

MAGIC BEANS

A material package for teaching

English through storytelling and creative drama in primary school

Master's thesis

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<p>Tarinat ovat universaali tapa jäsentää maailmaa ja kokemuksia. Tarinat ovat yksi vanhimmista opetusmenetelmistä, joka on koonnut ihmisiä yhteen viihtymään sekä oppimaan uutta. Vaikka tarinat ovat myös olennainen osa kielten opetuksen oppimateriaaleja, niitä hyödynnetään harvoin monipuolisesti kielitaidon kaikilla osa-alueilla puhumisen, kirjoittamisen, kuuntelun sekä lukemisen opetuksessa. Perinteisissä oppikirjoissa tarinoita seuraa tehtäviä, jotka testaavat ymmärrystä sekä opittua ainesta kirjallisesti. Tämän tutkielman pyrkimyksenä on työstää tarinoita uudesta näkökulmasta, luovan draaman keinoin.</p> <p>Tämä tutkielma on oppimateriaalipaketti, jonka kaksi kulmakiveä ovat modernin englanninkielisen lastenkirjallisuuden klassikkotarinat sekä draamakasvatukselliset työtavat. Näistä lähtökohdista tarinoita käsitellään luovuutta, itseilmaisua ja ryhmätyötaitoja kehittäväillä draamatehtävillä. Draamallisten harjoitusten lisäksi materiaali sisältää luovaa kirjoittamista sekä taiteellisia taitoja kehittäviä tehtäviä. Tehtävät ovat vaihtelevia sekä monipuolisia ja huomioivat erilaiset oppijat.</p> <p>Oppimateriaali on tarkoitettu ala-asteen 6. luokan englannin opetukseen, mutta sitä pystyy tarvittaessa muokkaamaan muidenkin tasojen tarpeisiin. Oppimateriaalia voidaan käyttää joko yksittäisen tarinankerrontaan ja draamaan perustuvan kurssin materiaalina tai lisämateriaalina pakollisella kurssilla. Materiaali koostuu 31 oppitunnista, jotka on jaettu kymmeneen aihepiiriin. Aiheet kattavat 6. luokan opetussuunnitelmaan sopivia teemoja, joita käsitellään tarinankerronnan, roolipelien, näytelmien, improvisaation, luovan kirjoittamisen ja nonverbaalin viestinnän avulla.</p>	
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1 INTRODUCTION

Stories are a universal way of organizing our human experiences. As a fundamental part of our everyday life stories have the ability to entertain, inspire, motivate and teach. Stories and oral reports existed long before the invention of the written word. In addition to their value as a cultural tradition, stories have an educational function in a classroom context. Stories can develop speaking and listening skills as well as social awareness and emotional vocabulary (Fox Eades 2006: 11). Stories work on many levels simultaneously and most of all they are enjoyable. Using stories in the language classroom is an old technique but at the same time very useful in the communicative approach to teaching. Despite their pedagogical value, stories and narratives are not often included in the syllabus, nor are they a prominent part of teaching materials used by EFL teachers (Egins and Slade 1997: 36). Considering the importance of stories and narratives in the early life of children, little effort has been made to study the potential of interactive storytelling and story making in language learning.

Children encounter stories from a very early age. The event of storytelling is familiar to young learners from home, daycare and preschool contexts. Stories create a comfortable and safe environment for learners. Children love listening to stories and telling personal anecdotes whether they are invented or true. In addition to this familiarity of stories, they provide a natural context for exposure to language. Although storytelling continues to form a prominent part in some primary school teachers' repertoire, its potential in language teaching is rarely realized. Stories can be used to teach a variety of language skills related to grammar, pronunciation and vocabulary (Wajnryb 2003: 16). What is more, the classroom activities related to storytelling can be very imaginative and they can improve any of the four skills of reading, writing, listening or speaking. Furthermore, storytelling can enhance both receptive and productive language skills (Roskos et al. 2005: 53). Although stories are highly motivating and effective, many teachers believe that preparing and planning story-based lessons is demanding and time consuming. The present study aims at providing tools for using storytelling as a part of language teaching.

Storytelling is not the same as reading a story aloud. The expressive and creative nature of storytelling adds an element of drama in the classroom. In fact, it is a common practice to accompany storytelling with drama activities. Drama is a communicative tool that can be used for educational purposes not only as acculturation in a society but also in the classroom (Mattevi 2005: 12). In drama learning happens through playfulness, imagination and creativity. Despite the educational, emotional and theatrical benefits of drama, drama activities have remained in the margin of teaching methodology. This study highlights a pedagogical drama technique that combines storytelling and dramatization techniques. Thus, the objective of the present study is to connect the art of storytelling, creative drama techniques and children's own culture outside the classroom context. Furthermore, the aim is to provide practical advice and tools for applying these techniques in the form of a teaching material package.

The theoretical background of the study is divided into five chapters. Firstly, the importance of and the need for a new kind of material will be discussed in chapter 2. The chapter highlights the problems that research has shown in language textbooks and teaching materials. The chapter also discusses the requirements of the Finnish national core curriculum and the way those are reflected in the material.

In chapter 3 the central concepts and terminology related to the study will be defined. The first section discusses the formal and functional features of stories and storytelling. In addition, the structural features of children's narratives will be described in terms of five narrative contrasts and the way they manifest in children's stories. What is more, children's storytelling abilities will be emphasized. The final sections of chapter 3 introduce a model for the prominent methodology of the material, namely, story drama.

Chapter 4 explores drama techniques used in language teaching from the perspective of the teacher. First, the rationale for using creative drama and storytelling in the language classroom will be presented. Then the focus shifts to describing what is expected from the teacher as a drama guide. Thirdly, the prerequisites for story drama -based language lessons, that is, the process of planning and choosing the materials will be explained. The last section describes some of the various drama conventions and techniques used in teaching.

In chapter 5 the framework for the material will be presented in more detail. The aims of the material, the target group, overall organization and the types of tasks will be described. Finally, the concluding section summarizes the rationale for the choices made and reflects on the process of preparing the materials. In addition, there will be suggestions for further research and material development.

2 A NEED FOR NEW TYPE OF MATERIAL

No textbook or a set of teaching materials is likely to meet all learners' needs. The evaluation of materials can be a complex process and final judgments can be drawn only after implementing the materials in practice. The following chapter explains the rationale for the present material package. The goal here is to clarify and argue for the importance of the type of material at hand. First, there is a discussion of what constitutes good teaching material. Secondly, the contents of the current English textbooks will be described and compared with the material package. The last section explains the curricular framework in terms of the guidelines that the Finnish National Core Curriculum has established for the 6th grade.

It is an important task for every EFL teacher to evaluate teaching materials professionally (Tomlinson 2003: 59). Different learners benefit from different activities and different types of input. There are, however, certain characteristics that are commonly regarded as features of good teaching materials. Firstly, the material should be valid and reliable in the sense that it does what it claims to do. In fact, the claims made for the material by the author can be quite strong and often require a critical evaluation (Tomlinson 2003: 63). Secondly, the opportunities for learning should be varied and take into account the needs of the target group while building on existing knowledge. Thirdly, teaching material should be motivating and engaging both in terms of content and exercises. If students find the contents intriguing they are more likely to be motivated, and as a result learn more easily. What is more, an appealing outlook with meaningful illustrations is an advantage both aesthetically and pedagogically. Fortunately the appearance of recent English textbooks has been quite thoroughly upgraded since the black and white era. In addition, the activities and the texts should be up-to-date. The materials used and the course books chosen for language teaching should be revised and updated regularly. Although the list of factors contributing to high quality teaching material is lengthy the present material attempts to meet these requirements.

The present material package combines storytelling and methods of creative drama. Using these methods has clear advantages for language learning. Drama involves people at many levels: through their bodies, minds, emotions, language and social skills

(Phillips 1999: 6). When it comes to the language learning goals, the material takes into account skills that are given less attention in traditional textbooks such as nonverbal communication, gestures, tone of voice and adaptations in language. The activities aim at creating opportunities for oral fluency through role-plays and games. In addition to oral tasks, students are encouraged to express themselves through nonverbal communication and creative writing. The objective is to evoke students' knowledge by bringing out what they already know and building on existing language skills. The focus of learning shifts from the product to the process. This type of drama activities are rarely included in textbooks and are more likely to be used as extracurricular activities. However, the educational potential of drama has been increasingly acknowledged and efforts have been made to improve its status as a teaching method. Next the two cornerstones of the material, namely, drama and storytelling, will be discussed in more detail.

Storytelling can be regarded as one of the oldest methods of teaching. In today's schools, however, it is rarely exploited to the fullest. Although language textbooks traditionally consist of stories, they are often graded readers. Graded readers refer to texts which are simplified and shortened in order to make them easier to comprehend considering students' proficiency level. These texts are often accompanied or followed by a series of written and oral activities to practice the vocabulary and grammar structures related to the text and content. This traditional view of learning affects the teaching methodology and the learning paradigms. If textbooks view language as patterns and forms to be learned through repetition, the teaching style is likely to be teacher-fronted and authoritative.

The objective of this teaching material is to provide an alternative, more dynamic way of teaching English. The stories chosen for the material are classic children's stories and many of them are drawn from the list of *Top 100 Children's Books*. In addition to their educational potential, these stories also have cultural value because most of them are well known in the cultural environment of native English-speaking children. The stories have been selected on the basis of the relevance of their content in terms of vocabulary and their potential for follow-up dramatizing activities. Furthermore, the target group's learning needs and proficiency level has been taken into account. Stories are the raw material of the units and followed by a variety of drama activities. Next the current situation of drama in language teaching will be discussed.

The use of drama in foreign language teaching is quite marginalized. Although contemporary English course books have changed drastically since the era of the grammar-translation method, the variety of the activities is still quite narrow. A textbook analysis made by Pänkäläinen (2012: 95) showed that the most frequent activity types were tasks aimed for visual and individual learners. What is more, kinesthetic activities were found to be one of the least frequent activity types. In addition to the lack of variety in the activity types, the level and authenticity of communication is low (Pänkäläinen 2012: 95). Even the activities that make use of cooperative learning and pair work seldom encourage real, imaginative communication. Instead, the conversations and “free” dialogues are often pre-formulated and require little if no creativity. This tendency depicts language as static and systematic instead of recognizing its evolving and altering nature. Although much has changed in the field of language teaching, the conviction that *Vocabulary + Grammatical structures = Language* is still the basis of almost every syllabus (Maley and Duff 1982: 7).

The present material package draws drama activities from a variety of sources. The premise is that language is an evolving and dynamic meaning-making system. Thus, there is a focus on language personalization by allowing students to add emotions and personality to their actions. The starting point for drama activities is storytelling which is done either by the teacher or students. Stories then function as the raw material for drama activities which aim at improving communication skills and fluency. Through dramatizing students become actively involved in the texts, which makes the language more meaningful and memorable than drilling or mechanical repetition does (Phillips 1999: 6). What is more, drama activities are ideal for students with different learning styles because drama makes use of different channels of receiving and processing language. By making use of group and pair work, the present material also aims at improving cooperative skills which are increasingly important while interacting with others in real-life situations.

In Finland attempts have been made to integrate drama as a curricular subject of its own, but in most cases these have failed. Thus, it is necessary to incorporate drama techniques within other subjects across the curriculum. Despite the spontaneous and creative nature of drama, the organization of the material package has not been composed haphazardly. On the contrary, the choices made have their origins in the pedagogical and curricular needs of the target group. The next section will observe in

more detail the guidelines of the Finnish National Core Curriculum (hereafter referred to as the NCC 2004).

2.1 Curricular framework

Storytelling and drama methods have pedagogical advantages both in terms of affective and educational needs. However, there is a more concrete and formal need for these methods. When planning language teaching, educators and teachers alike have to be aware of the policy and regulations of the national curriculum. The NCC for basic education defines the basis for local comprehensive schools which then set their own syllabi for teaching within the framework provided. In this section the regulations set for the 6th grade of elementary school will be discussed in relation to the material package.

The NCC (2004: 139) states that foreign-language instruction gives the students capabilities for functional use of language in communication situations. In addition, one of the main goals of cultural skills is an ability to communicate with native speakers of the target language in everyday situations. This type of communicative and real-life-imitating situations can be created through drama techniques. In role-play students can live the imaginary language use situation in any place and setting. The differences between classroom language and that in a target language-speaking country can often surprise students. The integration of storytelling and creative drama activities increases both the input and output of the foreign language and thus helps students to overcome this issue.

As communication has become the leading idea of the majority of language planning, the objectives of the curriculum are also oriented towards functional use of a foreign language. The communication strategies that should be achieved by the 6th grade state that the student should be able to rely on non-verbal communication and on the interlocutor's help in oral interactive situations (NCC 2004: 140). The activities in the present material encourage the use of nonverbal communication methods and gestures that contribute to communication. Furthermore, the activities encourage students to interpret situations and texts and express their personal views. Another communication strategy that the NCC establishes is the ability to plan personal messages in a

comprehensible way. Special attention will be paid to these planning skills in both oral and written tasks of the material. For instance, problem-solving tasks and writing dialogues help developing students' skills to convey personal meanings and messages. What is more, while being in a role students can create meanings that are not related to their immediate situation. As drama activities often make use of imaginary situations, the range of possible messages is wider.

There is an increased demand for a dynamic and stimulating language teaching material that responds to the curricular needs of the learners while bringing something new in the language classroom. Although teachers often acknowledge the need to draw materials from varied resources, it is easier to rely on the course book without considering other possibilities. There is a need for alternative teaching materials and resources that use less conventional and more dynamic techniques. Drama is not a subject taught in Finnish schools and therefore its value as a teaching method is underestimated. This material package aims at providing a clearly structured set of stories and a repertoire of concrete drama activities that hopefully appeal to language teachers and learners alike. The teaching material is designed for primary school use and can be utilized as an independent six-week English course or as a complementary part of a compulsory course. The activities can be used in order to enrich a standard course by choosing the appropriate ones and integrating them as a coherent part of lessons.

A course relying exclusively on drama might be heavy and monotonous for students. In the present material package drama activities are accompanied with a variety of activities focusing on other skills as well. The aim is to provide a diverse selection of activity types that stimulate students' imagination and make them use the language in creative ways. It is desirable that different learners will find something enjoyable in the scope of the material. The choices made and the contents of the material will be examined in more detail in the chapter which describes the framework for the material. The next chapter discusses the central concepts related to storytelling and drama while constructing a model for using a combination of the two.

3 STORYTELLING AND DRAMA

Narrative form is a commonly used starting point for dramatic classroom activities. In many cases, students' dramatizations are based on a familiar story which has been studied thoroughly before embarking on the process of creating a dramatic play. This traditional approach has its advantages and disadvantages. On the one hand, if the story is too well known the power of spontaneity and surprise is reduced. On the other hand, if the chronology of the story is familiar the language is likely to be understood more easily. The current material adapts this traditional approach in a more dynamic way. Before describing the theoretical approach of the material in more detail some central concepts will be defined. Firstly, the formal and functional features of stories will be explained. Secondly, the characteristics of children's stories will be described. Thirdly, some ways to define educational drama will be discussed. Finally, the focus moves on to describing the integration and combination of stories and drama in an educational setting.

3.1 Storytelling in classroom

Stories are an essential part of being human. People have always told stories for communal as well as educational purposes. Storytelling in a traditional sense developed to strengthen the sense of community (Zipes 1995: 4). Originally storytelling was a familiar feature of everyday life. In the course of time, however, the role of stories as a daily event has changed through the invention of printing, modernization and industrialization. Although stories as oral traditions in everyday life have practically died out, there is a trend of consciously reviving the art of storytelling by teachers and students (Colwell 1992: 14-16).

The distinction between a narrative and a story is quite ambiguous and in everyday language the two are used to refer to same thing: an account of actions. A narrative can be defined as an extended piece of language that has got rhythm, shape and often an affective force (McEwan and Egan 1995: 7). Furthermore, a narrative sets a context and has a subject. In other words, narratives are always told from a perspective. Unlike a story, a narrative can be embedded in a conversation or in interaction. Hence, stories can

be regarded as a sub-category of narratives. Children deal with narratives of all kinds, including stories (Engel 1995 as cited in Van Oers 2003). For the purposes of this study, it is relevant to focus more on the definition of stories.

The word *story* has many uses and takes many forms. A story is a narrative of real or fictitious happenings (Colwell 1992: 16). This definition is complemented by Engel (1995: 16), who argues that a story is an intentionally told and experienced entity that has a particular meaning, order and casting. Moreover, the basic story format consists of a beginning that sets up a conflict, a middle part that complicates it and an end that resolves it (Sutton-Smith 1995: 74). In addition, these can be divided into smaller parts such as introductions, preparations, complications and resolutions. Stories can have a great variety of functions and objectives. Whether the objective is to teach, entertain or inform stories provide outstanding resources. Moreover, one essential feature of a story is its ability to engage the hearer emotionally through its events and characters (Egan 2003 as cited in Van Oers). With the power of imagination a story can bridge the gap between different times, places and cultures.

Stories form a framework within which we make our actions and thoughts intelligible (McEwan and Egan 1995: 11). When it comes to the various functions of stories, a story may allow people to enter empathetically into another person's life and situation. Stories help us to visualize imaginary situations and see ourselves in other person's shoes. Through stories we can visualize new possibilities for human action and feeling (Witherell 1995: 40-41). Stories provide a framework to think and imagine beyond the reality. Thus there is no reason to exclude them from teaching and learning. As Lodge (1990: 141) comments: "Narrative is one of the fundamental sense making operations of the mind, and would appear to be both peculiar to and universal throughout humanity."

Stories function on multiple levels simultaneously. Stories have informative, transformative and epistemological functions (Jackson 1995: 4). In other words, teachers have to consider *what* they want students to know as well as *how* they want them to develop as human beings. On the one hand, stories contain the knowledge teachers want their students to possess. On the other hand, stories have the power to change students through new perspectives, moral lessons and different tones and moods (Jackson 1995 as cited in McEwan and Egan 1995: 5-10). In the educational setting, stories are utilized both to inform and transform the people involved. In addition, stories

have a major effect when it comes to children's social development in a broader sense. As Van Oers (2003: 16) argues, a story is a social tool for acculturation of children into their cultural community. This process of acculturation can be regarded as the epistemological function of stories. In other words, stories provide people with a possibility for involvement in the community and essentially make them participants of that community (Jackson 1995 as cited in McEwan and Egan 1995: 5-7). Due to their cultural and social significance stories are also used for educational purposes.

The knowledge and information that stories contain has the ability to teach an infinite number of issues from different areas of expertise. A narrative approach has been used in a variety of disciplines ranging from literary criticism and semiotics to psychology and history (Gudmundsdottir 1995: 24). When it comes to language learning, listening and telling stories does not only contribute to literacy, speaking and listening skills but also help to develop thinking strategies. In addition to these educational benefits, storytelling promotes children's emotional and social development (Fox Eades 2006: 12). These educational as well as emotional advantages of narrative learning and the use of stories are well acknowledged, yet their full potential is seldom realized in the teaching of foreign languages.

The benefits of storytelling in the language classroom can be viewed both from the perspective of an individual and that of a community. On the one hand, the opportunity to participate in storytelling and story making can be very empowering for an individual. According to Zipes (1995: 16), storytelling is a means of self-discovery and animation. Stories activate students' imagination and enable the ordinary to become extraordinary. On the other hand, the educational setting can promote co-operative uses of stories and thus strengthen the sense of community. Storytelling has the ability to bring teachers and children closer to each other when meanings are being shared and new ideas created. Stories offer a special medium for exploring areas of meaning and boundaries between reality and fantasy because they contain both the meanings and distinctions important to the culture (Engel as cited in Van Oers 2003: 41). Stories are both bound to the expectations and rules of the real world and a vehicle for violating those regulations. Therefore, the use of narrative techniques is a diverse tool for thinking and rearranging meanings. Taking into account this significance of stories, it is important to examine the features encountered in children's stories. Firstly, the

characteristics of children's stories will be described. Then the focus moves on to children's skills as storytellers.

3.2 Grammatical rules of imagination – Children's stories

Children enjoy telling and listening to stories. Their ability as storytellers and narrators of their experiences is not restricted by adult-like self-consciousness or self-criticism. Due to this spontaneity of expression and the seeming flaws in structure and content children's stories are often undermined by researchers. The next sections will observe in more detail the formal story structure in terms of five narrative contrasts and the linear story format. In addition, children's achievement as storytellers will be described.

3.2.1 Five narrative contrasts - Story structure

There are five characteristics that can be found in children's stories. These characteristics can be referred to as five narrative contrasts (Engel as cited in Van Oers 2003: 42-48). The first of these contrasts is the landscape, that is, the distinction between inner consciousness and outer action. Often these two landscapes overlap and alternate in children's stories. Engel suggests that particularly the stories of young children tend to rely on action rather than on internal descriptions. A study by Engel (2003: 42-48) shows that from the age of three years until somewhere between the ages of 8 and 12 a child is likely to slide back and forth between the two landscapes. This playing with the inner and outer realities is a way of finding out what is possible to convey in each landscape and how far can they be manipulated.

The second contrast examines the experience and its forms, that is, the ways children explore between fact and fiction. Experience refers to children's exploration between the imagined, fictional world and the real, factual world. For young children, however, the exploration extends beyond the distinction between facts and fiction. Through narratives children can observe the dynamic boundary between the lived everyday experience and fantasy. Children often blend the events that have actually happened with what might have happened or what they wish would happen (Engel as cited in Van Oers 2003: 46). Seemingly autobiographical accounts may actually contain a great number of fantasy elements and invented ideas. Universal to all narratives there are two kinds of experiences one can draw upon: those encountered through the narratives of others and

those directly experienced. As Engel concludes, narratives allow children to explore boundaries between lived, overheard and imagined experiences.

The third narrative contrast discusses the distinction between reality and fantasy in greater depth: it examines the boundary between invented and borrowed forms. Children insert to their narratives both spoken and written forms that they have originally encountered in other contexts. For instance, words or structures read from a book find their way easily to children's stories. Being familiar to the literature, children can play and experiment with different genres in their stories. In addition, while the conventions of storytelling can create incomprehensible leaps and inconsistencies they can also bring about unexpected special effects. For instance, dramatic pauses and opening lines may be familiar to a child who, however, does not master their use. In addition to spoken discourse, through stories children can construct the surrounding reality. While stories are timeless, for children they also serve as an immediate experience – they reflect what the story is doing for the child at that particular moment of time.

The fourth contrast discusses the actor(s) of the story. In other words, the agency can be attributed to the self or others. Children can give a central role of the story to themselves or to others, for instance, their friends. The choices of the main agent of the story display how a child positions himself in relation to the action that is taking place and in relation to other actors of the story. In a larger scale, children's stories reflect their feeling of agency in the world (Maybin 2006: 102).

The fifth and the final contrast is that of language use. Occasionally children tell their stories using the language transparently as a vehicle of communication. In other words, language does not play any major role or contain interesting or important features in the storytelling. At times, however, the language is more opaque, forming itself an important part of the story. For instance, alliteration, rhythm and rhyme can be encountered in children's narratives (Engel as cited in Van Oers 2003: 42-48). These linguistic choices can be made either randomly or with full awareness of their effects. In contrast to adults, children's ability to play with words is not restricted by being overly self-conscious. This freedom to play with language can create an element of personal amusement and hilarity in children's storytelling.

The above way of analyzing children's stories is quite thorough and formal. All of the elements may not be easily deduced from children's enigmatic narratives and many of their stories do not follow the common patterns of narrative development. Furthermore, the way these features manifest in children's stories can be difficult to show. Next, the formal story structure will be examined.

Formally a story consists of a beginning, a middle part and an end, i.e. the BME -format (Sutton-Smith 1995: 74). However, in children's narratives this structure is not often met. As a study conducted by Sutton-Smith demonstrates, the stories of three-year-olds mainly consist of beginnings and endings. It can be concluded that the narratives of children rarely follow the classical BME format and even if they do, the structure can vary in very imaginary ways. The study further showed that the content and the characters of children's narratives do not follow the classic patterns and often contain perverse and violent elements. Due to this inconsistency with the classic models, researchers and educators do not consider these narratives valid objects for analysis or investigation. This view is questioned by Sutton-Smith (1995: 69-89), who suggests that instead of being formally insufficient and thematically rather unsuitable, children's narratives are examples of their *multivocality* and complex thinking. Although the term *multivocal mind* is used rather as a metaphor, it conveys a deeper understanding of children's products. In fact, despite their linguistic or structural deficiencies the products of children's imagination should not be considered in any way inferior to those of adults.

Children need opportunities to tell stories in many different situations and for many different purposes (Engel 2003 as cited in van Oers 2003: 50). Stories of autobiographical as well as fictional and playful nature are important to children's development. In conclusion, children use stories to actively interpret, construct and reconstruct their experiences and the situations in which their narratives spontaneously unfold can be more revealing than those where adults' highly structured narratives take place (Engel as cited in van Oers 2003: 59). The next section observes children's narrative competence, that is, the innate as well as the learned storytelling skills.

3.2.2 Children as storytellers

Children's achievement as storytellers and narrators of their experiences, be they imaginary or not, is often downplayed and not taken seriously. Armstrong (2006: 174)

strongly questions this view by arguing that children's storytelling skills actually have radical consequences for our understanding of intellectual growth. To some extent children are natural storytellers. Their minds are full of anecdotes of everyday life and even the most trivial events can represent something extraordinary for children. According to Maybin (2006: 113), children recount experiences from their own point of view, representing their own role in events while conveying a strong sense of personal agency. Everyone has the need to narrate their lives yet very few have been offered the techniques and insights on how to form a coherent plot that helps them reach these goals (Zipes 1995: 4). Furthermore, learners need explicit teaching of strategies of narration from the very early age on. As Fox Eades (2006: 16) claims, creating characters, sequencing events and inventing conflicts are very different skills from spelling or grammatical skills. These skills, which Zipes (1995: 4) in turn refers to as *grammatical rules of imagination*, are crucial skills in story based creative writing. The notion of story making abilities is emphasized also by Bruner (1990: 79), who suggests that children actually develop a natural bent for narrative organization at a very early age. This ability, or narrative competence, then sets agenda for language acquisition. Bruner's theory gives the narrative understanding high value in terms of cognitive development. It is necessary to observe what constitutes this narrative competence.

Narrative competence refers to the ability to identify and create characters' actions, motives and language consistent with the story line (Groth and Darling 2001: 221). Moreover, the evolution of narrative competence provides children with the skills to interpret new information in their encounters with stories. Children's narrative competence manifests and emerges through repeated exposure to narratives, including storybook reading and engaging in dramatic play. Although teachers have long promoted storybook reading in the classroom, it is only recently that story making and story sharing have been broadly integrated in language teaching (Groth and Darling 2001: 211). There is a lot to be learned from children's narratives.

There are three levels of narrative meanings in children's speech (Maybin 2006: 92-102). The first level consists of the words that form the story. For a child a narrative is an organized space for exploring experience and recounting events. Although it might not be done consciously, children select the experiences they want to tell and organize them in sequential clauses. Secondly, children's narratives have dialogical and interactional functions. In other words, they are often collaboratively produced and have

the evaluative function of including or excluding others. Thirdly, there is a strong contextual link with children's past experiences. Despite children's tendency to exaggeration and extravaganza their narratives have a connection with previous encounters and conversations. Stories create meaning through structural coherence, that is, from a recreated scene told from a certain perspective and produced dialogically at a specific moment of interaction (Maybin 2006: 102). Rather than simply repeating an experience, children's narratives show a great amount of evaluation and interpretation.

Children's stories reflect their experiences and their feeling of agency in the world. In an educational setting, children are often asked to create their own stories with a given topic and instructions. This way of producing narratives to meet educational objectives brings children further away from their own experiences. There are some ways a teacher can encourage students' storytelling. Three strategies for promoting students' storytelling have been recognized (Roskos et al. 2005: 55). Firstly, as an adult role model the teacher can inspire students and provide some ideas through his or her own actions. The conventions of "good storytelling" can be modeled and taught either explicitly or implicitly. Secondly, a teacher should provide editorial assistance by suggesting props and asking leading questions about characters, settings and plot. Lastly, when the storytelling time comes, the teacher should allow the young storyteller to take responsibility and lead the way while the other students are listening (Roskos et al. 2005: 55). If storytelling is done following these steps, it can improve students' narrative competence and self-confidence.

The importance of stories and storytelling in the life of young children is rarely realized in the classroom environment. The use of stories and storytelling alone, however, is not enough to enhance learning. Instead, what follows after the storytelling and story making is essential. The two cornerstones of the material being storytelling and drama, it is now relevant to discuss definitions of drama.

3.3 Drama – Defining the field

Drama can be defined in various ways both as a subject matter and as a teaching approach. In the educational context, drama activities often fall under the term of creative drama although such terms as developmental drama, improvisational drama and educational drama are used as well (Heinig 1993: 4-5). The definition of *creative drama*

provided by AATE (The American Alliance for Theatre and Education) states that: “The creative drama process is dynamic. The leader guides the group to explore, develop, express and communicate ideas, concepts and feelings through dramatic enactment” (Heinig 1993: 5). Thus, creative drama is a diverse and dynamic process through which the participants can learn and develop. The following sections will observe drama in terms of its structural features, its primary elements of the medium and its main educational objectives.

Drama as a subject can be defined considering its personal, affective influences and considering its structural characteristics. There are the three major components of drama (Woolland 1993: 8). Firstly, drama involves a role or character. This refers to the practice of acting as if being someone else or being in another situation. This feature of make-believe is always present in drama. The second essential element of drama is the narrative. In other words, there needs to be a sequence or order of events or images that creates a meaning. Nevertheless, this does not necessarily refer to a storytelling or plotting because there are visual ways, such as mimics or images, to represent a narrative as well. The last component of drama is language. Language encompasses both verbal and non-verbal techniques such as facial expressions and body language. All of these elements are dependent on the context which refers to the spatial, temporal and social conditions where the activity takes place (Woolland 1993: 9-10).

Drama can be defined in terms of its primary elements of medium. These elements of drama involve language, movement and gesture (O’Toole 1992: 200-203). The elements construct the dramatic text, which in turn can be defined as the action that happens within the dramatic context. Furthermore, the fictional context should be distinguished from the real context (O’Toole 1992: 202). The first one consists of people and events existing within the frame of the drama work. This refers to the fictional context that comprises of the situations that embody the characters as well as the physical, social and cultural environment as presented in the fiction. The major aspect of fictional context is that the drama is finite and selective (O’Toole 1992: 14-15). Hence, drama is a selection with established parameters that has a starting point and an ending. It is important to clarify this feature of finiteness when teaching through drama.

Creative drama can be further examined in terms of its objectives. There are three major goals that can be achieved through drama in the classroom (Heinig 1993: 22). Firstly,

one reason for undertaking drama is drama-theatre goals. As the name suggests, these goals are derived from the formal theatre and encompass conventions such as dramatic structure, conflict, sensory awareness, characterization, verbal skills and dialogue. The second group consists of goals related to personal development and social skills. For instance, creativity, self-control, cooperative group work and self-confidence can be improved through creative drama. Thirdly, there are additional curricular goals. Drama work can contribute to the learning of different subjects across the curriculum. These objectives overlap and intertwine. Although they are all important, there is no need to be overly concerned about the labeling of goals (Heinig 1993: 23). For instance, a drama activity may affect students' awareness of theatrical methods as well as their cooperative skills and language competence.

Many teachers start teaching drama by getting students take on roles of a familiar story and act them out according to the original narrative. As Woolland (1993: 18) claims, story and drama are not the same thing but without a clear narrative it is challenging to sustain an interest in drama. Existing or student-authored stories are a valuable starting point which does not require the teacher or the students to remember a whole script or act out the entire story. This approach of interlinking narrative learning and drama can be regarded as story drama. The next section examines this methodology in depth.

3.4 A model of story drama

Story drama refers to prepared plays or improvisations based on child-authored or existing stories (Booth 1994: 40). More particularly, the use of story drama can connect the story and drama through the use of dramatization techniques. *Story drama* can be defined as the act of processing the key events, images and themes of a story by experiencing them through drama (Booth 1994: 40). Drama helps children to examine the story's ideas, experiment with them and see beyond literal meanings. Drama techniques such as roleplaying and improvising can help children to experience both physical and emotional aspects of almost any topic (Booth 1994: 48). The difference between the more improvisational drama techniques, often referred to as process drama, and story drama is that the latter uses a story as a stimulus for drama activities.

Story drama brings together two art forms and two worlds. When students learn how to use story as a stimulus for their works of drama they are experimenting with both the

imaginary and the real world. Using the ideas of a story as cues for students' own dramatic responses helps them to see beyond the literal meanings and identify the similarities and differences in the fiction of the story and their own lives (Booth 1994: 40-41). Thus, in story drama the context may be fictional but the emotional responses are real. In order to get the most out of the story, students should be encouraged to spontaneously become part of literary fiction. What is more, the learning takes place in the negotiation of symbolic and literal meanings while reconstructing images and narrative sequences through action (Booth 1994: 40). In story drama activities the imaginary worlds immerse with the real world situation. Drama provides situations in which students can experience the emotions from which communication evolves.

The use of story drama in the language classroom to improve oral communication can create a link between language use in the classroom and in a real life context. In other words, the features of oral communication that people encounter in English-speaking environments can be introduced in teaching through drama techniques. Dramatic activities can simulate real-world events and bring students closer to realistic ways of using the target language. Thus they need to find ways to use language to work their ways in imaginary situations and conflicts. Story drama can build a bridge between language use in the classroom and that of the real world outside.

Obviously some children experience more anxiety and find it more challenging to participate in dramatizations. However, the more shy students may find it easier to share the creations of their imagination when speaking or writing in a role. As Booth (1994: 19) argues, through the externalized representations of drama children grow in dramatic ability and improve their communication skills. These representations can start from a storytelling, personal anecdotes, songs, cartoons or videos. Furthermore they can manifest in forms such as recreation of the events of a story, role-plays or paralinguistic communication. A more comprehensive list of the techniques, strategies as well as the roles of teacher and students are summarized in table 1.

In conclusion, stories and other pieces of narrative provide a diverse environment for building drama around them. Woolland (1993: 18) notes, however, that if children make decisions and live activities accordingly, the opportunities for learning are greater than if their drama acts were predetermined by an existing narrative. Another problem of using an existing narrative is that students are likely to know how it ends. Thus, one

must consider some ways to keep the dramatic tension alive by exploring the story. For instance, students might invent an alternative ending, extend the story after its ending or explore other circumstances of the story. The teacher has to choose from a range of drama techniques and activities the most appropriate ones for the context of that particular group of students. The next chapter observes further ways of using story as a starting point for dramatizing activities. In addition to sample activities, some working strategies and practical methods will be examined.

Table 1. A model for story drama (partly adapted from Booth 1994: 62-64)

The story	Personal stories Fairytale/folktales Short story	Pictures Video Poem/song
Creating drama from the story	Explore the issues within the story Develop parallel or analogous situations drawing from the story Stop at a problem to be solved or a decision to be taken Go back or forward in the story into an imagined situation Invent new scenes, add or expand characters Explore the characters, their motives and relationships Examine story incidents from a new perspective Present additional problems or alter events	
The teacher's role	Structure the drama for the maximum learning Narrate moments within the drama, reflect on what happened Direct the drama from within the action Guide the feelings and ideas Select the suitable techniques to co-construct drama	
The students' role	Explore ideas and feeling collaboratively Demonstrate significant issues Reveal, reflect and share insights Connect the fiction to personal experiences Respond and communicate with others Role-play and story tell within the frame of drama Understand and employ the sense of theatre power	
Techniques and strategies	Games and activities Parallel story set Dance drama Storytelling Visual arts Problem-solving Interviews	Students as experts Decision-making Flashbacks/Flashforwards Frozen pictures Narrative by the teacher Group work Use of pictures and video

4 SETTING THE SCENE – DRAMA IN LANGUAGE TEACHING

Drama is the first form of art that children get acquainted with. From very early on children imitate and respond to the situations around them while they engage in the act of playing first alone, later in groups. Thus, a child entering the world of schooling is already truly experienced in creative play (McCaslin 1987: 2). These methods of playing between reality and imaginative worlds as well as the rules of socializing activities are often learned without explicit teaching. This does not mean, however, that such skills could not be part of formal teaching. This chapter will describe the advantages and functions of drama in the classroom as well as some of the drama techniques used in language teaching. Firstly, a rationale for using drama techniques in language teaching is provided. The second section explains the teacher's role and choices as a drama guide from several aspects: first in terms of establishing a drama contract and recognizing the elements of drama, then focusing on the roles of the teacher and finally from a practical point of view describing storytelling techniques and the process of selecting materials. The last section presents the types of activities related to drama techniques in language teaching.

4.1 Rationale for using drama

The use of drama as a method of teaching and instruction is not a novel invention. Historically both theatre and drama have been recognized as potential methods of education (McCaslin 1987: 173). There is a variety of reasons to use drama in the classroom. This section explains the factors that make drama a powerful tool in the language classroom.

Drama activities are motivating and fun because students are working towards a clear goal, such as a dramatized play (Phillips 1999: 6-8). Drama motivates students because it draws on the entire human resources of the class and each technique and activity results in a different way every time it is practiced (Maley and Duff 1982: 13). In other words, dramatic activities are dynamic and altering by nature, there is no right or wrong answer. Despite the unpredictable nature of drama activities, some of the language needed can be predicted. Secondly, students can gain self-confidence by taking a role. The use of drama can be encouraging for shy students who can lose their inhibitions

while in role. Thirdly, dramatizing techniques have a significant effect on group dynamics and collaboration. Making decisions as a group in order to achieve their goals develops students' co-operative skills. This point is also highlighted by Heinig (1993: 11-12) who argues that through drama people can relive the experiences of others. Therefore drama can build social awareness and develop feelings of empathy. Finally, dramatizing activities take into account multiple intelligences and thus are suitable for all kinds of learners. Students with different learning styles benefit from activities that employ diverse channels of perception such as listening, touching and observing. What is more, drama activities appeal to learners whose learning style can be kinesthetic, visual and auditory or a combination of these (Read 2008: 8).

For the purposes of this study it is important to address the definitions and advantages of drama in the context of language learning. Drama can be defined as an activity where the student pictures himself or another person in an imaginary situation or role (Holden 1981: 1). Whether the drama activity is script-based or improvised varies depending on the task. Drama in educational setting includes students experimenting dramatic themes, ideas and characters in the target language. Through drama activities the language can be given personalized tones and students can express their emotions. In addition, drama places language in a context, that is, while speaking students are encouraged to guess the meanings of unknown language items in a context, which makes it easier (Phillips 1999: 8). Be the goal linguistic or related to other skills, the primary aim of drama is to help people extract new meanings from their experiences and communicate those meanings in the form of a response. The next section observes the ways a language teacher can use drama as a teaching tool.

4.2 Teacher as a drama guide

Using drama as the main method of language teaching may seem like an intimidating task for a novice teacher. Although certain personal characteristics and skills are of benefit, there are some basic principles and procedures that can be learned and implemented. This section observes the planning process of drama in terms of establishing a drama contract and planning of drama lessons. Furthermore, some techniques to improve storytelling will be described. Finally, criteria for selecting stories to be used as teaching materials will be suggested.

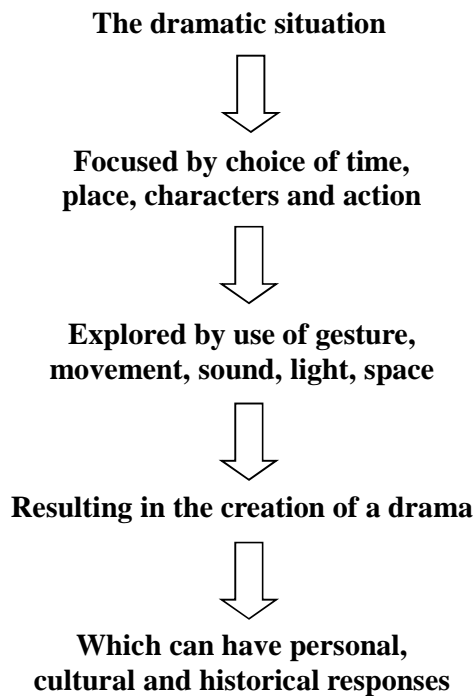
4.2.1 Drama contract and elements of drama

Before embarking on a drama lesson the teacher and students need to make a contract of the working methods. A drama contract is formed when a practitioner and the participants enter into an agreement to do something on mutually agreed terms (Owens and Barber 2001: 5-8). The contract should be established on the first encounter with a new group. The benefit of the contract is that it is impersonal and negotiated before any conflicts arise. Thus, it provides the teacher a strategy to move forward when the drama process is not working. There are two types of drama contracts for negotiating cooperation (Owens and Barber 2001: 5-8). Firstly, *a short-term contract* refers to an agreement that covers one or two sessions. A short-term contract gives the ownership of drama to individuals and values their work. Secondly, *a long-term contract* covers the entire period that the teacher and the group are working together. Thus the contract can be binding for a year or two or for the duration of a single course. These contracts then define how the group will work together, what the ground rules for cooperation are and how they want their work to develop. The contract can be simply a verbal agreement or written up and posted up on the classroom wall.

It is necessary to observe the general conventions of the classroom work that need to be agreed upon between the teacher and students. This process, which Holden (1981: 42) calls “setting the scene,” is fundamental for students' understanding of the focus and the objective of the activities. When planning drama based lessons and setting the scene the teacher has to take into account several factors. As a guide of dramatizations the teacher should clearly establish the roles, the situation, the focus and aspects of tension (Owens and Barber 2001: 11-19). Firstly, taking a role means adopting an attitude that may not be teacher's own. Both the participants and the teacher should have a clear role and be able to enter into the imaginary situation comfortably. Secondly, situational features such as meaningful use of space are important. The space available and the aesthetic possibilities it provides for the students must be defined. Lastly, the teacher has to establish the focus and tension. Once the *who* and *where* of drama have been decided on, the focus of the drama has to be defined. Owens and Barber argue, however, that the focus does not directly refer to the conflict of the drama but rather to the tension generated by the whole of the drama. Types of tension can include time, mystery, secrets, power or a surprise. The next section describes a linear model with which a teacher can ensure that all the elements of drama are taken into consideration.

Drama as an activity where the participants create something novel includes features of doing, performing and receiving (Heikkinen 2005: 30). The working methods and conventions of drama make it easier to grasp these ideas and open up the world of drama. Kempe (1997 cited in Heikkinen 2005: 30-31) has described the basic functional elements needed to create the fictional world of drama in a figure (see figure 1).

Figure1. The basic elements of drama (adapted from Kempe 1997 as cited in Heikkinen 2005: 31)



Firstly, the dramatic situation as a starting point refers to an enigma, a conflict or a moment within a narrative text. This first step to drama functions as a *hook* that arouses participants' interest. The second phase contains the process of focusing on a specific time, place, characters and actions that ultimately create the drama. Thirdly, the roles are constructed through the use of gesture, movement, sound, space and other contextual devices. The final phases concern the resulting drama which can be a process, performance or something in between. This process or product can then have significance in terms of personal experiences, cultural or historical meanings or the conventions and methods within the drama itself. The procedural characteristics of

drama described, next the focus moves to the teacher's role both as a leader of drama and in role during the drama.

4.2.2 Teacher's role and Teacher-in-role

In addition to establishing a drama contract and sharing the conventions of drama with the students a teacher has to reflect on her own role and attitude towards the group. The focus of the present study is not on learning drama for its own sake but rather on learning *through* drama. From a student-centered point of view, the teacher's task is to evoke drama rather than direct or teach it. There are some conditions, however, that a teacher needs to consider in order to be able to use drama as a teaching tool. There are six areas where a teacher needs to determine her stance. These areas are decision-taking, noise, distance, size of group, teaching registers or stances and stature as a teacher (Heathcote as cited in Wagner 1999: 26-35).

The first area discusses the decisions that the teacher lets students take. Depending on the objective of the activity, students can be given the opportunity to decide about the setting, plot, characters and the time of drama. The second aspect deals with controlling the noise level. According to Heathcote, the teacher's intervention is needed when the noise and disorganization is affecting the students' ability to reach the set goals. Thirdly, to determine the distance threshold the teacher must consider the physical and emotional distance to be kept between the teacher and the students. While some teachers feel comfortable when telling students what to do in a formal way, others prefer to reduce as much as possible the distance between and get involved with the work. The fourth decision to be taken concerns the size of group. It is up to the teacher's preference whether to keep the whole class working together or to form small groups. Teaching registers or stances refers to attitudes the teacher can take while teaching through drama. Instead of conveying a social variation in dialect, Heathcote's register means an attitude that the teacher takes towards the class. These registers or attitudes can be described with such elaborate names as *The One-Who-Knows*, *The I-Have-No-Idea* or *The It's-No-Use-Asking-Me* -register. The last issue to determine is the stature as a teacher, that is, the personal goals of the teaching experience. For instance, the goal that the teacher aspires can be that the students enjoyed the lesson or that they learned a specific issue. Although the list of features expected from the teacher may seem overwhelming, using drama as a teaching tool is not a mission impossible. The teacher

must know when to intervene and when to withdraw. Dramatizing is natural for children so the teacher is simply capitalizing what they know how to do innately (Heinig 1993: 15). The roles and considerations of the teacher can take another particular drama form. Next, different ways to use role in teaching will be examined.

One of the most effective teaching methods of drama is to move in and out of role. In addition to the participants taking in roles the teacher can also move along the continuum of being oneself versus in role in order to develop emotional responses and achieve distance for reflection (Wagner 1999: 127). The technique to switch in and out of role has to be done carefully in order to avoid confusing the students. Wagner (1999: 130-132) suggests general guidelines for the use of the teacher-in-role method. Firstly, one should stay in the role only as long as needed. In other words, the teacher should not hold on to a role any longer than is necessary to get the emotional energy of the group moving. Secondly, even when the teacher is in role as much information as possible should be given nonverbally. For instance, sighing, looks, and standing postures can give away a lot of information. The third rule of thumb emphasizes taking on a role to use its authority to keep the group working and functioning together. Lastly, the teacher can use role to evoke explanation. For instance, the teacher can be in a role of a visitor from outside or as a reporter in order to get the group to explain what they are doing. The advantage of a teacher taking on a role is that it reduces the hierarchy of the usual teacher-students relationship.

So far the focus has been on the conventions and skills related to drama as a teaching medium. In order to integrate drama in the classroom the activities have to be stimulated by raw materials such as narratives. In fact, closely related to dramatic conventions, narratives and stories are often used as a starting point for dramatizing activities. According to Read (2008: 6), stories and drama share a number of features which makes it natural to integrate and combine them. Firstly, both drama and stories engage multiple intelligences and appeal to different learning styles. Secondly, they both can discuss significant issues that touch children's lives closely. Thirdly, they both have rules and conventions. That is, there are dramatic conventions that regulate the participants' actions as well as conventions in terms of the narrative structure of stories. Finally, both stories and drama have the ability to suspend time, space and identity. In other words, a fantasy element is intrinsic in both mediums (Read 2008: 6). The next section discusses

more in depth the ways to integrate storytelling in the classroom from the perspective of a teacher.

4.2.3 Storytelling techniques

The key to successful storytelling is a representation of a structurally coherent narrative with an enjoyable storyline. However, an entertaining story is not by itself sufficient for incorporating storytelling in to the classroom. Some people are natural experts on storytelling and possess the creative imagination, feeling of drama and the use of gestures needed to create dramatic tension. However, anyone can learn the techniques of successful storytelling. This section will examine storytelling in the classroom from the perspective of practicalities such as the use of props and visual aids. In addition some alternatives and methods for the use of paralinguistic devices such as gestures and tone of voice will be suggested.

Anyone who is willing to spend some time to study and practice can become a talented storyteller. As Colwell (1992: 17) claims, however, certain features are of advantage for an aspiring storyteller. The ingredients for a successful storytelling can be determined in terms of personal skills and affections (Colwell (1992: 17). Firstly, the storyteller has to have a sincere interest and involvement in what she is describing. In other words, it is better to choose a story that one finds appealing and engaging. Secondly, the storyteller should be able to visualize the story's events in detail. If the storyteller can do it, so can the students. Lastly, it is essential that the storyteller has a sincere desire to make listeners understand and share the feelings of the storyteller.

The storyteller should invest time and resources for the selection, preparation and implementation of storytelling sessions. A novice teacher-storyteller might experience the telling of a story exciting or even intimidating. Fortunately there are ways to be prepared for meeting the so called audience, that is, the students. Colwell (1992: 66) claims that voice is the main instrument of a storyteller and thus it is important to know how to use it. An individual's voice with its dialect and different tones affect the listening experience, which in the classroom context has an effect on the learning outcomes. When it comes to telling a story, even more important to *what* is said is *how* it is said. Much of the story's impact depends on the voice, pace and clarity of expression. A clear pronunciation and diction make the listening pleasant. The advice

from the area of speech production and speech therapy will not be addressed in much detail, but there are some techniques to improve speech and voice. For instance, a properly controlled and deep breathing is a good starting point for practicing. The human voice has infinite potential for expressing different moods and characters (Colwell 1992: 67).

There are further dramatic and linguistic ways to build up tension and interest in storytelling. When planning a storytelling session, one might want to consider an opening line that creates a momentum in the beginning of the class. As Colwell (1992: 17) argues, more important than this stylistic issue is, however, to be personally *in the story*. In other words, the storyteller should believe in and empathize with what she is telling. Eventually a good story reaches its climax-point. Here some actors' techniques such as a dramatic pause and slowing down the speech are effective ways of building up the tension (Colwell 1992: 68). The ending of the story should come quite soon after the climax. The students' reactions after hearing the story can vary. A silent response could be interpreted as a success but it is more common that children have some questions and comments. These questions can be further used to construct a follow-up group discussion about the story.

It is up to the storyteller whether to use a book or to memorize the story. Unlike many people assume, it is not necessary to recall the story word for word. Instead, once acquainted with the story the storyteller should try to visualize it to see the fixed points and main events. For strongly sequential stories one might make a mental storyboard or a schematic mind-map (Daniel 2008: 174). The techniques for memorization are not discussed in more detail here because different methods suit different people. Moreover, mechanical memorization takes away some of the spontaneity and creativity which are the keynotes of storytelling. There are some reasons, however, to leave the storybook out from the storytelling session. The absence of a physical object removes a certain barrier that a book can create between the students and the teacher (Daniel 2008: 168-180). Reading a story from an illustrated book actually suggests that students should picture the same image as found in the book instead of the image produced by their own imagination. Moreover, many of the meanings that a book easily depicts for students can alternatively be presented through the use of paralinguistic prompts and body language.

Paralinguistic devices refer to the non-verbal elements of communication such as tone of voice, intonation, gesture, physical tension and spatial manipulation (Daniel 2008: 177). The amount and intensity with which the teacher uses gestures and facial expressions largely depend on his/her personality. Most of all, the gestures should come naturally and not be forced. Some expressions of length, height or direction in the story call for explanatory gestures (Colwell 1992: 74). It should be remembered, however, that overdoing the expressions and exaggeration can take away the attention from the actual story and move it to the storyteller instead. In some cases the gestures and the teacher's expressive skills are not enough to convey the meanings of unfamiliar words. Fortunately, there are other supportive tools for extracting meanings.

Props for narration are the materials and activities that physically support the meaning and essence of the story (Garvie 1990: 90). These props can include almost anything depending on the story and the context. Different stories require different props that may appeal also to senses other than visual and kinesthetic. For instance, some stories might involve smelling and tasting, whereas in others noises can play an important role in supporting the telling. Garvie (1990: 90) proposes a hierarchy of props ranging from realia (real objects/people) to objects such as pictures, models or role-play that represent single words. Props can be pictures made by the teacher and the students, pieces of clothing or any pieces of items that support the story. Props can supply meaning, complement it or add to it (Garvie 1990: 91). All of these functions are acceptable and depend on the story. Fox Eades (2006: 22-23) suggests further ideas for the use of props. Any item, be it a stick or a brick, can symbolize or actually *be* a character of a story. Students usually accept this leap of imagination. Furthermore through this symbolism their imagination is stimulated to the full.

It is important to have a certain amount of sensitivity to the students' needs. When it comes to the physical organization of space, in this case a classroom, there can be restricting factors such as the seating organization and the amount of space available. There are some principles, however, on how to organize the students during a lesson constructed around storytelling. Instead of sitting in straight rows of chairs a semicircle works better (Colwell 1992: 71). Sitting on the floor in a circle is an option too and it brings a feeling of informality to the class. If the learners are young, however, it might be unreasonable to require them to sit down in silence for the entire lesson. Whether to sit down or stand while telling a story and instructing the follow-up activities is up to

the teacher to decide. Yet again natural manners are the key. It is important that the place is comfortable for the students and that the atmosphere is safe and relaxed. In the next section the focus moves on to the process of choosing appropriate materials.

4.2.4 Selecting materials

Traditionally story dramatization refers to the process of creating an informal play from a story with the leader's guidance (Heinig 1993: 225). Replaying a story according to the plot may have occasional value but the teacher should not feel limited to it. The aim of the present material is to use a story as a starting point for a diverse and dynamic set of drama activities. Thus the story selection has to have potential for further development of its contents. When it comes to the process of choosing narratives suitable for this method, stories can be drawn from a variety of sources and it can be a demanding task for a teacher to identify suitable stories to be used in the classroom. Obviously, the story should be appealing for the storyteller and enjoyable for the students. When teaching language through storytelling, there are other factors to be considered as well. The following section provides practical advice for the aspiring teacher-storyteller to choose suitable teaching materials, that is, stories to be used in teaching.

Zipes (2004: 35) writes: “The best storytellers are thieves and forgers. They steal their tales from everywhere – books, television, films, radio, the internet and even other living human beings.” This delightful statement captivates the idea that the origin of a story can be practically anything. Hence, some guidelines are needed for choosing a suitable story. According to Garvie (1990: 128), the teacher should build a story bank across a variety of different genres. When selecting stories to be used as teaching materials there is a wide range to choose from. There are many potential story genres. For instance, the story bank can contain stories of fiction and non-fiction, popular and academic texts, traditional folk tales and more modern stories (Garvie 1990: 69). In fact, the stories chosen can range from the most extraordinary fantasy to exclusively informative, factual texts. The stories should provide a framework for creating materials and props for storytelling and follow-up activities. In other words, not all the activities match with all the stories and vice versa. Lastly, stories should allow adaptation for different learning situations. Storytelling as a use of unmediated text, that is, without the

use of book or other physical medium, makes it possible to adapt the language to the students' needs. Furthermore, the students' responses to the story can be integrated in the telling.

There are some structural and linguistic features to be taken into account when selecting stories. The storyline should be clear, strong and logical (Breneman and Breneman as cited in Roskos et al. 2008: 54). The chronological order and coherent organization of events facilitates comprehension. Students are more likely to engage in storytelling if they find the narration easy to follow. Secondly, the plot should have action and create a stage for prediction. When telling the story the actions can be depicted through mime and other expressive techniques. Thirdly, the elements and descriptions of taste, smell, sight and sound create richness and depth. These descriptions can then be supported by props and other visual aids while telling the story (Breneman and Breneman 1983 as cited in Roskos et al. 2008: 54). The language should be appropriate and comprehensible for the students' proficiency level and it should enrich their vocabulary. There are further suggestions that emphasize the language proficiency level of the students.

When it comes to meeting the students' language needs, the stories should meet the following criteria: a coherent narrative, linguistic comprehensibility, appropriateness to the students' developmental stage, a curriculum link and a socially constructive message (Daniel 2008: 176). Firstly, a coherent narrative has got a clear structure and thus is easy to understand and learn. Secondly, the linguistic comprehensibility means that students should be able to understand the language of the story. In the context of a foreign language class, the vocabulary should be comprehensible, yet provide some challenge for learning new items. For the purposes of vocabulary learning, lots of repetition is needed. Nevertheless, the language of the source text can be adapted for oral delivery. Furthermore, the story can be supported by paralinguistic devices of storytelling such as gestures and tone of voice. Thirdly, the story should be appropriate to the social and emotional development level of the students. In other words, not all the topics and storylines are suitable for all levels. Finally, stories often contain a socially constructive message. That is, the storytelling remains within the school context and is part of the structured learning environment of the child. Therefore, even in the role of storyteller the teacher should be aware of biased and socially marginalized contents and themes.

In conclusion, storytelling in the language classroom is an activity that requires certain personal investment on the part of the teacher. The task of choosing stories and activities might feel burdensome, but it is essential part of successful integration of storytelling and drama methods in the classroom. The next section observes the drama activities and conventions that can follow or be integrated within the storytelling.

4.3 Drama activities and conventions

The preceding sections have described the use of drama as a teaching tool and the roles of the teacher when teaching through drama. After the prerequisites for drama are clear the drama activities can be selected. The aim of the following section is to provide an overview of the types of activities that can be used when teaching language through drama.

The ideas and inspirations for dramatic activities can arise from any source or situation. For instance theatrical, literary, therapeutic and psychological fields utilize many of the methods mentioned here. A great variety of activities fall under the rubric of creative drama. For instance movement activities, sensory awareness activities, pantomime, theatre games, improvised story dramatizations, discussions and debates in role are all typical drama activities. No matter how professionally used, the activities and conventions are not enough in themselves to create drama (Owens and Barber 2001: 20). Instead it is the transitions, timing, pace, group dynamics and the participants' feelings that essentially create a sense of drama. For the purposes of this material, the activity types have been roughly categorized into games, role-plays and improvisations and nonverbal activities such as mime.

Games are a useful teaching method because they create a non-threatening environment and promote collaborative ways of working. It is important to remember, however, that games are not in themselves drama and they can easily over-excite students. Brandes and Ginnis (1986: 43) highlight the value of language learning games. Firstly, games provide a clear framework to lean on when initiating group work. They can be used to form groups and to enhance team spirit. Not all students are competitive, yet in the spirit of solidarity the importance of winning versus losing is reduced. Secondly, games can build trust and sensitivity. A range of trust games can be developed into dramatic activities. Thirdly, games provide an opportunity for everyone to participate. In

addition, games have the ability to defuse tension and break down the teacher/student as well as student/student barriers. Finally, through games the group functioning and communication skills may improve.

Although the use of appropriate games is highly recommended for instance with a new group of students or as a warm-up activity they can also become a part of drama. Furthermore, games with a twist of drama can be categorized as miming games, sensory games, communication games and imagination games (Heinig 1993: 81-84). Sensory games contain activities such as guessing an object based on touching it or recalling items after observing them for a while. An example of a communication game might be describing and drawing an object, giving directions or imitating a character's voice. Imagination games focus on stimulating children's imagination. This can be achieved, for example, by inventing names and purposes for objects. This play with imagination and the acts of make-believe can further develop into one-liners or a variation of the "Liars' club"-game.

There are several activities that include taking on a role and being in an imaginary situation. Most of these role-playing activities enable children to improve their theatrical skills and the sense of dramatic tension. In role-plays and improvisations students are asked to assume a role and act out a situation with whatever language they have (Phillips 1999: 111). Role-play is usually more productive and successful if it involves problem-solving, is part of a concrete task or simulates a situation that students can come across in real life (Phillips 1999: 111). There are certain stages that should be taken into account when organizing a role-play. Firstly, the language needed should be introduced and practiced. Secondly, the characters, situation and roles should be presented. Thirdly, some typical dialogues can be practiced, although this stage can be ignored if the goal is to improvise. Finally, there should be time for reflection and feedback after the actual role-playing. By following these steps students can get a clear vision of the tasks. However, these procedures are by no means definitive and a lot of drama can stem from the unexpected and unplanned.

The range of themes and language needed for role-plays is infinite. For instance, students can be asked to work in a whole group or in small groups to reconstruct a scene from a story or a video clip. In addition, they can take a role of a character in a story and be on the hot-spot while others ask questions. This hot-seating can also develop into an

interview with improvised or prepared questions. The interview can further take the form of a panel-discussion where the teacher is in a role of a leader-host. One form of role-playing is to act out or write a report of events for TV, radio or newspaper. This way students can take a different stance to the events and explore new genres. Another way of examining the role of others is hidden thoughts or thought-tracking in which one person moves and speaks in role whilst the other speaks the subtext, i.e. the thoughts of the character.

It may seem paradoxical to include nonverbal activities in a material whose aim is to improve oral fluency. Nevertheless, nonverbal activities are easy to set up and can be adapted to be used with different language contents. In mime activities students can work using their bodies to express meanings. This change in focus can be very powerful for language learning because students are acquiring the language at a more subconscious level - not thinking about what they are saying, but how to convey the meaning (Phillips 1999: 111). Furthermore, students with language problems can find great satisfaction in movement activities (McCaslin 1987: 35).

Movement as the basis for play, games, dance and theatre is a natural beginning for work in creative drama. In movement activities the whole group can take part at one time and self-consciousness can decrease (McCaslin 1987: 40). The use of movement activities increases spatial awareness and can function as a bridging point between reading the text and acting out (Phillips: 1999: 14). For instance, in frozen images groups or individuals get into a frozen position to physically express an abstract concept or a specific situation of a story. This is a very versatile activity and can have numerous variations. The creation of “frozen images” can provide a break during the storytelling with physical activity and creative play, while still maintaining the focus on the story. In addition, mime and pantomime with a given actions or situations are very common dramatizing activities. Some suggestions for topics to mime include people, occupations, food, animals or simple words related to a story. Further nonverbal activities can include drawing together on a very large sheet of paper or writing dialogues and scenes collectively.

When utilizing drama as a teaching medium for the English language, the teacher has to take into account the students’ proficiency level. A useful advice is to ask oneself if the exercises were difficult to do in one's native language (Holden 1981: 38). If they are

likely to cause difficulties even in the students' native language, the exercises need to be revised. If the activities are appropriate for the students' level, however, they are likely to learn how people interact in the target language. If the learner wants to be able to communicate in English outside the classroom, he must learn how to manipulate features of oral communication (Holden 1981: 3). Through drama activities these features, such as the tone of voice, wording and mode of message can be practiced. One of the most valuable aspects of drama in language teaching is that it encourages students to build up their own personalized vocabulary of the target language and become aware of the items and conventions needed for communication (Holden 1981: 14).

As with all activities, it is important to be clear about why the activity is being used. Some children are able to create ideas easily while others need more guidance and encouragement to develop into creative thinkers (Heinig 1993: 89). If both the teacher and the students are new to drama techniques it is helpful to use some simple activities such as mimes to begin with. Some students may have a lot of experience of dramatic methods and may have participated in theatrical productions before whereas others are completely new to creative drama. Therefore it is important to introduce the teaching approach and the new types of activities thoroughly before embarking on language learning. Sometimes a drama activity might not be successful and the entire drama session must be stopped for reflection and discussion. There is nothing wrong with interruptions and conflicts (Owens and Barber 2001: 5). Drama is a demanding activity and from a beginner teacher it requires a lot of practice to understand both the possibilities and the complexities that educational drama can create.

As storytelling is the other main resource of teaching in the present material, the activities chosen for the material draw their inspiration from stories. The next chapter describes the framework of the present material package explaining the organization and the types of activities selected.

5 FRAMEWORK FOR THE TEACHING MATERIAL

The preceding chapters have explained the theoretical motivation for the present teaching material. Although communication and oral fluency have become increasingly important in language teaching, the methods provided in the course books for improving these skills are unvaried. The present material attempts to respond to this need for a new approach by providing a story based language course using drama activities. The following sections explain the objectives and target group of the material. In addition, an outline of the activity types will be presented.

5.1 Aims of the material

The aim of the material is to integrate stories into the English language classroom and encourage students to create their own works of drama based on these stories. In terms of language skills, the objective is to improve students' oral skills as well as both verbal and nonverbal communication through drama activities. This in turn develops students' self-confidence in situations where they need to use the foreign language. Although the focus is clearly on oral skills, the three other skills of listening, writing and reading are taken into account as well. Learners are seen as holistic language users whose personal interpretations and creativity are encouraged. In addition to language skills, students are encouraged to use their expressive and artistic skills.

It is important to get children involved in the act of story making and storytelling in order for them to gain a sense of their own narratives and take charge of their own stories. This does not only improve students' language skills but can also be emotionally empowering. Although it is possible to model the curriculum on storytelling to make both the teaching and learning more dynamic and enjoyable, storytelling as the main medium for language learning is not commonly used in language classrooms (Egan 1986: 20). Simply put, when students have fun they are motivated, and when they are motivated they learn more efficiently. Nevertheless, the teacher may feel intimidated to take on a role of a storyteller and find it easier to rely on the course book rather than look for appropriate stories that contribute to language learning. The present teaching material, however, aims at providing tools for sharing storytelling skills and events with students. Furthermore, the stories and the activities are chosen not only on the basis of their language learning potential but also because of their teaching value. As Egan

(1986: 26) proposes “A model for teaching that draws on the power of story will ensure that we set up a conflict or sense of dramatic tension at the beginning of our lessons and units. Thus we create some expectation that we will satisfy at the end.”

Although storytelling is a powerful resource and medium for teaching a foreign language, it requires other elements to bring life to the classroom. The stories are just the bare bones for students to flesh out. The current material utilizes activities of creative drama to enhance the learning experience. Drama activities here do not refer to stiff performances prepared based on other people’s work. Nor do they focus on self-conscious performances in front of a passive audience. Instead of purely theatrical drama, the activities draw on the natural ability of every learner to imitate, mime and express oneself through gestures and creative oral activities (Maley 1978: 1). It must be also highlighted that drama in the sense of a learning medium is used to educate consciously. The approach of the present set of material adapts Heathcote’s (cited in Wagner 1999: 13) description of drama as “bringing out what the children already know but do not know that they know.” In other words, the objective is to deliberately promote quality learning instead of quantity learning.

The advantages and learning possibilities of story drama in teaching have been demonstrated in more detail in chapter 3. Thus it is necessary to provide a brief summary of the benefits of storytelling and drama techniques. This summary is presented below:

- **Imagination and energy** are released when listening and creating a story.
- **Emotional vocabulary** develops when learners express their feelings.
- **Out-of-class use of language** can be simulated in drama activities.
- **Communication skills** improve while interacting in dramatic activities.
- **Social awareness and collaborative skills** develop through group work.
- **Textual knowledge** of different genres and registers is improved.
- **Self-confidence and creativity** are enhanced in creative drama.
- **Different learning styles** benefit from drama techniques.
- **A safe and comfortable environment** can be created through storytelling

5.2 Target group

The contents and the topics of the material are to an extent based on the NCC. In this way the difficulty level as well as the topics will be suitable for the age group. Moreover, many of the language learning objectives that the NCC sets for the target group can be achieved by this teaching material. The material consists of approximately 30 lessons and the target group of the material is 6th grade students who are learning English as an A1 language. In other words, the majority of the learners have studied English for a minimum of three years. Parts of the material can be adapted for secondary schools as well. The activities are designed for a group of approximately 20 students.

By the 6th grade students' level of oral proficiency and size of vocabulary should be suitable for self-authored stories. Furthermore, it can be assumed that 6th graders have experience of different ways of working in the English language class and that they are acquainted with different types of activities. The best age for teaching through storytelling is between six and ten years because during this period children learn the skills of writing, reading, drawing and calculating (Zipes 1995: 4-5). During this age period children's social and political consciousness is developing. In the context of this material, however, it has to be taken into account that the students are nonnative speakers and their communicative skills must be sufficient for the activities.

5.3 Organization of the course

The material aims at providing a clear and coherent structure that is easy for both the teacher and students to follow. The material package is designed for a six-week course and can be used in an optional language course or as complementary part of the course book. The course covers a range of linguistic and universal themes, which have been selected on the basis of their relevance to the curricular regulations of the 6th grade. What is more, textual value of the stories as well as their ability to entertain was taken into account. Furthermore, the degree of opportunities for dramatic activities that come along with different themes has been taken into account. The material consists of ten units along with an initial warm up -unit. The themes include topics such as clothes, seasons, weather, body parts, food and animals. Grammar is not a major focus but rather embedded in all the activities as a part of natural discourse. The majority of the themes have been introduced on the earlier grades and the material builds on this former

knowledge. Each theme is designed to be covered in approximately three 45-minute sessions.

Each new unit starts with a story. The stories used in the material can be regarded as modern classic fairytales. The majority of the stories can be found in the *Top 100 Best Children's Books* list and have high educational value and openness for follow-up activities. However, it is probably better to get started with more traditional fairytales that most of the children are familiar with. Thus the first unit introduces stories such as *Little Red Riding Hood* and *Jack and the Beanstalk*. In the stories of the following units the complexity increases. What is more, at the end of each unit there is a list of related materials found in the appendices. A more detailed outline of the suggested course plan can be found in the teacher's guide of the material (see appendix).

Each unit begins with a simple storytelling and then moves onto different ways of playing with the story. These *ways of playing* include drama activities such as role-playing, improvisations, mimics and recreating scenes. Next the types of activities will be described in more detail.

5.4 Types of activities

Some of the drama conventions and activities have been discussed in chapter 4. Now we will focus on the particular types of activities chosen for the material. The activities are drawn from a variety of sources.

As the students might not have former experience of creative drama as a main teaching method, the amount of drama activities increases gradually. The activities of the first two units, however, focus on introducing the methods, task types and key concepts of the course. In practice this means familiarizing students with story elements and establishing a drama contract (see section 4.2.1) together with the class. In addition to drama activities, the activities throughout the course include arts and crafts as well as creative writing. The purpose of these activities is to stimulate creativity and enhance writing skills within different genres, mostly in story writing.

Each lesson starts with an introductory warm-up activity. These activities could be also regarded as ice-breakers, energizers or brain-teasers, which sensitize and orientate the students for the course of the lessons to follow. Thus introductory activities are not used

simply to motivate and involve weaker students but instead they form an essential part of the lessons, preparing the students for the more demanding tasks (Maley 1982: 2). What is more, introductory activities strengthen group harmony, which is crucial if a group is to work together. These exercises take usually very little time – ideally no more than five minutes. The warm-up activities are followed by different, more demanding tasks that vary in complexity and the amount of time required.

Many of the activities are project-type tasks that extend over two or three lessons. The activities often involve role-playing and interpretations of different situations and visual sources. The projects include tasks such as preparing and presenting a weather forecast, writing and illustrating a newspaper article based on fiction or preparing a quiz show. Particularly in the projects, but also in shorter drama activities, the students are encouraged to experiment with different roles and in some activities create the characters to be acted. Inevitably some of the students will find it easier to take on a role and express themselves through dramatic play. However, the purpose of the role-plays is not to find the best actor but to find personalized ways to use the language and express oneself in an imaginary situation. In these activities it is advisable for the teacher to prepare the situation in drama carefully in order to avoid feelings of confusion.

The teacher's role in the activities can vary from the teacher leading the class through storytelling, to the teacher leaving the stage exclusively for the students. The material does not aim at explicitly instructing the teacher in role-taking. Instead it is up to the teacher to decide how much theatrical contribution she will add to the storytelling and drama activities. The tools for finding a balance in the continuum have been discussed more thoroughly in section 4.2.

The activities vary from highly communicative to nonverbal tasks. Nonverbal activities raise students' sensory awareness, improve motoric skills and help to express their ideas through movement. These types of activities include pantomime, mimed stories and frozen images. It must be emphasized that the final product, be it a sketch, story, or a short play, is not itself the most important part. The verbal or nonverbal expressivity used in the process is given the major emphasis.

Some of the activities require the use of props or realia. These props for storytelling or drama games have been chosen in order to extract meanings and enrich learning. Bringing concrete items from outside the classroom changes the context of language

learning and stimulates the students. Some of the props, such as masks and puppets, can be handmade by the students. If the suggested materials are not available, the teacher may choose to adapt or simply skip the activity.

Students work in pairs or in small groups in the majority of the activities. Group work has a number of advantages for language learning (Gibbons 2002: 17). Firstly, when working in a group each member brings their own knowledge into the language use. In other words, group work situations increase the input and make it varied. Secondly, students interact more with other speakers. This in turn, increases their output. Particularly in the absence of the teacher students have more responsibility for clarifying their own meanings. Lastly, what students hear and what they learn is contextualized. In group work language is used in an appropriate context for a particular purpose. What is more, group work can have positive affective consequences. Students who are not confident with their language skills may feel comfortable working with peers rather than being exposed to whole-group work (Gibbons 2002: 18). In conclusion, group work has both individual and social implications and is a commonly used way of organizing drama activities.

In conclusion, the material aims at providing a diverse, yet logical entity that creates versatile and fun opportunities for language learning and use. Hopefully other teachers and students alike find the material applicable and inspiring as well.

6 CONCLUSION

The aim of the present study was to create an EFL teaching material that uses storytelling and drama techniques as the main method of teaching. Although both stories and drama are common methods of teaching, they are rarely used as the main approach in the language classroom. The present set of teaching material aims at improving students' fluency as well as enhancing both verbal and non-verbal communication skills. There is also a clear focus on further objectives to be accomplished through drama and storytelling, such as encouraging creativity, enhancing self-expression and evoking imagination. To conclude, this section explains the rationale for the choices made and briefly reflects on the process of designing the material.

Storytelling and creative drama share a number of qualities (for a more complete list see chapter 3). Both stories and drama need a strong narrative, produce emotional responses and can be used in teaching across the curriculum. The integration of stories and drama in language teaching is quite natural, as they both are innate abilities that learners have practiced long before entering formal schooling. As a method of teaching creative drama has a variety of advantages. Drama is a powerful tool in the language classroom because it appeals to different learning styles, develops social awareness and collaborative skills, increases confidence and motivation, involves learners at many levels and contextualizes the language (Phillips 1999: 6-8).

Teachers often develop their own unique techniques to teach through drama. The personality of the teacher as well as the students' needs affect the development of individual teaching style. In addition, new techniques of teaching drama evolve all the time and the old methods are adapted in novel ways (Heinig 1993: 5). Thus, drama is a field in constant dynamic change and as such open for experimentation. This material package aims at providing tools and resources for the implementation of storytelling and drama in language teaching.

The theoretical framework of the material was written from a practical point of view. In designing teaching materials it can be challenging to mediate between practice and theory. Some materials developers establish a unit framework prior to writing, whilst others prefer a more principled, coherent, yet flexible framework to justify and outline the organization of materials (Tomlinson 2003: 108). The objective here was to create

and maintain a clear connection between the theoretical motivation and the teaching material package. Thus, the theory addressed questions such as the teacher's role, selection of materials and the process of developing drama-based lessons, which are all closely related to the set of material at hand. In conclusion, the background supports and explains the need for a new type of teaching material, while the material is designed within the theoretical framework. The aim was that the theory and practice were clearly connected.

Educational drama covers a variety of activity types including activities are movement exercises, pantomime, theatre games, improvisations, story dramatizations and role-plays. Although drama is the main method in the activities of the material package, there are also creative arts and crafts. This way other skills, such as creative writing and problem-solving are practiced too. The activities were partly chosen and adapted from resource books of drama activities and partly created by the author. Furthermore, the activities are linked to the stories – some of them more straightforwardly than others. Most of the activities use group work as the main working method, thus promoting social awareness, team spirit and empathy.

The designing process of the material was a rewarding and educational experience. There is an abundance of literature and resources related to the theme. From reading and choosing the stories to the development and selection of activities - the supply of resources was immense. Furthermore, decisions had to be made concerning the organization and the layout of the material. The aim was to create not only a coherent and logical set of material but also engaging and motivating contents for the young learners of EFL. The material is organized in ten units that cover 31 lessons. Some of the activities have been used in teaching before. Nevertheless, a complete trial run of the material was not possible.

Drama as a method of teaching can be used to create a variety of real-life situations for language learning. Although the advantages of drama are quite well known among teachers, more research in the area is needed. Many teachers and students consider drama as, most of all, an additional fun element brought into classroom. As a medium of learning drama evokes emotional responses and appeals to learners' affective dimension. The concrete effects that drama has on learning results, however, are an area that requires further research. Language teachers should not hesitate to try new methods

and create their own materials. Experimenting with authentic resources and dynamic teaching methods can enliven the classroom atmosphere and, likely, improve learning results. Hopefully this material will be of inspiration for language teachers who want to add a combination of imagination, creativity and spontaneous discovery in the classroom.

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Magic Beans

A Material Package for teaching
English through Storytelling and
Creative Drama

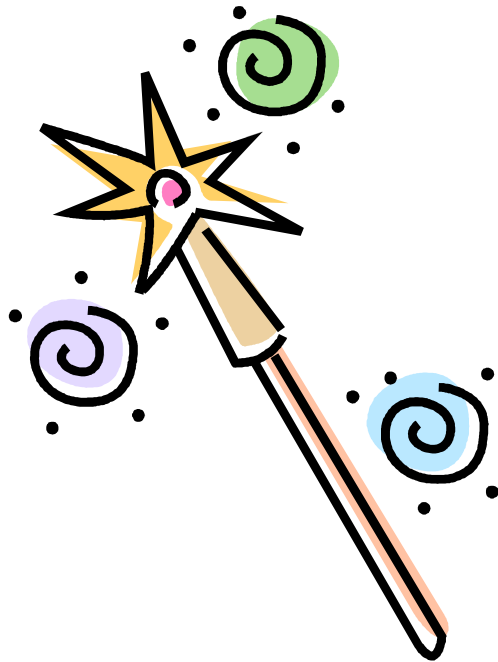


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Appendices CD

Dear Teacher,

This material is designed to encourage your students' creativity and imagination. The following 31 lessons are divided into 10 units that cover a range of topics. The activities are planned to improve students' expressive and communicative skills. The material is designed for a class of approximately 20 students. Although most of the activities make use of group and pair work you are free to make adjustments when needed.

The two cornerstones of the material are stories and creative drama. Each three-lesson unit is constructed around a story. The stories are carefully selected classics that learners of all ages are likely to enjoy reading and listening. The material uses the stories as a stepping stone to drama activities. Audiovisual resources related to the stories are suggested as well. The exercises related to the stories consist of drama activities such as role-plays, movement activities and improvisations.

The learning aims and the topics of the lessons are stated in the beginning of each unit. You will find a list of the needed materials and more detailed goals in the beginning of each lesson. The stories and printable appendices are on a CD that comes with the material.

Feel free to modify the material according to the needs of your students. Whether you want to awaken your inner storyteller or take the first steps in teaching through drama this material is made to encourage and guide you. Hopefully you will find the tasks enjoyable and fun!

Hanne Ryyänen

If you are a dreamer come in
If you are a dreamer a wisher a liar
A hoper a prayer a magic-bean-buyer
If you're a pretender come sit by my fire
For we have some flax golden tales to spin

Come in!

Come in!

-Shel Silverstein

How to use the material

The material consists of 30 lessons divided into 10 units. The first two lessons function as a warm up and introduction to the course. During these lessons the working methods and the key elements of the course are introduced. In addition, the students get a chance to get to know each other in case the class members haven't been working together before.

Each 3-lesson-unit begins with a warm-up activity followed by a presentation of a new story. It is recommended to come back to the story whenever needed. The stories are followed by lesson plans. Printable worksheets and glossary for each story is found in the appendices. Each 45-minute-lesson then has a variety of both verbal and nonverbal drama activities, which are marked with the drama symbol. There are also activities involving writing and crafts. Some of the activities require use of props and related material which are mentioned in the beginning of each lesson. In addition, the main goals and types of activities are stated on the cover page of each new unit.

The use of suggested audiovisual resources, such as the videos found in YouTube, is optional. In addition, you can use this teaching material as the main resource or as an additional part of your English course by picking up suitable bits and pieces to spice up the lessons. The complete course outline will be presented in the beginning of the course.

The following symbols are used to indicate the type of task:



= Drama



= Writing and/or Crafts

Word about the stories: The stories have been selected on the basis of their teaching potential, content and complexity. The second unit introduces traditional fairy tales, whereas the units that follow present modern classics of children's literature. There is no linear order in the stories and topics to be covered. You can use the material in the order that you find the most appropriate. Below you find a reminder of storytelling methods. Enjoy the course!

Notes on Storytelling

1. **Voice:** vary intonation, pitch, tone and speed to create variety
2. **Facial expressions:** use a repertoire of expressions to convey emotions.
3. **Mime and gesture:** to convey the meaning of unfamiliar words.
4. **Questions:** ask questions to encourage prediction and check understanding.
5. **Pauses:** use pauses to create suspense and give the students time to think.
6. **Eye contact:** maintain the eye contact to ensure that everyone is focused.



COURSE OUTLINE

UNIT	LESSONS	THEMES	ACTIVITIES
WARM UP	1 and 2	Introduction	Circulate, Hat Questions, Catch a name, Story elements, Story Box
UNIT 1 Fairytale	3,4,5	Traditional fairytales	Story circle, Story map, Freeze Framing, Who am I? Take the scene!, Atom 4!, Fairytale reporter
UNIT 2 The Emperor's new clothes	6,7,8	Clothes	Sculptures, Pantomime, Improvised scenes, Clothes memory, Chain Story, Kim's game & story, Character panel interview
UNIT 3 The Missing piece	9,10,11	Shapes and forms	Identikit, 10 second objects, Pantomime, Segmented Story, Touch it!, Strings, Shapes and Figures
UNIT 4 Night Monkey Day Monkey	12,13,14	Opposites and adjectives	Mirrors, Monkey Finger Puppets, Puppetry, The Sun and The Moon, Something in common, Comic strip, Group poem
UNIT 5 The Snowy Day	15,16,17	Seasons	Snowman, Mime the story, Identikit, Season Art, Count to 20, Snowflake crafts, Acrostic poems, Going on a journey, Who wears this?, Character's story
UNIT 6 Where the wild things are	18,19,20	Monsters	Monsters, Circle Drama, Wild things, I've got my eye on you!, Story elements, Copycat plays, Mix, Imaginary islands, A new ending
UNIT 7 Cloudy with a chance of meatballs	21,22,23	Weather and Food	What are you eating?, Opening lines, Hot-seating, What's the weather like?, Weather forecast, Storm, Dubbing
UNIT 8 The Gruffalo	24,25,26	Animals	Animal sounds, Prediction, Portraits, Pantomime, Story dramatization, Animal quiz show
UNIT 9 Oh the places you'll go!	27,28,29	Future	Knots, Titles, I will be..., Frozen images, Illustrations, Birthdays, One-liners, Board games
UNIT 10 Twisted Fairy Tales	30,31	Fairy tales with a twist - New versions	Twisted Fairytales, Reflection circle, TV- news, Feedback

WARM UP!

In this unit the students will...

- ✓ Negotiate the ground rules for classroom work
- ✓ Establish a drama contract
- ✓ Get to know each other
- ✓ Learn about story elements
- ✓ Create stories
- ✓ Prepare a short play



Clip Art

WARM UP! - Lessons 1 and 2

Lesson 1

MATERIALS

- Copies of Drama contract (optional)
- Paper slips and pencils
- A Hat

GOALS

- To learn and understand the main methods of the course: Drama and storytelling
- Negotiate a Drama contract together with the students
- Get to know each other



WARM-UP: Circulate (5 min)

As it is the first lesson of the course, the students may not have worked together before. The aim of the warm-up activity is to reduce physical distance and anxiety while the students familiarize with each other. For the activity you need some space for moving, so organize the chairs out of the way before starting the activity.

1. Divide the class randomly into two groups of equal number of students.
2. The groups form two concentric circles. The students in inner circle are facing outwards and the students in the outer circle are facing inwards.
3. Put on rhythmical music of your own choice, e.g. marching music
4. The outer circle of students starts walking while the inner circle stays still. When you pause the music the students stop and shake hands and greet with the person from the inner circle who they are facing. This continues until everyone has shaken hands.



ACTIVITY: Hat Questions (15 min)

Give each student a piece of paper and ask them to write a question, which can be practically about anything. If the students cannot come up with questions give them examples; e.g. “Which country do you want to travel to?” The only advice is that they themselves would like to answer their own question. Gather the paper slips, put them inside a

hat and shuffle. Each student takes one paper slip from the hat, reads the question aloud and answers it.



ACTIVITY: Introducing the course (5 min)

Before starting to work it is important to describe the main methods and conventions of the course. Explain the students that the previous activities demonstrated some ways of drama work. Write on the smart board or blackboard the words *Storytelling* and *Drama*. Brainstorm ideas together forming mind maps around the two concepts. Some questions you might want to ask:

- What is drama? What are stories? Why do we use them?
- What are the elements of drama? What is a role? What are characters? What is the situation?
- Where does drama happen?



ACTIVITY: Drama contract (20 min)

Explain the students that you will agree upon some rules for classroom work. You can either use the Drama contract -template in the appendix (CD) but it might be beneficial to let the students participate in creating the rules. The drama contract can be written as an individual contract which will be signed by each child or a whole class contract on one large sheet of paper which the children can sign. Some aspects to consider:

- Communication
- Support, helping each other
- Participation
- Respect, positive behavior, positive comments
- Feelings
- Fun, enjoyment
- When drama starts? When does it end?



The time needed for establishing a drama contract depends on the type of final product (individual vs. collective).

Lesson 2

MATERIALS

- Soft ball
- Copies of Story Elements -handout (see CD)
- 4 paper boxes
- Story box -handout (see CD)

GOALS

- To learn and understand the elements of stories
- Create stories in small groups
- Create short plays based on stories



WARM UP: Catch a name (5 min)

For this activity you need a soft ball. The activity makes it easier for the students and for the teacher to remember classmates' names. The students can be either in a big circle or seated on their chairs. The student who has got the ball says his/her own name and then chooses a classmate, calls out his/her name and throws the ball. The game continues the same way until everyone's name has been called out.



ACTIVITY: Story Elements (20min)

In this activity the students learn the elements of stories: Genre, Theme, Setting, Characters, Conflict, Climax and Plot.

1. Start off by showing the students a video of a rap song that introduces story elements: [Flocabulary - Five Things \(elements of a short story\)](#)
2. After watching the video, ask the students if they remember the elements mentioned in the song.
3. Hold a discussion of the elements, where students clarify definitions. Then give each student Story Elements -handout and ask them to brainstorm examples of each element in pairs.
4. Read a short story of your choosing. The story can be for example any of the three fairytales in UNIT 1. Ask the students to recognize the different elements of the story and write them down. Check the answers together.



ACTIVITY: Story Box (20 min)

For this activity you need four little boxes where you can write the tags: *Place, Characters, Time and Weather*. You also need to cut the paper slips from the appendix *Story Box*. Divide the papers into the boxes by their categories.

1. Divide the students into groups of five. Each group is placed seated separately.
2. Ask every student to come up front and take one paper slip from the *Characters* box.
3. Only one representative of each group takes a paper slip from the *Place, Time and Weather* boxes and returns to the group.
4. Now each group member has got a character and their group has got place, time and weather set for writing a short sketch. Emphasize that the sketch they invent is to be acted out, not only a piece of writing.
5. When the students are ready each group acts out their sketch while the rest of the students should guess the characters, place, time and weather of the play.

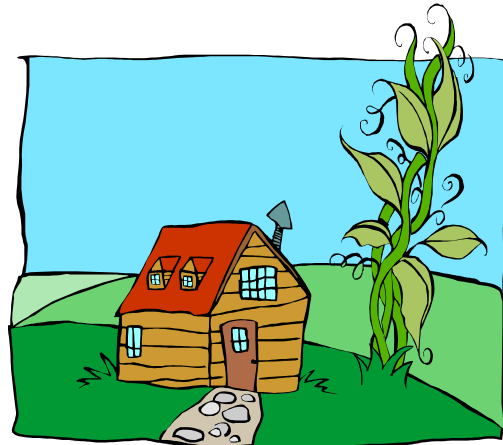
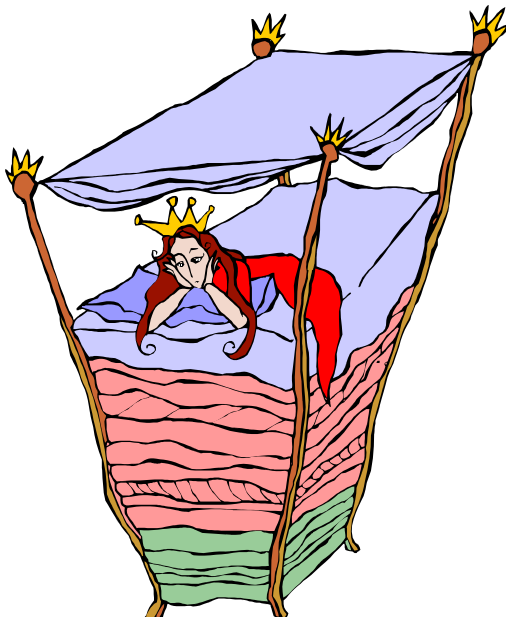


You can do the activity verbally or nonverbally miming the actions

UNIT 1 - FAIRYTALES

In this unit the students will...

- ✓ Recognize story elements
- ✓ Create their own stories
- ✓ Prepare short plays
- ✓ Write newspaper articles based on fairytales



UNIT 1 - FAIRYTALES

Lessons 3, 4 and 5

Lesson 3

MATERIALS

- Stories *Little Red Riding Hood, Jack and the Beanstalk, Princess and the Pea*
- Copies of Story Map -handout (see CD)

GOALS

- Create a story together in Story Circle
- To recognize features found in stories
- Activate the memory by filling in a Story Map



WARM UP: Story Circle (10 min)

In this activity the students create a story of their own. It is important not to be too strict with accuracy and to encourage students' creative language use. Ask the students to sit down in a circle. They will each take a turn to say one word to create a continuous story while the teacher writes it down. The activity can continue for as many rounds as needed until the story comes to an end. Finally the teacher or a student reads the story aloud.

NOTES ON STORYTELLING

The stories of this unit are probably familiar to most of the students. If you choose to show the stories visually, first show only the cover page illustrations and ask the students if they can guess which stories they are about to hear. If they know the titles in L1, ask them to think about the titles in English too. As after each storytelling, check for understanding and give further explanations when necessary.



ACTIVITY: Story Map (20 min)

Now that the students have heard the stories they are divided into three groups. Each group is assigned one of the stories and given copies of Story Map.

1. The groups reconstruct the story by trying to memorize the events and answering the questions of the Story Map: Who? Where? What is the conflict? When? Why?
2. After there are no more ideas each group is given copies of their story so that they can fill in the missing information.

Lesson 4

MATERIALS

- Copy of the story created in lesson 3
- Costumes and props for dramatizations (optional)

GOALS


- Develop miming skills through kinesthetic expression
- Improvise based on a group story



WARM-UP: Freeze Framing (5-10 min)

In this activity the students move standing on their places to dramatize the main events of a story.

1. Ask the students to stand up and tell them that they will hear stories from the previous lesson.
2. Tell the students that you will stop the storytelling every now and then. They should mime (nonverbally) the action or the scene where the story stopped.

 Instead of miming the action the students can “freeze” in a position that depicts the scene where the story stopped.



ACTIVITY: Take the scene! (20 min)

In Story Circle in lesson 3, the students created a story that will be used as a source of role-play in this activity.

1. Have the students sit in a circle. Place relevant objects, clothes, and other props in the middle of the circle.
2. Explain that you will read the story that they created before. The students will take turns and step inside the circle to act out parts of the story. You can let the students decide when to change the turn or indicate by sound or movement when the next student takes the stage.
3. The students can use the props and costumes to support their acting. Read the story with a pace that allows the students to react and plan their actions.



ACTIVITY: Who am I? (10 min)

1. Prepare paper slips with names of the characters: Princess, Prince, Queen, Wolf, Woodcutter, Mother, Grandmother, Jack, Goose and Giant. You should have a total of 10 sets of character cards.
2. Divide the class into pairs and give each pair a set of character cards. Tell them not to read the cards. Each student picks one card, places it on their forehead, so that the pair sees the word.
3. Now the students try to find out which character they are by asking yes/no-questions from the pair. You can exemplify the activity for the students and give them some example questions such as: “Am I an animal?” “Am I a woman?” “Am I rich?” etc.
4. The activity continues until all the characters have been guessed or the time is out.

Lesson 5

MATERIALS

- Recent newspaper articles
- Fairytale newspaper articles (see CD)
- Copies of article template (see CD)

GOALS

- To explore language features of newspaper articles
- To write and illustrate a newspaper article based on a fairytale

WARM-UP: ATOM 4! (5 min)

In this activity you need to prepare space for the students to move around the classroom. The goal is to form groups. The students move freely in the classroom. You can have music on the background. When a number is called out they unite into "an atom" with those nearest to them to form a group of the asked number. The last number to be called is four. After the groups are formed ask the students to stay with the same group for the following activity.

ACTIVITY: Fairytale reporter (40 min)

In this activity the students will prepare newspaper articles based on the fairytales discussed in lessons 3 and 4.

1. The students are working in the groups of four formed in the warm-up. Give each group two copies of articles from recent newspapers. Let the students read the articles.
2. Discuss features of articles, e.g. Title, introduction, topics, content and vocabulary. Explain "The 5 Ws" -principle: The article should respond to questions: What? Where? When? Who? Why?
3. Give each group copies of Fairytale articles (see appendix CD). Check for understanding. Introduce the article template and discuss the different sections of an article.
4. Give each group a copy of the article template and a piece of paper for brainstorming ideas. Next the students write and illustrate newspaper articles based on the fairytales of the unit. The tone can be scandalous or informative. Encourage the students to use vivid vocabulary and expressions.
5. When the groups are finished they prepare short presentations of their articles and explain the main points for the rest of the class.
6. The class decides on a name for the Newspaper in which all the articles are compiled.

UNIT 2 - THE EMPEROR'S NEW CLOTHES

In this unit the students will...

- ✓ Learn vocabulary related to clothes and looks
- ✓ Try different pantomime techniques
- ✓ Improvise scenes
- ✓ Prepare a panel interview

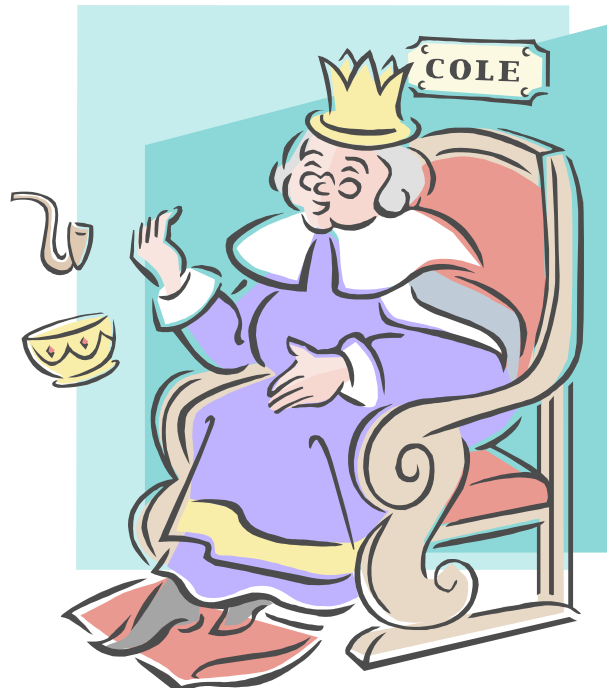


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UNIT 2 - The Emperor's New Clothes

Lessons 6, 7 and 8

Lesson 6

MATERIALS

- Story *The Emperor's New Clothes*
- Copies of scene cards (see CD)
- Clothes as props for storytelling

GOALS

- To develop body awareness and spatial perception
- To use expressivity and creativity in solo pantomimes
- To improvise scenes in groups



WARM-UP: Sculptures (5 min) (Adapted from Maley and Duff 1982:)

This activity develops body awareness and pair work skills.

Divide the class into pairs. In each pair, one student is the "sculptor" and one the "clay." The sculptor "sculpts" his or her partner's body into a statue of his or her choosing. The sculptor may do this by physically moving the partner's body into position, or by showing the "clay" how to stand. The sculptor pays close attention to even small details like facial expression or the position of a finger. When the "sculpture" is finished, she or he freezes.

NOTES ON STORYTELLING

There are many meanings in the story that can be conveyed through movement and expression. For instance exaggerated posing and highlighting the clothes can be used to show the vanity of the protagonist. In the final scene, it is important to demonstrate the embarrassing climax. As the message of the story is quite profound, it is important to check for understanding of details after the storytelling.



ACTIVITY: Solo pantomimes (10 min) (adapted from Heinig 1993: 248-249)

In this activity the students stay at their places but they are allowed to stand up.

1. Tell the students to follow your instructions carefully to perform the actions you describe nonverbally at their desks.
2. Give the following situations to be performed:
 - “You are the emperor who loves clothes, and you are posing for your latest portrait. How will you pose to show off all the new clothes you’re wearing?”
 - “You are the emperor, proudly walking in the parade, listening to the cheering crowd. Suddenly a child says that you have no clothes on! You freeze! How will you look?”
 - “An orchestra is practicing for the parade. Imagine you are the conductor leading the play of each instrument. How will you do it?”



You can use a musical piece, such as March music in the background for the last activity, e.g. Elgar’s “Pomp and Circumstance.” In a variation each student can choose an instrument and “play it” along with the music.



ACTIVITY: Improvised scenes (20 min) (adapted from Heinig 1993: 249)

This activity develops spontaneous creativity and group work skills. You need copies of Scene cards.

1. Divide the class into groups of three. Let each group pick up a scene card and read it silently.
2. They have 5 minutes to ask questions and then each group comes up front (or in the middle if done in a circle). One of the students or the teacher reads the situation out loud before the improvisations.
3. The students perform the given situation (preferably verbally). If props are available the students can use them to support the acting.

Lesson 7

MATERIALS

- About 15 varied objects for Kim's Game: e.g. a flower, clothes, jewelry, book, scissors, bottle, eyeglasses, phone, candle, photograph, fruit, camera
- Papers and pencils

GOALS

- Activate the memory through warm-up and Kim's Game
- Writing a creative story based on items



WARM-UP: Clothes Memory (5 min)

In this activity the students try to memorize what their peers are wearing. Students close their eyes and are tested on what their teacher and classmates are wearing. The questions can be asked by the teacher or by their partner. If you do not trust the students to close their eyes, send one or two people outside the classroom, ask questions about those students' clothes, and check the students' answers when they come back in.



ACTIVITY: Kim's Game & Story (30min)

This is a classic memory game with a new twist.

1. Place a number of objects on a table and give the students not more than three minutes to observe them. Then tell them to write down as many as they can remember.
2. While they are writing, cover the objects. Before uncovering the objects, ask each student to read out one object from his list.
3. The second time round, tell them to study the objects carefully, looking for details. Again cover the objects but this time let them make a new list with a partner. Once their attention is absorbed, try changing some of the objects into something similar.
4. After uncovering the objects again, there should be strong disagreement about the qualities of the objects. The students should detect the changes you have made.
5. When the game is over, remove some of the objects so that only about six are left. In groups of four the students should work out a short story and a play where the

remaining objects will be included. Clearly you can influence the events by your choice of objects.

6. In their groups, the students can role-play the story they have written. The original objects of the activity can be used in the performance.

Lesson 8

MATERIALS

- Paper slips and pencils
- Cape, crown or equivalent to symbolize royalty
- Microphone (optional)

GOALS

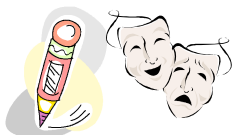
- To prepare and perform a character panel interview
- To practice taking a role
- To prepare questions and interview techniques



WARM-UP: Chain Story - Outfit (10 min)

This is a funny activity about combining clothes.

1. Each person is given a blank piece of paper and should write a description of the hat that someone is wearing, e.g. “He is wearing a big blue hat with a flower in it”.
2. They then fold the paper so their sentence can’t be seen, and pass it to the next person around the class so that that person can describe the next item of clothing, e.g. “He is wearing a colorful jacket.” or “He is wearing a blue and green striped scarf”.
3. When the whole outfit has been described by the students writing, folding and passing the paper, the next person unfolds the paper, reads the whole description, and tells the class whether the outfit makes sense



ACTIVITY: CHARACTER PANEL INTERVIEW (30 min)

(adapted from Heinig 1993: 251)

In this activity the students take roles of representatives of the press and the teacher is in the role of the leader of the discussion.

1. Explain the students that you will prepare and do a panel interview. To introduce the concept, show them a video:
2. After watching the video, ask the students what each person did and what were their roles.
3. Divide the class into groups of 5 and explain that they are reporters who have to invent questions. The person to be interviewed is the emperor, who holds a press conference sometime after the incident. The students have about 15 minutes to prepare the questions.
4. After each group has prepared a minimum of 5 questions, one of the students is given the role of the emperor and two are the ministers who come to sit at a desk in front of the class. The teacher leads the interview by assigning turns for the reporters. The emperor may pass a question for one of his ministers if he wants to.



You can give related props and materials for the students to make it easier to get in the role. As the teacher is the host, using a real or fake microphone.

UNIT 3 - THE MISSING PIECE

In this unit the students will...

- ✓ Learn shapes and forms
- ✓ Express through mime
- ✓ Understand different feelings and ways to express them
- ✓ Work cooperatively
- ✓ Create a puzzle



UNIT 3 - The Missing Piece

Lessons 9, 10 and 11

Lesson 9

MATERIALS

- Copy of the story *The Missing Piece* (see CD)
- Pictures or postcards cut into pieces
- Cardboards of different colors

GOALS

- Work cooperatively
- Develop spatial awareness
- Create a puzzle



WARM-UP: Identikit (5 min)

Identikit is a fun and interactive group-formation activity. Cut pictures or postcards into five (or into an amount of pieces depending on the size of groups you want to form) pieces. Give each student a piece of a picture. Now the students should move around the classroom in order to find the other pieces of their picture. Once the group members have found each other they should stay together in one place and finish the puzzle.

NOTES ON STORYTELLING

The *Missing Piece* is a simple, yet imaginary play with forms and ideas of friendship, love and feelings of completeness. Although the young students may not grasp philosophical meanings of the story, it is good to discuss them with the students. Some important questions about the nature of happiness could be for instance:

- Is the circle happy before it finds its Missing Piece?
- What does the circle enjoy doing?
- Is the circle happy after it finds its Missing Piece? Why or why not?
- Does the circle like searching for the Missing Piece?



You can supplement your storytelling with a video of the story

<http://www.youtube.com/watch?v=CXCTs3X5so>



ACTIVITY: 10 Second objects (10 min)

(adapted from: <http://dramaresource.com/games>)

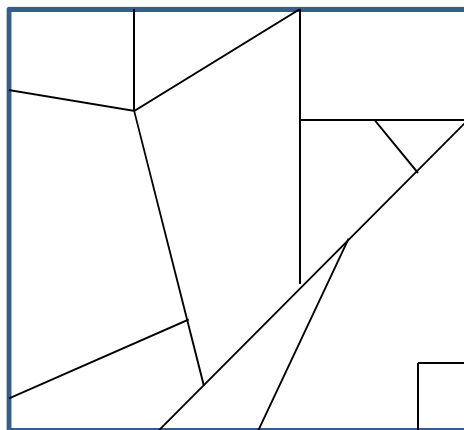
Now the students are in groups of five. In this activity the groups will form a shape of an object by using their bodies. Call out the name of an object (e.g. a car, breakfast, a clock, a washing machine, a fire, a plane.) and all the groups have to make the shape of that object out of their own bodies, joining together in different ways while you count down slowly from ten to zero. Usually every group will find a different way of forming the object. As a follow-up you can have a general discussion about the shape of things; circle, oval, rectangular, triangle, square.



ACTIVITY: PUZZLES (20 min) *(adapted from Maley and Duff 1982: 198)*

In this activity the students need to exchange pieces of cardboard in order to complete a puzzle. You need six large sheets of cardboard, all different colors cut into identical shapes (see diagram below).

1. The class is divided into six groups. The pieces of colored paper are shuffled and distributed randomly. One group may have more or fewer pieces than another.
2. The purpose is to reconstruct a complete sheet of one color. To do this, a representative of each group goes around offering and exchanging pieces of one color with another.
3. Inevitably at least two groups collect the same color. One of them has to switch at some point to a different color. The first group to complete its puzzle is the “winner.”



LESSON 10

MATERIALS

- Feelings -cards (optional)
- Copies of *The Missing Piece* -segmented story
- Cardboards, scissors, glue, pencils

GOALS

- To understand differences between feelings
- To use expressivity in pantomime
- To re-organize the story



WARM-UP: Feelings in pantomime (5 min)

The aim of this activity is to express feelings through facial expressions.

Have the children take some space to perform the following feelings:

- Angry
- Sad
- Hungry
- Happy
- Bored
- Tired
- Surprised
- Confused
- Scared
- Jealous



You can either give the same feeling to be performed by everyone or by one student at a time. You can also use the Feelings-cards (see Appendix).



ACTIVITY: Segmented Story (20 min crafts + 10 min plays + 5 min storytelling/video)

In this activity the students will reorganize and act out the story.

1. The students are in six groups and each group is given a copy of the *Missing Piece* - segmented story. Now the students cut the pieces apart and organize them in the right order. They glue the pieces to a cardboard and illustrate the story.
2. Each group chooses one of the scenes described and prepares a short play of it.
3. Now the groups take turns to act out their play while the rest of the class tries to guess which scene they have chosen.
4. As a close-up of the activity you can go back to the story wither by telling it or showing the video. This way the students can see the right order of the events.

LESSON 11

MATERIALS

- Cardboards of different colors cut into a set of shapes
- A bundle of strings of different lengths

GOALS

- Learn strategies for giving instructions
- To follow instructions
- Develop visual perception



WARM-UP: Touch it! (5 min)

Students can be grouped in the middle of the room. Now you ask them to touch a variety of objects which you can describe in terms of their surface, color, texture, shape etc.

The instructions can be, for instance: “Touch something yellow. Touch something round. Touch something shiny. Touch something square.”



You can also let one or two of the students be “the boss” who gives the instructions.



ACTIVITY: Strings (5 min)

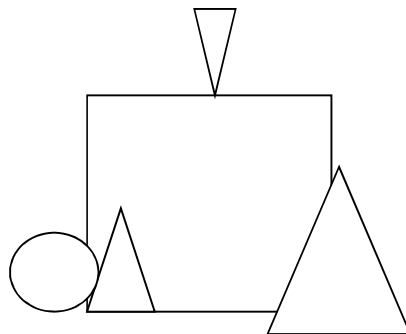
This is a group-formation activity for which you need strings of different lengths (half as many as there are people in the class). Hold the bundle of strings so that the ends come out on both side of the hand. Each student then takes a hold of one of the ends. When the teacher releases the bundle the students are in pairs with the person holding the other end of the string.



ACTIVITY: Shapes and Figures (30 min)

Students work in pairs to form a figure.

1. Each pair is given a set of shapes and they will construct a figure using all the pieces/shapes they have. When their figure is ready they should write clear and detailed instructions how to reconstruct the figure. For instance:
 - Place the largest triangle over the bottom right corner of the square
 - Place the smallest triangle upside down, so that it touches the top of the square
 - Place the remaining triangle inside the square in the bottom right corner
 - Place the circle to the left side of the square so that it touches a triangle
2. When the instructions are written, the pairs break up their figure and exchange instructions with another pair. Each pair then tries to reconstruct the figure according to the instructions.
3. When the reconstruction is ready, the pairs check each other's work. This will result in two kinds of criticism: "You didn't follow the instructions" and "Your instructions were not clear enough!" This discussion should be encouraged to develop so that the groups can suggest how the instructions could be improved.



UNIT 4 - Night Monkey Day Monkey

In this unit the students will...

- ✓ Learn adjectives and opposites
- ✓ Talk about different preferences
- ✓ Create a comic strip
- ✓ Practice puppetry
- ✓ Create a poem together



Image: Clip Art

UNIT 4 - Night Monkey Day Monkey Lessons 12, 13 and 14

Lesson 12

MATERIALS

- The story *Night Monkey Day Monkey*
- Copies of the Monkey finger puppets (see CD)
- Scissors, glue, crayons

GOALS

- Learn to accept and appreciate different preferences
- To make a Monkey finger puppet
- Perform scenes of the story in groups



WARM-UP: Mirrors (5 min) (adapted from Maley and Duff 1982: 40-41)

This activity requires a lot of concentration and cooperative skills. The anticipation of movements can create a lot of eye-contact.

1. Students form pairs and stand facing each other with their hands raised to shoulder height, palms facing outward and close to each other, *without touching*.
2. One of the pairs is the “leader” who begins to move both hands, always keeping the palms facing outward. His or her partner follows the movements as accurately as possible, as if in a mirror. The students take turns in being the “leader.”

NOTES ON STORYTELLING

The story has clear rhyme patterns that you might want to emphasize while telling it. There are also a lot of visual verbs (e.g. *yawning, rubbing one’s eyes, sleeping*) that you can mime. Also the tone of voice can be used effectively when the monkeys are *laughing, complaining* or *whispering*. As an introduction to the story you can talk about things, activities and animals related to night and day.



ACTIVITY: Monkey Finger Puppets (15min)

Give each student a copy of the Monkey finger puppet handout (see appendix). Read the instructions carefully together and monitor the students while they prepare their finger puppets. To finish, they can color the monkey's body and head.



ACTIVITY: Puppetry (15min)

Now the students practice the dialogues of Night Monkey and Day Monkey in pairs using their finger puppets. Encourage the students to imagine how monkeys would speak to each other. You can easily model a dialogue with your own finger puppets.

LESSON 13

MATERIALS

- Copies of comic strips (optional)
- Paper, pencils and crayons

GOALS

- To express opinions and discuss in groups
- To create a comic strip based on the story



WARM-UP: The Sun and the Moon (10 min) (adapted from Maley and Duff 1982:

66)

The whole class stands in the middle of the room. Explain that people like different, sometimes completely opposite things. Then call out a pair of words, pointing to one or the other end of the room as you say them (e.g. "Sun, left! Moon, right!"). The students should decide which one they prefer and move to the equivalent side of the classroom. Then the group formed can discuss the reasons for choosing that word. Some opposites can be for instance Night/Day, Red/Blue, Summer/Winter, Fire/Ice etc.



You can develop this activity into a debate by giving the groups more time to think about their choices and argument

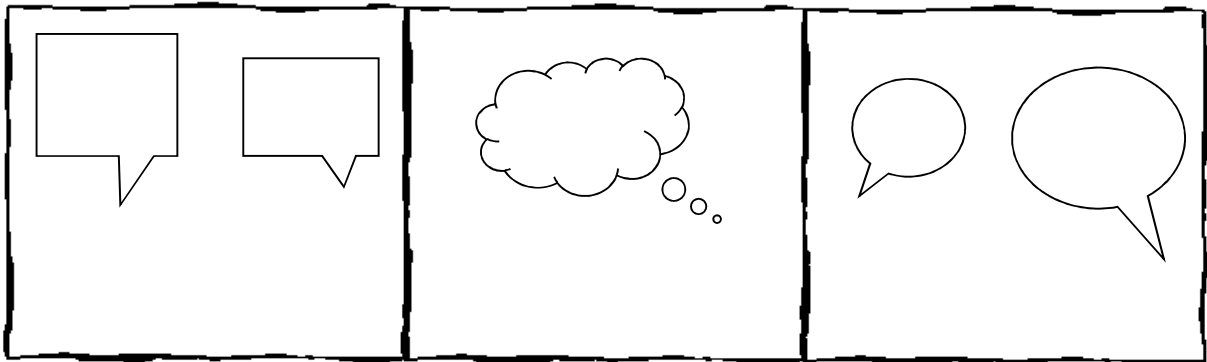


ACTIVITY: Comic strip (30 min)

After listening to a story the students are asked to create a comic strip based on scene/scenes of their own choice. The dialogues of the story can be altered to match the speech bubbles and the context. To introduce comic conventions you might want to show some examples of comic strips that are familiar to the students. You can draw sample frames on the board (see below). Also address the following questions before getting started:

- Landscape: Jungle, Tree, River, Sea, Mountain
- Characters: Monkey, Bats, Frogs, Butterflies, Parrots, Chimpanzees
- Scene: Night, Day, Moon, Sun, Sunrise, Dark, Light

When the students are ready they can present their works either to another pair or to the whole group.



➡ If the students are enthusiastic about creating their own comic strips, you can continue working with the theme in Comic Strip creator in internet:

<http://www.readwritethink.org/files/resources/interactives/comic/>

LESSON 14

MATERIALS

- Cardboard, markers, pencils and crayons
- Props for performance (optional)

GOALS

- To find things in common with the classmates
- To create a group poem



WARM-UP: Something in common (10 min) (adapted from Maley and Duff 1982: 74)

The students should note down four things about themselves, such as: favorite animal, hobby, disliked food etc. The teacher can give the topics or let the students decide. After this, the students move around comparing their lists with others. The goal is that everyone speaks to everyone else and those with similar responses should discuss the points they have in common and the points on which they differ.



The activity can be turned into a group-formation so that the students with something in common form groups. In addition, further drama can be developed by asking the students to write and practice a short play in the groups. The play should include the elements/features that the students have in common.



ACTIVITY: Group-poem (20 min preparation + 15 min performance)

In this activity the students work in small groups; first trying to invent rhyming words and then creating a poem together.

1. Explain the concept of rhyme to the students by giving examples, e.g. sky/why, sad/bad, sun/fun
2. Give each group a copy of the story and ask them to find rhyming word pairs. Check the answers together.
3. Then give the groups a list of words for which they should try to invent as many rhyming words as possible. The words could be for instance: fly, bat, log, night,

tree, cat, sing, car etc. When finished with the rhymes, the students will write a short poem that contains at least some of the rhyming word pairs. The poem can be written and decorated on a cardboard.

4. Explain to the students that they will be performing the poem in front of the class
5. For extra difficulty, the students can memorize their lines and also come up with actions or movements that go along with their poem.
6. The groups can name themselves as real performers and you can nominate three students to rate each performance “American Idol -style” (different students each time).

UNIT 5 - The Snowy Day

In this unit the students will...

- ✓ Learn the seasons and season activities
- ✓ Do pantomime and express themselves through movement
- ✓ Create acrostic poems and snowflake crafts
- ✓ Create characters and improvise based on costumes



Image: Clip Art

UNIT 5 - The Snowy Day

Lessons 15, 16 and 17

Lesson 15

MATERIALS

- Story *The Snowy Day* (see CD)
- Four seasonal postcards (winter, spring, summer and autumn)
- Music: Vivaldi's Four Seasons
- Big blank cardboards, crayons, markers

GOALS

- To learn different winter activities through mime
- To develop kinesthetic awareness
- To draw and paint each season



WARM-UP: Snowman (5 min)

This activity stimulates imagination and relaxes the whole body. The whole group takes part or you can divide them into two groups (making the other an audience). Ask children if they have seen a snowman melt, what happens to the snowman? How does it change?

Ask the children to imagine themselves as big, white snowmen and follow your instructions:

1. The sun begins to shine, and for the first time your body feels warm
2. You feel warmer and warmer. Your hat falls, and your gloves fall.
3. Now you feel the sun shining on your shoulders. Your arms and legs are melting.
4. Your legs no longer hold you up, you melt and fall down. Finally you are completely melted!



ACTIVITY: Mime the Story (5 min)

Before you tell the story ask the students to stand up and mime few actions after your example:

- Wake up
- Crunch, crunch, crunch... feet sink into the snow
- Walk toes pointing out like this...
- Walk toes pointing in like this...
- Make a snowball...
- Make a snowman...

NOTES ON STORYTELLING

The story has got a lot of actions that you can mime while storytelling: wake up, put on clothes, walk, climb etc. In addition, the students can mime the actions learned while listening to the story. The story can be also found in YouTube and you can play the video in the class. If it's winter time, you can take advantage of the snow outside to dramatize the story there.



ACTIVITY: Season-Identikit (5 min)

For this activity you need postcards of seasons. Cut the postcards into five pieces (you are forming four groups). Give each student a piece of a card and ask them to move around the classroom in order to find the other pieces of their card. Once the group members have found each other they should stay together in one place and finish the puzzle.



ACTIVITY: Season Art (20 min)

Now the students are in four groups. Ask them which season their card presents.

1. Play the students samples of Vivaldi's *Four seasons* asking after each sample which season they think they were listening to.
2. Then give each group a paper slip and ask them to think words related to their season. Count the words of each group and go through the word lists together.

3. Give each group a large cardboard, tell them to title it with their season and draw/paint it accordingly displaying things, animals, weather, activities, clothes etc. related to the season. You can have the classical music in the background.
4. When finished, each group presents their season work of art.

LESSON 16

MATERIALS

- Papers, scissors, pencils

GOALS

- To improve concentration
- To create a snowflake crafts
- To write an acrostic poem



WARM-UP: Count to 20 (10 min) (adapted from <http://dramaresource.com>)

The students sit or stand in a circle. The idea is for the group to count to twenty, one person saying one number at a time. Anybody can start the count. Then a different person says the next number - but if two or more people happen to speak at the same time, counting must start again from the beginning. It is possible to get to twenty if everybody really concentrates - but try and be relaxed as well.



ACTIVITY: Snowflakes (10 min)

Snowflake crafts are very easy to make and in this activity they will serve as the paper for a poem. The students are given a blank paper and they should cut it into a shape of a snowflake. You can show some example images of snowflakes and give them some patterns ready (see appendix). Highlight that they should leave space for writing in the snowflake.



ACTIVITY: Winter poem (acrostic poetry) (20 min)

The students have been briefly introduced to poetry before. Now they will create their own acrostic poems and write them on the snowflake crafts.

1. Start by introducing acrostic poetry with your own example, e.g.

Bouncing

All around

Light

Lovely

You can also demonstrate the concept with Acrostic poem maker online:

<http://www.readwritethink.org/files/resources/interactives/acrostic/>

2. Now give the students some winter-related words to choose from, e.g. winter, snow, ice, ski, cold, skate. The students will write an acrostic poem based on the word of their choice. Dictionaries will probably be needed to invent words that begin with certain letters.
3. After the students are ready with their ideas they write the poem on their snowflakes. The final poems will be put up on the wall.

LESSON 17

MATERIALS

- Variety of clothes
- Paper slips and pencils

GOALS

- Imagine and mime different ways of moving
- Create a character based on clothing and props
- Write a short descriptive story



WARM-UP: Going on a journey (5 min)

This activity stimulates imagination and develops concentration. Organize as much space as possible. Explain them that they are going on a long journey. Allow time for them to follow each direction:

- Walking down a country road
- Running across hot sand in a desert
- Swimming over the sea
- Going through tall grass
- Climbing up a mountain
- Walking in deep snow



You can do the activity as “Simon says!” and giving the students turns to be the leader.



ACTIVITY: Who wears this? (30 min)

The students sit or stand in a circle. Place a big pile of clothes in the middle of the circle. For example, scarf, fur, different hats, boots, sandals, swimsuit, t-shirt, dress, glasses etc. Then ask one student to go to the middle and pick up one piece of clothing. Then the student should improvise a character that first comes to his/her mind from the piece of clothing. The teacher is in role of a curious, “The-one-who-needs-to-know”, interrogator asking the student questions such as: “What is your name?” “Where do you come from?” “How old are you?” The activity finishes when all the students have been in the middle. Encourage spontaneity and fast invention!



This activity can be quite challenging because the students need to think fast, improvise and be creative. It might require some extra time if done for the first time!



ACTIVITY: Character's Story (10 min)

Now the students should remember the characters they created and deepen them. You can have more guiding questions such as:

- Who are you?
- How old are you?
- Where do you live? With whom do you live?
- What do you like doing?
- What kind of person are you?

After the students have written their descriptions they can draw a portrait of their character.

UNIT 6 - WHERE THE WILD THINGS ARE

In this unit the students will...

- ✓ Revise body parts
- ✓ Talk about dreams
- ✓ Create imaginary monsters
- ✓ Create imaginary islands
- ✓ Dramatize a short story

WHERE THE WILD THINGS ARE



STORY AND PICTURES BY MAURICE SENDAK

UNIT 6 - Where the Wild Things Are

Lessons 18, 19 and 20

Lesson 18

MATERIALS

- The story *Where the wild things are* (see CD)
- Paper slips, pencils, magazines, scissors, glue

GOALS

- To revise body parts
- To express complex movements in a group
- To create a *wild thing* using the story and magazines as inspiration



WARM-UP: Monsters (10 min)

Revise the names of body parts briefly. The students work in pairs or groups. The teacher describes a monster which the children make between them with their bodies. Prepare the descriptions of the monsters. For example: Make a monster with two heads, three arms, one leg and a tail.

NOTES ON STORYTELLING

The story has got elements of fantasy and dream world. There is a lot of expressive language which allows the storyteller to play with tones of speech and expressions. After storytelling you can ask the students whether Max really was on an island with “the wild things.” They will probably tell you no, it was only a dream. Some vocabulary might need further explanations, e.g. a rumpus = turmoil/chaos/disorder, mischief= teasing, bad behavior. You can take the storytelling to a new level if you have a copy of the original picture book at hand!



ACTIVITY: Circle drama (10 min)

The students are divided in two groups, which form two concentric circles. You can have classical music in the background. The students in the circles are to dramatize through body movements the following parts of the story:

- *That very night in Max's room a forest grew and grew – and grew until his ceiling hung with vines and the walls became the world around*
- *they roared their terrible roars and gnashed their terrible teeth and rolled their terrible eyes and showed their terrible claws*
- *Let the wild rumpus start!*



ACTIVITY: Wild Things (15 min)

Discuss the wild things in the story. You might want to ask if anyone ever had a dream with a wild thing. What did it look like?

1. Tell students they are going to create their own wild thing using pieces of pictures and animals from magazines.
2. Hand out magazines and allow students time to search, cut out, and piece together a wild thing of their own.
3. When the creature is ready, the students write a detailed description of it describing the parts of body, size, shape, character etc.

LESSON 19

MATERIALS

- Copy of Story Elements -handout (see CD)
- Props and costumes for dramatization (optional)

GOALS

- Recognizing story elements
- Writing a short story
- Dramatizing a copycat version of the original story



WARM-UP: I've got my eye on you! (5 min) (adapted from Maley and Duff 1982: 84)

Max tamed the wild things in the story with his magic trick of staring into all their yellow eyes without blinking once. Now the students try to do the same to their pairs. The students stand in two lines facing each other. Everyone in each line should look carefully at every person in the opposite line. After that, each person tries to catch the eye of a person in the opposite line. When a pair of eyes “agrees” on a partnership, the pair separates off from the lines.



ACTIVITY: Story elements (20 min)

The elements of a story were introduced in the first lessons. Now it is good time to go back to them and also bring something new.

1. Ask the students if they remember the story elements.
2. Tell them to find with a pair the following elements in the story: Setting, Characters, Conflict, Plot (events) and Solution.
3. When ready, two pairs unite into a group of four to compare their answers. Now the group of four writes a story that has got the same elements. The results are likely to be “copycat” stories of Sendak’s original story but it does not matter!



ACTIVITY: Copycat Plays/Freeze!(20 min)

The students should dramatize their own versions of the story in small groups. It might be useful to have the following props available:

- o Plate and spoon
- o Crown
- o Furry clothes (or equivalent to represent monsters)
- o Bed clothes

The teacher can be the narrator. There is a twist in the activity: The teacher or the audience can shout: “Freeze!” whenever they want, meaning that the actors have to freeze in the position where they were.

LESSON 20

MATERIALS

- Cardboards, scissors, glue, crayons, magazines
- Modeling clay, ribbons, feathers, buttons etc.

GOALS

- To create an imaginary island in a group
- Be creative with a variety of resources and materials
- To use imagination and invent a new ending for the story



WARM-UP: Mix (5 min)

This is a simple group-formation activity. The students move freely in the room (the use of music is optional). When a sign is given, each person takes the hand of the person nearest to him or her. The pairs then move hand-in-hand until the next sign is given and they join with another pair. This way a group of four is formed.



ACTIVITY: Imaginary islands (20 min) (adapted from <http://montessori.org>)

Now the students are in groups of four. Ask them if they have ever dreamed of being on an island or in a place that does not exist. How was it? Was there anyone else? Now the students should create their own imaginary islands or dreamscapes using interesting materials. Some questions to address:

- Are there any mountains?
- Are there any lakes or rivers?
- Are there any roads?
- What is the name of the capital city?
- Who lives on the island?

Encourage creativity. When finished, the groups will name and present their islands to others.



ACTIVITY: A new ending (20 min)

Reread the story together with the students taking turns. Ask them to pay special attention to the ending. How did the story end? Now reread the end of the story stopping to the part where “the wild things cried, “Oh please don’t go, we’ll eat you up – we love you so!”

Now in pairs or in small groups the students should invent an alternative ending. You can ask them:

- Did Max stay on the island or did he go back home?
- What happened to the wild things?
- Did Max just wake up and realize it was only a dream?

When the alternative endings are finished ask the groups to read them aloud as if it were a part of the original story.

UNIT 7 - CLOUDY WITH A CHANCE OF MEATBALLS

In this unit the students will...

- ✓ Revise weather vocabulary
- ✓ Revise food vocabulary
- ✓ Prepare a weather forecast
- ✓ Dub a scene from the movie



image: <http://www.iphonepaperhi.com>

UNIT 7 - Cloudy with a Chance of Meatballs

Lessons 21, 22 and 23

Lesson 21

MATERIALS

- The story *Cloudy with a Chance of Meatballs* (see CD)
- Paper slips and pencils
- A hat

GOALS

- To revise food vocabulary
- To develop role taking skills
- To write creatively from a cue



WARM-UP: What are you eating? (10 min)

Ask the students to brainstorm different food items in a limited amount of time. When they've listed all the foods they can remember, go through the words together and write them on pieces of paper. Hopefully foods such as spaghetti, hamburger, soup and different beverages will appear. Put the paper slips in a hat and ask one student at a time to come up front, pick a paper slip and mime the action of eating that food. The rest of the class will try to guess the answer.

NOTES ON STORYTELLING

The story describes food and weather phenomena very vividly. Real or plastic food as props for storytelling is very useful. As the story is quite long you might want to go through it in parts and have a copy of the story for each student. In addition, in the first lesson you might not have enough time to complete all the activities. Before you start to read, explain to the students that *Cloudy with a Chance of Meatballs* is a story that really has two stories. The grandfather in this story tells his grandchildren a tall-tale - a story

within a story. You can discuss the day's weather and fill in a weather chart at the beginning of each lesson in the unit. You could also go outside the classroom to observe the different types and shapes of clouds in the sky.



ACTIVITY: Opening-lines (10 min)

The students work in pairs. Write down on paper slips the following phrases from the story:

- It snowed mashed potatoes and green beans
- Sometimes the wind blew in storms of hamburgers
- Butter and jelly sprinkled down for the toast
- Lamb chops becoming heavy at times with occasional ketchup
- One day there was nothing but gorgonzola cheese all day
- Another day there was a pea soup fog
- Hurricane of bread and rolls all day long into the night
- There was a storm of pancakes one morning
- There was an awful salt and pepper wind accompanied by an even worse tomato tornado

Give each pair a paper slip and tell them that the phrase is the opening-line for a story.

Now the students write a short story that starts with the phrase. Encourage the use of imagination and surrealism. The story can be an unrealistic fantasy.



Messy but fun: Dry out some pieces of bread and let the students build a boat or a house using honey or peanut butter as glue.



ACTIVITY: Hot-seating (15 min)

This activity can be done either by stopping the storytelling at some point or after the storytelling.

1. Ask the students how the life is in the town of *Chewandswallow*? How does it feel to live there? Now the students should think what they would ask a resident of a town. They can write their questions down on a piece of paper.
2. Then the teacher goes in role of the resident of *Chewandswallow*. This can be done simply by putting on a hat or other garment or by having some food at hand. It is

optional to change the voice or invent other characteristics for the role.

3. Now the students can ask their questions and the teacher-in-role answers. To demonstrate that you are no longer in role simply take off the props.

Lesson 22

MATERIALS

- Video clip of a weather forecast
- Weather forecast -handout (see CD)
- Microphone
- Cardboards, scissors, glue, Blu-tack
- Wall map
- Video camera (optional)

GOALS

- To learn expressions related to weather forecast
- To understand the conventions of forecasting weather
- To create and dramatize a weather forecast



WARM-UP: What's the weather like? (5 min)

Show the students a video clip of a weather forecast (preferably one with different weathers). You can simply ask them how the weather according to the forecast is OR ask for the forecast for particular cities or places.



ACTIVITY: Weather Forecast (40 min)

This activity is quite demanding and may take more than one lesson.

1. Divide the students into small groups. Explain that they will prepare a weather forecast like the one they saw in the warm-up activity.
2. First the students prepare cardboard weather-symbols for the “weather person” to explain the weather. Give the weather forecast -handout as a model. The

symbols should include at least sun, cloudy, partly cloudy, rainy, thunderstorm and snow. If possible, the symbols can be laminated.

3. Teach the students some common weather forecast expressions such as:
 - we're expecting a thunderstorm
 - there's/there will be a strong wind
 - there's not a cloud in the sky
 - It's/It will be freezing out there
 - It's/It will be pouring

In addition, encourage finding synonyms to enliven the language, e.g. hot=roasting/sizzling/heat wave, rainy=drizzling, pouring

4. The students write in groups a weather forecast for the places of their own choice. Use a map of English speaking country if available. For instance, if there are four members in the group they can choose four cities for which they prepare different forecasts.
5. Then the groups take turns in acting out their forecasts. They can invent names for their weather anchor -role and use a microphone. The weather symbols can be tagged with Blu-tack on the map by the weather anchor or by an assistant.
6. You can video record the forecasts and watch them together later in the course.



For more weather related vocabulary see:

<http://www.theweatherprediction.com/basic/terms/>

Lesson 23

MATERIALS

- Video clips from the animation film *Cloudy with a Chance of Meatballs*

GOALS

- To use voice vividly and expressively
- To understand the significance of voice and speech in movies and animations
- To create a dubbed scene



WARM-UP: Storm (5 min)

1. The group sits in a circle. The leader starts by rubbing his/her hands together. The person to the right does the same, and so on until everyone is doing the action. When all are rubbing their hands, the leader starts a new sound, finger snapping, then hand clapping, next slapping thighs, then foot stomping. This way the actions get noisier. To end the storm, reverse the actions. To finish students one by one stop rubbing hands and wait for the action to be completed by the entire group.



ACTIVITY: Dubbing (30 min)

For this activity you need either video clips of the movie or, ideally, the film as a DVD.

1. Explain to the students that the story of the book has been made into an animated movie as well. Start by showing the trailer of the movie:
<http://www.youtube.com/watch?v=pUaKcFl4BZY>
2. Ask the students what the similarities and differences are between the movie and the book. If possible, you can show the trailer both in English and as a dubbed version.
3. Explain the procedure of dubbing and voice-overs. Tell the students that they will a dub a scene from the movie. Some scenes to consider can be found in YouTube:
 - a. <http://www.youtube.com/watch?v=AO11WHkTfg8>
 - b. <http://www.youtube.com/watch?v=jGGjhg2k7to>
 - c. <http://www.youtube.com/watch?v=e6E7QiU8xk4>
4. Divide the students into groups of four and show the chosen scene MUTE to the students several times so they get an idea of what is happening and what kind of sounds and noises could be added.
5. When the groups are ready they come up front to voice-act their scene.

UNIT 8 -THE GRUFFALO

In this unit the students will...

- ✓ Revise animal vocabulary
- ✓ Take roles to dramatize the story in groups
- ✓ Practice theatrical skills
- ✓ Draw portraits
- ✓ Prepare a quiz show



Image: <http://myhilton.se>

UNIT 8 - The Gruffalo

Lessons 24, 25 and 26

Lesson 24

MATERIALS

- Paper slips and pencils
- Characters -handout (see CD)

GOALS

- To revise animal vocabulary
- To learn to predict events of the story
- To draw personal portraits



WARM-UP: Animal sounds (5 min)

For this activity you need paper slips with names of animals that make distinct sounds. For instance: dog, cat, snake, monkey, cow, mouse, lion, owl, sheep, pig and parrot. You should have a pair or four paper slips of each animal. Then give each student a paper slip and tell them NOT to share it with others. The students now move freely in the classroom imitating the sound of their animal. The goal is to find “the same animal” and this way form pairs or groups. No talking is allowed, only sounds of animals!

NOTES ON STORYTELLING

To introduce the story, tell the students they are going to hear a story about a monster. Ask if they have heard any other monster stories. The story relies a lot on the dialogue between the characters and has little description. Whether you’re presenting the story as a PowerPoint or not it might be useful to have the characters cut out to introduce them for the students. You can choose to have the story read by the students by assigning roles already before the first reading.



The Gruffalo is also a short animated film based on the picture book. If possible you can watch the film instead of telling the story.



ACTIVITY: Prediction (10 min)

Reread the story and encourage the students to participate whenever possible. You should stop in places where there is a clear rhyme pattern and room for predicting the words to follow. For example: “Where are you going to, little brown mouse? Come for a feast in my log pile...” or “Good? Don't call me good! I'm the scariest creature in this...”



ACTIVITY: Portraits (20 min)

Explain that in the story the mouse is lying and exaggerating. Now the students should draw their own portraits where they exaggerate at least one feature. You can have your own portrait drawn as an example. When the students are finished drawing ask the students to stand in two rows facing each other. Gather the portraits and exchange them between the rows. Now each student is given one portrait and she/he should describe the person in the drawing, e.g. “She has got big eyes and a small mouth...” After the description the student should look at the peers standing in the other row and guess who the person in the portrait is. Because of the exaggeration this should turn out an amusing activity.

Lesson 25

MATERIALS

- Appropriate props and costumes for dramatizations (optional)
- Copies of each chapter of the story
- Video camera (optional)

GOALS

- To dramatize the story in groups
- To practice theatrical skills and expressions



WARM-UP: Animal pantomime (5 min)

Ask the students to imagine how different animals move. Standing up, they then mime the different ways animals move. You can call out animals such as a snake, a rabbit, a fox, a kangaroo, an owl, a bear, a cat etc.



ACTIVITY: Story dramatization (40 min)

This activity develops theatrical skills, role-taking and group work skills. The grouping/roles suggested below are designed for a group of 19, but you can change the distribution according to the size of your group.

1. Divide the students into five groups:
 - o GROUP 1: Three persons
 - o GROUP 2: Three persons
 - o GROUP 3: Four persons
 - o GROUP 4: Six persons
 - o GROUP 5: Three persons
2. Each group dramatizes the chapters of the story taking the roles of the characters. Each group should also have one narrator.
3. Divide paper copies of the story (1 chapter per group) and explain that the chapter is a script for a play. The groups read their chapters to see if they understand everything. Then the group members should divide the roles and prepare their dramatization. Encourage them to imagine the characters: how they speak, move and act. If available, provide suitable props and costumes. Also the groups should have private space, possibly outside the classroom, to practice. The students can decide whether they want to learn the words by heart or use the script.
4. When the groups have practiced, they come in front of the class in the right order to act out their plays. The groups that are waiting for their turn are the audience. Recording the dramatization is highly motivating for the students!



You can find more fun Gruffalo -activities online:

<http://www.gruffalo.com/section.php?s=html/gamesandactivities.html>

Lesson 26

MATERIALS

- Video clip of a quiz show
- Access to computers
- Papers and pencils
- Microphone (optional)
- Video camera (optional)

GOALS

- To learn funny facts about different animals
- To search for information
- To form questions
- To prepare a quiz show



WARM-UP: Quiz show (5 min)

Show the students a short insert of a quiz show. You find various options in YouTube. After watching, ask them about the participants (the contestants, the host and the audience) and the organization of the show (the questions, the answers, the music etc.)




ACTIVITY: Animal Quiz show (40 min)

Now that the students know what a quiz show is, they are going to create one. The topic of the Quiz show is “Animals.” The activity’s first part (approx. 20 min) should be done at computers.

1. Divide the students into four groups and assign each group an animal: a fox, a snake, an owl or a mouse. Each group then searches for information about their animal and prepares a minimum of five questions about the animal. The questions should be challenging, but not impossible to know. They can be either multiple choice or single answer. You can give example questions.
2. When the questions are finished the teacher checks them, makes corrections when needed and cuts/rewrites the questions on single paper slips.

3. The teacher divides different roles for the quiz show: The host, the contestants and the audience who asks the questions. If it turns out difficult to reach an agreement, the activity can be repeated later with exchanged roles.
4. The classroom is organized as if it were a TV studio; the contestants are seated at a table in the front and the host is standing close by. The audience is seated in rows. The class can invent a name for the quiz show. Each member of the audience is given paper slips with questions and answers.
5. The host starts the show by introducing the contestants and then giving a member of the audience a turn to ask a question. The contestant can either answer one by one or have a bell to signal that they want to try to answer. The points can be counted by the host or by a student who is the book-keeper. The show can be recorded and if the former phases have taken longer time the “broadcast” can be organized in a separate lesson.

 It is likely that the contestants will be asked questions, which they prepared themselves. This activates memory and isn't a problem!

UNIT 9 - OH, THE PLACES YOU'LL GO!

In this unit the students will...

- ✓ Illustrate a story
- ✓ Talk about future plans and growing up
- ✓ Create a board game
- ✓ Write short stories

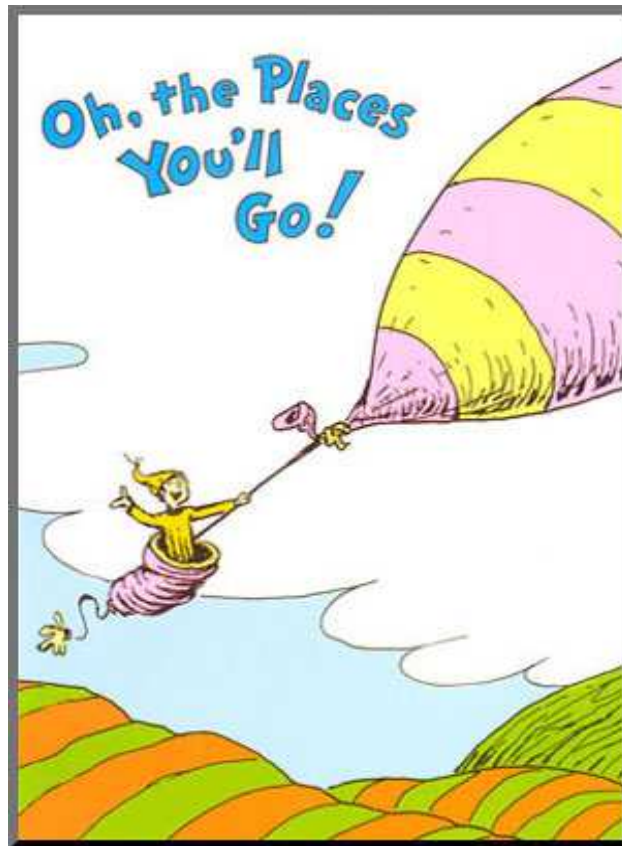


Image: <http://janegeldart.wordpress.com>

UNIT 9 - Oh, the Places You'll Go!

Lessons 27, 28 and 29

Lesson 27

MATERIALS

- Copy of the story *Oh, the Places you'll go!* (see CD)
- Paper slips
- Cardboard, crayons, markers

GOALS

- To understand the main themes of the story
- To create a short story from a title
- To discuss future plans and growing up



WARM-UP: Knots (5 min)

The class forms a circle and holds hands. Then hands are released – now everyone puts a left hand into the center to find another, no one should be holding more than one hand. Then everyone puts a second hand in and again holds someone's right hand. Pupils should avoid taking the hand of the person on their right or left. The group has formed a knot. The purpose is to untangle the knot without letting go of the hands.

NOTES ON STORYTELLING

The story is written in verse and has got a lot of word-play. Emphasize the rhyme pattern and amusing word choices when reading the story. Read the story straight through without stopping. When the word “you” is stressed, such as “And YOU are the guy who'll decide where you go,” speak the lines directly to the class, making it obvious that you are directing your words at them. You can adapt facial expressions and tone of voice with relevant content that expresses feelings.



The story can be found with the original book illustrations in YouTube:

<http://www.youtube.com/watch?v=IQRWeZy-S8Q>



ACTIVITY: Titles (20 min)

Divide the students into five groups. Give each group a paper with one of the following lines from the story:

- I Don't Choose to Go There
- Bang-Ups and Hang-Ups Can Happen to You
- Everyone is Just Waiting
- You'll Be Famous as Famous Can Be
- All Alone!

Let the students discuss the words on the paper slip that they received. Encourage them to apply Dr. Seuss's words to their own life experiences. For example, if they receive the paper slip that reads, "You'll be as famous as famous can be," they might discuss whether fame is truly what people should want. Students create in small groups a drawing that displays the phrase and come up with a short, verbal play describing their reactions to the line they were given. Then each group in turn comes to the front of the class and presents their works.



ACTIVITY: I will be... (10 min) (adapted from <http://seussville.com>)

The story celebrates growing up! Ask the students to think about what they will be and do when they grow up. Will you be a pilot? A teacher? A movie actor? Where will you go? To Africa? To the moon? Ask them to draw a hot-air-balloon and a picture about what they want to be or where they want to go when you they grow up.

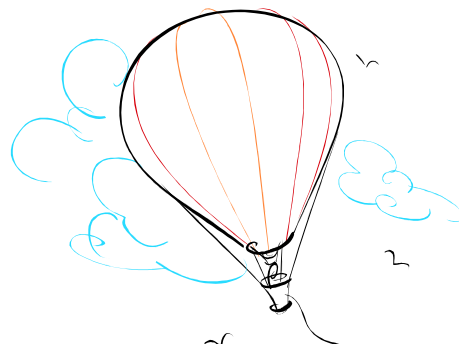


Image: Clip Art

Lesson 28

MATERIALS

- Copies of the story suitably sequenced
- Pencils, crayons, markers
- Cardboards

GOALS

- To express scenes through bodies
- To attach meanings to images
- To create illustrations for the story



WARM-UP: Frozen images (10 min)

Tell the students that they will hear the story again. This time you will stop the reading every now and then and they should get into an appropriate position, as if the action or scene of the story was frozen, as in a photograph or video frame. Choose parts that are descriptive and require a certain expression, e.g. "About some you will say, "I don't choose to go there." or "And will you succeed? Yes! You will, indeed!"



ACTIVITY: Birthdays -group formation (10 min)

In this activity the days, numbers and months will be revised, although it is simply used to form groups. The students form a circle and are asked one by one or randomly the exact date of their birthday. Now they should get organized into groups of four with those whose birthday is the closest.



ACTIVITY: Illustrations (20 min)

The story book is also colorfully illustrated by its author, Dr. Seuss. If you have a copy of the original book, you can show the illustrations and pass the book around. Alternatively, you can show some illustrations on the internet. Then give each group a part of the story. You can have the parts printed in A4 which then can be glued on a bigger cardboard. The students should now draw illustrations for the part of the story

that they have. Encourage them to use a lot of colors and imagination in the spirit of the original story.

Lesson 29

MATERIALS

- Board games (as examples)
- Cardboards, scissors, glue
- Crayons, markers
- Ribbons, buttons, feather etc.

GOALS

- To improvise verbally
- To create a board game



WARM-UP: One-liners (10 min)

A one-liner is a joke that is delivered in a single line. Although one-liners seem simple, it can be tricky to come up with one spontaneously. You can start by being in role in front of the class. Each student then takes a turn to come in front and answer your one-liner with a single word or a short phrase. Keep your one-liners simple, e.g. “Help!” “What’s the problem?” or “Congratulations!”



ACTIVITY: Board Game Manufacturers (30 min)

In this activity the students work in small groups to create a board game with their own rules.

1. Either show in front of the class or pass around board games. Some of them should be familiar to the students, while others can be unknown. Ask the students what they think the goal of each game is and what the main rules are.
2. Tell the students that they are board game manufacturers who have been assigned the task of creating a board game that will help students review the

main points of the story.

3. Tell the students to consider the following things:
 - Make your game board neat, colorful, interesting, and creative!
 - Include questions and answers
 - Relate the format and purpose of your game to the story in some way, e.g. you are going on an adventure on a hot-air-balloon.
 - Write clear directions and rules for your game that make it perfectly clear how to play it
4. Ask them to include the following elements in the game:
 - Congratulations! Today is your day.
 - There is fun to be done!
 - The waiting place
 - Great Balancing Act
5. Encourage the students to use a variety of materials for the board game and to be creative with the rules. They could also use a dice, an hourglass and pawns.
6. When finished, the “Board Game manufacturers” come up front to present their game, as if they were marketing and selling it for Production Company.
7. If there is enough time, the groups can try to play the board games.



image: Clip Art

UNIT 10 - Twisted Fairytales

In this unit the students will...

- ✓ Create new versions of familiar stories
- ✓ Learn the TV-news broadcasting conventions
- ✓ Create TV-news script and broadcast based on a story
- ✓ Give feedback on the course



Image: Clip Art

UNIT 10 - Twisted Fairytales

Lessons 30 and 31

Lesson 30

MATERIALS

- Copies of the stories of the course
- TV-news video clip

GOALS

- To revise story elements
- To rewrite a story with a new twist
- To prepare a script for TV-news



ACTIVITY: Twisted Fairytale (20 min)

In pairs, the students read stories from the course or of their own choice and choose one. When they have chosen a story ask them to think about the following questions:

- What is the setting of the original story? What is the setting of our twisted fairytale?
- Are we going to change the point of view of the original story?
- How will we change the characters in our twisted fairytale?
- What is the problem in our story? What is the solution?
- How can we make our story funny?

Remind that there are a lot of ways to twist a fairy tale:

- Change the main character or the setting (time and place)
- Tell the story from a different character's point of view
- Make the problem of the story different
- Change an important item in the story
- Change the ending of the story

When the students are ready they can illustrate their stories.



ACTIVITY: TV-News (25 min preparation + 30 min dramatization)

Now the students will prepare a TV-news broadcast based on their new versions of the stories. The groups will prepare different sections in small group and work all together in the final dramatization.

1. Start by showing the students a short clip of TV-news that preferably has got a variety of transitions and participants. The news clip should have the following elements:
 - Introduction
 - Lead story
 - Field report
 - In-studio-interview
 - Conclusion
2. Decide by hand voting which story will be the topic of your news. The story should contain a lot of action and dramatic turns. Discuss the different elements of TV - news broadcast and divide the students into groups as follows:
 - Introduction & Conclusion (News anchors): 2 persons
 - Lead story (Reporters): 2 persons
 - Field report (Reporter, interviewees, eyewitnesses, public authority): 10 persons
 - In-studio-interview (interviewers, interviewees): 6 persons
3. Now the groups will work on their section of the TV-news and write a script. Although each group works individually, they need to inform other groups about their decisions and the organization.
4. When the groups are finished. The script is gathered together and revised. Depending on the story and time remaining, the students can prepare suitable props for the dramatization or agree to bring some for the next lesson.



The activity continues in the next lesson when the scripts will be dramatized

Lesson 31

MATERIALS

- Copies of the TV-News script prepared in the previous lesson
- Microphone
- Costumes for dramatization (e.g. suit jacket, wigs, eyeglasses)
- Video camera
- Copies of Feedback -handout (see CD)

GOALS

- To prepare and dramatize TV-news
- Practice taking role
- Give feedback on the course



WARM-UP: Reflection circle (10 min)

The students stand in a circle. Explain that the course is about to end and it is time to remember what has been done. Pass a soft ball, hat or other item around the circle so that each student gets a say in what they think about the course. You can let them decide what to say or give a formula, e.g. “I liked...” “I enjoyed...” “I was good at...”



ACTIVITY: TV-News (continued) (30 min)

Read together the TV-news script, which was prepared during the previous lesson. Unite the group and practice together the different sections of the broadcast. Set up a TV-studio with table and appropriate background for the anchors. Depending on the story, some action may take place outside the classroom. Record the TV-news and watch the final product together.



ACTIVITY: WRAP IT UP!

Ask the students to give feedback on the course (see the appendix in the CD for a question sheet).

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Magic Beans

A Material Package for teaching English
through Storytelling and Creative Drama

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Appendix: Stories and Printable
worksheets

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STORIES

UNIT 1: Little Red Riding Hood, Jack and the Beanstalk, The Princess and the pea

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UNIT 5: Snow flakes

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UNIT 10: Feedback

UNIT 1: Little Red Riding Hood

Once upon a time, at the edge of a big forest, a little girl lived with her mother. She always wore a red hat and cape and was called Little Red Riding Hood by everyone who knew her.

One day, Little Red Riding Hood's mother gave her a basket and some cake and told her to walk through the forest to the other side where her Grandmother lay sick in bed.



"Remember, don't talk to strangers!" the mother said.

On the way to her Grandmother's house, Little Red Riding Hood met the Big Bad Wolf.

"Where are you going little girl?" he asked with his biggest smile. "To my Grandmother's house on the other side of the forest," said

Little Red Riding Hood.

The wolf took a shortcut and ran to Grandmother's house. When he got there, he went inside and ate Grandmother!

Then he put on her cap and nightdress and climbed into her bed. When Little Red Riding Hood got there, she walked right up to the bed.

"Grandmother! What big ears you have!" she said.

"All the better to hear you with, my dear!" said the wolf.

"Grandmother! And what big eyes you have!" she said.

"All the better to see you with, my dear!" said the wolf.

"Grandmother! And what big teeth you have!" she said.

"All the better to eat you with!" said the wolf and jumped out of bed and started chasing Little Red Riding Hood.

A man who was chopping wood in the forest heard Little Red Riding Hood. He came inside the house and hit the wolf over the head with his axe. The wolf fell to the ground and Grandmother popped out of his mouth. Then the woodsman, Little Red Riding Hood and Grandmother all had cake and tea. And they lived happily ever after.

UNIT 1: Jack and the Beanstalk

Long ago, in a land far away, there lived a boy named Jack. He and his mother had a small farm, but they were poor and all they had was one cow.

Since they needed food to eat, Jack's mother sent him to the market to sell the cow.

On the way to the market, Jack met an odd man dressed all in green. The man offered him five magic beans for his cow. Jack decided to make the trade.



When Jack got home his mother was so angry that she threw the beans out of the window and sent Jack to bed without supper.

The next day, outside his window, there was a huge beanstalk, stretching all the way to the sky. Jack climbed up it and found a huge castle at the top.

Inside the castle, there was a small goose sitting on a nest. "Take me with you," the goose said to Jack. "I lay golden eggs."

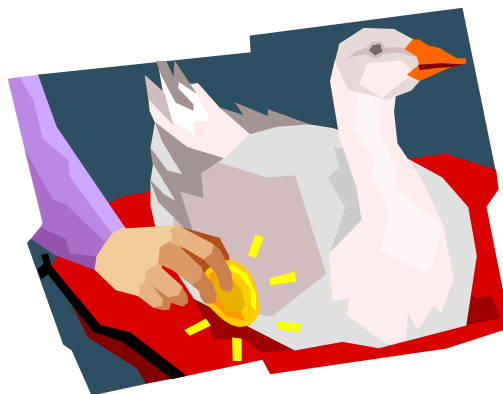
Jack grabbed the goose and headed for the beanstalk, but behind

him he heard a loud rumbling. "Fee, Fie, Fo, Fum!" a giant called as he started to chase Jack.

Jack climbed down the beanstalk as fast as he could, with the giant climbing behind him.

When he got to the bottom, Jack grabbed an axe and chopped down the beanstalk. The giant had to quickly climb back to his castle or he would have fallen down.

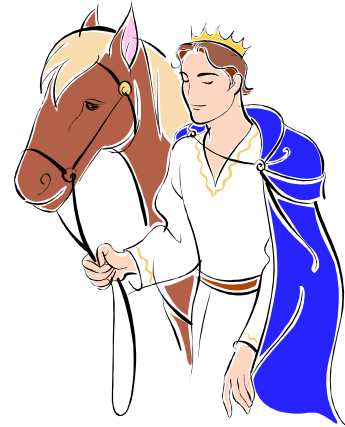
Jack and his mother used the golden eggs to buy a big house and they were never hungry again.



UNIT 1: The Princess and the Pea

Once upon a time, in a beautiful kingdom, in a splendid castle, there lived a prince who wanted to marry a real princess?

He traveled the whole world over meeting princesses, but could never find one he was sure was real? There were plenty of princesses, but there was always something which was not quite right about them?

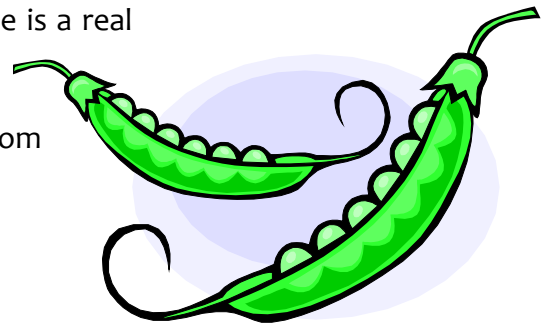


One stormy night it poured rain and thundered?The prince heard a knock on at his door?

When he opened it, a princess stood there, water dripping from her hair and her clothes? Even her crown was wet?She said she was a real princess?The prince invited the princess in?

"I know what to do?We will find out if she is a real princess," said the queen, the prince's

mother?She took a small green pea and put it at the bottom of twenty mattresses?



The princess slept on top of the mattresses all night?

In the morning, the prince asked the princess how she slept?"Oh very badly! She said?"I was lying on top of something very hard?"

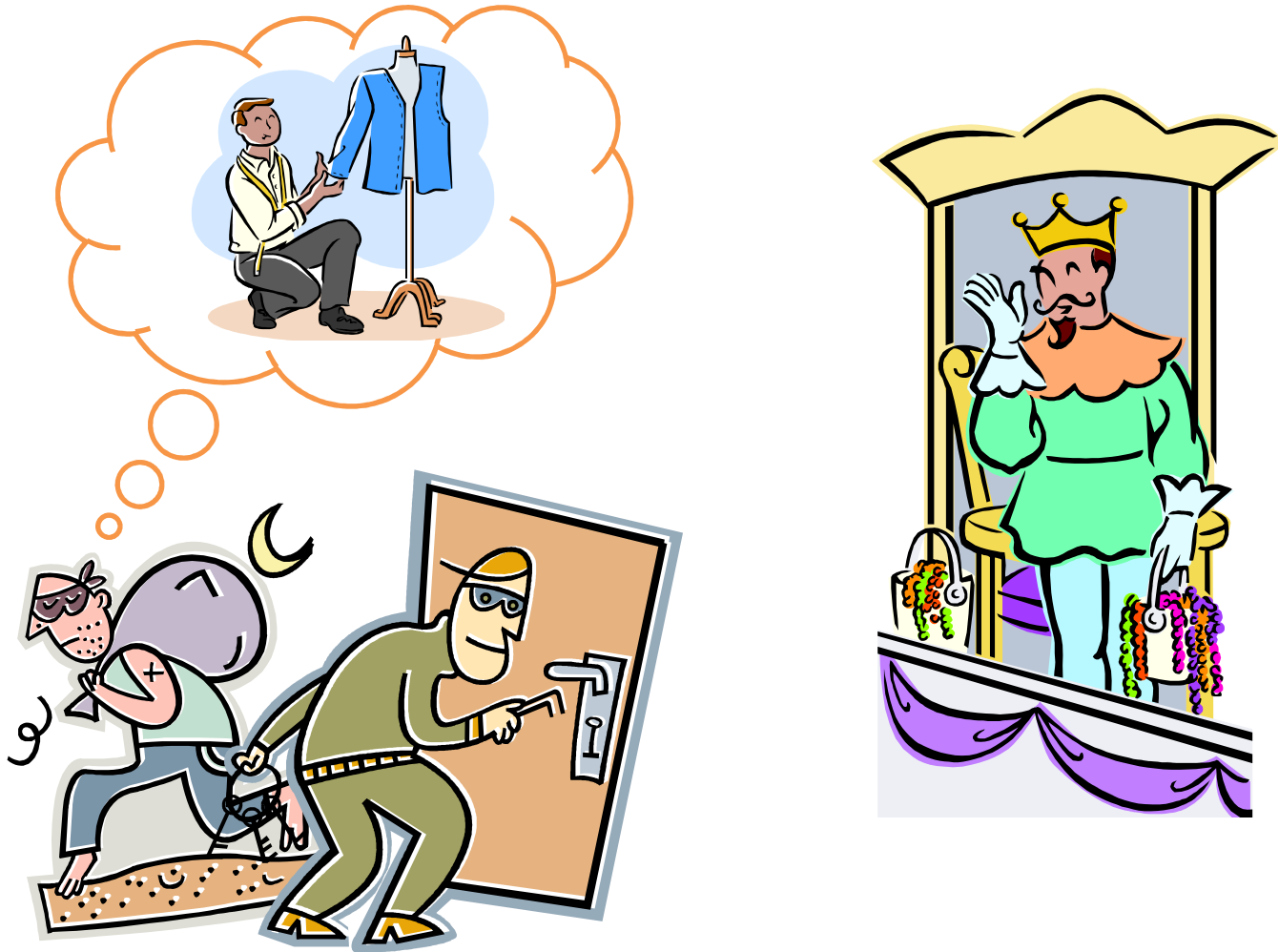
The prince was happy because he knew that only a real princess could be that sensitive?They got married the next day and lived happily ever after?

The End

UNIT 2: The Emperor's New Clothes

Once upon a time there was an emperor whose only interest in life was to dress up in fashionable clothes. He kept changing his clothes so that people could admire him.

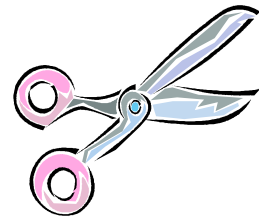
Once, two thieves decided to teach him a lesson.



They told the emperor that they were very fine tailors and could sew a lovely new suit for him. It would be so light and fine that it would seem invisible. Only those who were stupid could not see it. The emperor was very excited and ordered the new tailors to begin their work.

APPENDIX: UNIT 2

One day, the king asked the prime minister to go and see how much work the two tailors had done. He saw the two men moving scissors in the air but he could see no cloth! He kept quiet for fear of being called stupid and ignorant. Instead, he praised the fabric and said it was marvelous.



Finally, the emperor's new dress was ready. He could see nothing but he too did not want to appear stupid. He admired the dress and thanked the tailors. He was asked to parade down the street for all to see the new clothes. The emperor paraded down the main street. The people could only see a naked emperor but no one admitted it for fear of being thought stupid. They foolishly praised the invisible fabric and the colors. The emperor was very happy.



At last, a child cried out, "The emperor is naked!"

Soon everyone began to murmur the same thing and very soon all shouted, "The emperor is not wearing anything!"

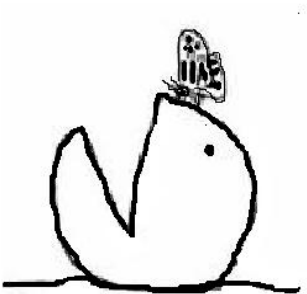
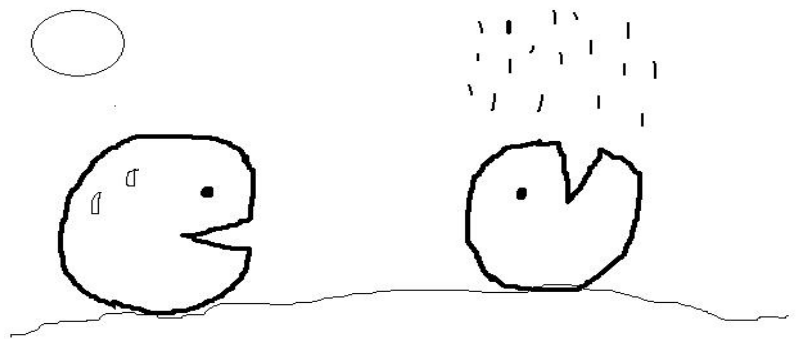
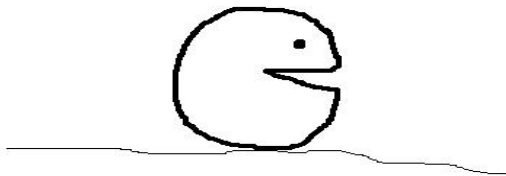
The emperor realized the truth but preferred to believe that his people were stupid.

Adapted from <http://shortstoriesshort.com/story/the-emperors-new-clothes/>

Images: Clip Art

UNIT 3: The missing piece

It was missing a piece and it was not happy. So it set off in search of its missing piece. And as it rolled it sang this song: "Oh, I'm looking for my missing piece, I'm looking for my missing piece. Hi-dee-ho! Here I go! Looking for my missing piece."



Sometimes it baked in the sun,
But then the cool rain would come down.
And because it was missing a piece
it could not roll very fast,
so it would stop to talk to a worm,
or smell a flower,
and sometimes it would pass a beetle,
and sometimes a beetle would pass it.

And this was the best time of all.

And on it went, over oceans.



APPENDIX: UNIT 3

"Oh I'm looking for my missing piece, over land and overseas So grease my knees and fleece my bees I'm looking for my missing piece"

Through swamps and jungles, up mountains,
and down mountains

Until one day, lo and behold!

"I've found my missing piece! I've found my missing piece!

So grease my knees and fleece my bees!"



"Wait a minute",

said the piece

"Before you go greasing your knees and

fleeing your bees"

"I am not your missing piece I am nobody's

piece I am my own piece

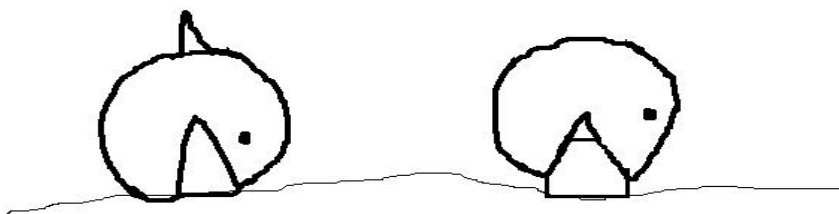
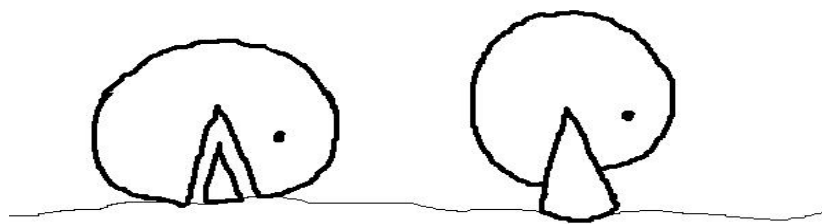
And even if I was somebody's missing

piece, I don't think I'd be yours

"Oh", it said sadly "I am sorry to have bothered you"

And on it rolled

It found another piece But this one was too small And this one was too big



This one was little too
sharp And this one was
too square

APPENDIX: UNIT 3

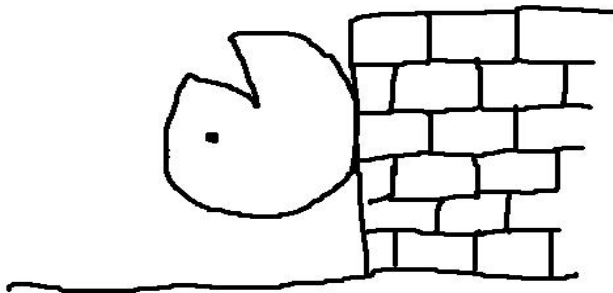
One time it seemed to have found the perfect piece,

But it didn't hold it tightly and lost it

Another time it held too tightly and it broke

So on and on it rolled

Having adventures, falling into holes and bumping into stone walls



And one day it came upon another piece that seemed to be just the right

"Hi!" It said "Hi!" said the piece

"Are you anybody else's missing piece?"

"Not that I know of"

"Well, maybe you want to be your own piece?"

"I can be someone's and still be my own"

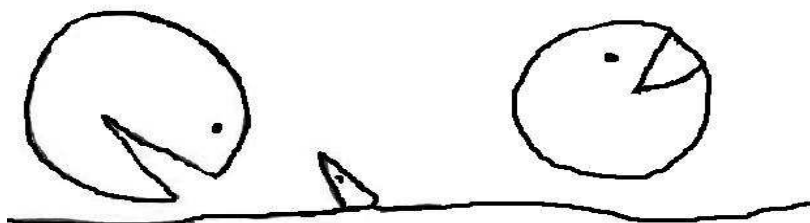
"Well, maybe you don't want to be mine"

"Maybe I do!"

"Maybe we won't fit"

"Well"

"Hummmmm?" It fit! It fit perfectly! At last! At last!



APPENDIX: UNIT 3

And away it rolled and because it was now complete it rolled faster and faster! Faster than it had ever rolled before!

So fast that it could not stop to talk to a worm or to smell a flower

Too fast for a butterfly to land

But it could sing its happy song, at last it could sing: "I've found my missing piece!"

And it began to sing: "I've frown my nizzin'geez! Uf vround my mitzin breees,
so kcrease my meas, An bleez my dreags! Uf frown'

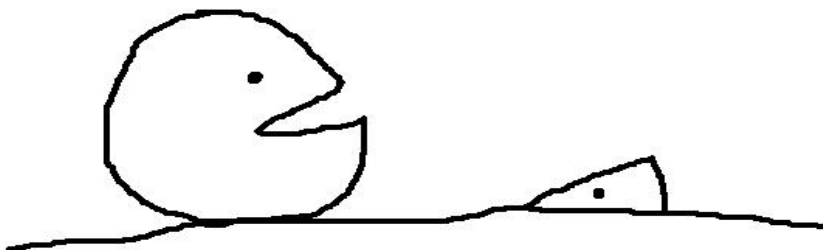
Oh no! Now that it was complete it could not sing at all



"Aha", it thought "So that's how it is" So it stopped rolling and it set the piece down gently, and slowly rolled away

And as it rolled it softly sang:

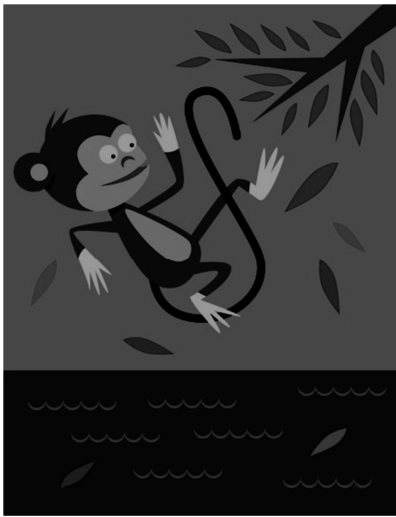
"Oh, I'm looking for my missing piece, I'm looking for my missing piece! Hi-dee-ho! Here I go! I'm looking for my missing piece'



The End

UNIT 4: Night Monkey Day Monkey

The moon shone down on the jungle,
The Night Monkey climbed up the tree,
She clambered and leapt to where the Day Monkey slept,
And whispered: "You can't catch me!"

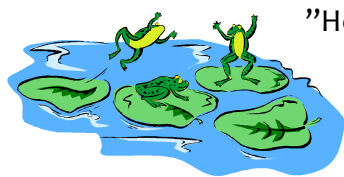


Day Monkey woke up and chased her
but lost his grip on the bark,
he landed cross, on a bed of moss,
Complaining: "It's much too dark!"

"Help!" said Day Monkey "Flying mice!
Or maybe I'm wrong and they are rats!"
Night Monkey laughed and said:

"Don't be daft! Haven't you ever heard of bats?"

"Stop" said Day Monkey "Listen to that! There are singing logs!"
Night Monkey laughed and said:
"Don't be daft! It's only a chorus of frogs!"



"Hey!" said Day Monkey "There's a banana! How does it manage to fly?"

Night Monkey laughed and said:

"Don't be daft! That banana is the moon in the sky!"

Day Monkey yawned and rubbed his eyes

"Maybe I'm dreaming" he said

"Night time is creepy and I'm feeling sleepy,
I'm going back to bed"

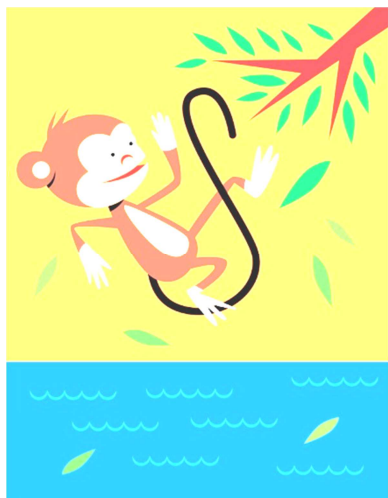
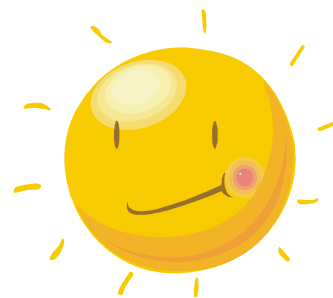
APPENDIX: UNIT 4

The sun shone down the next morning☺

Day Monkey slid down the tree☺

He slithered and leapt to where Night monkey slept

And whispered: "You can't catch me☺"



Night Monkey woke up and chased him,

screwing her eyes up tight☺

She came to rest on an empty nest,

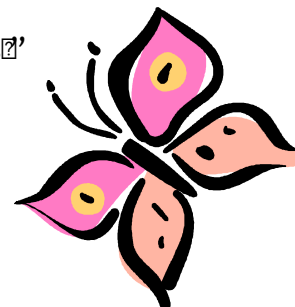
complaining: "It's much too bright!"

"Look!" said Night Monkey☺"Moths wearing make up!

Why are they in disguise?"

Day Monkey laughed and said:

"Don't be daft! They are beautiful butterflies☺"



"Help!" said Night Monkey☺

"Look at those giants swinging about in the trees!"

Day Monkey laughed and said:

"Don't be daft! Those giants are chimpanzees☺"



"Stop!" said Night Monkey☺

"Screeching owls, the colors of peas and carrots!"

Day Monkey laughed and said:

"Don't be daft! Haven't you ever heard of parrots?"



"Hey!" said Night Monkey☺"Naughty black monkeys,
can't they keep out of our way?"

Day Monkey laughed and said:

"Don't be daft! Our shadows are here to stay☺"

APPENDIX: UNIT 4

Night monkey yawned and she rubbed her eyes☹

”Maybe I'm dreaming” she said☹

”Daytime is crazy and I'm feeling lazy,

I'm going back to bed☹’

Now Night Monkey sleeps in the daylight,

And Day Monkey sleeps in the night☹

But now and again at sunrise,

When it isn't quite dark or light,

They share a bunch of bananas,

Half way up the tree,

Day Monkey calls it breakfast,

Night Monkey calls it tea☹’

The End



UNIT 5: The snowy day

One winter morning Peter woke up and looked out the window?

Snow had fallen during the night and it covered everything as far as he could see?

After breakfast he put on his snow suit and went outside?

The snow was piled up very high along the street to make path for walking?

Crunch, crunch, crunch, his feet sank into the snow?

He walked with his toes pointing out, like this???

He walked with his toes pointing in like that???

Then he dragged his feet s-l-o-w-l-y to make tracks?

And he found something sticking out of the snow that made a new track?

It was a stick?

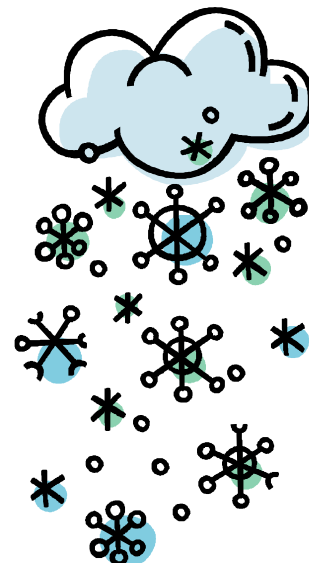
A stick that was just right for smacking a snow covered tree?

Down fell the snow, on top of Peter's head?

He thought it would be fun to join the big boys in their snowball fight?

But he knew he wasn't old enough yet?

So he made a smiling snowman?



APPENDIX: UNIT 5

And he made angels☹

He pretended he was a mountain climber; he climbed up a great big tall mountain of snow☹

And slid all the way down☹

He picked up a handful of snow, and another, and still another☹

He packed it round and firm and put the snowball in his pocket for tomorrow☹

Then he went into his warm house☹

He told his mother all about his adventures while she took off his wet socks☹

And he thought, and thought and thought about them☹

Before he got into bed, he looked into his pocket☹

His pocket was empty☹

The snowball wasn't there☹

He felt very sad☹

While he slept he dreamed that the sun had melted all the snow away☹

But when he woke up his dream was gone☹The snow was still everywhere!

New snow was falling☹

He called his friend from across the hall and they went out into the deep deep snow☹



The End

UNIT 6: Where the wild things are

One night Max wore his wolf suit and made mischief of one kind and another

His mother called him “WILD THING!”
and Max said “I’LL EAT YOU UP!”
so he was sent to bed without eating
anything

That very night in Max’s room a forest
grew and grew –

and grew until his ceiling hung with vines
and the walls became the world around

and an ocean tumbled by with a private boat for Max
and he sailed off through night and day



image: <http://forum.thefreedictionary.com>

and in and out of weeks
and almost over a year
to where the wild things are



And when he came to the place where the wild things
are, they roared their terrible roars and gnashed their
terrible teeth and rolled their terrible eyes and showed
their terrible claws

APPENDIX: UNIT 6



Image: <http://talismanfarm77.blogspot.com>

till Max said “BE STILL!”

and tamed them with the magic trick of
staring into all their yellow eyes without
blinking once

and they were frightened and called him the
most wild thing of all

and made him king of all the wild things

“And now,” cried Max, “let the wild rumpus
start!”

“Now stop!” Max said and sent the wild things
off to bed without their supper

And Max the king of all the wild things was
lonely and wanted to be where someone loved
him best of all



Image: <http://flickr.com>

Then all around from far away across the world
he smelled good things to eat
so he gave up being king of where the wild things are

But the wild things cried, “Oh please don’t go—
we’ll eat you up – we love you so!”

And Max said, “No!”

The wild things roared their terrible roars and gnashed their terrible teeth
and rolled their terrible eyes and showed their terrible claws
but Max stepped into his private boat and waved good-bye

APPENDIX: UNIT 6

and sailed back over a year
and in and out of weeks
and through a day



image: <http://tumblr.com>

and into the night of his very own room
where he found his supper waiting for him
and it was still hot

The End

UNIT 7: Cloudy with a chance of meatballs

We were all sitting around the big kitchen table. It was Saturday morning. Pancake morning. Mum was squeezing oranges for juice. Henry and I were betting on how many pancakes we each could eat. And Grandpa was doing the flipping.



Seconds later, something flew through the air headed toward the kitchen ceiling. And landed right on Henry. After we realized that the flying object was only a pancake we all laughed, even Grandpa. Breakfast continues quite uneventfully. All the other pancakes landed in the pan. And all of them were eaten, even the one that landed on Henry.

That night Grandpa told us the best bedtime story he has ever told: Across an ocean, over lots of huge bumpy mountains, across three hot deserts, and one smaller ocean... there lay the tiny town of Chewandswallow.

In most ways, it was very much like any other tiny town. It had a Main street lined with stores, houses with trees and gardens around them, a schoolhouse, about three hundred people and some cats and dogs.

But there were no food stores in the town of Chewandswallow. They didn't need any. The sky gave all the food they could possibly want. The only thing that was really different about Chewandswallow was its weather. It came three times a day; at breakfast, lunch and dinner. Everything that everyone ate came from the sky.

APPENDIX: UNIT 7

Whatever the weather served, that was what they ate. But it never rained rain and it never snowed snow. And it never blew just wind. It rained things like soup and juice. It snowed mashed potatoes and green beans. And sometimes the wind blew in storms of hamburgers.



image: www.collider.com

The people could watch the weather report on television in the morning and they would even hear a prediction for the next day's food.

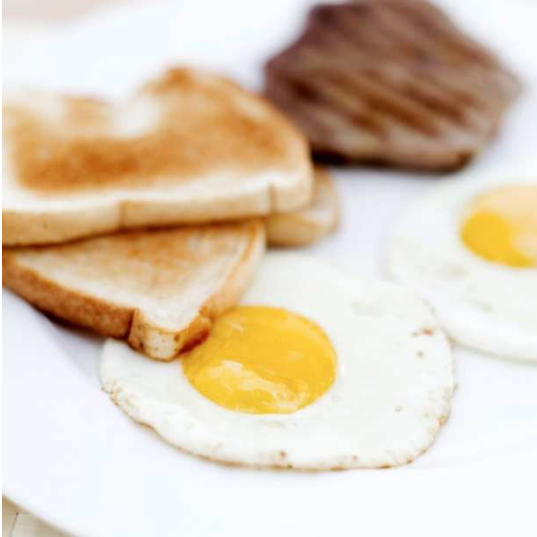


image: www.fanpop.com

When the town's people went outside, they carried their plates, cups, glasses, forks, spoons, knives and napkins with them. That way they would always be prepared for any kind of weather. If there were leftovers, and there usually were, the people took them home and put them in their refrigerators in case they got hungry in between meals.

APPENDIX: UNIT 7

The menu varied. By the time they woke up in the morning, breakfast was coming down. After a brief shower of orange juice low clouds of eggs moved in, followed by pieces of toast. Butter and jelly sprinkled down for the toast. And most of the time it rained milk afterwards.



For lunch one day, frankfurters, already in their rolls, blew in from the northwest at about five miles an hour. There were mustard clouds nearby. Then the wind shifted east and brought in baked beans. A drizzle of soda finished off the meal.

Dinner one night consisted of lamb chops becoming heavy at times with occasional ketchup. Periods of peas and baked potatoes were followed by gradual clearing with a wonderful Jell-O setting in the west.

The sanitation department of Chewandswallow had a rather unusual job for a sanitation department. It had to remove the food that fell on the houses and sidewalks and lawns. The workers cleaned things up after every meal and fed all dogs and cats. Then they emptied some of it into the surrounding oceans for the fish and turtles and whales to eat. The rest of the food was put back into the earth so that the soil would be richer for the people's flower gardens.



APPENDIX: UNIT 7

Life for the town's people was delicious until the weather took a turn for the worse.

One day there was nothing but gorgonzola cheese all day.

The next day was only broccoli, all overcooked.

Another day there was a pea soup fog. No one could see a where they were going and they could barely find the rest of the meal that got stuck in the fog.

The food was getting larger and larger, and so were the portions. The people were getting frightened. Violent storms blew in frequently. Awful things were happening.

One Tuesday there was a hurricane of bread and rolls all day long into the night. There were soft rolls and hard rolls, some with seeds and some without. There was white bread and rye bread and toasts. Most of it was larger than they had ever seen before. It was a terrible day. Everyone had to stay home. Roads were damaged and the Sanitation Department was in trouble. The mess took the workers four days to clean up and the sea was full of floating rolls.



image: www.fanpop.com

To help out, the people piled up as much bread as they could in their backyards. The birds ate it a bit, but it just stayed there and got harder and harder.

There was a storm of pancakes one morning and a downpour of maple syrup that nearly flooded the town. A huge pancake covered the school. No one could get it off because it was so heavy. So they had to close the school.

APPENDIX: UNIT 7

There was an awful salt and pepper wind accompanied by an even worse tomato tornado. People were sneezing themselves silly and running to escape the tomatoes. The town was a mess. There were seeds and pulp everywhere.



image: www.fanpop.com

The Sanitation Department gave up. The job was too big. Everyone was scared; they couldn't go out most of the time. Many houses had been badly damaged by giant meatballs, stores were closed and there was no more school for the children. So the decision was made to leave the town of Chewandswallow.



image: <http://fanpop.com>

APPENDIX: UNIT 7

The people glued together a giant piece of hard bread sandwich-style with peanut butter, took the necessary things with them and sailed the ocean to search for a new land.

After sailing for a week, they finally reached a small coastal town. The bread had held them surprisingly well. Well enough for them to start building houses. The children started school again and the adults were searching for places for them in the new land. The biggest change they had to make was buying food from the supermarket. They found it odd that the food was kept in shelves, packaged in boxes, cans and bottles. Nothing came down from the sky except rain and snow. The clouds above their heads were not made of fried eggs. No one ever got hit by a hamburger again. Henry and I were awake till the very end of Grandpa's story.

The next morning we woke up to see snow falling outside our window. We ran downstairs for breakfast and ate a little faster than usual so we can go sledging with Grandpa. It's funny, but even when we were sliding down the hill we thought that we saw a giant pad of butter at the top and we could almost smell mashed potatoes.

The End

Original story by Judi Barret

Images from Clip Art and Sony Pictures Animation *Cloudy with a Chance of Meatball*

UNIT 8: The Gruffalo

CHAPTER 1

A mouse took a stroll through the deep dark wood. A fox saw the mouse, and the mouse looked good.

Fox: Where are you going to, little brown mouse? Come and have lunch in my underground house.

Mouse: It's terribly kind of you, Fox, but no – I'm going to have lunch with Gruffalo.

Fox: Gruffalo? What's a gruffalo?

Mouse: A Gruffalo! Why – don't you know? He has terrible tusks, and terrible claws, and terrible teeth in his terrible jaws!

Fox: Where are you meeting him?

Mouse: Here, by these rocks. And his favorite food is...roasted fox!

Fox: Roasted fox! I'm off!

Fox said: Goodbye, little mouse. And away he sped.

Mouse: Silly old fox! Doesn't he know, there's no such thing as gruffalo!



Image: <http://recipeapart.com>

CHAPTER 2

On went the mouse, through the deep dark wood
An owl saw the mouse and the mouse looked good

Owl: Where are you going to, little brown mouse? Come and have tea in my treetop house

Mouse: It's very nice of you, Owl, but no – I'm going to have tea with Gruffalo

Owl: A Gruffalo? What's a Gruffalo?

Mouse: A Gruffalo! Why, didn't you know? He has knobbly knees, and turned-out toes, and a poisonous wart at the end of his nose!

Owl: Where are you meeting him?

Mouse: Here, by this stream
And his favorite food is Owl ice cream!

Owl: Owl ice cream! Goodbye little mouse!

And away flew the owl

Mouse: Silly old Owl! Doesn't he know, there's no such a thing as Gruffalo!



Image:www.Silverfox.de

CHAPTER 3

APPENDIX: UNIT 8

On went the mouse through the deep dark wood. A snake saw the mouse, and the mouse looked good.

Snake: Where are you going to, little brown mouse? Come for a feast in my log pile house.

Mouse: It's wonderfully good of you snake, but no – I'm having a feast with Gruffalo.

Snake: A Gruffalo? What's a Gruffalo?

Mouse: A Gruffalo! Why, didn't you know? His eyes are orange, his tongue is black, and he has purple prickles all over his back.

Snake: Where are you meeting him?

Mouse: Here, by this lake and his favorite food is scrambled snake!

Snake: Scrambled snake! It's time I hid! Goodbye, little mouse!

And away snake slid.

Mouse: Silly old snake! Doesn't he know, there's no such a thing as Gruffalo! ooooooooooooooh!



image: www.radioanywhere.co.uk

But who is this creature with terrible claws and terrible teeth in his terrible jaws? He has knobbly knees and turned-out toes and a poisonous wart at the end of his nose. His eyes are orange, his tongue is black: he has purple prickles all over his back. Oh, help! Oh no!! It's Gruffalo!!!

APPENDIX: UNIT 8

Gruffalo: My favorite food!

The Gruffalo said

Gruffalo: You'll taste good on a slice of bread!

Mouse: Good? Don't call me good! I'm the scariest creature in this wood! Just walk behind me and you'll see, everyone is afraid of me!

Gruffalo: All right

Said the Gruffalo, bursting with laughter

Gruffalo: You go ahead and I'll follow after



image: www.dcal.org.uk

CHAPTER 4

They walked and walked till the Gruffalo said:

Gruffalo: I hear a hiss in the leaves ahead?

Mouse: It's snake?

Said the mouse?

Mouse: Hello snake!

Snake took one look at Gruffalo,

Snake: Oh Crumbs!

He said?

Snake: Goodbye, little mouse!

And off he slid into his log pile house?

Mouse: You see? I told you so?

Gruffalo: Amazing!

Said the Gruffalo?

They walked some more till the Gruffalo said:

Gruffalo: I hear a hoot in the trees ahead?

Mouse: It's Owl

Mouse: Why, Owl, hello!

Owl took one look at the Gruffalo?

Owl: Oh dear!

He said?

Owl: Goodbye, little mouse!

And off he flew to his tree top house?

Mouse: You see? I told you so?

Gruffalo: Astounding

They walked some more till the Gruffalo said?

Gruffalo: I hear feet on the path ahead?

APPENDIX: UNIT 8

Mouse: It's fox

Said the mouse

Mouse: Why, Fox, hello!

Fox took one look at the Gruffalo

Fox: Oh, help!

He said

Fox: Goodbye, little mouse!

And off he ran to his underground house

CHAPTER 5

Mouse: Well, gruffalo!

Said the mouse

Mouse: You see? EVERYONE is afraid of me! But now my tummy's beginning to rumble! My favorite food is Gruffalo crumble!

Gruffalo: Gruffalo crumble!

The Gruffalo said, and quick as the wind he turned and fled

All was quiet in the deep, dark wood; the mouse found a nut and the nut was good



Image: <http://india.blogspot.com>

The End

Original story by Julia Donaldson

Illustrations from Magic Light Pictures film *The Gruffalo*

UNIT 9: Oh the Places You'll Go!

Congratulations!

Today is your day!

You're off to Great Places!

You're off and away!

You have brains in your head!

You have feet in your shoes!

You can steer yourself

any direction you choose!

You're on your own!

And YOU know what you know!

And YOU are the guy who'll decide where to go!

You'll look up and down streets! Look them over with care!

About some you will say, "I don't choose to go there!"

With your head full of brains and your shoes full of feet,
you're too smart to go down any not-so-good street!

And you may not find any

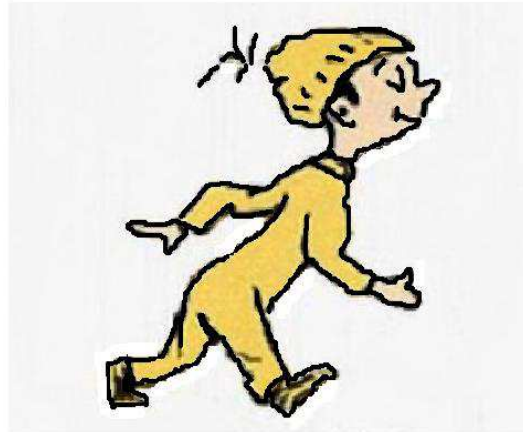
you'll want to go down!

In that case, of course,

you'll head straight out of town!

It's opener there

in the wide open air!



APPENDIX: UNIT 9

Out there things can happen
and frequently do
to people as brainy
and footsy as YOU?
And then things start to happen,
don't worry? Don't stew?
Just go right along?
YOU'LL start happening too?

OH!

THE PLACES YOU'LL GO!

You won't lag behind, because you'll have the speed?
You'll pass the whole gang and you'll soon take the lead?
Wherever you fly, you'll be best of the best?
Wherever you go, you will top all the rest?

Except when you don't?
Because, sometimes, you won't?

I'm sorry to say so
but, sadly, it's true
that Bang-ups
and Hang-ups
can happen to YOU?

You will come to a place where the streets are not marked?
Some windows are lighted? But mostly they're darked?
A place you could sprain both your elbow and chin!

APPENDIX: UNIT 9

Do you dare to stay out? Do you dare to go in?
And IF you go in, should you turn left or right?
or right-and-three-quarters? Or, maybe, not quite?
Or go around back and sneak in from behind?
Simple it's not, I'm afraid you will find,
for a mind-maker-upper to make up his mind?
You can get so confused
that you'll start in to race
down long wiggled roads at a break-necking pace
and grind on for miles cross weirdish wild space,
headed, I fear, toward the most useless place?
The Waiting Place?

For people just waiting?

Waiting for a train to go
or a bus to come, or a plane to go
or the mail to come, or the rain to go
or the phone to ring, or the snow to snow
or the waiting around for a Yes or No
or waiting for their hair to grow?
Everyone is just waiting?

Waiting for the fish to bite
or waiting for the wind to fly a kite
or waiting around for Friday night
or waiting, perhaps, for their Uncle Jake
or a pot to boil, or a Better Break
or a string of pearls, or a pair of pants
or a wig with curls, or Another Chance?
Everyone is just waiting?

APPENDIX: UNIT 9

NO!

That's not for YOU!

Somehow you'll escape

all that waiting and staying

You'll find the bright places

where Boom Bands are playing

Oh, the places you'll go! There is fun to be done!

There are points to be scored There are games to be won

And the magical things you can do with that ball

will make you the winning-est winner of all

Fame! You'll be as famous as famous can be,

with the whole wide world watching you win on TV

Except when they don't

Because, sometimes they won't

I'm afraid that sometimes

you'll play lonely games too

Games you can't win

'cause you'll play against YOU

All Alone!

Whether you like it or not,

Alone will be something

you'll be quite a lot

And when you're alone, there's a very good chance

you'll meet things that scare you right out of your pants

There are some, down the road between hither and yon,

APPENDIX: UNIT 9

that can scare you so much you won't want to go on?

But on you will go
though the weather be foul?
On and on you will hike,
And I know you'll hike far
and face up to your problems
whatever they are?

You'll get mixed up, of course,
as you already know?
You'll get mixed up
with many strange birds as you go?
So be sure when you step?
Step with care and great tact
and remember that Life's
a Great Balancing Act?
Just never forget to be dexterous and deft?
And never mix up your right foot with your left?

And will you succeed?
Yes! You will, indeed!
KID, YOU'LL MOVE MOUNTAINS!

So?
You're off the Great Places!
Today is YOUR day!
Your mountain is waiting?
So get on your way!

DRAMA CONTRACT

We agree to

1. Work together
2. Listen to each other
3. Respect each other
4. Participate

We agree not to

1. Tease or make fun of others
2. Laugh at others

When the class is over, the drama is over.

Signed: _____

STORY ELEMENTS

GENRE	The type of story
THEME	The main idea of the story - Often the theme is implied through the characters' thoughts and feelings
SETTING	Where and when the story takes place
CHARACTERS	The important people, animals or other creatures
CONFLICT	The major problem in the story - Three types of conflicts: 1. MAN VS. NATURE 2. MAN VS. SELF 3. MAN VS. MAN
CLIMAX	One important event or moment that changes the outcome of the entire story
PLOT	The sequence of all the events in the story All of the action that happens

STORY MAP

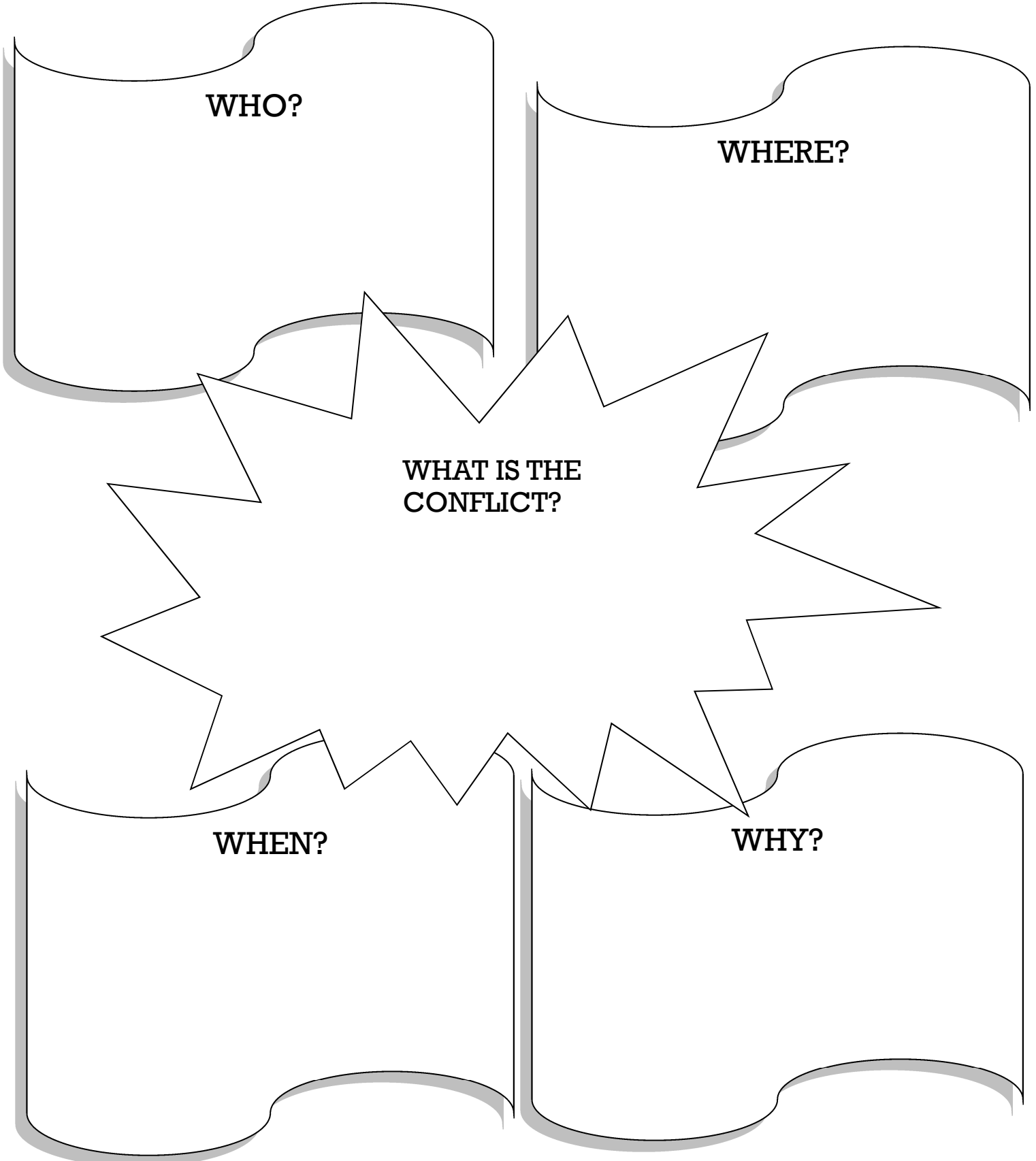
WHO?

WHERE?

**WHAT IS THE
CONFLICT?**

WHEN?

WHY?



HIDDEN
FOREST
INTERNATIONAL



EXTRA

Toy Maker Geppetto and His Son Pinocchio Reunited in the Entrails of a Whale

ITALY—A surprised fisherman found the toy maker Mr. Geppetto, who had disappeared for many days, and his son, Pinocchio, lying exhausted on a shore next to the remains of a makeshift raft. The fisherman took



them to a neighboring village for assistance. He reports that father and son were delighted to be alive and made mention of finding each other in the entrails of a huge whale. This amazing story could not be confirmed by our reporter because he arrived in the village after Mr. Geppetto and Pinocchio had already started their journey home.



Although stories of whales swallowing people surface occasionally, whales usually do not attack ships or human beings.

HALF-CHICKEN EXPERIENCING TERRIBLE ORDEAL



MÉXICO—The reporter who has been shadowing Half-Chicken since the beginning of his trip witnessed the unique chicken disappearing through the back door of the viceroy's palace. Through the kitchen window our reporter saw Half-

Chicken in the hands of the vice-royal cook, who seemed determined to throw him in a pot of boiling water. The reporter tried to enter the viceroy's palace, but he was refused admittance by the vice-royal guards.

This would be a terrible ending for such a brave, kind chicken.

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ABOUT THE AUTHOR

APPENDIX: WARM UP! - Story Box

BUS DRIVER
KING
PRINCESS
PANDA
DOCTOR
POLICE
PRINCE
ROBOT
DINOSAUR
QUEEN
CROCODILE
SANTA CLAUS
BATMAN
DOG
TARZAN
BALLERINA
LION
SINGER
MAGICIAN
HARRY POTTER

RESTAURANT
FOREST
BEACH
JUNGLE
CITY
FARM
SCHOOL
HOSPITAL
PARK
LIBRARY
BUS
TAXI

MORNING
NIGHT
EVENING
MIDNIGHT
AFTERNOON

FOGGY
STORMY
RAINY
SUNNY
CLOUDY
THUNDER
SNOWY

APPENDIX: UNIT 2 - Scene cards

The emperor has learned his lesson about listening to thieves. But today, two new thieves come to meet him. What will they try to sell the emperor? Will it be something special? A new invention? Will they convince the emperor to buy it?

You are a fashion designer who has just designed a new, marvelous outfit for the emperor. The emperor is not sure if he wants to buy your design. How do you convince him to buy it?

You are the audience in the parade. The orchestra is playing and people are dancing. Suddenly you see the emperor completely naked! How do you tell the story when you get back home?

The emperor has spent all his money on clothes. He must now go back to the bank to ask for a loan. What will he say to convince the bank president to give him a loan?

You are the people of the emperor's kingdom. You are angry because the emperor spends all the money on clothes. You go to meet the emperor. What will you say to him?

You are the emperor's children. What are you buying as a birthday present for your father this year? What does he like?

You work in the emperor's castle. He wants to have a big party in his honor and your task is to organize the event. What do you need for the party? What kind of food will you serve? Who will you invite?

APPENDIX: UNIT 3 - Segmented story

It found another piece? But this one was too small? And this one was too big?
This one was little too sharp? And this one was too square?
One time it seemed to have found the perfect piece,
But it didn't hold it tightly and lost it?
Another time it held too tightly and it broke?

So on and on it rolled?
Having adventures, falling into holes and bumping into stone walls?
And the one day it came upon another piece that seemed to be just the right?
"Hi!" It said? "Hi!" said the piece?
"Are you anybody else's missing piece?"
"Not that I know of?"
"Well, maybe you want to be your own piece?"
"I can be someone's and still be my own?"
"Well, maybe you don't want to be mine?"

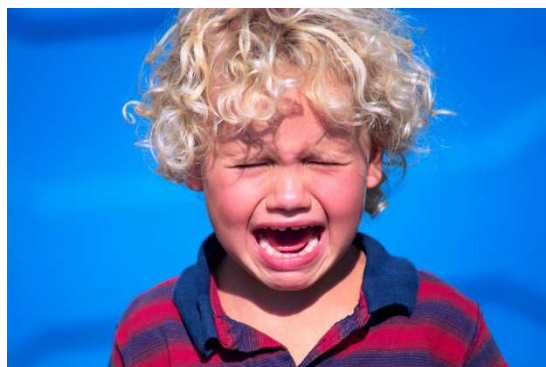
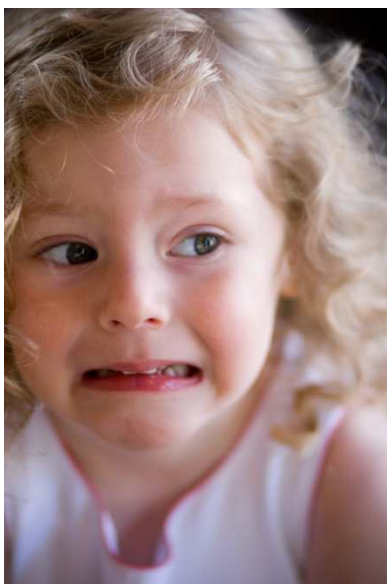
It fit! It fit perfectly! And away it rolled and because it was now complete it rolled faster and faster! Faster than it had ever rolled before!
So fast that it could not stop to talk to a worm or to smell a flower?
Too fast for a butterfly to land?
But it could sing its happy song

And on it went, over oceans?
Through swamps and jungles, up mountains and down mountains?
Until one day, lo and behold!
"I've found my missing piece! I've found my missing piece!
So grease my knees and fleece my bees!"

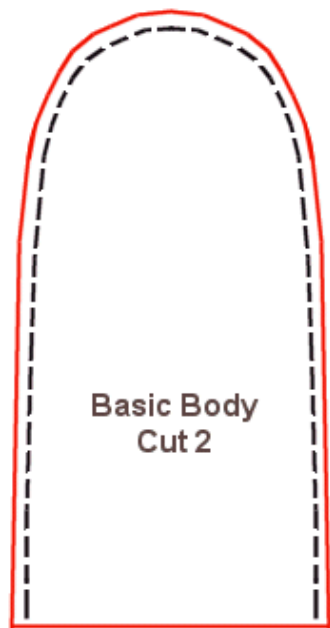
Oh no! Now that it was complete it could not sing at all?
"Aha", it thought? "So that's how it is?" So it stopped rolling and it set the piece down gently, and slowly rolled away?
And as it rolled it softly sang:
"Oh, I'm looking for my missing piece, I'm looking for my missing piece?
Hi-dee-ho! Here I go! I'm looking for my missing piece?"

Sometimes it baked in the sun,
But then the cool rain would come down?
And because it was missing a piece it could not roll very fast,
so it would stop to talk to a worm, or smell a flower,
and sometimes it would pass a beetle, and sometimes a beetle would pass it?

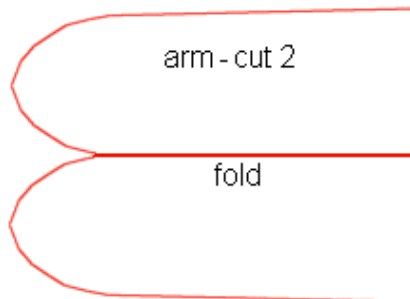
APPENDIX: UNIT 3 - Feelings cards



Finger Puppets Monkey II

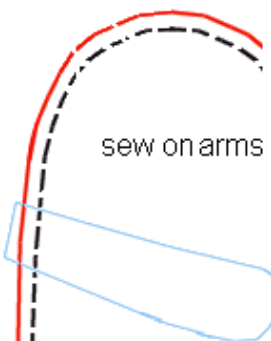


Basic Body
Cut 2



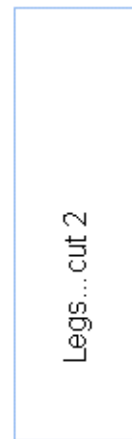
arm - cut 2

fold



sew on arms

Monkey Tail



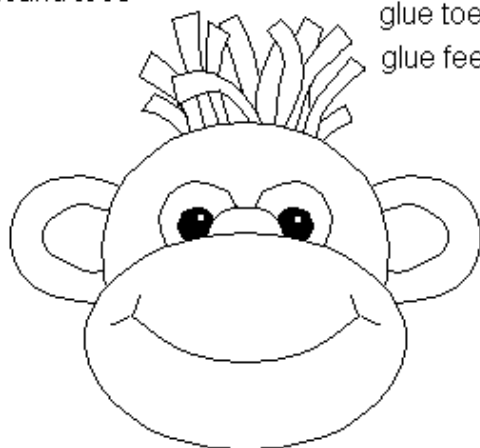
Legs... cut 2

glue on head
glue on tail

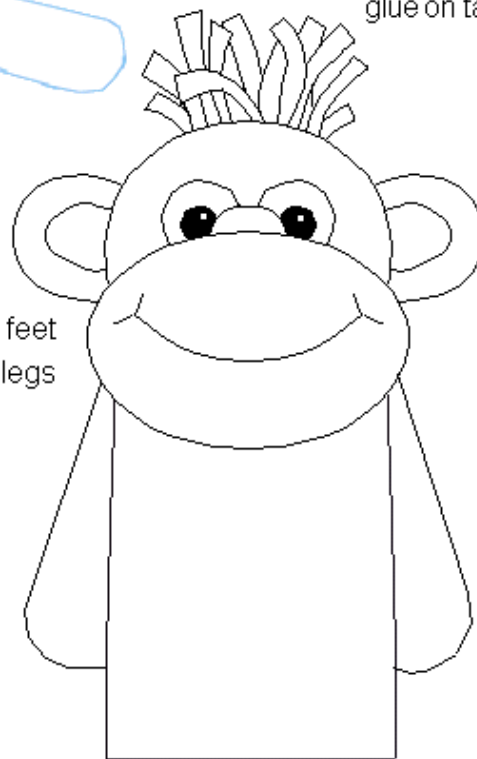


feet and toes

glue toes to feet
glue feet to legs



cut out of felt, or
heavystock paper



attach legs

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WEATHER FORECAST

- Weather forecasting is a prediction of what the weather will be like in an hour, tomorrow, or next week

SYMBOLS FOR WEATHER FORECAST



SUNNY



PARTLY CLOUDY



CLOUDY



RAINY



THUNDERSTORM



SNOW

APPENDIX: UNIT 8 - Gruffalo character cards

Image: <http://englishwaterspell.blogspot.com>



Feedback on the course

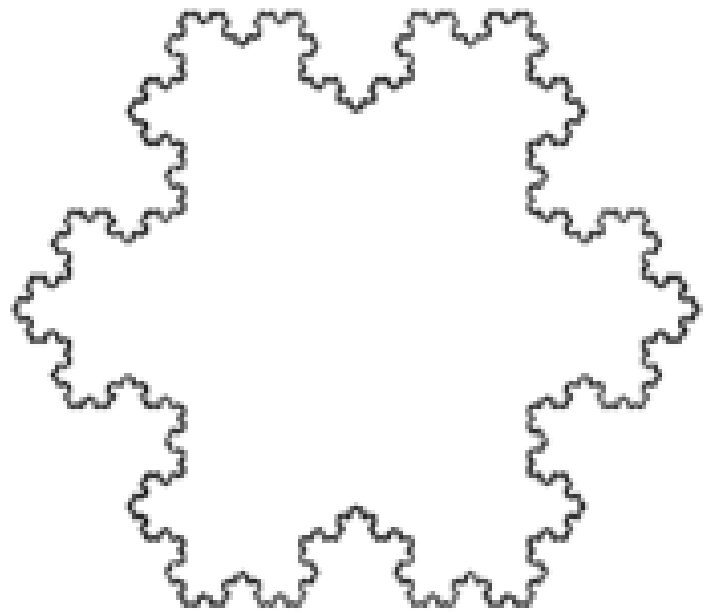
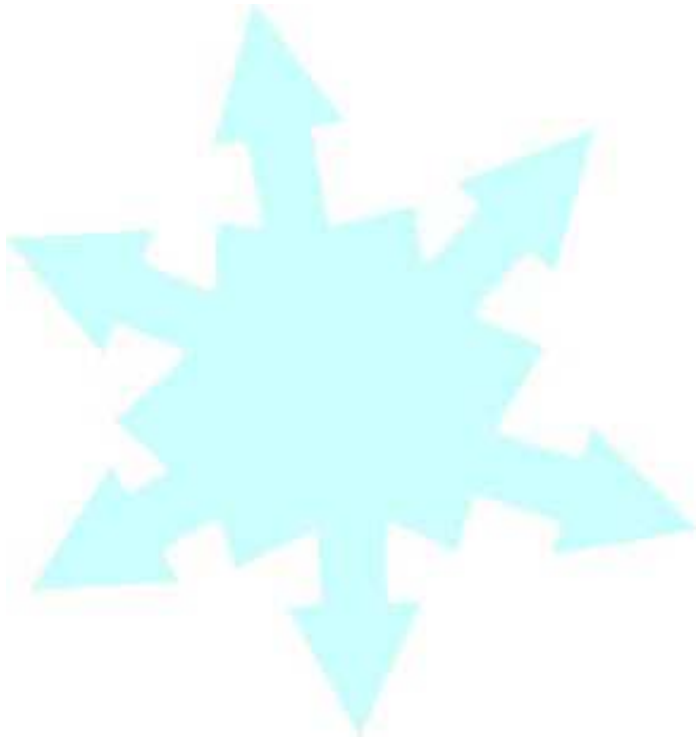
1? What was good about the course? What type of activities did you enjoy?

2? What things did you not like?

3? What did you learn?

4? What was difficult? What was easy?

5? Any other comments?



Story Glossary

UNIT 1 – FAIRYTALES

- cape = viitta
- shortcut = oikotie
- supper = illallinen
- grab = tarttua
- chop = pilkkoa
- splendid = loistava
- mattress = patja

UNIT 2 – THE EMPEROR'S NEW CLOTHES

- tailor = räätäli
- ignorant = tietämätön, typerä
- praise = ylistää
- cry out = huutaa

UNIT 3 – THE MISSING PIECE

- missing = puuttuva
- roll = pyöriä, vierä
- set off = lähteä
- swamp = suo
- gently = hellästi

APPENDIX: STORY GLOSSARY

UNIT 4 – NIGHT MONKEY DAY MONKEY

- chase = jahdata
- grip = kädensija, ote
- bed of moss = sammalpeite
- daft = hupsu, pöljä
- log = hirsi, tukki
- yawn = haukotella
- slither = kiemurrella
- in disguise = valepuvussa
- screech = kirkaista, kirskua
- bunch = kimppu, nippu

UNIT 5 – THE SNOWY DAY

- pile up = kasaantua
- crunch = narskua, rusahdella, natista
- melt = sulaa

UNIT 6 – WHERE THE WILD THINGS ARE

- mischief = kiusanteko
- ceiling = katto
- vine = köynnös
- roar = karjua, karjaista
- gnash = kiristää
- claw = kynsi, käpälä
- blink = räpäyttää silmiä

APPENDIX: STORY GLOSSARY

UNIT 7 – CLOUDY WITH A CHANCE OF MEATBALLS

squeeze = puristaa

flip = kääntää

uneventful = tylsä

serve = tarjoilla, tarjota

prediction = ennuste

napkin = nenäliina

leftover = tähteet

jelly = hyytelö

frankfurter = nakki

mustard = sinappi

drizzle = tihkusade

sanitation department = viemäröinti/puhtaanapito osasto

lawn = nurmikko

soil = maaperä

roll = sämpylä

float = kellua

sneeze = aivastaa

sledge = kelkkailla

slide = liukua

UNIT 8 – THE GRUFFALO

take a stroll = kävellä, lähteä kävelylle

tusk = torahammas

claw = kynsi

jaw = leuka

roasted = paahdettu

knobbly = kyhmyinen

poisonous = myrkyllinen

APPENDIX: STORY GLOSSARY

wart = syylä

prickle = piikki

scramble = kokkeli

hiss =sihinä

hoot = huhuilu

astounding = hämmästyttävä

rumble = kurista, murista

UNIT 9 – OH, THE PLACES YOU'LL GO!

brains = aivot

steer = ohjata

frequently = usein

soar = kiivetä, kohota

lag behind = laahustaa perässä

gang = jengi

Bang-ups and Hang-ups = vaikeudet

sprain = nyrjäyttää

dare = uskaltaa

wiggled = kiemurteleva

hither and yon = siellä täällä

foul = inhottava

tact = taito

dexterous = taitava

deft = näppärä

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