

INGLÉS

María BAREA ONA

**ADAPTING AND
EXPLOITING REAL
MATERIALS IN THE
ENGLISH CLASSROOM**

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Facultad de Ciencias Humanas y Sociales
Giza eta Gizarte Zientzien Fakultatea

**Grado en Maestro de Educación
Primaria**

Grado en Maestro en Educación Primaria
Lehen Hezkuntzako Irakasleen Gradua

Trabajo Fin de Grado

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MATERIALS IN THE ENGLISH
CLASSROOM***

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Preámbulo

El Real Decreto 1393/2007, de 29 de octubre, modificado por el Real Decreto 861/2010, establece en el Capítulo III, dedicado a las enseñanzas oficiales de Grado, que “estas enseñanzas concluirán con la elaboración y defensa de un Trabajo Fin de Grado [...] El Trabajo Fin de Grado tendrá entre 6 y 30 créditos, deberá realizarse en la fase final del plan de estudios y estar orientado a la evaluación de competencias asociadas al título”.

El Grado en Maestro en Educación Primaria por la Universidad Pública de Navarra tiene una extensión de 12 ECTS, según la memoria del título verificada por la ANECA. El título está regido por la *Orden ECI/3857/2007, de 27 de diciembre, por la que se establecen los requisitos para la verificación de los títulos universitarios oficiales que habiliten para el ejercicio de la profesión de Maestro en Educación Primaria*; con la aplicación, con carácter subsidiario, del reglamento de Trabajos Fin de Grado, aprobado por el Consejo de Gobierno de la Universidad el 12 de marzo de 2013.

Todos los planes de estudios de Maestro en Educación Primaria se estructuran, según la Orden ECI/3857/2007, en tres grandes módulos: uno, *de formación básica*, donde se desarrollan los contenidos socio-psicopedagógicos; otro, *didáctico y disciplinar*, que recoge los contenidos de las disciplinas y su didáctica; y, por último, *Practicum*, donde se describen las competencias que tendrán que adquirir los estudiantes del Grado en las prácticas escolares. En este último módulo, se enmarca el Trabajo Fin de Grado, que debe reflejar la formación adquirida a lo largo de todas las enseñanzas. Finalmente, dado que la Orden ECI/3857/2007 no concreta la distribución de los 240 ECTS necesarios para la obtención del Grado, las universidades tienen la facultad de determinar un número de créditos, estableciendo, en general, asignaturas de carácter optativo.

Así, en cumplimiento de la Orden ECI/3857/2007, es requisito necesario que en el Trabajo Fin de Grado el estudiante demuestre competencias relativas a los módulos de formación básica, didáctico-disciplinar y practicum, exigidas para todos los títulos universitarios oficiales que habiliten para el ejercicio de la profesión de Maestro en Educación Primaria.

En este trabajo, el módulo *de formación básica* se concreta en la aplicación de conocimientos psicopedagógicos y sociológicos adquiridos durante los primeros años de carrera. En cuanto al primero, se han tenido en cuenta teorías psicológicas de diversos autores como Vygotsky y Piaget, de los cuales se han aplicado conceptos relacionados al desarrollo intelectual, moral y afectivo de los niños y niñas de esta etapa. Los conceptos de sociología aplicados se enfocan hacia una mejora de la conducta de los niños y niñas como seres sociales para conseguir mejorar la sociedad.

El módulo *didáctico y disciplinar* está presente a lo largo de todo el trabajo, puesto que los ejercicios propuestos, metodologías aplicadas y recursos o materiales adaptados tienen una visión comunicativa. Con todo ello me refiero a que la lengua se utiliza como medio para llegar a algo, no como un fin en sí mismo y se trabaja con las tres competencias: lingüística, pragmática y comunicativa. Además, se sitúa al alumno como protagonista de su propio aprendizaje, y al profesor como guía del mismo. El objetivo que se persigue es que el alumno se convierta en una persona autónoma y crítica, capaz de autorregularse y reflexionar sobre su aprendizaje. Las cuatro destrezas básicas son trabajadas sistemáticamente, haciendo un especial hincapié en la expresión oral, puesto que es más adecuado en esta etapa.

Asimismo, el módulo *practicum* me ha permitido conocer cómo se trabajan distintas áreas en un aula real y cómo responden los alumnos a cada una de ellas. Dichos conocimientos y experiencias adquiridas me han facilitado la planificación del trabajo, siendo más consciente de la realidad para buscar materiales y crear actividades que puedan ser fácilmente puestos en práctica en un centro escolar.

Por otro lado, la Orden ECI/3857/2007 establece que al finalizar el Grado, los estudiantes deben haber adquirido el nivel C1 en lengua castellana. Por ello, para demostrar esta competencia lingüística, se redactan también en esta lengua los apartados de “Introducción” y “Conclusiones” así como el preceptivo resumen que aparece en el siguiente apartado.

Resumen

El presente proyecto ofrece una propuesta de materiales adaptados para la enseñanza del inglés en 5º de Primaria y durante el periodo de tiempo que se propone en cada una de las adaptaciones.

Se han elegido cuatro proyectos distintos: una obra de teatro, la redacción y lectura de un noticiario, una exposición de pintura y la creación de unos juegos de mesa tradicionales. Cada una de las áreas, presenta dos partes fundamentales: teoría y práctica.

La primera de ellas muestra los aspectos más teóricos del área con la que se va a trabajar, basándolo en razonamientos de autores conocedores del tema, a los que se hará referencia más adelante, y argumentos a favor de trabajar dicha área en la escuela, según los contenidos del currículum. Por su parte, la segunda se centra en la propia adaptación de materiales acompañados por una serie de actividades propuestas.

Palabras clave: materiales adaptados; enseñanza de inglés; cuatro proyectos; teoría y práctica; actividades propuestas.

Abstract

The following project offers a proposal of adapted materials to be used in the English classroom in Year 5.

Four different projects have been chosen: a play, a news program, an art exhibition and the creation of some traditional games. Each section presents two main parts; theory and practice.

The first part shows the most theoretical aspects related to the rational thoughts of authors, that will be mentioned throughout the project, and arguments in favor of working using that framework in particular, taking into account the curriculum. The second part focuses on the adaptation of real materials and activities which can be carried out by using those materials.

Keywords: adapted materials; English classroom; four projects; theory and practice; activities to carry out.

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INTRODUCCIÓN

El presente trabajo, como está indicado previamente, se centra en la adaptación de materiales reales para la enseñanza del inglés. Es un tema que me atrajo desde el primer momento, pues, en primer lugar, está relacionado con la mención que he cursado: mención en inglés.

También considero que es muy práctico que una futura maestra en una segunda lengua conozca una amplia variedad de materiales y recursos reales y sepa cómo adaptarlos para conseguir que los alumnos/as adquieran una educación de calidad y adaptada a sus necesidades e intereses.

Pensando en la motivación por un lado y en el refuerzo de la autoestima por otro, hay que tener en cuenta que tendremos alumnos/as a los que se les dé mejor realizar un tipo de actividad que otro, o simplemente tengan más interés por ese área. Esto me ha llevado a diseñar materiales que permitan el aporte individual de los alumnos para que el resultado final sea de un grupo que ha trabajado en colaboración. De esta forma, se potencia la autoestima individual y se refuerzan las relaciones interpersonales y el trabajo en equipo.

Al mismo tiempo, el estudio de las artes ha ido desapareciendo del currículo en favor de las asignaturas consideradas “troncales”.

Por esta razón, es por la que el tipo de materiales adaptados en este trabajo se encuentra en torno a dichas asignaturas: arte, teatro y juegos. También se incluyen materiales para trabajar un género periodístico, como es la noticia, pues se trata de un tipo de texto importante a tener en cuenta y del cual se pueden aprender otras cosas como cultura y valores.

Es sabido por todos que la enseñanza de una segunda lengua nunca ha sido tarea fácil, a muchos niños y niñas les resulta costoso y muy poco atractivo. Por ello, el simple hecho de mostrar material diferente que abarque áreas de interés poco trabajadas en la escuela al mismo tiempo que se aprende inglés, es más significativo y motivador.

Lo lúdico y lo curricular deben ir siempre de la mano en materia de educación, puesto que los niños aprenden de aquello que les aporta algo a su persona y con lo que se sienten cómodos.

Los objetivos principales que me he marcado con la elaboración del proyecto son los siguientes:

- Adaptar material para ofrecer una fuente inagotable de recursos diferentes y motivadores en la enseñanza de L2.
- Aprender sobre áreas menos trabajadas en la escuela al mismo tiempo que se aprende L2.
- Realizar una propuesta de actividades para aplicar el material auténtico adaptado.

Un componente fundamental para la realización de dicho trabajo ha sido la investigación. A la hora de realizar cualquier propuesta educativa, es necesario tener muy presente el currículum (Real decreto 24/2007), puesto que se trata del documento oficial que regula los elementos que determinan los procesos de enseñanza-aprendizaje para cada una de las enseñanzas y etapas educativas.

Uno de los pilares de la educación hoy en día, es la adquisición de competencias básicas, aquellas que nos permiten realizar actividades y solucionar los conflictos de manera eficaz. La propuesta de actividades y los materiales adaptados integran 7 de las 8 competencias básicas:

1. Competencia en comunicación lingüística.
2. Competencia en el conocimiento y la interacción con el mundo físico.
3. Tratamiento de la información y competencia digital.
4. Competencia social y ciudadana.
5. Competencia cultural y artística.
6. Competencia para aprender a aprender.
7. Autonomía e iniciativa personal.

La primera de ellas será nuestro objetivo principal como profesores de L2 que somos y teniendo en cuenta que es un factor esencial para el desarrollo de los aprendizajes de cualquier área educativa. Está presente a lo largo de todo el trabajo.

Por su parte, la competencia matemática es la única de las ocho competencias básicas que no se trabaja en estos proyectos, pero podría incluirse en otros que conlleven resolución de problemas o cálculo.

Por su parte, y atendiendo a las directrices marcadas por el Marco Común Europeo de Referencia (MCER), el trabajo atiende a la óptima consecución de los cinco bloques de contenidos, que se encuentran en relación directa con las habilidades comunicativas. Se trata de los siguientes:

- Bloque 1. Escuchar y comprender, hablar y conversar.
- Bloque 2. Leer y escribir.
- Bloque 3 Aspectos socio-culturales y conciencia intercultural (L2).
- Bloque 4. Conocimiento de la lengua.
- Bloque 5. Reflexión sobre el aprendizaje de la lengua, siempre que haya una deducción de regla gramatical, de formación de vocabulario, o de organización de información en un texto escrito.

Las actividades propuestas tienen fines comunicativos y didácticos. Los textos con los que se trabaja son de tipo oral y escrito lo que permite la integración de las cuatro destrezas (comprensión y expresión oral y escrita) y el tratamiento de las lenguas. A su vez, también se incluye una variedad de textos (en cuanto a estilo y tema). Por ejemplo noticias de distintos temas, textos descriptivos, narrativos, teatrales y recetas.

Las actividades propician intercambios comunicativos: puestas en común, relatos o conversaciones.

También ha sido necesaria la búsqueda de información de diversos autores y la consulta a profesores con los que he realizado las prácticas para partir de una correcta base teórica que me permitiera construir la práctica y elegir materiales adecuados.

Para concluir, me gustaría indicar que el proyecto muestra con claridad la correcta adquisición como estudiante de magisterio de las competencias de grado necesarias para la formación de maestros, agrupándose éstas en dos grupos: las competencias genéricas - básicas, generales y transversales- y las competencias específicas.

Conviene indicar que el trabajo está dividido en cuatro secciones. Cada sección se centra en un área determinada, e incluye la parte teórica y práctica. De esta manera, se asegura una mejor comprensión general del trabajo realizado.

El vocabulario utilizado para la creación de las actividades se ha extraído de los libros de texto de inglés y Science de 5º de Primaria. Phillips (2013); Phillips (2012)

1. DRAMA

1.1. Theoretical framework

Education is on its way to change from what it used to be decades ago. The teachers have a different role in the class, the pupils become the main characters in their learning process, and drama starts being considered at school. Nevertheless, there is something that keeps in the same way, which is the emphasis teachers and parents have on children learning the fundamental skills (reading and writing) and as much content as possible. As Cañas says (1999:14-15) “el padre se contenta posiblemente con una visualización rutinaria del boletín de notas [...] nada más”¹

Being concerned about the kind of education children receive at school is quite right, but there are other skills that seem to be completely forgotten, as if they did not exist education wise. Where is the interest in how well a child is communicating and how clearly and confidently they are speaking? If you think of how much we communicate orally, interacting with everybody everywhere we go at any time, it is strange that more interest isn't put on this in schools. Quick (2014)

Good communication skills are an essential life skill; they help us succeed in a job we want, get the most out of school or make friends. Drama activities are an adequate resource to achieve those objectives.

1.1.1. What is drama?

Drama or dramatizing? This is a question many teachers make to themselves when teaching this area.

Drama is generally seen as the proper show, as Phillips says (1999:5) “the word drama may produce the image of an end-of-term play, staged by nervous children, organized by overwrought teachers, and watched by fond parents”.

Drama is not only the final product, also known as the performance, but the process of language learning. It allows children to own the simple and mechanical language they use by involving their personalities. It gives those

¹ It is possible that parents are happy enough to see the marks on the final report card, nothing else.

children who are shy when speaking a foreign language another character to “hide behind”. “Dramatizing” is perhaps a better word for this than drama. Dramatizing is much simpler than that nerve-racking end-of-term play. Dramatizing means that the children become actively involved in a text. This personalization makes language more meaningful and memorable than drilling or mechanical repetition can.

1.1.2. Why use drama activities?

Using drama and drama activities has clear benefits for language learning, as it encourages children to speak and gives them the chance to communicate, even with limited language (by using non-verbal communication, such as body movements and facial expressions). (Maley, 1999)

There are also other factors which make drama a very powerful tool in the language classroom. “Try thinking about the ways in which reading a dialogue aloud from a textbook is different from acting out that same dialogue. You will find that the list is a long one”, says Maley (1999: 6)

This is because drama involves children at many levels, through their bodies, minds, emotions, language, and social interaction.

1. Motivation

Dramatizing a text is very motivating and is fun. In addition, the same activity can be done at different levels at the same time, which means that all the children can do it successfully. The final product, the performance, is clear and so children feel safe, and have a goal to work towards (even though this may not coincide with their teacher’s aims).

Children are motivated if they know that one or two groups will be asked to show what they have done, or if they are being videoed or putting on a public performance.

2. Familiar activities

Dramatizing is part of children’s lives from an early age. Children act out scenes and stories from the age of about three or four. They play at being adults in situations, like shopping and visiting the doctor, which are part of their lives.

Many of these day-to-day situations are predictable. Children try out different roles in make-believe play. They rehearse the language and the “script” of the situation and experience the emotions involved, knowing that they can switch back to reality whenever they want to.

Such pretend play prepares children for the real-life situations they will meet later on. It is a rehearsal of the real thing. Make-believe encourages their creativity and develops their imagination, and at the same time gives them the opportunity to use language that is outside their daily needs. Language teachers can use this natural desire to act out situations.

3. Confidence

By taking on a role, children can escape from their everyday identity and lose their inhibitions. This is useful with children who are shy about speaking English, or don't like joining in group activities

The teacher can use roles to encourage children who would otherwise hold back, and control children who dominate the weaker ones.

4. Group dynamics

Children often work in groups or pairs when dramatizing. This group work may be very structured, where children reproduce a model, or it may mean children taking responsibility for their own work.

Children have to make decisions as a group, listen to each other, and value each other's suggestions. They have to co-operate to achieve their aims, find ways of settling their differences and use the strengths of each member of the group.

5. Different learning styles

Dramatizing appeals to all kinds of learners. We receive and process information in different ways, the main ones are through sight, hearing, and our physical bodies. One of these channels tends to be dominant in each of us. If we receive new information through this channel, it is easier for us to understand and use. If it is presented through a weaker channel, we tend to find the ideas more difficult.

When children dramatize they use all the channels, and each child will draw on the one that suits them best. This means they will all be actively involved in the activity and the language will “enter” through the channel most appropriate for them.

6. Language personalization

Dramatizing allows children to add an emotion or personality to a text that they have read or listened to.

By interpreting the words, the children make them their own. This also makes language memorable.

7. Language in context

When speaking, children are not often asked to combine the different structures they are learning.

Drama is an ideal way to encourage children to guess the meaning of unknown language in a context which often makes meaning clear. Similarly, children will need to use a mixture of language structures and functions if they are to communicate successfully.

8. Cross-curricular content

When using drama your aims can be more than linguistic. You can use topics from other subjects: the children can act out scenes from history or you can work on ideas and issues that run through the curriculum, such as sexism, respect for the environment, etc.

Important messages can be conveyed and explored through sketches and role play.

Drama can also be used to introduce the culture of the new language, through stories and customs, and with a context for working on different kinds of behaviour.

9. The pace of a lesson

Drama can add a change of pace or mood to the classroom. Drama is active and so you can use it to make a class livelier after quieter or individual work.

Apart from all these benefits drama has language wise, there are others we should keep in mind. For example, when interacting to anybody, eye-contact is a fundamental aspect. Drama can help children learn the importance of that and do it properly.

Drama also helps the children improve their self-confidence, have the ability to work with people in cooperative ventures and get over a number of obstacles to achieve a goal. (Haynes, 2008)

There is also a very good benefit which is that drama teaches empathy. In the society we live, being empathetic with people helps us understand the others and develop our communications skills. (Weber, 2014)

In addition, it helps children develop their creativity and flexibility. As Dasté says (1999:19) “quien dice capacidad de adaptación, dice flexibilidad de espíritu. Así, pues, hay que desarrollar en los niños esa flexibilidad, esa creatividad, que les serán indispensables”.²

1.1.3. Types of drama activities

There are many types of drama activities to do in the classroom. It is important to take into account this aspect, as the more variety the better for the children.

As we have mentioned before, drama activities give the children a chance to explore and play with the possibilities offered by the new language, and provide situations where this new language can be related to the children's own experiences. This way, the language becomes internalized and its value as a communicative tool is clear to the children at an early stage. (Slaven, 1991)

1. Listening activities

Listening is an important skill for actors as they must hear what the other actors are saying in order to respond naturally.

It remains as the most difficult one for many children. There are many factors that influence on the amount of concentration that any child can bring to a listening activity; attention span and stimulus given. (Slaven, 1991)

² The one who says capacity of adaption, means flexibility. This way, flexibility and creativity should be developed, because they will be essential for their lives.

With second language learners, difficulties with sound discrimination, speed or delivery, length of utterance and time allowed for assimilation make listening an even more demanding task.

2. Talking activities

Unlike listening, talking is something that most children need little prompting to do. Difficulties can arise when you are trying to promote free speaking in the second language.

However, it is not always necessary to give students preparation time, or materials to work with, as sometimes it is good to release them from the desks, papers and pens and make them interact fluently and confidently. But is it so easy? In order to maximize the speaking time during the class, drama activities are a good option, because they involve extended speaking. (Heathfield, 2004).

The activities provide an interesting stimulus, one that will encourage the children to speak by giving them something to say. For activities which involve only talking, the children need to have a reasonable command of English to verbalise what might be quite complex ideas.

3. Improvisations

As Slaven say (1991:56): “improvisation is defined as any roleplaying activity which is centred on a dramatic incident or series of incidents as in a story. It presumes that the actions are worked out by doing and by class or group discussion, and that there is no script”.

Improvisation is hard work for many children, as not all of them have the same ability to think of something and put it into practice quickly. This is why it is good to have in mind this aspect and work it on with some activities in the classroom.

4. Plays for performance

Almost all primary schools throughout the world produce, at the very least, a year-end concert. The English department is expected to provide a showcase for the talents of the pupils. This can range from a full scale play or musical to a brief, five-minute playlet in a variety concert.

The teacher responsible for preparing this play has to ensure that it generates language practice. Most children enjoy acting and the fact that there will be an audience is an added stimulus to do well.

“The language of the play itself provides a vehicle for understanding language in use, and the performance gives the audience some language practice as well. However, it is the rehearsal time that provides opportunity for the teacher to extend the children’s use of language, in a situation where they are highly motivated and enjoying themselves”, say Slaven (1991:59).

It is good to do all kinds of drama activities, starting by the easy ones and ending up by the final performance of a play. Cañas says (1999:52): “estas actividades, podrán ir desde el juego dramático al teatro como resolución de un espectáculo”³

³ These activities will be graded from the dramatizing games to the performance as the final show.

1.2. Adapted materials

Taking into consideration all the benefits of drama at school, as well as the kind of activities that can be done to work on it, I have adapted a play (with the songs) for 10 year-old children. The adapted materials can be seen in *annex1*.

1.2.1 What play is it?

It is called *Bugsy Malone*. Originally it was a 1976 British musical gangster film, directed by Alan Parker. It is set in the early 1920's in Chicago and it revolves around the events between two different gangs. The film was acted by children (with singing voices provided by adults).

Then, due to its success, the script was adapted and transformed into a play.

1.2.2 Why has this play been selected?

There are many different plays that can actually be adapted in order to work on them with children. However, this one has some things that make it unique and especial:

- It is a film/play in which the actors are children. Children are used to watching films or series but none of them is entirely carried out by children. The fact that the main parts are performed by children that are more as the same age makes it attractive and interesting.
- It is a children's musical film and that means it has different songs kids can sing and dance at too. This way, apart from working on the drama and language aspect, they have the chance to develop their musical skills (rhythm and intonation) as well as body expressions.
- It is a funny film/play, where the majority of things are fictitious. There are splurge guns, children act as if they were adults etc. That makes the film universal for any age because it does not show any real violence or real bad habits.
- It helps the students be more self-confident and develop their social skills
- It helps the students become more fluent in English.
- Everybody participates and learns from the others.

1.2.3 Why did this play need to be adapted?

- There were 37 characters which is definitely too many people. It is important to say that the children are nowadays in classes of a ratio between 25 and 28 children per class.
- The scenes were too long, so the children would have to learn a big quantity of text by heart in a very short period of time (around 20 sessions).
- There were 11 long songs in the original version. It is impossible to make children who are learning English as a second language learn the script plus all of the songs. The activity would turn up to be stressing instead of funny and motivating.
- The language was complicated: it had difficult words and not so common idioms. In addition, so much slang expression such as “gonna be, wanna be...” were adapted to the more formal ones to offer them correct language.

1.2.4 How has this play been adapted?

The whole process has taken me a long time, as there are adaptations related to the script, the characters and the songs. These are the steps followed in order to obtain suitable materials for children:

- Watching the film. This was necessary to get to know all the details of the film (costumes, characters, the storyline, songs)
- Reading the original script and adapting the script; making it easier for the children to learn and making it much shorter.
- Listening to the songs and adapting them.
 - There are 6 songs (instead of 11) and they have been cut short.
 - Some of the songs have been adapted to just music to dance to while others are sung.
- There have been many changes in the characters:
 - The main character, Buggy, is done by two students, as the text was too much for one child.

- There are some students who do two characters, as their parts were short and that would not be fair towards the ones who have longer texts.

1.2.5 How could it be worked on in class?

Children need to get to know the main features of the play (location characters, main events...) before they start learning the lines and acting. For that, there are some previous activities planned which will make them become familiar with the play. This is an example of exercises children can do to get to know the play.

1. Working on the film and getting first impressions. The teacher plays the trailer of *Bugsy Malone* and provides the students with a worksheet which contains some questions about the video they have watched. The questions could be these ones:
 - a) What is the video about?
 - b) Is it a bit of a film?
 - c) Has it got songs? Can you remember any of them?
 - d) Who are the characters? Are they adults or children?
 - e) When do you think the story took place? A long time ago or is it recent?
 - f) What kind of clothes are the characters wearing?
 - g) Did you like it? Why? Why not?

Once the students answer the questions, they will be briefly discussed orally with the whole class.

2. Paying attention to the details. The main ideas are written on the Whiteboard. The teacher explains to the students what the video was about and where it came from (it is a piece of a film, there is also a play of it). The teacher announces that the next play the children will do, will be this one. It will be performed at the end of the school year.
3. Reading the script. The teacher provides the students with the script and reads it to them. Then, in pairs, they read it and practice. The

4. Individual work. The children have to look for information about the character for homework. For that, the teacher gives each student a “character card” to fill in with the information they get at home. This material can be seen in *annex 1*. The next class, the children have to make a little presentation of their character. Each student should present their character. They have 5 minutes to do it. The activity has two main aims: it helps them develop their speaking skills and facilitates the information to the rest of the class. This way, everybody knows what their classmates’ roles are like.
5. Learning the script. There are different methodologies which can be used to learn the script of a play. In this case, I have chosen to work on three of them, as it is good for children to change and not to do the same thing all the time. The three methodologies are the following ones:
 - a) Read in silence or out loud
 - b) The teacher or the students read
 - c) Only those students who are going to act on that scene read
6. Learning the songs. The songs can be practised along the sessions.

The lesson could be divided into two parts: the first working on the play and second working on the songs or the choreographies. This way the students don’t get tired of doing the same thing all the time.

The show takes place at the end of the last term, just before the summer holidays. It needs about 20 sessions to be well worked on. It will be learned and practised during the English lessons (one session per week approximately).

1.2.6 Other dramatizing activities

Apart from suggesting a play to work on, which could be defined as “proper drama”, I have thought of some “dramatizing activities” which can help the students get the fluency they need to express themselves freely. These two concepts, drama and dramatizing, are clearly distinguished by the author Sarah Phillips, in the book “Drama for children”.

There are different types of dramatizing activities that have been planned (listening, talking or improvisation), taking into account the theory aspects and

putting them into practice. These activities are some examples of exercises that can be done at the beginning of a session, for instance.

- “Snake”.

It is a game which works on varied vocabulary (animals, jobs, school material, house...) and body expression.

The class decides on a topic: for example “animals”. Each student, in turns, names an animal. The word must come with a gesture.

It is a good activity to do at the beginning of the lesson as a warm-up.

- “Simon says”.

It is both a listening and talking activity. It consists on giving instructions (usually physical actions such as "jump in the air" or "stick out your tongue") to the other players, which should only be followed if preceded by the phrase "Simon says". For example: "Simon says, jump in the air", so all the students jump in the air. Players are eliminated from the game by either following instructions that are not immediately preceded by the phrase, or by failing to follow an instruction which does include the phrase "Simon says".

The winner of the game is usually the last player who has successfully followed all of the given commands. Occasionally however, two or more of the last players may all be eliminated for following a command without "Simon Says", thus resulting in “Simon” winning the game.

The aim when playing the game is to develop the ability to distinguish between valid and invalid commands, rather than physical ability.

The teacher could start giving instructions and then the winner could act as Simon.

- “And now what?”

It is a listening roleplaying game. It consists on interpreting different situations of the students’ daily lives: waking up in the morning, playing (any game) with their friends, doing their homework, speaking to their parents while having lunch, at school doing (whatever) etc.

Every situation is written on the blackboard with a number next to it. The teacher calls a number and the students have to act out the scene without words.

For this game, they have to work cooperatively. It is also very significant for them, as it is related to their lives.

- “Desert island survival kit”:

It is a talking roleplaying activity. In groups of five or six each child takes an occupational role such as doctor, farmer, teacher, builder or carpenter. He /She is then given a list of 20 items which the teacher has prepared in advance from which to choose ten for his/her desert island survival kit.

The teacher then tells the class that each group is going to a desert island, but they can still take only ten items per group.

The members of each group must then negotiate and compromise until they all agree on what the ten items should be. Finally groups can compare their lists as a whole class activity, and each group must justify its own selection.

This activity can generate heated discussion among more able children, so the teacher will have to think of compensation tasks. It is a good talking activity, as children have to use arguments to explain why those things should be taken and why the other shouldn't.

- “Who are we?”

It is an improvisation activity. The teacher makes groups of 5 or 6 students and gives them a card with some information about one character of the play and different objects. Students have to choose from them and use them to act as if they were that character.

The activity helps the children think quickly and improvise something in order to do what they are asked to. In addition, it helps the children learn to play in groups and respect others.

2. MEANS OF COMMUNICATION

2.1 Theoretical framework

We live in a society of images. New technology devices are becoming more and more important for everybody. Humans let the old long texts aside and start using the Internet, watching TV and reading eBooks to obtain information.

2.1.1 *What is communication?*

“Communication is the act of sending messages, ideas and opinions from one person to another”. (Biagi, 2013:8). Writing and talking to each other are only two ways human beings communicate. We also communicate when we gesture, move our bodies or roll our eyes.

2.1.2 *Types of means of communication*

Although people tend to call mass media to every single kind of means of communication, it is not correct. Each means has their own features that determine their structure and effect in our lives. There are two main groups of communication easily distinguished by the way people communicate with each other. There are three ways to describe how people communicate:

- Intrapersonal communication
- Interpersonal communication
- Mass communication

The first one, intrapersonal communication, takes place when somebody talks to themselves.

The second way is called: interpersonal communication. Communication is carried out “cara a cara”⁴ as Tyner and Lloyd say (1995:26). The emitter and the receiver of the message are in contact, the receiver can make questions, give their opinions, or repeat the information, and the emitter corrects any mistake, answers and obtains an answer etc.

Both parts are immersed in the conversation and there is a feedback between them. Phone calls, emails or letters could be some examples of this kind.

⁴ Face to face

The second group refers to the proper mass communication, where the receiver of the messages cannot answer immediately to the emitter of those messages. There is not feedback and the information given can be received by everybody, so it is not personal.

“Los medios de comunicación de masas son canales de comunicación a través de los cuales fluyen mensajes que han sido creados por unos pocos para que los reciban muchos”. (Tyner and Lloyd, 1995:26) ⁵

Some examples of this group would be: books, TV, radio, magazines, newspapers, recordings, movies and the Internet.

2.1.3 Effect in our lives

Mass media have become a priority for many people, as they need to be connected to the world they live in constantly. They are very powerful and “[...] are waiting to bombard people every waking hour [...] mass media are available to keep you informed, make sure you’re entertained, and—most importantly—sell you products”. (Biagi, 2013:5)

New technologies give you access to any mass media in almost any location, but why is it possible? The new system they have integrated (WIFI) is the answer. “Today, you and your mass media are totally mobile”. (Biagi, 2013: 7)

All these facilities the technology offers have many advantages for the citizens’ lives, but it also has their disadvantages. There are different factors that influence the way we use them, such as: age, education, gender, ethnic antecedents etc.

2.1.4 Why to work on means of communication?

As it is mentioned previously, age is one of the most powerful factors that influence on the use of technologies. Working with children at school means keeping in mind they are children, and their social surrounding/circumstances.

Children need to be in contact with the means of communication, to know the omnipresence they have on our lives and what is our relationship towards them.

⁵ Mass media are communication channels in which many messages go through. These messages have been created by few people to be received by many people.

Apart from that, children need to learn to build a critical point of view and be objective.

They also need to learn how to use the Internet appropriately.

Tyner and Lloyd (1995)

2.1.5 The news

As it has been already mentioned, there are many different kinds of means of communication. The news is one of them, and belongs to the third group: mass media.

The school needs to work on new technologies, as they are part of our children's everyday lives. It needs to make an effort to include these news ways of teaching in the classroom. However, children should never forget how to read from a proper book, magazine or newspaper, or how to write by using a pen and paper.

It is important for the children's learning process to be able to know what happens around the world, and the news is a good way to make them aware.

“In exploring new topics, students can experience a variety of active, experiential, or authentic assignments. Such assignments—for example, [...] participating in real-life experiences that actively construct knowledge—allow youngsters to explore concepts in some depth and to make discoveries on their own. The opportunity to apply new learnings to real-life contexts that reflect the students' world helps them retain and effectively use new concepts and skills”.
(Cole, 2008:30)

2.2 Adapted materials

Having read about the importance of means of communication in our lives, I have decided to work on one of them: the news.

The project will allow the teacher to work on the four basic learning skills (reading, listening, writing and speaking), as the students will have to read and listen to different pieces of news and create and tell their own ones in front of the class.

It is important to mention that this will also keep them motivated, as all the work they do will be available to read and recorded once everything is properly finished. All the adapted materials can be seen in *annex 2*.

2.2.1 What materials have I selected?

I have chosen different types of pieces of news from the Internet. They have been selected from numerous web pages.

I have also looked for a variety of texts (narrative, descriptive, expository...) and have adapted them for a particular activity. The webpages where the original texts have been taken from are the following ones:

2.2.2 Why have they been selected?

Working on this area has many benefits for the children's learning process:

- The pieces of news are significant for them, as they are about sports, animals and topics children are interested in.
- It makes the students aware of the real world. Children need to know what is happening around them and start getting involved.
- It develops the four basic skills, as it is a type of text that allows the teacher prepare a wide number of activities to work on different aspects. They have to read pieces of news, listen to fragments of news on the Internet or radio, write their own texts, and present their pieces of news orally in front of the class.
- Children learn to distinguish different means of communication.
- Children learn to distinguish a piece of news from other kinds of texts and learn to use varied vocabulary from this topic, as well as proper language.
- Children learn the structure and main features of a piece of news

- It is motivating for them as their final project is going to be recorded on video or audio and everyone will have free access to see their writings.
- Children learn to work in groups. They need to learn to respect their classmates, to share personal opinions, achievements and admit errors.
- Children learn to work individually. They have to work alone, because they need to develop a basic competence: personal autonomy. Learning to be independent, to think before doing, to organize themselves... are fundamental aspects for their future and should be developed at school.
- Children learn how to use new technologies and look for information on the Internet.
- Children get interested in newspapers as they are made accessible and will hopefully continue reading them.

2.2.3 Why did they need to be adapted?

The language used was too advanced for children of this age. The vocabulary was varied but difficult and there were grammar aspects which have not been worked on at this stage.

2.2.4 How have they been adapted?

The process of adaptation has followed these steps:

- Looking for the materials on the Internet.
- Adapting the pieces of news and some other kinds of texts.
- Thinking of a final project to do in relation with this topic.
- Planning activities to do with the material in order to end up with a good final activity.
- Adapting the music for the program the children will record.

2.2.5 How could it be worked on in class?

The students need to know what they are going to do, so the teacher announces them their next project: creating a "class newspaper".

The teacher prepares some activities in which the students have to show what they know about means of communication. The activities will be done as a class group exercise in order to evaluate what the students know on the subject.

The teacher makes groups of three which will be stable along the project. The groups won't be done at random, but taking into consideration every student's knowledge, weaknesses and strengths.

The activities that can be used are the following:

- Distinguishing the pieces of news from the rest of the texts.

Shark attack in Australia



A woman was swimming with her friends on the coast of Australia two weeks ago when she got lost and became separated from the group. Suddenly the group saw a very big shark which was about three or four meters in size. They decided to start swimming to shore as quickly as possible.

The 63 year-old woman disappeared and it is possible that the shark attacked her because nobody has seen her again. People found parts of a woman's body, but these parts could not be linked to that woman. Everybody is very worried; family and friends. The police is looking for her.

My City

My city, Huanzu, is a famous and beautiful city in China, and it is famous all over the world. It is set between the river and West Lake. Several hills raise around West Lake, and some mountains stand by the river. These give the city many beautiful scenes, and so Huanzu is famous for its beauty.



It is beautiful in the spring when the trees bud green and the peach trees flower with their red blossoms. It is beautiful in the fall when the leaves turn yellow and red. And it is beautiful in the winter when the snow gives white clothes to the mountains. So Huanzu is beautiful all year round.

It is beautiful when the sunshine is bright because the hills make shadows in the lake. It is beautiful when the rain falls and makes the frogs rise from the lake. My city is always beautiful.

- Putting pieces of text in order to make a piece of news.

Last year, more than 1,200 kids participated. The 54 finalists enjoyed a three-course meal in the White House, where they had a big party and enjoyed a lot. They ate nice food from Idaho, Colorado and Alabama.

The competition is called "Healthy Lunchtime Challenge". The participants are children of 8 to 12 years old. The children have to make original lunch recipes. The food has to be nutritious, delicious and cheap, and has to include: vegetables, whole grains, protein and low-fat dairy products like milk or eggs.

The winner of each state of the USA will go to the White House to have a fabulous dinner and will try the best recipes.

Calling Kid Chefs!

- Reading out loud the piece of news they have been working on to work on intonation, pronunciation and context meaning.
- Analyzing the structure of a piece of news. To work on this new aspect, the students are given a worksheet where they have to write the different parts of the piece of news: headline, topic sentence, body of the news, image and caption.
Each part should be labelled accordingly. Once this is finished, they can swap their worksheets and correct their classmates' exercises.

Calling Kid Chefs!

A real challenge for kids to create healthy food

APR 05, 2013 | By Stephanie Kraus



Sam Hightower, 10, was one of the winners last year

- Analyzing the content of a piece of news: what?, who?, when?, where? and why?.

The children can do an activity which consists on underlining in the text the different pieces of information, using different colours.

Calling Kid Chefs!

A real challenge for kids to create healthy food

APR 05, 2013 | By Stephanie Kraus



Sam Hightower, 10, was one of the winners last year

Are you a kid who enjoys cooking? Would you like to visit the White House? There is a competition for you!

Lady Michelle Obama organized this competition last year and it was successful.

The competition is called "Healthy Lunchtime Challenge". It will take place in two months. The participants are children of 8 to 12 years old. The children have to make original lunch recipes. The food has to be nutritious, delicious and cheap, and has to include: vegetables, whole grains, proteins and low-fat dairy products like milk or eggs.

The winner of each state of the USA will go to the White House to have a fabulous dinner and will try the best recipes.

Last year, more than 1,200 kids participated. The 34 finalists enjoyed a three-course meal in the White House, where they had a big party and enjoyed a lot. They ate nice food from Idaho, Colorado and Alabama.

Some advice: "You don't need to be complicated. The most important thing is to have fun!"

- In blue: WHAT
- In red: WHEN
- In black: WHERE
- In orange: WHO

- Finding pieces of news on the Internet. The teacher provides them with different websites and shows the children how to look for a piece of news.

Once they find their own one, the teacher collects and reads them all, selects one per group and adapts them.

- Reading pieces of news. This exercise consists on reading a piece of news in groups (a different one from the one to the one they brought to school) and answer the following questions:
 - Is it a piece of news? How do you know?
 - What has happened?
 - Who are the main people involved?
 - When does it happen?
 - Where does it take place?
 - (Why does it happen?). This question cannot always be answered, so it depends on the piece of news they are working on.
- Writing their own piece of news in the same groups of three they have been working on previously. The teacher gives them some advice, different steps to follow before starting writing it:
 - Thinking of what they want to do write about: happy/Sad piece of news, from a long time ago/recent and topic of the text (education, daily life, sports...)
 - Completing an outline of a piece of news.
 - Making them self-correct. Walking around the class the teacher observes how the students are working. The teacher makes them think of possible mistakes they have made and they have the chance to self-correct.
- Becoming newsreaders. The following task for the children consists on being TV journalists, having to read “the news”. Each group reads the piece of news they have created while they are being recorded, either on video or audio. For that, they do different activities:

-
- First activity. The teacher shows the students some videos from the BBC news and they have to complete a worksheet about them:
 - How many people are telling the news?
 - Do they use the same language as we use when we talk with our friends?
 - What type of language is it, formal or informal?
 - Do they make many gestures while they talk?
 - Do they laugh or cry while they are telling the news?
 - Do they speak fast or slowly?
 - Do they speak clearly?
 - Second activity. The students discuss briefly with the teacher the questions and they start writing how they are going to tell their own piece of news (presentation, tell the piece of news and goodbye). There are some important aspects they should not forget: they have to raise their hands if they want to participate and respect their classmates' turns.

Note: They have to take into account every aspect worked on previously (speak clear enough, slowly, use a formal language...).

 - Let's make a TV program! The children record their news for their class program which is called "The news today"

In order to work on the listening comprehension, the children could listen to different pieces of news and then do some listening or reading exercises. Depending on the objectives, they could work individually, in pairs, small groups or as a whole group.

3. ART

3.1 Theoretical framework

3.1.1. *What is art?*

Art is everything that surrounds humans and animals. We find it difficult to see that even the minimal expression in nature can have an artistic value. Richardson (1991: 25) defines the arts broadly and simply as being anything made by humans. Humans participate in the arts all over the world.

Arts are not new in our lives, in fact, we can even dare to say that they exist long before writing. (Bamford, 2006)

Even though arts are considered as a fundamental part of our lives, school refuses to see it. Traditional views of cognition and the implications of these views for the goals and content of education have put the arts at the rim, rather than at the core, of education. “Aunque es difícil que las artes no estén presentes en el curriculum, no están en igualdad de condiciones con las disciplinas consideradas principales” (Terigi, 1998:13)⁶

Schools see their mission, at least in part, as promoting the development of the intellect. Hard subjects such as mathematics and science are regarded as primary resources for that development, and the processes of reading, writing, and computing are believed to be the best means for cultivating the mind.

Children see the art as something different for them. It is the way they express themselves freely and safely. As Lowenfeld and Brittain say (1970:7): “aunque no podemos suponer que un niño es un ser estático [...] es obvio que para él mismo el arte es, primordialmente, un medio de expresión”⁷

“To be able to create a form of experience that can be regarded as aesthetic requires a mind that animates our imaginative capacities and that promotes our ability to undergo emotionally pervaded experience”. (Eisner, 2002:13) Perception is, in the end, a cognitive event. What we see is not simply a function of what we take from the world, but what we make of it.

⁶ Even though it is difficult for the arts not to be present in the curriculum, they are not equally seen as the main ones.

⁷ Although we cannot suppose that a child is a static being [...] it is obvious that for them art is seen as a means of expression.

The world that students will enter as adults is riddled with ambiguities, uncertainties, the need to exercise judgment in the absence of rule, and the press of the feelingful as a source of information for making difficult choices. Whether work in the art has consequences that extend to all aspects of the world cannot now be determined with any degree of confidence. What can be determined with a high degree of confidence is that work in the arts evokes, refines, and develops thinking in the arts. We might cautiously reason that meaningful experience in the arts might have some carryover to domains related to the sensory qualities in which the arts participate.

But carryover to the extra-artistic or extra-aesthetic aspects of life is not the primary justification for the arts in our schools. The arts have distinctive contributions to make: development of the thinking skills in the context of an art form, the expression and communication of distinctive forms of meaning, meaning that only artistically crafted forms can convey, and the ability to undergo forms of experience that are at once moving and touching, experiences of a consummatory nature, experiences that are treasured for their intrinsic value. These are experiences that can be secured when one attends to the world with an aesthetic frame of reference and interacts with forms that make such experience possible.

But arts do more than that. They can serve as models of what educational aspiration and practice might be at its very best. To be able to think about teaching an artful undertaking, to conceive of learning as having aesthetic features, to regard the design of an educational environment as an artistic task—these ways of thinking about some of the commonplaces of education could have profound consequences for redesigning the practice of teaching and reconceiving the context in which teaching occurs.

According to the author Elliot W. Eisner, there are some principles to guide practice:

1. Art education should not get sidetracked or attempt to justify its primary educational mission by focusing its efforts on outcomes that other fields can claim to serve equally well. Nor should art educators make research

claims about the effects of art education on, say, academic forms of performance of which there is little or weak research evidence.

2. Art education should not try to foster the growth or artistic intelligence. The conjunction of art and intelligence is not common. Ability in art is assigned to talent, ability in “intellectual” subjects like mathematics and science to intelligence. There has been a separation of art from intelligence. As John Dewey pointed out in the William James Lectures (Harvard- 1932), “intelligent reflection is a fundamental condition in the creation of art. Arts teachers help their students get smarter about art in all its manifestations, including the arts in popular culture”.
3. Art education should help students learn how to create and experience the aesthetic features of images and understand their relationship to the culture of which they are a part.
4. Art education should help students recognize what is personal, distinctive and unique about themselves and their work

(Eisner, 2002:42)

3.1.2 *What do the arts teach?*

- The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail. As Elliot says, “the arts, unlike many other rule-governed forms of performance, always leave the door open to choice”.
- The arts teach children that problems can have more than one solution and that questions can have more than one answer.
- The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.
- The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

- The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. the limits of our language do not define the limits of our cognition.
- The arts teach students to think through and within a material. All art forms employ some means through which images become real.
- The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel. They must reach into their poetic capacities to find the words that will do the job.
- The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.

Eisner (2002)

3.1.3 Art and English

Art is an outstanding tool for teaching not only developmental skills, but also academic subjects such as literacy. The most effective learning takes place when children do something related to the topic they are learning. When children study any given concept, they learn it better and retain it longer if they do an art activity that reinforces that learning. Art can be an invaluable tool for teachers at all levels to enhance instruction for English Language Learners.

“By integrating the arts and art-making into English language teaching and learning, students will develop and deepen their understanding of their own and others’ human experience. In combination with reading, writing, speaking and listening, art can open doors for high levels of analysis and also challenge students to explore themselves and their surroundings. They provide rich experiences in analysis, exploration, reflection, observation, imagination, experimentation and communication.” (The State Education Department, 2010:2)

Arts also enhance language development, as they offer non-verbal methods for communication and understanding. Integrating the arts into language gives students the opportunity to engage in new and varied approaches while gaining positive emotional responses to learning, understanding others and communicating their own ideas. The State Education Department. (2010)

There are several techniques that help students look at and engage with a painting. “Reading a painting is very similar to reading a book. When a student reads a book or a painting, they decode symbols to establish meaning and use inference and deduction to deepen understanding. Apart from all that, the student has in both cases some previous knowledge and experience which influence on their way of responding”. Mawle (2010)

Nevertheless, there are also some differences between reading a book and reading a painting that the teacher should be aware of.

The first one would be related to the imagination: when we read a book, we have to use our creativity to imagine what the book is telling us; when we read a painting, the scene is already made for us.

The second difference refers to the way the artist communicates their feelings to the reader: in a painting, the artist has only one frame through which to communicate, and that does not happen with books or films, for instance.

Having said that, we could conclude that when we read any book, we convert the writing on the page into images. However, when we read a painting, the potential barrier of text is removed and we can go straight away into the image.

In this way, the visual image is immediately accessible and engaging, but we have to take into account that the painting requires a longer look due to the artist’s transference of the subject into the image.

By engaging our students to look closely and explore what they can see together as a group, we can achieve two important things: cooperative working and sharing personal connections.

It is absolutely worth it spending as much time as possible looking and exploring art with kids, as it is rewarded by a wonderful engagement and a great level of understanding a painting’s context. All that provides confidence to every child as well as improvement on oral and written skills.

As it has been mentioned, reading a painting can help students develop their English skills at the same time they learn art. However, there are other many exercises which are firmly defended by authors, as storytelling and storymaking, which should not be forgotten.

Understanding and creating narratives is a fundamental literacy skill—it is also a universal human activity.

When students work with written texts, recite or listen to stories, or present narratives through non-verbal means, they are learning to comprehend, interpret, evaluate, and appreciate their world, as it has been mentioned previously.

Teachers can build rewarding experiences for students that activate their natural love for and interest in stories. They can do this in a way that expands children's fluency and confidence with language, as well as their respect for the rich diversity of narrative approaches and language use across cultures. As students experience narratives from different cultures, they gain perspectives on people and stories in worlds that may be unfamiliar.

3.2 Adapted materials

Once I have seen the benefits of art, I have decided to adapt some materials and activities to do in the English classroom. The adapted materials are shown in *annex 3*

3.2.1 What materials have been selected?

- Biographies of authors from Spain (Goya and Picasso) and other countries such as France and the UK (Claude Monet and Thomas Somerscales).
- The description of the paintings chosen.
- A text called “The adventures of Perseus” which is a story related to a painting by Luca Giordano named as “Perseus turning Phineas and his followers to stone”.
- Paintings for storymaking; “River Landscape with Horseman and Peasants” by Aelbert Cuyp , “Joven caballero” by Vittore Carpaccio, “La rendición de Breda” by Diego Velázquez, and a painting named by an unknown artist.

3.2.2 Why have they been selected?

Working on art helps children in many ways, as we have seen in the theory part. What will the students learn from this?

- To have a wider knowledge of art and artists from different countries.
- To acquire a critical view of art and learn to value it.
- To learn to “read” a painting; describe it and be able to contextualize.
- To learn how to retell stories, their fluency grows and they learn to speak out loud, clearly, with the right intonation and rhythm and pronunciation.
- To learn how to make stories from a painting, which is very important to develop their creativity
- To learn to work in groups. The majority of the activities proposed are done in groups or the whole class. This facilitates children to get interested in others’ personal opinions, as they can learn a lot from them.
- To work individually and in silence too, which gives the students the autonomy they need to do things on their own.

- To develop the four basic skills: they have to read, retell stories, listen to other's stories and write their own.
- To learn prepositions: in front of, next to, behind, under, on, in, over and above, in the foreground/background, on the left/right.
- New vocabulary related to this topic: artists, paintings, materials, styles, types of paint –watercolours, oils, acrylics-.
- By creating interesting activities related to art, children find it more attractive and enjoy working and learning.

3.2.3 Why did they need to be adapted?

The biography of the authors and the information about the paintings were too long and complicated for children of Year 5. Therefore, it was necessary to adapt them; making them shorter and easier to read.

The text to retell called “The adventures of Perseus” was too long and the vocabulary was too advanced for the children. The process of adaptation has been relevant; most of the details have been removed and the text is easier to read.

3.2.4 How have they been adapted?

The adaptation process has been long and I have taken the following steps in order to get a good result:

- Looking for information in the books and on the Internet in order to get a general idea of how to work on this topic with ten year-old children
- Looking for paintings and authors from Spain and other countries
- Adapting the painters' biographies
- Adapting the descriptions of the different paintings.
- Thinking of a text to work on storytelling and adapting it
- Looking for paintings to work on storymaking.
- Thinking of activities to do with the adapted materials. For that, the theory part was very important, as it gave me ideas to do them.

3.2.5 How could they be worked on in class?

There are three different ideas that have been adapted to work on this topic in class: reading a painting, storytelling and storymaking.

1. Reading a painting

The first idea is getting the children immersed in the paintings, make them able to read them and build a critical point of view. English will be used as a vehicular language. That is the reason why English lessons could be the perfect place to learn about Art and English simultaneously.

There are three different proposals in order to work on the observation of paintings.

- Observation of two different Spanish painters from different periods. The main objectives of this idea would be for the students to learn about the painters, their paintings and of course, to observe the differences between them, if there are any.
 - It is essential to look for two painters who have different styles, as that would facilitate the student's work (we should not forget we are working with 10 year old children).
 - In this case I have chosen two painters who are very well known around the world. They are Francisco de Goya and Pablo Picasso. I thought these two painters need to be known by the students as they are relevant in our culture.
- Observation of a painter's evolution. In this case, I have chosen Picasso, because he went through different styles along his life and these periods are easy for the students to learn and distinguish.
- Observation of two painters from different countries who lived in the same period. This idea would make the students see if the fact of living in different countries could influence in the way an artist works. The two painters I have chosen are Thomas Somerscales, from the UK and Claude Monet, from France.

As teachers, we could create many activities to initiate them into the new world of art, into the observation of paintings. Any of these following activities would be appropriate to reach the objectives proposed from the beginning:

Activity 1: Jump in

This activity consists on inviting the children to imagine they jumped into the scene. They have to explore the painting; standing in front of it, behind, getting around it... and act as if they were part of the painting. The teacher would ask them questions such as: What can you see, hear, smell or feel?; Where would you like to be in the painting and why?; Who might you want to talk to if you were there?; What would you be wearing?

This activity is good to make the children get on task quickly; it is an effective starting point.

There could be some variations of the exercise, for example:

- A child “jumps” into the scene and the rest of the class asks him/her questions, instead of the teacher.
- More than one children “jump” into the scene and the rest ask them questions, including some like: What would you say to your classmate if you two were inside the painting?

Activity 2: Move the eyes

This could be another activity to make the kids focus on a picture and get familiarized with it.

The exercise consists on asking the children let their eyes take a walk around the picture: look at the top, bottom, closest things, what is far away, if there are people there, what people, what objects...

The kids can also write what they are observing and then, in groups, compare their notes.

The activity makes them look for details, learn from the others and have fun.

Activity 3: Describe and imagine

This activity can be done in pairs. It is another option to work on the observation of paintings.

The class is divided into pairs (A and B). A students close their eyes or have their back to the painting while B's have their eyes open, facing the painting.

The activity consists on describing the painting for A to imagine. A's can draw what they have imagined.

This idea can be easily put into practice in the classroom and it is fun for the children. In addition to that, they start working together, and sharing their points of view, which is something essential for young children.

Activity 4: What can you remember?

This exercise consists on memorizing what they can see on the painting: colours, people, objects... in 20 seconds. Once the time has run out, the teacher takes the painting off the screen and the children brainstorm everything they can remember before revealing the image again and identifying what has been missed.

There can be some questions to help them start, like: What colours did you see? How many people were there?

The activity focuses on the children's skill to concentrate and pay attention to what they are observing. It also helps the children develop their ability to memorize things in a short period of time.

Activity 5: Let's draw

This last introductory activity consists on asking the children to sketch what they see. It can be done in many different ways, but the most effective ones could be the following ones:

- Use their wrong hand. This exercise is fun and makes them see the difficulties we can find when we don't do things with our good hand.
In addition, and very important too, this exercise can make them reflect on the problem people have when they have an accident and they have to start doing things with their bad hands or legs.
- Draw only the empty spaces they see. This makes them develop their personal creativity and style. It is good to compare the results in the end, and see that each pupil has their own ways of understanding art.
- Draw and then pass their drawing every (20 seconds) to the next person to continue. The final drawing is a "product" made by everybody in the

class and it can be interesting to analyze. The exercise makes the kids work cooperatively and have a fabulous feeling of “good team work” once it is finished.

Thanks to all these introductory activities, the children know what the painting looks like and the next step would be to deepen understanding. For that, we can invite them to discuss what they can see, and ask them several questions.

In this case, we want them to get a better understanding of the painting we are working on while they practise on their English skills. It is necessary to plan key questions in order to do it successfully. When planning questions, there are some aspects we should take into consideration:

Prepare open and close questions. Open questions enable the students to explain in their own words something by using the second language. They need longer answers. For example: Why is the man wearing that hat?

Close questions make the student focus on the important things, and make short answers. For example: What colour do you think is the hat the man is wearing?

There can be questions with more than one possible answer, so when the children provide different answers, accept them.

It is good to alternate the questions with “Tell me about... “What might...? What if...? What do you think is...? rather than: Who? When? Where? which suggest that there is only one correct answer.

Some of the questions we could make, and which would allow us to ignite discussion, would be the following ones:

- Which person or people do you think are the most important?
- Where do you think the artist wants us to look?
- Are there many people in the painting?
- What can you say about the people in the painting?
- What do you think are the relationships between the people in the painting?
- What might each character in the painting be saying/thinking?

-
- What do you think the scene takes place?
 - In your opinion, what is important in the painting?
 - What is happening in the picture?
 - What words could we use to describe the atmosphere?
 - If I tell you that this was painted while there was a war in Spain, how does it change your thinking?
 - Do you think the painting is lively? Why? Why not?
 - Do you think the painting is colorful? Why? Why not?
 - What do you think might be the message from the author?
 - What title would you give to the painting?

Facilitate a discussion of depth and develop dialogue; make them express themselves and their different opinions. This way, they will learn to listen to the others and have respect towards their classmates. This way, each key question could be followed by some of the following prompts:

- How do you know?
- Where is the evidence...?
- What else...?
- Can anybody else add something to that?
- Who disagrees?
- Why?

Depending on the painting, we could use different questions. The questions could be answered either orally or in a written way; individually, in pairs, small groups or in the whole class. It all depends on the moment, the children's attitudes or the specific objectives we want to reach.

Once the numerous activities are done, the teacher provides the students the information they need (details about the artist, some information about the painting and a picture of the painting).

The activities shown previously are just examples that could be carried out in the classroom in order to acquire a better understanding of paintings and artists.

The teacher can decide whether they only want to do one proposal, two or the three of them. All of them could take about three sessions, one session per proposal.

The final project after having worked on the observation of paintings, could consist on investigating about a painting.

In groups, the children will have to look for information of a painting from a list of pre-selected works. Each child looks for information at home and they bring it to the class, where they prepare the presentation of the painting with their group.

The class could be turned into a museum where all the paintings could be exhibited. Each group could act as guides of the museum and give information about the painting they have been working on.

The activity would take approximately about two or three sessions, to give the children time to organize themselves, search the information they need, and prepare the presentation.

2. Storytelling

The second idea is focused on working on storytelling.

As many of the activities for painting observation were carried out orally, this new idea will emphasize both speaking and reading skills.

The starting point would be selecting a painting based on a story. In this case, I have chosen “the adventures of Perseus”. The idea of starting with the painting is good for the children, because this way the story begins to unfold in the child’s mind immediately.

The teacher shows the painting to the whole class and there is a brief discussion about what they can see. While doing this exercise, the teacher should not forget that the children have to hypothesize about the painting. thus, we provide structures to make hypothesis: it could... may ... must etc.

Finally, the teacher gives the students a bit of information about the artist and the painting.

Once this brief activity has been done, the teacher informs the children there is a story on which that painting is based. Its name is “The adventures of Perseus”. It is divided in five parts so the teacher reads them slowly and clearly, with the right intonation and confidence.

It could be a good idea if the teacher drew a cartoon version or a story map and displayed it on a long roll of wallpaper. This should help the students understand the story better.

The children listen to the teacher attentively because there will be some questions about the story later on.

The teacher hands out the story to every child. They read the story in silence and individually. Then, the teacher divides the students into groups and they answer to some questions such as:

- What is the story about? A brief summary
- Who is the main character?
- How many characters are there?
- Who is Acrisius? And Danaë?
- Does Acrisius like Danaë? How do you know that?

- Who is Perseus?
- Why does Acrisius throw his daughter and Perseus to the sea? Where do they go?
- Who is Dictys? Why is he important in the story?
- Why do Perseus and Polydectes fight?
- Why does Perseus decide to look for the Medusa?
- What happens at the end of the story?
- What part of the text is shown in the painting?
- Think of another title for the story

The questions are corrected in class. Each group now has to do some exercises about the story. The exercises are grammar and vocabulary tasks so these aspects are also worked on.

Once they have finished, they start working on the retelling. Each group has to draw the pictures of the story. Then, they can start practising how to retell it.

This can take about four sessions, and once they know the story, they have to tell it in groups in front of the class. They could use kamishibai or shadow figures, as it helps them retell the story at the same time they make it more entertaining for the rest of the class.

3. Storymaking

This idea is thought to give the children the opportunity to create their own stories from a given painting.

For this activity, students need to be able to observe the painting carefully and decide what they want their own story to be about. The children will develop their writing skills as well as their speaking skills.

By creating a story, we make our imagination fly and we get immersed in an imaginary world, where we get involved with the lives of the characters: their thoughts, feelings, achievements, failures... We start adding events in the story, keeping in mind that everything has to make sense.

A good way to start this new project, would be to show the children a painting and work with it amongst the whole class. There are some paintings which have ready-made stories as they depict myths or stories from the Christian faith. An example of it would be "the adventures of Perseus" already mentioned in the previous idea.

However, there are other paintings which have no stories associated with them and they would give free rein to the students' imagination.

The painting chosen is 'River Landscape with Horseman and Peasants', by Aelbet Cuyp.

As said before, first we would show the painting and then we would begin by engaging characters and events. This helps them explore the imaginary world of the story. The activity is carried out orally in the classroom. The collaborative process of storymaking has two important parts: dialogic questioning (expanding children's thinking) and piecing together possibilities of what might happen in the story.

Once the main storyline is given, the teacher would get the class to look closely at the painting, noticing what is happening and commenting on the atmosphere of the scene:

- What can you see?
- How many people are there?
- Can you see anything in the distance?

- What is the weather like?
- Etc.

Then, the children could comment on the small details of the painting and discuss them. This way the painting becomes familiar to them. Some of the questions could be:

- What is the man wearing?
- Is he carrying a bag?
- What things do you think the man carries inside the bag? Maybe a jar or a purse? A letter for someone?
- If there is a letter, what do you think is the text of the letter?

Once they have analyzed what they can see they can start to think of the beginning of the story:

- Where do the objects in the bag come from?
- What do they have in common with the man who carries them?

The story objects are very important elements for leading the class into the imaginary world.

Then, the children could start thinking about the man:

- Why is he there?
- Why does he carry the bag?
- Is a he friend of the other men on the painting?

The children could make up a scene where the man reads the letter to the other men. This is a way of exploring the man's character, with his qualities and experiences he might have had.

As teachers, we could also provide them with some pictures of possible characters in the story, for example a picture of the horseman, or a picture of the house where he lives... in order to facilitate them to build up the story.

The teacher writes all the different ideas on the whiteboard and then the children, with the help of the teacher, start creating the story. The story could be then written on a big card and pinned up on the wall.

Everything worked on previously has helped the children know how they have to build up a story based on a painting and they are now ready to do their own one in groups. For that, the teacher gives the groups a painting; it could be the same one for everybody or different paintings.

The children will have to work in groups of 5 or 6 people and they have three sessions to create the story and write it on a card. They will have to stick the original painting on the card with the story they have made.

They can also stick more pictures they have found that add details to their story.

4. GAMES

4.1 Theoretical framework

4.1.1 *Why games?*

Playing games at school seems to have been forgotten. Although it is true that children have the chance to play in the break time, is that enough? What about including games in the lessons?

As English teachers, it is essential to bear in mind all the cognitive, social and emotional benefits of playing games at school.

Related to the cognitive aspect, we can clearly see that language learning is hard work. One must make an effort to understand, to repeat accurately, to manipulate newly acquired language and to use the whole range of known language in conversation or written composition. Effort is required at every moment and must be sustained for several years. Games help and encourage many learners to make and sustain these efforts.

Games provide a context for meaningful communication. Even if the game involves discrete language items, such as a spelling game, meaningful communication takes place as students seek to understand how to play the game and as they communicate about the game: before, during, and after the game. Wright, Betteridge, & Buckby (2005).

The need for meaningfulness in language has been accepted for some years. A useful interpretation of “meaningfulness” is that the learners respond to the content in a positive way. If they are amused, angered, challenged, intrigued or surprised the content is clearly meaningful to them. Thus the meaning of the language they listen to, read, speak and write has to be connected to emotions if we want it to be better remembered.

If it is accepted that games can provide intense and meaningful practice of language then they must be regarded as central to a teacher’s repertoire.

Games can also involve all the basic language skills, i.e., listening, speaking, reading, and writing, and a number of skills are often involved in the same game (Lee, 1979). They can be played outside the class too, so they provide a means for students to use the language outside the class.

Games can connect to a variety of intelligences (Gardner, 1999):

- Games played with others involve interpersonal intelligence
- Games involving drawing connect with visual/spatial intelligence
- Games often have a hands-on element, such as cards, spinners, or pieces, which connect with bodily/kinesthetic intelligence

Apart from all the cognitive benefits it has, it is true that through play children develop other social and emotional skills.

Many games can be played in small groups, thereby providing a venue for students to develop their skills in working with others, such as the skill of disagreeing politely and the skill of asking for help. Jacobs & Kline Liu (1996).

The variety and intensity that games offer may lower anxiety (Richard-Amato, 1988) and encourage shyer learners to take part (Uberman, 1998), especially when games are played in small groups.

On top, play encourages independence, concentration, self-esteem and creativity. Alfano (2010)

4.1.2 What contribution can games make?

Wright, Betteridge and Buckby (1979) say that games can be used to work on the four basic skills (reading, writing, listening and speaking) in all stages, for many situations and types of communication.

4.1.3 How to use games

It is essential to choose games which are appropriate to the class in terms of language and type of participation. Having chosen an appropriate game, its character and the aims and rules must be made clear to the learners.

Many teachers believe that competition should be avoided. It is possible to play the majority of the games with the spirit of challenge to achieve, rather than to “do someone else down”. It is believed that it is wrong and counter-productive to match learners of unequal ability even within a single exchange or challenge. The less able learner may “give up” and the more able develop a false sense of his or her own achievement.

As with all events in the classroom it is advisable to stop a game and change to something else before the learners become tired of it. In this way their goodwill and concentration are retained.

4.1.4 Types of language games

Classifying games into categories can be difficult, because categories often overlap. Hadfield (1999) explains two ways of classifying language games. First, she divides language games into two types: linguistic games and communicative games. Linguistic games focus on accuracy, such as supplying the correct antonym. On the other hand, communicative games focus on successful exchange of information and ideas, such as two people identifying the differences between their two pictures which are similar to one another but not exactly alike. Correct language usage, though still important, is secondary to achieving the communicative goal.

The second taxonomy that Hadfield uses to classify language games has many more categories. As with the classification of games as linguistic games or communicative games, some games will contain elements of more than one type. They can be: sorting, ordering or arranging games; information gap games; guessing games; search games; matching games; board games and role play games.

Another distinction among games is that between competitive games and cooperative ones (Jacobs, in preparation). Research suggests that learning, as well as affective variables, are enhanced by a cooperative environment. Johnson, Johnson, & Stanne; Slavin (1995) and Millis (2005) outline a number of advantages of cooperative games, such as appropriate anxiety levels and more constructive feedback.

4.2 Adapted materials

The proposal of using games during class will have a main objective. The fact of using games involves students in a funny way of learning English, but I would like to go further ahead.

I have always considered that everyone is good at something; there will be students cognitively better than others, but less good at being creative or singing, for instance. When playing games, cognition differences are not clearly seen and everyone will need the help of the others. This is the reason why the project will be collaborative, since all the students will take part and will be able to make their own materials in some of the games.

Even though playing games is good for children, as teachers we should know when it is appropriate to use them and what objectives will be achieved through them (reviewing, learning new content for fun and relaxation after tests...).

We can, for example, take advantage of them when explaining any content related to the curriculum. That is why I have selected some vocabulary and grammar of Science and English: animals, jobs, kitchen utensils, buildings in the city, science content and verbs.

The adaptation process has been hard and has taken me a long time. I have had to be very organized and know exactly what I wanted to achieve in the end. These have been the steps I have followed to get the final product:

- Read books from different authors and get information about this area: why playing games, benefits and types of games.
- Search original materials from different web pages, books and real games.
- Investigate about each game; what it was about, the rules and equipment needed.
- Look into English and Science books to get to know the vocabulary and the content taught at that age.
- Select the vocabulary, grammar or content to be included in the game.
- Adapt the language in order to make it clear and understandable for 10-year old students.

The following games are adapted and provide the students the opportunity to play at the same time they learn. This way the children find learning enjoyable, and the classroom becomes a space where students feel safe, have fun and learn together.

There will be board games, guessing games, matching games and search games. I will also propose using games while students are playing in the playground so they can also talk in English outside the English lesson. All materials adapted and their rules are shown in *annex 4*.

4.2.1 221B Baker Street

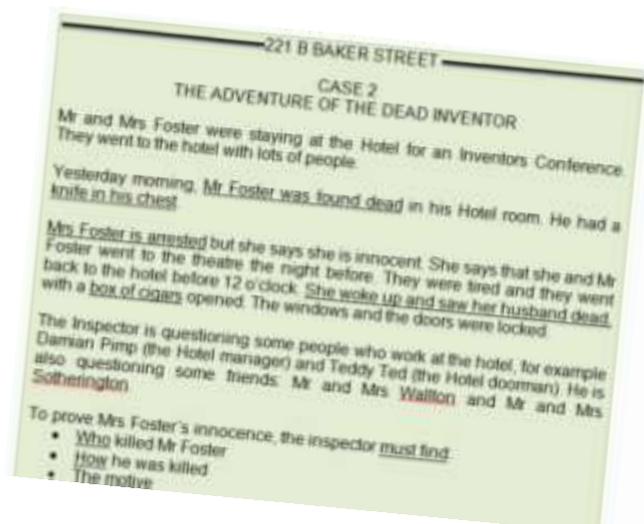
221B Baker Street is a communicative board game. These kinds of games are very rich in learning opportunities. They satisfy the child's competitive urges and the desire to master new skills and concepts such as reading for detail and understanding clues, making logical deductions, deciding on strategies and using resources wisely etc.

How do you play this game?

All players start at 221B Baker Street. Roll the die to determine who starts, play continuing clockwise. The basic procedure to play is to roll the die on each turn and move to the various locations on the board (e.g. Museum, Park, Hotel), to pick up clues in every place which will help you solve the Case you are playing.

When you think you have solved the Case, you must return to 221B Baker Street (via our regular turns and roll of the die) and announce your solution. You may not announce a solution or win the game unless your token is inside 221B Baker Street.

Tokens may not move diagonally.



Why has this game been selected?

Playing board games has many benefits on the children's learning process:

- To develop their English communicative skills. They have to talk to the others while playing.
- To develop their English reading and writing skills. They have to read for detail (clues and case) and write down some notes of everything they find out.
- To learn to play in groups (respect the others, their speaking turns and not to cheat).
- To learn to associate ideas and facts, establish relationships and make deductions to get to the correct solution.
- To learn vocabulary related to a particular field (crime and investigation) which is very attractive for children of this age.
- To revise vocabulary of their daily lives: pass me ..., start again, I have one idea..., topics (buildings, money, clues...) etc.
- To learn basic vocabulary related to the game: throw the dice, move the counter, the shaker, land on a square...
- To learn using English as a vehicle to play the game. Children are not always aware of it, but they use the language to play, they have fun and they learn new things.
- To learn English in a meaningful way, within a context to keep up their motivation.

Why does this game need to be adapted?

The original version of the game is complex and has a big amount of cards with their cases and clues. The language is also too advanced for 10-year-old children.

I have made a simple version of the game, just to show an example of how this game could be carried out in the English classroom.

How has this game been adapted?

There has been a hard process of adaptation in order to end up with a good version of the game, I mean, something not far away from its natural essence

but easier for children who are learning English as a second language. These are the steps followed to reach the final version:

1. Reading how the game works. For that, it was necessary to read the booklet with the clues and instructions, see the board with their parts and see the equipment.
2. Reading several cases to have an idea of the complexity and choose the most attractive one.
3. Finding the clues of that particular case on the booklet and read them.
4. Adapting the case story. The background story of the case is the same, but the language has been simplified and some of the details have been removed.
5. Adapting the clues of that case. There are some which have been entirely changed, and others that have just been made easier language wise. In addition, there are 10 clues instead of 14 (in the original version).

What other games of this kind could be adapted?

Cluedo or Monopoly are good examples of games where students get engaged, learn and play something “different” from the common games at school.

4.2.2 Spelling Cards

Spelling cards is a linguistic guessing game. Using educational word games in the classroom can spark a lesson and develop longer recall of learned words. This one in particular, benefits the understanding of how words are formed and accurate spelling of target vocabulary.

How do you play this game?

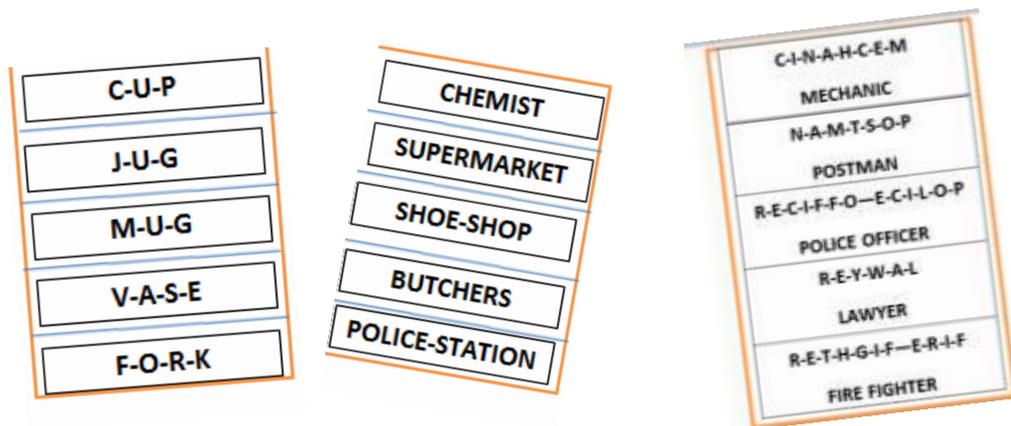
The following game consists on spelling different words which are written on the cards. The cards can include any vocabulary that has been worked on previously in other subjects.

The game has got different versions:

- Version 1: the cards have words which should be spelled. One member tells the word to the other and this one has to spell it.
- Version 2: the cards have words which are broken into different letters. One member spells the word to the other and this one has to find out which word it is.
- Version 3: the cards have words which are broken into different letters. These words, at the same time, are written backwards. One member spells the word to the other and this one has to find out which word it is.

There are three levels of difficulty (except for the version 3, that only has 2 levels of difficulty):

- Level 1: Easy words
- Level 2: Intermediate words
- Level3: Advanced words



Why has this game been selected?

This game helps the children improve in many different ways:

- Thanks to the spelling, their writing expression improves, as well as their oral comprehension.
- Their pronunciation gets better. The children start to work on the pronunciation of words and that allows them to see some peculiar aspects of the English language. For example, there are some letters that if written together, they always produce the same sound: “ee” sounds like “i” as in the following words: *deer, sheep, deep* etc.
- They get to know more vocabulary and review the words they have already learned.
- They learn to listen to their partner and pay attention to what he/she is saying which is essential for this game.
- They learn vocabulary related to the game: shuffle, place upside down, take a card, leave the card...

Why does this game need to be adapted?

The words in the original version can be too complicated for them or even unknown.

In addition, it only has one mode of being played. In the adaptation, there are different modes.

How has this game been adapted?

I started thinking of a game in which students could work on spelling and pronunciation. Then, once I found it, I took the following steps:

1. Reading what the “backwards” game was about, what the cards had and in which way the children could improve their spelling with the game.
2. Looking for some vocabulary from the English class books. This game includes the following vocabulary topics: the city, kitchen utensils and jobs.
3. Organizing the words into different levels of difficulty.
4. Creating the spelling cards.

What possibilities does the game offer?

This type of game can be played with a wide range of vocabulary from all the areas of the curriculum.

4.2.3 The Goose Game

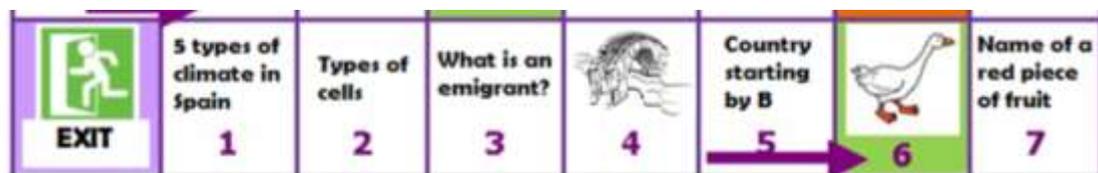
The board used in the goose game has been selected here as an excuse to answer questions to revise a specific topic. As the answers to the questions are directed, it is considered a linguistic game.

Nevertheless, the board can be used for communicative games such as: every time you land on a square, you can find a topic and have to speak for 1 minute about the topic. This way the language is not controlled but there is free speaking practice.

How do you play this game?

The board consists of a track with numbered spaces and is often arranged in a spiral with the starting point at the outside. Each player's piece is moved according to the number of spots after throwing one or two dice.

Throughout the board there are a number of squares on which a goose is shown, there are also bridge squares and skull squares (which symbolize death) and on the rest of the spaces there are different things students have to do (answer a question, complete a sentence). The player who gets to the goose in the center of the board wins the game.



Why has this game been selected?

This game has many benefits for the children's learning:

- To review the content of the subject in an exciting and motivating way
- To learn to play in groups (respect others, their turns...)
- To learn some new words, such as squares, tokens, goose, bridge, skull
- If the children make their own questions, which is a good option too, they would learn how to structure a sentence (in this case a question sentence) as well as the questions of the topic they want to question about.

Why does this game need to be adapted?

In this case, I wanted to work on a specific topic instead of following a set of questions. Therefore I thought it was funnier to do it through a board game.

Children have to choose a specific topic and make the questions.

How has this game been adapted?

1. Reading the rules of the game Reading the Science class book (Year 5) and deciding what content to revise through the different units.
2. Writing down a set of possible questions that could be added to the squares in the game.
3. Looking for a stencil of the game.
4. Erasing the content in the squares as the new questions had to replace them.
5. Adapting the squares, adding the questions.
6. Adapting the rules of the game when necessary. For example, an added rule is: if someone does not answer the question properly, they have to go back one space.

The rules have been adapted not only in order to make the language easier but also to add some motivation to the game, something different from what they know.

What possibilities does the game offer?

Any topic or content of any areas from the curriculum would be suitable to add to the game, as everything you have to do is select the content, prepare the questions and start playing.

In addition, the same board can be used to revise a topic in a communicative way.

The “Snakes and ladders” board is very similar to this one, so it could be another option to play

4.2.4 Dominoes

Dominoes is very well known by everybody. It is a linguistic matching game and makes the students think of strategies to win.

How do you play this game?

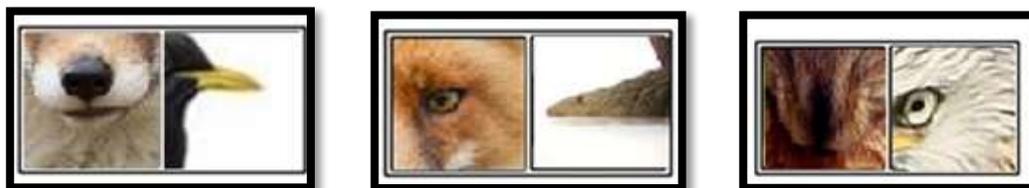
The traditional European dominoes set consists of 28 pieces. Each piece is a rectangular tile with a line dividing its face into two square ends. Each end is marked with a number of spots or is blank. The backs of the dominoes in a set are indistinguishable.

In this adapted version of the dominoes game, each card is also divided by two square ends but each end is marked with either a photo of an animal or a name of the animal (Fox, Pidgeon, Deer, Squirrel, Blackbird, Snail and Hawk).

The children play the game in the same way the original game is played, but with the difference of having to match the name of the animal to the right photo. This is an example of it:



In order to make the game more difficult and challenging for students of this age, the association could be between the name of the animal and a picture that only shows a part of the animal. This is an example of it:



The player who first gets rid of their pieces wins the game.

Why has this game been selected?

At first sight, it seems to be a too simple game to play, but it actually has good things children can learn:

- To learn to associate words to pictures. Working on association keeps the brain active (making connections) and the child's thinking becomes more mature.
- To review some vocabulary in a funny way. It can be vocabulary related to the names of the animals (as in the first example), or to the parts of the animal –peak, legs- fur- tail- head- snout- mouth- (second example).
- In the case they make their own cards, they learn how to make the tiles match correctly, as it is necessary to follow a pattern. Depending on the class and the objectives, the teacher could decide to warn them about this aspect or not.

Why does this game need to be adapted?

Originally, this is not a language game, it does not have any words, instead, it has marks which symbolize numbers. It is a mathematical game.

I wanted to use the language and make it a linguistic game, that is the reason why I decided to choose this game and adapt it.

How has this game been adapted?

1. Looking for a dominoes game at home and see how many pieces it had and how they were distributed.
2. Going over the English class book and choosing a topic to work on. I chose animals.
3. Drawing the dominoes tiles on paper first, and pretend playing a game in order to see if the pieces matched correctly.
4. Looking for pictures of animals on the internet.
5. Selecting the parts of the animals and cutting them off
6. Creating the pieces on the computer.

What possibilities does the game offer?

Another possibility is to match the animals to their diet or habitats etc. This could be a starting point for mind-mapping.

4.2.5 Making Groups

It is a matching linguistic game.

How do you play this game?

The pack of 30 cards is dealt amongst the players. The game consists on making groups of verbs. There are two different games that could be played by using the same cards.

Version 1: "Making groups of three". The pack of cards is dealt amongst the players. Each player has to make groups of three (present, past and meaning of a verb). The game is played clockwise; the players get a card from the student on their right without seeing the card.

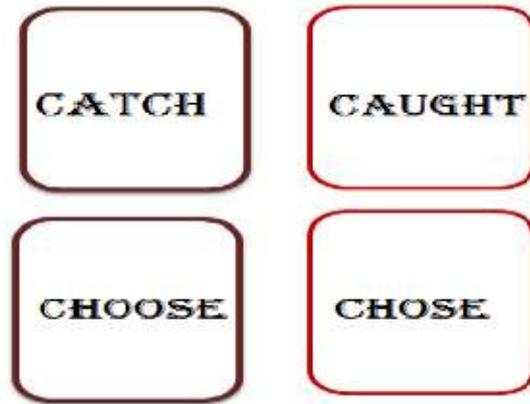
There are some wolves on the cards, which mean if you get one of them you miss a turn.

The objective for each player is to get as many groups as possible. The player who has more groups in the end wins the game.



Version 2: "Snap!" The pack of cards is dealt amongst the players. Each player places his cards, face down, in a pile in front of him. The player to the left of the dealer goes first. Play then moves clockwise.

On his turn, each player turns over the top card from his face-down pile. When someone turns over a card that matches a card already face up on another player's pile (this means present and past of the same verb), players race to be the first to call "Snap!". The player who calls "Snap!" first wins both piles and adds them to the bottom of his face-down pile.



The objective for each player is to win all the cards.

Why has this game been selected?

Children will be able to:

- Learn the irregular verbs for present and past
- Associate the verbs to their meaning
- Learn to follow rules to play in groups (not to cheat, respect the turns).
- Learn vocabulary of a game: shuffle, deal, throw, swap...
- Watch other players' collection of families
- Learn to be cognitively quick to see the cards that match together

Why does this game need to be adapted?

Because originally it is a game to associate images and in this case it has been adapted with a very clear linguistic aim to help students learn the past forms of irregular verbs.

The speed of the snap game requires that the students make the association of verb tenses fast.

How has this game been adapted?

1. Thinking of ten verbs: present tense, past tense and translation to Spanish.
2. Thinking of how the verbs could be included in a game, as I wanted to work on some grammar too.

3. Starting thinking of the possibility of being a card game, where students would have to make groups of three.
4. Thinking of the rules of the game and write them down.
5. Creating the cards with the verbs.

What possibilities does the game offer?

This kind of game could be used to make, for example, families of vocabulary topics:

- Classification of vertebrate animals (reptiles, mammals, amphibians, fish and birds). The children would have to collect those animals that belong to the same group.
- Part of the house with their correspondent objects (bathroom things, living room furniture, kitchen utensils, and garage tools). The students would have to put together those things that belong to the same part of the house, etc.

4.2.6 Outdoor Games

Apart from those games to play in the classroom, there are plenty of outdoor games that could be taught to the students in order to take the English language out of the classroom and use it anywhere (playground, park...).

They are highly communicative games.

Why have they been selected?

- The children have the chance to learn other games they don't know.
- They can see that using a second language can be interesting and exciting.
- They are good to make children improve their English oral skills.

How have them been adapted?

The following games have been found thanks to the help of various resources: Internet, people from the UK and P.E teachers.

Once I had the ideas, I started to adapt them. For example in the second game, the original version is to count in Spanish.

Game 1: DUCK, DUCK, GOOSE!

In this game, the players sit in a circle facing inward. One player, the "fox", walks around outside the circle pointing to each player in turn and touching them on their backs, calling each of them a "duck", until finally announcing one to be the "goose". The goose then rises and runs around the circle in the same direction as the picker, trying to catch that player before he or she can sit back down in the vacated spot.

Game 2: DANGEROUS COUNTING

This game consists on counting numbers from 0 to 100 in order (each student calls a number) and every number which is a multiple of 5 or 7 will be named "danger". There can be as many players as desired. When one of the children fails, he/she is eliminated and the group of players remaining starts the game from the beginning.

Game 3: SKIPPING THE ROPE

This game consists of skipping the rope while singing a little rhythmic song. The song is the following one:

Ice cream

Soda

Cherry on top

How many friends have you got?

1,2,3....

CONCLUSIONES

La realización del proyecto de fin de grado me ha brindado la oportunidad de poner en práctica los conocimientos adquiridos durante la carrera y los distintos periodos de prácticas y mostrar mi perfil profesional de la enseñanza.

En primer lugar, puedo decir que la elección del tema fue de gran acierto, puesto que está en relación con el inglés, materia con la que me siento muy vinculada y con la que me gustaría comenzar mi andadura profesional. Además, se trata de una propuesta ambiciosa, interesante y sobretodo, útil para cualquier maestro o maestra de lengua extranjera que esté dispuesto a dar un giro en la enseñanza educativa de L2 y necesite material con el que complementar los libros de texto y ofrecer otras líneas de trabajo y otras fuentes de motivación.

En segundo lugar, me gustaría señalar lo mucho que he aprendido a lo largo del proceso de planificación del trabajo. A pesar de que ha resultado complicado en ciertos momentos, me ha permitido darme cuenta de que el concepto de enseñanza de una lengua extranjera, en este caso el inglés, depende en gran medida del docente que la imparte. La actitud con la que te presentas ante los niños/as, las actividades que planteas, y el material que empleas a la hora de enseñar, son aspectos que determinan su aprendizaje, tanto a nivel cognitivo como emocional y social.

También me ha servido para tener un acercamiento hacia áreas que no están muy presentes en la escuela, y poder darles el lugar y la importancia que merecen. Nunca hubiera imaginado, o al menos no me hubiera planteado, la posibilidad de incluirlas en la enseñanza del inglés, y ciertamente ha sido muy gratificante.

En tercer lugar, creo importante señalar que sin los conocimientos adquiridos en la universidad y la experiencia profesional del practicum no hubiera sido posible llevar a cabo el proyecto. Los conceptos básicos teóricos me han ayudado a planificar materiales de acuerdo a la edad y a las características psicológicas y sociales. Los aspectos más prácticos de didáctica me han servido a la hora de utilizar una metodología activa y constructiva para el alumno/a. Por último, las prácticas en un centro escolar han constituido un

elemento esencial, puesto que todas las observaciones dentro del aula me han permitido darme cuenta de cómo es enseñar en un contexto real: ver las necesidades educativas que hay, los conflictos que surgen, la situación de cada niño/a, los materiales con los que se cuenta... En definitiva, me ha servido para planificar una propuesta siendo consciente de la realidad.

Ha sido un proceso largo y duro, con el que he dado un paso más en mi aprendizaje como maestra. Digo un paso más y no el último, porque considero que esta profesión es muy exigente y requiere de una gran actitud de adaptación y actualización por parte del docente. La sociedad cambia, y como pilares fundamentales que somos dentro del proceso de desarrollo de las personas, debemos saber hacer frente a los cambios, superarnos día a día y buscar nuevas metodologías que se adapten a nuestro alumnado.

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ANNEXES

ANNEX I

ADAPTED MATERIALS

BUGSY MALONE SCRIPT



CHARACTERS

BUGSY	RADIO ANNOUNCER
BUGSY 2	LOUIS
BRONX CHARLIE	SNAKE EYES
LAUGHING BOY	WAITRESS
BENNY LEE	LOUELLA
YONKERS	DANDY DAN
ROXY	DOODLE
BARBER	LORETTA
FLASH FRANKIE	DOTTY
BLOUSEY	BANGLES
POP BECKER	KNUCKLES
FIZZY	TALLULAH
BUTLER	SINGER
FAT SAM	OSCAR
PAPER BOY	LENA
DOWN&OUTS	

IMPORTANT ASPECTS

BUGSY → 2 boys. { BUGSY 1 → scene 1, 2 and 3
BUGSY 2 → scene 4, 5, 6 and 7.

BUGSY 1 and OSCAR → the same student

BUGSY 2 and BARGER → the same student

ROXY and BUTLER → the same student

WAITRESS and FLASHFRANKIE → the same student

DOWN & OUTS { WAITRESS and FLASHFRANKIE
SPEAKER (the one who speaks in the conversation –scene 6-)
POP BECKER
BARBER

DANDY DAN'S GANG { BRONX CHARLIE
LAUGHING BOY
BENNY LEE
YONKERS
DOODLE

FAT SAM'S GANG { KNUCKLES
ROXY
LOUIS
SNAKE EYES

SONGS

- BUGSY MALONE
- FAT SAM'S GRAND SLAM
- TOMORROW
- ORDINARY FOOL
- DOWN&OUTS
- YOU GIVE A LITTLE LOVE

MATERIALS AND CLOTHING NEEDED

- Black or grey suits
 - White shirts
 - Ties
 - Hats
 - Moustaches
 - Dresses
 - Woman hats
 - High-heeled shoes
-
- Plastic guns
 - Brooms
 - Tables with chairs
 - Telephone
 - Rough papers
 - Tickets
 - Newspapers
 - Suitcase
 - Baseball bat
 - Flower
 - Radio

SCENE 1

*(House lights on. "Opening" is played. Instrumental. **Bugsy** enters the stage in a tight light).*

Bugsy
(Offstage)

Someone once said, if it was raining brains, Roxy Robinson wouldn't even get wet. In all of New York they didn't come much dumber than Roxy the Weasel. To be frank, Roxy was a dope.

*(Lights up on **Roxy**. Scared. Offstage we hear sound effects: screeching car tires; slamming car doors; voices).*

Bronx
Charlie
(OffStage)

Shoulders, quick! He's making for Perito's. Benny, cover the back.

*(**Hoods** enter stage left. **Bronx Charlie, Laughing Boy, Benny Lee and Yonkers. Roxy** is trapped).*

Bugsy
(Offstage)

Roxy could smell trouble easily, but he should have never gone that way.

Bronx
Charlie

Your name Robinson?

Roxy

Uh Huh

Bronx
Charlie

Roxy Robinson?

Roxy

Uh huh

Bronx
Charlie

The same Roxy the Weasel who works for Fat Sam?

Roxy

Uh huh

*(**Roxy** is splurged by the **Hoods**).*

Bugsy
(OffStage)

Whatever game it was that everyone was playing, sure as eggs is eggs, Roxy Robinson had been well and truly scrambled

*(Light up on barber cutting **Flash Frankie's** hair)*

Bugsy Now, the guy in the chair here is Flash Frankie. The best lawyer in New York. Flash Frankie's silver tongue can get a guy out of jail quicker than a truck load of dynamite.

*(Hoods enter. **Flash Frankie** and **Barber** are splurged. The hoods help the ailing **Frankie** and **Barber** offstage).*

Bugsy Now, as you can see, something kind of fishy is going on here. To be honest, I'm beginning to wonder what's going on myself. Oh, by the way, you're probably wondering who I am. My name's Malone, Bugsy Malone.

(Light up on all the girls left of stage. The girls surround Bugsy as they sing).

SONG Bugsy Malone

*(**Fizzy** walks on with a shoeshine box and a newspaper. He gives the newspaper to Bugsy and starts to shine Bugsy's shoes).*

Bugsy *(To audience)*
I grew up on the streets of Manhattan. I was always around, you know, trying to escape from the two men that controlled our neighborhood- Fat Sam and Dandy Dan...

Bugsy Hi, how are you? I'm Bugsy Malone.
You a dancer? A singer, right? Oh, a base-ball player.
(He pulls her baseball bat out of her bag)

Blousey Zip the lip, wisey. I'm in no mood for conversation.

Bugsy You don't like me?

Blousey Listen, wisey. I'm surprised you don't stoop with all that dandruff on your shoulders.
(Bugsy brushes his shoulders, Pop Becker is back)

Pop Becker Honey, you can go in now.

Fizzy If she's here about the audition, Bugsy, she's got a long wait. Every

day they tell me to come back tomorrow.

(To audience)

Bugsy Now, this is Fat Sam's place - Fat Sam's Grand Slam - liveliest joint in town.

SONG Fat Sam's Grand Slam

Bugsy Ouch, look where you're going!

Blousey I'm sorry. Oh it is you, Dandruff?

Bugsy Don't worry; I washed my hair with shampoo. That baseball bat could be classified as a dangerous weapon you know.

Blousey My mother made me pack it. It is for protection, in case I get robbed.

Bugsy You're a singer, right?

Blousey That depends on your taste in music. I'm here about a job.

Bugsy Did you get the job?

Blousey They said to come back tomorrow

Bugsy They always do. What's your name?

Blousey Brown

Bugsy Sounds like a loaf of bread

Blousey Blousey Brown

Bugsy Sounds like a stale loaf of bread

Blousey Keep your jokes behind your teeth. Wisey!

Bugsy Nice to meet you. I'm Bugsy Malone

(Hoods from before burst in. Knuckles is slightly splurged on the arm. Doodle drops his gun. Bronx Charlie sends him back for it).

Bronx Charlie The gun Doodle! You can't leave the gun!

Fat Sam OK everybody; it is OK, nothing to worry about now. Back to your tables. Razzmatazz! Music! Free drinks on the house!

Fat Sam Knuckles, this means trouble

(Lights off)

Paperboy Read all about it. New weapon for mobsters. Read all about it. New gang warfare flares. Read all about it.

Radio Announcer We interrupt this programme of music to bring you an important news flash...Reports are coming in of a gangland incident on the Lower East Side involving a certain Robert Robinson, known to the police as 'Roxy The Weasel', believed to be a member of the gang of alleged Mobster King, Fat Sam Staccato. Robinson was the victim of a sensational event and we go over to our reporter on the spot for a

*(Lights up on **Fat Slam's** office)*

Fat Sam So tell me how you allow this to happen? Roxy was one of my best. What have you got to say, Knuckles? Snake Eyes? You're a disgrace to your profession. Do you hear me? A disgrace. And most of all you're a disgrace to me. And we all know who's behind all this, don't we?

Gang Yes, boss

Fat Sam You don't need to be very intelligent to know that, do you?

Gang No, Boss

Fat Sam We all know who's laughing at us, don't we?

Gang Sure do, Boss

Fat Sam So who is it?

Gang Dandy Dan, Boss

Fat Sam Don't you mention his name in this office, please!

*(**Fizzy** pokes his head around the door)*

Fizzy Er Boss, er, how about my audition? You said come back tomorrow.

Fat Sam Am I crazy? Come back tomorrow, fizzy.

Fizzy But today is tomorrow, Mr Sam.

Fat Sam Fizzy, will you go right now?

*(**Fat Sam** lunges at **Fizzy**, and falls over his bucket).*

Louis You OK Boss?

Snake Eyes Take it easy Boss, you'll break something

Fat Sam Break something? Sure I'll break something. Snake Eyes. I'll break your neck! Dancers, dancers. I'm surrounded by dancers, singers, banjo players, at a time when I need brains. You hear me? Brains! Brains and muscles.

Gang You got US boss

Fat Sam You! Your trouble is you've got muscle instead of brains. I tell you, my canary has got more brains than you!

Fat Sam So what's funny?

Gang Nothing Boss.

Fat Sam Aaaaarrrrrrrgggggghhhh!

SCENE 2

*(Lights up on **Bugsy** and **Blousey** who are on the streets of the Lower East Side. **Bugsy** is still trying to befriend her. She is still uninterested in him).*

Bugsy Can I give you a lift?

Blousey You got a car?

Bugsy Er, no.

Blousey Then how you going to give me a lift, Buster? Put me in an elevator?

Bugsy It's a nice night, we could walk. Which way are you going?

Blousey Which way are YOU going?

Bugsy This way
(Points left)

Blousey Then I'm going this way.
(Moves off right)

Bugsy Let me carry your bag at least. Have you eaten?

Blousey Every day since I was a child.

Bugsy Then how come you're so skinny?

Blousey I watch my weight

Bugsy Yeah, I do that when I'm broke too. You hungry?

Blousey No

Bugsy You're not hungry?

Blousey No, I'm starving

*(Bring on table with red checked table cloth. The action is continuous, as is the dialogue. A **waitress** comes up).*

Bugsy Are you going back to the speakeasy tomorrow?

Blousey Er no, I'm going to try my luck at the Bijoux Theatre

Bugsy The Lena Marelli show?

Blousey She's walked out. They're looking for a replacement

Bugsy Oh, she walks out every week and every week they have auditions and every week she walks back again...But don't let me put you off.

Blousey You won't. What do you do?

Bugsy I find fighters, boxers. In fact I was a fighter once, pretty good too.

Blousey You were?

Bugsy Yes, and I could have been a champion.

Blousey You could?

Bugsy Sure, but for a couple of things.

Blousey Like what?

Bugsy Like jelly legs and a glass jaw

Blousey Some champion

Bugsy I'd do well for a couple of rounds but I was about as tough as a ball of cotton wool.

Waitress Look Buddy, I am not part of the furniture. Are you eating or are you meeting?

Bugsy Er we are meeting AND eating. We will have two Banana smoothies with double ice cream with nuts and chocolate, two doughnuts and a coke with two straws.

Bugsy We can't go on meeting like this

SCENE 3

*(Lights up on **Dandy Dan** and **Louella** front of stage in armchairs with an old fashioned radio placed between them.*

***Dandy Dan** is in his silk dressing gown. **Louella** is elegantly dressed in *stin*.*

*The radio is on, **Dandy Dan** switches it off.)*

Louella Oh honey, don't switch that off. I was enjoying that
Dandy Dan I have to concentrate, Princess

***Butler** enters*

Butler Sir, Mr Bronx Charlie and Company are here to see you

(Bronx Charlie and Company enter)

Dandy Dan Hello boys, I wanted to say you are the best, well done! Everything has gone perfectly

Bronx Charlie Thanks Boss

Dandy Dan Fat Sam must be very worried now

*(**Dandy Dan** hands out 5 red roses. He forgets **Doodle**).*

Doodle Er...I don't have a flower Boss.

Dandy Dan You did not work well, you dropped the gun and I don't want any mistakes.

Doodle No Boss, please no. It just slipped out of my hands, any guy can make a mistake.

Dandy Dan Shut up , **Doodle**, you are going to be the first one to try the new Splurge

Doodle Boss, stop, please!

Dandy Dan Oh! This is why they call me Dandy Dan!

*(Meanwhile, back at Fat Sam's, Fizzy was cleaning the floor
Fizzy sweeps up, he whistles his song. The chorus girls; Loretta,
Dotty and Bangles chatter away as they enter from Sam's office).*

Loretta Night Fizzy

Fizzy Night Miss Loretta. Night Dotty! Night Bangles!

Dotty Night Fizzy

Bangles Night Fizzy!

*Sam enters, followed by Knuckles, who cracks his knuckles as
always*

Fat Sam Stop doing that, Knuckles!

Knuckles But it is how I got my name Boss

Fat Sam Well change your name!
Tallulah, are you ready?

**Tallulah
(OffStage)** Coming honey. You don't want me looking a mess, do you?

Fizzy Er, Mr Sam, what about my audition?

Fat Sam Later Fizzy, I'm busy right now. Keep practicing...I will see you
tomorrow. I promise you, tomorrow.

Fizzy But yesterday you said tomorrow Boss

Fat Sam Tallulah! You spend more time prettying yourself up that there's
time in the day.

Tallulah Listen Honey, if I didn't look this good, you wouldn't give me the
time of day.

Fat Sam I will see you in the Car.
Don't do that Knuckles!

Knuckles Sorry, Boss

Tallulah Night Fizzy

Fizzy Night Miss Tallulah

SONG Tomorrow.

SCENE 4

*(The Bijoux Theatre, represented by a draped curtain and a ghost light. An **opera singer** clears her throat and starts singing).*

Singer Vela, oh Velia the witch of the wood...

Oscar Next!

Singer But I have other songs

Oscar Yeah Honey, but do you have other voices? Next. Come on, please!

Blousey I wish they'd hurry up. I get nervous waiting

Bugsy Stop worrying, Blousy, everything will be alright

Blousey There are so many people... I didn't know that Bugsy

Bugsy Oh you've got no competition, believe me.

Blousey How do I look?

Bugsy You look great

*(**Blousey** enters the scenario)*

Blousey Blousey Brown. Singer

Oscar The light, honey.

Blousey Er, sorry Mr de Velt, I didn't understand

Oscar The light, honey. Move into the light. So we can see you, Name?

Blousey Blousey Brown, Singer

*(As **Blousey** opens her mouth to sing, **Lena Marrelli** storms down the center aisle in an exotic traveling coat).*

Lena Oscar, Oscar...I'm Back! The star is back. You hear me, Oscar. OK honey, hit it, Joe!

***Blousey** is dismissed by **Lena**. **Bugsy** and **Blousy** sit on edge of stage*

Bugsy Don't worry, Blousey! There is a million other jobs

Blousey Yes, but as a rubbish collectors, not singers!

Bugsy

You have to be patient and wait; it will come, be optimistic. You could work for Sam too.

Blousey

He won't see me, Bugsy

SCENE 5

(Snake Eyes and Louis are laughing and having a good time when Fat Sam appears)

Fat Sam What is happening here? Get your legs moving in this direction!

Snake Eyes Sorry, Boss.

Fat Sam And stop cracking the knuckles, Knuckles.

Knuckles Sorry, Boss.

Fat Sam Right, I am very nervous, we need to solve the problem and do something now, as we have to win Dandy Dan.

Gang Right, Boss.

Fat Sam On top again, right?

Gang Right back on top, Boss.

Fat Sam Now, I'm going to tell you knuckleheads where we're going wrong. Louis. Stand against the wall.

Louis Who me, Boss?

Fat Sam Are you Shake Down Louis?

Louis Sure I am, Boss.

Fat Sam Then stand against the wall, porridge brain. Snake eyes, hand me a pie!

Louis A pie, Boss? What I do wrong? Talk to me boss. Tell me what I did wrong!

 You didn't do anything, Louis.

(Snake throws the pie to Louis, but he ducks. The pie splatters the wall)

Fat Sam See what I mean? Missed. OK. Louis you can sit down now. The problem is that this is very old-fashioned, we need Dandy's gun

Fat Sam and Knuckles go, Louis and Snake eyes stay there.

Dan's Gang Freeze!

*(The unfortunate **Louis** and **Snake eyes** are well and truly splurged. **Dandy Dan** walks on with **Louella**).*

Louella What a disaster, Dandy

Dandy Dan Just a day's work, my rose, just a day's work.

Louella Sam won't like this, you know...

Dandy Dan He won't do anything, darling. With his gun, he is like a tortoise without the shell, he will soon throw in the towel

*(**Louella** and **Dandy Dan** walk offstage. **Paper boy** reads).*

Paper boy Read all about it! Read all about it! Fat Sam's gang splurged and Dandy is winning the battle! Read all about it!

Fat Sam ...What...! I don't believe it! Louis and Snake Eyes? I don't believe it! That leaves just you and me. Just you and me Knuckles! We're on our own.

Knuckles What are we going to do, Boss?
(He cracks his knuckles nervously)

Fat Sam Don't do that, Knuckles. We act like nothing's happened. Carry on as normal.
*(There is a knock on the door. **Sam** nearly jumps out of his skin as he hides behind his desk for protection, **Knuckles** follows him. There is another knock on the door).*

Fat Sam We relax. Like everything's normal. Go see who it is Knuckles. Act normal.

Knuckles It's about the audition, Boss. He's busy, Buggy. Come back tomorrow.

Fat Sam No, wait honey! Wait. We act like normal, right? So acting normal means acting normal. We'll be right there, honey. Make yourself comfortable. We'll be a couple of minutes.

Bugsy It is all set up, Blousey. Sam will be back in a minute.

Blousey I will be back now, I am going get ready for that

(Tallulah enters and sits down at a table with Bugsy)

Tallulah Long time since I saw Bugsy

Bugsy I have been busy

Tallulah Doing what?

Bugsy Oh this and that.

Tallulah I've always found you kind of special.

Bugsy Careful Tallulah, you're racing my motor.

Tallulah You've got lovely brown eyes.

Bugsy They'll be lovely black eyes if Fat Sam catches us.

Tallulah Come on sugar, how about smearing my lipstick?

Bugsy Tallulah, I'm warning you... if you come any closer I'll call my lawyer.

Tallulah So call him.

Tallulah plants a smacker right on his forehead. Blousey enters and Knuckles shouts offstage

Knuckles Ready Boss. The broad's ready for her audition.

Bugsy Oh, hi Blousey, I was looking for you. This is not what you think

Blousey Shut your mouth, Bugsy!

Fat Sam *Fat Sam comes onstage*
OK honey, I'm all ears.

SONG *Ordinary fool*

Fat Sam Ok honey, that's enough. Very nice. You're hired.

Fat Sam Honey, please come

Tallulah Yes darling?

Fat Sam Help this girl
What's your name?

Blousey Blousey, Blousey Brown

Fat Sam Ok, Mousey Clown, go and try your costume

Blousey It is Blousey

Fat Sam Whatever... I need to find someone with some brains now... it is my second job!

Talullah Bugsy? He is intelligent and handsome

Fat Sam Er, yes ok, it is a good idea. Bugsy! Come here please!
(he lowers his voice)
I need you to beat Dandy Dan

Bugsy Me? Why me?

Fat Sam Because you are intelligent, Bugsy. I need you, please. I will give you four hundred bucks

Bugsy Four hundred dollars. I need that money to buy two tickets to Hollywood Ok?

Fat Sam Ok
(Fat Sam goes and Blousey enters. Bugsy has some flowers for her).

Bugsy Come on, Blousey, these flowers are for you

Blousey For me?

Bugsy *(Looking at the audience)*
Well, I didn't bring them for the audience

Blousey They are beautiful, but I have to go now

Bugsy Will I see you later?

Blousey Yes, like one hundred years later

Bugsy I have a new job! That will give me money for two tickets to Hollywood.

Blousey I will believe that when I see it.

(Fizzy enters)

Fizzy Come on, Blousey! Let's go!

Blousey I need to go, Bugsy

Bugsy Listen to me, Blousey, trust me please

Blousey Trust you? Sure. I will see you on the breadline

(Blousey exits)

SCENE 6

*(Lights up. A single spot on **Bugsy** as he walks to the front of the stage).*

(To audience)

Bugsy

I know, I know, never trust anyone who says “trust me”, but I was on the level, honestly. I wanted to buy those tickets and California here we come! But first I need the money. Finding a new gang was difficult... but suddenly I remember “See you on the breadline ... breadline... breadline”

SONG

Down & Out (down &outs).

Bugsy

Hi guys, do you want a job?

Down & Outs

What kind of job?

Bugsy

A very easy job for you, boys

Down & Outs

Ok, It is fine for us

Bugsy

Then let's go!

SCENE 7

*(The lights come up on **Dandy Dan** reviewing the rest of his gang. They are all carrying splurgers and look very confident. **Dan** is dapper as ever)*

Dandy Dan Ok gang. This is the caper that's going to take the lid off City hall. This is the big one.

Gang The big one

Dandy Dan The shakedown.

Gang The Shakedown.

Dandy Dan The pay-off

Gang The pay - off

Dandy Dan It's gotta be good. Gotta be neat. Gotta be quick

Gang Gotta be quick, gotta be neat...gotta be...

Dandy Dan Will you stop repeating everything I say? You shouldn't have any trouble. Just Sam and some girls!
(The gang laugh)

Dandy Dan Remember when you get inside that speakeasy, keep those fingers pumping because it'll be history you'll be writing.

Yonkers Three cheers for Dandy Dan, Hip Hip Hooray!

Dandy Dan Too kind, guys. Too kind. Now for Fat Sam's Grand Slam.

*(Lights go out & the stage is filled with **Down & Outs, Dancers, Bugsy, L Tallulah, Blousey, & Fat Sam**. Everyone is getting ready for the showdown with **Dandy Dan & his gang**).*

Bugsy Right, Leroy, you guys make sure you're hidden. Blousey, are you going to get out of the way, else I'll have to take someone else to Hollywood.

Blousey Sure, wise
(He gives her two tickets)

Bugsy Two tickets to Hollywood.

Blousey Oh, Bugsy.
(She throws her arms around him).

Bugsy Ok everyone act normal. Girls off you go.

Dandy Dan Ok everybody Freeze!
(The girl's scream and everyone runs for cover)

Fat Sam Bugsy. Guys. Let them have it!
Everybody gets splurged but with the difference that nobody dies because it is a children's game at the end of the day... Everybody starts celebrating the peace and they sing and dance together.

SONG You give a little love (Everybody).

BUGSY MALONE SONGS

- Bugsy Malone. Boys.

He's a sinner
Candy-coated
For all his friends
He always seems to be alone
But they love him
Bugsy Malone

A city slicker
He can charm you
With a smile and a style all his own
Everybody loves that man
Bugsy Malone

- Fat Sam's Grand Slam. Girls

Anybody who is anybody will soon walk through that door → Group A
at Fat Sam's Grand Slam Speakeasy → All the girls
always able to find you a table there's room for just one more → Group B
at Fat Sam's Grand Slam Speakeasy → All the girls

Once you get here feel the good cheer → Group A
like they say in the poem → Group A
Fat Sam's ain't humble → Group B
but it's your home sweet home → Group B
plans are made here → Group A
games are played here → Group A
I could write me a book → Group A
each night astounds you → Group B
rumours are a-buzzin → Group B
stories by the dozen → Group B
look around your cousin at the news we're making here → Group B

Anybody who is anybody will soon walk through that door	→	Group A
at Fat Sam's Grand Slam Speakeasy	→	All the girls
always able to find you a table there's room for just one more	→	Group B
at Fat Sam's Grand Slam Speaskeasy	→	All the girls

- Tomorrow. Fizzy

Tomorrow
 Tomorrow never comes
 What kind of a fool
 Do they take me for?

I won't take no for an answer
 I was born to be a dancer now, Yeah!

- Ordinary fool. Blousey.

Only a fool
 Like fools before me
 I always think with my heart
 Only a fool
 That same old story
 Seems I was born for the part

- Down&Outs

Down, down, down, down, down, down, down, down and out
 Down, down, down, down, down, down, down, down and out
 Down, down, down, down, down, down, down, down and out
 Down, down, down, down, down, down, down, down and out

You don't have to sit around
 Complaining 'bout the way your life has wound up
 Think of all the time you waste
 And time's a precious thing to let go by

Sure you've hit the bottom
 But remember you'll be building from the ground up

Every day's another step
That takes you even closer to the sky, so give a try

Down, down, down, down, down, down, down and out
Down, down, down, down, down, down, down and out

- You give a Little love (Everybody).

You could have been anything that we wanted to be
 And its not too late to change
 I'd be delighted to give it some thought
 Maybe you'll agree we really ought 2-3-4...

Bugsy

We could have been anything that we wanted to be
 Yes, that decision was ours
 It's been decided
 We're weaker divided
 Let friendship double up our powers

Everybody

We could of been anything that we wanted to be,
 And I'm not saying we should,
 But if we try it we'd learn to abide it
 We could be the best at being good guys

All the boys

Flowers on the earth
 Who can even guess how much
 A real friend is worth?
 Good guys!

Blousey and Tallulah

→

All the girls

Shake an open hand
 Maybe we'll be trusting
 If we try to understand

Blousey and Tallulah

No doubt about it
 It must be worthwhile
 Good friends to tend to make you smile

All the girls

We could of been anything that we wanted to be

Yes, that decision was ours

It's been decided

We're weaker divided

Let friendship double up our powers

You give a little love and it all comes back to you (one girl)

la la la la la la la

You know your gonna be remembered for the things that you say and do

(one girl- a different one-)la la la la la la la

(repeat and fade)



Everybody

BUGSY MALONE CHARACTER CARD

Name	
Appearance	His/her hair is He has He wears He is (tall, short, thin, fat)
Personality	He is
Image	

ANNEX II

ADAPTED MATERIALS (PIECES OF NEWS)

CALLING KID CHEFS!

A real challenge for kids to create healthy food

APR 05, 2013 | By Stephanie Kraus



Sam Hightower, 10, was one of the winners last year

Are you a kid who enjoys cooking? Would you like to visit the White House? There is a competition for you!

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The competition is called “Healthy Lunchtime Challenge”. The participants are children of 8 to 12 years old. The children have to make original lunch recipes. The food has to be nutritious, delicious and cheap, and has to include: vegetables, whole grains, protein and low-fat dairy products like milk or eggs.

The winner of each state of the USA will go to the White House to have a fabulous dinner and will try the best recipes.

Last year, more than 1.200 kids participated. The 54 finalists enjoyed a three-course meal in the White House, where they had a big party and enjoyed a lot. They ate nice food from Idaho, Colorado and Alabama.

Some advice: “You don’t need to be complicated. The most important thing is to have fun!”

ALPINE SKIING

Learn about this Winter Olympic sport
JAN 10, 2014 | By TIME For Kids Staff



Doug Pensinger

If you enjoy going superfast, then alpine skiing is your sport. There are five types of races in which male and female athletes can compete: downhill, slalom, giant slalom, super-G and super combined.

The downhill event has the longest course and highest speeds. Each competitor makes a single run down a single course.

The slalom has the shortest course.

The giant slalom is similar to the slalom, but with a longer course and fewer turns.

What's the super-G? This event combines the speed of downhill with the precise turns of the giant slalom. Athletes make a single run down a single course.

Finally, the super combined event features a shortened downhill run, followed by one slalom run. In all events, the skier with the fastest total time wins.

CAT FOUND AFTER 5 DAYS IN SOFA



A cat was found safe inside a sofa, 5 days after a couple donated the chair to a charity shop.

Pauline and Bill Lowe from Essex were very sad when they couldn't find their cat Crockett.

Luckily 5 days later the new owners of the sofa heard some sounds like: 'meowing' from inside the sofa. When they opened up the sofa they discovered the cat Crockett.

People think that the cat went inside the sofa when the people from the charity shop took the sofa from the house.



Pauline and Bill were very happy to have the cat back

He was returned safe and sound to Pauline and Bill, who were very pleased to have Crockett back.

JEFFREY IS A PET CAMEL



Jeffrey

A man from England has a very special friend. It is not a man and not a dog. It is a 3.4 meters tall camel. His name is Jeffrey.

Jeffrey was born in Russia, he can survive very low temperatures of around minus 25 degrees. This camel has got two humps, and he can live until the age of around 60. He arrived to the UK from Holland seven years ago as a gift for Joe (a small child who wanted a camel for his birthday).

Joe gives the camel treats, which is usually carrots, but it also likes other things like beer! Jeffrey loves beer! He drinks more than Joe.

SHARK ATTACK IN AUSTRALIA



A woman was swimming with her friends on the coast of Australia two weeks ago when she got lost and became separated from the group. Suddenly the group saw a very big shark which was about three or four meters in size. They decided to start swimming to shore as quickly as possible.

The 63 year-old woman disappeared and it is possible that the shark attacked her because nobody has seen her again. People found parts of a woman's body, but those parts could not be linked to that woman. Everybody is very worried; family and friends. The police is looking for her.

Listening exercises:

Too much jogging could shorten your life

Running every day is good for our health, but new research says running too much could be bad for us. Running long distances for many years could make our life shorter, not longer. A researcher said too much running could take away the good things from exercise. It can also damage your heart and lead to heart disease. He added that the risk of long-distance runners dying from heart disease could be the same as someone who never exercised.

Researchers looked at the health and training of 3,300 runners. Seventy per cent of them ran over 30 kilometres a week. Men who ran marathons for 25 years had hard parts in their heart. A doctor who started running marathons in 1967 is sad. He ran 60 kilometres every week and thought his heart was "indestructible". Now he has heart problems. He said people should exercise regularly but not too much.

<http://www.breakingnewsenglish.com/1404/140409-long-distance-running-1.html>

Longest basketball match

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

ADAPTED MATERIALS (DIFFERENT KINDS OF TEXTS)

DESCRIPTION

My City

My city, Huanzu, is a famous and beautiful city in China, and it is famous all over the world. It is set between the river and West Lake. Several hills raise around West Lake, and some mountains stand by the river. These give the city many beautiful scenes, and so Huanzu is famous for its beauty.



It is beautiful in the spring when the trees bud green and the peach trees flower with their red blossoms. It is beautiful in the fall when the leaves turn yellow and red. And it is beautiful in the winter when the snow gives white clothes to the mountains. So Huanzu is beautiful all year round.

It is beautiful when the sunshine is bright because the hills make shadows in the lake. It is beautiful when the rain falls and makes the frogs rise from the lake. My city is always beautiful.

FABLE

The Fox and The Crow

A Fox once saw a Crow fly off with a piece of cheese in its beak and settle on a branch of a tree.

"That's for me, as I am a Fox," said Master Reynard, and he walked up to the foot of the tree.

"Good day, Mistress Crow," he cried. "How well you are looking today: how beautiful feathers; how bright your eye. I feel sure your voice must surpass that of other birds, just as your figure does; let me hear but one song from you that I may greet you as the Queen of Birds."

The Crow lifted up her head and began to caw her best, but the moment she opened her mouth the piece of cheese fell to the ground, only to be snapped up by Master Fox: "That will do," said he. "That was all I wanted."

I will give you a piece of advice for the future: "Do not trust flatterers."

EXPOSITIVE TEXT

Water

Water is a very important part of our environment. It is found covering nearly three-quarters of the Earth surface. It is fun to splash in and it is also needed for life. In fact, we can survive much longer without food than without water to drink.

Every living thing needs water. Without it, plants and trees will not grow; fish, clams, dolphins and other aquatic life will have nowhere to live; and animals like otters who find their food in the water will have nothing to eat.

RECIPE

RECIPES
BECOMING A CH

Whole Wheat Pancakes

Skill level: Easy

Prep time: 15 minutes

Serves: 12 (2 pancakes each)

Cook time: 2–3 minutes/pancake

INGREDIENTS:

1½ cups all purpose flour
1½ cups whole wheat flour
3 tbsp granulated sugar
2 tbsp baking powder
½ tsp cinnamon
1 tsp salt

2 eggs
3 cups 2% milk
3 tbsp vegetable oil
1 ½ tsp vanilla
1 cup blueberries

INSTRUCTIONS:

1. In a medium bowl, stir together flours, sugar, baking powder, salt and cinnamon.
2. In a separate large bowl, whisk together eggs, milk, oil and vanilla.
3. Pour dry ingredients over wet and very gently mix batter until just combined. Do not over-mix. Let mixture sit for 2 minutes.
4. Heat a large non-stick skillet or griddle over medium to high heat. Spray with non-stick spray then pour ¼ cup batter for each pancake, scatter blueberries on top.
5. Cook 1½ – 2 minutes or until bubbles on top break, bottom of pancake should be golden when you flip it.
6. Turn and cook for 1 minute longer or until lightly browned.

EQUIPMENT/TOOLS NEEDED:

- Medium mixing bowl
- Large mixing bowl
- Dry measuring cups and measuring spoons
- Liquid measuring cup
- Whisk
- Non stick skillet or griddle
- Non stick spray
- Spatula

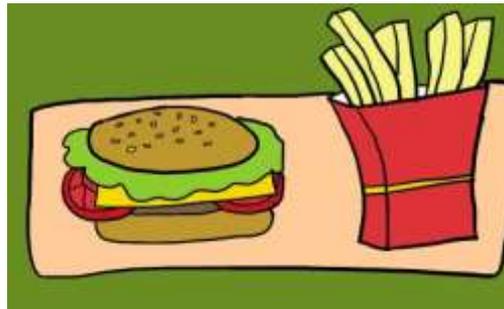


THE HAMBURGER BOY

Once upon a time, there was a thirteen-year-old **boy** who loved **to eat hamburgers and chips** in **fast-food** restaurants. Every week, Joe and his friend Daniel would meet up to go to the local **McDonalds**, and order a **Big Mac** with fries and a fizzy drink.

Joe liked hamburgers so much that during the week he couldn't stop thinking about the burger he would be eating the following weekend. One night, he even **dreamed about a burger** because he'd been thinking about it so much...

In Joe's dream there appeared a freshly made burger with grated cheese, which said to him: "**Eat burgers, they're delicious!!**" So Joe took the two enormous **hamburgers** that had appeared in his dream, and gobbled them down in one mouthful. But suddenly **he began to feel sick**, for he had eaten too much too quickly and his tummy was hurting. Just before waking up, Joe looked at himself in the mirror and saw that he had developed **a belly as big as Santa Claus'**, so he shouted: "**Noooooo!!**"



Well, this **woke Joe up with a start** and he ran to the bathroom mirror to check his tummy. Phew! It had all been a dream.

The next day, like every Sunday, Joe and Daniel met up by the park to go for a burger, but **today something unexpected was about to happen**.

Just as they were about to go into the restaurant, Joe stopped at the door and said: "**Dan, I don't want a burger today**. If we keep on eating so many of them, I'll get fat or sick. So shall **we swap the burger for a salad** today?"

Surprised, Daniel asked: "So we're never going to eat burgers again?"

"Course we are! All I'm trying to say is that we **should eat salads more often**, and that way our diet will be healthier, don't you think?"

"Yeah, you're right. Let's get a nice salad then," replied Daniel with a smile.

And that was how the **boys** realized that eating **fast food** isn't all bad – but **you should only eat it from time to time** and instead eat a lot **more vegetables for a healthy diet** 🥗

ADAPTED MATERIALS (WORKSHEETS)

PUT IT IN ORDER

Some advice: “You don’t need to be complicated. The most important thing is to have fun!”

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APR 05, 2013 | By Stephanie Kraus



Sam Hightower, 10, was one of the winners last year

Are you a kid who enjoys cooking? Would you like to visit the White House? There is a competition for you!

Lady Michelle Obama organized this competition last year and it was successful.

The competition is called “Healthy Lunchtime Challenge”. It will take place in two months. The participants are children of 8 to 12 years old. The children have to make original lunch recipes. The food has to be nutritious, delicious and cheap, and has to include: vegetables, whole grains, proteins and low-fat dairy products like milk or eggs.

The winner of each state of the USA will go to the White House to have a fabulous dinner and will try the best recipes.

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Last year, more than 1.200 kids participated. The 54 finalists enjoyed a three-course meal in the White House, where they had a big party and enjoyed a lot. They ate nice food from Idaho, Colorado and Alabama.

Some advice: "You don't need to be complicated. The most important thing is to have fun!"

- In blue: WHAT
- In red: WHEN
- In black: WHERE
- In orange: WHO

ANNEX III

ADAPTED MATERIALS

READING THE PAINTINGS

FRANCISCO DE GOYA

Francisco de Goya (Fuendetodos, Zaragoza 30th March of 1746 - Burdeos, France 14th April of 1828).

He was a Spanish romantic painter and printmaker. He had a huge imagination and creativity, and he was a model for the work of artists of later generations, for example Picasso.

He started painting when he was 13 and he learned very slowly. He did not have many awards at the beginning but later he started to paint beautiful religious paintings and to become famous.

He went to Italy when he was about twenty years old and he learned many aspects from other important Italian painters. Then he went back to Zaragoza and carried on painting and then to Madrid, where he started painting for the king.

Some of his well-known paintings are “El 2 de Mayo”, “La maja desnuda” and “Saturno devorando a su hijo”.

“La carga de los mamelucos” or also known as “El dos de Mayo de 1808”



Artist	Francisco de Goya
Year	1814
Type	Oil on canvas
Dimensions	266 cm x 345 cm (105 in x 136 in)
Location	Museo del Prado, Madrid

A bit of history about the painting:

The painting is set near Puerta del Sol, Madrid during the Dos de Mayo Uprising. It depicts one of the many people's rebellions against the French occupation of Spain in the Peninsula War, in 1808.

The Mamelukes were Egyptians who worked for the French Guard. They were ordered to attack the Spaniards and the people responded in a very angry way. It turned up to be a ferocious scene.

Goya was probably not present during the actual Charge of the Mamelukes. His paintings were done in 1814, after the expulsion of Napoleon's army from Spain. He chose to show the citizens of Madrid as unknown heroes using the crudest of weapons, such as knives, to attack a professional, occupying army. That made the king angry when he returned, so the paintings were not shown to the people until many years (and governments) later. Goya chose not to paint any single action or to have any single focal point to emphasize the chaos of the drama.

The painting was definitely shown in 1814.

Today it is displayed in Museo del Prado (Madrid).

Main features of the painting

The movements of the horses and the different characters give the painting dynamism and energy. It reflects the scene with reality, as the dead bodies on the floor and blood on the ground can be seen very easily.

In the background, the city of Madrid can be seen, but it doesn't affect the main scene in the foreground.

The material used is oil on canvas. It is a polychromatic painting.

PABLO PICASSO

Pablo Picasso (Málaga, Spain 25th October of 1881 – Mougins, France 8th April of 1973).

He was a Spanish painter and sculptor. He created, with the help of Georges Braque and Juan Gris, the Cubism movement.

He is one of the best artists of the 20th century. He started painting when he was a child, and he was soon admired by everybody. He was active, modest and generous with people, and a very hard worker.

He painted more than two thousand paintings, which are shown in museums and collections all around the world. He also liked drawing and designing, sculpturing and making pottery.

He went through several artistic movements along his career (the blue period, the pink period, cubism and neoclassicism). All these artistic styles expanded all over the world and they had a big influence on other artists.

The following painting is called “Los tres músicos”, and it is one of the most important paintings by this artist.



Artist	Pablo Picasso
Year	1921
Type	Oil on canvas
Dimensions	200 cm x 222 cm
Location	Museum of Modern Art, New York

A bit of history about the painting:

It is oil on canvas painted by Picasso in 1921 during his stay in Fontainebleau (France). There are two versions of the painting, which are very relevant in art. They were created during the Cubist period of the artist.

The artist started getting interested in the theatre world in 1917 and that is what inspired him to make this fabulous painting.

One of the paintings is located at the Museum of Philadelphia and the other one (which is the one we are analyzing, is situated in the MoMa, New York.

Main features of the painting

In the painting, we can see three musicians, from both a profile and a front view. They are an Arlequin, a Pierrot and a Monk who are playing some musical instruments. On the left hand side, we can see Pierrot playing the clarinet; on the right hand side, we can see the monk holding a score with a stave; in the middle we can see the Arlequin, playing the guitar who is a portrait of the artist.

Pierrot and Arlequin are two characters from the Italian comic theatre known as “comedia dell arte”, a common topic in Picasso’s paintings.

The painting has a humoristic aspect, which can be seen in the dog (nearly invisible).

It is very colourful and lively.

The painting shows the cubism movement, as Picasso experiments with the collage and then he captures the effects of the technique on canvas. The only realism on the painting can be seen in the musical score.

PICASSO'S PAINTINGS EVOLUTION.

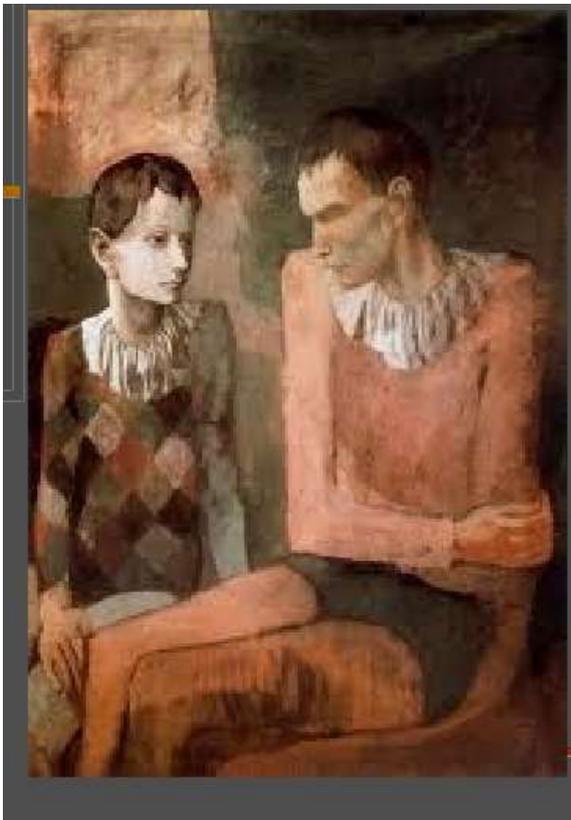
Blue period (1901-1905)

- Predominance of the blue colour.
- Sad scenes
- Lyricism



"El guitarrista ciego"

Pink period (1905-1906)



- Predominance of the pink colour
- Brilliant colours
- The scenes are less sad
- Harlequins

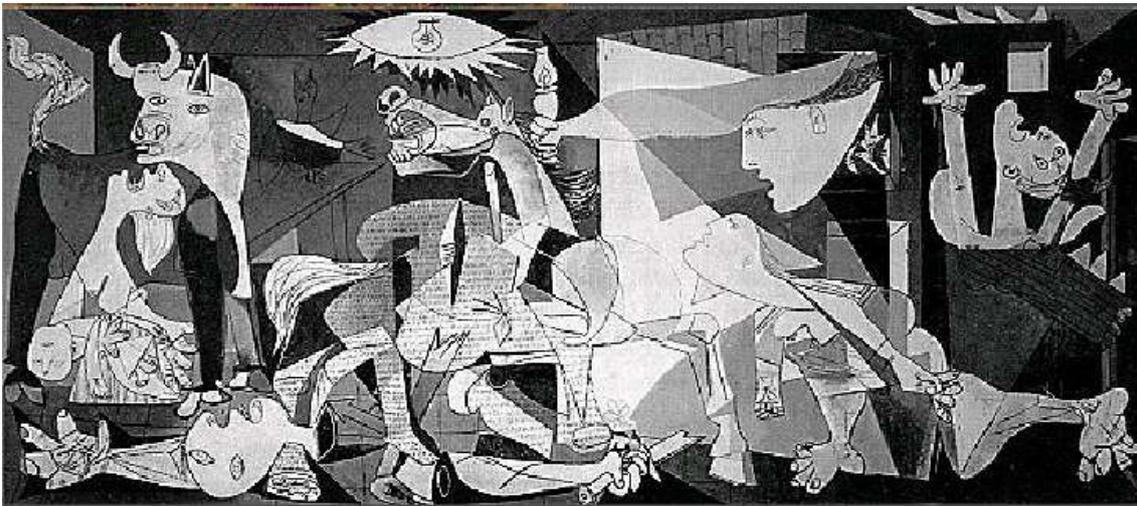
"Acróbata y joven arlequín"

Cubism (1906-1919)

- It shows the problems of representing forms in the space
- Objects are shown as simple geometric forms
- It has two phases: Analytic and synthetic



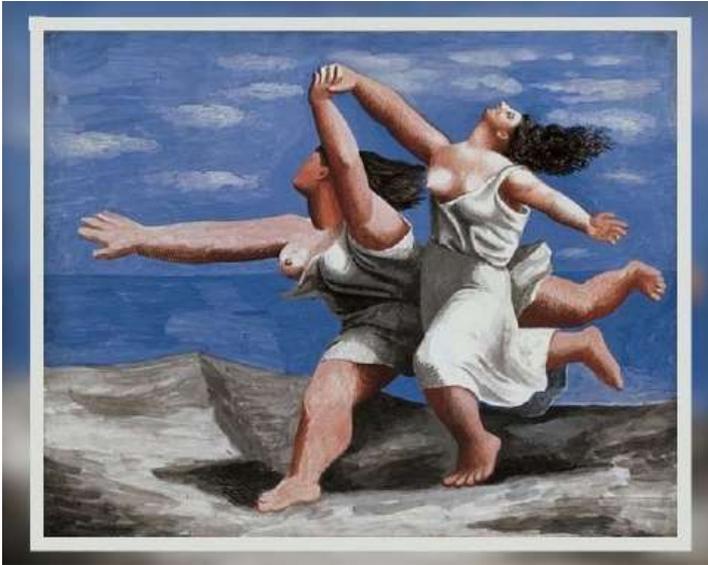
"Las señoritas de Avignon"



"El Guernica"

Neoclassicism (Since 1919)

- Big silhouettes
- Interest in the classic world



“Mujeres corriendo en el borde del mar”

ARTISTS FROM OTHER COUNTRIES: THE UK AND FRANCE

THOMAS SOMERSCALES

He was born in Kingston upon Hull on 29th October 1842 and died on 27th June 1927. He was an English marine painter. He is also considered a Chilean painter as he began his career there and many of his landscapes evoke that country.

This painting is called “The Battle of Iquique”. It was painted in 1879 by this artist.



Artist	Thomas Somerscales
Year	1879
Type	Oil on canvas
Location	Museo de Bellas Artes, Chile

A bit of history about the painting:

The Battle of Iquique was a confrontation that occurred on May 21, 1879, during the naval stage of the War of the Pacific, a conflict between three countries: Chile, Peru and Bolivia. The battle took place off the then-Peruvian port of Iquique. A Peruvian boy sank “The Esmeralda”, a Chilean boat, after four hours of combat.

Main features of the painting:

It is a painting surrounded by a romantic atmosphere, which is a clear view of a traditional English landscape.

We can see two boats fighting, one of them is a Peruvian boat whereas the other one is a Chilean boat. They fight for the control of the Pacific ocean.

The painting is carefully finished in all detail.

CLAUDE MONET

Claude Monet (14th November 1840 – 5th December 1926) was one of the founders of the French impressionist painting, and the most consistent of the philosophy of expressing human's perception of nature, especially as applied to landscape painting.

The following painting is called "Nymphéas", and was painted in 1899.



Artist	Claude Monet
Year	1899
Type	Oil on canvas
Dimensions	266 cm x 345 cm (105 in x 136 in)
Location	Courtauld Institute Galleries, London

A bit of history about the painting:

This painting was one of the last ones from Monet. When he started to get old, he decided to go to Giverny and started painting his garden, with the lily pads and the Japanese bridge.

Main features of the painting:

This pond of lily pads, is the painting that best reflects the peace and relax that Monet was looking for.

The techniques used to apply colour and the light will be used in future generations of painters. That is the main characteristic of the impressionist movement.

We can see the power of nature: we can hear sounds, smell the flowers and feel the peace.

SELECTED PAINTINGS FOR STORYTELLING

THE ADVENTURES OF PERSEUS



Luca Giordano: 'Perseus turning Phineas and his Followers to Stone'

Part 1

Once upon a time, there was a king called Acrisius who lived with his only daughter, Danaë. They lived in Greece in a big palace. Danaë was a beautiful little girl, she was nice to everybody and to her dad, but his dad was horrible to her. He did not want Danaë to marry anyone and that made Danaë very sad.

One day, Acrisius decided to take the girl to a dark room situated on top of a tower. The room had only one small hole in the door and one small window in the roof. The food was passed through the small hole in the door. She couldn't go out with her friends, she had to stay in that room for ever, poor girl!

A long time later, Zeus, the Father of Gods, saw Danaë crying. When she looked up to the sky, she saw the sun shining to her with someone smiling at her. She could not believe what she was seeing, what a nice surprise! She was amazed and very happy.

Zeus passed her some power and nine months later... Danaë gave birth to Perseus! She could hide the baby for years, with the help of her nanny.

One day, her old father, Acrisius, decided to go and see what Danaë looked like. In the corridor, he heard a baby laughing from inside and quickly called his guards.

The guards killed Danaë's nanny. They built a wooden chest and squeezed Danaë and Perseus in there. They locked the chest and threw it into the sea. Acrisius stood on the beach with a big smile, and watched the chest going further and further into the distance.

Part 2

The chest was going over the sea towards the island of Seriphus. There, there was a fisherman who went fishing every day. His name was Dictys. He was a kind man. Dictys was fishing that day when something got trapped in his net. In the beginning he thought it was a dolphin, but he discovered it was a chest, how strange! Something in the chest started moving, and the fisherman opened it. He saw Danaë with her little boy, Perseus.

Dictys decided to help them and took them into his house. Danaë was very happy there, she could enjoy the sunlight and the beautiful sea.

Some years later, the king of the island fell in love with Danaë and wanted to marry her. Perseus got very angry because he did not want her mum to marry that man. He had a fight with the king and the king said very bad things to Perseus.

Perseus decided to take revenge and give them a terrible wedding gift. The gift would be the head of the Medusa. The head had magic powers and could turn anybody to stone with only one glance.

Part 3

That night, Perseus went to the beach and stood by the sea. He started to think about how he could find and capture the Medusa in the sea. It was very difficult to know where Medusa was, because she was the queen of the sea and she hid very well.

Perseus continued thinking; he knew that the Medusa lived with her sisters and that there were three girls who knew where Medusa lived. They were the three one-eyed witches.

As he was wondering how he would find them, he heard a noise behind him. It was Athena, a woman with magic powers. She gave Perseus important things he would need to capture the head of the Medusa: a heavy and strong sword, a pair of wings (so he could fly), a sack (to put the head of the Medusa in it) and a cape that would make him invisible.

Part 4

Perseus flew with the wings to the house of the three one-eyed witches. They were very old and they only had one eye for the three of them so they had to share it. Perseus went into the house; it was a bit untidy and dirty.

Perseus asked the women: Where is Medusa? Please, tell me where Medusa lives, it is very important! If not, I will throw your eye to the birds.

Some hours later, Perseus had his answer and was flying across dark rocks until he arrived to the house of the Medusa. In the house, there were three little mice that were like stones, so Perseus thought he was in the right place: Medusa could not be far away!

He took his sword and finally found the Medusa: she was sleeping. Using the sword, he sliced off her head and put it into his sack. He went out of the house with his invisible cape, so the three sisters did not see him.

There was no time to lose. Perseus flew with his wings and he went back to Polydectes' castle.

Part 5

When he went to the Castle, he saw Danaë was about to be forced into marriage! Perseus interrupted the banquet: "Hello everybody, I'm back". Polydectes, with a smile, asked Perseus: "So, where is your gift, boy?"

"Here!" shouted Perseus. Everyone turned to see what was happening. Suddenly, Perseus, like a great magician, picked up the Medusas' head from his big sack.

The only one that did not want to look was the poor Danaë, she was so scared and confused. But the rest of the guests were curious and in one moment their curiosity froze them; their legs and arms crystallized to stone.

Polydectes was now frozen, he couldn't move and he died. Perseus decided to take his crown from the statue's head and went to look for Dictys.

There, in front of the townsfolk, under the midday sun, he placed the crown on Dictys' head and said: "You are the new king, our king". Everybody celebrated it.

EXERCISES

Questions about the text:

- What is the story about? A brief summary
- Who is the main character?
- How many characters are there?
- Who is Acrisius? And Danaë?
- Does Acrisius like Danaë? How do you know that?
- Who is Perseus?
- Why does Acrisius throw his daughter and Perseus to the sea? Where do they go?
- Who is Dictys? Why is he important in the story?
- Why do Perseus and Polydectes fight?
- Why does Perseus decide to look for the Medusa?
- What happens at the end of the story?
- What part of the text is shown in the painting?

Grammar and vocabulary exercises in groups (each group has their own part of the text)

1. Look for the words you don't understand from that part of the text.
2. Look for five nouns, five adjectives and five verbs. The nouns in red, the adjectives in green and the verbs in blue.

a. Example: Many animals have strong wings

3. Look for two sentences that have; subject, verb and complements.

Example: Acrisius was a very bad person.

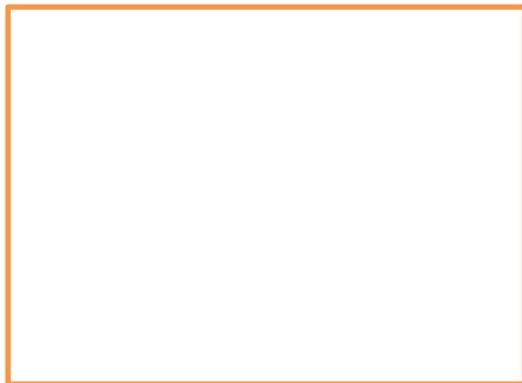
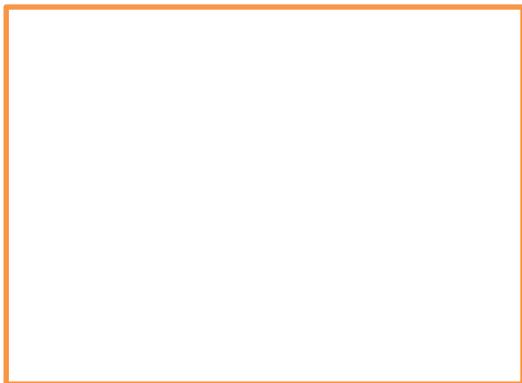
Noun

Verb

Complements

Draw the story

Part 1



Part 2



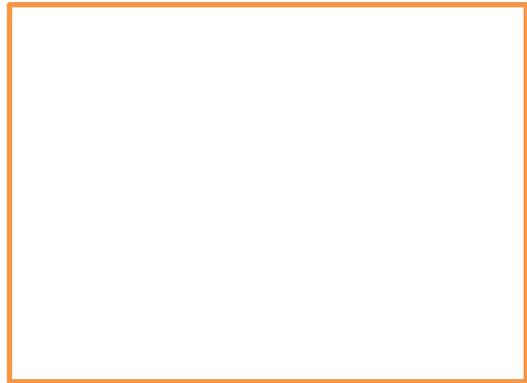
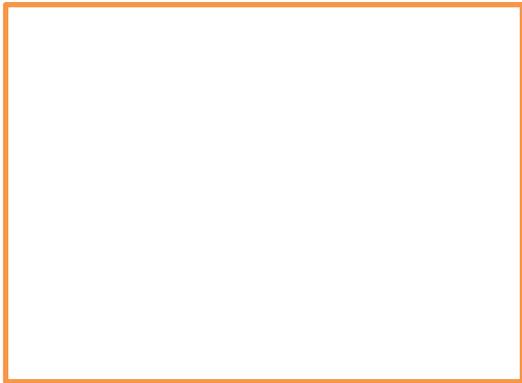
Part 3



Part 4



Part 5



SELECTED PAINTINGS FOR STORYMAKING

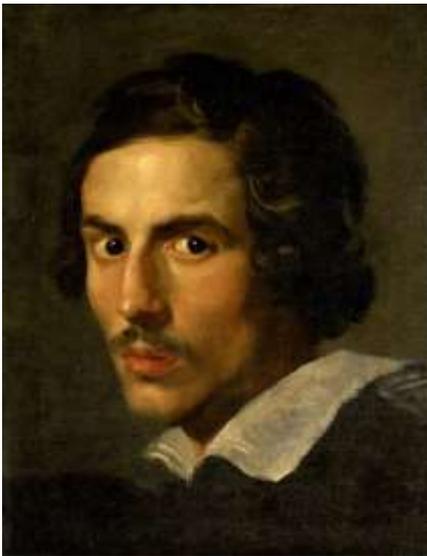
Painting 1: River Landscape with Horseman and Peasants



Aelbert Cuyp: 'River Landscape with Horseman and Peasants', about 1658-60

Possible characters to add to the story

- For the horseman



Self-Portrait of Bernini



Self portrait of Diego Velazquez

Possible freeze frames to add to the story:

- For the house where the horseman lives



Detail from Samuel van Hoogstraten, 'A Peepshow with Views of the Interior of a Dutch House', about 1655-60



Hoogstraten, 'A view down the corridor' about 1655-60

Others to do in groups:

- Joven Caballero de Vittore Carpaccio



Joven caballero de Vittore Carpaccio (Museo Thyssen Bornemisza de Madrid)

- La rendición de Breda o Las Lanzas de Diego Velázquez



La rendición de Breda o Las Lanzas de Diego Velázquez (Museo del Prado, Madrid)

- Unknown artist



ANNEX IV

ADAPTED MATERIALS

221 B BAKER STREET

Equipment

- ✓ 1 die
- ✓ 1 playing board
- ✓ 6 tokens
- ✓ 6 Scotland Yard cards
- ✓ 6 Skeleton Key cards
- ✓ 1 Case card
- ✓ Papers with clues
- ✓ Rules
- ✓ Solution on a paper
- ✓ Solution Checklist pad

Rules

- Before starting
 - Pick a token and place it on the playing board at 221B Baker Street
 - Take a Skeleton Key Card
 - Take a Scotland Yard Key card
 - Take a sheet from the solution Checklist pad, and get a pen to take notes.
 - The remaining Skeleton Key cards should be placed at the Locksmith shop, as indicated on the playing board, whilst the remaining Scotland Yard cards should be placed at Scotland Yard.
- Clues
 - There are fourteen locations on the board where you can pick up clues. These locations are listed on the Case card, followed by a number. These numbers correspond to the clue numbers on the Clues papers given by the teacher.
 - When you move into a location, you are entitled to look at the clue which corresponds to that location.
 - You can study the clue for about 30 seconds
- Types of clues
 - The general statement clue, which gives a statement of fact about the Case being played

- The puzzle clue, that is usually a syllable clue to a specific item - killer, weapon, motive, hiding place...

- **Scotland Yard Cards**
Each player starts the game with one Scotland Yard card. You cannot have more than one at a time.
A Scotland Yard card can be used to lock a location you have entered, in order to keep other players out. To do this, you simply place the Scotland Yard card over the location entrance.

- **Skeleton Key cards**
Each player starts the game with one Skeleton Key card; and you cannot have more than one at a time.
A Skeleton key card can be used to open any location that has been locked with the Scotland Yard Card.

- **Scotland Yard**
If you enter Scotland Yard and you don't have a Scotland Yard card, you can pick up one.

- **Locksmith**
If you enter the Locksmith shop and you don't have a Skeleton key card, you can pick up one.

- **Keeping notes**
Use your Solution Checklist sheet, front and back, for keeping notes

- **Winning the game**
When you think you have solved all the lettered items listed at the end of the Case, return to 221B Baker Street (via your regular turns and roll of the die) and announce your solution.

After announcing your solution, take the solution paper and look up the answers. If you are wrong, you are eliminated from the game and the other players continue playing.

SOLUTION CHECKLIST

221B, Baker Street

- Bank _____
- Boar's Head _____
- Carriage Depot _____
- Chemist _____
- Docks _____
- Hotel _____
- Locksmith _____
- Museum _____
- Newsagents _____
- Park _____
- Pawnbroker _____
- Scotland Yard _____
- Theatre _____
- Tobacconist _____

Solutions

- a. _____
- b. _____
- c. _____
- d. _____
- e. _____
- f. _____



CASE 2
THE ADVENTURE OF THE DEAD INVENTOR

Mr and Mrs Foster were staying at the Hotel for an Inventors Conference. They went to the hotel with lots of people.

Yesterday morning, Mr Foster was found dead in his Hotel room. He had a knife in his chest.

Mrs Foster is arrested but she says she is innocent. She says that she and Mr Foster went to the theatre the night before. They were tired and they went back to the hotel before 12 o'clock. She woke up and saw her husband dead, with a box of cigars opened. The windows and the doors were locked.

The Inspector is questioning some people who work at the hotel, for example Damian Pimp (the Hotel manager) and Teddy Ted (the Hotel doorman). He is also questioning some friends: Mr and Mrs Wallton and Mr and Mrs Sotherington.

To prove Mrs Foster's innocence, the inspector must find:

- Who killed Mr Foster
- How he was killed
- The motive

▪ CHEMIST	1
▪ BANK	2
▪ CARRIADGE DEPOT	3
▪ DOCKS	4
▪ BOAR'S HEAD	5
▪ LOCKSMITH	6
▪ MUSEUM	7
▪ PARK	8
▪ PAWNBROKER	9
▪ TOBACCONIST	10

CLUES

➤ Nobody threw the knife to Mr Foster's chest

➤ Mr Foster and Mr Wallton were friends

➤ KILLER CLUE

a. I have a lovely painting on my bedroom's

➤ KILLER CLUE

a. 1000 grams are 1 kilo

1000 kilos are 1

➤ Mr Foster and Mrs Wallton were in love

➤ The knife was in the cigar's box with a piece of elastic holding it

➤ MOTIVE CLUES

a. It rhymes with zealous

b. A person from Rome is a

➤ The killer is a man

➤ MOTIVE CLUE

a. The sound of the clock is "....., tac"

➤ Mr Foster's Friends knew that Mr Foster loved smoking a cigar every morning when he woke up

SOLUTION

Mr Wallton discovered that Mrs Wallton and Mr Foster were in love so he decided to take revenge.

While the Fosters were at the Theatre with some friends, Mr Wallton went to Mr Foster's room and put the knife in the cigar's box with a piece of elastic so when Mr Foster went to get the cigar, the box opened and the knife jumped into his chest.

Killer: Mr Wallton

How killed: By a device on the cigar's box

Motive: Romantic jealousy

SPELLING WORDS

Equipment

- ✓ Spelling cards
- ✓ Paper and pen

Rules:

- The students play in pairs.

- If the student answers correctly the word on the first level, he/she carries on the second level and so on.

- Each time the word on one level is answered correctly, the student gets one point. If the student does the three words (on the three levels) correctly, he/she will get three points. In the version 3, the student can get up to 2 points each time, because there is only two levels of difficulty.

- The student who has more points wins the game.

Version 1. Spell the word.

Level 1

Level 2

Level 3

PARK
HOTEL
MUSEUM
CENTRE
HOSPITAL

CASTLE
CHURCH
MARKET
TOY-SHOP
TRAIN-STATION

CHEMIST
SUPERMARKET
SHOE-SHOP
BUTCHERS
POLICE-STATION

Version 2. What word is it?

Level1

Level 2

Level 3

C-U-P
J-U-G
M-U-G
V-A-S-E
F-O-R-K

B-O-W-L
P-L-A-T-E
B-O-T-T-L-E
S-P-O-O-N
G-L-A-S-S

S-A-U-C-E-R
K-N-I-F-E
C-A-S-S-E-R-O-L-E
T-E-A-S-P-O-O-N
F-R-Y-I-N-G-P-A-N

Version 3. What word is it?

Level 1

C-I-N-A-H-C-E-M MECHANIC
N-A-M-T-S-O-P POSTMAN
R-E-C-I-F-F-O—E-C-I-L-O-P POLICE OFFICER
R-E-Y-W-A-L LAWYER
R-E-T-H-G-I-F—E-R-I-F FIRE FIGHTER

Level 2

R-E-V-I-R-D DRIVER
R-E-H-C-A-E-T TEACHER
R-E-N-A-E-L-C CLEANER
R-E-D-L-I-U-B BUILDER
T-S-I-T-R-A ARTIST

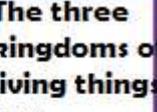
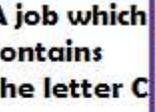
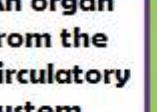
THE GOOSE GAME

Equipment

- ✓ 1 playing board
- ✓ 1 die
- ✓ 8 tokens

Rules:

- Each player has a different colour (there can be up to 8 players).
- Landing on a goose allows the player to move to the next goose
- Landing on a bridge forces the player to lose one turn
- Landing on a skull results in the player being sent back to start
- If the player has a 6 on the dice, he/she has the opportunity to move 6 spaces and throw the dice again.
- If the player throws the dice and gets three times the number 6, the player is asked to go back to start.
- If the player answers correctly to the question on the space, he/she keeps on that space.
- If the player does not answer correctly to the question on the space, it is compulsory to go back 1 space.

 23	 24	An organ from the respiratory system 25	 26	A name of a carnivorous animal 27	 EXIT	 22	The person who takes photos is a... 45	The three states of matter are... 46	 47	Stages of water cycle 28	5 types of climate in Spain 1	The three kingdoms of living things are... 21	Go back 2 spaces 44	An organ from the circulatory system 19	Types of migration 43	A job from the primary sector 49	Where can you buy vegetables? 29	Types of cells 2	What is an emigrant? 3	 20	Types of migration 43	A job which contains the letter C 20	An organ from the respiratory system 25	A name of a carnivorous animal 27	Five provinces from Spain 31	A reptile 32	Country starting by B 5	 18	A name of a herbivorous animal 41	What is a volcano? 40	Two amphibians 16	Where do you buy books? 37	Parts of the plant and functions 11	Go back 4 spaces 15	Name of one non-living thing 38	Where do you buy books? 37	Parts of the plant and functions 11	A name of a vegetable 14	 13	 42	Go back 3 spaces 48	A job from the secondary sector 35	Name of one living thing 10	Go back 5 spaces 9
<h1>THE GOOSE GAME</h1> 																																												

DOMINOES

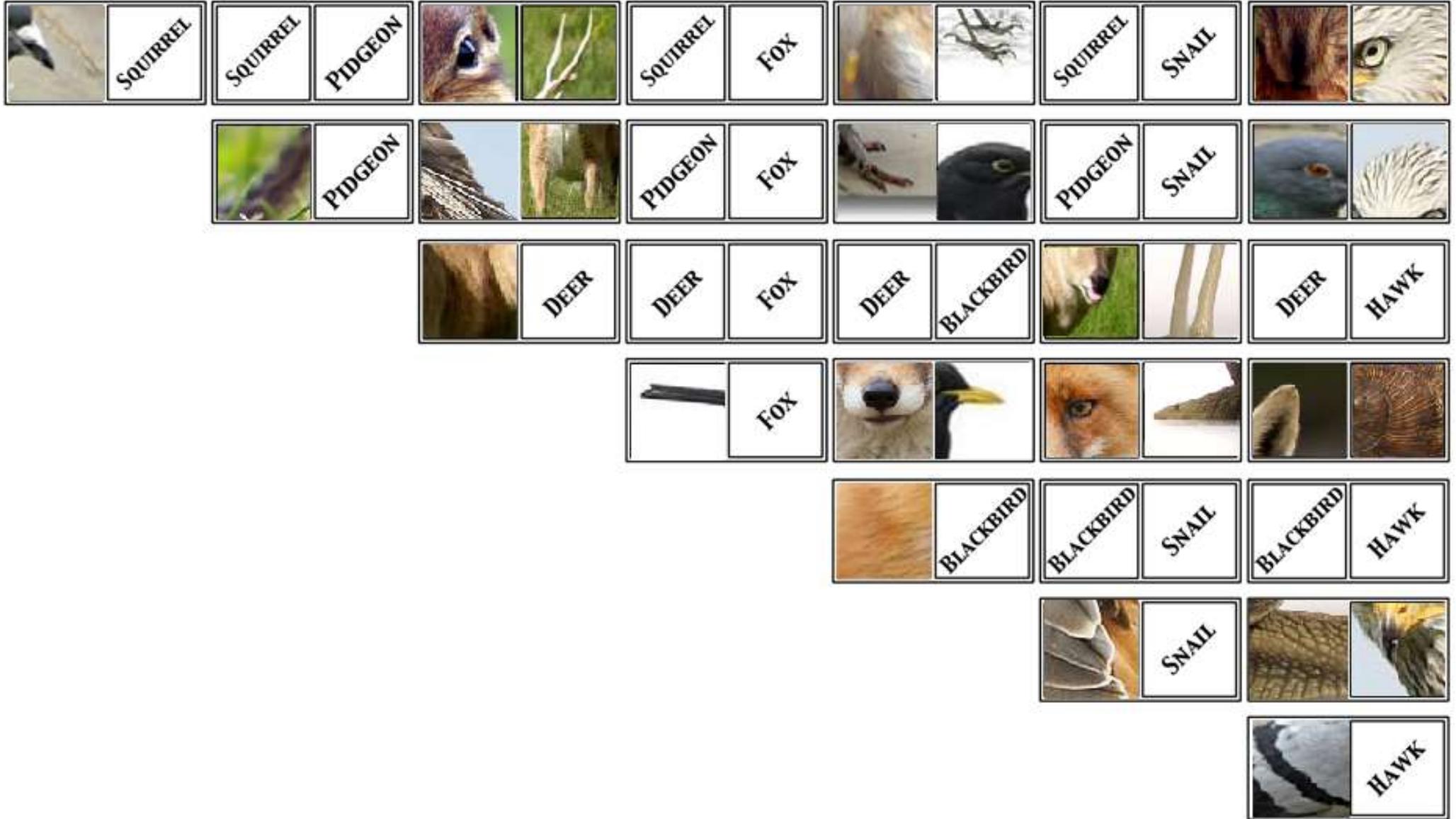
Equipment

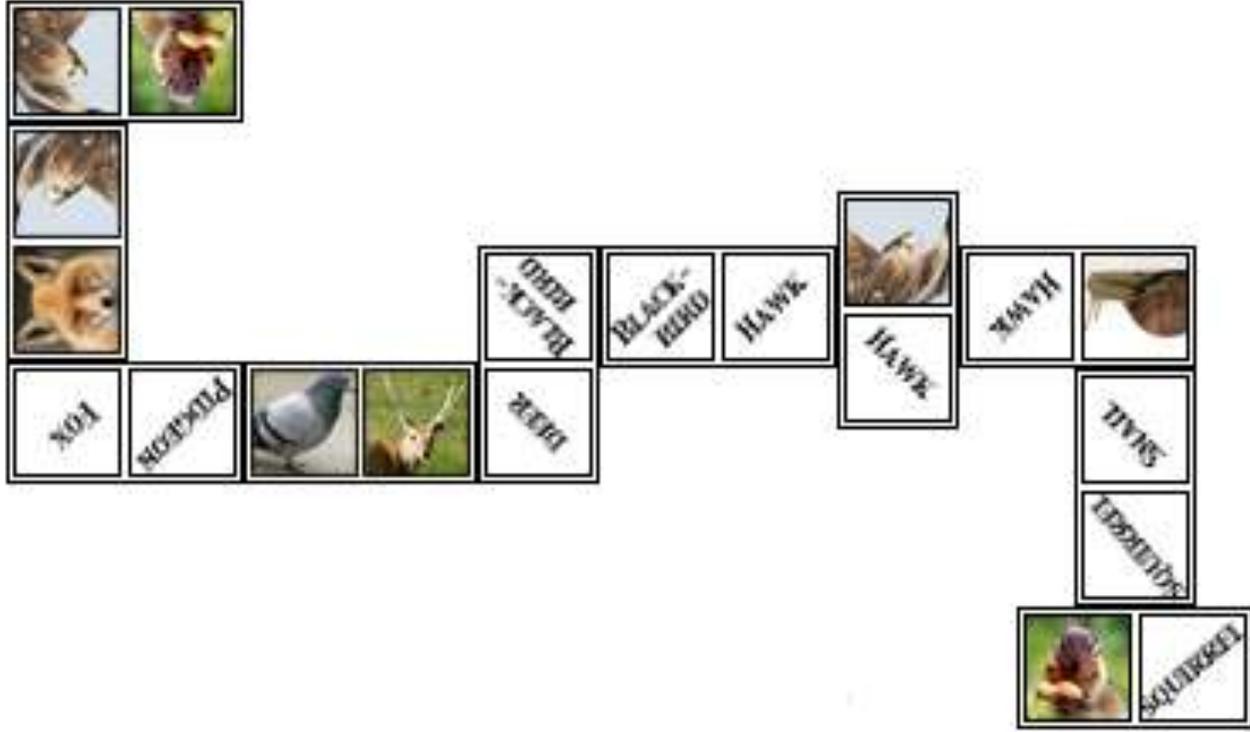
- ✓ Cards with animals

Rules:

- The player who starts the game is the one who gets the highest number on the dice.
- Each player can only make one movement when it is their turn, otherwise they are eliminated.
- The players cannot see their mates' cards of animals.
- In case someone does not have anything to add to the game, the next player continues playing.

	SQUIRREL	SQUIRREL	PIDGEON			SQUIRREL	FOX			SQUIRREL	SNAIL		
	PIDGEON			PIDGEON	FOX			PIDGEON	SNAIL				
	DEER	DEER	FOX	DEER	BLACKBIRD			DEER	HAWK				
	FOX												
	BLACKBIRD	BLACKBIRD	SNAIL	BLACKBIRD	HAWK								
	SNAIL												
	HAWK												





MAKING GROUPS OF THREE

Equipment

- ✓ Pack of 30 cards

Rules

- The pack is handed out amongst the players
- There should be more than 2 players to play the game
- The players play clockwise and they have to ask for the card they want to the player on their right side
- Once the player has a group, the cards are shown and saved by the player, so they cannot be used by the rest of the players
- The player who makes more groups of three, wins the game

SNAP!

Equipment

- ✓ *Pack of 50 cards*

Rules

- The player to the left of the dealer goes first. Play then moves clockwise.
- Each player turns over the top card from his face-down pile. When someone turns over a card that matches a card already face up on another player's pile, players race to be the first to call "Snap!". The player who calls "Snap!" first wins both piles and adds them to the bottom of his face-down pile.
- When moving a card from his face-down pile to his face-up pile, each player should do so by turning the card away from himself.
- If two players call "Snap!" at the same time, it does not count and the game continues.
- If someone says "Snap" at the wrong time, he misses a turn.
- Play continues until one player wins all of the cards. That player wins the game.

GROUPS OF THREE

BREAK

BROKE

ROMPER

BRING

BROUGHT

TRAEER

BUY

BOUGHT

COMPRAR

CATCH

CAUGHT

COGER

CHOOSE

CHOSE

ELEGIR

FIND

FOUND

ENCONTRAR

GO

WENT

IR

UNDERSTAND

UNDERSTOOD

COMPRENDER

WEAR

WORE

LLEVAR
PUESTO

WRITE

WROTE

ESCRIBIR



SNAP! (Example of 20 cards)

FIND

FOUND

BREAK

BROKE

GO

WENT

BRING

BROUGHT

UNDERSTAND

UNDERSTOOD

BUY

BOUGHT

WEAR

WORE

CATCH

CAUGHT

WRITE

WROTE

CHOOSE

CHOSE