Lesson plans on traditional stories

The Ugly Duckling

The Gingerbread Man

Global culture: Shakespeare's day

Ballad: A lesson plan
The Teacher's Magazine

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Dear colleagues,

This month The Teacher’s Magazine brings along lots of ideas on literature. For very young learners, there is a lesson plan on the traditional story  The Gingerbread Man; for younger learners, you will find lesson plans on The Ugly Duckling and The Very Hungry Caterpillar.

For teenagers, you will find a lesson plan on the ballad The Twa Sisters of Binnorie and on the story Alice in Wonderland. In the Global Culture Corner there are ideas to work with Shakespeare’s Hamlet and King Lear.

Last but not least, there is a new section called Tips for Teachers, which will deal with the teaching of pronunciation providing tips for different ages and levels.

We hope you enjoy this April’s issue and make the most of it.

The Teacher’s Magazine team
This is a question that many writers, critics and theorists have asked themselves throughout the centuries. It is likely that, while reading some peculiar texts, we asked ourselves the same question. Language teachers may have sometimes explained it to us. They may have even shown us or made us read what they thought was "good" literature. Literature, with capital L. We can probably identify and distinguish novels, short stories, poems and theatre plays. We very well know that Jorge Luis Borges's texts are thought to be great ones around the world. We also understand that certain authors, whose books are bestsellers, are not as highly esteemed as Shakespeare, Salinger or Twain.

Terry Eagleton, in his book Literary Theory: An Introduction, attempts to explain what literature is and what it is not. In this article, the main concepts developed in "Introduction: What is Literature?" will be summarised.

At the beginning of the chapter, Eagleton refutes several arguments that are, for one reason or another, false, incorrect or insufficient to explain what literature is.

First, literature could be defined as "imaginative writing in the sense of fiction", but this concept presents some problems. The distinction between fact and fiction is a questionable one, and it may differ from culture to culture. What is literally true or not may vary since some texts that used to belong to the category of "philosophy" or "history" may now be considered literary. For instance, certain speeches, essays or letters may now be read as Literature.

Secondly, we may consider that literature "uses language in peculiar ways". According to the Formalists, literature "transforms and intensifies ordinary language and deviates systematically from everyday speech." They focus on structures and devices ("form"), leaving aside the content of the texts. The devices they study are imagery, rhythm, syntax, among others that transform the language we use every day. Literary language is "a set of deviations from a norm", opposed to the language we generally use. The problem with this definition is that it is extremely difficult to identify only one norm, from which literary language supposedly deviates. This "ordinary language" that "people" use varies according to the socio-historical context and educational level of those who use it. Language is not only one, but a "highly complex range of discourses". There is no single "linguistic community". Teachers at school do not use the same "language" they use at their homes. Construction workers do not use the same "every day speech" when they are with their colleagues as when they are with their couples. So, what is considered a norm for some people may be a deviation for others. Eagleton states that if we found a text that is very archaic, we would not be able to tell whether it was literary or not. It may sound "deviatory" to us, because of the use of old structures or vocabulary, or ordinary. For us, it would be impossible to define its intended nature. It could even be slang, which is a deviation in itself, but it is not considered literary, unless it is included in a text which is regarded as literary in a given context by a certain society. This is because only the context can provide the necessary information to tell whether a text is literary or not, since, as Eagleton says, "the language itself has no inherent properties or qualities which might distinguish it from other kinds of discourse".

We may quote a phrase from a famous and highly valued novel, for example, and everyone around us may identify it as part of that text, but the language used in those lines may be as "ordinary" as the language we use in an informal chat.

Thirdly, literature can be considered 'non-pragmatic' discourse since it could be agreed that it serves no pragmatic or practical purpose, i.e. it is not supposed to inform like a newspaper article or to persuade like an advertisement. This definition has to do with the fact that literary texts use "self-referential language", a language that talks about itself and not about the reality outside it. For instance, a poem about the love to a man refers to love in general but not to a man in particular. However, this definition is inaccurate as well since there are literary texts whose 'practical relevance' is as meaningful as the way they are written. For example, certain speeches whose clear aim is to communicate certain ideas and convince the audience may be read as literature as well. In fact, some authors write "literature" and expect academic institutions to read their productions as such. Nevertheless, there are certain texts that are considered historical or philosophical and suddenly become part of Literature because people consider them as such.

Therefore, we can argue that there are no "inherent qualities" of certain writings and literature is the "ways in which people relate themselves to writing". The definition "literature is a highly valued kind of writing" implies that 'literature' is not "eternally given", it may change. For instance, at some point and for different reasons a text by Shakespeare may not be considered literary anymore. That is because value-judgements, which define literature, are variable. This means that what is
known as the 'literary canon', the most valued, renowned and appreciated texts, is "a construct fashioned by particular people for particular reasons at a certain time", as Eagleton states. What is valued varies according to what certain people think in specific situations, according to particular criteria and in the light of given purposes. We read texts through our own ideas, concerns and context. That is the reason why a reading is always a re-writing in a way, and that some texts maintain their value, although people read them through different perspectives or in the light of different concerns. Finally, we can agree that literature is not as a real animal (a dog, for instance); the value-judgements that constitute it are "historically variable", as it has been discussed, and these are connected to the ideologies (ideas, beliefs, concerns) that societies have.

Geraldina Salaberry Serrano
This lesson plan is aimed at pre-teens and teenagers at elementary level. It deals with the ballad *The Two Sisters of Binnorie*. Many recordings have been made of this ballad; however, all of them revolve around the idea of an elder sister killing a younger one out of jealousy.

In the past, in Scotland (like in other parts of the world and other cultures), when there were two or more sisters in a family, the youngest had to wait for the eldest to get married before they could even be wooed by a gentleman. In this tragic ballad, the elder sister pushes the younger down a dam because the latter is in love with the knight, her fiancé. Actually, the knight loves the younger sister but tradition dictates he has to marry the eldest daughter. When the young sister dies, her dead body is found by a miller's son, and he strings a harp with her hair. The story is resolved by a deus ex machina device since the harp becomes alive and blames the elder sister for her sibling's death.

When they start reading, encourage your students to use their creativity and IT skills as much as possible to grasp meaning. In some versions, past tenses -ed are shortened. Discuss this with the students and ask them how they shorten words in text messages.

**Lexico-grammatical features:**
- Simple past regular verbs.
- Vocabulary related to the story.

**Warm-up**
- Ask students to write a definition of jealousy. As an alternative, students may complete the following statement: *I am jealous when...*
- Introduce vocabulary like *wooer*, since it might be an unfamiliar word for students even in L1. Ask them which terms they use for someone who likes another person; let students express themselves in L1 if necessary.
- You may wish to discuss older concepts of beauty through the ages as portrayed in the poem by phrases that allude to hair and skin colour.

**Task 1**
Ask students to categorize words in the vocabulary flashcards. Then, distribute the words in pairs and tell students they will choose a word and teach its pronunciation and meaning to the rest of the group.

This task takes time and it may harm students’ and your own motivation. Remind students they will be listening and then recording a version of a tragic song, that is, remind them of the final outcome. Keep yourself and them motivated!

**Task 2**
Read the ballad to the students. Before you start to read aloud, make sure you have students’ attention. Some ideas: play background music; walk around the room while you read and make eye contact with your students; make strategic pauses for suspense and include L1 translations in between the...
reading. Above all, get ready to be the teacher-performer; show enthusiasm, it’s contagious! Pronounce ‘-d’ past tense as /id/ so as to keep the rhyme. Anyhow, remember rhythm is more important than rhyme in poetry. Ask students to choose one of the optional titles and justify their option. Perhaps, they may need L1 to do so; at this point, foster exchange of ideas above use of target language.

**Task 3**

Ask students to identify the past tense verbs in the ballad and circle them. Now, ask them to close their folders and dictate this phrase twice: *Oh, you jumped. I didn’t push.*

Check students’ understanding by making them compare different versions of the ballad. Then, ask them to guess who said each line and support their choices with references to the text.

**Task 4**

Students do activity C on page 8. Ask students to support their answers.

**Task 4-a**

Next, students do activity D. For this task, first read the conversation to the students so that they understand the idea. Then, give them time to complete the activity.

**Task 5. Role-play**

The key here is that students understand their roles, the scenario and their objectives. Give them five minutes to rehearse, preferably without scripts. Then, monitor their conversation and make notes on language usage. While you listen to the rehearsal, help students with vocabulary when needed.

**Scenario**: tell students they will pretend to be living in the 17th century and they dream about what life is like in the 21st century.

**Task 6. Final Task**

Give students the chance to choose one of the two tasks.

1) Allow them to choose chunks of the poem and give them freedom to add new lines.

2) Tell them they may change some parts, add new lines or skip some parts. Remind them that some comic strips do not have excellent drawings, but they are effective all the same. Students may want to draw people with simple shapes.

For both options, suggest an audience and ask them to think about effect: *Do they want to make the audience reflect, laugh, or cry?*

**Sources and References**

- You can print the ballad from: http://rpo.library.utoronto.ca/psems/twa-sisters-o-binnorie
- Different versions of the ballad can be found at: http://www.sacred-texts.com/neu/eng/child/ch010.htm
TRAGEDY, LOVE, REVENGE!

A) Working with vocabulary.
1) Categorize the words in the bank into objects, actions, people, places.
2) Adopt a word! In pairs, use a dictionary and ask for your teacher’s help to become a specialist in the set of words your teacher has assigned to you.
3) Now, in groups of four, present your words to the rest of the class.

B) Listen to your teacher and follow the lyrics. Pay attention! Later, you will have to choose an alternative title.
- The Cruel Sister
- Dying for Love and Hate
- Revenge after Revenge

C) The eldest sister arrives home one day, before the fatal moment. What does she say?
1) I feel blissful (happy), I’m getting married. Look at my ring.
2) I feel sick.
3) Will you marry me?

D) Imagine a phone conversation was possible between the younger sister (YS) and the eldest (ES). Put the verbs into the simple past tense.

YS: Hey! I 1 was (be) thinking maybe we 2 could (can) go to the river tomorrow...

ES: Oh, really? It 3 rained (rain) yesterday. Maybe tomorrow it’ll be horrible too… Did you check the weather forecast?

YS: Oh, I 4 did (past auxiliary). It’ll be a clear day. Do you wanna go? Earlier today, I 5 made (make) sandwiches for a picnic, too.

ES: You’re so sweet! Ok, then. I 6 did (do) my homework this morning, so tomorrow we can go to the river. Yesterday something really massive 7 happened (happen); you know the knight? He 8 asked (ask) me out on a date and well he 9 gave (give) me a pair of gloves and… Well, maybe I tell you the rest tomorrow!

E) Role-play!

Student 1: You are the “good” sister who died. You are the younger sister. You love the knight and you hate your eldest sister for getting married to someone she doesn’t love. You need to persuade her to either leave the country (letting you marry the knight) or jump into the dam…

Student 2: You are the “cruel” sister who pushed the younger. You are the eldest. You are not in love with the knight but you need to get married to inherit your father’s land. Besides, you know he loves your youngest sister.

F) Last but not Least!
Option 1: Record your group version of the ballad including musical beats and even extra lines.
Option 2: Make a comic strip of the ballad.

Key: B) The Cruel Sister; C) option 1; D) 1) was, 2) could, 3) rained, 4) did, 5) made, 6) did, 7) happened, 8) asked, 9) gave.
Before reading/telling the story

In order to take advantage of what literature offers to young children, we, as teachers, need to set a nice atmosphere in our classroom, since each time we tell or narrate a story, something special and unique occurs. It is great to have a space in our classrooms to share books, stories and poems, so if teacher and students sit together in a circle (maybe on cushions or carpets), children will know that It’s Storytime!

Another useful resource to catch little children’s attention is to keep the book or story in a special place, for instance a big box covered with bright colour paper and a big ribbon, so it looks like a present.

While reading the story

In this issue, you will find a poster with drawings of each character in the story. You can stick them on cardboard paper so that they are more resistant. You can also use a lollipop stick to make puppets. As you mention the characters in the story, you can place them in a line on a piece of foam.

These puppets will help students to retell the story later. At the same time, children will have fun placing them in the correct order and imitating voices.

The story

Once upon a time, there were an old woman and an old man who lived in an old house. The old woman made a gingerbread man and put it into the oven to cook it.

When the gingerbread man was done, the old woman opened the oven door, but the gingerbread man jumped up and ran through the kitchen and out of the house shouting: Don’t eat me!

The old woman ran after the gingerbread man. Stop!, she said. But the gingerbread man ran even faster, chanting: Run, run as fast as you can. You can’t catch me, I’m the gingerbread man.

The gingerbread man ran into the garden and passed the old man. Stop!, the little old man called out, I’m hungry. I want to eat you. But the gingerbread man ran even faster, chanting: I’ve run away from the old woman, and I can run away from you. I can. Run, run as fast as you can.
You can’t catch me, I’m the gingerbread man. The old man chased the gingerbread man, followed by the little old woman. But the gingerbread man ran too fast for them.

The gingerbread man ran through the yard and passed a pig. Stop! the pig snorted, I’m hungry. I want to eat you. But the gingerbread man ran even faster, chanting, I’ve run from the old woman and the old man, and I can run away from you, I can. Run, run as fast as you can. You can’t catch me, I’m the gingerbread man.

The pig chased the gingerbread man, followed by the little old woman and the little old man. But the gingerbread man ran too fast for them.

The gingerbread man passed a horse in the field. Stop!, the horse neighed, I’m hungry. I want to eat you. But the gingerbread man ran even faster, chanting, I’ve run from the old woman and the old man and the pig, and I can run away from you, I can. Run, run as fast as you can. You can’t catch me, I’m the gingerbread man.

After reading the story

Teachers can encourage children to discuss their opinion on the story itself. By asking some questions, teachers can check students’ comprehension. To work individually, tell the children they are going to retell the story. Ask them to listen carefully to remember the order in which the characters appear, and do the activity on page 11.

Extra ideas:

• Compare different versions: As this is a traditional story, you will find several online versions, so it would be a good chance for your students to compare and contrast them, and to choose the one they like the most.

• Invent a rhyme: Students can describe each character using adjectives they already know (and some which are new to them). Then, you can encourage children to make a rhyme. After that, each group can draw a different character and you can transcribe the rhyme. Finally, you can stick their productions on the wall so their families and the rest of the class can admire them.

• Let’s cook! Invite your kids to cook together some delicious gingerbread men cookies. Follow the recipe you like. There is one available at allrecipes.com/recipe/gingerbread-men-cookies.

Story adapted from: www.enchantedlearning.com/stories/folktale/gingerbreadman/story
THE GINGERBREAD MAN

A) Listen to your teacher, find the character, write the number and then, colour.

B) Listen to the story, cut and paste.
Unit: The Very Hungry Caterpillar

You can find the story at this link:
http://es.slideshare.net/davidsantos/the-very-hungry-caterpillar-2415686

Objectives
- Enjoy a classic story, *The Very Hungry Caterpillar* by Eric Carle, and learn more about caterpillars.
- Understand the importance of good nutrition to grow healthy.

Contents

**Linguistic exponents**
- Days of the week.
- Fruit and food: junk food, healthy food.
- Adjectives: little, tiny, big, hungry, warm, sick, fat.
- Cocoon, caterpillar.
- On (Monday) he ate through...
- But.

**Language practice**
- Discuss about healthy or junk food.
- Discuss about nutrition.
- Tell the story with the help of a puppet.

**Timing:** 10 to 12 lessons.

**Tasks**

**Stage 1**
- Teacher interacts with students using the following questions to introduce the topic:
  - What insects do you know?
  - What do insects eat?
  - What insect do you know that undergoes a metamorphosis?
  - Teacher mimes being hungry and asks students:
    - What do you feel like eating when you are hungry?
- Teacher starts narrating the story and stops after: “...on Wednesday, he...”, and elicits what students imagine it ate that day (following the pattern, they should suggest: four + fruit). Students go on suggesting food items until they guess.
- Go on with the story and stop after telling what it ate on Friday, and interact with students:
  - Do you like fruit?
  - Do you think fruit is healthy?
  - Do you eat fruit during the week?

**Stage 2**
- Retell the story, give students flashcards with the different food items and stick on the board a cardboard with the days of the week. They will come to the front and stick the flashcards under each day. The cardboard will be used later as a mind map of the story for students to retell it.
- Ask students:
  - What do you eat at weekends?
- Read what the caterpillar ate on Saturday, ask students:
  - Is it healthy food or not?
  - Do you feel sick when you eat a lot?
  - Make students draw a picture of the caterpillar after eating all the food.
- Make students draw a picture of the caterpillar after eating all the food.
- Students stick all the food he ate under the heading Saturday on the cardboard.

**Stage 3**
- Students compare in two columns healthy food and junk food. Ask them follow-up questions such as:
  - Which food should you eat less frequently?
  - Do you like fast food?
  - Why/not?
  - How often do you eat it?
Why is it so popular?
Who usually does the cooking in your family? Do you help with the cooking? Do you know any famous cook? Do you enjoy cooking? What's your favourite dish?

• Make them aware of the importance of good nutrition to grow up healthy.

Stage 4
• A volunteer comes to the front of the class and his classmates wrap him up from toes upwards with toilet paper. Then, ask:

  What does he look like?
  Wait for the answer and introduce cocoon.

• Go on with the story and ask:

  What is he going to become?
  Is the butterfly going to be very hungry, too?

• Game: Retell the story and stop at different stages for students to go on. Do this according to what you want them to practise: the lexical items or grammar.

Stage 5
• Lead a discussion using the days of the week:

  What is your favourite day of the week?
  Why?
  When do you have English lessons?
  When do you practise sports?
  What do you do at weekends?
  Do you have special days?

Stage 6
• Students make a fruit salad with ingredients from the story:

  Caterpillar Salad: • 1 apple • 2 pears • 3 plums • 4 strawberries • 5 oranges

  • They share the salad at a picnic.

Stage 7
• Give students food flashcards, a finger puppet of the caterpillar, and ask them to come to the front and tell the story in groups of three or four. Leave the mind map displayed to help them remember.

Note: You can give an old glove every 5 students to make finger puppets cutting out and drawing faces, so that each student can have his or her own puppet.

Stage 8
• Write the following sentence on the board:

  He ate through five oranges but he was still hungry.

• Focus on but and say the following statements for students to finish them with opposite ideas:

  He slept 10 hours but... (They could suggest he was still sleepy or tired.)
  He drank 2 bottles of water but...
  He played a lot of games with his friends but...
  He wore a lot of warm clothes but...

Note: The stages could take a different number of lessons according to the group, their characteristics and ages.

Lorena Sabattini
The Ugly, Clumsy Duckling

A) Look at the pictures and answer these questions.
1) Do you know the story? What is it about?
2) Do you think it is funny or sad? Why?

B) Look at the pictures and answer the following questions.
1) Where does the story take place?
2) Is mother duck brooding the eggs in the first picture?
3) How many eggs can you see?
4) Are all the eggs the same?
5) What colour are the ducklings?
6) What animals can you see?
7) Can you name the animals' homes?
8) What are the animals doing?
9) Is ugly clumsy duckling happy?
10) What does he do? (Remember he is clumsy.)

PART I

It is summer time. It is a beautiful sunny day. The sun is shining in the sky. There is a small house in the country near a river. Behind the house, there is a barn, and in the barn, a mother duck is sitting on four eggs. Suddenly, there is a CRICK CRACK CRICK CRACK sound and one by one, all the eggs open up. All of them... except for one. It is very hot in the farm. Mother Duck is delighted. One, two, three beautiful ducks: weak, yellow and very small. But the last egg is big and different. It doesn’t move. Mother Duck broods one hour, two hours, three hours... At last, it breaks CRICK CRACK CRICK CRACK and what a surprise! Baby duck jumps out of the egg. It looks big and strong and grey and... ugly. It is different. Mother Duck goes to sleep, protecting her little ducks. She is very proud. She has four baby ducks.

The following morning, Mother Duck goes for a walk with her four ducklings in a line. All the animals point and laugh out loud, while saying “How ugly is the grey duck!” Mother Duck tries to accept him but all the animals laugh and laugh. The ugly duck wants to be loved and makes silly things to be noticed. Summer passes by and ugly duck realizes that he simply doesn’t belong in that place. “Isn’t he horrible?” a hen says and picks him. “Isn’t he ugly?” a rooster says and flies at him. Even his two brothers and sister mock him and call him “THE UGLY CLUMSY DUCKLING”. He feels so sad and unhappy that he runs as fast as a thunder. He breaks a beehive, destroys a pigsty, and passes through an anthill and even a shed. He rushes as fast as he can and turns a spider web upside down.

*Ugly: unskillful, unpleasant to look at. Ugly duckling: someone who is less attractive, skillful etc than other people when they are young, but who becomes beautiful and successful later. (Longman Dictionary of Contemporary English. New edition)

**Clumsy: moving in an awkward way and tending to break things. (Longman Dictionary of Contemporary English. New edition)

C) Read the beginning of the story and complete the animals’ homes (Use a dictionary, if it is necessary)

<table>
<thead>
<tr>
<th>ANIMAL</th>
<th>HOME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hen, rooster</td>
<td>Henhouse</td>
</tr>
<tr>
<td>Bee</td>
<td></td>
</tr>
<tr>
<td>Pig</td>
<td></td>
</tr>
<tr>
<td>Spider</td>
<td></td>
</tr>
<tr>
<td>Cow</td>
<td></td>
</tr>
<tr>
<td>Ant</td>
<td></td>
</tr>
<tr>
<td>Chicken</td>
<td>Coop</td>
</tr>
</tbody>
</table>
THE UGLY, CLUMSY DUCKLING

D) How about baby animals? What are they called? Match.

<table>
<thead>
<tr>
<th>PIG</th>
<th>COW</th>
<th>HORSE</th>
<th>DOG</th>
</tr>
</thead>
<tbody>
<tr>
<td>DUCK</td>
<td>HEN</td>
<td>CAT</td>
<td>GOAT</td>
</tr>
<tr>
<td>SHEEP</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

LAMB - PIGLET - PUPPY - DUCKLING - FOAL - KID - CALF - KITTEN - CHICK

PART II

"HOW UGLY I AM!", "HOW NAUGHTY I AM!", "HOW CLUMSY I AM!", says the sad duck, while leaving his home. He must go away. Nobody likes him... And far he goes. Poor duck, he reaches a pond, and what a terrible surprise he gets. His reflection is on the water and with tears on his eyes he says "IT'S REAL, IT'S REAL, I AM UGLY AS I FEARED".

In the forest, a very nice old lady finds him and takes him into her cozy home. Autumn is coming, but he feels sad and leaves her. It isn't his home. He decides to go far away into the woods. Winter comes and everything is white with snow. The river is full of ice. Ugly duckling is very cold and unhappy and freezing. He has no friends. He has no family. He nearly dies. Fortunately, a farmer finds him and takes him home. The farmer has a wife and three children. "WHAT AN UGLY PET, DADDY!" the children say. The children play with him all the time; the poor ugly duck feels terrified. He rushes away and breaks cups, plates, chairs and even a small table. He cannot live in captivity, so he escapes again and spends winter hidden in the woods.

As spring comes, snow melts and he sees a beautiful lady swan swimming in the river. He is fascinated with such a beauty and falls in love at once. But then, he remembers how everybody makes fun of him, and he bends his head down in shame. But what he sees now is something different. His reflection on the water shows a SWAN. He is not an ugly clumsy duckling anymore. He is a handsome, young swan. He goes into the river and swims and swims and swims as never before. He follows Lady Swan and meets her family. He is very, very happy. He marries Lady Swan and they live happily ever after... Oh no! What about his old family?

The following summer, Mr. and Mrs. Swan and their new family, five cygnets, visit Mother Duck. They are all happy to see him again. All the animals in the farm are surprised and say sorry for being so rude, and now they live happily in peace.
THE UGLY, CLUMSY DUCKLING

E) Read part II and circle TRUE or FALSE. Correct the FALSE sentences.

<table>
<thead>
<tr>
<th></th>
<th>1) Ugly duckling is happy.</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>2) Ugly duckling stays at home.</td>
</tr>
<tr>
<td>F</td>
<td>3) A young lady in the forest takes the duck home.</td>
</tr>
<tr>
<td>T</td>
<td>4) In summer, everything is white with snow.</td>
</tr>
<tr>
<td>T</td>
<td>5) A farmer takes ugly duckling home.</td>
</tr>
<tr>
<td>T</td>
<td>6) The farmer’s children play with ugly duckling.</td>
</tr>
<tr>
<td>T</td>
<td>7) Ugly duckling likes living in captivity.</td>
</tr>
<tr>
<td>T</td>
<td>8) Ugly duckling is clumsy.</td>
</tr>
<tr>
<td>T</td>
<td>9) In spring, ugly duckling is in love.</td>
</tr>
<tr>
<td>T</td>
<td>10) Ugly duckling runs away with Lady Swan.</td>
</tr>
<tr>
<td>T</td>
<td>11) Ugly duckling sees his reflection on the water. He is a beautiful duck.</td>
</tr>
<tr>
<td>T</td>
<td>12) The new family visits the old farm.</td>
</tr>
<tr>
<td>T</td>
<td>13) All the animals say sorry to him.</td>
</tr>
<tr>
<td>T</td>
<td>14) They live happily ever after.</td>
</tr>
</tbody>
</table>

F) Use the words from the box to complete the summary of the story.

PROUD - LEAVES - BIG - FRIENDS - GOES - ALONE - SMALL
UNHAPPY - BARN - GREY - SAD - SWAN - LAUGH - COLD - RIVER

In a small (a)__________, a mother duck broods four eggs; three eggs are (b)__________, and one is (c)__________. Oh, no! Three yellow ducks and a (d)__________ duck hatch. How awful! Mother duck is (e)__________, but the animals in the farm (f)__________, at the big duck. The poor duck is (g)__________ and (h)__________ home. Ugly duckling (i)__________ to the forest, and he is (j)__________ and (k)___________. He grows bigger, but still has no friends. He lives (l)__________ in the forest. One day, he meets Lady Swan. She is in a (m)__________. He sees his reflection on the water and finds out he is a beautiful (n)__________. He goes back home with his new family and all the animals are (o)__________ again.

G) SEASONS, FEELINGS AND EMOTIONS. How does the Ugly Clumsy Duckling feel? Match the seasons and the sentences.

1) SUMMER  ( ) He is happy.
   ( ) Ugly duckling was born.
   ( ) Animals in the farm laugh at him.
   ( ) He is treated as a toy.
2) AUTUMN ( ) He realizes he is different.
   ( ) He feels alone.
3) WINTER ( ) Animals in the farm say sorry to him.
   ( ) He nearly freezes.
4) SPRING ( ) He is happy.
   ( ) Ugly duckling was born.
   ( ) Animals in the farm laugh at him.
   ( ) He is treated as a toy.

H) Write a different end for the story.

Key: A) Personal answers; B) 1) On a farm; 2) Yes; 3) Four; 4) They aren’t the same, they are different; 5) The ducks are yellow and the ugly duckling is grey; 6) Mother Duck; ducklings, the Ugly Duckling; hen, rooster, spider; 7) beehive, pigsty, shed; 8) looking angrily at the Ugly Duckling; 9) No; 10) He runs; C) hen/rooster/henhouse; bee-beehive; pig-pigsty; spider-spider web; cow-shed; ant-ant hill; chicken-coop; D) pig-piglet, cow-calf, dog-puppy, horse-foal, duck-duckling, hen-chick, cat-kitten, goat-kid, goose-gosling, sheep-lamb; E) 1) FALSE, he is sad; 2) FALSE, he leaves home; 3) FALSE, an old lady; 4) FALSE, it’s winter; 5) TRUE; 6) TRUE; 7) FALSE, he doesn’t like it; 8) TRUE; 9) TRUE; 10) FALSE, he meets her family; 11) FALSE, he’s a beautiful swan; 12) TRUE; 13) TRUE; 14) TRUE; F) a) barn, b) small, c) big, d) grey, e) proud, f) laugh, g) unhappy, h) leaves, i) goes, j) cold, k) sad, l) alone, m) river, n) swan, o) friends; G) Summer: Ugly duckling was born. Animals in the farm laugh at him, He realizes he is different, Animals in the farm say sorry to him; Autumn: He is treated as a toy, He feels alone; Winter: He nearly freezes. Spring: He is happy.
THE UGLY DUCKLING

A) Read the title of the poem and answer these questions.
1) Does the duck think he is ugly?
2) What does they stand for?
3) Is he sad?
4) Is he happy?

I am an ugly duckling, they say. Am I ugly?

1 I was born on a summer morning.
Ugly duckling is my name.
From mum and brothers
I am different, all say;
A hen picks on my head;
A rooster thinks I am bad;
All the animals in the farm
Laugh, laugh and laugh.

2 As autumn comes, I rush out fast
To leave my home. I feel alone.
I reach a pond and what do I see?
“it’s real”, “it’s real”,
“Am I ugly, as I feared”.

3 All winter long.
I hide from humans who treat me like a toy.
While the river freezes, unhappy I live.
Hidden from everyone that mocks at me.

4 Spring is near, it melts my tears.
And in a pond, guess what I see!
A lady swan that gives me hope.
Reflection on water, I then realize,
I find my face, it’s white and nice.
I am a swan, a white and beautiful swan.

5 Summer again.
I return home with Lady Swan.
And I am pleased again.
And in the farm, they are all surprised
To find a handsome and cheerful swan.
They say sorry to me, and now we live
As a big family, all happy and free.

Miriam Silvana Mazzella

B) While-reading activities.

SUMMER (FIRST STANZA)
1) How do you think the duck feels when the animals laugh at him? How do you think the animals feel when they are mocking the duck? Underline in red the words referring to the duckling and in blue the words referring to the animals. Use a dictionary, if necessary.


2) Do you think the animals realize they are hurting Ugly Duckling? Why? Why not?
3) Answer the following questions about the poem.

AUTUMN (SECOND STANZA)
a) Does he stay at home?
b) Is he happy or sad?
c) What does he find out?

WINTER (THIRD STANZA)
d) Does the duck find a new home?
e) Why do you think the duck is a toy for the humans?
f) Does the duck hide in winter?
THE UGLY DUCKLING

SPRING (FOURTH STANZA)
g) What happens to the duck?
h) Is Lady Swan a friend?
i) Is he sad or happy now?
j) What colour is he now?
k) Is he really a duck?
l) Does he realize he is a swan?

SUMMER AGAIN (FIFTH STANZA)
m) Where does he go?
n) What happens with the animals in the farm?
o) Are all the animals happy now?

C) After-reading activities.

1) Find the following words in the word search below. The words go from left to right (→) and from top to bottom (↓).

2) Now, classify the words from the word search in the correct column.

<table>
<thead>
<tr>
<th>SEASONS</th>
<th>ANIMALS</th>
<th>ACTIONS</th>
<th>FEELINGS AND EMOTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUTUMN</td>
<td>ROOSTER</td>
<td>RETURN</td>
<td>FEAR</td>
</tr>
<tr>
<td>SPRING</td>
<td>ALONE</td>
<td>UNHAPPY</td>
<td>LAUGH</td>
</tr>
<tr>
<td>FREE</td>
<td>DUCK</td>
<td>DIFFERENT</td>
<td>CHEERFUL</td>
</tr>
<tr>
<td>HEN</td>
<td>ROOSTER</td>
<td>SWAN</td>
<td>SPRING</td>
</tr>
<tr>
<td>CHEERFUL</td>
<td>RETURN</td>
<td>WINTER</td>
<td>FREEZE</td>
</tr>
<tr>
<td>RUSH</td>
<td>ALONE</td>
<td>UGLY</td>
<td>BEAUTIFUL</td>
</tr>
<tr>
<td>HAPPY</td>
<td>ALONE</td>
<td>UGLY</td>
<td>LAUGH</td>
</tr>
<tr>
<td>NICE</td>
<td>ANIMALS</td>
<td>ANIMALS</td>
<td>ANIMALS</td>
</tr>
<tr>
<td>HIDE</td>
<td>ANIMALS</td>
<td>ANIMALS</td>
<td>ANIMALS</td>
</tr>
<tr>
<td>FREEZE</td>
<td>ANIMALS</td>
<td>ANIMALS</td>
<td>ANIMALS</td>
</tr>
</tbody>
</table>

Key: 1) Duckling: weak, insecure, unloved, sad, desperate, rejected, neglected, discriminated, unwanted, hurt, vulnerable, little, abandoned, unhappy, lonely, deserted, Animals: happy, secure, powerful, funny, strong, cheerful; 3) a) No, he doesn't, b) He's sad, c) He finds out that he's ugly, d) No, he doesn't, e) Because children play with him, f) Yes, he does, g) Possible answers: He goes to the pond, he meets a swan, he realizes he's a swan, h) Yes, i) He's happy now, j) white, k) No, he isn't, l) You, m) He goes back to the farm, n) They are surprised, o) Yes, they are, p) spring, rooster, mock, summer, winter, hen, cheerful, hide, hope, happy, laugh; 1) nice, autumn, pick, fear, different, bad, unhappy, freeze, beautiful, return, swan, rush, free, ugly, guess, alone, melt, duck.
MICRO STORIES – FLASH LITERATURE

A) Read and answer the questions below.

"Travel with me, you won't regret it."
"Next time I will not make the same mistake. I promise you that."

1) Are these texts literary? Why/why not?
2) Where can you find them? (e.g. a newspaper)
3) Who could have written them?

B) Read the micro stories below and discuss the following aspects.

- Characters
- Where they are
- When the story takes place
- Possible outcome(s)/ending(s)

"It is closing time. Is it too late?"
“I can see them. It must be time."
“Perfect timing, don’t you think?”

C) What are micro stories? What is peculiar about them? Complete the missing vowels in order to learn about this type of texts.

1) Micro stories are also called  fl_sh f_ct__n,  m_cr__ f_ct__n,  s_ddn f Ct,  sh__t shr__ts,

but there may be small differences among these concepts.

2) Flash fiction includes classic elements, such as  ch_r_ct_rs,  a c_nfl__ct,  and, sometimes,  an__tc_m__ or
   r__s__t__

3) Short short stories are  s_mpl_.  c_nd_ns_d and they have  m__n_ng.

D) Put the scrambled words in order to find out more about micro narrative.

1) make / These micro stories / think a lot. / readers
2) the outcome, / think about / the characters, / Readers / the plot, / and the conflict.
3) the meaning of the story. / to understand and / actively / explain / participate / Readers

E) Now, it's your turn!

1) Read these guidelines written by the famous British micro fiction author David Gaffney and discuss them with your classmates and teacher.
   - Start in the middle.
   - Don't use too many characters.
   - Make sure the ending isn't at the end.
   - Sweat your title.
   - Make your last line ring like a bell.
   - Write long, then go short.

(Taken from: http://www.theguardian.com/childrens-books-site/2012/may/15/flash-fiction-tips-david-gaffney?newsfeed=true)

2) Write your own micro stories. You can work alone or in pairs. Think about your characters and, if possible, leave the ending to the reader's imagination!

3) Publish your productions in the school noticeboard or stick them on the walls, so that everyone can read them.

Key: A) Personal answers; Note: Both texts are micro stories, whose author is Ursula Antoine; B) Personal answers; C) 1) flash fiction, micro fiction, sudden fiction, short short stories; 2) characters, conflict, outcome, resolution; 3) simple, condensed, meaning; D) 1) These micro stories make readers think a lot, 2) Readers think about the plot, the outcome, the characters and the conflict, 3) Readers actively participate to understand and explain the meaning of the story; E) Students' productions.
Activity 1

- The teacher writes down Wonderland on the board and asks the students questions such as:
  - What is Wonderland? Is it a place? Where do you think it is? Is it similar or different to Neverland?
  - What might it look like?
  - What’s the meaning of the word wonder? (Key answer: Wonder is the emotion aroused by something awe-inspiring, astounding or surprising).
  - Why would a place be called Wonderland?
  - Would life in this place be different from our everyday life?
  - Do you think it is possible to visit Wonderland? (Possible answers: It might be possible by reading stories, creating pictures, using your imagination).

- After this oral activity, the teacher introduces the book and its author, Lewis Carroll, to the students.

Activity 2

- Teacher and students read the first chapter of the online version The Nursery "Alice", based on the first chapter of Alice's Adventures in Wonderland, available at http://ufdc.ufl.edu/UF00076726/00001/12).

- After the reading, students carry out a series of comprehension and language activities. See photocopyable activities on page 21.

Activity 3

- Watch the trailer of the film Alice in Wonderland by Tim Burton. (Link: www.youtube.com/watch?v=9POCgSRYVr0).

- Before watching the trailer, ask students to think about the following.
  1. What does Wonderland look like according to the book? (Possible answers: It is a strange place where the rabbit lives; it is part of a dream where weird situations take place).
  2. Which characters does Alice meet in the first chapter? (Key answer: The white rabbit).

- After watching the trailer, tell students to do these activities,
  1. What does Wonderland take like? Is it different from the place depicted in the book? Is it similar to the place you imagined? Ask students to compare both places, the circumstances under which Alice falls in the hole and to write down the differences between the hole in the book and the hole in the movie.
  2. As the trailer goes on, many weird creatures and strange characters appear. Ask: Which other characters appear in it? Students write a list of them in order of appearance. You can make a competition out of it: the first student or pair of students to complete it, is the winner. (Key answer: The Chessshire cat, the Mad Hatter, the March Hare and the White Rabbit).
  3. Ask students: Which one is your favourite character? Why?

Activity 4

- Ask students to imagine a Wonderland world of their own. What would it look like? They could create a poster of it and write down a description of the place. They may consider:
  - Would it be dark? Full of light?
  - Where would it be? How would you get there?
  - What special creatures or characters would you find?
  - What would you do in there?

- Another option could be writing a shape poem describing their own Wonderland world.
ALICE’S ADVENTURES IN WONDERLAND

A) Read the chapter online and answer the following questions.

1) Who appeared in the story first?
2) What was strange about the rabbit?
3) What problem did he have?
4) What was he wearing?
5) What happened to Alice when she followed the rabbit?
6) Where did she appear when she stopped falling?

B) Scan the book and match the character’s names to their description.

<table>
<thead>
<tr>
<th>Character</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Cheshire cat</td>
<td>1) She’s the host at the Mad Tea Party.</td>
</tr>
<tr>
<td>Mad Hatter</td>
<td>2) He’s a guest at the Mad Tea Party. He explains to Alice that the tea party is always held at six and cannot end.</td>
</tr>
<tr>
<td>March Hare</td>
<td>3) He is always smiling. Alice finds him on a tree and tries to have a serious conversation, but he replies to her with nonsensical questions and answers. He vanishes and reappears. Sometimes only his head or his enigmatic smile, are visible.</td>
</tr>
<tr>
<td>White rabbit</td>
<td>4) The first creature that Alice sees in Wonderland. He leads Alice through the hole into Wonderland.</td>
</tr>
</tbody>
</table>

C) Read the following summary of chapter one and put the verbs in the correct form of the past tense (simple or continuous).

It (be) 1_____________ a sunny afternoon. Alice and her sister (sit) 2 __________ by the river. Alice’s sister (read) 3 __________ a book with no pictures. Alice (not like) 4 ___________ books with no pictures on them. She (be) 5 ___________ sleepy. Just then, she (see) 6 ___________ a white rabbit. He (look) 7 ___________ at his watch and (say) 8 ___________ ‘I’m late! How strange!’ She (follow) 9 ___________ the rabbit across the grass and into a big hole. She (fall) 10 ___________ slowly down the hole. Then, she (stop) 11 ___________ falling and (stand up) 12 ___________. She (look) 13 ___________ around. Alice (see) 14 ___________ the rabbit again and (follow) 15 ___________ him. He (run) 16 ___________ around a hall with a lot of doors.

Then, she (see) 17 ___________ a glass table with a small key on it. She (take) 18 ___________ the key and (try) 19 ___________ to open the doors but she (can’t) 20 ___________. Then, she (see) 21 ___________ a very small door and she (open) 22 ___________ it. There (be) 23 ___________ a beautiful garden. Alice (want) 24 ___________ to enter into the garden, but she (be) 25 ___________ too big. She (put) 26 ___________ the key on the glass table and (see) 27 ___________ a bottle on it. It (say) 28 ___________ ‘DRINK ME’ on the label. She (take) 29 ___________ the bottle and (drink) 30 ___________ it all. She (get) 31 ___________ smaller enough to fit the door. But the door was closed and the key was on the table. She (be) 32 ___________ too small now and she (can’t) 33 ___________ get the key! She (be) 34 ___________ very sad and (start) 35 ___________ to cry. Alice (see) 36 ___________ a small glass box under the table. Inside the box, there (be) 37 ___________ a cake with the words ‘EAT ME’ on it. She (eat) 38 ___________ the cake but nothing (happen) 39 ___________. Then, suddenly, she (become) 40 ___________ big. She (take) 41 ___________ the key and (go) 42 ___________ through the door towards the garden. But she (be) 43 ___________ too big and (can’t) 44 ___________ go in.

Key: A) 1) A white rabbit, 2) It had a watch, he wore clothes and he spoke, 3) He was late, 4) He was wearing a brown coat, a pocket-handkerchief, a yellow necktie and a yellow waistcoat, 5) She fell into the rabbit’s hole and she went down, 6) She appeared in a dream where all her adventures begin; B) Mad hatter, mad hatter, cheshire cat, white rabbit; C) 1) was, 2) were sitting, 3) was reading, 4) didn’t like, 5) was, 6) saw, 7) looked, 8) said, 9) followed, 10) fell, 11) stopped, 12) stood up, 13) looked, 14) saw, 15) followed, 16) was running, 17) saw, 18) took, 19) tried, 20) couldn’t, 21) saw, 22) opened, 23) was, 24) wanted, 25) was, 26) put, 27) saw, 28) said, 29) took, 30) drank, 31) got, 32) was, 33) couldn’t, 34) was, 35) started, 36) saw, 37) was, 38) ate, 39) happened, 40) became, 41) took, 42) went, 43) was, 44) couldn’t.
THE ENGLISH COUNTRYSIDE
AND ITS IMPORTANCE IN LITERATURE

The English countryside has always been recognised globally as an area with very particular characteristics. In some cases, this love for the countryside has grown to such an extent that many artists have devoted their entire careers to praise its uniqueness. An example of this love for the rural lifestyle is evident in many works of art that have been categorised as "pastoral", primarily because they describe the main features of the countryside. In the case of pastoral literature and according to specialists, there are three recognised ways of defining this type of writings. The first one establishes that without the character of a shepherd, the poem cannot be considered pastoral. The second suggests that this genre establishes the differences between rural and urban lives. The last one is centered in the idea that even derogatory descriptions of the countryside are included in the category Pastoral.

In the following poem, which is an excerpt from the epic novel *Aurora Leigh* (published in 1856), its author Elizabeth Barrett Browning describes a typical English rural landscape with many fine details.

1) Read the poem and fill in the chart with all the nouns she used related to vegetation and animals. Do the same with the nouns connected with human settlements, and with the landscape and the inanimate natural objects.

---

The Herefordshire Landscape
I dared to rest, or wander, - like a rest
Made sweeter for the step upon the grass, -
And view the ground’s most gentle dimplement,
(As if God’s finger touched but did not press
In making England!) such an up and down
Of verdure, - nothing too much up or down
A ripple of land; such little hills, the sky
Can stoop to tenderly and the wheatfields climb;
Such nooks of valleys, lined with orchises,
Fed full of noises by invisible streams;
And open pastures, where you scarcely tell
While daisies from white dew, - at intervals
The mythic oaks and elm-trees standing out
Self-poised upon their prodigy of shade, -
I thought my father’s land was worthy too
Of being my Shakespeare’s...
Then the thrushes sang,
And shook my pulses and the elms’ new leaves...
I flattered all the beauteous country round,
As poets use; the skies, the clouds, the fields,
The happy violets hiding from the roads
The primroses run down to, carrying gold,
"Twixt dripping ash-boughs, - hedgerows all alive
With birds and gnats and large white butterflies
Which look as if the May-flower had caught life
And palpitated forth upon the wind, -
Hills, vales, woods, netted in a silver mist,
And cattle grazing in the watered vales,
And cottage-chimneys smoking from the woods,
And cottage-gardens smelling everywhere,
Confused with smell of orchards.

---

NOUNS RELATED TO
Vegetation

Animals

Human settlements

Landscape and inanimate natural objects
2) How well do you know the countryside in your own country? Which vegetation, animals, and physical characteristics do you find each time you visit it? Try to make a description of the rural area in your country or the areas that surround the place where you live.

A) The following text is also considered within the category of Pastoral. It was written by Christina Rossetti and it tenderly explains the relationship between newborn lambs and their shepherds. Read the poem and join the different meanings with the words taken from the text. Try to guess them by understanding the context in which they have been used.

The Lambs of Grasmere

The upland flocks grew starved and thinned:
Their shepherds scarce could feed the lambs
Whose milkless mothers butted them,
Or who were orphaned of their dams.
The lambs athirst for mother’s milk
Filled all the place with piteous sounds:
Their mothers’ bones made white for miles
The pastureless wet pasture grounds.

Day after day, night after night,
From lamb to lamb the shepherds went,
With teapots for the bleating mouths,
Instead of nature’s nourishment.
The little shivering gaping things
Soon knew the step that brought them aid,
And fondled the protecting hand,
And rubbed it with a woolly head.

Then, as the days waxed on to weeks,
It was a pretty sight to see
These lambs with frisky heads and tails
Skipping and leaping on the lea,
Bleating in tender trustful tones,
Resting on rocky crag or mound,
And following the beloved feet
That once had sought for them and found.

These very shepherds of their flocks,
These loving lambs so meek to please,
Are worthy of recording words
And honour in their due degrees:
So I might live a hundred years,
And roam from strand to foreign strand,
Yet not forget this flooded spring
And scarce saved lambs of Westmoreland.

Key: A) 1) Nouns related to vegetation: Grass, verdure, wheatfield, orchises, pasture, daisies, oak, elm, leaves, violets, primroses, hedgerows, ash, boughs, mayflower, woods, gardens, orchards. Nouns related to animals: Thrushes, cows, birds, butterflies, cattle. Nouns related to human settlements: roads, farm, granges, cottage, chimneys, gardens. Nouns related to landscape and inanimate natural objects: Hills, sky, valleys, streams, dew, shade, clouds, wind, vales, mist. B) 1) butt, 2) bleating, 3) lea, 4) flock, 5) mound, 6) nourishment, 7) roam, 8) piteous, 9) frisky, 10) crag, 11) starve.
Sometimes students ask for a translation of every lexical item they do not know. Overusing translation may lead to misinterpretation, since students may wrongly assume that the translated term has a single meaning. As a result, it may reinforce students’ hypothesis of one-meaning-one-form.

A great way to introduce students to double meanings is by means of puns. Puns are jokes which use words with different possible meanings, or words that sound the same but have a different meaning.

Two good jokes I came across the other day went on like this:

• Why couldn’t Cinderella be a good soccer player?
  She fast her shoe, she ran away from the ball, and her coach was a pumpkin.

• I was arrested at the airport. Just because I was greeting my cousin Jack!
  All that I said was “Hi, Jack”, but very loud.

If students are not acquainted with the double meanings for ball and coach, they will not be able to understand the first joke. Students can work with dictionaries to look up the meanings for ball and coach so as to see which applies best. In order to understand the second joke, students need to be aware of the meaning of hijack.

To get more puns for pre-intermediate or intermediate level students, you can visit reallifeglobal.com/fun-english-vocabulary-puns or http://iteslj.org/c/jokes-puns.html.

Another interesting idea to work with double meanings is to use Amelia Bedelia’s books. Amelia Bedelia is a famous book character. She is a cleaning woman who misinterprets the tasks she is asked to do because she reads them literally. You can tell Amelia Bedelia’s stories to children or teenagers to help them realize the importance of not taking every single word in a literal sense. Exploring the linguistic misinterpretations Amelia makes can pave the way for teaching your students about multiple meanings.

**To bear in mind**

- When students ask for the translation of a term, always ask them for the context in which it appears.
- Emphasise that words may have multiple meanings. Be aware that students tend to attach strongly to the first meaning learnt.
- Work with puns for students to see double meanings at work.

**Games provide teachers and students with great opportunities to expand and practice what they have learnt.** For example, when teaching homophones, you can play with your students a “Homophone Concentration Game”. For instructions see: www.k12reader.com/fun-activities-for-teaching-homophones/

**Extra resources for teachers**

- To watch videos with Amelia Bedelia’s stories:
  “Amelia Bedelia” (first book):
  www.youtube.com/watch?v=etpMap1q19w

  “Amelia Bedelia Goes Camping”:
  www.youtube.com/watch?v=MmMn0VTMtbw

- To get more ideas on how to teach multiple meanings:
  teacher.scholastic.com/lessonrepro/lessonplans/probooks/multmeaning.pdf

- To download homophones sheets:
  www.k12reader.com/homograph-homophone/what-are-homophones.pdf

- To get more English puns:
  www.funenglishgames.com/funstuff/funny-puns.html

- To watch a video with examples of words with multiple meanings and exercises:
  www.youtube.com/watch?v=ZsFR_9BFxM

**Yesica Galliano**
Background
William Shakespeare was an English poet and playwright. He was born in Stratford-upon-Avon on April 26th 1564, and he died on April 23rd 1616. He is considered one of the greatest writers and poets of all time.

What do people do?
Special plays and concerts are held in Stratford-upon-Avon. Thousands of tourists go year after year to see his plays performed. When the bells of Holy Trinity Church ring, the Mayor of Stratford heads a ceremony in which flowers are laid on Shakespeare’s grave. This procession generally includes live bands, costumed actors and actresses, staff and students from nearby schools.

At schools, lessons are organized around Shakespeare’s life and legacy. Students learn about his poems, sonnets and most famous plays.

Some fans, especially the British Shakespeare Company, constantly campaign for having Shakespeare’s Day recognized as a public holiday by the British Parliament.

Teaching sequence
Age: Any
Level: Any

Objectives
• To introduce students to Shakespeare’s life and legacy.
• To expand students’ knowledge on the historical background in which Shakespeare wrote.
• To analyse the most famous plays written by Shakespeare from a discursive and historical perspective.

Pre-task
Materials:
• Pictures of a quill, a miniature of Shakespeare, the cover page of any of Shakespeare’s play and the printed phrase “To be or not to be”.

Instructions:
1. Stick on the board pictures of a quill, a miniature of Shakespeare, the cover page of any of Shakespeare’s play, and the printed phrase “To be or not to be”.

Task
Materials:
• Cardboard sheets (if there is no Internet access or computers)
• Colour markers
• Internet access and computers (if they choose to design a digital wall)

Instructions:
1. Have students re-read the mind map on the board.
2. Tell them to expand it with further information.
3. Have them work in groups and get information from the Internet or school library.
4. Tell students to make an enlarged mind map including all the other information they have collected.
5. If students have access to the Internet and computers, they can design their mind maps using Mind-Mapping Software such as Mindmo (www.mindomo.com). If they don’t, they draw their mind maps on cardboard sheets to be displayed on the school walls.

Follow-up task
Tell students to design a short leaflet to let the rest of the school learn about Shakespeare’s life and legacy. These leaflets could be distributed while some students explain to the other groups what they had been investigating about Shakespeare and they have learnt about Shakespeare’s Day.

For further teaching sequences to work with the plays “King Lear” and “Hamlet”, see Photocopiable Activities on page 26.

Extra teaching resources
For further information on Shakespeare’s Day, his life and legacy:
http://www.timeanddate.com/holidays/uk/shakespeare-day
https://en.wikipedia.org/wiki/William_Shakespeare

Yesica Galliano
SHAKESPEARE

King Lear

A. Before watching the animated version of King Lear.

Predict the answers for the following questions.
Brainstorm possible answers with the person sitting next to you.

a. Do you know who Shakespeare was?
b. Have you ever read a play by Shakespeare?
c. King Lear tells the story of a father and his three daughters. Lear wants to divide his kingdom among his three daughters. While trying to decide which daughter deserves the biggest portion, he makes a serious mistake. What does he do?

B. While watching the animated version of King Lear (https://www.youtube.com/watch?v=pxr7LKyipg).

You’re going to watch the first two minutes of an animated and abridged version of King Lear. Read questions 1-11 and, while watching the video, write down as many answers as possible.

1) Who is King Lear?
2) What are his daughters’ names?
3) Do all his daughters love him?
4) Who loves his father the most?
5) What does Cordelia say that makes his father furious?
6) What does King Lear do when he gets angry at Cordelia? What happens after that?
7) Who is Gloucester?
8) How many sons has Gloucester got?
9) Why do people look down on Edmund? What does he do to overcome that problem?
10) King Lear wants to divide his kingdom among his three daughters. What does he ask his daughters?
11) Who is Kent? How does he react when Lear expells his beloved daughter Cordelia?

C. After watching the video.

1. Share the answers from exercise 2 with the person sitting next to you.
2. In pairs, draw a comic strip summarizing the beginning of the story. Include visuals and speech bubbles.
3. If you have Internet access, you can design your comic strip with an online tool such as Pixton (www.pixton.com/uk).

Hamlet: “To be, or not to be”

A. Before reading.

Answer about you.

1) Have you ever felt at a loss when deciding how to face a problem?
2) What do you generally do when you have a problem?
3) Have you ever heard of Hamlet? Have you read one of his most famous speeches “To be, or not to be”?
4) What does Hamlet refer to when he says “To be, or not to be”?

B. While reading:

Read each line from Hamlet’s most famous soliloquy and match it to its corresponding meaning.

| 1) To be, or not to be? | a) Is it nobler to endure difficult things |
| 2) That is the question | b) And, once and for all, put an end to them by committing suicide? |
| 3) Whether ‘tis nobler in the mind to suffer the slings and arrows of outrageous fortune, | c) Or to fight against all those problems |
| 4) Or to take arms against a sea of troubles, | d) Is it better to be alive or dead? |
| 5) And, by opposing, end them? | e) That is the main issue |

C. Questions after reading. Debate time.

Read the complete version of Hamlet’s soliloquy “To be, or not to be”.

a. What would you do if you were in Hamlet’s shoes?
b. Would you put up with difficult things or would you try to overcome them?
c. Is it easy to face the problems we have?

Key: King Lear: A) Students’ answers; B) 1) He’s King of England, 2) Goneril, Regan and Cordelia, 3) No, 4) Cordelia, 5) She says she loves him as a father, no more, no less, 6) He says she’s not his daughter any more, and gives her portion of the kingdom to her sisters; She goes to France, 7) He is another father, one of Lear’s noblemen, 8) He’s got two sons, 9) Because he is a bastard; he plots to get rid of his father and brother to inherit Gloucester’s money and title, 10) Who loves him the most, 11) Kent is a nobleman, he tells Lear he has made a mistake by disowning Cordelia. Hamlet: A) Students’ answers; B) 1) d, 2) e, 3) a, 4) c, 5) b.
"People are hungry for stories. It's part of our very being. Storytelling is a form of history, of immortality too. It goes from one generation to another."

-Studs Terkel

From ancient times, humans have used storytelling as a way to communicate and to preserve their heritage, culture and beliefs. Every single person tells a story. We tell the story of our day, lives, family and so on. Stories bond communities. People around the world have always told tales as a way of passing on history and wisdom to future generations.

Storytelling is also the oldest form of teaching. Telling stories is a powerful way to develop understanding of other cultures and to offer insights into traditions and values. In an EFL classroom, stories create a sense of wonder at the world. Furthermore, stories increase students' willingness to communicate emotions, foster creativity and imagination, and enhance their listening as well as speaking, reading and even writing skills.

Today, the emergence of the Internet has brought about many challenges of a completely new nature in formal educational environments. The outbreak of networks and collaboration, the creation of global working spaces and the development of information technology are some of the changes taking place at a speed never seen before.

The Information Revolution has made an impact on traditional education, offering students collaborative online learning opportunities. The widespread growth of personal websites and web 2.0 tools such as blogs, wikis, and podcasts have provided a global means for discussion and the presentation of multiple points of view. Hence, educators are faced with a different type of learner: the digital native. This term has been coined by Marc Prensky (2001) because he found them to be native speakers of the digital language of computers and the Internet. This new generation of students prefers to receive information quickly, relies on communication technologies, multitasks, has a low tolerance for lectures, chooses active rather than passive learning.

Being witnesses of such technological advances in education, we, teachers, face a new challenge when we approach storytelling: how to blend the ancient art of telling stories with the new tools that technology offers. We should raise to the challenge not only to enhance our daily practice but also to speak the same language as our digital native students.

Digital Storytelling is simply telling or writing stories with the assistance of technological tools. According to Porter (2005), digital storytelling "shapes its power by integrating technology—digital images, graphics, music, and sound—with the author's own story voice, thereby giving a deeper dimension and vivid colours to characters, situations, experiences and insights.”

Using Digital Storytelling in the EFL classroom has many advantages. We can summarise those benefits as follows:

- it motivates learners to write stories of their own in the target language;
- it fosters learners imagination and empowers their creativity;
- it integrates the four skills together with computer skills and critical thinking;
- it encourages learners to share their stories with their classmates and the rest of the world;
- it adapts to students' learning styles (auditory, visual, kinaesthetic-tactile) through the use of different resources;
- it promotes the development of socio-cultural identities.

Like traditional storytelling, creating digital stories requires taking several steps:

1. Planning: learners are encouraged to create and imagine their story (settings, characters, conflict).
2. Writing and editing: Learners write and edit their stories with the help of the teacher.
3. Exploring: Learners go through the digital tool available, as the teacher monitors and assists. Once these decisions are made, students should plan a storyboard and write, as well as collect images, music, pictures and so on.
4. Sharing and publishing: Students share their stories with the class and post or publish them on the Net in a class blog or wiki, on Twitter or any other social network.

Since digital storytelling requires a big amount of time from the moment students start creating their stories to the minute they publish it, it suits project-based learning. In this way, learners will also develop cooperative, problem-solving and critical thinking skills.

The infinite number of resources we find on the web can be overwhelming. Here are ten sites to try digital storytelling in the EFL classroom, which can be used with children and adolescents and sometimes even with adult learners. Some of these sites require registration but they are all free.

#1 Storybird
www.storybird.com
It is a free web 2.0 tool to create stories or poems. Students can choose art from the site and add text to create their work. Once students publish their digistory, they can embed it in a blog or wiki. Registration is needed. This tool is suitable for all levels.

#2 Pixton Comics
www.pixton.com
It is an online tool to create comics. Students can use the pictures which are already available on the site and write inside speech bubbles. Students can also explore their artistic skills by drawing new pictures for their comic strips. Registration is needed. It is appropriate for adolescent students. This site is also available in Spanish.

#3 Dvolver
www.dvolver.com
It is a simple website which allows students to make customised animated videos. Background, characters, plot and even music can be selected for each scene. Students can also add a dialogue which will appear in a bubble above the character's head in the finished movie. Once published, the video can be embedded in a blog or a wiki. No registration is needed. This tool is suitable for all levels.

#4 Glogster
www.glogster.com
It is a tool to create an interactive poster, where students can include videos, photos, voice recording, text, drawings and links to external websites. It is suitable for personal introductions or holiday stories. It is ideal for adolescent or adult students.

#5 Vocaroo
www.vocaroo.com
It allows students to record their voice and get a link for it. There is no need to download any software or get an account for this tool. Students can tell a story, record their voices and share it on the net.
The Digital World Of Today

#6 Bubblr!
www.pimpampum.net/bubblr
It is a tool to create comic strips using photos from Flickr.com. Students select their photos and add speech bubbles to the pictures. Registration is not needed.

#7 Little Bird Tales
www.littlebirdtales.com
It is a website that allows students to create an online book using the available artwork at the website, scanned pictures, words, and even their own recorded voices. They can share it via email or get a code to embed it in a blog or website. This is a great tool to create digital stories with children.

#8 Folding Story
www.foldingstory.com
It is a web 2.0 tool to create digital collaborative stories. It replicates the game “Write, Fold and Pass”. Registration is needed and people from all over the world can read the digital stories once they are published on the site. It is appropriate for adult learners.

#9 Creaza
www.creaza.com
It is an application to create comic strips or videos. Like at Dvoler, students can select the background and characters, and add speech bubbles. Registration is needed.

#10 PicLits
www.piclits.com
It is a web tool to create digital stories, poems or paragraphs using pictures. It provides images and word banks where word lists are categorized by nouns, adjectives, adverbs, verbs. There is also a universal list available. There is no need to create an account to use the site. It is suitable for all levels.

These are only a few of the numerous resources that the Net offers to make storytelling more appealing to our students and foster their creativity. Even though digital storytelling might be challenging and time-consuming, it will motivate our digital native students, challenge them to work collaboratively as well as autonomously and enhance their learning.

Prof. M. Fernanda Frola

Sources and References:
How to approach the teaching of pronunciation in an integrated and significant way

In this section, we will deal with the importance of teaching pronunciation and why it is useful to include it in our classes. Sample activities will be provided to be used at different levels.

Justification

There is a tendency to place very little importance on proper pronunciation. The main focus seems to be on production but accurate articulation tends to be disregarded. Teachers should not forget to emphasize the broader meaningful aspects of phonology which are essential in the delivery of intelligible speech. Pronunciation teaching must be based on meaningful real-life communication. Normally, pronunciation activities rely heavily on mechanical drills and it is the role of teachers to change this paradigm (Jones, 1997). Exercises should gather several features. They must be simple, accessible and entertaining. They should promote clear practice in reception and production. They should also allow the teacher to give feedback to every learner as to where their problems lie and how to deal with them. Sometimes the solution is simple. For example, with a subtle change such as rounding the lips, the pronunciation of a certain sound can be improved. Teachers have to bear in mind the four target learner groups (very young learners, young learners, teenagers and adults) and grade the activities according to their level of domain (Dalton, 2002).

Tips for Teaching Pronunciation

Learners of each target group may respond differently to the activities and approaches presented in class:

- **Very young learners**: Those aged between 3 and 5 years old have a short concentration span; they are easily engaged in games, and they are dealing with the development of their first language. It is a good idea to use concrete examples for them to reproduce, such as songs and short stories, dance and play to create a positive learning atmosphere (Rhalmi, 2012).

- **Young learners**: Those aged between 6 and 12 years old involve many senses in the acquisition process, and they acquire language through a focus on meaning in a low-anxiety environment (Curtain & Dahlberg, 2010). They have a short attention span, so the activities should be varied: songs, games, role plays and dialogues. They are less shy than older learners, so the teacher can ask them to repeat utterances, imitate and mimic what they hear (Ministry of Education - Farwaniya Area, 2010).

- **Teenagers**: Some of the features of teenage learners include self-reflection, high achievement when challenged and abstract thinking (Montgomery Schools, 2007). The practice of rhythm and sounds can be made more natural and meaningful through the use of poetry and songs (Gilbert, 1993, Maley, 1987). Moreover, pronunciation practice can be integrated into broader communicative activities by finding lexical context with natural instances of target sounds or altering the language in texts to include target sounds.

- **Adults**: Adults are generally mature, self-confident, experienced, autonomous, practical, multi-tasking and less receptive to change. It is very important to cover their needs, to promote the urge to explore and to give them the possibility to link their past experiences to new concepts. Teachers should facilitate group discussions to exchange knowledge, come up with different problem-solving exercises, use small chunks to process information easily as part of pronunciation activities (Pappas, 2013).

Taking into account the target group differences, even with adult students, with whom pronunciation practice may render quite difficult, we can apply meaningful, life-like activities, bearing in mind multiple intelligences and higher order thinking skills such as remembering, understanding, applying, analysing, evaluating and creating. We have to take into account students' mother tongue and consider the factors that influence pronunciation problems such as overgeneralisation and interference. The overt teaching of intelligible pronunciation in L2 should play an important part in our classes, since it is essential for the understanding of the language.

**Similar tasks, different learning preferences, similar results...**

To practise isolated sounds or sounds in connected speech, we can make use of tongue twisters.

**What is a tongue twister?**

Tongue twisters are sentences or phrases containing alliteration, which takes place when the same sound is repeated at the beginning of each word in different words. Most tongue twisters make use of rhyme as well, which makes them funnier and easier to remember.

**Why use them?**

- They help students improve their sounds and intonation in the target language.
They favour a sense of achievement when students learn how to read them or say them properly.

They are fun.

Sample tongue twisters

In this section, you will find simple tongue twisters with their scripts and the links to their audio versions. We hope you find them useful.

• "I Scream you Scream"
  "I scream you scream; we all scream for ice cream..."  

• These Things
  "Not these things here, but those things there."
  http://learnenglishkids.britishcouncil.org/en/tongue-twisters/these-things

• Eleven Owls (to practise /l/)
  "Eleven owls licked eleven little liquorice lollipops."

• Two Witches (to practise /w/ and /ʃ/)
  "If two witches were watching two watches, which witch would watch which watch?"

3 Practical ways for exploiting tongue twisters

1. Running dictation.
   a. Divide the class into smaller groups.
   b. Place different tongue twisters on the classroom walls.
   c. Tell students that one person at a time can run at a tongue twister, read it and then go back to his group.
   d. One group member writes down the tongue twister as the one who reads it dictates it to him/her.

2. Gap-filling task.
   a. Give students a photocopy with long tongue twisters with blanks.
   b. Tell students to read the tongue twisters as they are.
   c. Have them deduce the missing words from context and fill in the blanks with a suitable word.
   d. Check the answers as a whole class.
   e. Have students practise the tongue twisters in pairs.

3. Tongue Twister Book.
   a. Have students work in pairs and illustrate a tongue twister.
   b. Then, tell them to show their drawings to the rest of the class and let the others guess what tongue twister it refers to.
   c. Finally, bind all the drawings together in order to make a Tongue Twister Book.

Extra resources for teachers:

To get more tongue twisters:

• http://learnenglishkids.britishcouncil.org/en/tongue-twisters (to download audio versions of more tongue twisters)
• http://www.speaklikeastar.conn/2008/58/speech-training-improve-your.html
• http://www.kidspot.corrs.au/kids-activities-and-games/tongue-twisters+14.htm (Here you can find tongue twisters sorted by age.)

To get more ideas on how to teach pronunciation in a funny way: http://busysteacher.org/1491 5-improve-esl-pronunciation-6-fun-exercises.html

Yesica Galliano & Silvana Schneider.

Sources and References

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