 PROBLEM BACKGROUND

Looking at the brief that compiles the titles of the monographs of the last 10 years, it became evident that along the different phases the teaching practice has gone through in La Salle University, didactic material has not been a main concern of
research, some titles expose techniques for producing material, but a student in practice cannot count on ready to use materials to be applied during his/her practice classes, there is a work on story telling, but it lacks images and is intended for both students and student teachers with a broad knowledge of vocabulary.

Whereas some international publishers such as McMillan, Scholastic, Heinemann, Oxford and Educat produce excellent material, it is not intended for teaching vocabulary to Colombian middle-class or low-class children. The images and situations do not correspond to their real life, furthermore the language level is appropriate for native speakers but too advanced for EFL students.

Editorial Magisterio launched its rainbow collection, the size is, for personal study and it has neither activities nor vocabulary, it lacks the vivid colors of imported books.

Most books in the market are designed for reading, not for story telling. There were found two books for story telling, one by Gail Ellis and Jean Brewster named “The Story Telling Handbook For Primary Teachers” Penguin books, 1991 and a second book by Andrew Wright titled “Story Telling With Children” Oxford University Press, 1995. Both books provide the teacher with ideas and resources, while Ellis’ book submits the teacher to different story books published by Penguin, Wright’s includes both the stories and the corresponding activities organized according to
the student’s age and level, but both publications lack images to be used in the classroom while telling the stories.

Hard Brace publishes a big format book which cost is of $110.000 peso (price for year 2001), and it is not an EFL book.

During the teaching practice at Academia La Salle San Benildo, lack of material became an evident difficulty: The school does not provide trainees with didactic material, suggesting the use of guides created by them. The children in starters and second level do not have a text book, leaving the production and acquisition of materials in the hands of the trainees.

The extra hours dedicated to the practice are known in the academy as *lúdica* word that involves playful activities. The lack of material makes of these extra classes a sometimes boring repetition of the morning classes instead of the communicative classes they are intended to be.

Some trainees produce their own material, but it consumes a lot of time and, it is not always rewarding if evaluated as a time-benefit relationship. The material produced is, on the other hand, related to vocabulary or structures, but it does not use story telling, which shows that this methodology has been ignored in the classroom.
1.3 JUSTIFICATION

Every country and culture has stories and story tellers as part of the bricks that build their people’s cultural identity. They are used to teach morals and language: Grandma what big eyes…ears…teeth you have” “What game shall we play?…owl, duck, frog” “who will help me to plant the seeds?…take the grains to the mill?….etc. problems are solved through the repetition of actions and words. This meaningful repetition is an excellent tool for English teachers.

Andrew Wright (1995) talks about children’s hunger for stories:
“Stories help children to understand their world and share it with others, children’s hunger for stories is constant. Every time they enter the classroom they enter with a need for stories.”

Being story telling a didactic method as antique as Cheops and as actual as internet, found in so many cultures such as Chibcha, ancient Greece, Chinese Icelandic, and Sumerian, among others. Its capacity to teach is undeniable, why then, should teachers ignore this powerful resource in teaching foreign languages? The impact of images is also a weapon against translation.

Provided that students in Academia La Salle San Benildo follow a very well built program but do not use a textbook to develop it, this project will provide future
trainees with authentic stories focused in developing the vocabulary and structures proposed for starters in their current program.

The colorful images focus the attention of listeners during the lesson; and the pre, while and post activities proposed ensure a reinforcement of the program established in the academy. The material includes photocopiable workshops, affordable for both the student teachers and the institution. These workshops are useful for reinforcing new vocabulary, grammar structures, and project performances in which stories are retold by the students using different approaches to the story which include different artistic media.

This project appeals to the natural necessity of human beings for listening to stories.

It provides future trainees with authentic material, to back up their personal views of the program at La Salle San Benildo.

It enhances the acquisition of meaningful vocabulary though repetition.

It uses the natural children’s instinct for fun and play, producing indirect learning.

It produces direct learning by means of pre, while and post activities.

It is cross-curricular providing the student with stories that manage information on social science, natural science, arts and ethics.
1.4 OBJECTIVES

1.4.1 GENERAL

To create and illustrate stories and corresponding activities for facilitating the implementation of story telling in the teaching practice in Academia La Salle San Benildo in starters level.

1.4.2 SPECIFIC

• To design one story book for classroom usage with five stories.
• To write and illustrate five stories with topics related to the program established in La Salle San Benildo.
• To design a teacher photocopiable edition with pre – post, while and cross-curricular activities.
• To design workshops for reinforcing the introduced vocabulary.
• To design project activities for exposing the students’ output during the classes.
• To print both image and written flashcards for classroom usage and activities.
2. THEORETICAL FRAMEWORK

2.1 COGNITIVE DEVELOPMENT DURING THE STAGE OF INTERMEDIATE CHILDHOOD.

Piaget (1964) mentions that learning during the middle stage of childhood depends on operational thinking, this is: thinking goes a step further working not only with concrete reality, but also with symbols that can be used for reasoning, as a consequence of this new ability, at this stage a child can classify, work with numbers and distinguish fantasy from reality; despite this, children still learn from concrete reality.

The info processing theory maintains that information provided by reality and symbolism is managed as in a filing system, working through three basic steps: encoding, stocking and recovering.

According to a work of Flavell, Beanch and Chinsky (1974), children murmur when they listen to an info that they are supposed to remember, this process of encoding reflects one mnemonic technique mechanism: repetition.

Chance and Fishman maintain that children under the age of ten, can learn how to organize new material in categories, or tocks, in order to memorize it.
Another technique is called elaboration, by which several objects are memorized using an imaginary situation or narration, as a way of facilitating the recovering of information.

### 10-12 years old children

<table>
<thead>
<tr>
<th>Characteristics</th>
<th>Implications</th>
<th>Need</th>
</tr>
</thead>
<tbody>
<tr>
<td>Longer attention span</td>
<td>Greater range of activities possible in class</td>
<td>Opportunities to engage in tasks that require focus and commitment</td>
</tr>
<tr>
<td>Knowledge of the world growing</td>
<td>More topics can be addressed</td>
<td>Stimulation e.g. information from internet or cross-curricular</td>
</tr>
<tr>
<td>Taking learning more seriously</td>
<td>Can be given responsibility</td>
<td>Chances to be independent</td>
</tr>
<tr>
<td>Still children</td>
<td>Have need for security and pleasure</td>
<td>Teacher sensitive to their needs and moods</td>
</tr>
<tr>
<td>More cooperative with peers</td>
<td>Can do more group work</td>
<td>Variety of grouping in class i.e. work on own, in pairs, in group, as class</td>
</tr>
<tr>
<td>Intellectual, motor and social skills developing</td>
<td>Can be challenged more</td>
<td>Activities that challenge them</td>
</tr>
<tr>
<td>Developing own learning strategies</td>
<td>Children won’t all react in the same way to the same task/topic</td>
<td>Chance to personalize their learning experience</td>
</tr>
</tbody>
</table>

#### 2.1.1 The stage of concrete operations, through Piaget.

According to Piaget, approximately at the age of seven, children enter the stage of concrete operations, when they can use mental reflection to solve concrete obstacles present in real situations. Children now think logically, therefore they are
able to notice different aspects of a situation; however, they’re still limited to thinking about real situations here and now.

The most outstanding evolution from the pre-operational stage into the concrete operations stage is that children can do many tasks at a higher level than at the prior stage. They have a better comprehension of concepts, cause and effect, categories, conservation, moral reasoning, numbers and spatial relationships.

2.2 CONSTRUCTIVIST THEORY (J. BRUNER)

A major theme in the theoretical framework of Bruner (1973) is that learning is an active process in which learners construct new ideas or concepts based upon their current and/or past knowledge. The learner selects and transforms information, constructs hypotheses, and makes decisions, relying on a cognitive structure to do so. This cognitive structure (i.e. schema, mental models) provides meaning and organization to experiences and allows the individual to go beyond the given information.

As far as instruction is concerned, the instructor should try and encourage students to discover principles by themselves, using their past knowledge as a launching platform. The instructor and students should engage in an active dialog in which the instructor translates information to be learned into a format that is suitable to the learner’s current stage of understanding. Curriculum should be organized in a
spiral manner so that the student continually builds upon what they have already learned.

Bruner (1996) states that a theory of instruction should address four major aspects: (a) predisposition towards learning, (b) the ways in which a body of knowledge can be structured so that it can be most readily grasped by the learner, (c) the most effective sequences in which to present material, and (d) the nature and pacing of rewards and punishments. Good methods for structuring knowledge should result in simplifying new concepts, generating new propositions, and increasing the manipulation of information.

2.2.1 Principles of the constructivist theory.

1. Instruction must be concerned with the experiences and contexts that make the student willing and able to learn (readiness).

2. Instruction must be structured so that it can be easily grasped by the student (spiral organization).

3. Instruction should be designed to facilitate extrapolation and or fill in the gaps (going beyond the given information).
2.3 VOCABULARY GRAMMAR AND SYNTAX ACQUISITION IN THE NATIVE LANGUAGE DURING THE STAGE OF INTERMEDIATE CHILDHOOD.

While vocabulary is expanded during school years, children use more precise verbs to describe an action (heat, beat, slap). They discover that a word like get has more than one meaning and they are able to know which one is the best according to the context. They not only learn to use a larger number of words but also to select an adequate one for each particular use. The simile and metaphor, literature figures, where a word or phrase that usually defines something in particular is compared or applies to another, is more common day by day. (Owens 1996; Vosniadou 1987).

Until a child is 9 years old or even older, children’s comprehension about syntax becomes more sophisticated. Carol Chomsky (1969) found a notable variation on ages were children apply certain grammar structures. For example, most children under 6 years old think that sentences “John promised Bill to go shopping” and “John told Bill to go shopping” both mean that Bill is the one who goes shopping. Many children who are 6 years old have not learned how to manage constructions like the one from the first sentence, even though, they know what a promise is and they can use and comprehend correctly the word in other sentences. When they are 8 years old, most children can interpret correctly the first sentence; and when they are 9 years old, they can all practically understand it.
The sentence’s structure is more and more elaborated. Older children use more relative clauses (e.g. the man who is at the door is my uncle) and now they see the semantic effect of the sentence completely rather than focusing on the word order as a meaning signal. However, some constructions as the relative clauses that begin with *though, although or even though* are not common before the early adolescence. (Owens 1996).

2.3.1 Pragmatic language usage.

During school years, most children manage the simple rules of form and significance. They are more able to consider the point of view of another person and to participate in the social interchange. Children’s main linguistic area of development is *Pragmatic*: the practical usage of the language for communication. This usage includes both conversation skills and narrative ones. Good speakers manage conversations asking questions before introducing a topic to a person that might not have any knowledge of it. They recognize the gapping on the communication quickly and do something to re-establish it. There are wide individual differences in these skills for conversation; some 7 years old are better speakers than some adults (Anderson, Clark and Mullin 1994).

In the fields of narration Older children usually establish a chart with introductory information according to situations and characters and indicate the changes of time and place clearly throughout the story. They construct more complex plots than
younger children but with less unnecessary details. They focus more on the characters’ motives and thoughts and think the way to solve problems that are in the argument.

2.3.2 Reading skills.

Developmental processes that improve reading comprehension during school years are similar to those that expand the long and short term memory. During the time that the recognition of words becomes faster and more automatic, children can focus on the meaning of what they read and look for inferences and connections.

The ability of meta-cognition which enables children to know what is happening in their own minds, help them monitor what they understand from their readings and, develop strategies to clarify any problem in comprehension (reading over the difficult passages, reading more slowly, trying to visualize what is being described and thinking about further examples). They also learn to manage their own reading speed and attention according to the importance and difficulty of the material. As their knowledge increases, they can easily confront the new information with the one that they already know. (Siegler, 1998).

Some school programs reinforce the natural ability of meta-cognition by helping children to develop comprehension strategies through literature. Teachers and
publishers design effective strategies (doing pre-knowledge associations, summarizing, visualizing relations and making predictions) and train students on finding specific information in a reading passage.

2.3.3 Writing skills.

The writing skill acquisition is parallel to the reading development. As children learn to change written language into spoken, they also learn that they can do the opposite: they can use written words for showing their ideas, thoughts and feelings.

Nevertheless this skill presents its own special difficulties because in contrast with speaking, which offers a continuous feedback, writing does not give an immediate signal of how adequate the child’s communication goals have been achieved. He also has to keep in mind a variety rules related to spelling, punctuation, grammar and capital letter usage. (Siegler, 1998).

As they get older and can adopt more than one perspective, children spend more time planning their writing for presenting it in a more understandable way to the others; this makes them be aware of any contradiction in their own thoughts. They are able to see their own weaknesses and can review these difficulties as they discover them.
In a traditional classroom, children are not encouraged to discuss their own written work with others. This practice is based on the belief that children, specially friends, will be distracted changing their class time into play time stopping them from making their best effort in proofreading and editing their texts. The investigation based on the social interaction model of language development from Vigotsky suggests that this is not true.

According to a research, children from sixth grade advanced more when they wrote with others, specially with friends. Working in pairs, they wrote stories with more number of solutions for problems, more explanations and objectives and less syntax errors and better word manage than children who worked alone. Those who were friends concentrated more than those who were not, and cooperated in

2.4 CONSTRUCTIVIST LEARNING THEORY (VIGOTSKY-DEWEY)

Learning at the stage of toddler hood exemplifies constructivism, an idea that has caused much excitement and interest among educators. Constructivism emphasizes the importance of the knowledge, beliefs, and skills and individual brings to the experience of learning. It recognizes the construction of new understanding as a combination of prior learning, new information, and readiness to learn. Individuals make choices about what new ideas to accept and how to fit them into their established views of the world.
2.4.1 Learning principles.

1. Learning is an active process through which the learner uses sensory input and constructs meaning out of it. The more traditional formulation of this idea involves the terminology of the active learner (Dewey’s term) stressing that the learner needs to do something; that learning is not passive acceptance of knowledge which exists “out there” but that learning involves the learner’s engaging with the world.

2. People learn to learn as they learn; learning consists both of constructing meaning and constructing systems of meaning. For example, if a student learns the chronology of dates of a series of historical events, he is simultaneously learning the meaning of a chronology. Each constructed meaning makes the subject better able to give meaning to other sensations which can fit a similar pattern.

3. The crucial action of constructing meaning is mental; it happens in the mind. Physical actions, hands-on experiences may be necessary for learning, especially for children, but it is not sufficient; activities should be provide that engage the mind as well as the hands (Dewey called this reflective activity).

4. Learning involves language; the language used influences learning. On the empirical level, researches have noted that people talk to themselves as they
learn. On a more general level, there is a collection of arguments, presented most forcefully by Vigotsky, that language and learning are inextricably intertwined.

5. Learning is a social activity; it is intimately associated with the connection with other human beings, teachers, peers, family as well as casual acquaintances, including the people around at the exhibit.

Human beings are more likely to be successful in the efforts to educate if we recognize this principle rather than try to avoid it. Much of traditional education, as Dewey pointed out, is directed towards isolating the learner from all social interaction, and towards seeing education as a one-on-one relationship between the learner and the objective material to be learned. In contrast, progressive education (to continue to use Dewey’s formulation) recognizes the social aspect of learning and uses conversation, interaction with others, and the application of knowledge as an integral aspect of learning.

6. Learning is contextual; learners do not learn isolated facts and theories in some abstracts ethereal land of the mind separate from the rest of their lives: they learn in relationship to what else they know, what they believe, prejudices and fears. On reflection, it becomes clear that this point is actually a corollary of the idea that learning is active and social.
7. One needs knowledge to learn; it is not possible to assimilate new knowledge without having some structure developed from previous knowledge to build on. The more one knows, the more one can learn. Therefore any effort to teach must be connected to the state of the learner, must provide a path into the subject for the learner based on that learner’s previous knowledge.

8. It takes time to learn; learning is not instantaneous. For significant learning it is needed to revisit ideas, ponder them, try them out, play with them and use them. This cannot happen in the 5 –10 minutes; if a person reflects on anything he has learned, he soon realizes that it is the product of repeated exposure and thought. Even, or especially, moments of profound insight, can be traced back to longer periods of preparation.

9. Motivation is a key component in learning. Not only is it the case that motivation helps learning, it is essential for learning. Unless the student knows “the reasons why”, he may not be very involved in using the knowledge that may be instilled in us, even by the most severe and direct teaching.

2.5 BUILDING AND UNDERSTANDING CONSTRUCTIVISM

Written activities and exercises alone do not go to the heart of constructivism, but books have laid the groundwork for this approach to learning. The basic writings in this field are sometimes interesting and often illuminating, even though they cannot
give anyone constructivism. Teachers, however, can use these works to build their own understanding of constructivism and its place in the classroom. Here are some representative selections of constructivist thinking and useful guides to constructivist ideas.

As a philosophy of learning, constructivism can be traced at least to the eighteenth century and the work of the Neapolitan philosopher Giambattista Vico, who held that humans can only clearly understand what they have themselves constructed.

Many others worked with these ideas, but the first major contemporaries to develop a clear idea of constructivism as applied to classrooms and childhood development were Jean Piaget and John Dewey.

For Dewey, education depended on action. Knowledge and ideas emerged only from situations in which learners had to draw them out of experiences that had meaning and importance for them (Democracy and Education, 1996). These situations had to occur in a social context, such as a classroom, where students joined in manipulating materials and, thus, created a community of learners who built their knowledge together.

Piaget's constructivism is based on his view of the psychological development of children. Piaget called for teachers to understand the steps in the development of the child's mind. The fundamental basis of learning, he believed, was discovery:
“To understand is to discover, or reconstruct by rediscovery, and such conditions must be complied with if in the future individuals are to be formed who are capable of production and creativity and not simply repetition.” To reach an understanding of basic phenomena, according to Piaget, children have to go through stages in which they accept ideas they may later see as not truthful. In autonomous activity, children must discover relationships and ideas in classroom situations that involve activities of interest to them. Understanding is built up step by step through active involvement.

The Russian Lev. Vigotsky is also important to constructivism, although his ideas have not always been clear to the English-reading public both because of political constraints and because of mistranslations. Some commentators believe that Vigotsky is not a constructivist because of his emphasis on the social context in learning, but others see his stress on children creating their own concepts as constructivist to the core. Vigotsky believed that children learn scientific concepts out of a “tension” between their everyday notions and adult concepts. Presented with a preformed concept from the adult world, the child will only memorize what the adult says about the idea. To make it his/her property, the child must use the concept and link that use to the idea as a first presented to his/her. But the relation between everyday notions and scientific concepts was not a straight development to Vigotsky. Instead the prior conceptions and the introduced scientific concepts are interwoven and influence each other as the child works out his/her own ideas.
from the generalizations that he/she had already and that had been introduced to him/her.

2.6 BUILDING KNOWLEDGE DURING THE INTERMEDIATE CHILDHOOD

How do children learn? Watching a young child grow from infancy to toddler hood, it becomes evident how much at the amount of learning has allowed him/her to understand his/her expanding environment. Those early years provide the basis for language, physical dexterity, social understanding, and emotional development that he/she will use for the rest of his/her life. What a vast amount of knowledge is acquired before he/she sets foot in school.

This child taught by gathering information and experiencing the world around him/her.

2.6.1 In the classroom.

The constructivist teacher sets up problems and monitors student exploration, guides the direction of student inquiry and promotes new patterns of thinking. Classes can take an unexpected turns as students are given the autonomy to direct their own explorations. Constructivist teachers refer to raw data, primary sources, and interactive materials to provide experiences for their students rather than relying solely on another’s set of data. For teachers who have used only one
printed text, a shift to other sources make take some adjustment. For example, rather than read about the census, students examine and interpret census data. Or better yet, they plan a mini-census, gather their own data, and interpret the results.

2.6.2 Holding on to what the child believes.

Students represent a rich selection of different backgrounds and ways of thinking. Myths, taboos, things learned from families, friends, and teachers; all are part of cultural influence. Content is surrounded in culture and it is difficult to separate the two. When presented with information in that classroom that contradicts existing ideas, a student may try to accommodate both interpretations, rather than change deeply held beliefs. Unless the teacher realizes what views the students hold, classroom teaching can actually help students construct faulty ideas.

If the classroom can provide a neutral zone where students exchange their personal views and test them against the ideas of others, each student can continue to build understanding based on empirical evidence. Hands-on activities and observations of the natural world provide shared experiences for those constructions.
2.6.3 Smoothing the progress of constructivism.

Just as students do not easily let go of their ideas, neither do school boards, principals, parents, or, for that matter, teachers. Ideas like student autonomy and learner-driven inquiry are not easily accepted. Required course content and externally applied assessments are realities that teachers must accommodate. A teacher inspired to change to constructivist instruction must incorporate those realities into his/her approach.

The teacher might begin gradually, trying one or two constructivist explorations in the regular curriculum. Listening to students as they discuss ideas together is a good way to start shifting the balance of responsibility to the learner. Another step is using primary sources and raw data as the basis of inquiry, rather than relying solely on the text.

If students begin thinking about accumulated knowledge as an evolving explanation of natural phenomena, their questions can take on an exciting dimension. In the next two or three decades, research will change the way most of the accepted facts of today are perceived. The challenge is to encourage students’ abilities so they can continue to learn and build their understanding based on the changing world around them.
According to Jacqueline and Martin Brooks (1993) the following suggestions must be taken into account to get constructivist classrooms:

**a. Student autonomy and initiative are accepted and encouraged.** By respecting students’ ideas and encouraging independent thinking, teachers help students attain their own intellectual identity. Students who frame questions and issues and then go about analyzing and answering them take responsibility for their own learning and become problem solvers.

**b. The teacher asks open-ended questions and allows wait time for responses.** Reflective thought takes time and is often built on others’ ideas and comments. The ways teachers ask questions and the ways students respond will structure the success of student inquiry.

**c. Higher level thinking is encouraged.** The constructivist teacher challenges students to reach beyond the simple factual response. He encourages students to connect and summarize concepts by analyzing, predicting, justifying, and defending their ideas.

**d. Students are engaged in dialogue with the teacher and with each other.** Social discourse helps students change or reinforce their ideas. If they have the chance to present what they think and hear others’ ideas, students can build a
personal knowledge base that they understand. Only when they feel comfortable enough to express their ideas will meaningful classroom dialogue occur.

e. Students are engaged in experiences that challenge hypotheses and encourage discussion. When allowed to make predictions, students often generate varying hypotheses about natural phenomena. The constructivist teacher provides sufficient opportunities for students to test their hypotheses, specially through group discussion of concrete experiences.

f. The class uses raw data, primary sources, manipulatives, physical, and interactive materials. The constructivist approach involves students in real-world possibilities, then helps them generate the abstractions that bind phenomena together.

2.7 METHODS AND APPROACHES FOR TEACHING ENGLISH TO CHILDREN.

2.7.1 Teaching Methods Chart

<table>
<thead>
<tr>
<th>METHODS</th>
<th>PRINCIPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community language learning</td>
<td>- Teachers want their students to learn how to use the target language communicatively, and to learn about their own learning, to take increasing responsibility for it.</td>
</tr>
<tr>
<td></td>
<td>- The teacher is a counselor, he skillfully understands and supports his students in their struggle to master the target language.</td>
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<tr>
<td></td>
<td>- There are six elements necessary for nondefensive learning, these are: security, aggression, attention, reflection, retention and discrimination.</td>
</tr>
<tr>
<td></td>
<td>- The interaction is neither student-centered, nor teacher-centered, but rather teacher-student centered, with both being decision makers in the class.</td>
</tr>
</tbody>
</table>
| **Total Physical Response** | Language is for developing creative thinking. Culture is integrated with language.  
- The most important skills are understanding and speaking the language. Reading and writing are worked on, based upon what the students have already understood.  
Although no particular mode of evaluation is prescribed, whatever evaluation is conducted should be in keeping with the principles of the method.  
- This method was developed in order to enjoy the experience in learning to communicate in a foreign language.  
- The teacher is the director of all student behavior, the students are imitators.  
- This process is based on commands. After learning to respond to some oral commands, the students learn to read and write them.  
- Initially the interaction is characterized by the teacher speaking and the students responding non verbally. Later on, the roles change.  
- The oral modality is primary. Culture is the lifestyle of people who speak the language natively.  
- Grammatical structures and vocabulary are emphasized. The spoken language is emphasized over written language.  
- Meaning is made clear through body movements.  
- Formal evaluations can be conducted by commanding individual students to perform a series of actions. |
| **Communicative approach** | The goal is to have one's students become communicatively competent, it means to be able to use the language appropriate to a given social context.  
The teacher is a facilitator of his students' learning, he is a manager of classroom activities. Students are actively engaged in negotiating meaning.  
- Almost everything is done with a communicative intent. Activities have three features: information gap, choice and feedback. Another characteristic is the use of authentic materials.  
- The teacher is a co-communicator, he establishes situations that prompt communication between and among the students.  
- Language is for communication. Thus, the learner needs knowledge of forms and meanings and functions. The use of nonverbal behavior receive greater attention.  
- Language functions are emphasized over forms. Students work on all four skills. They learn about cohesion and coherence.  
- The students realize that the target language is a vehicle for communication, not just an object. |
2.7.2 Communicative approach

The approach to language teaching that can be broadly labeled as communicative language teaching emerged in the 1970s and 1980s as the emphasis switched from the mechanical practice of language patterns associated with the Audio-lingual method to activities that engaged the learner in more meaningful and authentic language use. Twenty years on it is interesting to look at the legacy of the communicative approach and to observe how current practice has been affected by its basic principles. Most present-day practitioners would probably like to think that their classes are "communicative" in the widest sense of the word.

Their lessons probably contain activities where learners communicate and where tasks are completed by means of interaction with other learners. To this end there will probably be considerable if not extensive use of pair, group and mingling activities, with the emphasis on completing the task successfully through communication with others rather than on the accurate use of form. During these activities the teacher's role will be to facilitate and then to monitor, usually without interruption, and then to provide feedback on the success or otherwise of the communication and, possibly, on the linguistic performance of the learners in the form of post-activity error correction. In terms of the organization of the lesson, the classic present, practice and perform model, where careful input of a particular structure is typically followed by controlled, less controlled and freer practice is likely to have been replaced by a more task-based approach, possibly on the lines
of test, teach, test, where the learners are given a communicative task which is monitored by the teacher and then their language use while performing the task is fine-tuned by the teacher in a lesson stage which focuses on error correction or a particular form that is causing difficulties. This is typically followed by a further task-based stage, where the initial task is repeated or a similar task is performed, ideally with a greater degree of linguistic accuracy than during the first attempt. Another feature will probably be that the traditional grammatical approach of starting the beginner’s syllabus by presenting the present tense of the verb ‘to be’ will have been replaced by a more communicative focus, with basic introductions, requests and questions enabling learners to begin communicating in English from the very first lesson.

This type of approach is a more balanced approach with opportunities for structural input (including practice of language patterns). There will, however, almost certainly be an emphasis on more authentic contexts with example sentences being at the very least semi-authentic and potentially of communicative use rather than arbitrary examples of form with little or no communicative value. In today’s classroom we will probably also see a lot of authentic listening and reading material being used and far fewer contrived texts designed to illustrate grammatical form or present items of vocabulary and with no attempt to communicate a meaningful message to the listener or reader. Perhaps the most enduring legacy of the communicative approach will be that it has allowed teachers to incorporate motivating and purposeful communicative activities and principles into their
teaching while simultaneously retaining the best elements of other methods and approaches rather than rejecting them wholesale.

2.7.2.1 Focus on form and focus on meaning

In everyday language use, speakers normally focus their attention primarily on the meaning of what they say or hear, rather than on its linguistic form. For example, if one are asked to recall what another person said, speakers can often remember the message, but not the exact words that were used. Similarly, in speaking, one makes conscious decisions about the messages conveyed, but the lower-level choices of structure and vocabulary occur more or less automatically. However, the actual degree of automaticity varies in relation to factors such as the complexity of the message to be conveyed, the familiarity of the situation and, of course, the individual speaker's communicative ability. For every speaker, there comes a point where he must consciously search for words to express what he means, or consciously reflect on words in order to interpret what he has heard. This point naturally comes sooner when the speaker is performing through a foreign language.

From this perspective, it can be defined that the goal of foreign language teaching in the following terms: to extend the range of communication situations in which the learner can perform with focus on meaning, without being hindered by the attention
he must pay to linguistic form. In relation to this goal, the roles of the two main categories of activity can be summarized as follows:

1. Pre-communicative activities aim to give the learners fluent control over linguistic forms, so that the lower-level processes will be capable of unfolding automatically in response to high-level decisions based on meanings. Although the activities may emphasize the links between forms and meanings, the main criterion for success is whether the learner produces acceptable language.

2. In communicative activities, the production of linguistic forms becomes subordinate to higher-level decisions, related to the communication of meanings. The learner is thus expected to increase his skill in starting from an intended meaning, selecting suitable language forms from his total repertoire, and producing them fluently. The criterion for success is whether the meaning is conveyed effectively.

2.7.2.2 Feedback

Feedback provides learners with knowledge of how successful their performance has been. The concept of success is, however, not absolute: it is determined by the focus or purpose of an activity. Thus, if the purpose is to produce certain pre-determined linguistic structures, success will be measured according to correspondingly structural criteria, namely: how accurately and/or fluently the structures are produced. On the other hand, if the purpose is to convey or
comprehend meanings, success will be measured according to communicative criteria, namely: how effectively communication takes place.

Since feedback carries information about how successful the learner has been, the nature of the feedback also tells the learner what criteria for success are operative during a particular activity, and therefore indicates what his own purpose and focus should be. For example, if the teacher wants his learners to focus on the effective communication on meanings, he must reinforce this focus by providing them with feedback about how successful communication has been.

It is therefore important for the teacher to monitor the kind of feedback that his learners receive, so that it supports the methodological purpose of the activity. For example:

In pre-communicative activities, he will need to provide feedback relating to linguistic form. However, this does not necessarily exclude communicative feedback.

In communicative activities, the teacher will need to provide communicative feedback. This need not exclude structural feedback altogether. However, the teacher must be aware that excessive correction will encourage learners to shift their focus from meanings to forms.
2.7.2.3 The role of the teacher

One of the most obvious features about the development of communicative ability is that it occurs through processes inside the learner. The teacher can offer the kinds of stimulus and experience that these processes seem to require, but has no direct control over them. There is evidence, in fact, that whatever the teacher does to influence the course of development, the learner will attempt to follow a sequence of learning determined by his own natural processes.

The concept of the teacher as "instructor" is thus inadequate to describe his overall function. In a broad sense, he is a "facilitator of learning" and may need to perform in a variety of specific roles, separately or simultaneously. These include the following:

- As general overseer of his students' learning, he must aim to coordinate the activities so that they form a coherent progression, leading towards greater communicative ability.
- As classroom manager, he is responsible for grouping activities into lessons and for ensuring that these are satisfactorily organized at the practical level.
- In many activities, he may perform the familiar role of language instructor: he will present new language, exercise direct control over the learners' performance, evaluate and correct it, and so on.
- In others, he will not intervene after initiating the proceedings, but will let learning take place through independent activity.

- While such independent activity is in progress, he may act as consultant or adviser, helping where necessary. He may also move about the classroom in order to monitor the strengths and weaknesses of the learners, as a basis for planning future learning activities.

- He will sometimes wish to participate in an activity as "co-communicator" with the learners.

In only one of these roles, then, is he the traditional dominator of the classroom interaction. This fact is significant not only for methodological reasons, but also, for its effect on human relationships within the classroom.

In short, communicative teaching methods leave the learner scope to contribute his own personality to the learning process. They also provide the teacher with scope to step out of his didactic role in order to be a "human among humans".

Foreign language teaching must be concerned with reality; with the reality of communication as it takes place outside the classroom and with the reality of learners as they exist outside and inside the classroom. Because both of these realities are so complex and poorly understood, nobody will ever produce a definitive teaching methodology.
2.7.3 Natural Approach

The Natural Approach was developed by Tracy Terrell and Stephen Krashen, starting in 1977. It came to have a wide influence in language teaching in the United States and around the world.

2.7.3.1 Theory of language

The communicative view of language is the view behind the Natural Approach. Particular emphasis is laid on language as a set of messages that can be understood.

Theory of learning:

The Natural Approach is based on the following tenets:

- Language acquisition (an unconscious process developed through using language meaningfully) is different from language learning (consciously learning or discovering rules about a language) and language acquisition is the only way competence in a second language occurs. (The acquisition/learning hypothesis)

- Conscious learning operates only as a monitor or editor that checks or repairs the output of what has been acquired. (The monitor hypothesis)
• Grammatical structures are acquired in a predictable order and it does little good to try to learn them in another order. (The natural order hypothesis).
• People acquire language best from messages that are just slightly beyond their current competence. (The input hypothesis)
• The learner’s emotional state can act as a filter that impedes or blocks input necessary to acquisition. (The affective filter hypothesis)

Objectives:

Here are some of the objectives of the Natural Approach:
• It is designed to help beginner become intermediates
• It is designed to depend on learner needs

2.7.3.2 Types of learning techniques and activities

• Comprehensible input is presented in the target language, using techniques such as TPR, mime and gesture.
• Group techniques are similar to Communicative Language Teaching.
• Learners start to talk when they are ready.
Procedure

The Natural Approach adopts techniques and activities from different sources but uses them to provide comprehensible input.

Goals of the Natural Approach

The Natural Approach is a philosophy and an approach to the teaching of second languages that is widely used to teach foreign languages. It is also used to teach English as a second language (ESL) to non-native speakers of English, both in North America and abroad.

2.7.3.3 Language Proficiency

The central theoretical question in language pedagogy is what it means to have acquired a second language and how it is accomplished. To define the product of acquisition is not difficult for first-language acquisition. First-language acquisition for most people results in the ability to comprehend and to speak their native language.

Native speakers understand input from a wide variety of sources and under a multitude of conditions, but they cannot understand everything. Sometimes a different accent throws them off, or they are unfamiliar with certain words or subjects. By and large, however, an educated native speaker can understand
ordinary conversation, academic lectures, language in cognitively demanding
tasks, dialogue in a movie, and news broadcasts.

Native speakers can understand more language than they can produce. For the
most part, however, native speakers speak their language well enough to satisfy
their daily communicative needs. They can tell a story, argue, convince, promise,
explain, and accomplish a variety of functions and tasks in their native language.

More highly educated speakers also learn to read and write their native language,
but there is a great deal of variability in their level of proficiency. Reading and
writing skills do not automatically evolve from the acquisition process; rather they
are usually learned slowly over a period of years in an academic setting.

However it takes a large number of years of dedicated learning to achieve a level
of proficiency resembling that of a native speaker. However, we can expect
students to be able to communicate their ideas and needs to a native speaker and
to understand the native speaker’s responses without undue "stress" in the
conversation. We want students’ accents to be comprehensible and free of
distortions that severely hamper a native speaker from understanding what they
are saying. We expect that their range of vocabulary will be wide enough so that
they will not feel restricted in their conversational topics. Although we do not expect
their grammar to be perfect, it should be functional at the level of their
communicative needs.
The Goal of the Natural Approach Is Proficiency in Communication Skills

Proficiency, or communicative competence, is the ability to convey information and feelings in a particular situation for a given purpose. In the Natural Approach we determine, for example, if the student is able to ask a native speaker how to get from one location to another and understand directions given by a native speaker.

There are at least four components of proficiency: discourse proficiency, sociolinguistic proficiency, strategic proficiency, and linguistic proficiency. Discourse proficiency is the ability to interact with native speakers using a variety of discourse types: social interaction, conversation, narration, asking questions to obtain information, giving commands, and so forth. Sociolinguistic proficiency is the ability to interact in different social situations using language appropriate for that situation. Strategic proficiency is the ability to make use of limited linguistic resources to express ideas and to understand input. Linguistic proficiency is the ability to use the correct grammatical form and structure to express a given meaning.

2.7.4 Task-based learning

The original impetus for task-based learning came from the celebrated Bangalore Project (Prabhu, 1987), which reacted both against the traditional form of EFL used in India and against the type of communicative teaching then practiced. The main
ground was the refusal to recognize the classroom as a real situation in its own right rather than as a pretend L2 situation. A real classroom has activities that are proper for classrooms; the tasks are defined not linguistically but in an order based on difficulty. The whole class activity consisted of a pedagogical dialogue in which the teacher's questions were, as in other classrooms, invitations to learners to demonstrate their ability, not pretended requests for enlightenment, and learner's responses arose from their role as learners, not from assumed roles in simulated situations or from their individual lives outside the classroom. (Prabhu, 1987).

On the other hand, Peter Moor (2003) defines the task based approach as a tactic that uses spoken activities with recognizable products, these spoken activities include mini talks in front of an audience or one to one conversations that are later on shared with the rest of the class.

Moor finds that teachers tend to believe that free chat time given by some teachers during their classes, is a useful tool that should be used in order to promote communication among students, the disadvantage of this chat time is that there is no control of the outcomes of such chattering which often becomes an opportunity to use language structures that have been used for a long time by the students instead of a chance to use recently acquired structures, words or expressions. Tasks give the students a clear aim, though this might seem to be limiting, it forces the class to use certain structures and, because it is a controlled practice that has
to be socialized both the teacher and the students can share the results of such interactions.

One important detail about tasks in the task based approach is time. Time should be given to the students in order for them to bring the old and new structures together and finally talk.

Another advantage of tasks is that the class will be as demanding as the student ants, because he is free to seek for and use as much information and structures as he needs to express what he wants to say.

2.7.5 Project work

Project work started its subtle entrance in the all classrooms at Colombia about 20 years ago with the implementation of the law number 115 (Jurado 2003) as a way to adjust the school to the new paradigms that surround and lead the child’s life.

Project work is a learning-teaching process that which most outstanding characteristics are(Cerda 2003):

- Stimulus and development of group work, both collective and cooperative.
- Pedagogic interaction and communion between the teacher and the student.
- Student’s autonomy and independence during the knowledge building process.
- Development of a creative and investigative capacity which search for the knowledge apprehension through inquiry, discovery and experimentation.
- Communal planning and execution of the actions and curriculum projects.
- Strategic teaching as a way to identify the nature of what is taught, students’ competences and the evaluation criteria.
- Curricular flexibility for adapting not only to students’ exigencies, necessities, interests and problems but also their context.
- Close link with external reality as a way to join the theory with the practice, and the academic reality with the social one.

2.7.6 Story telling

According to The National Storytelling Association (1997), storytelling is the art of using language, vocalization, and/or physical movement and gesture to reveal the elements and images of a story to a specific, live audience. A central, unique aspect of storytelling is its reliance on the audience to develop specific visual imagery and detail to complete and co-create the story.
What is a Story?

Most dictionaries define a story as a narrative account of a real or imagined event or events. Within the storytelling community, a story is more generally agreed to be a specific structure of narrative with a specific style and set of characters and which includes a sense of completeness. Through this sharing of experience we use stories to pass on accumulated wisdom, beliefs, and values. Through stories we explain how things are, why they are, and our role and purpose. Stories are the building blocks of knowledge, the foundation of memory and learning. Stories connect us with our humanness and link past, present and future by teaching us to anticipate the possible consequences of our actions.

What is telling?

It is the live, person-to-person oral and physical presentation of a story to an audience. “Telling” involves direct contact between teller and listener. It mandates the direct presentation of the story by the teller. The teller’s role is to prepare and present the necessary language, vocalization, and physicality to effectively and efficiently communicate the images of a story. The listener’s role is to actively create the vivid, multi-sensory images, actions, characters, and events (the reality of the story in their mind based on the performance by the teller, and on their past experiences, beliefs, and understandings. The completed story happens in the mind of the listener, unique and personal for each individual.
Storytelling is an interactive performance act form. Direct interaction between the teller and audience is an essential element of the storytelling experience. An audience responds to the teller’s words and actions. The teller uses this generally non-verbal feedback to immediately, spontaneously, and improvisationally adjust the tones, wording, and pace of the story to better meet the needs of the audience.

**Storytelling is, by design, a co-creative process.** Storytelling audiences do not passively receive a story from the teller, as a viewer receives and records the content of a television program or motion picture. The teller provides no visual images, no stage set, and generally, no costumes related to story characters or historic period. Listeners create these images based on the performer’s telling and on their own experiences and beliefs.

**Storytelling is, by its nature, personal, interpretative, and uniquely human.** Storytelling passes on the essence of who we are. Stories are a prime vehicle for assessing and interpreting events, experiences, and concepts from minor moments of daily life to the grand nature of the human condition. It is an intrinsic and basic form of human communication. More than any other form of communication, the telling of stories in an integral and essential part of human experience.

**Storytelling is a process,** a medium for sharing, interpreting, offering the content and meaning of a story to an audience. Because storytelling is spontaneous and
experiential, and thus a dynamic interaction between teller and listener, it is far more difficult to describe than is the script and camera directions of a movie, or the lines and stage direction notes of a play. Storytelling emerges from the interaction and cooperative, coordinated efforts of teller and audience.

2.7.6.1 Storytelling approach

Both the range and quality of exposure that a language learner receives within the teaching and learning situation will affect his/her ability to use the language (Daughty and Thorton, 1972). Multiple presentations as well as multiple opportunities for the learner to practice are considered an important condition in second language development. (Spolsky, 1990).

To young learners, few contexts are more meaningful than a story. "When you tell a story, you are speaking their language" (Ferrell and Nessel, 1982). That children's interest in stories is strong and powerful is evident from the quality of attention they engage. It is therefore highly opportune if teachers recognize the value of story-telling as a pedagogical tool rather than considering it to be mere "play" (Barton, 1986; Rixon, 1990). A story, with its elements of novelty, humor, conflict and surprise, heightens the arousal level and this in turn creates its own motivation to attend to the situation and learn from the context. It at once stimulates interest and provides the foundation for language development. Moreover, since story-telling is not traditionally associated with learning, the
affective filter level is low (Krashen, 1981) and this also is an advantage in the learning process as the learner assimilates more than in a formal teaching/learning situation.

Story-telling is very closely linked with teaching through the use of themes or topics. Topic-based teaching has been particularly advocated in recent years as an effective condition in the teaching/learning process in general and even more so for young learners of a language (Holderness, 1991). An interesting theme provides motivation for learning and engages the learner’s attention. It also provides the opportunity to create networks of words either related to in meaning or belonging to the same genre of things, or words connected to a particular concept or theme. A theme can be expounded through the use of visual aids or general discussion, but a story has added power in that it not only generates interest but it is also structured. It is a cohesive device, which contains in it an exposition of thought and language. (Garvie, 1989).

By listening to stories children are introduced to a number of words in context. Very often repeated use of words in the same context, or in varying contexts, helps them to infer the meanings of words and gradually assimilate them into their growing lexicon (Barton, 1986).

In story-telling there is no pressure on individual children to produce language until they are ready to do so and join in with the narration of their own accord. It is
widely observed, however, that children seem very ready to join in at an early stage, and the consequent choral contribution to a well-told tale becomes both a satisfying and unthreatening way for the class to participate. In this way, words and phrases that are included in the story are produced, maybe mechanically at first, but then, with repeated association as the story is heard over and over again, these words are included in the creative production of language.

Story-telling, then, is a very natural approach to second language development and provides conditions comparable to those involved in the learning to the mother tongue. It provides a double bill of entertainment and learning, the former being more evident to the learner than the latter. The role of the teacher is then that of a facilitator rather than of an instructor as the learners bring with them the means and motivation for learning and are ready for the input of the target language. Story-telling, therefore, is one way of compensating for the lack of target language exposure that a learner suffers when not much of the second or foreign language is heard in the community at large.

2.7.6.2 History Of Story Telling

There is documentation of storytelling in many cultures. Records of storytelling have been found in many languages, including Sanskrit, Old German, Latin, Chinese, Greek, Latin, Icelandic and Old Slavonic. The origins of storytelling,
however, are ancient. One of the earliest surviving records is found in the Westcar Papyrus of the Egyptians in which the sons of Cheops (the pyramid builder) entertained their father with stories. The epic tale, *Gilgamesh*, which relates the story of a Sumerian king, is frequently cited in history texts as the oldest, surviving epic tale. As Shakespeare wrote in *King Richard II*, "For God's sake, let us sit upon the ground and tell sad stories of the death of Kings."

Hannah Arendt captured the purpose of storytelling when she wrote:

“Storytelling reveals meaning without committing the error of defining it”. (Bartlett’s Book of Quotations, 1907)

### 2.7.6.2 Story Telling on the Folk

In Colombia the tradition of story telling had been submitted to rural areas, brought recently to the cities by modern story tellers who center their activities in public squares. Although images are not part of these performances, altered voice patterns and gestures recreate the world of Colombian ancestors.

Although customs differ, storytelling plays a strong role in traditional societies. Folk stories were repeated generation after generation by gifted amateurs or professional storytellers. Stories might be used to introduce children to correct
behavior in an entertaining way. In some cultures, storytelling for the young was considered more important than for adults. T. S. Eliot has said:

"I incline to come to the alarming conclusion

that it is just the literature that we read for 'amusement'

or 'purely for pleasure' that may have the greatest and least

suspected influence on us."

This quote illustrates indirect learning which Susan Halliwell as the unconscious learning achieved by playing, exploring and making discoveries.

2.8 USING STORY BOOKS

Children love to hear the language of storybooks. This language can enhance the oral English they have been listening in the classroom, motivating them to produce oral language and artistic expression as a consequence of this input. The pictures and the teacher’s expression help children to understand the vocabulary and the story. Children can see and hear the English they’ve learned come alive through storybook characters.
For each storybook, the teacher can try some of these suggestions before, during, and after he or she reads the story. Children will learn many new reading skills as they watch their teacher model the process.

Rereading the story often helps fixing vocabulary and structures, plus children enjoy repetitions. Each time the teacher rereads the story, he or she should stop on a different page, talk about the picture, and ask questions.

**Before the story**

Practice reading the story before reading it to students.

- Think of a different voice that can be used for each character.
- Practice the intonation. For example, if the child in the story is sad, make a sad voice.
- Use the cover of the storybook to help children learn to predict what the story will be about.
- While reading the title and running a finger or a magic wand under it, ask children to think what the story will be about. Ask for their predictions. Write some of their predictions on the board.
During the story

Hold the book so children can see the pictures on the pages.

- Read the story to them in a fun way, using different voices and showing pleasure. Go back to check children’s predictions.
- Talk about the pictures and show children how looking at the pictures helps them understand what is happening.
- When you get to a part that says "He said" or "She said," point to the character who is speaking to help children understand who is talking.

After the story

Quickly review what happened in the story. Then ask children questions about things that happened in the story, to check their understanding.

After reading the story the first time, go back to check children’s predictions.

Invite children to show their understanding through drawing, acting out the story, or doing an art project. Give them time to talk about their projects or drawings. Ask them if they ever did anything that was like something that happened in the story.

2.9 EFFECTIVE STORY TELLING

Effective storytelling is a fine and beautiful art. A well-developed and presented story can cut across age barriers and will hold the interest and reach its listeners.
Stories will be remembered long after other orations. Knowing and applying the basics of storytelling will strengthen the stories. (Barry Mc. Williams 1997).

2.9.1 Finding Stories

There are many kinds of stories you can work with. It is recommended you start with simple folktales, with simple elements.

Characteristics of a good story:
A single theme, clearly defined.
A well developed plot.
Style: vivid word pictures, pleasing sound and rhythm.
Characterization.
Faithful to source.
Dramatic appeal.
Appropriateness to listeners.

2.9.2 Adapting to audiences

The audience has a very important role in a storytelling, for their minds are the canvas on which the teller paints his/her tale. Oral storytelling involves much interaction between teller and hearer. Storytelling has become more difficult. Attention spans are shorter and more demanding, more sophisticated, yet less
able to independently imagine or visualize. People seem to need more visual stimulation.

Take the story as close to them as you can.

Keep it brief and simple especially for younger children (pare down to the heart of the story).

Stimulate their senses so they feel, smell, touch and listen and see vivid pictures.

Describe the characters and settings, and help them sympathize with the character’s feelings.

Aim your own story at the younger ones when telling to an audience of mixed ages.

2.9.3 Preparation

**Read the story several times**, first for pleasure, then with concentration.

**Analyze its appeal**, the word pictures you want your listeners to see, and the mood you wish to create.

**Research its background and cultural meanings**.

**Live with your story** until the characters and setting become as real to you as people and places you know.

**Visualize it!** Imagine sounds, tastes, scents, colors. Only when you see the story vividly yourself can you make your audiences see it.
Learn the story as a whole rather than in fragments. Master, and then simplify, its structure to a simple outline of scenes. Don’t try to memorize it, though you should always know your first and last lines by heart.

Map out the story line: The *beginning*, which sets the stage and introduces the characters and conflict, the *body*, in which the conflict builds up to the *climax*; and the *resolution* of the conflict. Observe how the action starts, how it accelerates, repetitions in actions and how and where the transitions occur. If simplifying or adapting a story, do not alter the essential story line.

Absorb the style of the story: To retain the original flavor and vigor, learn the characteristic phrases which recur throughout the story. Observe the sentence structure, phrases, unusual words and expressions.

2.9.4 Elements for an effective delivery

Sincerity and whole heartedness (be earnest).

Enthusiasm (This does not mean artificial or noisy excitement).

Animation (in your gestures, voice, facial expressions). Stories are more interesting when there is animation and variety in the voice of the teller.

Particular Oral Storytelling Skills

A storyteller’s skills include: emphasis, repetition, transition, pause and proportion.

- Dialog should make use of different voices for different characters.
• Use your voice to create the atmosphere or tension as the story progresses.
• Use gestures and facial expressions add much to the visualization of the story. Be sure they are appropriate and natural. Practice them.
• Pacing involves both the volume and rate at which you speak, and the progression of the action in the story. Dialog slows a story’s pace down, while narrating action speeds it up.
• Repetition and exaggeration have always been basic elements of storytelling.

2.9.5 Beginning a story

Storytelling is best done in a relaxed atmosphere free of distractions. The audience ought to be comfortable and close. Candle light and campfires are ideal situations for telling stories, but often impractical. The teller needs to be careful attention to the setting beforehand, and be prepared to rearrange a room to bring his/her hearers closer, or use a backdrop or hangings to create atmosphere, especially in classroom settings. Props, costumes, or some getting acquainted patter may also help in getting and keeping attention and creating a mood.

Storytelling traditionally begins with a “Once upon a time…” opening, and then a storyteller’s silent pause to gather his thoughts. The traditional openings, of which there are many (often with responses from the audience), were “rituals” that served
as a signal that the teller was suspending “time and space” as we know it and transporting the audience to a world of imagination and play. They identified the teller and established the audience’s commitment to accept for the moment that imaginary world and its rules. Similar rituals also signal the end of the story and their return to reality. Many adults today have forgotten these rules of the game.

2.9.6 Elements to keep in mind during the story

Many factors affect the attention of your listeners. A storyteller always needs to be sensitive to his audience and may need to regain their attention before continuing.

- Involvement or participation. Use volunteers from the audience in your story.
  Or have the audience participate in hand motions or making sound effects.
  Or responding with chants or refrains.
- A distinct change in your pace, voice or mood.
- An unusual or unexpected twist in the narration.
- Throw-away lines or asides work well as does comic relief.

Be especially prepared to deal with disruptions with groups of children. There is always one or two children that want the attention. Sometimes you can just ignore it; sometimes it make take a stare, or a pause till the disruptive behavior ends, sometimes maybe involving a child in your story, whatever you do, do not speak harshly or in anger, or you will lose the audience.
Don’t feel you have to explain everything, or tie together all loose ends. Let them go away thinking about what has been said, and drawing their own meaning from it.

The more you practice, the more skilled you will become. Don’t be afraid to try different methods. Be creative. As you do learn from your experiences. Expect to flop, the best of us do. Don’t be overly self-conscious. Have fun and share the joy of story.

The theoretical framework above was of great help during the design of the exercises and workshops of this monograph. The theories of cognitive development during the stage of intermediate childhood provided a deep view and understanding of the population for which this proposal has been designed, allowing the creation of photocopiable workshops based on concrete operations. The principles of constructivist theory were the guideline for the design of the class structure present in the teacher’s guide, which include activities concerned with the students’ experience in spiral structure that can be easily grasped by the students. Communicative language approach was the cornerstone for the design of most of the introductory and follow up activities present in the teacher’s guide. Brewster’s guidelines for choosing stories were basic for the production of the stories in this monograph.
3. METHODOLOGICAL DESIGN

3.1 BRAND OF INVESTIGATION

The present monograph which proposes a pedagogical tool for trainees at Academia La Salle San Benildo will make use of the methodology of action research, (Cohen 1989).

This is an investigation that researches the situation of trainees in terms of educational material availability, the students’ preferences, and the quality of the tools given by both the university and the school to aid the practitioners during their practice. The state of the art revealed by the literature, shows that this project is framed into the characteristics of an action research.

Action research is defined by Halsey (1972) as a minor intervention in a minor scale in the performance of the real world and a near examination of the effects of such intervention. Stenhouse (1979) carefully enhances that action research will contribute not only to the practice but also to a theory of education and teaching that will be accessible to other teachers. The purpose of Action research is among others, a way of training in service that provides the teacher with new tools, techniques and methods.
In this monograph, the authors propose the future implementation of a methodology named Story Telling (Ellis and Brewster 2000), recreated especially to fulfill the needs of the program for starters at La Salle San Benildo, these program is observed in order to find the best way to transform the content units proposed by the school into stories that were of the students preferences, workshops and lesson plans that were useful to the practitioners and materials to back up such lesson plans.

3.2 PROPOSAL DESCRIPTION

This monograph intends to fill in a gap found by the authors during their teaching practice at Academia La Salle San Benildo: The lack of authentic material and textbooks to be followed.

Whereas as practitioners we found a program divided in clear units to be taught by the titular teacher and reinforced by the practitioners, there was always the difficulty of finding adequate materials for following such program provoking a jigsaw puzzle of styles and documents.

This document along with its material is not intended to transform the school’s curriculum into a story telling based one, nor it intends to replace class preparation for practitioners, its objective is to provide future practitioners with authentic and structured material –stories, flashcards and photocopiable workshops-, that has
been especially designed according to the reinforce the program, together with
directed step by step procedures to enrich their classes.

It will also provide students opportunities to produce and show their production
following clear input and output processes.

3.3 POPULATION

Starters level students, between 10 and 12 year old studying in sixth grade at
Academia La Salle San Benildo.

3.4 PROCEDURES

• Elaboration of the pre-project.
• Application of surveys for students of Academia La Salle San Benildo coursing
  sixth and seventh grade, about preferences on stories and illustrations.
• Interviews with English teachers about their necessities and results using
different didactic materials.
• Visits to different publishers to research about English books they publish.
• Bibliographic revision :specialized English books, and Internet pages.
• Elaboration of a written draft of the stories.
• Elaboration of the illustration draft.
• Presentation of partial inform.
• Design in the final format (writings)
• Design in the final format (illustrations)
• Presentation of the final work.

3.5 INSTRUMENT

The information compilation of this monograph is by means of polls and interviews. Students at starters level answer closed multiple choice questions about their esthetic preferences of themes, illustrations, characters and settings in story books. Teachers were interviewed using open questions in terms of their knowledge about Story Telling and their favorite tools for teaching.

The project started with the theoretical knowledge acquired in the English Microteaching classes, this allowed the authors to think about the possibilities of implementing story telling during EFL classes at the private schools were the authors worked.

The next step was facing a group of students at academia La Salle San Benildo, were no text books were used and finding many difficulties in acquiring and designing authentic material for each class.

Then polls were designed and applied to the students to know what kind of illustrations and characters they liked to find in stories. Interviews researched on
teacher’s preferences in terms of pedagogic methodology, and their use of story
telling.

Finally, the stories were written and illustrated, and the lesson plans designed.

3.6 DATA ANALYSIS

SURVEY

According to the surveys applied to 25% of students coursing sixth grade at
Academia La Salle San Benildo, the following analysis has been done:

Graphic 1

*Topics*

52% of students prefer illustrations about adventures, 20% about love, 16% about
present time and 12% about fiction.

Graphic 2

*Setting*

40% say the school, 24% the neighbor, 24% the house, 8% the city and 4% the
country.
Graphic 3

*Illustrations*

Their preferences are: 52% animals, 28% fantastic beings, 16% humans and 4% outline drawings.

Graphic 4

*Characters*

About this topic they think: the comic 48%, the villain 24%, the hero 16%, the victim 8% and the heroine 4%.

Graphic 5

*Relationships*

32% of the students like stories about familiar relations, 24% friendly relations, 24% courting relations, and 20% between unknown people.

To sum up, the student’s preferences for illustrations and stories are:

<table>
<thead>
<tr>
<th>Topic</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic:</strong></td>
<td><strong>Adventures</strong> 52%</td>
</tr>
<tr>
<td><strong>Setting:</strong></td>
<td><strong>School</strong> 40%</td>
</tr>
<tr>
<td><strong>Illustrations:</strong></td>
<td><strong>Animals</strong> 52%</td>
</tr>
<tr>
<td><strong>Characters:</strong></td>
<td><strong>The comic</strong> 48%</td>
</tr>
<tr>
<td><strong>Relationships:</strong></td>
<td><strong>Familiar</strong> 32%</td>
</tr>
</tbody>
</table>
INTERVIEW

According to the interviews to five English teachers, the following analysis has been done:

The average number of years of experience from these teachers is nine (9), giving us an average of four (4) years of experience of working with kids.

Most teachers use visual aids like flash cards or posters for teaching vocabulary. All of them say that they teach grammar in a deductive way using its context to introduce a topic. Some of these teachers use warm ups and introductory questions to bring the topic into class. For listening and speaking, all teachers use songs, videos and games.

Two of the teachers who participated in this survey say that they use story telling as part of their teaching, even though they think that reading stories or having students reading these stories is “story telling”. Unfortunately, their concept of “Story telling” is not clear and for this reason, this process can not be concluded satisfactorily. All of them agree that this process is used to work on the four skills, but they use it very rarely.

Methodology: Three of them consider that communicative approach is the most appropriate methodology to work with, due to they know how to apply it. The rest
say that they use it, without knowing what the methodology is about and how to put it to work with students in a classroom; their concept is not very concise.
4. CONCLUSIONS AND PEDAGOGICAL IMPLICATIONS

The practice at La Salle San Benildo is an opportunity for trainees to face the real environment of a school. Whereas the microteaching and English classes at the university prepare the trainees for performing a good task at their practice, it is also true that the lack of authentic material makes it difficult for student teachers to prepare and perform their classes according to the program, too much material to prepare in the short time practitioners usually have can be a burden.

This story telling kit provides an organized ready to use tool that will enhance classes for both teachers and students.

This story telling program can adapt itself easily to any future changes the program at San Benildo may go through because although it was designed considering the program established at the starters level, it is a tool by its own that can reinforce the acquisition of some communicative functions that are basic for English speakers as a foreign language.

The stories and activities can be used separately or together, and in the hands of a creative practitioner more exercises can be designed using the same stories.
SOME LEARNING IMPLICATIONS

- Children like listening to stories.
- Stories have been with the human kind for ages.
- Story telling is a way of teaching morals to children and adults that has been common to diametrically opposed social groups.
- Children learn when they are allowed to discover.
- Children speak when they feel secure.
- Children use new language when they receive some pressure-motivation to do so.

SOME TEACHING IMPLICATIONS

- Teachers need to have clear goals.
- Teachers must help their students to discover the language.
- Teachers should use realia, images, sounds and physical action to reach, kinesthetic, auditive and visual learners as well.
- Teachers should prepare themselves for story telling, using different tones of voice and recording their results.
- If children talk during a telling, then something must be revised by the teller.
- Project work is time and resource demanding, but sharing the results at a social level is satisfactory as well.
- Repetition and rhyme are natural ways of drilling.

BEVERIDGE, Kathleen. The Little Red House, lesson plan.


WEBGRAPHY

Available in Internet http://www. Penguinreadrs.com

Available in Internet http://www.longman-elt.com

Available in Internet http://iteslj.org/Lessons/Gibson-StoryTelling.html

Estimado(a) estudiante: La siguiente encuesta tiene como objetivo indagar sobre los gustos a nivel de ilustraciones como soporte para una propuesta pedagógica en torno a materiales de enseñanza de Inglés.

Para tal fin, le solicitamos diligenciar las siguientes preguntas.
Con respecto a los dibujos de los libros:

1. ¿Sobre qué tema te gusta traten dichas ilustraciones?

2. ¿En cuál espacio te sientes más identificado?
   a. colegio.  b. barrio.  c. campo.  d. ciudad.  e. casa.

3. ¿Qué clase de ilustraciones te llaman más la atención?
   a. Humanos  b. Animales  c. seres fantásticos  d. siluetas

4. ¿Qué tipo de personajes te gusta que aparezcan en las historias?

5. ¿Qué clase de relaciones te gusta que manejen los textos?

Nombre: ______________________________ Grado:___ Edad:___ Sexo: ___

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<thead>
<tr>
<th>PREGUNTA</th>
<th>OPCIONES</th>
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<tbody>
<tr>
<td>1</td>
<td>A  B  C  D  E</td>
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<td>2</td>
<td>A  B  C  D  E</td>
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<td>A  B  C  D  E</td>
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<td>4</td>
<td>A  B  C  D  E</td>
</tr>
<tr>
<td>5</td>
<td>A  B  C  D  E</td>
</tr>
</tbody>
</table>
ANNEXE 2

**Temas preferidos para las ilustraciones**

- a. Amor.
- b. Aventuras.
- c. Ficción.
- d. Actualidad

**Tipo de personajes**

- a. Villano.
- b. Héroe
- c. Heroína.
- d. Gracioso
- e. Víctima

**Clase de relaciones entre personajes.**

- a. Familiares.
- b. Amistad.
- c. Entre desconocidos.
- d. Pareja.
Clase de ilustraciones

- a. Humanos.
- b. Animales
- c. Seres fantásticos.
- d. Siluetas.

Espacio

- a. Colegio
- b. Barrio.
- c. Campo
- d. Ciudad
- e. Casa
El análisis de los resultados se realiza a partir de los datos que arrojaron las encuestas hechas 25 estudiantes, que corresponden al 25% de la población estudiantil del grado sexto de la Academia San Benildo; los cuales fueron tabulados cuantitativamente, a nivel de porcentajes y su categorización se presenta a manera de diagrama para facilitar su comprensión.

Gráfica 1

*Temas preferidos para las ilustraciones*

Los estudiantes en un 52% prefieren las ilustraciones sobre aventuras, un 20% sobre amor, 16% sobre actualidad y 12% sobre ficción.

Gráfica 2

*Espacio en el que se siente más identificado*

El 40% afirma que en el colegio, 24% en el barrio al igual que 24% en la casa, 8% en la ciudad y finalmente 4% en el campo.

Gráfica 3

*Clase de ilustraciones que más llaman la atención*

La preferencia acerca de las ilustraciones es: 52% animales, 28% seres fantásticos, 16% humanos y 4% siluetas.
Gráfica 4

*Tipo de personajes*

Con respecto a este tema los estudiantes opinan: El gracioso 48%, el villano 24%, el héroe 16%, la víctima 8% y la heroína 4%.

Gráfica 5

*Clases de relaciones entre personajes*

Un 32% de los estudiantes prefiere que las historias manejen relaciones familiares, 24% de amistad al igual que 24%, de pareja y por último 20% entre desconocidos.

En conclusión la encuesta arroja los siguientes resultados en cuanto a las preferencias de los estudiantes:

<p>| | | |</p>
<table>
<thead>
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</thead>
<tbody>
<tr>
<td><strong>Tema:</strong></td>
<td></td>
<td>52%</td>
</tr>
<tr>
<td><strong>Espacio:</strong></td>
<td></td>
<td>40%</td>
</tr>
<tr>
<td><strong>Clase de ilustraciones:</strong></td>
<td></td>
<td>52%</td>
</tr>
<tr>
<td><strong>Tipo de personajes:</strong></td>
<td></td>
<td>48%</td>
</tr>
<tr>
<td><strong>Clase de relaciones:</strong></td>
<td></td>
<td>32%</td>
</tr>
</tbody>
</table>
UNIT ONE

• Making introductions
• Greetings
• Personal pronouns / contracted forms
• Verb to be: affirmative, negative statements and yes/no questions
• Asking about people: occupations and professions
• Introducing a third person
• Question words: what, where, how old
• Articles: definite - indefinite
• Spelling words: alphabet
• Classroom instructions
• Cardinal numbers
• Pronunciation of /l/ and /i/
UNIT TWO

• Identifying things and animals
• Demonstrative adjectives (this, that, these, those)
• Possessive adjectives
• Locating things
• Preposition of place
• Noun plurals: regular and some common irregular ones
• Pronunciation of /z/ /s/ /iz/

UNIT THREE

• Identifying people
• Personal information questions
• Question word: who, when, how
• Position of apostrophes
• Talking about dates
• Preposition of time and place: on, at in
• Days and months
• School places
• Schedule and subjects at school
• Question words: when, where from
• Ordinal numbers
• Telling the time
• Time and dates
• Pronunciation of /th/
ANNEXE 4

INTERVIEW

1. How long have you worked as a teacher?

2. What strategies and resources do you use to teach vocabulary?

3. What strategies do you use to teach grammar?

4. What strategies do you use to improve listening and speaking skills?

5. Have you worked story telling in the classroom?

6. When did you learn to use story telling?

7. What methodology you consider the best to work with children?

8. What do you use story telling for?

LEONARDO RUÍZ

Licenciado en Lenguas Modernas – Inglés y Español

Universidad Distrital – Bogotá.

1. 7 years, 2 of them with children.

2. Repetition, topic based, flash cards.

3. By context, deductive method; I usually start the class with a warm up (simple questions).

4. Role plays, songs.
5. Yes, I did a “Puppet show play” based on Greek mythology. I also worked with some illustrations and the students created the stories.

6. In the University and in some camping (a perfect opportunity to practice story telling).

7. Communicative approach.

8. For enhancing the four skills: reading, writing, speaking and listening.

Nicolás Bohórquez
Consecutive Translator
Billy Blue University – Sidney

1. 3 years, 2 of them with children.

2. Description, flash cards and mimic.

3. Students deduce the grammar from the context.

4. Videos (close caption, prediction), songs.

5. Yes, I like to tell funny stories. I disguise as the character but taking into account students center their attention in the story more than in the custom.

6. In the University (class management).

7. Communicative approach.

8. For speaking, writing, reading, but specially for improving listening comprehension.
1. 17 years, 5 with children.


3-4. Communicative approach: pre, while and post activities.

5. Yes, I have. There are many ways to work story telling, some of them are:
   - Audiovisual: videos (prediction)
   - Stories with multiple endings
   - Puppet show
   - Sketches
   - Polling

I don’t like to tell the stories alone, I prefer to work with a support group

6. In the university (micro-teaching).

7. Communicative approach.

8. To straighten the four skills, and to acquire more vocabulary.

---

**LUIS MATAMOROS**

Licenciado en Lenguas Modernas

Universidad de la Salle

1. 8 years, 6 with children.
2. Games: memory and board games.
3. Students inferred grammar from the activities, specially from the games.
4. Warm up, introductory questions, feedback, songs, videos.
5. Yes, I read some stories from the guide books.
6. Through my work experience.
7. Constructivism, communicative approach and affectivity.
8. Reading, writing, speaking, listening, and grammar (specially in past)

GLORIA ANGÉLICA BENÍTEZ
Licenciada en Filología en Idiomas
Universidad Libre

1. 10 years, 4 with children.
2. Games: lottery, rhymes, songs.
3-4 By context, reading comprehension, meaningful learning.
5. Yes, I read some stories and describe the characters.
6. In the university
7. It depends on the group, but play game, videos, description; in other words: communicative approach.
8. For listening, writing, reading, speaking and expressing ideas.
ANALYSIS

According to the interviews to five English teachers, the following analysis has been done:

The average number of years of experience from these teachers is nine (9), giving us an average of four (4) years of experience of working with kids.

Most teachers use visual aids like flash cards or posters for teaching vocabulary. All of them say that they teach grammar in a deductive way using its context to introduce a topic. Same of these teachers use warm ups and introductory questions to bring the topic into class. For listening and speaking, all teachers use songs, videos and games.

Two of the teachers who participated in this survey say that they use story telling as part of their teaching, even though they think that reading stories or having students reading these stories is “story telling”. Unfortunately, their concept of “Story telling” is not clear and for this reason, this process can not be concluded satisfactorily. All of them agree that this process is used to work on the four skills, but they use it very rarely.

Methodology: Three of them consider that communicative approach is the most appropriate methodology to work with, due to they know how to apply it. The rest
say that they use it, without knowing what the methodology is about and how to put it to work with students in a classroom; their concept is not very concise.
1. **THIS IS THE HOUSE ON CUPCAKE STREET**

1.1 **DESCRIPTION:** Different animals share the same space in a small apartment.

1.2 **LAYOUT:** This is an interactive book made of overlapping transparencies that compose a final image of all the domestic animals that live in the apartment. Each single spread provides overlapping images and written text with highlighted prepositions.

1.3 **LINGUISTIC FEATURES:** A simple text based on repetition of prepositions on, in, under, over, between, next to.

1.4 **SKILLS:**

   * Listening to the story, listening to instructions.
   * Speaking: Asking and answering questions, games, role play.
   * Reading: words and sentences, sequencing.
   * Writing: spelling, copying, gap filling. Describing a location.

1.5 **FUNCTIONS / STRUCTURES**

   * Asking for and giving information using yes/no and Wh questions.
1.6 VOCABULARY

1.6.1 Vocabulary in the story

* Animals: Dog, fish, spider, cat, frog.

* Furniture: Table, fishbowl, rug.

* Prepositions: in, on, under, next to, between.

1.6.2 Vocabulary extension

The vocabulary extension fits into these categories:

<table>
<thead>
<tr>
<th>Bathroom</th>
<th>Kitchen</th>
<th>Living room</th>
<th>Dining room</th>
<th>Bed room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Washbasin</td>
<td>Stove</td>
<td>Rug</td>
<td>Table</td>
<td>Bed</td>
</tr>
<tr>
<td>Cabinet</td>
<td>Washing machine</td>
<td>Couch</td>
<td>Chair</td>
<td>Pillow</td>
</tr>
<tr>
<td>Toilet</td>
<td>Faucet</td>
<td>Armchair</td>
<td>Window</td>
<td>Drawer</td>
</tr>
<tr>
<td>Mirror</td>
<td>Iron</td>
<td>Window</td>
<td>Lamp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blender</td>
<td>Curtains</td>
<td>Fireplace</td>
<td>Vase</td>
</tr>
</tbody>
</table>

1.7 CONCEPTUAL REINFORCEMENT/CURRICULUM LINKS

* Spatial context.

* Arts: Collage.

1.8 LEARNING TO LEARN

Predicting and sequencing.
1.9 MATERIALS:

- Domestic animals and furniture image flashcards.
- Domestic animals and furniture written flashcards
- Bingo boards and cover-cards.
- Worksheet photocopies.
- Overhead projector (if available)
- Old magazines
- Glue
- Scissors
- Mural paper

1.10 OBJECTIVES:

To introduce or revise vocabulary for domestic animals.

To introduce or revise vocabulary for furniture and household items.

To introduce or revise the prepositions on, in under, between, over and next to.

To connect the three topics above.

To revise the prepositions on, in, under, between, over, next to; and to introduce the prepositions behind and in front of.

1.11 SUGGESTED PROCEDURES

The work related to the story is divided into four stages.
1.11.1 Introductory activities: These activities induce and/or revise the vocabulary and structures in the book, and can be chosen depending on the group’s needs and prior knowledge.

1.11.2 Activities using the story book

1.11.3 Story telling

1.11.4 Follow up activities

The activities you choose will depend on the level of your students and the available time.

1.11.4. Project

Students will create a mural using the technique of collage.

INTRODUCTORY ACTIVITIES

Introductory activity 1 Miming

1\textsuperscript{st} Choose a volunteer to come to the front.
2\textsuperscript{nd} Give him or her an image flash card with a domestic animal on it.
3\textsuperscript{rd} Ask him/her to mime this animal.
4\textsuperscript{th} The class must guess the animal by asking: “Are you a ______?“.

Introductory activity 2 Guess what

1\textsuperscript{st} Show four of the furniture flash card deck at a time, elicit each name for pronunciation, ask students to repeat first as a group, then as individuals.
2\textsuperscript{nd} Arrange four of the images pasting them on the whiteboard, tell the class that you will choose one of the items and that they will have to guess which one it is.

3\textsuperscript{rd} Place the corresponding word flashcard face down.

4\textsuperscript{th} Ask individuals to guess which is the piece of furniture you are thinking about by a process of elimination. Elicit the sentence for them: -“Is it a lamp?” -“No, it isn’t” repeat this procedure until one student makes a correct guess.

5\textsuperscript{th} Repeat the whole procedure with a new group of flashcards.

**Introductory activity 3 Simon says**

1\textsuperscript{st} Perform these actions while you say the following sentences:

- “Put your hand \textbf{on} your desk”, “put your hand \textbf{on} your cheek”
- “Put your finger \textbf{in} your pencil case”, “Put your pencil \textbf{in} your notebook”
- “Put your head \textbf{between} your hands”, “Put your pencil \textbf{under} your notebook”,
- “Put your hands \textbf{over} your desk”, “Put your notebook \textbf{next to} your pen”.

2\textsuperscript{nd} Repeat the instructions without performing them and ask the class to respond with the corresponding physical action.

3\textsuperscript{rd} Ask the class to stand up forming a circle, Tell the class that they should only follow your verbal instructions, at first say “Simon says put your hand on
your head” without performing physical actions, then act upon a physical action but say a different instruction, those that follow the physical action should get out of the circle, those who follow the verbal action should remain, the last five that remain will be the winners.

USING THE STORY BOOK

1st Show the book’s cover and read the title, ask the class if they think that cats and dogs can live together, allow students to respond.

2nd point at each animal and ask: “What is this?” , answer “it is a ________”

3rd Have the whole class repeat the complete question and answer.

4th Ask a volunteer to ask the class about each animal on the cover, using the structure “what is this?” Let the class answer with complete sentences.

STORY TELLING

The best way to tell this story is by using an overhead projector along with the book, if not available you can use the book only.

Using the overhead projector.

When using this method your students wont be able to read along.

1st Prepare yourself for telling the story by heart.
2nd Turn off the lights and place the last pages of the book so students can see the apartment.

3rd Start by saying: “This is the apartment…”

4th Pass the pages one after the other telling them the corresponding sentence for the image.

5th Tell the story again in order for the students to predict what you’re going to say; stop on each word of the introduced vocabulary allow the student to elicit the prepositions.

FOLLOW UP ACTIVITIES

Follow up activity 1 BINGO:

1st Arrange the class in groups of three.

2nd Give each group a bingo board and eight cover cards.

3rd Pick out written flash cards from a bag and read the word aloud.

4th Ask students to repeat and cover the corresponding image if they have it on their board.

5th Paste the written flashcard on the board.

When one group has covered the whole board, check if they are correct by giving the students the image flashcards in order for them to paste them below the written ones. The first group that finishes without mistakes, wins.

Follow up activity 2

1st Hand in the copies of BLM HCS1
2\textsuperscript{nd} Ask the class to fill them in individually.

3\textsuperscript{rd} Check the answers as a group. Allow the students to keep the copies for their personal study.

\textbf{Follow up activity 3 outdoor optional.}

1\textsuperscript{st} Ask a student to stand up.

2\textsuperscript{nd} Ask a classmate to stand behind the first student.

3\textsuperscript{rd} Ask another classmate to stand up in front of the second student. Use the whole class and all the prepositions. Ask them to be creative when using under, over and on.

\textbf{PROJECT (COLLAGE / WRITING)}

1\textsuperscript{st} Ask students to cut as many images of animals, people and furniture as they can.

2\textsuperscript{nd} Attach the mural paper to the wall.

3\textsuperscript{rd} Ask the students, one by one, to paste his/her image saying “the______ is ______ the _______”.

4\textsuperscript{th} Repeat the operation until each student has participated at least once. Meanwhile the rest of the class should write down the sequence.

5\textsuperscript{th} Paste the result in a corridor with some written descriptions of the collage by the students.
MR. MOO, HOW DO YOU DO?

Description: Elmer, a ten year old child, is bored of working in his father’s farm. He walks through the farm in order to find some company for his journey.

Layout: The neat digital pictures of clay models are horizontally arranged beside the narrative text. Each mentioned animal appears in a picture that illustrates the dialogue.

Linguistic features: A story with repetitive language showing a predictable sequence of events.

SKILLS
Listening for general information and repeating a sequence.
Speaking: Greeting people according to the time.
Reading: Word cards.
Writing dialogues.

FUNCTIONS /STRUCTURES
* Greeting people.
* Identifying farm animals.
* Taking one’s leave.
* Identifying places in a farm.

* Describing personality.

VOCABULARY

VOCABULARY IN THE STORY

The vocabulary falls into the following arrangement

<table>
<thead>
<tr>
<th>Farm animals</th>
<th>Animal voices</th>
<th>Verbs</th>
<th>Farm places</th>
<th>Adjectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bull, cow, calf</td>
<td>Moo</td>
<td>Be / will be / was</td>
<td>Paddock</td>
<td>Busy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Join - Come</td>
<td></td>
<td>Easygoing</td>
</tr>
<tr>
<td>Horse, colt, mare</td>
<td>Neigh</td>
<td>Live - Ask Rush - Say</td>
<td>Coop</td>
<td>Tired - Young</td>
</tr>
<tr>
<td>Pig, piglet, sow</td>
<td>Grunt</td>
<td>Go / went Decide - Cry</td>
<td>Pigsty</td>
<td>Confused</td>
</tr>
<tr>
<td>Rooster, hen, chicken</td>
<td>Crow</td>
<td>Milk - Look for Get - Pull Leave - Brush</td>
<td>Stable</td>
<td>Free - Loving</td>
</tr>
<tr>
<td>Sheep, ewe, lamb</td>
<td>Bleat</td>
<td>Visit Want</td>
<td>Pigpen</td>
<td>Cold - Warm Afraid</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gather - Feed</td>
<td></td>
<td>Hardworking</td>
</tr>
</tbody>
</table>

VOCABULARY EXTENSION (OPTIONAL)

<table>
<thead>
<tr>
<th>Drake</th>
<th>Duck</th>
<th>Duckling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Billy goat</td>
<td>Nanny goat</td>
<td>Kid</td>
</tr>
</tbody>
</table>

CONCEPTUAL REINFORCEMENT/CURRICULUM LINKS

Science: Identifying farm animals and their use.

History: Understanding the passing of time.
Creative activities: Illustrating, making masks and hats, making puppets and models, role play.

LEARNING TO LEARN

Classifying, predicting, sequencing, memory training.

Materials:

- BLM MM 1 – MM 2 copies (crossword- puzzle – masks)
- Colors
- Scissors
- Rubber bands
- Construction paper (bright colors)
- A big box for a puppet theater
- Glue
- Cardboard dishes
- Vinyl paints
- Wood sticks
- Farm animals flash cards deck
- Scotch tape
- Markers
- Brushes
- Word flash cards
OBJECTIVES

- To revise human family. To introduce or revise names for farm animals.
- To introduce salutations and leave takings.
- To introduce characteristics of personality.
- To revise word order.

Suggested procedure

The work related to the story is divided into four stages.

1. Introductory activities: Induction or revision of the vocabulary and structures in the book.
2. Story telling.
3. Activities using the story book
4. Follow up activities.
5. Project.

Introductory activity 1

Note: In general terms, English language does not manage different words for males and females, nevertheless farm animals are an exception to this rule, this makes learning all these names a little complex, therefore in order to provide the students with a familiar background as a basis to build the new vocabulary, the teacher will start by the human family.  

1st Ask the class who are the people on their family.
they might mention all their relatives. Limit the group to mother, father and child.

2\textsuperscript{nd} Write down the members of the human family as in a family tree.

3\textsuperscript{rd} Draw five family trees more.

4\textsuperscript{th} Organize both the farm animals image and words flash card decks into family groups.

5\textsuperscript{th} Paste one complete family using the same order you used with the human family, paste the names too. I.e. cow-bull-calf.

6\textsuperscript{th} Use the different family trees to paste incomplete families, pasting the images of those animals which names you suppose they know, and the names of those you suppose they ignore.

7\textsuperscript{th} Leave both decks face down on your desk, allow individual students to pick one card and place it where he or she thinks it belongs. Repeat this step until all the family trees are complete. Allow the class to correct any possible mistakes, they can use a dictionary.

8\textsuperscript{th} Once the family trees are finished point at each animal and elicit the names for pronunciation, let the class repeat.
Example of white board layout.

Introductory Activity #1

MEMORY GAME

1\textsuperscript{st} Scramble the two decks (images and words)

2\textsuperscript{nd} Divide the whiteboard in three columns, one for pasting the image flashcards, another for pasting the words and another for pasting the matches and writing the score. Paste the flashcards facedown.

3\textsuperscript{rd} You can number each card with a whiteboard marker.

4\textsuperscript{th} Divide the class into two or more groups
5th Tell the class that one representative of the group should mention one number and another one a letter, if the two cards match, the whole group should say: “It is a _______” and paste the name under the image on the third column of the whiteboard. When a group matches image and word they can try again.

6th Give one point for each match.

7th Once finished ask students to repeat while you detach the animals’ names.

<table>
<thead>
<tr>
<th>IMAGES</th>
<th>WORDS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

**Introductory activity # 2**

1st Hand a copy of BLM MM 2.

2nd Have students solve the crossword puzzle.
3rd Help the students to check the puzzle in class and let the children take them home in order to review.

**Introductory activity #3**

*Introduction:* Ask the class what expressions they know for saying hello and good bye, let them use their mother tongue, copy some of them on the whiteboard.

1st Draw a sun at day break and a clock showing 7:00 a.m. Have the class repeat “Good morning”.

2nd Draw a clock showing 3:00 pm. Have the class repeat “good afternoon”.

3rd Draw a clock showing 8:00 pm and a moon, have the class repeat “good evening” Let the students know that goodnight is a leave taking and not a salutation.

4th Introduce: “Good ________ How do you do?” – “I'm fine, thank you. And you?” – “I’m fine”.

Wave good bye and say: “Have a nice day (or afternoon)”. Have the students in couples say a short dialogue, changing the salutations and leave takings according to different moments of the day.

- Good morning Pedro, how do you do?

- I’m fine, thank you. And you?

- I’m fine. Have a nice day.

- Thank you.
Introductory activity #4

1st Elicit the words from the adjectives vocabulary

2nd Mime the words allow the students to use their mother tongue to guess the meaning.

3rd Say the word and ask them to mime it.

4th Paste one animal of each family on the white board and ask:
   - Which animal is lazy?
   - The pig.
   - Yes, it is a lazy pig.
   - Which animal is hardworking?
   - The horse.
   - Yes, it is a hardworking horse. Repeat.

USING THE STORY BOOK

PICTURE WALK: Show the pictures one by one, ask the students which animals they recognize, and let them predict what the story can be about.

STORY TELLING

Ask the students if they’ve heard the popular song “Old MacDonald had a farm”.

Tell them you are going to read a farm story.

1st Prepare well your story before telling it to the class.

2nd Try to prepare and use a special voice for each character.
3rd Use the images on the book while telling the story to the class.

RETELLING THE STORY.

1st Tell the story once again.

2nd Pause before you mention each animal, and point at the image. Let the class say each animal involved.

FOLLOW UP ACTIVITIES

DRAMA

1st Choose one student to represent Elmer.

2nd Give different image flash card to different students.

3rd Tell the class that this time you will read the story in order for them to perform it. They will have to stand up and follow Elmer if they are baby animals, or remain sitting if they are adults. Encourage the students to say: “Talk to my son the________” “I must say good bye to my mother the________”.

PROJECT

ROLE PLAY

Materials:

- 10 cardboard dishes
- Vinyl paints
- Markers
- 10 Popsicle sticks
• BLM MM#1 copies

1\textsuperscript{st} Ask the group to choose three animal families and paint their faces on the dishes, use the Popsicle sticks to hold them as masks in front of their faces.

2\textsuperscript{nd} They should write a simple dialogue following the structure of the story; they can either copy it behind the masks or memorize it.

3\textsuperscript{rd} The dialogue must include the names of the families included in the book, salutations and leave takings, one will be the narrator.
LIGHTNING AND THUNDER

**Description:** A girl and a boy listen to a pourquoi tale that explains the reason why lightning always strikes before thunder.

**Layout:** The artistically illustrated story shows the vocabulary and actions in a symbolic way.

**Linguistic features:** It is told mainly in the narrative past simple.

**SKILLS**

Listening: Listening for general understanding.

Speaking: Asking and answering questions; role play.

Reading: Reading charts and graphs.

Writing: Writing a weather forecast.

**FUNCTIONS /STRUCTURES**

- Giving and asking for information about weather conditions.
- Irregular past: see/saw, go/went.
- Making statements using the verb to be.

**VOCABULARY IN THE STORY**
Lightning, thunder, wind, rain.

**VOCABULARY EXTENSION**

<table>
<thead>
<tr>
<th>WEATHER</th>
<th>CLOTHES</th>
<th>SEASONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foggy</td>
<td>Umbrella</td>
<td>Winter</td>
</tr>
<tr>
<td>Stormy</td>
<td>Fan</td>
<td>Fall</td>
</tr>
<tr>
<td>Rainy</td>
<td>Sunglasses</td>
<td>Spring</td>
</tr>
<tr>
<td>Windy</td>
<td>Scarf</td>
<td>Summer</td>
</tr>
<tr>
<td>Cloudy</td>
<td>Coat</td>
<td></td>
</tr>
<tr>
<td>Sunny</td>
<td>Jacket</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Balaclava helmet</td>
<td></td>
</tr>
</tbody>
</table>

**CONCEPTUAL REINFORCEMENT/CURRICULUM LINKS**

Mathematics: Graphs.

Geography and the environment: the weather, the seasons, clothes.

Language arts: Pourquoi tales.

**LEARNING TO LEARN**

Classifying, predicting, sequencing, using dictionaries.

**MATERIALS:**
• Weather flash card deck.
• Cardboard: map of Colombia.
• Markers
• Vinyl paints
• Umbrella
• Balaclava helmet
• Fan
• Sunglasses
• Scarf
• Coat
• Jacket

OBJECTIVES:
To introduce or revise vocabulary for describing weather conditions, clothes and accessories.
To revise vocabulary for weather.
To introduce the characters and context of the story.
To explain what is a pourquoi tale.
To write a pourquoi tale.

Suggested procedure
The work related to the story is divided into four stages.

1. Introductory activities: Induction or revision of the vocabulary and structures in the book.
2. Story telling.
3. Activities using the story book
4. Follow up activities.
5. Project.

**Introductory activity #1:**

1\textsuperscript{st} Show the objects to the class (clothes and accessories)
2.\textsuperscript{nd} Ask the class to mime the weather conditions they associate the items with.
3\textsuperscript{rd} Elicit the names of the objects, and the weather conditions in which they are used.
4\textsuperscript{th} Show the students all the weather flash cards.
4\textsuperscript{th} Explain the difference between the difference between lightning and thunder, using your face explain that lightning is perceived by the eyes while thunder is perceived by the ears.

**Introductory activity #2**

1\textsuperscript{st} Display the realia around the classroom and show them the flash cards that can be associated with the objects.
2\textsuperscript{nd} Elicit the sentence: “We wear ______ when it is ______ (rainy, sunny, windy, snowy, cloudy)”.
3\textsuperscript{rd} Ask the students to repeat.
4th Point at a flash card and an object, ask individual students to say the sentence.

Activities using the story book

1st Show the cover and the title.

2nd Tell the students that Lightning and Thunder are the main characters. Point at them. Point at Rain and Wind and explain that they are the female characters of the story.

3rd Ask the pupils if they’ve even discussed with their brothers or sisters. Encourage individual students to share their experiences.

STORY TELLING

Learn the story previously. Use the images as a back up, ensure comprehension by stopping and asking questions.

Follow up activity #1

Aim

- To explain what is a pourquoi tale.
- To write a pourquoi tale.
Second reading. Ask the students if there are any phenomenon they cannot explain, tell them that a pourquoi tale is a short story that explains a natural phenomenon in a non scientific way, tell them that it can explain for instance why there is a rainbow or why the tiger has stripes. Ask them what is the story “Lightning and Thunder” trying to explain why lightning always strikes before thunder, why there is wind, why rain. Answers may vary. Ask them to tell you questions that could be used in a pourquoi tale.

**Follow up activity #1**

1st Give the students a BLM LAT #1 copy, ask them to complete it using a dictionary when necessary.

2nd Explain them different ways of starting a story “once upon a time”, “long time ago”.

3rd Move around the classroom checking and helping.

**Lesson Three**

**Aim**

- To revise vocabulary for weather.

Point to some cities on the map of Colombia, you could show the students each new city you introduce by using stickers or colored drawing-pins.
Activity #1

Paste on the map of Colombia the stickers which indicate weather conditions (a sun, clouds, rain, etc.) and predict the weather in a city. Explain the usage of Will: “It will be rainy”. While you paste the stickers, you wear the accessories related what you are saying (umbrella, sunglasses, etc.). Divide the class into groups of three. Ask the students to write the weather forecast for one city they’ve chosen before, and to explain to the whole class.
IGGY THE PIGGY WANTS TO FLY

**Description:** An easy to read story for any age, telling how Iggy the Piggy tries to fly using what he is told by his friends as awesome techniques for flying, with no success. Iggy finally reaches his goal with a little help of his friends.

**Layout:** The illustrations support the short texts in black bold letter, the seventh and eighth images allow the child to use his imagination, because the sequence presented at the beginning of the story is there summarized, in these pages the text is presented in columns.

The pictures and language would fit any cultural background, thus the desire to fly is a dream common to all children.

**Linguistic features**

REPETITION AND RHYME: The text uses short repetitive sentences that allow the pupils to predict situations and perform choral reading to practice intonation and pronunciation.

**Objectives**

- To introduce animals that fly.
- To introduce action verbs.
• To introduce: *I can* dance – *I can’t* climb.

• To extend vocabulary into the environment and what children *can* and *can’t* do.

• To transfer “*I can’t ______*” to classroom use in answer to “*Can you________?*”

• To introduce why – because

• To introduce animals that can’t fly.

**SKILLS**

Listening to the story.

Speaking: Asking and answering “Why” questions.

Reading: Choral reading, reading aloud.

Writing: Creative writing.

**FUNCTIONS / STRUCTURES**

* Discussing and listening abilities using “*I can*” and verb

* Discussing and listening lack of abilities “*I can’t*”

* Asking and answering questions about reasons “*Why*” and “*Because*”

* Using yes no questions “*Can you fly?*”
VOCABULARY

* Animals that can fly: Butterflies, Bat, Fly, Birds
* Animals that can’t fly: Piggy.
* Objects: Feathers, flowers, trash.
* Expressions: Upside down.
* Verbs: Can, fly, eat, hang, have.
* “Wh” questions and answers: Why, because.

Extension

* Animals that swim: Fish, duck, dog, seahorse, shark, whale, manatee.
* Animals that can’t swim: Chicken, hen, cow, sheep.
* Verbs: Swim, Sing, Dance, Paint, Jump, Write.

PRONUNCIATION

[al] as in sky, fly, and butterfly.

CONCEPTUAL REINFORCEMENT/CURRICULUM LINKS

* Creative activities: Writing and illustrating a story book.
* Drama: Miming. Dramatization.
LEARNING TO LEARN

Comparing, classifying, sequencing, surveys.

Suggested Procedures

Preparation

* Introducing key vocabulary words.
* Discussing animals that can fly.

Show pupils the cover. Ask them “What animal is this?” Ask them “Where do pigs live?” “Do pigs live in the city?” Point to the sky on the cover and ask “Can a pig fly?” mimic if they don’t understand the word fly.

Projects

Use the story for:

* Mini projects (one lesson)

* Projects (two lessons)

Materials:

- Photocopies of BLM ITP#1.
- Photocopies of BLM ITP#2.
- Photocopies of BLM ITP#3.
- Colored pencils.
- Paper.
- Scotch tape.
- White cardboards.
• Glue.
• Scissors.
• Magazines

Preparation

Lesson One

Aims

Introduction
Show a picture of the butterflies on the first page and say “Butterflies can fly” miming the action. Show the picture of the birds on page 4 say “birds can fly”. “Ask children in turn Can you fly? “ At first they will answer “yes” or “no”, build on this Yes, I can. No, I cant. “Can superman fly? Can dogs fly?”

Activity #1
Draw two big circles on the whiteboard, one for the animals that can fly and one for animals that can't fly. Give the students a flashcard with an image of animals, let them stick them to the right set with scotch tape. Each time they paste an animal ask them to say: “Eagles can fly”, “Elephants can't fly”; and copy the sentence on the board.
Ending

Read the text showing the images to the students and maintaining the special voices of the animals.

Homework

For the next lesson copy the BLM ITP# 1 (Animals that can fly)

Lesson Two (Mini Projects)

Aims

- To introduce action verbs.
- To introduce: I can dance – I can’t climb.
- To extend vocabulary into the environment and what children can and can’t do.
- To transfer “I can’t ______” to classroom use in answer to “Can you ______?”

Introduction

Show the students pictures of people performing different actions. “See action verbs cards”.

Elicit the verbs in bare infinitive, ask the students to repeat. Ask the students individually: “Can you______?”. Copy the answers on the board with complete sentences. “Pedro can’t swim”, “Mariana can climb”. Allow the students to propose verbs they would like to learn and use them on the activity # 2.

Activity # 1
MIMIC
Divide the classroom into two groups. Divide the action verbs deck into two piles, don’t show them the cards. Call one student of each group, ask them to mime the verb in the card. Allow three turns for his/her group to guess using the complete sentence; you can give one point for each correct guess.

Activity # 2
SURVEY
Copy BLM ITP #2
Ask the students to find one person that can and one who can’t perform the activities written on the chart. Before they start, ask them to repeat the questions in unison. Give them 10 minutes to fill in the charts. The blank spaces are for verbs proposed by the students.
**Ending**

Making a wall chart. Copy the following chart on a white card board:

<table>
<thead>
<tr>
<th>NAMES</th>
<th>VERBS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Tally the results: ask the students to transfer the information by ticking on the chart and saying the complete sentence “Angela can roller skate”, “Juan can’t dance”.

**Lesson Three**

**Aims**

- To introduce why – because.

**Introduction**

Re-read the story, point at the word *why* and at the *question mark*. Point at the word *because*, explain the students that *why* is used to ask about reason, and *because* is used to express reason.
Activity # 1

Use BLM ITP #3

Ask the students to match the question with the right answer. Perform the dialogue in pairs.

Activity # 2

Show the students two empty sets on the board, one for animals that can swim, one for the animals that can’t swim. Ask them to look for the names of animals they ignore, and label each animal on the board. Each time a student labels an animal, he/she should say: “Frogs can swim”, “Bats can’t swim”.

Ending

Help your students to find illogical reasons for animals ability to swim, at this stage allow some usage of mother tongue.

“Why can frogs swim?”

“Because they eat flies”.

Optional Follow Up Activities

WRITING AND ILLUSTRATING A STORY BOOK. Ask your students to write and illustrate their own story about an animal that wants to swim, or a boy who wants to climb mountains.
DRAMATIZATION. Pupils could learn animal’s speech in quotations and perform the actions guided by a narrator. Pupils could also dramatize their own story.