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TEACHING ENGLISH THROUGH
SHAKESPEARE

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Facultad de Ciencias Humanas y Sociales
Giza eta Gizarte Zientzien Fakultatea

Grado en Maestro de Educación Primaria
/
Lehen Hezkuntzako Irakasleen Gradua

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Trabajo Fin de Grado
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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-psico-pedagógicos; 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* permite enmarcar toda la teoría evolutiva y psicológica que rodea a la enseñanza de la lengua extranjera. De esta forma, las teorías del desarrollo evolutivo descritas en el marco teórico permiten orientar la selección de textos literarios para ciertas edades mediante sus intereses. Del mismo modo, la introducción a la lengua extranjera, inglés, se concretan en el uso del idioma a lo largo del todo el trabajo.

El módulo *didáctico y disciplinar* nos ha permitido, en primer lugar, realizar una unidad didáctica ya que en él se especifican las directrices exhaustivamente para configurar correctamente todos los apartados de ésta. En segundo lugar, los contenidos de didáctica de la lengua fueron esenciales para poder comprender la adquisición y enseñanza del lenguaje en la etapa escolar. Asimismo, la didáctica del inglés, directamente relacionada con la anterior, aporta marcos teóricos sobre los diferentes enfoques de la misma. Como fue mencionado en el punto anterior, los contenidos de inglés impartidos en este bloque, continuación del anterior, fueron básicos para desarrollar el trabajo en este idioma.

Asimismo, el módulo *practicum* enmarca la aplicación de este trabajo. Nos permite ubicar el trabajo en una etapa en una clase en concreto, debido a que la experiencia nos permite conocer las características de un grupo en particular para desarrollar la unidad didáctica de acuerdo con éstas. A su vez aporta información relevante para poder realizar predicciones sobre los posibles resultados más cercanas a la realidad.

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 “IINTRODUCCIÓN” y “CONCLUSIONES”, así como el preceptivo resumen que aparece en el siguiente apartado.

Resumen

El presente trabajo pretende introducir una unidad didáctica basada en el uso de una obra de Shakespeare como medio para enseñar inglés. Basado en la tesis didáctica realizada por Vince Máté y la teoría de sobre la censura en la literatura infantil de Perry Nodelman, esta unidad pretende explotar al máximo las posibilidades que permite la literatura “para adultos” en el contexto de la educación primaria. Mediante una serie de actividades que contextualizan la obra, el alumnado se verá inmerso en la historia. Se enfoca desde una perspectiva constructivista, de modo que sea el propio alumnado el que construya su conocimiento a partir de los conocimientos previos y mediante el proceso de asimilación y acomodación. Asimismo, la realización de inferencias está presente a lo largo de la unidad, bebido a que deducir el vocabulario desconocido en lugar de acceder a él de manera directa tiene resultados a largo plazo.

Palabras clave: Literatura; Shakespeare; Inglés; Contexto; Constructivismo

Abstract

This work is intended to introduce a teaching plan based on Shakespeare’s work as a means of teaching English. Based on Vince Máté’s dissertation and Perry Nodelman’s theory about censure in children’s literature, this plan intends to exploit all the possibilities that literature “for adults” enables us to do in the primary school. Through some activities to provide enough background information, students will found themselves immerse in the story and will internalize the language at the same time that they enjoy good literature. The constructivist approach that this plan has will enable student to build their own learning from previous knowledge and through the processes of assimilation and accommodation. Moreover, this plan has several examples of inference making, since inferring the mean of a word through the context instead of accessing it directly, has a last longing effect.

Keywords: Literarute; Shakespeare; English; Background; Constructivism

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INTRODUCCIÓN

El objetivo de este trabajo es presentar una unidad didáctica basada en el uso de textos literarios en la enseñanza del inglés. Para ello, el primer paso es analizar la palabra *literatura* y establecer los límites entre un texto literario y otro tipo de texto. Muchos autores han intentado realizar esta ardua tarea sin conseguir un resultado satisfactorio. La única conclusión que podemos sacar hasta el momento es que el concepto de *literatura* es efímero. Este cambio responde a la evolución de la sociedad a lo largo del tiempo.

Originalmente, se ha utilizado el término *literatura* para referirse a lo escrito (lat. *littera*). Pero esta definición excluye a la literatura oral, es decir, la primera forma de literatura en la historia. Por lo tanto es más apropiado ceñirse al concepto de *literatura* como “el arte que emplea como medio de expresión una lengua” (DRAE, 2001). El inconveniente con esta definición es que deberíamos definir arte y no es mi intención hacerlo en este trabajo. Esta perspectiva está relacionada con la belleza del lenguaje, la combinación de palabras para formar metáforas o rimas emblemáticas, lo que alza la pregunta de qué es la belleza, otro concepto sujeto a la opinión del hablante.

A pesar de ello, lo que sí que es objetivo es que los textos literarios tienen una intención estética. Aún así, se cree que no cumplen ninguna otra intención, motivo por el cual difiere del lenguaje común. Si éste fuera el caso, los cuentos tradicionales no podrían ser considerados literatura, dado que su objetivo original era el de instruir a la gente en temas de comportamiento.

No vamos a discutir la verosimilitud del contenido de la literatura dado que bien es sabido que las biografías así como las novelas de ficción (como *Cien Años de Soledad*) son ambas literatura. Por el contrario, la estructura es un tema que crea mucha más controversia. Los formalistas rusos decían que el lenguaje literario es diferente del lenguaje común en su forma. Pero para tomar esta aseveración como cierta, es necesario marcar unas pautas que definan el punto de partida del cual se diferencian. Todavía más, el término *lenguaje común* se podría aplicar al lenguaje que usa a diario un investigador criminal, como al del neurocirujano, y no encontraríamos mucha similitud. Por lo tanto, no podemos hablar de un lenguaje común, dado que el lenguaje

que usan las personas a diario, va directamente relacionado con el entorno sociocultural de cada uno.

¿Es posible que alguien pueda diferenciar entre lenguaje literario y lenguaje ordinario? Eagleton (1983) nos da un claro ejemplo para aquellos que todavía no están convencidos:

“Qué pasaría si escucháramos a alguien en un bar que dice ‘Esta letra es extremadamente garrapata.’ Esto es lenguaje literario o no literario. De hecho es lenguaje literario porque está extraído de la novela Hunger de Knut Hamsun. Pero ¿cómo se que es literatura? Una respuesta posible sería que lo sé porque viene de la novela Hunger de Knit Hamsun.

Lo que intenta demostrar Eagleton es la subjetividad de la cuestión. La literatura se define por el contexto y el valor que la sociedad le adjudique. Cuando Picasso pintó *Les Demoiselles d’Avignon* sus propios amigos intelectuales le dijeron que eso era una monstruosidad. Aun así, hoy es considerada la madre de todas las pinturas cubistas y una de las más cotizadas del mundo en el mercado artístico.

Algunos lingüistas han intentado indicar una serie de características específicas del lenguaje literario como la metáfora, la aliteración, el doble sentido de una palabra, entre otras. Por lo tanto, podríamos afirmar que un titular con doble sentido es literatura. O bien podríamos decir que cuando hablamos de *batir las claras a punto nieve* estamos utilizando un lenguaje literario, ya que es una metáfora. Probablemente no podamos hablar de un lenguaje literario debido a la variedad de registros que éste puede adoptar (Lazar, 1993).

Por lo tanto, el punto que nos queda por abordar es el efecto que tiene la literatura sobre el lector. Una de las características irrefutables de la literatura es que despierta fuerte emociones y reflexiones en el lector. Pero esta definición tampoco es restrictiva de la literatura, dado que diversos tipos de textos pueden cumplir este menester como noticias sobre la pobreza y el índice de mortandad infantil por desnutrición en África.

Si lo que se va a tener en cuenta es el anti-pragmatismo del lector al enfrentarse a un libro, Eagleton (1983:9) demuestra que no es una característica particular de la literatura, dado que “si yo estudio a fondo los horarios del tren (...) para estimular reflexiones sobre la velocidad y la complejidad de la vida moderna, entonces puedo decir que estoy leyendo literatura”. Si un enfoque no pragmático de la literatura fuera

necesario para determinar lo que es la literatura, entonces no sería posible leerla con la intención de buscar una información particular. Por lo tanto, la literatura tampoco se puede definir por las intenciones que tenga el lector al acercarse a ésta.

En definitiva, la literatura no se puede definir por su contenido, ni por su lenguaje, ni por su propósito o el del lector. Entonces ¿qué aspectos determinan qué es la literatura? La subjetividad del asunto ha llevado a que se valore la literatura mediante los gustos, las tendencias y las opiniones. Por muy irresponsable que este criterio pueda parecer, es la única constante que encontramos en las selecciones de literatura. De algún modo, es un alivio aceptar este hecho, pero también deja una sensación de inseguridad.

Los gustos y los valores cambian con el tiempo, y lo que hoy es considerado literatura, quizás no lo sea dentro de cien años. Por lo tanto, la pregunta que procede hacerse es porqué cambian los gustos, pero la respuesta sería más propia de una disertación sociológica, que no nos concierne aquí.

Pero para los intereses de este trabajo, quizás el *qué* no sea lo que buscamos, más bien el *para qué*. La búsqueda de los objetivos de la literatura puede ser un proceso mucho más satisfactorio. La literatura refleja una cultura específica en un momento específico de la historia, moda, preocupaciones universales; puede reflejar la condición humana, la *belleza* del lenguaje, puede ser didáctica o generar una respuesta.

Es esta última convicción a la que me aferré para desarrollar esta unidad didáctica y es la inseguridad que me genera la pregunta antes propuesta la que me llevo a elegir un texto del cual no caben dudas que es literatura: la obra de Shakespeare.

INTRODUCTION

The aim of the present project is to introduce a teaching plan based on the use of literary texts to teach English. To do so, the first step is to analyze the word *literature* and to set the limits between a literary text and other kinds of texts. Many have attempted this rocky road unsuccessfully and the only conclusion we can reach so far is that the concept of *literature* is volatile. This change responds to the evolution of society over time.

Originally literature has referred to the written word (*littera*) but this definition leaves out the picture oral literature, which is the first form of it. Therefore it is more accurate to stick to the conception of literature as the form of art that uses language as a means (RAE, 2001). But to rely on this definition, art should also be delimited and it is not the matter we are dealing with. This approach is related to the beauty of language, the combination of words to create metaphors or rhymes that are simply majestic, which lead us to the debate of what beauty is, another concept which is subject to opinion.

Nevertheless, it is objective to say that literary texts have an aesthetic purpose. However, they are believed not to fulfil any other intention, which is why it differs from practical language. If that would be the case, traditional tales should not be considered as literature, since their original aim was to instruct people on behaviour.

The authenticity or fiction of the content in literature is out of the question in this work, since it is a well known fact that biographies as well as fiction novels (such as *One Hundred Years of Solitude*) are literature. However, form is a far more controversial issue. Russian formalists supported the idea that literary language deviates from ordinary language in a formal way. But to go down this road it is necessary to define the norm from which it deviates. Moreover, ordinary language could easily be applied to a crime detective's language as well as a neurosurgeon's, which have little in common. Hence, there is no such thing as ordinary language since it varies depending on the social background of each person or group.

How could anyone note the difference between literary and ordinary language? Eagleton (1983) gives us a clear example for those who aren't yet convinced:

"What if I were to hear someone at the next pub table remark 'This is awfully squiggly handwriting!' Is this 'literary' or 'non-literary' language? As a matter of fact, it is 'literary' language because it comes from Knut Hamsun's novel Hunger. But how do I know that it is literary? (...) One answer to the question (...) is that it comes from Knit Hamsun's novel Hunger".

What Eagleton illustrates is the subjectivity of the matter. Literature is defined by the contexts and the value that society attaches to it. When Picasso painted *Les Femmes d'Alger (O. J. R. M.)* it was considered a monstrosity. Yet, today it is believed to be the mother of all cubist paintings and one of the highest priced paintings in the world.

Linguists have attempted to point a number of features that are specific to literary language such as metaphors, alliteration, double or multiple meaning of a word, among others. So, is an ambiguous headline in a newspaper literature? Or we could say that when we talk about beating the whites *a punto nieve* are we using literary language, since we are using a metaphor. Probably, we cannot define literary language due to the wide range of registers it can adopt (Lazar, 1993).

Thus, it remains to be discussed the effect that literature has on the reader. An undeniable feature of literature is that it can arouse strong emotions and reflections. But neither this definition is restrictive for literature, since many types of texts can fulfil the same purpose, such as pieces of news about poverty and child mortality for starvation in Africa.

If the “non-pragmatically” intention of the reader is to be discussed, Eagleton (1983, p 9) proves that it is not an authentic feature of literature since “*if I pore over the railway timetable (...) to stimulate in myself general reflections on the speed and complexity of modern existence, then I might be said to be reading it as literature*”. If a “non-pragmatically” approach would be necessary to determine what literature is, then it wouldn’t be possible to read literature in search of particular information. As a result, literature cannot be defined by the intention that the reader has when approaching it.

In conclusion, literature cannot be defined by the content, neither the language, nor its purpose nor the readers’. Then, what determines what literature is? The subjectivity of the matter led to judge the value of a literary piece over tastes, trends and opinions. As irresponsible as this criterion might seem, it has been the only constant in the classification of literature. In a sense, it is a relief to accept that fact, but it also leaves an insecurity feeling.

Tastes and values changes over time, and what today is considered as literature, might not be so in a hundred years from now. Now the question remained to answer would be why it changes, but that would be a more sociological approach, which doesn’t concerns this work.

For the purpose intended, the *what* might not be what we are looking for, but maybe the *what for*. The pursuit of the purposes that literature serves might be a far more rewarding process. Literature reflects a particular culture in a particular period of time,

fashion, universal human concerns; it can reflect human condition, “beauty” of language, it can be didactic, provoke a response.

Is this last conviction that I have held on to write this teaching plan and it is the insecurity of the former question that led me to choose an author that certainly writes literature; Shakespeare.

1. PREVIOUS FACTS

1.1 Proposal

Literature offers a wide range of didactical possibilities for elementary school students, such as short stories, tales, poems, etc. But theatre is a must in literature that is often ignored due to its unique structure.

It is a well known fact that Shakespeare's work is written with a complex language, even for experienced readers. But who are teacher to deprive students of such wonderful stories? With a proper introduction and background students can enjoy the benefits of reading Shakespeare without feeling lost and confused.

The aim of this work is to trespass the barrier that adults set on children's capacity by denying the access to material that we consider unintelligible for them. Analyzing the competences that adults need to comprehend these materials, enables us to find out the needs of students to have access to such literature.

This teaching plan, based on the work of Vince Máté (2005), targets the comprehension of one of the most complex works of Shakespeare; King Lear. Due to the difficulty of the language, the complete script has been adapted from <http://nfs.sparknotes.com/lear/> by me, to a more affordable English for elementary school students. Nevertheless, some input in the original language is provided to the students in small fragments.

The activities are organized in a way that gradually introduces the story in order to provide as much background information as possible. By increasing the difficulty of the activities and the implication of the students with the story and the characters, the interest is expected to grow.

The project is also organized from general to particular. It means that the first activities are about theatres, continuing to the particular work of Shakespeare, and moving forward to the story and its aspects.

1.2 Links to Teacher Training Degree's Contents

During my degree I have learnt different theories, strategies and skills that have enabled me creating this project. I might not be aware of the knowledge I have acquired, but definitely they define me as a teacher.

1.2.1. Constructivism:

During the decades of the 60s to 80s, teaching approaches took a turn, with names such as Piaget or Vygotsky as heralds. Opposed to behaviourist perspectives, which supported a repetitive and rote learning, the constructivism arose with fresh and new ideas. This approach supports the idea of reducing the focus on the teacher, to enable students to participate in the construction of their own knowledge. Other important names such as Bruner or Chomsky explained how previous knowledge and language could influence the acquisition of new concepts, which is why today they are considered an essential part of the teaching/learning process.

Constructivism is based on the principle that learning is an active process where students build new concepts and ideas based on their previous knowledge. The process is the stage where knowledge is acquired and it cannot be measurable only by the results. The learner chooses and transforms the information, draws up hypothesis, and makes decision based on his/her cognitive structure.

These principles entail didactical implications such as providing students with comprehensible input to enable them to work with it, allowing them to find principles on their own and last but not least, designing activities based on their previous knowledge.

While Piaget's theory explained knowledge acquisition as a combination of two processes (assimilation and accommodation) which consisted on receiving new information, combine it with previous knowledge and assume it as a fact, Vygotsky used the scaffolding metaphor to explain it. He believed that children had two areas of development: current development and Zone of Proximal Development (ZPD) (Huitt, 2000). When ZPD was stimulated by a teacher or a pair of a higher experience a new level of competence was reached. Stimulus under ZPD would be too easy to accomplish, therefore not motivating, and stimulus over the ZPD would have the same effect for being too difficult.

1.2.2 Creating a Teaching Plan: Objectives and Contents

1.2.2.1 Objectives

Objectives are the intentions that orientate the design of a teaching plan and the development of the activities needed to achieve the ultimate aims of our educational system. When designing objectives different aspects have to be born in mind such as the interest and needs, context, and abilities of our students.

Establishing objectives of a teaching plan might seem restrictive at a first glance, but they state the actual behaviour expected from students. They set the steps students must take to prove achievement. If objectives are clearly communicated, students are guided on what is going to be assessed, and what the important points to bear in mind are (Paredes, 2008).

As Zabalza explains (1993) there are three steps implied in the establishment of teaching objectives:

- Reflection: working without objective is synonym of working without a purpose. Even if we do not put down into words the influence we pretend to exercise over students, it doesn't involve we are not doing it. It only means that it is just out of our reach.
- Filtering: analyzing objectives involves keeping as intentions or goals the ones that are expressed as functional towards the needs to be satisfied.
- Stating: in this final stage, objectives should be clearly explained and should reflect the ultimate educational aims.

Goals should be expressed as measurable and observable behaviour such as abilities, attitudes or skills (Paredes, 2008).

1.2.2.2 Contents

Contents are information, objects or tools that are considered necessary to reach our goals. They include facts, concepts, procedures, principles, values, attitudes and rules. This knowledge is considered as essential for students to develop social and individually.

The type of contents mentioned before are organized in three groups by its pedagogical nature. However, they are ought to be taught as a whole (Paredes, 2008).

- *Concepts, principles and facts:* Concepts are a group of objects, events, actions, ideas or symbols that have certain common features. Principles are statements that describe how changes in concepts are related to each other. Finally, facts are some kind of support for the formers.

While learning of facts requires repetition and memorization, teaching concepts and principles implies vivid experiences. It requires students to be able to identify the relationship between each concept. Learning concepts and principles implies a much more active attitude from the student than learning facts.

- *Procedures, skills and abilities:* procedures are a group of organized actions aimed at achieving a goal. They are associated to the “know how” to solve a problem or accomplish a purpose. Procedures are learned by experiences and repetition of actions in different circumstances. Learning them implies being able to apply these procedure to different situation to solve a problem.
- *Attitudes, values and rules:* attitude could be defined as tendencies in behaviour to certain situations. Values are principles of each culture that standardize behaviour. Finally rules are patterns of behaviour admitted by society as appropriate. Learning this kind of contents requires knowing the rules and values that regulates social relationships.

Selecting the appropriate contents require a thorough analysis of the needs that arise from the features of the students, the socioeconomically and cultural context and the goals to be reached. The requirements for choosing contents vary according to its type. Regarding concepts of contents, it is necessary to analyze their value to the comprehension of the topic, its potential to build new concepts, its connection with other contents already acquired and its potential to be used through attractive procedures. With regards to the procedural contents it is necessary to ensure the control of basic procedures to develop further ones, and to work from simpler to more complex. In the case of contents of attitudes it is a pre-requisite to create an environment in the classroom that allows applying the values and rules, the also need to be connected to the methodology, and finally to stimulate group working to develop these attitudes (Paredes, 2008).

As well as the criteria for the selection, the methodologies necessary to develop each type of content are different. First of all, teaching facts requires memorizing by repetition. This type of learning doesn't meet the goals of constructivism of knowledge building at all, but sometimes are necessary to learn concepts or procedures. For example if we are teaching an Industrial Revolution unit, students need to learn by heart some dates such as the year when the vapour machine was invented. But this is mainly to support the concept of evolution.

Teaching concepts is more complex since it implies that students have learned some previous ideas and are able to relate them to the concept. These can be taught in two ways a) by allowing students to discover the or b) by giving students the information. In the former case, the teacher will provide students with some input to be analyzed and find meaning. In the latter, the teacher will expose the ideas well structured for students to understand. Clearly, the first approach requires a longer process and an active attitude from the student, but it ensures a better understanding of the content.

The process of learning procedures entails the repetition of those actions, not only to comprehend them, but also to assimilate them. Thus, the teacher should design activities where the students can apply these procedures repeatedly and in a comprehensible way. The methodologies could vary from imitation or direct teaching to inducing to analyze and reflection about the action.

Finally, teaching attitude contents goes beyond the space of the unit. It should be a coordinated work between every level of the school and the families. Every situation is an opportunity to teach rules and attitudes. But regarding a unit, group working is essential to apply these values and to promote the desirable attitudes. Activities where students have to solve conflicts are ideal to reflect about personal and general issues. Techniques such as role playing, dialogues, decision making and oral explanation in front of the class could promote the expected attitudes.

1.2.3 Literary Competence

It is a well known fact that since the eighties the use of literature in the classroom has bloomed. Nevertheless, its use has become a simple vehicle to teach other linguistic competences which don't necessarily promote pleasure in reading. However this fact is

not particularly surprising, since, historically, literary texts, especially the *belle lettres*, have been considered an example of correction of language. Thus, they have been used as support to analyze grammar, syntaxes, and to learn languages.

Even though the Primary Education Curriculum mentions the use of literature as a means of acquiring information and for pleasure, it doesn't even name the words literary competence or even explain how to achieve it. As it is explained by Dueñas and Taberero (2003:302) "if it is about promoting independent students, with the ability of judging (...) it is not enough teaching to read as the process of deciphering a code, but also as a hobby and as an intellectual need, knowing that reading is the key of knowledge in the society of the information".

The first problem that we find when defining literary competence is the conjunction of these two words. Competence implies being able to produce something, hence a measurable capacity, whereas the literary experience cannot. The process of reading involves an encounter between the reader and his background with the reading and the writer's background. How could that encounter be measurable? We can measure the student's ability to read and comprehend texts, hence his reading competence. We can also know how well the student understands the grammatical structure, which is his linguistic competence. These possibilities have created great confusion when using literary texts about the competences that were being pursued (Olsbu, & Salkjelsvik, 2006)

Culler (1975) was the first to use the term *literary competence* and he mainly referred to a set of interpretative skills that will allow the reader extract literary meaning from a literary text. From this approach, literary text should be introduced in the EFL classroom as material to be criticized in the target language, not as a resource. Nevertheless, none of them is totally rejected, and certainly both have benefits.

However, referring to *literary competence* as certain standards about literature is not completely wrong. It will help us to find out our students' previous knowledge, and work with them to enrich the encounter with literature.

1.2.4 *Types of Reading Exercises :*

Cassany (1984) lists a group of micro-abilities necessary for reading and provides with a list of suitable activities to achieve them. There are nine micro-abilities organized

from simple to more complexes (perception, memorizing, anticipating, skimming and scanning, inference making, identifying main ideas, structure and form, reading between lines, self-assessment), but I am only going to develop those I believe are used in my project:

1.2.4.1 Anticipating:

The information we expect from a reading is a very important part of the comprehension of it. The success of a reading relies on the previous information, motivation towards it expectations. When students face a text that rouses no expectations, they hardly feel any interest and, as a consequence, comprehension will be prevented. Hence the pre-reading activities are essential to achieve motivation, therefore, comprehension.

Grellet (1981) describes three different aspects in anticipating:

- Predicting: it is the ability of making guesses about what is coming next on the text. It can be exercised by simply asking the students questions such as “what is going to happen?” or by giving students unfinished texts, to imagine the ending.
- Previewing: it is the technique of observing and interpreting the non-verbal aspects of a text such as title, organization, picture, presentation, etc., before reading. This will enable student to recognize the type of text and also make some predictions of the contents.
- Anticipation: this final stage represents merely what explained before about anticipating. There might be the case where the teacher chooses a topic which is believed of general interest. Motivation should be promoted through the previous activities before reading.

Finally, Cassany suggests that pre-reading questions should be concrete; it means that specific answers are required, also linked to situations in their life. The following example might illustrate this idea. If students are going to read a text about pollution, possible anticipating questions could be:

- What do you know about contamination? What is it?

- Make a list with nouns or verbs that might appear in the text
- Think about the things you do during a regular day that might contaminate nature.

While the first requires an abstract answer, the following are precise. And the last one is even better since it is linked to their experience.

1.2.4.2 *Skimming and Scanning:*

These two skills are essential to a successful reading. Skimming is the ability OF getting a first impression of a text by jumping from one line to another, observing its structure, and getting an idea of the intentions of the writer. Scanning is a more complex procedure, where the reader searches for specific information not even reading the whole text. Experienced readers don't read word by word, but usually they get a first idea of a text by skimming and scanning when necessary. But learners, sometimes, fall into the habit of reading word by word. Thus we should teach them to master these abilities in order to learn to read comprehensibly.

1.2.4.3 *Inference Making*

The process of making inferences involves the reader's ability to understand the general meaning of a text, in spite of having gaps of information for different reasons. Gaps might occur for an unknown word, or a simple printing error. Thus, students need to master this ability in order not to lose focus or interest by constantly asking meaning or checking the dictionary.

When inferring the meaning of an unknown word, three strategies could be used to infer the meaning:

- Grammatical context: *They were always gossiping. They wouldn't stop talking about others issues.* We deduce that the translation of "gossiping" is "criticar"
- Word composition: From *sure-ensure, fat-fatten, thick-thicken*
- Previous knowledge: *after a cup of coffee and a cold shower she has brighten up.* We deduce from "coffee" and "cold shower" that "brighten up" is synonym of waking up or being alert.

1.2.4.4 *Main Ideas*

Any kind of text, handles different levels of information. Students should be ready to identify any of these levels as requested. It entails that they must recognize main ideas, details, examples, assumptions, point of view, etc. But first of all, students should recognize the explicit information, particularly, the main and secondary facts.

1.2.4.5 Reading Between Lines

In this level of comprehension, readers are able to extract the meaning that it is not explicit in the text. Among the abilities involved in this level, readers should be able to:

- Infer information of the writer (purpose, opinion, mood, etc)
- Identify the target reader
- Pick up ideology
- Pick up sarcasm and irony
- Understand metaphors and allegories
- Identify double meanings
- Understand the overstated information

Activities where reading between lines is required entail re-reading and asking questions about it.

1.2.4.6 Self-assessment

This ability involves the self control that the reader applies over its own comprehension. When re-reading something we don't understand, we are self-assessing our comprehension. Students need to be aware of the type of reading that each situation requires, and to use the abilities mentioned before for different purposes.

1.2.5 Development Stages :

Piaget had analyzed children behaviour and observed that certain features of their thinking were similar in each range of age. He describes certain stages of cognitive development in children, where these features are detailed, but he never suggested that hermetic stages. The cognitive development is a process where abilities are

acquired gradually, hence, children in one stage, could share some features of the following, or the previous one.

The following stages are the ones that Piaget described, but I am only going to describe the ones that are important to my project:

- Sensory motor stage (birth-2 years)
- Pre-operational stage (2 yrs-7yrs)
- Concrete operational stage (7yrs-11yrs)

In this stage, children develop a more adult-like thinking since they start to make operations with objects. It means that they don't simply trust what they see (appearance) but also know that even if they make changes in the object, it is the same object. They will focus on the quantitative features of the objects more than the qualitative.

The focus on the outside world increases, dropping the egocentrism. They start to understand that their thoughts are unique and might not be shared by others. Thus the interests move from the family, which is the first contact with social life, to the school and classmates, who become an important part of their lives. They care about what others they might think and act in consequence.

By the end of this stage, children begin to be able to reason about the relations between the objects, a more abstract thinking. This will enable children to make hypothesis, dispensing with the objects and its manipulation.

- Formal operational stage (11yrs-14yrs)

In this stage children have fully acquired the hypothetical-deductive thinking. It will enable children to make predictions about abstract concepts. They can note the difference between the reality and the possible scenarios.

This thinking will also allow children to question the rules, which were so important in the previous stage, in order to discover their own sense of right, justice, moral, etc.

All these progresses in their thinking will make them feel more independent, which will clash with the imposed rules at school and at home. Allowing adolescents make their

own decision progressively, will make them feel more independent and in control of their lives.

2. THEORETICAL FRAMEWORK

2.1 The Problems of Teaching Literature

During the past few decades there has been a debate about the use of literature in language classroom. Although the situation has stabilized in favour of literature since the 80s, there is still reluctance to use it for different reasons.

First of all, timing is an issue that restrains possibilities. Teachers tend to use short texts, lines or fragments out of context over complete literary texts, due to the convenience of them. But these practices entail dangerous consequences for comprehension, and reading interest (Brumfit & Carter, 1986).

Second of all, as we mentioned before, it has been proved, at least, controversial to define a set of rules for literary texts. Thus, there is a feeling of rejection towards the unknown.

Moreover, it is a hard task to choose from among a wide variety of literary texts the one that suits your class. English literature that meets the target language goals for their age can be too childish since it is meant to be read by native English speakers. Nevertheless there are some texts, usually found in course books, specifically designed for EFL students that suit language teaching. This pseudo-narratives (Lazar, 1993) tend to describe everyday situations that are completely predictable and do not create any conflict, mystery and consequently, give no chance to make predictions.

2.2 Why Teaching Literature

Vast are the reasons to include literature in the EFL syllabus, since not only it provides the opportunity to use it in many interactive activities, but also possibilities can be a powerful source for stimulating language acquisition.

For the target language level this project is designed for, the following reasons given by Hill (1986) for teaching literature in EFL classroom are the most suitable:

- *Internalization*: native speakers in any language learn their L1 from context. They infer the meaning of the vocabulary, and their many uses through the different situation in which it is used. They are not taught the rules of grammar; they deduce them from practice. That is one of the reasons why it might be

heard a Spanish toddler saying *decido* instead of *dicho*, since it is the logical grammatical structure deduced from the many verbs in the past they have heard. Instead we teach grammar by repeating scientific structures and exemplifying with isolated sentences, out of context.

It is a well known fact that L2 does not follow the same pattern of learning as L1, since the psychological structures and previous knowledge are different. But we must support and stimulate the skills that students have already acquired. They are experts in deducting from context, and this is an advantage we must take. Thus we should not underestimate their abilities by trying to “pin down” understanding too precisely (Halliwell 1992).

But stimulate this skill requires a large body of authentic and comprehensible material, where they could find the structures and vocabulary they have learned and internalize them unconsciously while enjoying themselves with an entertaining book.

- *Context*: not only it provides with a reference for deducting, but also the opportunity to interact with the text and construct meaning. When reading, there are some unstated implications that the reader must figure out. It is during this process that students apply their interpretative and inferring skills. Sharing out the different meaning of a poem can help them to develop their overall capacity to infer meaning (Lazar, 1993). In this way, literature is essential to stimulate the conversation and discussion that a pseudo-narrative wouldn't achieve.
- *Motivation*: It is not a great mystery why a reader feels more attracted towards read an intriguing play than a dialogue about daily routines. In Lazar's words (1993)

A good novel or short story might be particularly gripping in that it involves students in the suspense of unravelling the plot.

Exciting and engaging stories are the clue to provoke more reading. And more reading involves more learning. As Wilhem von Humboldt expresses, we cannot teach language, but we can create the situations where learning occurs.

And as explained before, literature can prove with those conditions to acquire knowledge.

2.3 Teaching Approaches

This project is not specifically designed under any particular methodology. Intuition and the knowledge I have acquired during my degree have been my guide. But definitely, it is closer to certain approaches than others.

2.3.1 Communicative Language Learning

This approach focuses on language as a means of communication, which embraces a whole spectrum of functions (e.g. debating, getting other attention, agreeing and disagreeing, etc). It intends to use language as a means of communication, in real situations. Therefore, using the target language results in natural language acquisition. Moreover, the primacy of oral work, paves way for more fluid command of the language.

2.3.2 Project Work

It consists of a large task composed of smaller steps which can separately be expanded or reduced. Once the project has started, there are certain aspects in the way to the final product that can be analyzed to acquire more comprehension or skills. Even though the activities are pre-planned, the project can be flexible as teacher/students find new interest and possibilities. The steps flown to develop this project are:

- Input: exposure to comprehensible input necessary for language acquisition to take place.
- Processing: of both content and language. Contents processing requires analyzing and extracting the necessary information. Language processing involves a series of skills such as recognition of the elements of the language, predicting and verifying. The use of these skills takes place through the need to understand the content.
- Output: production of comprehensible output.

2.3.3 CLIL

Content Language Integrated Learning is the approach that uses a foreign language as a medium to teach content. Both content and target language are the aim of the lessons. It provides with real life situations to use the language and context to understand and infer meaning. The acquisition of both occurs by scaffolding previous knowledge and new input.

2.4 Choosing the Right Text

One aspect to bear in mind is the selection of literary texts. When considering which the right text for your class is, there are several aspects to take into consideration, in order to achieve the ultimate goal of learning English.

As Hill explains (1986) the first issue to analyze is the needs and abilities of our students. We need to know our students' interests and motivations by analyzing the group's activities and comments, but also by asking directly through a survey or questionnaire. Age is crucial when deciding our students' motivations, since the psychological development will determine some aspects that they might feel more keened to. For example, children from 6 to 9 years old are in the so called by Piaget concrete operational stage. Children's word becomes more objective and logical, hence, fantasy literature is especially attractive, since the symbolism is still present in their lives but they know the real facts. Likewise, adventure literature or topics such as relationships outside the family context are ideal for children between 10 to 12 years old, since they are in the process of moving to a formal thinking and this implies being more aware of the "social me" and their possibilities of achieving things on their own.

Second of all, the linguistic level of our group will determine the right book for our class. This has to be thoroughly examined since a low language level will ensure comprehension but will not guarantee a challenge linguistically. Whereas a higher level of the language might prevent students from comprehending, hence not feeling motivated towards the reading and dropping it off. Providing our students with comprehensible input doesn't involve that they should read babies' books in order to understand, but to access to comprehensible and challenging material. There are books that are written in a more complex language than other, and it doesn't necessarily involve that they are targeted for a particular age.

The final criterion that Hill considers should be taken into account is the "amount of background information required for a true appreciation of the material." As suggested before, not too much, neither too less is recommendable. The material must generate a psychological conflict between the previous information and the new one introduced. Thus, the role of the teacher should be that of a facilitator in this accommodation process by providing as much information as necessary to fill this gap. But when the gap is too wide, too much information is needed, preventing the accommodation process.

I could also make a whole dissertation about the suitable topics in primary education, or the use of none discriminatory (no discriminative) language in literature, as well as an analyses on the stereotypes implied in fairy tales (Bettelheim, 1976). Even this would be completely appropriate and accurate, and I definitely believe is worthwhile to consider, the criterion that I have used to choose the text is closer to Nodelman's theory (2001) about censoring literature in the primary school.

Teachers, parents, schools, educational laws, media, no matter how open minded they are, are constantly censoring the material that children access. Broadly speaking, adults, in different levels, decide what the most appropriate material for children is. We choose topics which don't harm children's feelings or perturb their minds. We choose an appropriate language, which doesn't discriminate any group of people. We choose to provide children accessing material that are simple inappropriate.

When adults make these kinds of decisions we believe to be making the right choices, but in fact as Nodelman says "there is nothing that anyone can say that warrants prohibition." As much offensive that any material might seem, it shouldn't be censored. But it doesn't mean that we cannot criticize it or expression our opinion against it.

We prevent children from accessing racist, sexist or cruel material over the conviction that if they don't have any kind of contact with "evil" they will not become so. This belief raises the question of whether we become racist/sexist by the simple fact of accessing racist/sexist oriented material. As a matter of fact, we react against it and become firm feminist of rights defenders. But this only happens because we are able to identify these tendencies when they show up.

Even if we believe that preventing children from harmful material will turn them into better persons, it is impossible to keep them away from it. Children are not only exposed to the information provided from school, but also to a great deal of images and statements from media, films or books that are simply offensive. Such is the case of fairy tales which have a clear chauvinist tendency of the white male heroes (Bettelheim, 1976). If children are actually as malleable as to believe in every conviction their parents or people responsible for them try to prevent them from, then, there are only two possible conclusions: "children are inherent and inevitably evil, in spite of their parents' efforts to raise the as good people (which I firmly oppose to) or their parents haven't provided with a context to reject evil."

Regarding book selection for children, writer, editors, parent and teachers censure by stating that some books are more accurate for children in an age range due to the amount of new language, the emotional contents, the narration or the abrupt shift that the plot might take. In Nodelman's words "choosing books basing on the fact that children of certain age aren't ready for them, is contraproductive from a pedagogical approach, since it is a way of preventing children from learning things that we presume they don't know" (2001: 160). "Complicated" books should be a great opportunity for teaching new vocabulary, to analyze new structures, human behaviour, etc.

All these implications do not involve we should exposed four years old to Cortazar's literature and let them deal with it on their own, but simply not to underestimate children's capacities. Preventing them from certain topics will only develop a sense of distance between literature and the real word. When confronting them with situations

in literature which are cruel such as losing both parents, children will not be traumatized, but they will simply be more ready to accept hard situations (Bettelheim, 1976).

Therefore, far from censoring children's literature, as teachers we should encourage them to read books according to each child's abilities and interests, and challenging material that provoke some kind of cognitive conflict. Teachers should guide students in this process, providing with any extra information that might help them to understand the book and enjoy it.

3. METHODOLOGY AND MATERIALS

3.1 The Class

The class that this particular project is aimed at is a year 5 class at San Cernin School, where I have performed my placement for three months. These students of upper-middle class had a pretty good English level, since the school has a particular interest in language teaching. Since lower year in kindergarten, students have been exposed to English. Moreover, the language program in English consists of 150 minutes of English language lessons, 100 min of P.E, 50 min of Drama and 50min of Art a week, bringing a total of 350 minutes of English input a week.

During my placement period I have observed that they didn't have any compulsory reading at all. The library was available for them and sometimes they were encouraged to borrow a book from it. But these practices weren't part of the syllabus.

This class of twenty seven students was very talkative but with a high level of academic achievement. There was an important group of extrovert and creative children who weren't particularly motivated towards studying. This particular group inspired me to create a project where they could exploit their potential and feel rewarded.

On the other hand, there was a group of withdrawn students with less communicative skills than the one mentioned before. This situation can be found in many classrooms, that is why I designed the activities to be done in groups or couples arranged by the teacher, so students could help each other.

Even children aged between ten and eleven are considered to have a concrete thinking, defined by the present thinking and an empiric world, these kids were particularly mature, and held some features of formal thinking, such as a hypothetical-deductive thinking. This particular age is specially challenging for teachers, since some students have acquired the features of formal thinking, and other are still in the concrete operational stage. Thus, teachers should not try to force this evolution neither stop it. Just enable students to go through this process as naturally as possible.

Many of the activities in this project require making hypothesis and deductions, distinctive from a formal thinking, which some students have acquired, but others have not. Hence, the activities are organized mainly in pre-arranged groups, in order to have a balance in the cognitive level.

These children were closer to their puberty than to their childhood. Children go through a lot of changes in this stage. They are definitely focused on social relationships outside of the family group and have a special interest on becoming adults. Therefore, I have specially chosen this play for them, since it deal with adults issues that they can comprehend, such as jealousy, betrayal, love, power, etc.

Even though it might be thought that *Romeo and Juliet* is a more appropriate play for these children, there are two reasons why I didn't chose it: the first one is that they probably have known the main story, since it is very famous, and the whole discovering process would have been prevented. The second and most important one

is that although this play is about passion and love which would have engaged them, the development of the events suggests that the lovers are irrational and immature.

Therefore, King Lear was a better option since it forces them into making predictions on what their choices might be, conferring value to their opinions. This way, students would feel that their thoughts are taken into account and hence, they are understood.

3.2 Objectives

The main objective of this project is to create an environment in which language acquisition could take place. As explained before, the use of literature in the classroom can provide students with this environment. However, in the process, certain skills and contents can be acquired:

Language objectives:

- Talking about the past: students will learn to talk about situations in the past that have influence on the present (present perfect)
- Predicting: students will be able to make guesses using the appropriate structures (might/may/could)
- Reporting: students will learn to write short reports on the events occurred
- New vocabulary: students will learn new items of vocabulary by reading them in context

General objectives:

- Play features: students will be able to identify the features of a play
- Inferring: students will learn to deduce information from a particular input. E.g. inferring grammar from examples or inferring the meaning of a word from context
- Predicting: students will be able to make guesses on the plot
- Analyzing behaviour: students will be able to analyze human actions in order to comprehend their meanings
- Summarizing: students will learn to extract the main ideas of a text and summarize it

3.3 Activities and Lesson Plans

3.3.1 Activity 1: Talk About Theatre

To begin a unit based on theatre it is important to state the features of a play. This introduction will be more or less extent depending on previous knowledge the class have about this kind of literary genre.

First, an example of a play will be given (APPENDIX 1), and the parts and features will be analysed with the whole class. After that, a comparative graphic will be used to

state the differences between novels and plays. This comparison will provide a familiar starting point for students to face the new literary challenge.

NOVEL	PLAY
Narration	Dialogue
Usually third person. (Sometimes first)	First person
Chapters	Acts, Scenes
Meant to be read	Meant to be performed
Scene and actions are described	Scene and actions are in brackets
Tense: Usually past	Tense: usually present simple, sometime gerund (ING) for expression.
...	...

If your students are well experienced in theatre then you might want to state these points orally, stimulating the chat with questions such as “Who tells the story?” or “How is the stage described?”

Later, in small groups, students will have to transcribe a short passage from a novel (APPENDIX 2) into a play scene, including all the aspects mentioned before. They will have to make up the dialogues so it makes sense. At the end of the class the teacher will collect them.

Table 1. Lesson 1

Project	KING LEAR	Class	Year 5	Timing	50'
Date: __/__/__	Children STAFF	26 Teacher			
Links to the Curriculum Strands	ENGLISH LANGUAGE <u>Block 1: Listen and comprehend. Speak and talk.</u> Comprehend, speak and talk involves knowing the phonological system enough to understand and produce oral texts. <ul style="list-style-type: none"> - Tasks: get others attention and be understood, asking and giving information. - Texts: narratives - Listen and understand oral instructions - Talking with classmates in real situations - Making up dialogues <u>Block 2: Read and write</u>				

	<ul style="list-style-type: none"> - Reading and comprehending adapted texts - Understanding the meaning of written texts - Using a scheme for written productions - Rereading for correction - Being careful about the presentation of written productions <p><u>Block 3: Language knowledge</u></p> <ul style="list-style-type: none"> - Pronunciation, rhythm, intonation, accents should be adequate - Knowing basic structures in English, previously used - Using object pronouns <p>SPANISH LANGUAGE AND LITERATURE. Idem English language plus:</p> <p><u>Block 1: Listen and comprehend. Speak and talk</u></p> <ul style="list-style-type: none"> - Participation and cooperation when talking - Using different structures and resources appropriate for each speaking situation - Taking notes <p><u>Block 2: Read and write</u></p> <ul style="list-style-type: none"> - Texts: theatre and role-playing <p><u>Block 3: Literary education</u></p> <p>Appreciate literary texts as a means of communication, source of knowledge, personal amusement, and as culture on its own</p>
GLOBAL AIM OF THE LESSON: Understanding the features of a play	
Objectives: At the end of the lesson, children will	Assessment
<p>Know:</p> <ul style="list-style-type: none"> - The features of a play 	<p>Who?</p> <ul style="list-style-type: none"> - Teacher <p>How?</p> <ul style="list-style-type: none"> - Analyzing the scene students had written (if they have used the proper structures for dialogues and the actions) - Listening to their comments and participation during the oral drill (if they participate and whether their comments are correct)
<p>Be able to:</p> <ul style="list-style-type: none"> - Identify a play and 	<p>Who?</p> <ul style="list-style-type: none"> - The teacher

its parts - Differentiate a play from a novel	How? - Analyzing the scene students had written (if they have used the proper structures for dialogues and the actions) - Listening to their comments and participation during the oral drill (if they participate and whether their comments are correct)		
Be aware of: - The differences between a play and a novel	Who? - The teacher How? - Analyzing the scene students had written (if they have used the proper structures for dialogues and the actions) - Listening to their comments and participation during the oral drill (if they participate and whether their comments are correct)		
Success Criteria for assessment			
THE STUDENT... - Is able to translate a novel into a play - Is able to identify a play from a text given - Is able to differentiate a play from another type of written text. - Is able to identify the part of a play - Is able to work in groups - Is respectful when talking to classmates or teacher			
TEACHER NOTES			
PREVIOUS KNOWLEDGE (Language and content)	- Present simple - Past simple - Dialogue features - Novel features		
		Timing	Resources
ACTIVITY: # 1	1. Oral drill: talking about the features of the play	20'	Sample play
	2. Writing: converting a	30'	Novel extract

	novel passage into a play scene		
CONTENTS	<ul style="list-style-type: none"> - Present continuous - Play features 		
INPUT	<p>Sample play (APPENDIX 1): an extract of a play, with clear distinction between the dialogues and the stage and actions descriptions.</p> <p>Comparative scheme: an empty frame with two columns, one for the novel and one for the theatre.</p> <p>Novel extract (APPENDIX 2): a piece of a novel which will be transcribed into theatre format.</p>		
FURTHER CHALLENGES/ FAST FINISHERS ACTIVITIES	<p>If any group finished earlier, they could compare with other groups the similarities and differences between their works. And if there would still be time left, students could read their scenes out loud to comment on the features or correcting mistakes.</p>		
Other relevant information	<p>The groups for the writing activity will be created by the teacher previously so there is a balance in the level.</p>		
Links to additional resources:			
Comments:			

3.3.2 Activity 2: Introducing King Lear

Before starting using the original or adapted text in class it is essential to provide with as much information as possible for the students to understand this play. Provided that *King Lear* is considered one of the most complex stories of Shakespeare, the introduction must be as complete and extended as it can be.

First we are going to introduce the grammatical structures we need to do this activity. We are going to make future guesses about the story, so we might want to teach them to use the appropriate modal verbs for this purpose through this worksheet (APPENDIX 3). We want our students to think about the structure and grammar of modal verbs, therefore, the grammar explanation has gaps that they have to complete so they can induce it from the examples.

Before introducing the plot, some information can be deducted. Starting with the name of the play, *King Lear* provides us with some input: when we talk about kings, many images are brought up into our minds. To do this, we students will be enrolled in

a guided brainstorming in groups of 4 (APPENDIX 4). For this activity students will need the dictionary to search just for vocabulary they don't know about personality and clothing, such as cloak, crown, etc. We will not give them any list of vocabulary since we do not want to condition their ideas.

Finally, the guesses will be shared with the class in order to have a common idea of the time, place and character. Both appendix 3 and 4 worksheets are ought to be collected at the end of the class for assessment, thus it is important to stress the relevance of a clear and correct handwriting.

For more advanced classes students can deduce from the author that this is a tragedy, which means that something terrible is going to happen at the end.

Table 2. Lesson 2

Project	KING LEAR	Class	Year 5	Timing	50'
Date: __/__/__	Children STAFF	26 Teacher			
Links to the Curriculum Strands	<p>ENGLISH LANGUAGE</p> <p><u>Block 1: Listen and comprehend. Speak and talk.</u></p> <p>Comprehend, speak and talk involves knowing the phonological system enough to understand and produce oral texts.</p> <ul style="list-style-type: none"> - Tasks: get others attention and be understood, asking and giving information, describing and explaining. - Listen and understand oral instructions - Talking with classmates in real situations - Expressing possibility - Simple descriptions <p><u>Block 2: Read and write</u></p> <ul style="list-style-type: none"> - Being careful about the presentation of written productions - Read out loud properly <p><u>Block 3: Language knowledge</u></p> <ul style="list-style-type: none"> - Pronunciation, rhythm, intonation, accents should be adequate - Knowing basic structures in English, previously used - Using object pronouns <p>SPANISH LANGUAGE AND LITERATURE Idem English language plus:</p> <p><u>Block 1: Listen and comprehend. Speak and talk</u></p> <ul style="list-style-type: none"> - Using different structures and resources appropriate for each speaking situation - Taking notes <p><u>Block 3: Literary education</u></p> <p>Appreciate literary texts as a means of communication, source of</p>				

	knowledge, personal amusement, and as culture on its own
GLOBAL AIM OF THE LESSON: Finding out information about the story from the name.	
Objectives: At the end of the lesson, children will	Assessment
<p>Know:</p> <ul style="list-style-type: none"> - The basic information of the story - The grammar for modal verbs which are used to express future possibility. 	<p>Who?</p> <ul style="list-style-type: none"> - Teacher <p>How?</p> <ul style="list-style-type: none"> - Listening to their comments and participation during the oral drill. - Reading the results of the grammar activity in appendix 3 (if they inferred the information correctly)
<p>Be able to:</p> <ul style="list-style-type: none"> - Derive facts from information previous to the reading - Make guesses about the features of a stereotyped character (such as a king) - Use their previous knowledge to make guesses - Express future guesses with modal verbs 	<p>Who?</p> <ul style="list-style-type: none"> - The teacher <p>How?</p> <ul style="list-style-type: none"> - Listening to their comments and participation during the oral drill. - Reading the results of the writing activity in appendix 4.
<p>Be aware of:</p> <ul style="list-style-type: none"> - The importance of the title of a literary work 	<p>Who?</p> <ul style="list-style-type: none"> - The teacher <p>How?</p> <ul style="list-style-type: none"> - Listening to their comments and participation during the oral drill.
Success Criteria for assessment	
<p>THE STUDENT...</p> <ul style="list-style-type: none"> - Is able to describe a character using the present simple - Is able to make guesses from the facts previous to the reading - Is able to use his/her previous knowledge - Is able to use modal verbs to express future guesses - Is able to infer information 	

<ul style="list-style-type: none"> - Is able to work in groups - Is respectful when talking to classmates or teacher 			
TEACHER NOTES			
PREVIOUS KNOWLEDGE (Language and content)	<ul style="list-style-type: none"> - Present simple - Describing places - Clothing vocabulary - Object pronouns - The stereotyped features of a king 		
		Timing	Resources
ACTIVITY: # 2	1. Introduction: explanation of the activity	5'	None
	2. Completing the grammar worksheet	10'	Modal verbs worksheet
	3. Completing the guessing worksheet	20'	Guesses worksheet
	4. Sharing the results with the class	15	Blackboard
CONTENTS	<ul style="list-style-type: none"> - Modal verbs to express future possibility (could, might and may) - Particular clothing vocabulary - Particular personality vocabulary 		
INPUT	<p>Modal verbs worksheet (appendix 3): it contains examples of sentences using modal verbs to express future possibility and a “fill in the gaps” activity with the grammar of it.</p> <p>Guesses worksheet (appendix 4): a guide to make guesses about the story</p>		
FURTHER CHALLENGES/ FAST FINISHERS ACTIVITIES	If any student finished earlier, they could complete the worksheet on appendix 5		
Other relevant information	The groups for the writing activity will be created by the teacher previously so there is a balance in the level.		

Links to additional resources:

Comments: The timing is approximate. If another distribution is suitable for a different class, it should be used.

3.3.3 Activity 3: Introducing the Characters, Finding out the Plot”

This is not just a merely introduction of the characters, but also a short explanation of the plot. This could be a good chance to assign the characters to the students for further representation.

The description of the character (APPENDIX 6) will be read out loud and after that, each student will be assigned with a character. Each character will be assigned to at least two students, since there are not that many characters. Given this information, students will write a possible line for the character that matches their description.

Finally, everyone who has the same character will gather and share their lines. After that, each student will read out loud all the lines with their group, without saying who their character is, and rest of the class will have to find out who said it.

Table 3. Lesson 3

Project	KING LEAR	Class	Year 5	Timing	50'
Date: __/__/__	Children STAFF	26 Teacher			
Links to the Curriculum Strands	ENGLISH LANGUAGE <u>Block 1: Listen and comprehend. Speak and talk.</u> Comprehend, speak and talk involves knowing the phonological system enough to understand and produce oral texts. <ul style="list-style-type: none"> - Tasks: get others attention and be understood, asking and giving information, describing and explaining. - Listen and understand oral instructions - Talking with classmates in real situations - Simple descriptions <u>Block 2: Read and write</u> <ul style="list-style-type: none"> - Read out loud properly <u>Block 3: Language knowledge</u> <ul style="list-style-type: none"> - Pronunciation, rhythm, intonation, accents should be adequate - Knowing basic structures in English, previously used - Using object pronouns 				
GLOBAL AIM OF THE LESSON: Predicting the characters personality					
Objectives: At the end of the	Assessment				

lesson, children will	
<p>Know:</p> <ul style="list-style-type: none"> - The identity of each character - Understanding the characters personality 	<p>Who?</p> <ul style="list-style-type: none"> - Teacher <p>How?</p> <ul style="list-style-type: none"> - Reading the results of the activity - Listening the students interventions during the oral drill
<p>Be able to:</p> <ul style="list-style-type: none"> - Analyze a character's personality - Demonstrate understanding by writing sentences - Express wishes or feeling throughout sentences - Make guesses - 	<p>Who?</p> <ul style="list-style-type: none"> - The teacher <p>How?</p> <ul style="list-style-type: none"> - Reading the results of the activity - Listening the students interventions during the oral drill
<p>Be aware of:</p> <ul style="list-style-type: none"> - The feelings that each character might have 	<p>Who?</p> <ul style="list-style-type: none"> - The teacher <p>How?</p> <ul style="list-style-type: none"> - Reading the results of the activity - Listening the students interventions during the oral drill
Success Criteria for assessment	
<p>THE STUDENT...</p> <ul style="list-style-type: none"> - Is able to express feeling or wishes throughout sentences - Is able to use present or past simple to make sentences - Is able to understand a character description - Is able to analyze a character's personality - Is able to use their previous knowledge 	
TEACHER NOTES	

PREVIOUS KNOWLEDGE (Language and content)	<ul style="list-style-type: none"> - Present simple - Past simple - Basic feelings vocabulary - Is able to work in groups - Is respectful when talking to classmates or teacher 		
		Timing	Resources
ACTIVITY: # 3	1. Introduction: The teacher will explain the activity	10'	None
	2. The teacher will read the descriptions of the characters and assign one for each student	15'	Characters descriptions (appendix 6)
	3. Students will make sentences for the characters. Later they will gather into groups	20'	None
	4. Students will share the results with the class and will be enrolled in a discussion.	15'	Blackboard
CONTENTS	<ul style="list-style-type: none"> - Expressing feeling 		
INPUT	Character descriptions (appendix 6): a brief description of each character.		
FURTHER CHALLENGES/ FAST FINISHERS ACTIVITIES	If any group or student that finished earlier, they could guess the meaning of the words they might not know from the description: <i>married, in love, illegitimate son, loyal.</i>		
Other relevant information	The groups for the writing activity will be created by the teacher previously so there is a balance in the level.		
<p>Links to additional resources:</p> <p>Comments: The timing is approximate. If another distribution is suitable for a different class, it should be used.</p>			

3.3.4 Activity 4: The Plot

To introduce the plot, a game can be done. It consist on delivering several original quotations from the play to half of the class and its corresponding translation into Spanish to the other half; one for each student. The idea is to find the partner who has the correct translation to its sentence and match both parts. The students who have

the original quotations will be asked to underline those words that they do understand, and those who have the translated sentences must try to figure out a way to express their line in English, so that they both can expect what to look for.

The quotations (APPENDIX 7) need to be representative of the most relevant parts of the story so when they have finished the first part of the game we can start organizing the quotations to give sense to the story.

After finding their couples, we will analyze a piece of grammar. The first quotation contains an example of present perfect "*we have divided*". Then we will explain this tense by comparing it with the past simple. The first questions will be if it is a present, a past or a future. When we all agree it is a past, we will compare the present perfect with the past simple. The teacher will write on the board two examples:

- *I have stayed up till late and now I am sleepy.*
- *I stayed up till late yesterday and ate a sandwich at 3 a.m.*

What we want our students to find out is which tense will be used, depending on the result of the past situation. The clues are *now* for the present perfect and *yesterday* and *3 a.m.* for the past simple. After that we are going to make two columns on the board, one for the past simple and one for the present perfect, and write words that are linked to finished time (*yesterday, a year ago, last month*) and words that express unfinished time (*today, this month, right now...*) on each. Allow the students to give examples themselves.

After stating that the present perfect is a situation in the past that has influence on the present, students will be asked to explain from the first quotation (APPENDIX 7) which is the situation in the past and what result does it have on the present.

Then, students will be asked to complete a worksheet (APPENDIX 8). To explain irregular verbs there is a list (APPENDIX 9) that can help them remember easily, but anyone could be useful. Explain the students that if the verb from the worksheet is not on the list, then it is regular.

Back to the quotations, each couple of students will try to figure out what happens in scene from the quotation, answering the questions "*What is happening?*" "*What has happened before?*" "*What might happen afterwards?*" and share the results with the class. After that each couple will suggest the order of the sentences and the teacher will provide with some input about the story, even read some parts of it from the adaptations (APPENDIX 10), if they don't manage to solve the activity. We can have the sentences stuck on the board with magnets or on an interactive white board screen to move them as the activity requires. Finally will have to rewrite the story based on the answers to the questions mentioned before, using connector such as *first, after that, finally, etc*, and the teacher will give the correct order of the sentences and students.

The sample quotations in APPENDIX 7 are suitable for a class of 26 students, since there are 13 quotations on each language, but for other sizes of class, quotations can be elided or added. The first frame indicates the act, scene and line. This one is for the

teacher to have a reference. The second should be handed to the students, since it has no hints on the order of the sentences.

Table 4. Lesson 4

Project	KING LEAR	Class	Year 5	Timing	100'
Date: __/__/__	Children STAFF	26 Teacher			
Links to the Curriculum Strands	<p>ENGLISH LANGUAGE</p> <p><u>Block 1: Listen and comprehend. Speak and talk.</u></p> <p>Comprehend, speak and talk involves knowing the phonological system enough to understand and produce oral texts.</p> <ul style="list-style-type: none"> - Listen and understand oral instructions - Talking with classmates in real situations - Be able to talk about the past and the future - Tell stories from hints <p><u>Block 2: Read and write</u></p> <ul style="list-style-type: none"> - Reading and understanding different types of texts - Read out loud properly - Understanding the meaning of written texts - Using a scheme for written productions - Rereading for correction - Being careful about the presentation of written productions <p><u>Block 3: Language knowledge</u></p> <ul style="list-style-type: none"> - Pronunciation, rhythm, intonation, accents should be adequate - Knowing basic structures in English, previously used - Using object pronouns <p>SPANISH LANGUAGE AND LITERATURE Idem English language plus:</p> <p><u>Block 1: Listen and comprehend. Speak and talk</u></p> <ul style="list-style-type: none"> - Taking notes <p><u>Block 3: Literary education</u></p> <ul style="list-style-type: none"> - Appreciate literary texts as a means of communication, source of knowledge, personal amusement, and as culture on its own 				
GLOBAL AIM OF THE LESSON: Predicting the plot					
Objectives: At the end of the lesson, children will		Assessment			

<p>Know:</p> <ul style="list-style-type: none"> - The grammar of present perfect - The basic facts of the story - The past participle of regular verbs - The past participle of some irregular verbs 	<p>Who?</p> <ul style="list-style-type: none"> - Teacher <p>How?</p> <ul style="list-style-type: none"> - Reading the results of the activity (appendix 8 and questions) - Reading the results of writing activity 3 - Listening to the interventions during the oral drill
<p>Be able to:</p> <ul style="list-style-type: none"> - Extract meaning from context - Make affirmative sentences in present perfect - Build a story from hints and guesses - Reorganize sentences to create a story - Combine sentences using connectors - Predict facts - 	<p>Who?</p> <ul style="list-style-type: none"> - The teacher <p>How?</p> <ul style="list-style-type: none"> - Reading the results of the activities - Listening to the interventions during the oral drill - Watching the student work in groups
<p>Be aware of:</p> <ul style="list-style-type: none"> - The relevance of cooperative work 	<p>Who?</p> <ul style="list-style-type: none"> - The students <p>How?</p> <ul style="list-style-type: none"> - By using the answers of their classmate to rebuilt a story
<p>Success Criteria for assessment</p>	
<p>THE STUDENT...</p> <ul style="list-style-type: none"> - Is able to extract meaning from context - Is able to write affirmative sentences in present perfect - Is able to predict facts from a story - Is able to use rewrite a story using connector - Is able to work in groups - Is respectful when talking to classmates or teacher - Is able to use their previous knowledge 	

TEACHER NOTES			
PREVIOUS KNOWLEDGE (Language and content)	<ul style="list-style-type: none"> - Present simple - Past simple - Writing a story from sentences in Spanish 		
		Timing	Resources
ACTIVITY: # 4	1. Introduction: The teacher will explain the activity and deliver the quotations and their translations to each student.	10'	Quotations (APPENDIX 7)
	2. Main activity: students will search for the classmate that has the matching sentence.	15'	Quotations
	3. Oral drill: students will discuss the differences between past simple and present perfect	10'	Blackboard
	4. Writing activity: students will complete the worksheet and share the results	15'	Present perfect worksheet Irregular verbs list
	5. Writing activity 2: Each couple will answer the questions to their quotation using the correct tense for each one and share it with the class	15'	Quotations
	6. Group work: in groups students will suggest an order for the quotations so that the story makes sense.	15'	Blackboard/Interactive whiteboard
	7. Writing activity 3: in groups students will have to rewrite the story using connectors	15'	

	8. The teacher will show the correct order of the sentences	5'	Blackboard/Interactive whiteboard
CONTENTS	<ul style="list-style-type: none"> - Present perfect (affirmative sentences) - Irregular verbs - Sequence of facts 		
INPUT	<p>Quotations (APPENDIX 7): extracts from the original text with their translations to Spanish</p> <p>Present perfect worksheet (APPENDIX 8): Grammar explanation and activities</p> <p>Irregular verbs list (APPENDIX 9): list of irregular verbs grouped according to their nature</p>		
FURTHER CHALLENGES/ FAST FINISHERS ACTIVITIES	If any group or student that finished earlier, they could guess the meaning of the words they might not know from the original text, but that they can infer their meaning from the translation.		
Other relevant information	The groups will be arranged so that the couples are the ones that the teacher believes more appropriate.		
<p>Links to additional resources:</p> <p>Comments:</p> <ul style="list-style-type: none"> - This is a plan for two lessons which are linked. The second lesson begins with part 5 - The timing is approximate. If another distribution is suitable for a different class, it should be used. - Note that there is not a correct order for the sentences in part 6 o the activity. The order can be rearranged and still make sense. 			

3.3.5 Activity 5: The Plot II

Given that students know more or less the story from the previous activity, in couples they will be given the part of the script from appendix 10 where their quotations from appendix 7 appear. In the teacher's copy there a number before each quotation which belongs to the part of the script that will be assigned to each couple for this task. The parts of the script are marked at the bottom of the page with a reference. Quotations 2, 3 and 4 belong to the same scene, that is why two of them will be assigned the same part of the script and the third group will get a new part which is also important.

To provide students with some help to understand and summarize these extracts from the play, they will need a guide such as the one on appendix 12. The teacher will give

an example of this activity using the play from appendix 1, and collect at the end of the class the results of it for further assessment.

After that, in couples, students will have to write a short blog entrance (no more than 60 words) saying what has happened. They will have to include previous facts, people involved, the actual fact and possible consequences. A title will also be required so that they prove creative and summarizing skills (APPENDIX 11). Finally the entrances will be published on a class blog in chronological order.

Through this activity students will prove understanding of the part of the script they were given and by reading all the entrances from the blog in class, the entire class will get a better picture of the play.

The blog entrances are suitable for 3rd cycle of primary school since it can have any format, and it can be informal, short, and only requires a title, which is an excellent strategy to prove understanding, summarizing and originality skills. Besides, it can be adapted to other levels, varying the format required, according to the experience of the class.

Table 5. Lesson plan 5

Project	KING LEAR	Class	Year 5	Timing	70'
Date: __/__/__	Children STAFF	26 Teacher			
Links to the Curriculum Strands	<p>ENGLISH LANGUAGE</p> <p><u>Block 1: Listen and comprehend. Speak and talk.</u></p> <p>Comprehend, speak and talk involves knowing the phonological system enough to understand and produce oral texts.</p> <ul style="list-style-type: none"> - Listen and understand oral instructions - Talking with classmates in real situations <p><u>Block 2: Read and write</u></p> <ul style="list-style-type: none"> - Reading and understanding different types of texts - Progressively independent use of reading strategies - Writing texts for different communicative situations, for different communicative purposes - Use of basic strategies when producing texts - Read out loud properly - Understanding the meaning of written texts - Using a scheme for written productions - Rereading for correction - Being careful about the presentation of written productions <p><u>Block 3: Language knowledge</u></p> <ul style="list-style-type: none"> - Pronunciation, rhythm, intonation, accents should be 				

	<p>adequate</p> <ul style="list-style-type: none"> - Knowing basic structures in English, previously used - Using object pronouns <p>SPANISH LANGUAGE AND LITERATURE Idem English language plus:</p> <p><u>Block 1: Listen and comprehend. Speak and talk</u></p> <ul style="list-style-type: none"> - Taking notes <p><u>Block 3: Literary education</u></p> <ul style="list-style-type: none"> - Appreciate literary texts as a means of communication, source of knowledge, personal amusement, and as culture on its own
GLOBAL AIM OF THE LESSON: Rewriting the story in their own words	
Objectives: At the end of the lesson, children will	Assessment
<p>Know:</p> <ul style="list-style-type: none"> - Facts from the plot - The requirements to write an appealing title - The requirements to understand and summarize a text 	<p>Who?</p> <ul style="list-style-type: none"> - Teacher <p>How?</p> <ul style="list-style-type: none"> - By checking if students have applied these concepts to the activity
<p>Be able to:</p> <ul style="list-style-type: none"> - Describe events in the past using present perfect - Predict future events using modal verbs - Understand a piece of a script - Extract meaning from a dialogue - Recognize the main point of a text - Transcribe a dialogue into a report - Summarize a text 	<p>Who?</p> <ul style="list-style-type: none"> - The teacher <p>How?</p> <ul style="list-style-type: none"> - By proving understanding through the entries student will write - By proving summarizing abilities through the result from appendix 12 and the title. - By checking the use of different tenses in the entries
<p>Be aware of:</p> <ul style="list-style-type: none"> - The relevance of 	<p>Who?</p> <ul style="list-style-type: none"> - The students

cooperative work	How? - By building a story in group.		
Success Criteria for assessment			
THE STUDENT...			
<ul style="list-style-type: none"> - Is able to understand a piece of a script - Is able to extract meaning from a dialogue - Is able to recognize the main point of a text - Is able to summarize a text - Is able to transcribe a dialogue into a report - Is able to describe event in the past using present perfect - Is able to predict future events using modal verbs - Is able to extract meaning from context - Is able to use its previous knowledge - Is able to work in groups - Is respectful when talking to classmates or teacher 			
TEACHER NOTES			
PREVIOUS KNOWLEDGE (Language and content)	<ul style="list-style-type: none"> - Present simple - Past simple - Describing events in Spanish 		
		Timing	Resources
ACTIVITY: # 5	1. Introduction: explanation, illustrations with example and delivery of the parts of the script to each couple.	15'	- Quotations - Sample play - Adapted script
	2. Reading and understanding the part of the script student were given using the guide	20'	- Adapted script - How to read King Lear
	3. Delivering activity instructions and writing the entry in the computer	20'	- Activity instructions - IT room or laptops
	4. Creating and appealing title using the guide	15'	Tips to write attractive titles (APPENDIX 13)

CONTENTS	<ul style="list-style-type: none"> - Present perfect - Modal verbs - Attractive titles - Describe event
INPUT	<p>Quotations (APPENDIX 7): a grid with 13 quotations from the original text and their translations into Spanish</p> <p>King Lear's script (APPENDIX 10): it is an adapted and summarized script from http://nfs.sparknotes.com/lear/[22/05/2014] by Agustina Ortega</p> <p>Activity instructions (APPENDIX 11): Instructions to create an entrance for a blog.</p> <p>How to read King Lear (APPENDIX 12): A simple guide to read and understand the part of the script that each couple was given</p> <p>Tips to write attractive titles (APPENDIX 13): a handy guide to help students creating appealing titles for their entries</p>
FURTHER CHALLENGES/ FAST FINISHERS ACTIVITIES	If any group or student that finished earlier, they could guess the meaning of the words they might not know from the script.
Other relevant information	<p>The teacher will collect the entrances in a pen drive, to upload them to the blog in the right order divided into chapters (as a diary).</p> <p>Ask students to leave the title for the end, and hand them the tips (appendix 13) as soon as they finish the entry.</p>
<p>Links to additional resources:</p> <p>Comments:</p> <ul style="list-style-type: none"> - The timing is approximate. If another distribution is suitable for a different class, it should be used. This activity might last for more than one class. 	

3.3.6 Activity 6: Feelings

Given the previous activity, students already know the story pretty well, and are able to start analyzing the feeling and the purposes of the characters' actions. In other words, they will have to read between lines.

In couples students will analyze each character and the meaning of their actions. The teacher will be the facilitator, taking part if necessary. The characters will be assigned to the students with one moment or action that they take part in (APPENDIX 14).

Before leaving the students to work on their own, choose one example to do with the whole class, to explain what they have to do.

First students have to build the question. We will tell the whole class that what we want to find out is a reason and ask them to think which the WH question that requests reason is. As they realize it is *why*, they will be asked to form the question in the past with the action they were given. For example, if the action is “to give his kingdom away” for Lear, the questions would be *why did Lear give his kingdom away?* Students should also explain which word they must use to answer to this question, which is *because*. They are supposed to know these structures, but it is important to review them once in a while.

Students will answer the question they have formed in a paper. Ask them to give more than one reason if there would be. They could be something like “because he was tired of ruling”, “because he was lazy”, “because he was too old”, etc. Ask them to list them on a paper for further use. None of them will be dismissed, since they all define the personality of the character, but just one will be chosen to be performed. For this activity students will need the dictionary to search just for vocabulary they don’t know about personality and feelings. We will not give them any list of vocabulary since we do not want to condition their ideas.

After finding the most suitable feeling, students will be enrolled into a competition where they have to express the feeling through their bodies: face and body expression, and the rest of the class will guess what they are trying to express and whom it belongs to. State rules for the game such as “if a team speaks without raising their hand they are automatically disqualified” or “Participant cannot talk while they are performing” and “the team that answers first get a point and the turn to perform.”

Table 6. Lesson plan 6

Project	KING LEAR	Class	Year 5	Timing	70'
Date: __/__/__	Children STAFF	26 Teacher			
Links to the Curriculum Strands	ENGLISH LANGUAGE <u>Block 1: Listen and comprehend. Speak and talk.</u> Comprehend, speak and talk involves knowing the phonological system enough to understand and produce oral texts. <ul style="list-style-type: none"> - Listen and understand oral instructions - Talking with classmates in real situations <u>Block 2: Read and write</u> <ul style="list-style-type: none"> - Reading and understanding different types of texts - Progressively independent use of reading strategies <u>Block 3: Language knowledge</u>				

	<ul style="list-style-type: none"> - Knowing basic structures in English, previously used - Using object pronouns <p>SPANISH LANGUAGE AND LITERATURE Idem English language plus:</p> <p><u>Block 1: Listen and comprehend. Speak and talk</u></p> <ul style="list-style-type: none"> - Taking notes <p><u>Block 3: Literary education</u></p> <ul style="list-style-type: none"> - Appreciate literary texts as a means of communication, source of knowledge, personal amusement, and as culture on its own
GLOBAL AIM OF THE LESSON: Analyze characters' feeling	
Objectives: At the end of the lesson, children will	Assessment
<p>Know:</p> <ul style="list-style-type: none"> - The reasons for the characters to act as they do - The grammar for forming questions - Giving reasons 	<p>Who?</p> <ul style="list-style-type: none"> - Teacher <p>How?</p> <ul style="list-style-type: none"> - By checking their work in paper (if they have used the correct structures, correct vocabulary, and if the answers make sense)
<p>Be able to:</p> <ul style="list-style-type: none"> - Ask questions that request reasons - Give reasons - Analyze the intentions of the characters - Express with mimics an adjective - Understand mimics 	<p>Who?</p> <ul style="list-style-type: none"> - The teacher <p>How?</p> <ul style="list-style-type: none"> - By checking their work in paper (if they have used the correct structures, correct vocabulary, and if the answers make sense) - By observing the students performance and their participation in the mimic's game.
<p>Be aware of:</p> <ul style="list-style-type: none"> - The relevance of body expression 	<p>Who?</p> <ul style="list-style-type: none"> - The students <p>How?</p> <ul style="list-style-type: none"> - By performing and guessing their classmates mimics
Success Criteria for assessment	
THE STUDENT...	
<ul style="list-style-type: none"> - Is able to listen for the purpose and follow direction 	

<ul style="list-style-type: none"> - Is able to ask questions to request reasons - Is able to give reasons - Is able to analyze the intentions of the characters - Is able to express with his/her body - Is able to understand mimics 			
TEACHER NOTES			
PREVIOUS KNOWLEDGE (Language and content)	<ul style="list-style-type: none"> - Present simple - Past simple - Appearance adjectives - Basic personality adjectives (nice, funny, sweet, polite...) 		
		Timing	Resources
ACTIVITY: # 6	1. Introduction: explanation, illustrations with example of the activity.	10'	Characters' actions
	2. Oral drill: discussion with the students about the grammar of questions requesting reason in the past and their answers.	15'	Characters' actions
	3. Writing activity: listing the possible feeling or reason why the character have acted as they did	15'	Characters' actions Dictionary
	4. Mime game: performing the adjectives from the previous activity and guessing.	30'	
CONTENTS	<ul style="list-style-type: none"> - Review question formation - Review giving reasons - Personality adjectives (selfish, lazy, arrogant, loyal, honest, forgiving...) - Feelings adjectives (angry, guilty, threatened, revenging...) - Body expression 		
INPUT	Characters' actions (APPENDIX 14): a list of actions in which each character take part that represent an aspect of their personality		
Links to additional resources:			

Comments:

- The timing is approximate. If another distribution is suitable for a different class, it should be used.
- No vocabulary list will be provided since we do not want to condition the words they would use.

3.3.7 Activity 7: The Role-Play

This activity consists on performing the lines the students were given in activity 4 (APPENDIX 7). The previous activity will help them understanding the feeling and motivations and the character's actions, and perform them more accurately.

Following the same groups as in activity 4, each couple will write in a piece of paper some information which is mainly provided by previous lessons as in the example:

Sir, I do love you more than words can wield the matter. A love that makes breath poor and speech unable. (GONERIL TO LEAR) Act I, Scene 1.55

- What is happening? *Goneril is expressing her love for her father*
- What have happened before? *The King has divided the kingdom in three to give it to his daughters according to their love.*
- Why might she/he be doing that? *Because she might want to get her part of the kingdom*
- How might she be feeling? *She is feeling nervous/confident/glad about her father's answer*

Once they have answered these questions, students will proceed to practice their lines in couples. After a few minutes they will perform the lines in couples, in the right order. If a wide room would be available they could form a line/semicircle and step forward to perform the line. If not, they could set in a queue in the classroom and take turns.

The teacher will record this performance for further assessment.

Table 7. Lesson plan 7

Project	KING LEAR	Class	Year 5	Timing	50'
Date: __/__/__	Children STAFF	26 Teacher			
Links to the Curriculum Strands	ENGLISH LANGUAGE <u>Block 1: Listen and comprehend. Speak and talk.</u> Comprehend, speak and talk involves knowing the phonological system enough to understand and produce oral texts. <ul style="list-style-type: none"> - Listen and understand oral instructions - Talking with classmates in real situations 				

	<p><u>Block 2: Read and write</u></p> <ul style="list-style-type: none"> - Reading and understanding different types of texts - Progressively independent use of reading strategies <p><u>Block 3: Language knowledge</u></p> <ul style="list-style-type: none"> - Knowing basic structures in English, previously used - Using object pronouns <p>SPANISH LANGUAGE AND LITERATURE Idem English language plus:</p> <p><u>Block 1: Listen and comprehend. Speak and talk</u></p> <ul style="list-style-type: none"> - Taking notes <p><u>Block 3: Literary education</u></p> <ul style="list-style-type: none"> - Appreciate literary texts as a means of communication, source of knowledge, personal amusement, and as culture on its own
GLOBAL AIM OF THE LESSON: Apply all the knowledge learned before	
Objectives: At the end of the lesson, children will	Assessment
<p>Know:</p> <ul style="list-style-type: none"> - All mentioned before 	<p>Who?</p> <ul style="list-style-type: none"> - Teacher/students <p>How?</p> <ul style="list-style-type: none"> - Observing the accuracy of the performance (intonation, body expression) - Analyzing their final performance in video
<p>Be able to:</p> <ul style="list-style-type: none"> - All mentioned before 	<p>Who?</p> <ul style="list-style-type: none"> - The teacher/students <p>How?</p> <ul style="list-style-type: none"> - Observing the accuracy of the performance (intonation, body expression) - Analyzing their final performance in video
<p>Be aware of:</p> <ul style="list-style-type: none"> - All mentioned before 	<p>Who?</p> <ul style="list-style-type: none"> - The students <p>How?</p> <ul style="list-style-type: none"> - Analyzing their final performance in video
Success Criteria for assessment	
<p>THE STUDENT...</p> <ul style="list-style-type: none"> - Is able to listen for the purpose and follow direction 	

<ul style="list-style-type: none"> - Is able to use his/her previous knowledge - Is able to record his/her global understanding by playing a good performance - Is able to use the right intonation for the his/her line - Is able to express feeling with the body 			
TEACHER NOTES			
PREVIOUS KNOWLEDGE (Language and content)	<ul style="list-style-type: none"> - Present simple - Past simple - Translation of the lines/quotations - Feelings and personality of the characters 		
		Timing	Resources
ACTIVITY: # 7	1. Introduction: explanation, illustrations with example of the activity.	10'	
	2. Writing activity: answering the questions in activity 7 and writing them down. The teacher will check the answers	15'	Quotations
	3. Rehearsing the line and the space organization	15'	Quotations
	4. Final performance	10'	Wide room (auditorium)
	5. Watching and commenting on the performance video	15'	Screen
CONTENTS	All mentioned before		
INPUT	Quotations (APPENDIX 7): extracts from the original text with their translations to Spanish		
FURTHER CHALLENGES/ FAST FINISHERS ACTIVITIES	Comparing the results of their predictions with the real facts of the story.		
Other relevant information			
Links to additional resources:			

Comments:

- The timing is approximate. If another distribution is suitable for a different class, it should be used.

4. RESULTS

This teaching plan was intended to be carried out with the class where I have done my placement. Due to structural issues, it has not been possible to do so, thus the results described would be the expected for this plan.

Regarding language acquisition, the first point to bear in mind is that the effects that literature has on language are the result of a long and constant process of exposing children to literature. Thus, this one teaching plan on its own would not achieve much if it is not followed by more exposure. Nevertheless, there are certain points of focus that have been more stressed through the unit; such is the case of modal verbs and present perfect. These structures are the ones that I have selected to make a metalinguistic reflection, but throughout the reading, many others can appear, and especially the ones that they already know will be internalized.

The modal verbs introduced in this plan (might/may/could) are taught as a resource to speak about predictions in the future. They are practiced through a repetition activity as seen in context along the text:

Try to remember how you might have offended him... (EDMUND Act I, Scene 2)

In this case, the modal verb is used to talk about the past, since it is combined with the past perfect. We do not expect our students to learn this structure, but after a long process of exposure to literature where it is used, they will unconsciously internalize it. What we do expect is that students learn to use modal verbs to express future possibility and I believe they will.

The case of the present perfect is similar to the previous one, since a piece of grammar will be provided, they will complete a worksheet to get used to the tense and finally and most importantly they will find plenty of examples of present perfect in the play. We use an extract of the play to illustrate the influence that the past has on the present when using present perfect. When they find this tense again, they will unconsciously feel the same influence, and internalize it.

The issue with the present perfect is that students need to learn the past participle of irregular verbs, which are many. We do not expect, by no means, that our students learn all the verbs in the list (appendix 9). That would be irrational and completely unnecessary in such a short time. But some of them, which are the most common, such as *been, seen, done*, would be internalized by reading them in context.

Regarding vocabulary, there is not a list of items that they need to learn by heart, as in other units. But each student will internalize the ones that, for one reason or another, are more attractive to them. This will happen because the context in which that piece of vocabulary is inserted draws more attention or maybe because some words have been heard before and now they are interiorized. Nevertheless, there is some specific vocabulary they might learn such as personality adjectives and clothing. In this unit, the use of the dictionary is restricted to production, not to understand input, since they are encouraged to deduce the meaning of new words by the context.

The blog entries in this unit are an excuse to produce an output, using the structures previously mentioned. By writing the previous facts in present perfect, a purpose is given to the use of this tense in a context. The same effect has on the modal verbs which are used to predict what would happen next. Students will be able to identify and use these structures in a more or less correct way, but without a proper continuous exposure to literature, or any other technique, they will be easily forgotten.

There are some skills that students are expected to learn, which can be applied in any text in any language. They are inferring, predicting and summarizing. Inferring, as explained before, is a skill that students have to develop to fill in a gap of information. This skill is developed with special interest in activity two, where they have to infer the grammar through examples. But through the reading of the text, they will be constantly inferring the meaning of new words from context. Maybe it is not as precise as looking it up in the dictionary, but it has a last longer effect. They might not always be able to make correct inferences, but getting the general meaning will be good enough.

Predicting is something we all do when confronting new information. Through this project there is a great deal of predictions. They have to predict what the play is going to be about from the title, they have to predict what a king might be like, and they have to predict what will happen after a point in the story. Here what we have to bear in mind is the coherence of the prediction, not the similarity to the real facts. If they are able to make a coherent guess then they will show comprehension.

Students are taught through a practical guide to comprehend the text. This is basically useful for any story, but specially for dialogues. The final point of this guide is to use all the information extracted to write a summary of the part of the plot they were given. This is a quite demanding activity, since they have to prove a great level of comprehension. Unlike narration, dialogues do not state the actions with prepositions such as *first*, *then*, *after*, etc. The actions have to be induced from the dialogues, which sometimes don't even mention what is happening. This activity might pose a formidable challenge for students. Thus we should be very sympathetic when assessing the results. But those who manage to go through this activity successfully will show a great level of comprehension and will prove us that we did a good work.

Finally, students will learn to analyze human behaviour by observing and questioning their actions. It doesn't imply that they will become experts in psychology, but to some extent, they will acknowledge that not everything is as it seems at first glance. By questioning the characters behaviour they will develop a critical view towards people's actions.

To conclude these hypothetical results, I would like to observe that to some extent, this work might seem difficult to carry out with eleven-year-old children, since we are introducing a book that might seem difficult to read even for native English speakers. However I firmly believe in children's capacity to overcome these problems if teachers

develop the information in small pieces, and move from very basic steps to more demanding ones.

CONCLUSIONES

Cuando este trabajo era solo un proyecto en mente, recuerdo haber tenido claras desde el primer momento mis intenciones. Sabía que estaba arriesgando mucho al seleccionar el texto que no era para nada lo que los editores llamarían *adecuado* para la franja de edad con la que iba a trabajar. Pero hubo dos factores que me mantuvieron firme a mis convicciones. En primer lugar, el haber desarrollado este proyecto durante mi período de prácticas, me hizo reflexionar sobre las capacidades de mis alumnos y lo que podrían llegar a hacer con motivación y un pequeño empujón del docente. En segundo lugar fue la firmeza de mis convicciones sobre la adecuación o no de los tópicos en literatura para niños de cierta edad. Mis ideas en este tema no estaban basadas en ninguna teoría psicopedagógica que conociera, pero la intuición me llevo por caminos que, al desarrollar una investigación, estaban en efecto constatados por especialistas como Perry Nodelman.

La conclusión que se pueden extraer en este aspecto es que bajo ningún concepto podemos subestimar la capacidad de los niños/as. Bien se podría objetar sobre mi proyecto que el texto elegido para desarrollarlo es de demasiada complejidad lingüística y de contenido. Como he explicado anteriormente mediante la tesis de Nodelman, no podemos ni debemos censurar el material al que acceden los niños por el mero hecho de protegerlos de un mundo cruel. El mundo seguirá siendo cruel a pesar de los esfuerzos que los adultos pongamos en que no lo sepan. Mediante la censura y sobreprotección solo conseguimos que los niños/as no estén preparados para enfrentarse a situaciones de la vida real, y que no sepan reaccionar ante las diversas ofensas que se puedan producir en el material al que acceden, siendo este libros, artículos, películas, etc.

Este proyecto promueve el uso de la literatura en la enseñanza de lenguas que, como ya hemos explicado, es un proceso de internalización de la lengua el que se produce al estar en contacto con el inglés en uso y en contexto. Pero no creo que esta unidad didáctica por sí sola pueda producir muchos cambios en el nivel lingüísticos de los alumnos/as. El proceso de adquisición de una lengua es largo y continuo. No considero que haya explicación, actividad o ejercicio alguno por si mismo que pueda provocar una adquisición inmediata de cualquier aspecto de la lengua. Los docentes nos empeñamos en dar *la teoría* del inglés, es decir, la gramática bien delimitada para que no se confunda, explicando mediante imágenes, ejemplos, gráficos originales, como funciona la lengua ¿acaso hemos aprendido nuestra lengua mediante una ardua reflexión de de la gramática y su funcionamiento? De hecho, llegamos al colegio, con un buen dominio de la lengua sin haber hecho ninguna reflexión. A pesar de las diferencias que hay entre la adquisición de la L1 y la L2, creo que no podemos deducir que son dos procesos contrarios.

Aunque haya incluido breves explicaciones gramaticales en esta unidad didáctica, sigo un proceso inverso al que comúnmente se usa en didáctica del inglés (al menos en mi

experiencia docente y como alumna): reflexionar sobre la lengua a partir de su uso. Es decir, recibir suficiente *comprehensible input* en la lengua que se quiere enseñar, para posteriormente deducir su gramática y su uso. Los docentes nos empeñamos en hacer el aprendizaje tan explícito, que subestimamos la capacidad de adquirir conocimientos inconscientemente, lo cual se aplica tanto para niños como para adultos.

Por lo tanto, el diseño de esta unidad está planteado de forma que sea parte de un proceso continuo de aprendizaje, de una constante inmersión a la literatura que como ya hemos explicado, es condición *sine qua non* para interiorizar una lengua. Los resultados que se puedan ofrecer de la aplicación de esta unidad serán a corto plazo si no se continúa el trabajo con una exposición constante a material literario.

Una cuestión inconclusa a mi parecer es la pregunta alzada al comienzo de este proyecto sobre qué es la literatura. Se han planteado diversos puntos de vista pero todos terminan siendo subjetivos: arte, belleza, lenguaje literario vs lenguaje ordinario, etc. No me conformaría con la respuesta de que todo es literatura y nada es literatura, o bien el punto de vista que apoya la idea de que cada uno debe decidir lo que es la literatura bajo su propio punto de vista. Sería tan anárquico como que cada uno decidiera tomarse la justicia por su propia mano. Pero afortunadamente no todo el mundo tiene que estar de acuerdo en esta materia, para ello existe la libertad de expresión y, como respuesta, la libertad a no escuchar dichas opiniones. Aun así es preciso aportar cuantas opiniones y perspectivas sean posibles para definir la función de la literatura. Cualquiera que sea su objetivo o ámbito de aplicación, la literatura es algo tan maravilloso que no la podemos relegar en el ámbito del ocio y el placer. Su función educativa, la cual no va reñida con la perspectiva anterior, es amplia e inagotable, dado que educar en el placer de la literatura es formar a lectores aficionados, los cuales seguirán formándose a lo largo de toda su vida.

Como crítica constructiva para futuros proyectos, creo que esta unidad carece de producción creativa por parte del niño/a. Si bien realiza pequeñas aportaciones a la historia, y recrea situaciones con ella, me hubiera gustado llevarlos a un terreno más urticante en cuanto a la libertad de expresión con el lenguaje y las posibilidades que la historia permite. Quizás sea un pie para desarrollar otra unidad didáctica a partir de la cual se reinvente la historia o se continúe la misma.

En mi opinión, la literatura puede ser abordada desde una perspectiva cultural, es decir, para comprender puntos de vista de un personaje inserto en cierta cultura y, por supuesto, para poder criticar ese punto de vista. También sería posible utilizarla como punto de partida para crear. O bien realizar el proceso inverso, escribir para leer, ya que como bien dice Victor Moreno (1985), “la mejor manera de hacer lectores, es hacer escritores. (...) Escribir y leer son dos vasos comunicantes, alimento simultáneos de una misma ansia. Escribir es voz activa. Leer es voz pasiva”. Cualquiera sea el caso, no hay que perder de vista el objetivo principal en la enseñanza de literatura en cualquier lengua, que es despertar el hábito de lector.

A modo de reflexión sobre este aspecto, Graciela Montes (2003) en su entrevista para el diario Clarín, explica que el deseo de la lectura nace de la rebeldía, de la insatisfacción que sienten los niños/as cuando se plantean el mundo que los rodea. Esta insatisfacción no puede verse favorecida por una vida pautada, rigurosa, llena de actividades extraescolares y tareas. El adulto se ve abrumado ante el paso del tiempo, el cual no es apreciado de la misma forma por los niños/as. Por lo tanto le lleva a llenar ese vacío de tiempo con diversas actividades que no les permiten plantearse preguntas, ni cuestionarse la propia existencia.

La escritora afirma que “la lectura nace del desequilibrio, no del equilibrio. Nace del cuestionamiento, de la inquietud, del anhelo, del deseo. De todo lo que nos muestra que no somos seres completos. (...) La conciencia primera, cuando uno empieza a ver el mundo y a verse, es desasosegante, desequilibra. Y uno lee, hace sus pequeños universos de sentido para de alguna manera lograr equilibrios precarios” (Montes, 2003).

Esta reflexión viene a criticar tanto la actitud de los padres como la de los docentes. Por un lado los padres achacan a la escuela que sus hijos no leen, pero no se cuestionan si su ejemplo favorece este hábito. Por otro lado, los docentes como buenos adultos que somos, creemos que el tiempo de los niños/as debe ser llenado con una serie de contenidos indispensables para su formación intelectual. Tal es el hecho, que nos olvidamos que la formación intelectual de una persona no pasa por acumular saberes infinitos, sino por un deseo de formación continua, los cual en buena medida se logra leyendo.

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APPENDIXES

APPENDIX I

STUNG by D. M. LARSON from FREEDRAMA.NET EXT. Field. [21/05/2014].

*A woman, **June**, screams! She is on the ground holding her foot. She shakes her leg and screams some more.*

JUNE
AH!

Hank runs out to see what's wrong.

HANK
What happened? (*worried*)

JUNE
I got stung by a bee... on the foot...

HANK
Let me see.

June flops down and holds up her foot.

HANK (CONT.)

Okay, let me get the stinger out. I hear if you can get it out without squeezing the little venom bag then it won't hurt as much.

JUNE
Ow! Ow! Ow! Get it out! (*Screaming*)

June is shaking her foot.

HANK
Hold still!

June tries to stop struggling. Hank carefully gets it with one finger.

HANK (CONT.)

There.

JUNE
Still hurts.

She shakes her foot at him. Hank struggles and then holds her leg still again and looks.

HANK
Looks like there is a bit of stinger in there still.

JUNE
Get it out!

HANK
I'm going to need to tweezers or something.

JUNE
Get some tweezers!

HANK
Okay, okay!

APPENDIX II



Rosie sat next to Chip. Chip didn't like her. She took his pens and scribbled on his picture. So Chip scribbled on her picture.



Rosie got Chip into trouble. She went to Mrs May.

"He scribbled on my picture," she said. Mrs May was cross with Chip. She told him off.



Rosie was nasty to Anneena. She called her a goody-goody and pulled her hair.

"Ow! Stop it!" said Anneena. "Leave me alone."



Wilma was bigger than Rosie, so she ran to help Anneena. But Rosie was a bully. She called Wilma a dinosaur brain and she pushed her over.

APPENDIX III

FUTURE GUESSES Might/Could/May

- ◆ We use modal verbs when we want to talk about probability

For example:

- It **might** **rain** later
- He **may** not **be** there when we arrive
- It **could** **be** a great party

Grammar

- Could/Might/May + _____
- 3rd person singular do not need ____
- You use _____ for the negative form. But you can use short forms with could: _____

APPENDIX IV:

What might be a king like?

He might be/may not be _____

He might wear/might not wear _____

He might have/might not have _____

He might want/might not want _____

He might/might no _____

Where could he live?

He could live in _____

What could that place look like?

The _____ could be _____

When may the story take place?

The story may take during (century, age, year) _____

Do you have any other ideas? (You have to use MODAL VERBS)

APPENDIX V

Think about your most wanted wish in the world. Now imagine that someone can make it come true, but ask you to do something in return. Which is the probability that you do this kind of things? Cross the ones that you wouldn't do.

	80% COULD	50% MAY	20% MIGHT
To pick your nose in public			
To tell a terrible lie			
To give away all your toys			
To have vegetables for a month			
To dress as a clown for school			

Now make sentences with the correct verbs (could/may/might)

APPENDIX VI:

Lear. Lear is the king who gives his kingdom to his daughters. He has good intentions, but he is old and confused. He wants to enjoy the power of still being king without any of the responsibility.

Goneril. Goneril is Lear's oldest daughter. She is mean, evil and only cares about herself. Even she is married to Albany, but she is in love with Edmund

Regan. Regan is Lear's second daughter, married to Cornwall. She is selfish and is also in love with Edmund.

Cordelia. Cordelia is Lear's youngest daughter and always his favorite, but she is honest. She marries the King of France, becoming France's Queen.

Gloucester. Gloucester and Lear have been friends for a long time. Gloucester is an old man and too kind. He has two sons: the legitimate one Edgar and the illegitimate one, Edmund.

Edgar. Edgar is Gloucester's older son. Edgar treats his father very well.

Edmund. Edmund is Gloucester's younger and illegitimate son, who treats his father, brother and the king's daughters badly. He is evil and ambitious.

Cornwall: Cornwall is Regan's husband. He abuses of the power he has. He enjoys causing other people pain, and he likes being in power because, then, nobody is allowed to stop him.

Albany. Albany is married to Goneril. He is a kind, considerate man, trying to do his best to gain the love of Lear taken by Goneril, Cornwall and Regan. His wife thinks he is too kind and soft.

Fool. The Fool stays close to Lear and protects him. Lear and the Fool have a nice relationship even though the Fool laughs at him all the time.

Kent. Kent is a very loyal lord in the kingdom. When he is kicked out of the kingdom he disguises himself to serve the king.

APPENDIX VII:

Teacher's sample¹

1. Know that we have divided in three our kingdom, conferring them on younger strengths. Tell me, my daughters, which of you shall we say doth love us most. (LEAR) Act I, scene 1.35
Hemos dividido el reino en tres partes para cederlo a fuerzas más jóvenes. Decíme, hijas mías, ¿cuál de vosotras podría decir que me quiere más?
 2. Sir, I do love you more than words can wield the matter. A love that makes breath poor and speech unable. (GONERIL TO LEAR) Act I, Scene 1.55
Señor, lo amo más de lo que las palabras pueden expresar. Un amor que hace difícil respirar e imposible hablar.
 2. I love your majesty, according to my bond, no more nor less. (CORDELIA TO LEAR) Act 1, Scene 1.90
Lo quiero su majestad, como una hija debe querer a su padre, ni más, ni menos.
 10. Let it be so. Thy truth then be thy dower. (LEAR TO CORDELIA) Act I, Scene 1.110
Pues que así sea. La verdad será tu único legado.
 3. Hum, conspiracy? "Sleep till I wake him, you should enjoy half his revenue"—my son Edgar? Had he a hand to write this, a heart and brain to breed it in? (GLOUCESTER TO EDMUND) Act I, Scene 2.55
Hm, ¿conspiraciones? "Si nuestro padre estuviera muerto, recibirías la mitad de sus ingresos"—¿mi hijo Edgar? ¿Cómo pudo su propia mano escribir esto, y su corazón y cerebro albergarlo?
 4. By day and night he wrongs me. I'll not endure it. His knights grow riotous, and himself upbraids us on every trifle. (GONERIL about LEAR) Act I, Scene 3.5
Día y noche me falta el respeto. ¡No lo voy a permitir! Sus caballeros se están volviendo libertinos y él se queja de cada detalle.
 5. I pray you, father, being weak, seem so. If till the expiration of your month, you will return and sojourn with my sister, dismissing half your train, come then to me. I am now from home, and out of that provision which shall be needful for your entertainment. (REGAN TO LEAR) Act II, Scene 4, 200
Se lo ruego padre, está débil, jactúe como tal! Hasta fin de mes, vuelve a casa de mi hermana y despide a la mitad de tus hombres, luego ven a mi casa. Ahora estoy fuera de mi hogar y sin provisiones que puedan satisfacer tus necesidades.
 6. Blow, winds, and crack your cheeks! Rage, blow! Spit, fire! Spout, rain! (LEAR) Act III, scene 2. 5
¡Soplad vientos, y agrietad vuestras mejillas! ¡Furia sopla! ¡Escupe, fuego! ¡Descarga, lluvia!
 7. Here is better than the open air. Take it thankfully. I will piece out the comfort with what addition I can. I will not be long from you. (GLOUCESTER TO LEAR) Act III, Scene 6.1
Aquí estará mejor que al aire libre. Tómelo con agradecimiento. Haré lo que pueda para que esté cómodo. No me iré por mucho tiempo.
 8. Go seek the traitor Gloucester. Pinion him like a thief, bring him before us. (GONERIL TO OSWALD) Act III, Scene 7.20
Ve a buscar al traidor Gloucester. Atadlo como a un ladrón y traedlo ante mí.
 9. O my good lord, the Duke of Cornwall's dead, slain by his servant, going to put out the other eye of Gloucester. (MESSENGER TO ALBANY) Act IV, Scene 2.70
Oh mi buen señor, el Duque de Cornwall está muerto, asesinado por su sirviente cuando iba a sacarle el otro ojo a Gloucester.
 11. To both these sisters have I sworn my love, each jealous of the other as the stung are of the adder. Which of them shall I take? (EDMUND TO HIMSELF) Act 5, Scene 1.65
A ambas hermanas he jurado mi amor, están celosa la una de la otra, como la picadura de una serpiente. ¿Con cuál debería quedarme?
- Draw thy sword, That if my speech offend a noble heart, Thy arm may do thee justice. (EDGAR to EDMUND) Act 5, Scene 3.130
Empuña tu espada. Si mis palabras ofenden a un noble corazón, entonces que el puño haga justicia.

¹ Original text from: [http://nfs.sparknotes.com/lear/\[2/05/2014\]](http://nfs.sparknotes.com/lear/[2/05/2014])
Translations by Agustina Ortega Mijangos

Students' sample

Know that we have divided in three our kingdom, conferring them on younger strengths. Tell me, my daughters, which of you shall we say doth love us most. (LEAR)	Hemos dividido el reino en tres partes para cederlo a fuerzas más jóvenes. Decíme, hijas mías, ¿cuál de vosotras podría decir que me quiere más?
Sir, I do love you more than words can wield the matter. A love that makes breath poor and speech unable. (GONERIL TO LEAR)	Señor, lo amo más de lo que las palabras pueden expresar. Un amor que hace difícil respirar e imposible hablar.
I love your majesty, according to my bond, no more nor less. (CORDELIA TO LEAR)	Lo quiero su majestad, como una hija debe querer a su padre, ni más, ni menos.
Let it be so. Thy truth then be thy dower. (LEAR TO CORDELIA)	Pues que así sea. La verdad será tu único legado.
Hum, conspiracy? "Sleep till I wake him, you should enjoy half his revenue"—my son Edgar? Had he a hand to write this, a heart and brain to breed it in? (GLOUCERSTER to EDMUND)	Hm, ¿conspiraciones? "Si nuestro padre estuviera muerto, recibirías la mitad de sus ingresos"—¿mi hijo Edgar? ¿Cómo pudo su propia mano escribir y su corazón y cerebro albergar tan terrible pensamiento?
By day and night he wrongs me. I'll not endure it. His knights grow riotous, and himself upbraids us on every trifle. (GONERIL about LEAR) Act I, Scene 3.5	Día y noche me falta el respeto. ¡No lo voy a permitir! Sus caballeros se están volviendo libertinos y él se queja de cada detalle.
I pray you, father, being weak, seem so. If till the expiration of your month, you will return and sojourn with my sister, dismissing half your train, come then to me. I am now from home, and out of that provision which shall be needful for your entertainment. (REGAN TO LEAR)	Se lo ruego padre, está débil, ¡actúe como tal! Hasta fin de mes, vuelve a casa de mi hermana y despide a la mitad de tus hombres, luego ven a mi casa. Ahora estoy fuera de mi hogar y sin provisiones que puedan satisfacer tus necesidades.
Blow, winds, and crack your cheeks! Rage, blow! Spit, fire! Spout, rain! (LEAR) Act III, scene 2. 5	¡Soplad vientos, y agrietad vuestras mejillas! ¡Furia sopla! ¡Escupe, fuego! ¡Descarga, lluvia!
Here is better than the open air. Take it thankfully. I will piece out the comfort with what addition I can. I will not be long from you. (GLOUCESTER to LEAR)	Aquí estará mejor que al aire libre. Tómelo con agradecimiento. Haré lo que pueda para que esté cómodo. No me iré por mucho tiempo.
Go seek the traitor Gloucester. Pinion him like a thief, bring him before us. (GONERIL TO OSWALD)	Ve a buscar al traidor Gloucester. Atadlo como a un ladrón y traedlo ante mí.
O my good lord, the Duke of Cornwall's dead, slain by his servant, going to put out the other eye of Gloucester. (MESSENGER TO ALBANY)	Oh mi buen señor, el Duque de Cornwall está muerto, asesinado por su sirviente cuando iba a sacarle el otro ojo a Gloucester.
To both these sisters have I sworn my love, each jealous of the other as the stung are of the adder. Which of them shall I take? (EDMUND TO HIMSELF)	A ambas hermanas he jurado mi amor, están celosa la una de la otra, como la picadura de una serpiente. ¿Con cuál debería quedarme?
Draw thy sword, That if my speech offend a noble heart, Thy arm may do thee justice. (EDGAR to EDMUND)	Empuña tu espada. Si mis palabras ofenden a un noble corazón, entonces que el puño haga justicia.

PRESENT PERFECT

I **have** watched a horror movie

She **has** used that towel

S + **HAVE/HAS** + Past participle

PAST PARTICIPLE:

- Regular verbs: Irregular + -ed
 - o Watched
 - o Wanted
 - o Talked
- Irregular verbs: list



21 Past Simple v Present Perfect

A Put the verbs in the correct form: Past Simple or Present Perfect.

- 1 Lee (get marry) in November 1999.
- 2 Mark and Daisy (buy) a house at the end of the street.
- 3 Storms (rage) over the southern half of the country in the winter of 2000.
- 4 We (have) a very good summer so far this year.
- 5 Ivy (give) the old photographs to the History Society when she (move) from the town.
- 6 The President (claim) victory before all the votes were counted.
- 7 The Chancellor (never lose) an election since 1995.
- 8 Darren (write) his first novel in ten days, but he (take) two years to write the second and it is still not finished.
- 9 Brent (never pay) for a meal since he left college.
- 10 He (always have) very generous friends, although he's a very difficult person.

APPENDIX IX

No change! A - A - A		cost	cost	cost	
		cut	cut	cut	
		let	let	let	
		put	put	put	
		read	read*	read*	*pronounced /red/

One change Past form and past participle are the same A - B - B						
build	built	built		bring	brought	brought
feel	felt	felt		buy	bought	bought
get	got	got		catch	caught	caught
hear	heard	heard		think	thought	thought
keep	kept	kept				
lend	lent	lent				
lose	lost	lost		find	found	found
meet	met	met		have	had	had
send	sent	sent		make	made	made
sit	sat	sat		pay	paid	paid
sleep	slept	slept		say	said	said
spend	spent	spent		sell	sold	sold
				tell	told	told
win	won	won		understand	understood	understood

One change - A - B - A			Regular verbs end in -ed. For example,		
become	became	become	work worked worked		
come	came	come	travel travelled travelled		

All different A - B - C			be	was/were	been
			do	did	done
			go	went	gone / been
begin	began	begun	give	gave	given
break	broke	broken	grow	grew	grown
choose	chose	chosen	know	knew	known
drive	drove	driven	ring	rang	rung
drink	drank	drunk	see	saw	seen
eat	ate	eaten	speak	spoke	spoken
fall	fell	fallen	swim	swam	swum
fly	flew	flown	take	took	taken
forget	forgot	forgotten	wake	woke	woken
			write	wrote	written

KING LEAR

by William Shakespeare

Adapted from Crowther, John, (Ed.). (2003). No Fear King Lear. Retrieved April 9, 2014, from <http://nfs.sparknotes.com/lear/> by Agustina Ortega Mijangos

ACT 1

Act 1, Scene 1²

Kent, Gloucester and Edmund enter.

KENT

I thought the king preferred the Duke of Albany to the Duke of Cornwall.

GLOUCESTER

We used to think so too. But the way he's divided the kingdom recently, nobody can tell which of the dukes he prefers.

KENT

(pointing to EDMUND) Isn't this your son, my lord?

GLOUCESTER

Yes, I've been responsible of him. I've had to recognize that he's my son so many times that now I can do it without embarrassment. But I have a legitimate son a few years older than this one. Do you know this gentleman, Edmund?

EDMUND

No, my lord.

GLOUCESTER

(to EDMUND) This is Lord Kent. Remember him as my friend and an honorable man.

King Lear, Cornwall, Albany, Goneril, Regan, Cordelia and others enter.

LEAR

² Beginning part 1

Attend the lords of France and Burgundy, Gloucester.

Gloucester exits.

LEAR

I announce that I've divided my kingdom into three parts, which I'm giving to my daughter so I can enjoy a little rest and peace in my old age.—Cornwall and Albany, my loving sons-in-law, I now want to announce publicly what each of my daughters will inherit. My daughters, tell me which one of you loves me most, so I can give my largest gift to the one who deserves it most.—Goneril, my oldest daughter, you speak first.³

GONERIL

⁴Sir, I love you more than words can say. I love you more than eyesight, space, and freedom. I love you as much as life itself, and as much as status, health, beauty, or honor.

LEAR POINTING TO THE MAP

I give you all this land, from this line to that one. And now what does my second daughter Regan, the wife of Cornwall, have to say? Tell me.

REGAN

Sir, I'm made of the same stuff as my sister and consider myself just as good as she is. She's described my feelings of love for you precisely, but her description falls a little short of the truth. I reject completely any joy except my love for you, and I find that only your majesty's love makes me happy.

LEAR

You receive this large third of our lovely kingdom, no smaller in area or value than what I gave Goneril.—Now, you, my youngest daughter, what can you tell me that will make me give you a bigger part of my kingdom than I gave your sisters? Speak.

CORDELIA

Nothing, my lord.

LEAR

Nothing will come of nothing. Speak again.

CORDELIA

My lord, you brought me up and loved me, and I'm giving back just as I should. How can my sisters speak the truth when they say they love only you? Don't they love their husbands too?

³ End part 1

⁴ Beginning part 2

LEAR

Then that's the way it'll be. I disown you now as my daughter. As of now, there are no family ties between us, and I consider you a stranger to me.

KENT

But sir—

LEAR

Be quiet, Kent. Don't get in my way when I'm angry.

KENT

Let your anger fall on me.

LEAR

Listen to me, you traitor. You'll pay the price for trying to make me go back on the promise I made when I passed my kingdom to them. I'll give you five days to pick up what you need to survive, then on the sixth day you'll leave this kingdom that hates you. If the day after that you're found in my kingdom, you die. Now get out of here!

KENT

Farewell, King. If this is how you act, it's clear that freedom has been banished from this kingdom.

LEAR

(to CORDELIA) Go away! Get out of my sight!—

CORDELIA

Sisters, you whom our father loves so dearly. Take good care of our father and show him the love that you have professed. Goodbye to you both.

REGAN

Don't tell us what our duty is.

CORDELIA

Eventually truth will come out. Have a good life.

France and Cordelia exit.

GONERIL

He has always loved Cordelia best, and now he disowns her.

REGAN

He's going crazy.⁵

⁵ End part 2

Act 1, Scene 2

⁶*Edmund, Gloucester's illegitimate son, enters.*

Edmund to himself, No. 1

Why do they call me “bastard” and “lowlife” when I’m just as clever and pretty as the legitimate children? Well, my legitimate Edgar, if this letter works and my plan succeeds, Edmund the lowlife will beat the legitimate.

The Earl of Gloucester enters.

GLOUCESTER

Kent’s been banished just like that? And the King of France gone? And King Lear’s abdicated his authority? All this so suddenly?—Edmund, what’s going on? What’s the news?

EDMUND

(pocketing the letter) No news, my lord.

GLOUCESTER

Why are you hiding that letter?

EDMUND

It’s a letter from my brother. But I don’t think you should read it

GLOUCESTER

Give me the letter, sir. Let’s see. Let’s see.

Edmund gives him the paper.

GLOUCESTER READS

Hmm, what’s this, a conspiracy? “If our father were dead, you’d receive half of his payments forever”—my son Edgar? How could he write this letter? Has he ever expressed these ideas to you before?

EDMUND

Never, my lord. But I’ve often heard him argue that when sons are young and fathers are getting old, the sons should be their fathers' guardians and manage their fathers' money.

GLOUCESTER

⁶ Beginning part 3

O villain, villain! Where is he?

EDMUND

I'm not sure, my lord. But it may be a good idea to contain your anger until you find out exactly what he meant. I'll bet my life that he only wrote this letter to test my love for you, and for no other reason.

GLOUCESTER

Do you think so?

EDMUND

If you agree, I'll hide you somewhere where you can hear us talking about it.

GLOUCESTER

To his own father who loves him so much. Oh, God! Edmund, go find him. Gain his trust for me, please.

EDMUND

I'll find him right away, sir.⁷

GLOUCESTER exits. EDGAR enters.

EDGAR

Hello, brother Edmund. What are you thinking about so seriously?

EDMUND

Come here. When was the last time you saw my father?

EDGAR

Why? last night.

EDMUND

Try to remember how you might have offended him, and try to avoid spending time with him until his anger has gone. Right now he's so angry that even if he harmed you physically, he'd still be raging.

EDGAR

Some villain has told lies about me.

⁷ End par 3

EDMUND

That's what I'm afraid of. Come home with me, and when the time is right I'll take you to talk to him. If you go outside, arm yourself.

EDGAR

Arme?

EDMUND

Brother, I'm giving you good advice. Arm yourself. I'd be a liar if I told you nobody wanted to hurt you.

They exit.

Act 1, Scene 3⁸

Goneril and Oswald, her steward, enter.

GONERIL

Did my father hit one of my attendantd?

OSWALD

Yes, ma'am.

GONERIL

He constantly offends me. I won't stand for it. His knights are getting out of control, and he complains about every little detail. When he comes back from hunting, I'm not going to speak to him. Tell him I'm sick. And be unkind to him, I'll take responsibility for it.

OSWALD

Very well, madam.

GONERIL

If he doesn't like it, he can go live with my sister. I know she feels the same way about him that I do. That useless old man still thinks he can use all the powers he's given away.

They exit in different directions.⁹

⁸ Beginning part 4

⁹ End part 4

Act 1, Scene 4

Kent enters in disguise.

KENT

If I can disguise my voice as well as my appearance, then I'll be able to carry out my plan perfectly

Lear enters.

LEAR

Well now, who are you?

KENT

A man, sir.

LEAR

What's your profession? What do you want from me?

KENT

(to LEAR) I'll serve a master who trusts me, love those who are honest, talk with those who are wise and don't talk too much and I fight if I must.

LEAR

Follow me. You'll work for me if I still like you after dinner. Where's my fool?—Go call my fool and have him come here.

A Knight enters.

KNIGHT

My lord, I don't know what's going on, but it seems to me that your highness isn't being treated as politely as before.

LEAR

I've felt so recently, but I'll take care of it later. But where's my fool? I haven't seen him for two days.

Attendants exit. Oswald enters.

LEAR

You there, sir, come here please. Who am I, sir?

OSWALD

The father of the lady of the house, sir.

LEAR

“The father of the lady of the house”? Lear strikes him.

OSWALD

I won't be hit, my lord.

Kent trips him.

KENT

Or tripped, you lowlife

LEAR

(to KENT) Thank you, sir. You serve me well, and I'll love you for it.

KENT TO OSWALD

(to OSWALD) Come on, sir, get up and get out of here! I'll teach you to respect your betters.

Oswald exits.

LEAR

Now, my friendly servant, thank you. Here's a token of my gratitude.

He gives Kent a purse. Goneril enters.

LEAR

What's going on, daughter? Why do you have that face?

GONERIL

Since you're old and respected, you should be wise. But you're keeping a hundred knights here who are so wild, vulgar, and horrible that our noble court is starting to look like a noisy cheap hotel. Please, as a favor to me—and if you don't do it for me, I'll do it myself—reduce the number of your knights a little.

LEAR

I won't bother you any more, you monstrous bastard. You're not really my daughter, but I still have one daughter left.

Albany enters.

LEAR

Oh, sir, are you here now? You decided to come?

ALBANY

Please, sir, be patient.

LEAR TO GONERIL

Ah, dear Nature, my goddess, listen to me! Change your plans if you ever intended for this woman to have children. Make her sterile and dry up her womb so that no baby will ever come out of her body and honor her.

Lear, a disguised Kent and the rest of his train exit.

FOOL

Uncle Lear, uncle Lear, wait. Take your fool with you.

He exits.

GONERIL

My father can't think straight—a hundred knights! Just imagine the risk we run in letting him keep a hundred knights around!

ALBANY

You may be exaggerating the risks.

GONERIL

It's always better to get rid of what you're scared of than to be afraid. I've written to my sister telling her everything he's said.

They exit.

ACT 2

Act 2, Scene 1

Edmund and Curan enter separately. Curan is an aide to Gloucester.

CURAN

Hello, sir. The Duke of Cornwall and his wife Regan will stay here tonight.

He exits. Edgar enters.

EDMUND

Father is looking for you now. If you leave now, you can scape. The Duke of Cornwall is coming here right now and Regan's with him. Have you said anything against Cornwall or Albany? Think about it.

EDGAR

I'm sure of it. I haven't said a word.

EDMUND

I hear my father coming. Forgive me. I have to pretend to threaten you with my sword. Draw your sword too, as if you're defending yourself.

They draw their swords

EDMUND ASIDE TO EDGAR

Run, brother. *(loudly)* Torches, bring in the torches! *(speaking so that only EDGAR can hear)* Goodbye, then.

Edgar exits.

EDMUND TO HIMSELF

If I had some blood on me it would look more convincing. *(he cuts his own arm)*

Gloucester with servants and torches enter.

GLOUCESTER

Edmund, where's your wicked brother?

EDMUND

He was standing here in the dark with his sword pointing at me. Look, sir, I'm bleeding.

GLOUCESTER

Follow him, now! Go.

Servants exit.

GLOUCESTER

Let him run far away. If he stays in this country he'll be found. And if he's caught, he'll be executed.

A trumpet sounds.

GLOUCESTER

The villain won't escape. And as for you, my loyal and true son, I'll find some way to make you my inheritor.

Cornwall and Regan enter.

CORNWALL

I've heard strange rumors.

REGAN

If they're true, no punishment is cruel enough for the criminal. How are you, my lord?

GLOUCESTER

Oh, madam, my old heart is broken, broken.

CORNWALL

You don't know why we came to visit you

REGAN

Please, old friend, give us some good advice. My father and my sister have both recently written to me about arguments between them.

GLOUCESTER

I'm at your service, madam. Both of you are very welcome here.

They exit.

Act 2, Scene 2

Kent in disguise and Oswald (Goneril's steward) enter separately at Gloucester's castle. Both are there having delivered letters to Regan.

OSWALD

Where should we stable our horses?

KENT

I won't be kind to you.

OSWALD

Why are you talking to me like this?

KENT

You're a lowlife, a rascal who eats leftover scraps.

OSWALD

What a monster you are to insult someone you don't know, and who doesn't know you!

KENT

Draw your sword, scoundrel. It may be night, but there's enough moonlight to fight by.

OSWALD

Get away from me! I've got nothing to do with you.

KENT

You come here with letters against the king, and you take his arrogant daughter's side against his royal highness.

He beats Oswald. Edmund, Cornwall, Regan, Gloucester and servants enter.

CORNWALL

Stop it, I order you. What's going on here? *(to KENT)* Why are you angry?

KENT

I'm angry because a dishonorable lowlife like this wears a sword like a gentleman.

CORNWALL

(to OSWALD) How did you offend him?

OSWALD

I never offended him at all.

CORNWALL

Bring out the stocks¹⁰!—(to KENT) We'll teach you, arrogant.

GLOUCESTER

I beg you not to do this, my lord. He's done wrong, and his master the king will punish him for it.

REGAN

My sister would be much more offended if we trust this messenger—Put his legs in the stocks.

Kent is put in the stocks. All but Gloucester and Kent exit.

GLOUCESTER

I'm sorry, my friend. The duke always gets it his way, I'll try talking to him again.

They exit

¹⁰ The "stocks" consisted of a frame made of wood in which you could lock a criminal's ankles so that he or she couldn't move.

Act 2, Scene 3

Kent remains on stage. Separately, Edgar has disguised himself as a madman-beggar to escape his death sentence.

Act 2, Scene 4

King Lear and the Fool enter.

LEAR

It's strange that Regan and her husband left their house without sending back my messenger. *(to KENT)* Who could have locked you up like this?

Kent wakens.

KENT

Your daughter and son-in-law.

LEAR

Where is this daughter of mine?

Gloucester enter.

LEAR

How can they refuse to speak with me? They're playing with me. *(to Gloucester)* Go tell the duke and his wife I'll speak to them right now, at once.

GLOUCESTER

I'll do it right now.

He exits. Cornwall, Regan and Gloucester enter.

CORNWALL

Hello your majesty.

Kent is set free. Kent exits

LEAR TO REGAN¹¹

Oh, Regan, your sister kicked me out of her house unkindly. You'll never believe how monstrously—oh, Regan!

REGAN

¹¹ Beginning part 5

Calm down, sir, please. I hope there's been a misunderstanding.

REGAN

I can't believe my sister would ignore her obligations in any way. Sir, you're old. You should let others take care of you and make decisions for you. Please go back to Goneril's house. Admit you were wrong.

LEAR

Apologize? "Dear daughter, I admit I'm old. I'm begging you, to give me food, clothes, and a bed."

REGAN

No more, please. Go back to my sister's house.

LEAR

Never Regan. She's sent away half my knights and insulted me. She and her ingratitude can go to hell! I hope she gets sick and becomes lame!

REGAN

Oh, dear gods! That's how you'll talk about me when you're angry.

LEAR

No, Regan. I'll never curse you. You're so kind; you'd never be cruel like her.

REGAN

Sir, let's get to the point.

LEAR

Who put my messenger in the stocks?

Oswald and Goneril enter.

LEAR TO GONERIL

Aren't you ashamed to look at me after the way you've treated me in my old age?

GONERIL

How exactly have I offended you?

LEAR

How did my messenger ended up in the stocks?

CORNWALL

I sent him there, sir, but his crimes deserved a worse punishment.

LEAR

You! You did it?

REGAN

Please, father, get rid of half your knights and go back to spend the rest of your month with my sister. Afterward, you can stay with me. Right now I'm away from home and I can't provide you with proper care.

LEAR

Go back with her? Send away fifty of my knights? No!

GONERIL

Why do you need twenty-five knights, or ten, or even five, when you're staying in a house with a staff at your service?

LEAR

If you taek away from peopleo what they need to survive, then a human life is no better than an animal's.¹²

A storm breaks out.

I have a good reason to cry, but my heart will crack into a hundred thousand pieces before I let myself cry.—Oh, Fool, I'll go mad!

Lear, Kent, Fool and Gloucester exit.

CORNWALL

Let's go inside. There's going to be a storm.

REGAN

This is a small house. There's no room for the old man and his followers.

GONERIL

Where is Gloucester?

Gloucester enters.

¹² End part 5

GLOUCESTER

The king is furious.¹³

CORNWALL

It's best just to let him go. He won't listen to anyone's advice.

GONERIL

(to GLOUCESTER) My lord, don't try to persuade him to stay.

GLOUCESTER

But it's getting dark, and the winds are strong and stormy.

REGAN

Oh, sir, stupid people learn their lessons from the consequences of their foolish actions.
Lock the doors.

They exit.

¹³ Beginning part 6

ACT 3

Act 3, Scene 1

The storm continues to rage. KENT enters in disguise. The GENTLEMAN enters from a different direction.

KENT

Where's the King?

GENTLEMAN

Fighting with the wind and rain.

KENT

But who is with him?

GENTLEMAN

Just the fool.

KENT

I am a nobleman in disguise, here is some money. If you see Cordelia, show her this ring. She'll tell you who I am. I'll go find the king.

GENTLEMAN

Do you have anything else to tell me?

KENT

Let me go this way, and you go that way. When one of us finds the king, he'll call the other one.

They exit in opposite directions

Act 3, Scene 2

The storm continues. Lear and the Fool enter.

LEAR

Blow winds, and crack your cheeks! Rage, blow! Spit, fire! Spout, rain!

In disguise, Kent enters.

KENT

Who's there?

FOOL

A wise man and a fool.

KENT

Ah, sir, you're here? My lord, there's a hut nearby. It will give you some protection from this storm. Rest there while I go back to the unfriendly house where your sisters are staying, and ask them for help.

LEAR

I'm starting to lose my mind. *(to the FOOL)* Come on, my boy. How are you? Are you cold?
(to KENT) Where's this hut, man?

*Lear and Kent exit.*¹⁴

¹⁴ End part 6

Act 3, Scene 3

Gloucester and Edmund enter.

GLOUCESTER

Oh, oh, Edmund, I don't like this monstrous business. When I asked Cornwall and Regan to shelter Lear from the storm, they took my house away and ordered me never to talk about him.

EDMUND

That's uncivilized and unnatural!

GLOUCESTER

Oh, be quiet. I have got a letter tonight. It's dangerous to talk about it. I've locked it up in my room. The humiliation that the king is suffering now will be revenged. We have to take the king's side. I'll look for him and secretly help him.

He exits.

EDMUND

(to himself) I'll tell the duke right away that you're going to see the king. And I'll tell him about the letter too. You'll get what you deserve, and I'll be rewarded with everything you lose

He exits.

Act 3, Scene 4

Lear, the Fool and a disguised Kent enter.

KENT

Here's the hut, my lord. Please go inside.

LEAR

(to FOOL) You go in first, boy.

FOOL

Don't come in here, uncle! There's a spirit in here! Help me, help me!

KENT

Who's there?

FOOL

A ghost, a ghost! He says his name's Poor Tom.

KENT

Who are you? Come out.

In disguise, Edgar enters. EDGAR speaks nonsenses. Gloucester enters with a torch.

GLOUCESTER

Who are you? What are your names?

EDGAR

Poor Tom, who eats frogs, toads, tadpoles, lizards, and newts. But I used to be a respectable servant. Once I had a horse to ride and a sword to wear, but now poor Tom's been eating rats and mice for seven long years.

GLOUCESTER

(to LEAR) Don't you have anyone more respectable with you, your highness? Come back to my house with me. I couldn't bear to obey all of your daughters' cruel orders.

LEAR

First let me talk with this philosopher here.—*(to EDGAR)* What causes thunder?

KENT TO EDGAR

(to EDGAR) Boy, come along with us.

EDGAR

I smell the blood of an Englishman

They exit.

Act 3, Scene 5

Cornwall enters and Edmund enters with a paper.

CORNWALL

I'll get my revenge before I leave this house.

EDMUND

This is the letter he was talking about, and it confirms he was a spy of France.

CORNWALL

Come with me to see the Duchess Regan.

EDMUND

If this letter's right, you've got a lot to deal with.

CORNWALL

Right or not, you are now the Earl of Gloucester. Go find your father and let him know we're going to arrest him.

They exit.

Act 3, Scene 6

*Kent, still in disguise, enters with Gloucester.*¹⁵

GLOUCESTER

Here is better than the open air. I'll do what I can to make you even more comfortable. I won't be gone long.

KENT

May God reward you for your kindness!

Gloucester exits. Edgar in disguise, Lear and the Fool enter.

LEAR

(to EDGAR) Come sit here, our able judge. *(to FOOL)* And you sit here, wise sir.

KENT

Wouldn't you like to lie down on the pillows?

LEAR

No, I want to see their trial first. Let's have the evidence.

Let's put Goneril on trial first

KENT TO LEAR

Sir, where's the self-control you used to be so proud of?

LEAR

(to Edgard) Sir, you can serve me as one of my hundred knights.

KENT

Please lie down and rest a while, my lord.

LEAR LYING DOWN

Be quiet, be quiet. We'll have supper in the morning. *(he falls asleep)*

Gloucester enters.

GLOUCESTER TO KENT

Where's my master the king?

¹⁵ Beginning part 7

KENT

He's here, sir, but please don't bother him. He's out of his right mind.

GLOUCESTER

I've overheard people wants to kill him. I have a carriage ready. Put him inside and take him to Dover, where you'll find people who'll welcome and protect him.

KENT

(to FOOL) Come on, help me carry your master. You can't stay here.

*All exits, carrying Lear.*¹⁶

¹⁶ End part 7

Act 3, Scene 7

*Cornwall, Regan, Goneril and Edmund enter.*¹⁷

CORNWALL TO GONERIL

(to GONERIL) Hurry to your husband. Show him this letter. The French army has landed.—
Find the traitor Gloucester.

GONERIL

Take out his eyes!

CORNWALL

Leave him to me.—Edmund, go with my Goneril. You shouldn't have to see the
punishment of your father. Tell the Duke of Albany to prepare for war immediately. We
will do the same.

Oswald enters.

CORNWALL

Where's the King?

OSWALD

Lord Gloucester has helped him leave. They've left to Dover, where they say they have
powerful friends.

CORNWALL

Prepare the horses for your lady.

Oswald exits.

GONERIL

Goodbye, my sweet lord.—Goodbye, my sister.

Goneril and Edmund exit.

Two or three servants bring in GLOUCESTER.

CORNWALL

Tie up his old arms.

Servants tie up GLOUCESTER.

¹⁷ Beginning part 8

Where have you sent the king?

GLOUCESTER

To Dover.

REGAN

Why Dover?

GLOUCESTER

Because I didn't want to watch while you take out his poor old eyes with your cruel fingers.

CORNWALL

You won't be seeing anything. I'm going to put my foot on your eyes.

Cornwall forces out one of Gloucester's eyes and steps on it.

GLOUCESTER

O cruel! O you gods!

REGAN

Take out the other eye too.

SERVANT

Stop, my lord! I've served you since childhood, but I've never done you a better service than telling you to stop.

Cornwall and the Servant fight.

REGAN TO AN ATTENDANT

Give me thy sword.

She takes a sword and kills the servant. Cornwall was wounded.

CORNWALL

We'll just have to stop him from seeing ever again. Take out of your eye!

Cornwall forces out Gloucester's other eye.

GLOUCESTER

Where's my son Edmund? Edmund, revenge this horrible crime!

REGAN

Wrong, evil traitor. You're calling a son who hates you. He was the one who told us about your treason.

GLOUCESTER

What a fool I've been! This means I've insulted Edgar. Dear God, forgive me.

REGAN

Kick him out of the gate.

Some servants exit with Gloucester.

CORNWALL

I'm wounded. Follow me, madam.

*Cornwall and Regan exit.*¹⁸

¹⁸ End part 8

ACT 4

Act 4, Scene 1

Edgar enters in disguise.

EDGAR

The most miserable creatures live without fear and still have hope.

Gloucester and an old man enter.

EDGAR

My father, injured? Oh, life is full of surprises!

OLD MAN

Who's there.

EDGAR ASIDE

(to himself) Oh, gods! Who can ever say, "This is as bad as it can get"? I'm worse now than ever before.

OLD MAN

(to GLOUCESTER) It's poor crazy Tom.

GLOUCESTER

Is it a beggar?

OLD MAN

Yes, he's both crazy and a beggar.

GLOUCESTER

I was reminded of my son. Even I despised my son at that time, now I know better. Is that the naked man?

OLD MAN

Yes, my lord.

GLOUCESTER

Then please go and bring some clothes for this poor beggar. I'll ask him to be my guide.

OLD MAN

I'll bring the crazy beggar the best clothes I have.

He exits.

EDGAR

Poor Tom's cold. *(to himself)* I can't play this role any longer.

GLOUCESTER

Do you know the way to Dover?

EDGAR

Yes, sir.

Gloucester gives him money.

GLOUCESTER

Here, take some money. Are you familiar with Dover?

EDGAR

Yes, sir.

GLOUCESTER

There's a precipice that leans over the sea. Take me to the edge of it. Once I'm there, I won't need a guide anymore.

EDGAR

Give me your arm. Poor Tom will take you there.

They exit.

Act 4, Scene 2

Goneril and Edmund enter.

GONERIL

Welcome, my lord.

Oswald enters.

GONERIL

Where's your master?

OSWALD

He's inside, ma'am, but he has changed dramatically since you last saw him.

GONERIL TO EDMUND

He's a coward and can't do anything risky. Take this as a sign of my love (*she gives him a toekn*). Don't speak. This kiss should encourage you. (*she kisses EDMUND*)

Edmund exits. Albany enters.

ALBANY

I don't trust you. You can't trust anyone who abuses her own father, her flesh and blood.

GONERIL

Oh, shut up. Your words are stupid.

ALBANY

If the heavens don't punish these crimes immediately, the end will come.

GONERIL

You useless fool!

A Messenger enters.

ALBANY

What news do you bring?

MESSENGER

Oh my lord, the Duke of Cornwall's dead. He was killed by his servant when he was about to take out Gloucester's eye.

ALBANY

There's justice in heaven after all! But oh, poor Gloucester!

He gives her a paper.

MESSENGER

Ma'am, this letter is from your sister.

GONERIL ASIDE

(to herself) Edmund is traveling with Regan, who is now a widow. If something happens between them on the road, it would destroy my hopes of having Edmund for me and escaping this horrible life. *(to ALBANY)* I'll read this letter and answer it.

She exits.

ALBANY

Where was Gloucester's son Edmund when they took his eyes out? Does he know about this crime?

MESSENGER

Yes, my lord. He was the one who denounced his father.

ALBANY

Gloucester, I'll get revenge for what they did to your eyes.—Come here, my friend. What else you do know?

They exit.

Act 4, Scene 3

Kent in disguise and a Gentleman enter a French camp.

KENT

Do you know why the King of France suddenly went back home?

GENTLEMAN

He'd left some unfinished business.

KENT

Who did he leave in charge here?

GENTLEMAN

The marshal of France, Monsieur la Far.

KENT

Did the Queen receive your letters?

GENTLEMAN

Yes, sir. She took the letters and read them in front of me. She seemed to be trying to control her emotions, but she cyed.

KENT

Have you heard about Albany's and Cornwall's troops?

GENTLEMAN

I have. They're on the march.

KENT

Well, sir, I'll take you to Lear and have you stay with him a while.

They exit

Act 4, Scene 4

Cordelia, Doctor, Gentlemen and Soldiers enter.

CORDELIA

Sadly, it's the king that's missing. Search everywhere and bring him to me.

Soldiers exit. Messenger enters.

MESSENGER

I have news, ma'am. The British forces are on their way here.

CORDELIA

We already knew that. Our forces are ready for them. Oh, father, I'm taking care of your business.

They exit.

Act 4, Scene 5

Regan and Oswald enter, Regan questioning Oswald about Goneril and Edmund.

REGAN

It was a huge mistake to let old Gloucester live after we blinded him. Wherever he goes, he inspires compassion and people turn against us.

OSWALD

I have to follow him and give him the letter.

REGAN

Why would she write to Edmund? Let me open that letter.

OSWALD

But, Madam...

REGAN

I recommend you take note of what I'm about to say. My husband is dead. Edmund and I have talked, and it makes more sense for him to marry me than Goneril. If you find him, please give him this (*REGAN gives him a letter*)

They exit.

Act 4, Scene 6

Gloucester enters, led by the disguised Edgar.

EDGAR

Do you hear the sea?

GLOUCESTER

No, really, I don't.

EDGAR

Then your other senses must be getting worse because of the trauma of blindness.

They arrive to the cliff

Come on, sir. This is the place. Stand still. It's so scary to look down! It makes me dizzy.

GLOUCESTER

Lead me to where you're standing.

EDGAR

Give me your hand

GLOUCESTER

Here's another token, my friend. Inside it there's a jewel that any poor man would be happy to have. *(He gives Edgar a purse).*

Edgar walks away.

EDGAR

Goodbye, good sir.

GLOUCESTER

Oh, you mighty gods! *(he kneels)* I give up this world and all my troubles and torments. If Edgar's alive, bless him, gods!

He kneels and falls. Edgar is now disguised as a peasant.

EDGAR

(to himself) Is he alive or dead?—*(to GLOUCESTER)* Hey, sir, friend! Can you hear me? Answer me.

GLOUCESTER

But did I fall or not?

EDGAR

You fell from the terrifying top of this cliff. It's a miracle you're alive. Give me your arm.

He raises Gloucester.

EDGAR

You lucky old man, it seems that the gods have saved your life

GLOUCESTER

I understand now. From now on I'll face my own problems

Lear enters.

EDGAR

But who comes here?

LEAR

I am the King himself.

EDGAR

(to himself) Oh, what a heartbreaking sight!

GLOUCESTER

I know that voice. Isn't that the king?

GLOUCESTER

A ruined man! This is how the whole world will end up—Do you know who I am?

LEAR

I remember your eyes quite well.

A Gentleman enters. He notices Lear.

GENTLEMAN

(noticing LEAR) Oh, here he is. Grab him.—Sir, your most dear daughter—

LEAR

What, I'm a prisoner? No rescue for me?

GENTLEMAN

You're of royal blood, and we obey you.

LEAR

Come and get it! But you'll have to catch me! Catch me if you can!

The King exits running. Attendants pursue him.

EDGAR

Hello, good sir. Could you tell me how near the enemy is?

GENTLEMAN

Very near, and coming fast.

EDGAR

Thank you, sir.

The Gentleman exits. OSWALD enters and draws his sword.

OSWALD

What good luck! You old traitor, regret all your sins. Prepare to die.

Edgar steps between Gloucester and Oswald.

EDGAR

Oh no, sir, I won't let him go, sir, not without a good reason.

They fight. Oswald falls and dies

GLOUCESTER

What, is he dead?

EDGAR

Sit down and rest, father. Let's look in his pockets

He opens the letter.

EDGAR READS

“Don’t forget the vows we made to each other. You have to kill Albany. If he wins, I’ll be his prisoner, and his bed will be my prison. Help me escape him, and you can take his place. Your—I wish I could say “wife”—loving servant, who is ready to love you,
Goneril.”

A drum sounds far off.

EDGAR

Give me your hand. I think I hear the drums far away. Come, father, I’ll leave you at a friend’s house.

They exit.

Act 4, Scene 7

Cordelia, Kent (in disguise), a Doctor and Gentlemen enter.

CORDELIA

Oh, Kent, what can I do to become as good as you are?

KENT

Just being thanked is more than enough for me, madam.

CORDELIA

How's the king doing?

DOCTOR

He's still sleeping, ma'am. Would you mind if we woke up the king? He's slept a long time.

CORDELIA

Do whatever you think best.

Lear enters in a chair carried by servants.

DOCTOR

Stay close by when we wake him up, ma'am.

CORDELIA

(kisses LEAR) Oh, my dear father, please get better.

Lear wakes up

How are you, my royal lord?

LEAR

Where have I been? Where am I? Is it daytime?

DOCTOR

You can relax, ma'am. His insane period is over. But it's dangerous to make him try to make sense of the time he lost. Ask him to go in. Don't trouble him further until his mind is more settled.

CORDELIA

Would your highness like to take a walk?

LEAR

You'll have to bear with me. Please forgive and forget. I'm old and foolish.

They exit.

ACT 5

Act 5, Scene 1

Edmund, Regan and a Gentleman enter.

EDMUND TO GENTLEMAN

(to a gentleman) Go find out from the Duke of Albany if his decision still holds, or if he's changed his mind.

Gentleman exits.

REGAN¹⁹

My sister's servant Oswald has certainly run into trouble. Now, my sweet lord, you know how much I like you. Tell me truthfully, do you love my sister?

EDMUND

Yes, truly and honorably.

REGAN

I am afraid you have intimidated with her.

EDMUND

No. You dishonor yourself and our relationship by thinking that.

REGAN

Then please, my lord, don't be friendly with her.

EDMUND

Don't worry about me.

Albany and Goneril enter.

GONERIL

(to herself) I'd rather lose this battle than allow that sister of mine to come between me and Edmund.

ALBANY

(to EDMUND) Sir, I've heard that the king has joined with his daughter and the others who are on his side. I'm concerned about the French because they have invaded our territory.

¹⁹ Beginning part 9

GONERIL

We must join forces against the enemy.

ALBANY

Then let's meet with our senior command and discuss what to do next.

REGAN

Goneril, are you coming with us?

GONERIL

No

REGAN

It's the best thing to do. Please come with me.

GONERIL

(to herself) Oh ho, I know her little tricks.—Okay, I'll go.²⁰

They begin to exit. Edgar enters dressed as a peasant.

EDGAR TO ALBANY

You should listen to me, please.

ALBANY

Speak.

Edgar gives Albany a letter.

EDGAR

Before you go into battle, open this letter.

He exits.

ALBANY

I'll take a look at this letter.

Edmund enters.

EDMUND

²⁰ End part 9

The enemy's coming. Prepare your troops.

He gives Albany a paper.

ALBANY

We will be ready.

He exits.

Act 5, Scene 2

Edgar and Gloucester enter.

EDGAR

Here, father, rest in the shadow of this tree. If I ever come back, I'll bring you good news.

GLOUCESTER

Good luck, sir.

Edgar exits. Edgar returns

EDGAR

We have to get out of here, old man. King Lear lost the battle. He and his daughter are captured. Come on, let's go.

GLOUCESTER

I can't go, sir. This is good a place to die.

They exit.

Act 5, Scene 3²¹

Edmund enters with Lear and Cordelia as prisoners.

EDMUND

Officers, take them away.

CORDELIA TO LEAR

Should we meet with my sisters?

LEAR

No, no, no, no! Come on, let's go to prison. The two of us together will sing like birds in a cage.

EDMUND

Take them away.

Lear and Cordelia exit with soldiers.

EDMUND

Come here, captain. Listen. *(gives the FIRST CAPTAIN a sheet of paper)* Take this note. Follow those two to prison and follow these instructions.

CAPTAIN

I'll do it, sir.

Captain exits. Albany, Goneril, Regan, and a captain enter.

ALBANY TO EDMUND

(to EDMUND) Sir, you've shown your true courage today, and luck was on your side. You've taken prisoner the leaders of the opposition. I need to take custody of them.

EDMUND

Sir, I decided it was appropriate to send the pathetic old king to a guarded prison cell.

ALBANY

I'm sorry, sir, but in this war I consider you a subordinate, not my equal.

GONERIL

²¹ Beginning part 10

Not so fast. He is a great soldier, deserving more than any honor your can give him.

REGAN

I'm the one who made him first commander, and he fought for me.

GONERIL

Whoa, whoa! You're so in love with him that you're hallucinating.

REGAN TO EDMUND

(to EDMUND) General, take my soldiers, my prisoners, my whole inheritance, and do as you like with them. I surrender myself to your good judgment. Let the whole world see that I hereby make you my lord and master.

GONERIL

Are you trying to be her lover?

ALBANY

Edmund, you're under arrest for capital treason. Along with you, your co-conspirator, this snake of a woman. *(points at GONERIL)*

ALBANY

You've got a sword, Gloucester. I'll challenge you.

REGAN

Oh, I'm sick, sick!

GONERIL

(to herself) If she's not ill, I'll never trust drugs again.

EDMUND

Whoever calls me a traitor is a liar.

REGAN

I feel sicker and sicker.²²

Regan is helped to exit. A Herald enters.

HERALDS

²² End part 10

(reads)

²³“If any noble man in the army asserts that Edmund, so-called Earl of Gloucester, is a traitor many times over, let him step forward by the third trumpet blast.”

A trumpet sounds three times. Edgar enters armed.

HERALD

Who are you? Why are you stepping forward?

EDGAR

I've lost my name and title to a traitor. But I'm as noble as my opponent. Draw your sword

He draws his sword.

EDMUND

Your lies can't hurt me, but I'll still fight you and push in your lies back in your heart.

EDGAR

Draw your sword. If I offend you by what I say, you can use your sword to take revenge. Here's mine.

He draws his sword. They fight. Edmund falls, wounded.

ALBANY TO EDGAR

Save him, save him!

GONERIL

You were tricked into fighting, Gloucester. According to the laws of war, you didn't have to fight a stranger. You haven't lost this fight; you've been tricked and deceived.

ALBANY

Shut your mouth, woman, or I'll put this paper in it. *(Gives the letter to EDMUND)* You wicked criminal, read your crime.

GONERIL

I make the laws, not you.

ALBANY

Do you know what letter this is?

²³ Beginning part 11

EDMUND

Don't ask me what I already know.

She exits.

ALBANY

Go after her, she's desperate.

A soldier exits.

EDMUND TO EDGAR

I've done everything you accuse me of—and more, much more. But who are you? If you're a nobleman, I forgive you.

EDGAR

Let's forgive each other. My name is Edgar, and I'm your father's son.

ALBANY TO EDGAR

I swear I never hated you or your father!

EDGAR

I know, prince.

A Gentleman enters with a bloody knife.

EDGAR

What is that bloody knife?

GENTLEMAN

Goneril, sir, Goneril is dead. And her sister's dead too, poisoned by her. She confessed and she took her life.²⁴

Kent enters.

ALBANY TO GENTLEMAN

Bring the bodies here, whether they're alive or dead.

Gentleman exits.

ALBANY TO KENT

²⁴ End part 11

There's no time for polite greetings.

KENT

I've come to say farewell to my king and master. Isn't he here?

ALBANY

What an enormous thing for us to forget!—Edmund, tell us, where's the king? And where's Cordelia?—

Goneril and Regan's bodies are brought out.

EDMUND

I want to do a little good despite my evil nature. Go quickly—hurry—to the castle, for I've given orders to hang Lear and Cordelia killed. Hurry, send someone immediately!

EDGAR TO A SOLDIER

Run as if your life depended on it.

A soldier exits

EDMUND TO ALBANY

My wife and I ordered him to hang Cordelia in prison to make it look as if she committed suicide.

ALBANY

Heaven help her!—Get him out of here for now.

Edmund is carried off. Lear enters with Cordelia in his arms.

LEAR

Howl, howl, howl, howl! She's gone forever.

KENT

Is this the end of the world?

LEAR

Wait! This feather moved because of her breath. She's alive.

KENT

Oh, my good master!

LEAR

Please, go away.

EDGAR

It's noble Kent, your friend.

LEAR

Curse you all, you're all murderers and traitors! I could have saved her. Now she's gone forever.—(to *CORDELIA*) Cordelia, Cordelia, stay a while. Ha? What are you saying?. (to *KENT*) Who are you? My eyesight's not the best. Aren't you Kent?

KENT

That's me. Your servant Kent.

LEAR

He's a good servant.

KENT

Everything is dark, and dreadful. Your daughters destroyed themselves and died in misery.

LEAR

Yes, I think that's true.

ALBANY

He doesn't know what he's saying. It's useless to try to talk to him.

A Messenger enters.

MESSENGER

Edmund is dead, my lord.

ALBANY

That doesn't matter much with everything else that's going on. Gentlemen, I will announce my plans. My friends and allies will be rewarded for their support, and my enemies will get what they deserve.

LEAR

Why should a dog or horse or rat have life, but not you? You'll never come to me again, never, never, never, never, never.

Lear dies.

EDGAR TO LEAR

My lord. Look up, my lord.

KENT

Let it go up to heaven. His soul would be angry at anyone who tried to keep him in this torture.

EDGAR

Oh, he's really gone.

ALBANY TO EDGAR AND KENT

My friends and soulmates, you two will reign over this kingdom and keep the wounded country alive.

KENT

I will have to go on a journey to death soon, sir. My master's calling me. I can't say no.

EDGAR

We must remember the gravity of this sad day. We should speak what we feel, not what we ought to say. The oldest one suffered the most. We young ones will never see as much as he has seen, or live as long.

They exit.

APPENDIX XI

Task: write a short blog entrances describing what happened in the part of the script you were given. You have to include a short introduction of the characters, previous facts (use present perfect if necessary), the current problem and possible consequences (use modal verbs for predictions). The title for the entrance will have to give the reader an idea of what it is about. And don't forget to make it catchy!

Example:

A very feminine revenge

Goneril and Regan, the elder daughter of King Lear, had both been in love with Edmund, the bastard son of Earl of Gloucester, for a long time.

Goneril couldn't bear the jealous, so she poisoned her sister to get Edmund for her own.

Now that Regan is dead, Goneril might try to marry Edmund. What might happen to Albany, her current husband?

APPENDIX XII

HOW TO READ KING LEAR

1. Quick Reading: read quickly though the text without stopping for details to get a general idea.
2. Talk to your partner about the main idea of the text: facts and people involved. If you need you can write it down in one or two lines.
3. If there are words that you don't understand try to guess its meaning
4. Read again carefully, underlining those parts that describe facts and intentions (dialogue and action's descriptions)
5. Write down the main facts in your own words.

TIPS TO WRITE ATTRACTIVE TITLES²⁵

1. **Key words:** talk about the event that you are reporting on your title. Give enough information for the writer to know what to expect
2. **Create mystery:** don't tell the whole story on your title, just the main fact. Leave details and interesting facts for the main body.
3. **Keep it short:** remember that it is a very brief summary of your story. No more than 6 words.
4. **Make it appealing:** once you have your title use one of these strategies to make it more attractive
 - a) **The fact:** Prime minister dismissed for stealing public funding
 - b) **Metaphors:** Prime minister dismissed for *getting hands* on public funding
 - c) **Descriptive adjectives:** Prime minister dismissed for *corruption*
 - d) **Word games:** Prime minister *sinks* for *poor management*
 - e) **Sensationalist:** Catch you!/ Prime minister *buried*

²⁵ Adapted from

- <http://www.clasesdeperiodismo.com/2013/12/06/5-consejos-para-escribir-buenos-titulares-en-tu-web/> [23/05/2014]
- <http://www.funfeu.es/escibireninternet/como-escribir-buenos-titulares/> [23/05/2014]

APPENDIX XIV:

These are some examples of actions that represent the topics that Shakespeare wanted to show in the play. There are many others, but choose the ones that are more suitable for your class.

Lear:

- To give his kingdom away (OLD/LAZY)

Lear:

- To ask for their daughter love (ARROGANT)

Goneril and Regan:

- To express their love to their father so forceful (AMBITIOUS)

Goneril and Regan:

- To reject to have their father's knights at their palace (AFRAID/THREATENED)

Goneril:

- To murder her sister (JEALOUS)

Goneril:

- To commit suicide after murdering her sister (GUILTY)

Cordelia

- To refuse to flatter his father (HONEST)

Gloucester

- To follow Lear into the storm (FAIR/SENSE OF RIGHT/LOYAL)

Edmund:

- To write a letter signed with the name of Edgar, telling that he wanted to kill his father. (BETRAYAL/REVENGE)

Edmund:

- To forgive Lear and Cordelia when he was dying (FORGIVING/SALVATION/GUILTY)

Cornwall

- To pull out Gloucesters eyes. (ANGRY)

Kent:

- To disguise to be his king servant after having been sent away. (LOYAL)