



UNIVERSITAT DE  
BARCELONA

November 2019

# *English Is It!*

(ELT Training Series)

Grup de treball ICE-UB: *From English  
Acquisition to English Learning and Teaching*

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LOURDES MONTORO (COORD.)

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Volum 13: 12 articles

**col·lecció / colección**

**DOCÈNCIA I METODOLOGIA DOCENT, 33**

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**edició / edición**



Primera edició: Desembre 2019  
Edició: Institut de Desenvolupament Professional-ICE. Universitat de Barcelona  
Pg. Vall d'Hebron, 171 (Campus de Mundet) - 08035 Barcelona  
Tel. (+34) 934 035 175; [mdp.ice@ub.edu](mailto:mdp.ice@ub.edu)  
Consell Editorial: Xavier Triadó, Carme Panchón, Max Turull, Mercè Gracenea  
Coordinació d'edició: Mercè Gracenea

**amb el suport de / con el apoyo de:**



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Consuelo Belda, Rosamaria Fàbrega, Ana Maria Fuentes, Ester Magrinyà, Lourdes Montoro (coord.), *English Is It!* (ELT Training Series). Vol.13: 12 articles. Barcelona, Universitat de Barcelona (Institut de Desenvolupament Professional-ICE), 2019. Document electrònic. Disponible a: <http://hdl.handle.net/2445/147058>

URI: <http://hdl.handle.net/2445/147058>  
ISBN: 978-84-09-18826-0

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*"I never teach my pupils; I only attempt to provide the conditions in which they can learn"*  
(Albert Einstein)

# Introduction

Lourdes Montoro  
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The Research group *From English Acquisition to English Learning and Teaching* is registered at the Institute of Professional Development Teaching (ICE), at the University of Barcelona. It started in 2013, and, at present, it is composed of **Rosamaria Fàbrega**, **Ana Maria Fuentes**, and **Lourdes Montoro** (coordinator).

All members are teachers of English: Ana María Fuentes and Rosamaria Fàbrega (secondary education and vocational training) and Lourdes Montoro (adult English teaching). R. Fàbrega and L. Montoro are also teacher trainers. R. Fàbrega is teaching *Foreign Language Learning* at the Teacher Training School at the International University of Catalonia (UIC Barcelona); L. Montoro has taught at the Open University of Catalonia (UOC) and at the Teacher Training School at the University of Barcelona.

The group shares work ethics, vocation, and senior professional careers. Their human and academic background enhances the team with specialties such as art, films, group dynamics, computer science, interpretation, literature, mass media, music, philosophy, sports, theatre and translation. The group analyses the work of those teachers who we all know, and who, day after day, do admirable teaching works of art, making a difference in their students' lives and in theirs, and from which schools and educational system very much benefit.

We have all met excellent teachers who are so submerged in their daily lessons, administrative chores and the constant updating of professional life, that they are not given the chance to consider research or publications. *English Is It!* (ELT Training Series) was created with a view to providing opportunities which can make up, somehow, for this gap. The aforementioned members are the permanent teaching staff in the group; they investigate their different areas of expertise in their classes, expose them to the group and make proposals, which are later turned into articles.

To do that, all members have extensively trained to spend the most time in the writing process in order to give the least work to the reader. They have both been succinct and explicit, and tried to say what they meant while meaning what they said. They bear in mind that, unlike training sessions, there is no audience in front, who can ask for clarification; therefore, all the planning, the sequencing, the explanations and details have been considered under this premise.

With articles meant for immediate implementation, all members have aimed at clear, yet thorough texts, which include images, charts, lists, questionnaires, tables, photos... to facilitate the reading. They also include references. In general, the articles summarize what regular classes stand for each member and all: they show the picture of a human teaching forest, where we can observe distinct areas in its vegetation, with individual human plant life and a didactic ground which is covered by them all.

Long-time quantitative and qualitative work has taken their classes to the documents in writing into which they have turned, like flowing creeks in the above-referred forest. And this has all been part of the learning processes which all members have undergone, and a consequence of them too.

From original theses, which were presented individually and welcomed by all members, they proceeded to the defense of their general didactic framework, basically the inclusiveness of the basic pillars in teaching English as a foreign language, and also the sequencing of the contents, with cohesiveness lighting all the way through.

Without leaving aside the authors' teaching style, this group has pretended to blend everybody's work in and ensure that balancing the articles out in the group teaching environment was possible: that their work could leave their classrooms for a while, and reach out for other colleagues in the field.

As pointed out earlier, all articles in this volume have stemmed from the basics in lesson planning, whether, depending on their nature, they are fully or partially pointed out and/or described: topics, levels, organization, timing, objectives, contents - procedures and concepts (communicative structures, vocabulary, pronunciation, culture) and attitudes-. Materials are also referred, as well the general development of activities along with references, evaluation and comments.

This publication counts on an **ADDENDA** section, which welcomes other teaching professionals, as well as allows the permanent staff members of the research group to present other academic works. It is also open to alumni among the members of the group, so that further pedagogical interventions from them can be considered in the future.

In the *Addenda* section included in this volume, the group presents the work of two guest EFL teachers: **Consuelo Belda and Ester Magrinyà**. Their abstracts and their bios, as well as the group permanent members' are presented next.

None of these articles would have been possible without the group supervisors at ICE: **Francesc Amorós**, Continuing Primary and Secondary Teacher Training Coordinator; **Mercè Martínez**, Director of Continuing Teacher Education, and **Mercè Gracenea**, Director of Publications, who supported the group research work from the start, and turned it into what it is: *English Is It!* (ELT Training Series)

## Abstracts

**ROSAMARIA FÀBREGA**

**In Pursuit of Plurilingual Generations of Teachers and Students over School Tea Break**

This teacher describes The *Tea Break Project* which started in 2017 in the Severo Ochoa vocational school and high school. Following the Government objectives, the school had invested in practical plurilinguism, and supported the EFL school project from the start. While the English Department became the consulting office for all the school subjects and departments, it also promoted *Tea break*, by means of which, every Wednesday during break time all teachers have been meeting to seriously work on EFL to consolidate and develop their oral interaction and expression, while being offered a cup of tea and biscuits. Through a total of 35 sessions a year, all attendees have counted on initial worksheets, and specific work on idioms and proverbs, recipes, songs, trips, festivals and traditions, board games, jokes, word searchers and crosswords, short articles, quotations, shades of meaning, or learning about American English versus British English. *Tea break* has helped and helps teachers prepare for official certificates while ensuring that year after year, more subjects can be taught, either fully or partially, in English.

**ANA MARÍA FUENTES**

**Competence-based Work for 8<sup>th</sup> Graders: “Tell me a tale: The Legend of The Giant’s Causeway”**

After “*Nature Rocks! and the Legend of the Giant’s Causeway*” for 7<sup>th</sup> grade, this teacher created another ready-to-use unit based on the topic of the Irish Giant’s Causeway: “*Tell me a tale: The Legend of the Giant’s Causeway*”. This project compels the core competences, giving a prominent role to reading comprehension, oral communication and written expression. Approaching the legend of the Giant’s Causeway through a set of reading, written and oral activities, 8<sup>th</sup> graders are challenged to recite the story of the legend of the giant Fionn McCool in front of primary school students. In order to do that, they carefully carry out reading activities that constitute the necessary preparation, practice and rehearsal of the linguistic and communicative skills for their presentation and their public dramatic reading. Finally, students recite the legend in front of elementary students applying the learnt strategies, providing this interlevel project with coherence and promoting the digital, personal and social dimensions.

**LOURDES MONTORO**

**The Senses in EFL. Part 1. Framework, and Practical Work: A Fair, Riddles, and Voice Work**

This teacher presents the first part of a collection of 7 articles on the senses: touch, taste, hearing, feel, and sight, stemming from teaching learning by doing, imagination-based work and projects, individual and team work, emphasis on talents, likes, and aptitudes. This first part describes the theoretical frame, and 2 practical class works in this area. The first one describes a senses fair which she devised to help students learn the language models “It smells/ tastes/ sounds/ feels/ looks like...” by perceiving them. Students go through a fair in which they visit 5 booths (4 blindfolded) in pairs, fill out a form to guess at what they think that items are, and take turns to be both visitors, and hosts. At the end of the project, they invent riddles including the language structures, which become part of a class compendium. The second project enhances the relevance of voice work, and provides a worksheet which, based on Alan Maley’s *The Language Teacher’s Voice*, she personalized,

and used in numerous teacher training sessions.

**LOURDES MONTORO**

**The Senses in EFL. Part 2. Feel. Sensory and Intelligence Projects, CLIL, Color and Art, and a Pajama Class**

This teacher presents the second part of a collection of 7 articles on the senses: touch, taste, hearing, feel, and sight, stemming from teaching learning by doing, imagination-based work and projects, individual and team work, emphasis on talents, likes, and aptitudes. This second part describes work based on feel. It includes work on sensory and intelligence learning activities, emphasizes CLIL-based hands-on projects, enhances the necessity of EFL class exploitation of multi-talents in class, and exemplifies it: first, through continuous work with a teachers' group, who led her to assemble an art and EFL dossier for classroom use. Further on, she describes a pajama class which she devised for adult pre-intermediate students around Carnival. It includes the worksheet which she used: It contained work on children's story books, lullabies, night rhymes, night wear, toys, and the overnight tooth fairy. This teacher also refers to the class outfits, and the stuffed animals which were brought to class to create a full sense of what the class was about.

**LOURDES MONTORO**

**The Senses in EFL. Part 3. Taste: Language Work, Cooking Contests, and Recipe Books**

This teacher presents the third part of a collection of 7 articles on the senses: touch, taste, hearing, feel, and sight, stemming from teaching learning by doing, imagination-based work and projects, individual and team work, emphasis on talents, likes, and aptitudes. This third part describes taste and describes projects which she devised to connect English vocabulary and syntax to food and tasting it. It includes descriptions of American breakfasts, model recipes, a pot-luck cooking contest, and a Thanksgiving dinner. This teacher also presents her holiday food guide. Her work on recipe cards, cookbooks, the celebration of tea time at a tea room, and theme cookbooks are also included. The latter is exemplified through the cookbook "A dessert and Ice-cream Parlor", an end-of-the-school year project. Descriptions on decorations, background music, thematic language work on idioms and tongue wisters, and sample recipes of the treats are included.

**LOURDES MONTORO**

**The Senses in EFL 4. Sight. Part A: Reading for Class and for Fun: Book Clubs and Reports**

This teacher presents the fourth part of a collection of 7 articles on the senses: touch, taste, hearing, feel, and sight, stemming from teaching learning by doing, imagination-based work and projects, individual and team work, emphasis on talents, likes, and aptitudes. This fourth part describes sight, and corresponds to Part A. It includes projects related to the pleasure of reading when including individual or group work choices. It specifically presents 4 works of hers: a questionnaire, an adaptable reader' report, a mystery book club, and a record sheet for further reading. They all rely on the participants' responsibility, enthusiasm, and choice. The first one makes participants reflect on reading patterns; the second one provides adaptable comprehensive reading items; the third one points to a reading course; and the last one presents a reading data worksheet. The publishing houses support on reading work is also enhanced at the end.

**LOURDES MONTORO**

**The Senses in EFL 5. Sight. Part B: Enjoying Writing: Penpals, Mystery Postcards...**

This teacher presents the fifth part of a collection of 7 articles on the senses: touch, taste, hearing, feel, and sight, stemming from teaching learning by doing, work based on imagination and projects, individual and team work, emphasis on talents, likes, and aptitudes. This fifth part describes sight, and corresponds to Part B. It describes sight and projects related to the pleasure of writing when related to individual or group choices and imagination. It presents 4 projects: Penpals writing guidelines, a mystery postcard game, volunteer class events reports and creative compositions, all relying on the participants'

responsibility, enthusiasm, choice, and wish to communicate. The first one orients students in penpal correspondence; the second one promotes interdisciplinary arts and crafts and EFL work; the third one shows group volunteer writing practices on class events; and the last one presents a sample of an individual creative composition.

**LOURDES MONTORO**

**The Senses in EFL 6. Hearing. Music and Songs. Part A. Framework**

This teacher presents the 6<sup>th</sup> part of a series of 7 articles on the senses: touch, taste, hearing, feel, and sight, stemming from teaching learning by doing, imagination-based work and projects, individual and team work, emphasis on talents, likes, and aptitudes. This sixth part describes hearing, and corresponds to Part A. It describes hearing applied to music and songs exploitation in EFL, and presents 24 classic references, which were included in her dossier *Music and Songs in the ELT Class: Exploitation and Resources*, which she arranged for teacher training. The general objective and the contents which were included: finding out if there was any DJ, musician or singer in class; getting familiar with starting and finishing classes with music, sharing favorite musical moments; listening to music and songs for pleasure; learning about what is beyond composers, singers, and bands, and learning about the benefits of a karaoke end-of-school project.

**LOURDES MONTORO**

**The Senses in EFL 7. Hearing. Music and Songs. Part B. Practice**

This teacher presents the last part of a collection of 7 articles on the senses: touch, taste, hearing, feel, and sight, stemming from teaching learning by doing, work based on imagination and projects, individual and team work, emphasis on talents, likes, and aptitudes. This seventh part describes hearing, and corresponds to Part B. It describes hearing applied to music and songs exploitation in EFL, and presents practical activities which focus on the action-oriented approach, and the pursuit of aesthetics, while also taking into account, the students' mental contexts. Based on song and music fitting in the CEFR, this teacher presents song projects which are led by students, and lean on the students' responsibility; work on musical backgrounds which round up speaking, writing and reading activities; and music which connects to cultural holidays which are presented in EFL.

**ADDENDA**

**CONSUELO BELDA**

**EFL and Spanish Literature in High School. Part 5: Crosscurricular Comparative Study of Emily Brontë's *Wuthering Heights* and Emilia Pardo Bazán's *Los Pazos de Ulloa* and *La Madre Naturaleza***

Part 5 is the last article on a crosscurricular English and Spanish literature project, around Emily Brontë's *Wuthering Heights* (Part 1 and Part 2), and Emilia Pardo Bazán's *Los Pazos de Ulloa* and *La madre naturaleza* (Part 3 and Part 4). This article presents a lesson which assesses results, and shares conclusions after a comparative work on them both. Students learn about structural elements, historical and rhetoric parallelisms between these two groundbreaking novelists, and analyze their role of them as women in the literary field by reviewing their historical context, and biographies. Based on their comparative work, to finish, students carry out a random of activities (infographic design, video, presentations, posters, debate...), and share the conclusions which they have reached.

**ESTER MAGRINYÀ**

**Learning English through Virtual Reality: A 10<sup>th</sup> Grade Project**

This teacher aims at teaching EFL as a foreign language through virtual reality (VR) experimentation, and peer-to-peer learning. The main idea emerged from the Vriteca research group from the Departament d'Educació and Institut Escola d'Hosteleria i Turisme de Girona. This teacher carried an experimental test which had been suggested, and can be applied both in the classroom and outside. Her project is based on a role-play at a simulated restaurant, whose dialogue is produced by the students themselves, who must use the appropriate vocabulary and register. Then, they act the scene out, and record it by using a spherical camera. This device allows students to download the video in a 360 degree scale and to store it in their phones. Later on, the file is transferred to VR glasses so that all students within the level and in lower levels can watch them too, and learn from them.

**LOURDES MONTORO**

**An End-of-the-year Project: Graduation (Worksheets, Academic Caps, Speeches, Background Music and Certificates)**

This teacher presents an article which closes 4 previous articles in American culture, which were published in Volume 7. This article presents the last work that she devised to round up her teacher training course *Introduction to American Culture*: a Graduation ceremony. Participants learnt about different aspects in graduations through reading and sessions: the caps, the tassel, the coat, the handing of the diplomas, the podium, the speeches..., and most important, they did it by doing it. They also participated in choosing the class graduation colors, and the class representative. On Graduation Day, they entered the hall (the classroom), and learnt about the seating arrangement, the decoration with academic quotes and posters of real graduations, as they walked in to the sound of the classic Graduation march Pomp and Circumstance, which they had rehearsed before. After they received their certificates, they tossed their caps, and enjoyed the Graduation party, along with its catering, and party music.

## Professional bios

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### RESEARCH GROUP



**Rosamaria Fàbrega** has been a secondary school English teacher since 1985. She comes from a family devoted to teaching, and has exchanged teaching experiences in England, Ireland, Uganda, and the US. She is currently teaching “Aprenentatge de les Llengües Estrangeres” at UIC Barcelona in the Faculty of Education and English in a Secondary Public School. She loves New Technologies and has a blog (<https://rosafabrega.wordpress.com/>) to help her students work in an autonomous way.



**Ana María Fuentes** holds a B.A. in English Philology and a postgraduate course in Textual Translation Analysis from the University of Barcelona. She has also specialized in Text management for professionals at the University Pompeu Fabra in Barcelona. She has taught English in Catalonia for fourteen years. She enjoys exploiting drama and audiovisual projects in class as well as new technologies to support students’ learning process and group dynamics.



**Lourdes Montoro** is a professor of English at Escola Oficial d’Idiomes in Barcelona. She initially taught all levels, from elementary school to high school and vocational school. She has also taught at the Open University of Catalonia (UOC), the University of Barcelona (UB), and the University of Wisconsin-La Crosse (UW-L), in the United States. She is also a teacher trainer, a translator and a critic reader. She has specialized in American culture, English-speaking countries, paremiology and project work.

### GUEST TEACHERS



**Consuelo Belda** holds a Spanish Philology Bachelor’s Degree from Universitat de València, a Comparative Literature Master’s Degree, and a Ph.D. from Universitat Pompeu Fabra. She has had her critical edition on Miguel de Unamuno’s *Teresa* published by Càtedra. Being a CEFRL English C1 user has facilitated her research and professional comparative language and literature work. Teaching her specialty in secondary school, has led her to several teaching projects, some around the topic of women in literature.



**Ester Magrinyà** holds a B.A. in English Philology and a M.A. in Applied Linguistics and Acquisition of Languages from the University of Barcelona. She has trained extensively in EFL and is also qualified to teach Catalan, Spanish and French. She has taught all English levels both in language schools and private schools. At present, she is working at a public high school. She is interested in linguistics, and particularly, in researching about students who grow in multilingual contexts.

# In Pursuit of Plurilingual Generations of Teachers and Students over School Tea Break

Rosamaria Fàbrega  
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While lecturing on the subject *Foreign Language Teaching: English* at [UIC Barcelona](#) (Universitat Internacional de Catalunya), I needed to quote several linguists' views on a series of different topics. What my students always were most interested in was the difference between multilingualism and plurilingualism, which they initially believed to be the same.

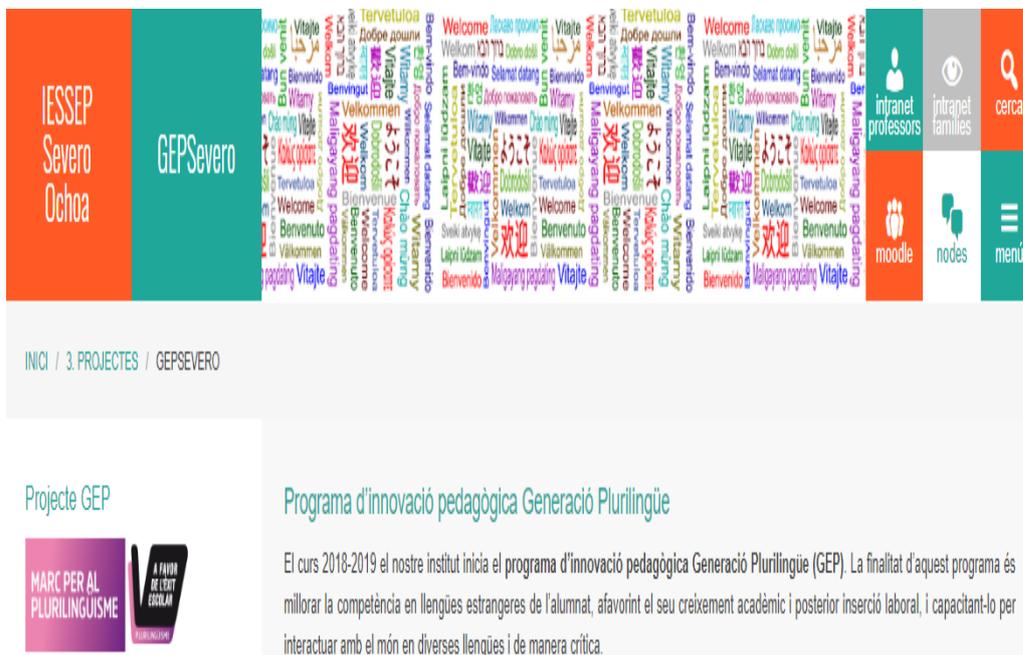
While **Multilingualism** corresponds to the ability to speak many languages proficiently (though not necessarily perfectly), the term **Plurilingualism** refers to *"the capacity and competence to learn more than one language, as well as the value of linguistic tolerance within individuals and countries. It is associated with intercultural competence and democratic citizenship. This term is often used to talk about language education and policy"* (Sarah Elaine Eaton, *The Difference between Multilingualism and Plurilingualism, Simplified. Learning, Teaching and Leadership*, <https://drsaraheaton.wordpress.com/2018/02/20/the-difference-between-multilingualism-and-plurilingualism-simplified/>).

As years went by, in Catalan schools the Plurilingual approach was taking over, and the Plurilingual generation to aim at was going to be an important asset to take into account. The Education Department at Generalitat de Catalunya states that *"The Catalan language model presents plurilingual education as something more than the teaching and learning of different languages. This approach means that all languages, both curricular and native, contribute to the development of each student's communicative skills, meaning that they can use them to gain knowledge and achieve effective communication in different languages as well as different situations and circumstances.*

*Therefore, our language model is based on a holistic approach to language and its learning which is reflected in a teaching practice that revolves around the integrated management of languages and of contents, and it facilitates both language learning and knowledge building through different languages"* The language model of the Catalan education system. Language learning and use in a multilingual and multicultural educational environment ([http://ensenyament.gencat.cat/web/.content/home/departament/publicacions/monografies/model-linguistic/model\\_linguistic-Catalunya-ENG.pdf](http://ensenyament.gencat.cat/web/.content/home/departament/publicacions/monografies/model-linguistic/model_linguistic-Catalunya-ENG.pdf))

The secondary school and vocational school where I am teaching at, [Institut Severo Ochoa](#), in Esplugues de Llobregat, immediately started thinking about ways to prepare the generation of students to come, and specifically about how to do so through a programme which would enhance competence in languages, help students grow academically, properly prepare them

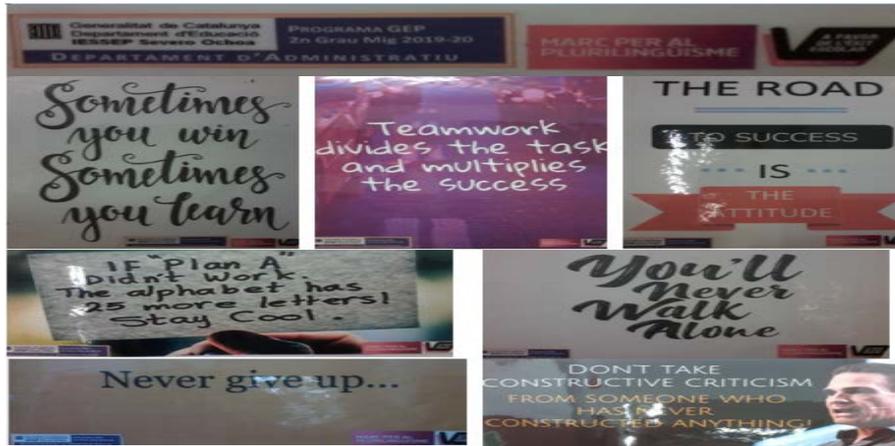
for the working world, to finally enable them to interact with the world in different languages, while having a critical opinion. In 2018-2019, our school began the Pedagogical Innovation Programme (*Programa d’Innovació Pedagògica*), enclosing **GEP**, which stands for Plurilingual Generation (*Generació Plurilingüe*).



Part of the government programme meant to teach one subject in English in all vocational studies, whose degrees are listed at "Títols LOE", <http://xtec.gencat.cat/ca/curriculum/professionals/fp/titolsloe/>. I am specialized in EFL at Advanced and Intermediate vocational training within the areas which are offered at school: Administration & Management, Business Administration and Finance, Microcomputer Systems and Networks, Infant Education, Laboratory Operations, Analysis & Quality Control Laboratory, Fabrication of Pharmaceutical products, Biotechnology and others.

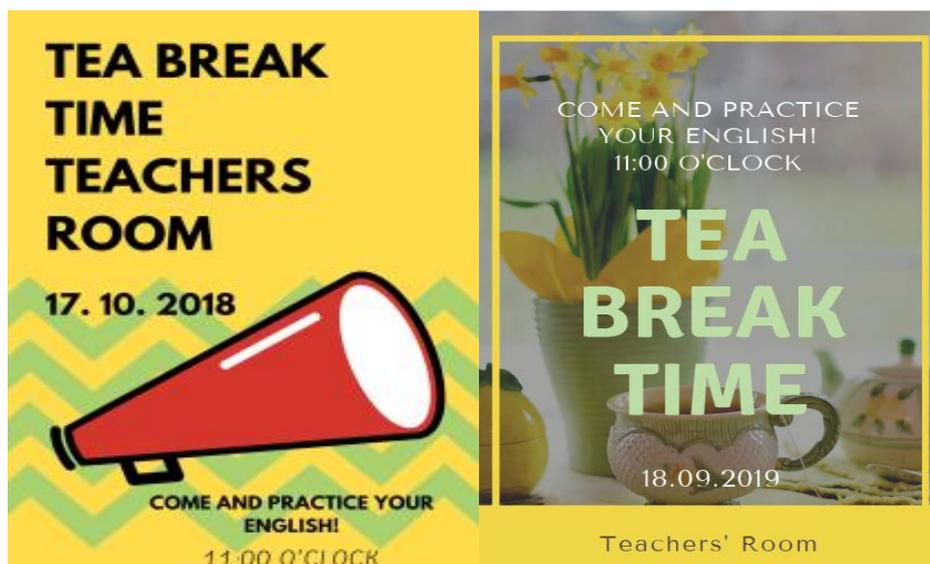
From the moment the government launched the *Plurilingual Generation Project (GEP)*, our school put pen to paper, and some initiatives started to take shape. The first one was a school blog called: *GEP Severo, Programa d’innovació pedagògica Generació Plurilingüe (GEP)*. *Marc per al plurilingüisme* (<https://agora.xtec.cat/ies-severo-ochoa/projectes/gep/gepsevero-programa-dinnovacio-pedagogica-generacio-plurilingue-gep/>).

The blog was created in the school web page in order to keep all the educational community informed: teachers, students, families, and non-teaching staff, and to keep them updated with activities and venues. Right after that, students were asked to design posters including mottos which would encourage them all to learn English beyond the classrooms. The posters were hung all around the school to advertise the new project and to encourage a plurilingual approach which could reach everyone, and the other way round.. Every year new posters are designed. Some samples are included next:



All departments involved in vocational studies got started. The English Department was going to give advice to them, and also provide them with the resources or skills which teachers might need. One of the departments in particular, Administration and Management, decided to incorporate the English language in Intermediate vocational training, module 11. They did that through the subject called *Enterprise in the classroom*, by means of which students so far have been working with several simulated companies all year, and their various departments: Human resources, Production, Research & Development, Purchasing, Marketing, Accounting and Finance. What teachers in the specialities and in EFL aim at is to have students regularly use English, as they would if they were really hired by the companies.

While each department started to contribute, the English Department became the Consulting office, which could be specifically addressed to prepare CVs, simulate job interviews, perfect web pages, work on formal correspondence... The whole school was involved, teachers wanted to become fully competent in the areas that they were expected to, the English Department supported all the initiatives, and the school provided all the means. It was right then when a formal proposal came from the teaching staff for the teaching staff: finding a specific time and space at school when and where to consolidate and develop oral interaction and expression in English. It was addressed to the English Department, which accepted the challenge. It took shape and was called TEA BREAK.



All teachers agreed on its basis which consisted and still consists of:

- focusing on EFL communication
- reaching out for all teachers both in Vocational School and High School
- collaborating on everybody's part
- cooperating with all the real school human resources
- supporting teachers who are training for government EFL certificates
- having all teachers involved be responsible for their participation
- meeting weekly
- ensuring that all projects would benefit students at the end.

For example, with regards to the last ítem, APSD Students - *Tècnic en Atenció a Persones en Situació de Dependència* -, who study the degree to care for dependent adults, learnt how the human body systems work, and, after that, they rotated in different classrooms to pass on their knowledge, which they had been taught in English. They acquired it by being technologically free (only supported by worksheets, biscuits and tea!)

TEA BREAK definitely got off to a good start, and got soon consolidated. It is a school project which promotes and improves the teachers' English oral skills in our school. Since we do not have much chance to speak English on a regular basis, we thought that it could be a great idea to start by a short workshop in which teachers and the school staff could discuss about different topics while having a nice cup of tea. We have currently been doing it for 2 years, and teachers look forward to it. As we began to develop the TEA BREAK school project, some questions were posed, and we easily found answers to them. They covered areas related to: WHY, WHEN, WHO, BY WHOM, and WHAT ABOUT. The responses are provided next:

### WHY?

As indicated at the start, in 2018-2019, the Severo Ochoa Secondary school and Vocational School joined in the *Programa d'innovació pedagògica, Generació Plurilingüe*. To ensure involvement and a high level in EFL speaking skills among teaching staff in non-EFL vocational speciality subjects, both the teachers and the board decided to support the TEA BREAK initiative, because it was going to help teachers brush up their English, sort out doubts, learn by doing, which, in turn, would set the basis to teach subjects or parts of them in English, as all the school had agreed on doing, all in all, to ensure long life learning.

### WHEN?

TEA BREAK takes place every Wednesday from 11.00 to 11:30. It corresponds to break time, and being four Wednesdays per month adds up to a total of 35 sessions per academic year, from September to June. Different teachers host every session and they offer tea together with cakes, pies, biscuits, nuts, and munchies and snacks of different sorts. There is also a coffee machine for those teachers who might like a change. The first session is always hosted

by the English department, and the last session is "pot-luck", and all teachers participating contribute to close the year TEA BREAK.

## WHO?

Among the main guidelines of the Department of Education of the Generalitat de Catalunya, we must bear in mind that the teaching is expected to have a strong control of languages (*The language model of the Catalan education system. Language learning and use in a multilingual and multicultural educational environment*; <http://ensenyament.gencat.cat/web/.content/home/departament/publicacions/monografies/model-linguistic/model-linguistic-Catalunya-ENG.pdf>, p. 66).

TEA BREAK is addressed to all teachers at school: EFL specialists, and teachers specialized in other areas, who are teaching their subjects or part of them in English. We can read in *The language model of the Catalan education system* that "The main challenge for teachers of any academic subject is ensuring that students achieve the goals set forth in the curriculum through the most rigorous, effective, and motivational methodology possible. Therefore, the language programme must specify the actions that ensure that the teaching staff have a strong control of the languages in which they teach, as well as mastery of the methodological strategies that they use to guarantee learning".

## BY WHOM?

Although EFL teachers lead the activities, all teaching staff is involved, which, in turn, also lead to further human interactions. They are listed next:

- Welcoming teaching assistants, who can feel part of the school community from the very first day and, can see how activities are led by all.

### Our new language assistant, welcome Cindy!

 José Antonio Castrillo  09/10/19

We are so happy to introduce you our new language assistant Cindy! We spent a great time with her last Wednesday 2nd of October at the teacher's room!

Here are some photos of that day! We hope you all practice your English with her at the Tea Time every Wednesday!

Welcome Cindy!



<https://agora.xtec.cat/ies-severo-choa/general/portada/our-new-language-assistant-welcome-cindy/>

- Getting to know the new teaching staff
- Promoting EFL Department team work
- Promoting all school team work
- Sharing pride in commitment
- Volunteering on everybody's part (the main logo is: "When there is a will, there is a way")

way")

- Sharing creativity together with discipline through non-standard lessons, which do not use textbooks
- Enjoying investment in EFL and School time for all
- Activating school projects from all angles with the help of government, BCA (Brethren Colleges Abroad), and city hall teaching assistants
- Commenting on school projects, which are, at the same time, posted on the school web page (students can work on charity, leisure, business, sports, literature. Some examples are presented next. They are related to an English camp, presentations, Halloween, Admiring athletes, and Escape rooms.

### So much fun in the English camp

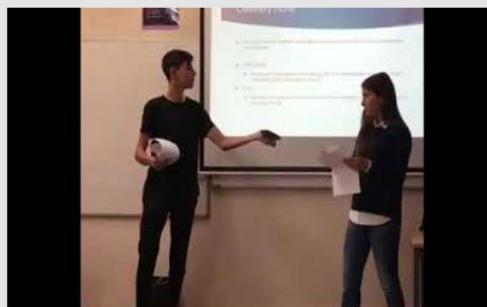
👤 José Antonio Castrillo 📅 24/06/19



On the 27th of March our first-year ESO students went to Llafranc on a English immersion and teambuilding stay for 3 days.... [Llegeix més»](#)

### Last term presentations

👤 José Antonio Castrillo 📅 24/06/19



As part of the subject "Business simulation", the 2nd-year students of Grau Mltjà of Management and Administration have carried out their last term presentations in which they explain the different tasks they have been working on in their departments.... [Llegeix més»](#)

<https://agora.xtec.cat/ies-severo-ochoa/general/noticies/so-much-fun-in-the-english-camp/>  
<https://agora.xtec.cat/ies-severo-ochoa/estudis/cicles-formatius/last-term-presentations/>

### Halloween

👤 José Antonio Castrillo 📅 24/06/19



For Halloween some 4th-year ESO students created some spooky stories.... [Llegeix més»](#)

<https://agora.xtec.cat/ies-severo-ochoa/projectes/qep/halloween/>

### Learning about athletes!

Elena Ruperez 24/06/19



Meli delivered a lesson in English about inspirational athletes in sports history.... [Llegeix més»](#)

### Scape Room: The demon barber of Fleet street

Elena Ruperez 24/06/19



In May our 4th-year ESO students were taken prisoners for an hour by the demon barber Sweeney Todd.... [Llegeix més»](#)

<https://agora.xtec.cat/ies-severo-choa/proyectos/gep/learning-about-athletes/>  
<https://agora.xtec.cat/ies-severo-choa/proyectos/gep/scape-room-the-demon-barber-of-fleet-street/>

## WHAT ABOUT?

When we decided to take up the TEA BREAK, we thought of the framework. At the beginning initial guidance on specific topics had to be arranged, but, as time went by, we could see that not only a large number of conversational topics appeared at ease, but also that we could either follow previous framework and/or add the new ideas and language items that we were coming across while being in the sessions. The basis was so solid that the fact of realizing this even encouraged both the need and the pleasure of weekly carrying out our school TEA BREAK. Some examples of the guidance work which we work with can be observed in the following handouts, some promoting conversation on films, food, environment...On the opening day of the project, the teachers were so excited that we ended up posting the handouts on the web page, and, little by little, new teachers and staff turned in the following weeks. Three samples are shown next:

1/



### TALKING ABOUT TV SHOWS/SERIES/FILMS



#### Questions you may ask...

- What's your favourite TV show/series? What's it about?
- What's the last series/film you have watched that kept you hooked?
- Do you normally watch TV?
- What type of programmes do you watch?
- How often do you go to the cinema?
- Do you watch the films or the series in original version? Do you watch them with subtitles?
- What do you think about dubbed films?
- What kind of series do you watch?
- What's your favourite film? Who stars in it? Why do you like it so much?
- Do you download series or you watch them on streaming (Netflix)

#### Vocabulary

Season (temporada)  
 Episode (episodi)  
 Sitcom (comèdia)  
 Characters (personatges)  
 Plot (trama)  
 Script (guió)  
 Cast (reparto)  
 Soap opera (culebrón)  
 Dubbed films (pelis doblades)  
 Soundtrack (banda sonora)  
 To be hooked (estar enganxat)  
 Sci-fi



#### Useful expressions

- **To express that you like something:**
  - I love/I really like/I enjoy/ I have so much fun watching...
  - I'm crazy/mad about
  - It's awesome/great/amazing/exciting/uplifting (inspirador)
  - I find this TV show very funny/hilarious/amusing/interesting/stimulating/
  - That program keeps me on the edge of my seat
  - I'm really keen on cheesy films (m'agrada molt les pelis romàntiques)
  - I'm really into... (realment m'agrada molt...)
  - That film is a masterpiece (obra d'art)
- **To express that you don't like something....**
  - It's awful (horrible)/lame (avorrit)/boring/depressing
  - I hate...
  - I dislike...
  - I can't stand/I can't bear (no suport)
  - I'm not into horror films (no sóc molt de...)
  - Action films are not my cup of tea (no és el que més m'agrada)
  - I'm not a huge fan of romantic films
- **To give your opinion on a topic**
  - I find this TV show very...
  - In my opinion...
  - Personally, I don't really like this film...
  - To my mind...
  - From my point of view...

<https://agora.xtec.cat/ies-severo-choa/proyectos/gep/tea-break-time-conversation-club/>

2/



TALKING ABOUT FOOD - USEFUL VOCABULARY AND EXPRESSIONS



**RIPENESS: maduresa**  
 Ripe/unripe: madur/verd; to ripen: madurar  
 Rotten: podrit (fruit, eggs); to go rotten: podrir-se  
 Stale: sec, ranci, passat (bread, cheese); to go stale: passar-se  
 To go off: fer-se malbé (milk, fish)

**NUTS: fruits secs**  
 Almonds: ametlla  
 Walnut: nou  
 Chestnut: castanya  
 Hazelnut: avellana  
 Cashew: anacards  
 Peanut: cacahuets  
 Pistacho: pistatxo

**VEGETABLES**  
 Cabbage: col  
 Pea: pèsol  
 Bean: mongeta  
 Asparagus: espàrrec  
 Leek: porro  
 Courgette/zucchini: carbassó  
 Artichoke: carxofa  
 Aubergine/eggplant: albergínia  
 Celery: api  
 Beetroot: remolatxa

**BAKED AND DRIED FOODS**  
 Dough: massa  
 Knead: amassar  
 Loaf - loaves (pl) barra (bread)

Roll: panet  
 Crumb: molla de pa  
 Yeast: llevat  
 Baking powder: llevat en pols  
 Icing/frosting  
 Pastry: pasta; shortcrust pastry: pasta "quebrada"; puff pastry: pasta de full  
 Pie: tarta (sweet or savoury)  
 Porridge: "gachas" de civada

**FLAVOURS: savors**  
 To season: amanir; seasoning: condiment  
 Herbs: herbes  
 Parsley: julibert  
 Mint/peppermint: menta  
 Thyme: farigola  
 Rosemary: romani  
 Spice: espècia  
 Aniseed: anís  
 Ginger: gingebre  
 Sweet: dolç; to sweeten: endolçar  
 Sugary: empalagós  
 Savoury: salat  
 Bitter: amarg  
 Sour: àcid, agre  
 Sharp: àcid; sharpness/acidity: acidesa

**DAIRY PRODUCTS: productos láctis**  
 Margarine  
 Fat: greix; fatty: que té molt de greix  
 Lard: manteca de porc  
 Cream: nata



<https://agora.xtec.cat/ies-severo-ochoa/proyectos/gep/tea-break-time-conversation-club/>

3/

**GREEN YOUR HOME WITH THESE HANDY TIPS**

- Low & Zero VOC Paint** promotes healthy indoor air quality
- 85% More** efficient usage if you use ENERGY STAR® certified LED bulbs versus incandescents
- Breathe Easier** by maintaining healthy indoor air quality with environmentally preferred cleaners like Method® and Simple Green®
- \$100 Saved** annually on your utility bill by changing air filters every 3 months
- Native Plants** often require less water than non-native species
- Mulch** retains moisture in soil, reducing the need for watering
- 2,900 Gallons** of water saved a year, without sacrificing performance by using WaterSense® showerheads
- 13,000 Gallons** of water saved annually by replacing old, inefficient toilets with high-efficiency WaterSense® labeled toilets
- \$180 Saved** a year in energy costs by properly using a smart or programmable thermostat
- 15% Savings** on your energy bill by turning your water heater down 20°
- Organic Bug Spray** proven safer for most skin types and for use around kids and pets

More saving. More doing.

<https://ecooptions.homedepot.com/healthy-home/>

In the two years meeting during the TEA BREAK sessions, we have covered a miscellanea of various topics and language areas. Some are exemplified next:

- **IDIOMS, PROVERBS AND EXPRESSIONS**

**Idioms, can you guess their meanings?**

1. A penny for your thoughts
2. Add insult to injury
3. A hot potato
4. Once in a blue moon
5. Caught between two stools
6. See eye to eye
7. Hear it on the grapevine
8. Miss the boat
9. Kill two birds with one stone
10. On the ball

<https://rosafabrega.wordpress.com/2019/11/04/idioms/>

- **RECIPES**

- **FAVOURITE SONGS**

- **TRIPS**

- **FESTIVALS AND TRADITIONS (HALLOWEEN/CASTANYADA, THANKSGIVING, CHRISTMAS, ST VALENTINES, SANT JORDI)**

- **BOARD GAMES (PARCHEESE, SCRABBLE, TIC TAC TOE...)**

- **JOKES**

- **WORD SEARCHERS AND CROSSWORDS**

- **SHORT ARTICLES THAT TRIGGER CONVERSATION** (E.g. “How being bilingual can help keep your brain in good condition”, or “The secret History of the Color Black”

(<https://www.english.com/blog/being-bilingual-brain/> or

<https://www.google.com/culturalinstitute/beta/theme/fwISZyrkPUt0IA>)



- **POEMS**

- **QUOTATIONS**

- **DISTINGUISHING FINE SHADES OF MEANING (COLORS....)**



<https://conversationallyspeaking.wordpress.com/2014/02/28/colors-in-english/>

- AMERICAN ENGLISH VERSUS BRITISH ENGLISH

BrE	ENGLISH	AmE
		
tyre		tire
favourite		favorite
colour		color
theatre		theater
pyjamas		pajamas
aeroplane		airplane
programme		program
jewellery		jewelry
draught		draft
arse		ass
analyse		analyze
bogeyman		boogeyman
aluminium		aluminum
ageing		aging
whilst		while
moustache		mustache
plough		plow
dreamt		dreamed
metre		meter
memorise		memorize
neighbour		neighbor
learnt		learned
grey		gray

<https://twitter.com/UniversalPanama/status/1169326217092374530>  
<https://rosafabrega.wordpress.com/2019/11/29/british-english-vs-american-english/>

In short, all kind of curiosities, articles, and image-based conversations are held. The TEA BREAK ALL-SCHOOL PROJECT soon became a serious and cosy get-together session and space where all teaching staff has been learning English, both general and specific, intermingling with one another, and having a nice time. Last but not least, I would like to mention that what weekly tells us that the TEA BREAK SESSION is over is the playing of songs on the school loudspeakers, which is kindly organized by the music department there. Within the project "Audicions al pati" (<https://agora.xtec.cat/ies-severo-ochoa/general/audicions-als-patis/>), we listen to nice music which helps us put a closure to our tea time sessions, to move on to the next day regular teaching sessions. This fact has generated and generates more speaking because most of the songs that we listen to are sung in English, and, therefore, there is always something to comment on them.

## HOW?

**TEA BREAK turned into a reality, and continues being a school highlight**, because all of us at school have made it possible. Oral interaction and expression is always it. And serious work is also done on each weekly session until the end, which is when feedback is provided mostly on linguistic variety and linguistic accuracy. Notes are taken during the session for such a purpose, and feedback is given individually.



So far, TEA BREAK has been a cherished and successful EFL weekly session project, which is always looked forward to by all. At school we celebrate the fact that TEA BREAK has been a complete success from the start, because one of its main objectives, the implementation of English in a large number of subjects, has turned into a reality, and more and more teachers and subjects are next in line for that. To wrap up this article, I would like to share the opinion of two teachers, Cindy Zanayed, our language assistant this year and Vincenç Barrachina, one of the teachers taking part in the project. They eagerly express what TEA BREAK means for them and the school.



This article has presented a school EFL plurilingual project who has cared and provided tools for all involved. I have no doubt that projects like TEA BREAK can ensure what this project has reached at Institut Severo Ochoa: not only present generations of teachers have been preparing to become plurilingual generations, and they have been training present students to become so, but they are ready to continue and pass their EFL lessons and experiences to further generations of teachers and students to come.

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# Competence-based Work for 8<sup>th</sup> Graders: “Tell me a tale: The Legend of the Giant’s Causeway”

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*The Giant’s Causeway*, a landmark of the Irish culture and its legend, a milestone of Celtic storytelling, becomes once again the centre of attention of the English class. This Irish folklore tale provides a new teaching and learning proposal to discover the cultural, literary, linguistic and communicative wealth of storytelling. 7<sup>th</sup> grade students researched on the precious UNESCO World Heritage Giant’s Causeway site; this lesson plan was thoroughly described in volume 12, “Competence-based work for 7th graders: *The Giant’s Causeway* and “Nature Rocks!” (2019a). To complete the topic of Irish heritage, 8<sup>th</sup> graders explore a more humanistic perspective of the legend of the Giant’s Causeway. They are proposed to elaborate a creative storytelling project, a blending of the social, personal and linguistic abilities in their syllabuses, in a context of the current competence-based curriculum.

The immersion in children’s narration starts off from beautiful images, appealing reading and an entertaining set of comprehension and production activities. And as a grand finale, on a special occasion like Saint Patrick’s Day, students show and perform their storytelling in front of the elementary school students in their town, providing this project with an interlevel, social and community dimension. You will find next the EFL unit of “*Tell me a Tale: The Legend of the Giant’s Causeway*”, which compiles a varied set of activities based on the legend of *the Giant’s Causeway* to deeply explore and enjoy the extraordinary benefits of **storytelling** in the EFL classroom. There is a detailed description of the lesson implementation, looking closely at the different stages that make reading and writing activities successful, and a careful exploration of the ingredients to create, perform and evaluate an effective story recitation. To conclude, there is an overall account of the project as a high school two-year project showing the beneficial effect on the students’ linguistic, personal, social and digital competences.

1. INTRODUCTION
2. THE POWER OF STORYTELLING
3. LESSON IMPLEMENTATION. LESSON PLANNING: “TELL ME A TALE: THE LEGEND OF THE GIANT’S CAUSEWAY”
  - A. STAGE 1: READING
  - B. STAGE 2: PREPARATION OF THE DRAMATIC READING
  - C. STAGE 3: PERFORMANCE
  - D. STAGE 4: EVALUATION
4. CONCLUSION

## 1. INTRODUCTION

This ready-to-use competence-based work unit plan “Tell Me a Tale: The Legend of *the Giant’s Causeway*” highlights the role of **storytelling** in high school English learners as a powerful tool to improve their production skills, which, at the end of this project, will bear fruit in a confident **dramatic performance**, including a reading and a class game in front of a young audience.

Also, this unit description offers a careful selection of the curricular competences compelling oral communication, reading comprehension and literary production. The lesson implementation covers the introductory activities, the preparatory ones, their performance and the final step of evaluation. Every stage in the production of the dramatic reading is accompanied by a detailed description of the set of activities, three worksheets, especially designed for this project, and online resources that complement their reading, communicative and linguistic tasks, which foster autonomous and collaborative learning.

## **2. THE POWER OF STORYTELLING**

There is a considerable amount of discussion about placing storytelling as the heart of school's learning programmes. Storytelling is a powerful tool to engage, teach and inspire the listeners. Leo Widrich, entrepreneur and storyteller, notes that research indicates that when we hear a story, "*not only are the language processing parts in our brain activated, but any other area in our brain that we would use when experiencing the events of the story are, too*" ("The Science of Storytelling: What Listening to a Story Does to Our Brains", 2012).

Language used for descriptions, like sensory details, engage the listener's sensory cortex as well as action verbs engage the motor cortex, all leading to a more connected and richer experiencing and understanding of the message. He also adds, citing Princeton neuroscientist Uri Hasson, "*a story is the only way to activate parts in the brain so that a listener turns the story into their own idea and experience.*" **Reading** and **writing** are the two pillars of this lesson. Students put into practice their reading comprehension, research, and production strategies. The starting point of the whole process is reading of *the legend of the Giant's Causeway*:

Legend has it that the Irish giant Fionn mac Cumhail (MacCool) was challenged to a fight by the Scottish giant Benandonner. Fionn accepted and built a land bridge, a Giant's Causeway, across the North Channel from Ireland to Scotland to attack Benandonner. Near to finish the causeway, Fionn caught sight of Benandonner and realized that he was a much larger giant, so he had to rethink his strategy. Fionn's wife, Una, knitted giant-sized baby's clothes, dressed him as a baby and laid him in a cradle. When Benandonner arrived and saw the huge "baby", he assumed that the baby's father was really enormous and ran back to Scotland in fear, destroying the Giant's Causeway behind him so Fionn could not follow him.

Not only a careful reading of the legend is essential, but also processing the contents of the story, engage in the story's descriptions, understanding the plot and experiencing the communicative resources in the legend. In this project the learners go through the necessary stages to produce their story, by observing and applying **storytelling techniques**. They prepare their scripts, rehearse their dramatic reading and finally produce their legend accompanied by an interactive game based on the legend of the giant.

## **3. LESSON IMPLEMENTATION. LESSON PLANNING: "TELL ME A TALE"**

*"Tell me a Tale: The Legend of the Giant's Causeway"* is a comprehensive project that entangles **four** differentiated stages in a global storytelling project.

### **STAGE 1: READING THE LEGEND**

The initial stage of this project is reading the story from an **authentic source**, so that the linguistic input and the cultural aspects are not altered or adapted. Based on this reading, students are proposed a set of activities of different kind: *Before reading*, to prepare the suitable language and description, *While reading* to basically verify their comprehension, and *After reading*, to emphasize the global meaning of the story, the character's evolution and the moral.

## STAGE 2: PREPARING THE STORY

After reading and understanding the legend, to be able to explain it, students get all the necessary elements ready for their performance, as far as **linguistic, communicative** and **literary tools**: suitable vocabulary, similes, idioms, and storytelling techniques to ensure a successful performance. They write the script of their own narration of the story paying careful attention to the linguistic, communicative and dramatic elements as well as the music, images, videos, animations and other digital sources to support their performance.

## STAGE 3: PERFORMING DRAMATIC READING

The last stage of their storytelling production is their **performance**, the final moment when they come into the elementary school students to tell them a tale. With the necessary digital visual or musical support, 8<sup>th</sup> graders read dramatically, recite the story of the Giant's Causeway. They apply the storytelling techniques that they have practiced in class. As a final activity, they also bring a game for the elementary school students. The reading of the legend can be a very special moment at a celebratory event for everyone.

## STAGE 4: EVALUATION OF THE DRAMATIC READING

The final stage of the project is evaluating the group's performance of their dramatic reading. The teacher has a rubric to assess the most relevant traits of the groups' performances. The teacher's assessment is complemented with the group **evaluation**. As a group, they fill in a list of items containing how well the story contents, linguistic and communicative elements were put together efficiently as well as other competences like the literary, digital and social abilities. This evaluation brings out helpful conclusions to improve the projects to come.

Next, there is the detailed lesson plan, including a full account of the learning objectives, linked with the key competences in junior high school syllabus. There is a detained route through the different stages, from the original legend to their own interpretation of the legend, both origin and destination, with a careful detour in the process.

# "TELL ME A TALE: THE LEGEND OF THE GIANT'S CAUSEWAY"

(8<sup>TH</sup> GRADE)

**LEVEL:** 8<sup>th</sup> grade

**TIMING:** 10 sessions + 1h or 2 h at home

**GROUPINGS:** 4-5 students per group

**MATERIAL:** Worksheet 1, Worksheet 2, Worksheet 3, Y. *Great Irish Legends for Children*. Dublin: Gill & Macmillan by Y. Carroll (2005), laptops, and a projector.

### **LESSON OBJECTIVES AND KEY COMPETENCES**

In this unit students learn to apply **strategies of comprehension** to obtain information and interpret written textual content, in several formats; apply written **comprehension: global and literal**, from adapted and authentic sources; apply **comprehension strategies** before, during and after the reading, and spot relevant and secondary ideas, hypothesis and inferences, key words, general ideas and specific information; apply **digital strategies** for lexical search; and understand and value adapted and authentic **literary texts**

They specifically learn how to: plan and produce written texts of diverse typology and formats; generate a creative production based on their experiences and fictitious situations; use **dictionaries** on paper and digital support and other electronic tools; use correctors, translators and glossaries; **revise** texts and improve them with communicative purpose with help; plan and produce **oral texts** of diverse types, based on literary texts; practise oral and reading

aloud, **recite**, chant an oral and written representation of texts; read orally and expressively: tone, intensity and pauses; apply phonetics and phonology, lexis and semantics, connectors, textual markers, punctuation, synonymy and sentence structure; **reproduce orally, recite and dramatise** adapted or authentic **literary** texts; provide oral and written contextualization about authors and oral texts; and use digital environments for a collaborative learning, personal learning framework and **e-portfolios**. Students are given three handouts, especially designed for this unit, where the different activities are indicated as follows:

	Observation	Students observe the visual elements to activate their comprehension skills and predict the main elements in the legend
	Oral activity	Students explain to their classmates the information that they have observed to practice their oral skills
	Writing on e-portfolio	Students put their exercises or texts of different types on a digital format using an e-portfolio
	Search online	Students search the required information to expand or review linguistic or cultural content
	Discussion / opinion	Students express their own ideas in a short debate or opinion exchange with their classmates

## STAGE 1: READING THE LEGEND

(Session 1, 2 and 3)

### 1. Presenting the *Giant's Causeway*.

The teacher presents the project on the classroom screen. The teacher explains to students that they are going to first read *The legend of the Giant's Causeway* and then produce a dramatic reading for younger students of elementary school. The Roman numbers in the activities below refer to the numbers of the ones in worksheet 1 and worksheet 2 (included at the end of this section).

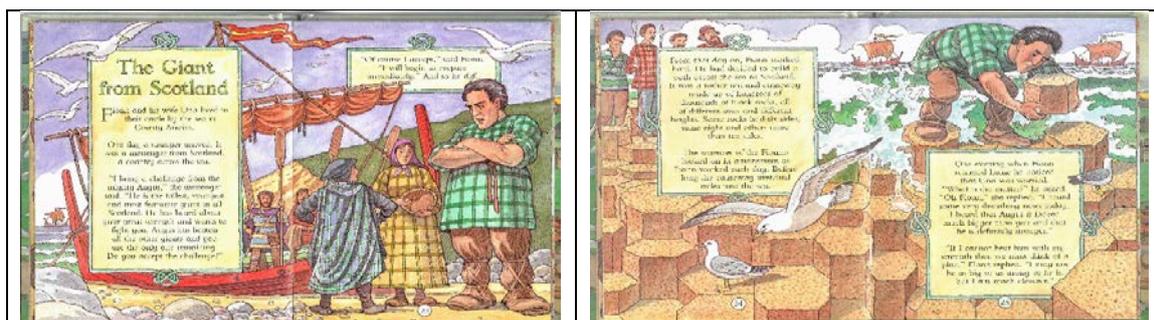
#### i. BEFORE READING

##### 1) Vocabulary Match

First, the students make an initial contact with the story of the legend. As a preliminary activity before reading, they are provided some words about the story and they match them to images. From the story, at the same time, they get familiar with the lexical content of the legend, and they are given useful language to express the relevant aspects of its plot.

##### 2) Picture description

The first approach to the reading is through picture description. In this oral activity, students describe the images. They are provided with useful language and expressions to produce their oral exercise. Each group of students describe the different images in the legend, which are visually explicit, encouraging understanding, association of ideas and vocabulary assimilation. This helps them to get introduced to the narration and the posterior reading task.



From “The Giant from Scotland”, *Great Irish Legends for Children* by Y. Carroll.

### 3) Description on an e-portfolio or a blog

By applying the language and expressions from the previous oral exercise, students write a full description of the images on a digital support such as an e-portfolio or a blog. They use *Google Docs* or *Blogger* to keep record of all the activities in this project. The teacher helps them develop their linguistic and digital skills.

#### ii) READING

##### Comprehension

After their detailed descriptions, students read the legend silently. On their own, they do activities to help them with their reading abilities. First, they look up words in digital or paper dictionaries, which they list in their e-portfolios. With or without the teacher's support, they help their classmates to access this information individually or in groups, which promotes autonomous learning. Secondly, students answer the questions about the story on their portfolios. The activity is produced in groups and students check global understanding. The revision is carried out as a whole-class activity.

#### iii) LANGUAGE CONSOLIDATION

One of the most interesting traits of the lexical content in this story are comparatives and superlatives. The teacher elicits adjectives in that form by encouraging a mini discussion: *"The giant Fionn is tall, but Benandonner is taller, but who is the tallest?, the strongest?, the most intelligent?"*. Students are addressed to an online article about this grammatical topic, *Study Zone "Comparatives and Superlatives"* (<https://web2.uvcs.uvic.ca/courses/elc/studyzone/>). Then, from the language appearing in the legend, they complete the comparative and superlative forms of a list of adjectives included in worksheet 2. After that, they apply this content by doing the activities in *Road to Grammar "Comparative Adjectives"* and *"Superlative Adjectives"* (<http://www.roadtogrammar.com/>) where they can self-evaluate this topic.

#### iv) LISTENING

Students listen to the reading of the legend included in the book's edition. They pay attention to the phonetical and phonological traits of the words and sentences; if necessary, they take some notes. To have a specific listening practice they are proposed to fill in the blanks to identify the missing words. The teacher repeats the fragment and students practice the phonetical, phonological and prosodic traits.

#### v) OPINION

After the reading, comprehension and listening, in their groups, students discuss about the meaning of the story and the moral behind it. They are offered a list of expressions to express opinion, agreement, disagreement and interruption. So, they can have their own group debates about the moral that summarizes the story and then they can share it with the rest of the group. Later they look up the Spanish and Catalan equivalent online.

25 PHRASES FOR EXPRESSING OPINIONS		25 PHRASES FOR EXPRESSING DISAGREEMENT	
I think....	I believe....	I see your point, but....	I see what you are getting at, but....
I feel....	I suppose....	That's one way of looking at it, however....	I completely disagree....
I guess....	According to me....	Well, I see things rather differently....	Umm, I'm not sure about that....
In my view....	In my opinion....	I'm not sure I go along with that view....	I don't really agree with that idea....
In my eyes....	It seems to me that....	I agree up to a point, but....	You could say that, however....
From my perspective....	From my point of view....	I wouldn't quite put it that way myself....	I still have my doubts....
From my view point....	As far as I'm concerned....	I can't/couldn't go along with that....	That's out of question....
Personally, I think....	I'd like to point out that....	You've got to be kidding....	Well, I don't quite agree with you....
What I mean is....	Generally it is thought that....	I find that very difficult to accept....	We don't seem to agree here....
Some people say that....	Well, it is considered that....	Not necessarily....	That's not always true....
It is generally accepted that....	My impression is that....	There is no way I could agree with that....	I don't think so....
It goes without saying that....	I hold the view that....	No, I'm not sure about that because....	I'm afraid, I disagree....
I'm of the opinion that....		We don't seem to be in complete agreement....	

My English Online, "25 Phrases for Expressing Opinions"



## WORKSHEET 1



# ▲ The Giant from Scotland

### ▲ i. before reading

#### Vocabulary

Look at the pictures. Complete the sentences. You only need 5 words.

knit	causeway	giant	challenge	build	hunting	afraid	cradle
							
.....	.....	.....1.....	.....	.....			

- To .....*knit*..... is to make clothes with wool and needles.
- A ..... is an enormously tall person.
- To ..... is to form by combining parts or materials.
- If you're ....., something or somebody terrifies you .
- Babies sleep in a .....

### 👁 Look at the pictures in the story in groups.

Group A: the pictures on pages 22, 23.

Group B: the pictures on pages 24, 25, 26, 27

Group C: the pictures on pages 28, 29

Group D: the pictures on pages 30, 31.

### 🗨 Oral activity: Picture description.

In groups describe the pictures in the book. Use the dictionary if necessary.

### ii. Reading

#### 📄 Reading comprehension. Answer the following questions in your word document.

- Where did Fionn and Una live?
- Who was Angus?
- What was Angus like?
- What did the messenger say to Fionn?
- Did the Irish giant accept the challenge?
- What did Fionn build? What were the stones like?
- How long was his causeway?
- What was Una's plan? What did she make?
- What did Fionn wear at Angus' arrival?
- What did Angus do when he was escaping?



## WORKSHEET 2



### iii. LANGUAGE CONSOLIDATION

Re-read the chapter and complete the series with the following adjectives of the story.

Click on <http://web2.uvcs.uvic.ca/elc/studyzone/330/grammar/reqcom.htm> and read "Forming regular comparatives and superlatives".

Adjective	-EST	MOST + adjective
tall	tallest	----
strong		
fearsome		
great		
unusual		
disturbing		
big		
clever		
hard		
peculiar		

### iv. LISTENING

Listen to the story once. Then close the book and complete this section.

"That is your <sup>1</sup> \_\_\_\_\_"  
 Angus gasped in shock.  
 "Yes, he is rather <sup>2</sup> \_\_\_\_\_ now,  
 but he will grow," replied Una.  
 Angus was frightened. He had  
<sup>3</sup> \_\_\_\_\_ seen a baby this big.  
 "If this was Fionn's small baby,  
 what size is Fionn?" he wondered.  
 "Fionn himself must be enormous!"  
  
 Angus hurried out and,  
 without turning, he ran  
<sup>4</sup> \_\_\_\_\_ the causeway.

As he was running a thought  
 struck him. "What if Fionn is  
<sup>5</sup> \_\_\_\_\_ me?" To prevent this  
 happening, he began to remove  
<sup>6</sup> \_\_\_\_\_ from the path and, by  
 the time he arrived home to  
 Scotland, all that was left  
 was a few yards of path jutting  
 out <sup>7</sup> \_\_\_\_\_ the coast of Antrim  
<sup>8</sup> \_\_\_\_\_ the sea. To this day, only that  
 part of the causeway remains.

1. ....
2. ....
3. ....
4. ....
5. ....
6. ....
7. ....
8. ....

### v. OPINION

What do you think of the tale? Is there a moral in the story? Is there an equivalent moral in Spanish or Catalan?

- Choose one of these:
- a. Scottish giants are cowards.
  - b. Brain is better than brawn.
  - c. If your enemy is afraid, you're lucky.

## STAGE 2: PREPARING THE STORY

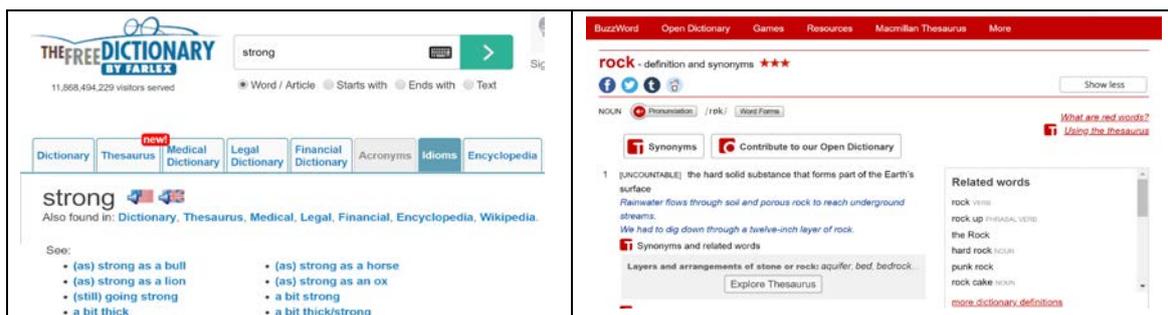
(Session 4 and 5)

### 1. Presentation of the task

The teacher explains to the students that they are going to prepare a script to read, recite and record their dramatic reading of the legend of the giant. They are told that their script and final performance of the dramatic reading of the legend have to:

- introduce the characters
- associate them with one or two adjectives
- describe what they do
- exaggerate them with extreme adjectives
- use short descriptive sentences
- use simple words and short sentences
- use extreme adjectives

They are also told to list linguistic elements such as introductory words and expressions like idioms, similes and intensifiers. They search for storytelling formulas to initiate the story, keep the listeners' interest and provide ending formulas. In worksheet 3, which will be presented at the end of this section, they are asked to list the useful elements to portray an emphatic description of the characters. Here there are two examples of linguistic search on two online dictionaries.



The Free Dictionary sample search sample ("Strong")  
<https://www.thefreedictionary.com/>

Macmillan Dictionary search sample ("rock")  
<https://www.macmillandictionary.com/>

### Props preparation

Students collect images, maps, photos of the Giant's Causeway, images of the characters and other elements to help them explain the legend of the giant, which is going to be their way of presenting the characters and their main traits on digital support (image, video, audio...).

### 2. Script writing

Students write the script of their performance applying storytelling techniques. To do that, they are addressed to the website *Myths and Legends*, <http://myths.e2bn.org/index.php>, which provides tips on how to create their legends. They watch the help videos, and look at a specific section called 'How to', which provides useful ideas to produce stories apart from images, audio files and a comprehensive glossary of terms.

The script writing puts together the visual, audio and linguistic elements. The teacher supervises the linguistic as well as the communicative content. The students often start as follows: *"Today we're going to tell you a story. A legend that happened in Ireland. It is a country far from Catalonia... There was a giant called Fionn..."*



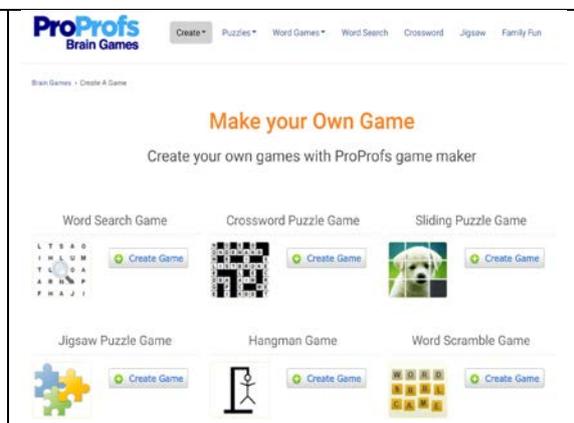
Myths and Legends ("Create your own Story")  
<http://myths.e2bn.org/mythsandlegends/>

### 3. Game

8<sup>th</sup> graders prepare a short game to finish their performance. In accordance with the teachers of the elementary school, it has to be a building one and has to have letters on it. Some examples are: puzzles, games to order the letters or to stick the label to the suitable image, which students create by using several online apps to create interactive activities. Underneath there are two examples of interactive puzzles created with the puzzlemaker *The Word Search*, and with *ProProfs*. These activities become a very entertaining end for the dramatic reading and an excellent opportunity to enhance the interlevel quality of this topic.



The Word Search ("Giant Causeway Wordsearch")  
<https://thewordsearch.com/>



ProProfs ("Make your Own Game")  
<https://www.proprofs.com/games/>



## WORKSHEET 3



### Vi. DRAMATIC READING

#### Images and story elements

List the characters and main elements in the story and write qualities and other words that can be associated with them.

enormous      knitting      Fionn      giant      big      strong  
 Benandonner      hard      long      Una  
 causeway      sea      rocks      booties

Story Elements	Description
FIONN	
ANGUS	
UNA	
CAUSEWAY	
SEA	
ROCKS	

#### Language Intensifiers

Find the extreme adjectives of the following:

Adjective	Extreme adjective
Big	
Angry	
Ugly	
Afraid	
Bright	

#### Idioms and Similes

List useful idioms to include in your story.

E.g. As strong as a horse

.....  
 .....

**STAGE 3: PERFORMING DRAMATIC READING**

(Session 6, 7 and 8)

8<sup>th</sup> graders present their performance of “*Tell me a tale: the legend of the Giant’s Causeway*” in front of the audience of elementary school students. While they are performing their reading as a group they deploy their storytelling techniques, using all the skills that they have practiced during the previous stages of the project. At the same time, they show their digital resources to support their dramatic reading. The performance is recorded on video for teaching purposes or assessment, so that students can watch their readings and review how they did it and also possible improvement areas. On the class’ projector, students show their interactive game, of their own creation, that involves younger and older students in an entertaining short final task.

**STAGE 4: EVALUATION OF THE DRAMATIC READING**

(Session 9 and 10)

The teacher bases assessment mainly on constant observation of the various stages in the project: the description activities, reading comprehension, vocabulary matching tasks, linguistic search and script-writing, kept in the students’ blog or e-portfolio. The final performance is evaluated as an oral outcome, according to the following rubric:

Learning outcomes: Speaking	1	2	3	4	Result
Delivers <b>short presentations</b> on topics of personal interest or related to students’ studies which have been previously rehearsed. Presentations are well-structured with supporting visuals (such as PowerPoint slides). Students should be prepared to answer short, simple questions about the content of their presentation.	Is unable to deliver a clear presentation.	Is able to deliver a presentation, but with significant difficulty.	Is able to deliver a clear presentation and is able to answer questions about the content, but with some difficulty.	Is able to deliver a clear, coherent presentation and is able to respond to questions about the content, without significant difficulty.	

Student’s name \_\_\_\_\_

Pulse 2 (Macmillan)

**4. CONCLUSION**

Storytelling applied to the English class has enabled the cultural and literary content to flow naturally as a leading motor that can turn on motivation and meaningful learning in the students of high school. In 7<sup>th</sup> and 8<sup>th</sup>, the legend of the *Giant’s Causeway* stands as an interlevel work, which extends to the elementary school as a project powerful enough to trigger the interest that can lead to produce appealing written and oral texts. Even, the fact that their work is for younger children makes them evaluate their linguistic knowledge and communicative strategies and realize their own social role, which provides a more mature perspective of their assignments. Moreover, groupwork and collaboration favors interpersonal skills like self-management and project management as well as various ways of collaboration in a 21<sup>st</sup> century context, where digital, social and civil competences are a must.

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# The Senses in EFL. 1. Framework, and Practical Work: A Fair, Riddles, and Voice Work

Lourdes Montoro  
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I have always been interested in **learning and teaching by doing**. As a teacher and a teacher trainer, I have supported the need to ensure that, as well as emphasized the necessity of having **all intervening parts involved** in the process. That premise together with **imagination** and **project work** have taken my classes to work based **on hands-on tasks, individual work and team work, and awareness and enhancement of individual and group talents, likes, and aptitudes**.

Last but not least, this has all led to **pleasurable learning and teaching experiences**, to judge from results, scores, and demand for more practical hands-on EFL project adventures. As a professional, the **guidance and monitoring of students and trainee teachers in their pursuit of data, collection, and planning** of it all, has been very rewarding. I trust that one of the keys to the success has been that learners have been offered **choices** among all sorts of projects which have ranged from small to big, while they have always been responsible for their learning.

And what is more, the bottom line in all cases has been that all the **objectives** aimed at were **realistic**, which students could see before getting involved in their **project work itineraries**. They knew that they were **feasible** at one point or another. Thus, they wanted to participate, and felt that learning English as a foreign language would teach them **to express themselves in the new language, and to communicate with one another**.

Finally, as projects developed, they could also confirm that their personal and group work adjusted to how they felt, **their own needs and interests, their advances**, and what they were expected to learn, which, we, as the professionals steering in the main EFL teaching and learning vessel, must always keep in mind. Propelled by their feeling that EFL learning was possible, the students' natural **willingness to participate**, their **wish to communicate and become better at English**, and certainly **the fun and excitement around their creative projects** made their **senses be at their most receptive mode**, which, without a speck of a doubt, was to lead to outstanding learning performances.

This article presents some research and classroom practical work on the so-called five senses. Horace Howard Furness (1880, p. 187) points out that in William Shakespeare's time, there was a reference to both the five wits and five senses, which were considered synonymous. A century later, Clive Staples Lewis (1990, p. 147) affirms that the five wits were also considered the five inward wits, unlike the five outward wits, whose name corresponded to the five senses. Charles Laurence Barber (1997, p. 245) clarifies that these terms overlapped in early modern English, and stood for a faculty of perception.

Then in the 17th century, the term "wit" lost this meaning. Therefore, the five senses started being understood as the outward ones. John Raymond Postgate (1995, p. 165) adds that from a scientific view, there are more than the five outward senses which are anatomy related

to the ears, eyes, mouth, nose, and skin. Yet, he adds that the five senses/wits from the Aristotelian, medieval, and the 16th century times continue these days and that the sense beyond the above-mentioned natural ones is called the "sixth sense".

With regards to classroom practical work, D. Kolb (1984) describes experiential learning, that is, learning by feeling. He states that all learning takes place in a reality context, together with other people, after a specific experience. This implies taking care of relations, self-conscience, learning to listen to one's own perceptions, feelings, emotions and thoughts, that is to say, learning to know how to experience.

X. Zubiri (2004) refers to "Inteligencia sentiente", understanding that both intelligence and feeling are all one, and that we are feeling beings ("seres sintientes"). Based on that, Luis López González ([http://www.centrofamilialagungo.org/wp-content/uploads/2017/05/Escuela-Afectiva-1\\_2017.pdf](http://www.centrofamilialagungo.org/wp-content/uploads/2017/05/Escuela-Afectiva-1_2017.pdf)) says that that we only think and feel, and wonders why we think more than feel, adding that we think about living more than in living itself. He encourages feeling before being, and entering the sensosphere, which he defines as hidden, despite being where we live, and in which our relationships and our knowledge get negotiated ("transaccionado").

Luis López González refers to Steven J. Schiff, a neurosurgeon, specialist on neurologic engineering, and director at the Penn State Center for Neural Engineering (<https://sites.esm.psu.edu/wiki/research:sjs49:start>). Following him, he emphasizes that it is at school where relevance to what is implicit in ourselves must be given: what is implicit in us, what is felt, and has not been turned into words yet, what is suspended in is what is called the psychosoma o preverbal phase, that is, a way of thinking without talking.

López González insists in the fact that teaching children to pay attention to what is implicit is very helpful; and also in the idea that developing the brain areas which let us know reality in a direct way, allows neural and interhemispheric integration, which is also beneficial to them. Finally he concludes that experiencing is not thinking, but defends the participation of the body in thinking, since the body also reflects. The senses are definitely complex and are being studied by cognitive psychology, cognitive science, and neuroscience, which share common areas of work.

As we know, we are also provided with senses for temperature, weight or pain, and external social, psychological, and behavioral factors, and they all affect our body and our life quality. Learning foreign languages becomes especially interesting when differences with our mother tongue are pointed and reasoned. I have observed that, for instance, students enjoy learning that being hungry, thirsty, hot, cold, and a certain age is considered the result of physical temporary parameters, which the English language, for instance, exemplifies. Students appreciate being taught that in the Spanish language these states are referred as possessions: "*Tengo hambre, sed, calor, frío, o X años*". This shows both the language, and the mental and cultural dimension behind, which definitely must be accurately transmitted in our teaching of English as a foreign language.

From my teaching practice, I have observed that when we teach these excerpts of thoughts and language within their real human context behind, students perceive their total meaning, and properly save the learning. Later, it is easier for them to retrieve them for their own usage and production. The recently learnt new expressions simply make sense in the full sense of the words which are directed towards their full apprehension and idiolect.

This article is the first part of a collection of 7 articles on the five senses: the ears, eyes, mouth, nose, and skin, and their physiological capacity to retrieve and collect data for perception. Through them, we have access to hearing, sight, taste, smell, and touch. The articles on EFL exploitation which follow are:

- The Senses in EFL. 2. Feel. Sensory and Intelligence Projects, CLIL, Color and Art, and a Pajama Class
- The Senses in EFL . 3. Taste: Language Work, Cooking contests, and Recipe books
- The Senses in EFL. 4. Sight. Part A. Reading for Class and for Fun: Book Clubs and Reports
- The Senses in EFL. 5. Sight. Part B: Writing for Class and for Fun: Penpals, Mystery Postcards...
- The Senses in EFL. 6. Hearing. Part A. Music and Songs. Framework
- The Senses in EFL . 7. Hearing. Part B. Music and Songs. Practice

“The Senses in EFL. 1. Framework, and Practical work: a Fair, Riddles, and Voice work”, presented here, displays work on 4 practical activities which I devised and implemented in several classes and presented in teacher training workshops. It also proposes further research work which takes into account both sensory and intelligence activities. Samples are included in all sections, which can be partially or fully used by the teacher. This article is divided as follows:

- 1. THE FIVE SENSES FAIR– WORKSHEETS**
- 2. THE FIVE SENSES FAIR- ITEMS**
- 3. THE FIVE SENSES FAIR - CREATIVE RIDDLES COMPENDIUM**
- 4. DEVELOPING THE VOICE – INTERLEVEL WORKSHEET**

### **1. THE FIVE SENSES FAIR– WORKSHEETS**

As we know our EFL syllabus presents work on the senses from a linguistic point of view. Students are expected to learn: “*It looks/tastes/smells/feels/sounds like...*”. The project next invites students to learn that in practice. It helps them to get to know and master varied vocabulary which they certainly need to know to participate. This activity involves pair work, and group work at different levels. The classroom is divided into five sections. Each section corresponds to a booth:

<b>SIGHT</b>	<b>TASTE</b>	<b>SMELL</b>	<b>TOUCH</b>	<b>HEARING</b>
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*The Five Senses Fair* is aimed at the whole class, which needs to be first divided in half. Half of the class starts attending the fair, while the other half works behind the five booths, and presents the items to the other half. Each half is divided in pairs, and each pair is responsible for both displaying the items and presenting them to the other half of the class, and also, when taking their turn as visitors, they are expected to guess at what all items may be. These are the main tips to ensure success in the practice:

- Before students start going from booth to booth, they all need to know all the vocabulary (indicated in the following worksheet), questions (“*What does it look/taste/smell/feel/sound like?*”), and answers which will be expected (indicated at

- the start of this section)
- Vocabulary must be taught (if new) in previous sessions, or recycled (if not).
  - Both students in the pair must ask the correct questions, go through experiential learning, and correctly answer. If necessary, clues can be given by the students behind the booths.
  - The teacher must have a second assortment of items for the second half of the class, so that the students within it are also exposed to new items.
  - Blindfolds are to be used for the mouth, smell, touch and hearing senses booths.
  - The first Sense Booth to visit is LOOK
  - After that, while one member of the pair wears a blindfold, the other one guides him/her (TASTE and SMELL booths). After their visits, they switch roles and blindfolds are exchanged. The second member of the pair will be responsible for guessing at the TOUCH AND FEEL booths.
  - Students are recommended to bring their own blindfolds.
  - The teacher must also have an extra assortment of blindfolds.
  - When the first half has finished the visit to the fair, this group stays in class, while the other half goes outside the classroom. The former visiting group becomes the leaders of the 5 booths, and together with the teacher, they put away the old items, and set the new ones. As they do that, the teacher goes outside, and hands answer sheets to the half which is ready to start and enter the room.
  - The teacher always rotates around the five booths and makes sure that everybody is learning by doing and enjoying the session.
  - Correction takes place at the end of each half group work practice.

This is the answer worksheet which I devised for *The Five Senses Fair*:

## THE FIVE SENSES FAIR

By Lourdes Montoro



<https://depositphotos.com/vector-images/five-senses-cartoon.html>

### Answer sheet

**It looks/looked like:**

A/  
B/  
C/

**It tastes/tasted like:**

A/  
B/  
C/

It smells/smelled like:

- A/
- B/
- C/

It feels/felt like:

- A/
- B/
- C/

It sounds/sounded like:

- A/
- B/
- C/

## 2. THE FIVE SENSES FAIR– ITEMS

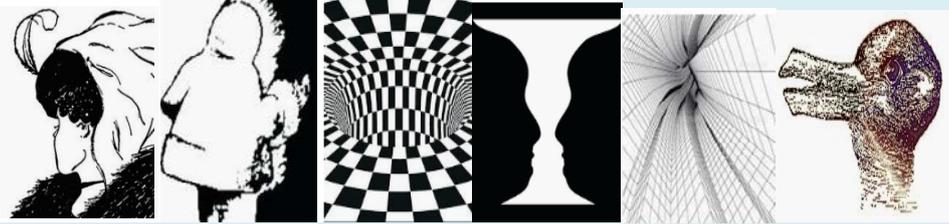
As indicated in the previous Tips section, the teacher must have a large assortment of items, so that each half of the class always has the chance to walk around the fair and be exposed to surprising and exciting new items. Some samples are provided below:

<b>TASTE, SMELL, FEEL,</b> <b>HEAR AND LOOK</b>	
<b>TASTE</b>  Chocolate Cheese Potato chip Peanut Cookies Water Candy	<b>SMELL</b>  Cologne Match (lit) Chewing gum Coffee beans Dishwasher detergent Hairspray Insect repellent
<b>FEEL</b>  Paper Cotton Cloth Key Plastic Tin Play dough	<b>HEAR</b>  Bell Whistle Trumpet Alarm-clock Piece of music Clapping Blow drier

**LOOK**



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### 3. THE FIVE SENSES - CREATIVE RIDDLES COMPENDIUM

After all students finish their visits, and the fair is closed, students are asked to invent their own riddles by following the same basic structure which they have learnt. The teacher hands in colored pieces of paper which are numbered. Students are asked to work in pairs, but this time, they must create the riddles with a different classmate. As soon as each pair finishes, the teacher corrects their riddles, and each pair looks for other pairs that are ready to start exchanging their riddles. At the end of all the readings and guessing game, the teacher projects the answers, which each pair has provided. Their creative riddles are sent to all students and can be published in the school magazine. Next there is a sample:

<p style="text-align: center;"><b>OUR CREATIVE RIDDLES</b></p> 	<p style="text-align: center;"><b>What are they?</b></p>
<p style="text-align: center;"><b>2</b> <b>A RIVER</b> <i>It feels refreshing</i> <i>It tastes fresh</i> <i>It smells like nothing</i> <i>It looks like a large snake</i> <i>It sounds like a gentle or a wild song</i></p>	<p style="text-align: center;"><b>1</b> <b>A BIRD</b> <i>It feels very soft</i> <i>It looks free</i> <i>It sounds happy</i> <i>It smells like a field</i> <i>It tastes like chicken</i></p>
<p style="text-align: center;"><b>4</b> <b>CHOCOLATE</b> <i>It smells very good</i> <i>It sounds like some noise when you bite it</i> <i>It feels cold after it has been in the fridge</i> <i>It tastes good and sweet</i> <i>It looks great</i></p>	<p style="text-align: center;"><b>3</b> <b>A BELL</b> <i>It sounds strong</i> <i>It feels hard</i> <i>It looks beautiful</i> <i>It smells like iron</i> <i>It tastes like nothing</i></p>
	<p style="text-align: center;"><b>5</b> <b>COFFEE</b> <i>It tastes bitter</i> <i>It looks like a peanut</i> <i>It smells aromatic</i> <i>It sounds like small stones</i> <i>It feels round and rough</i></p>

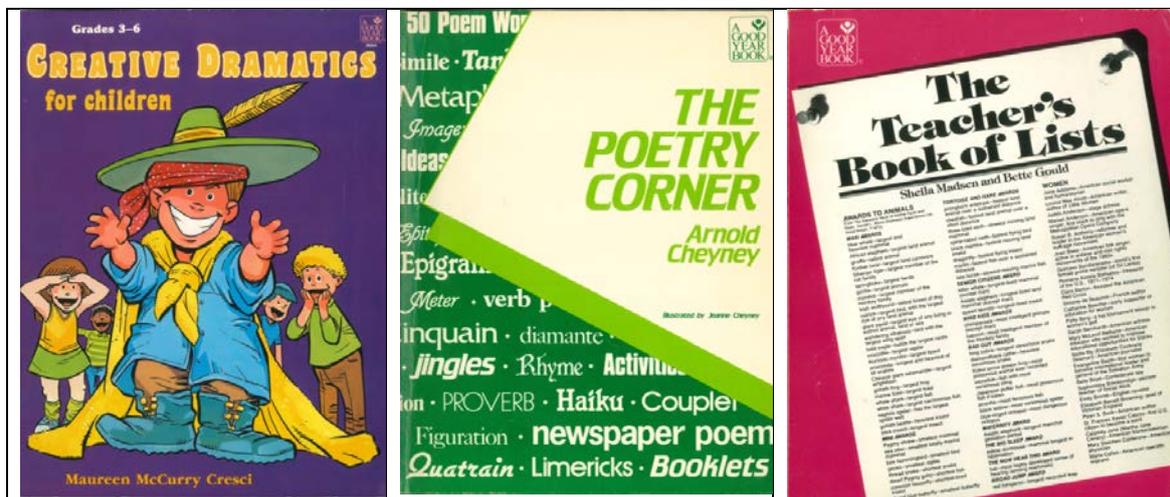
<p><b>6</b> <b>GRASS</b> <i>It feels soft</i> <i>It sounds calm</i> <i>It smells good, and great when it rains</i> <i>It tastes bad but a lot of animals eat it</i> <i>It looks like a carpet</i></p>	<p><b>7</b> <b>HONEY</b> <i>It tastes sweet</i> <i>It feels sticky</i> <i>It sounds like nothing</i> <i>It looks like a golden river</i> <i>It smells like sugar</i></p>
<p><b>8</b> <b>PEPPER</b> <i>It looks like black powder</i> <i>It tastes strong</i> <i>It seems like sand</i> <i>It smells like nothing</i> <i>It feels round</i></p>	<p><b>9</b> <b>SILK</b> <i>It feels soft and delicate</i> <i>It sounds like a breeze</i> <i>It looks beautiful</i> <i>It smells like nothing</i></p>
<p><b>10</b> <b>SUGAR</b> <i>It tastes sweet</i> <i>It smells like nothing</i> <i>It feels like the sand</i> <i>It sounds like nothing</i> <i>It looks like snow</i></p>	<p><b>11</b> <b>THE SEA</b> <i>It tastes salty</i> <i>It looks like an enormous carpet</i> <i>It feels wet</i> <i>It sounds like music</i> <i>It smells fresh</i></p>
<p><b>12</b> <b>THE SKY</b> <i>It feels like nothing</i> <i>It smells like nothing</i> <i>It tastes like nothing</i> <i>It sounds very high sometimes</i> <i>It looks like a blue carpet with white sheep flying on it</i></p>	<p><b>13</b> <b>THE SUNSET</b> <i>It feels relaxing</i> <i>It looks beautiful and red in the evening</i> <i>It sounds like silence</i> <i>It smells like the night</i> <i>It tastes like nothing</i></p>
<p><b>14</b> <b>THE WOODS</b> <i>It feels relaxing</i> <i>It sounds like silence</i> <i>It looks like a green solid sea</i> <i>It tastes like nothing</i> <i>It smells like wet land</i></p>	<p><b>15</b> <b>WATERMELON</b> <i>It tastes sweet</i> <i>It smells like nothing</i> <i>It feels solid and like liquid too</i> <i>It looks like a big ball: red inside and green outside</i></p>

#### 4. DEVELOPING THE VOICE – INTERLEVEL WORKSHEET

I have always been interested in the understanding, development and exploitation of voice and speech. In “EFL Textbooks. Part 3: New Methods and New Tricks for the Voiceless Teacher” (2017), I explained how I solved an equation caused by sudden laryngitis: Willingness to communicate (+) an i-tool course book method (-) the voice of an EFL teacher (=) four different effective English classes in 2 different levels (<http://diposit.ub.edu/dspace/bitstream/2445/112923/6/VOLUM%208%20%28ELT%20Trainin g%20Series%29.pdf>).

My students and I took on a challenge which I based on 12 pillars: a full-written blackboard, the projected pronunciation of the word “laryngitis”, colored paper cut-outs indicating pages, mimics, fondness of theatre, dynamism, self-confidence, anticipation, seniority, imagination, the class Moodle platform, and last but not least, *English File New Edition* i-tools (Elementary English, and Intermediate English). Those unusual voiceless EFL classes were highly appreciated by students, a source of fun and major concentration for all involved, and an outstanding teaching and learning discovery. From my experience I could affirm that a lot could be accomplished both when not being able to use our voices.

Yet before experimenting with “silent EFL classes”, we might like to apply some techniques which can very much help in EFL sessions to help students get the most out of their speech, pronunciation, control, confidence and EFL learning through imitation and expression. I would like to first refer to three classic Scott Foresman and Company manuals, which I have very much worked with, and recommend. I had the honor to be a consultant for this publishing house, and that gave me the chance to learn about their excellent pedagogical materials, which despite the passage of time, are as valuable as when they were created.



Scott, Foresman and Company

Firstly, M. McCurry’s *Creative Dramatics for Children* (1959) is still a classic in work on speech: vocal and speech variations, specifically vocal projection, and sentences said in different ways; cold readings, based on commercials; and impromptu speech and storytelling, which invite students to tell a story after an object, continue a story, or discover a prop bag, which has stimulating objects for them to build their imagination on.

A. Cheyney’s *The Poetry Corner* (1982) is a second classic which I use when working on voice and pronunciation through poetry. This book explores the poet’s land, evokes poetic writing through talking, dictating, experiencing, remembering, figurative comparisons, sound poetic images, concrete poetry, number poems, noun and verb poems, name poems, newspaper poems, and two-word poems. It also helps develop language precision, and encourages poetic writing, providing ready-to-work sheets on images and senses.

Thirdly, I must refer to Sh. Madsen, and B. Gould’s *The Teacher’s Book of Lists* (1979) which has comprehensive sections on watching the language, covering what is in a word, what is not in a word, spelling, compounds, homonyms, antonyms, tongue twisters, word twins, triplets, and quadruplets, spelling bees, feelings and words, rhyming... Additionally, there are sections on signs, symbols, telescopes and T-squares, people and animals, and the arts of music, art itself,

and literature. Needless to say, the potential beyond these three classic American books goes beyond voice work. It is reachable at a glance, and means to cater for all kinds of students, teachers, intelligences and talents, and above all, they present it all through precise data, which backs up the development of techniques through imagination. To finish, I would like to provide a sample model which can be easily adapted to different levels and interests. This worksheet is both a practical teacher's aid, and a students' class companion which enables them to enjoy EFL learning sensory learning through sound, creativity and attention. When using parts of this worksheet, students are presented a new learning means and encouraged to speak English in a different way.

Alan Maley's *The Language Teacher's Voice* (2000) must also be recommended. I chose some of the techniques that were explained, and created my own texts to be used in each case. Next I will present five which are called: *Sweet and low*, *Off the wall*, *The fishing line*, *Crescendo*, and *Radio tuning*. To work on the five texts which I wanted students to use, I chose the topics which are included under the titles:

- SWEET AND LOW
  - Reasons to be here
  - Favorite movie
  - Plans for the holidays
  - A place to get lost at
  
- OFF THE WALL
  - 10 song titles (bouncing back and forth on one another)
  
- THE FISHING LINE
  - Trying to contact somebody
  - Visualizing a door in between
  - Visualizing an imaginary situation in with exclamations and questions, and a maximum of 2 words per interaction are used within a total of 10
  
- CRESCENDO
  - 2 love story critical moments with pros and cons within: regret and acceptance in the 1st one, and being interested, regretting, accepting and showing interest once more
  
- RADIO TUNING
  - An announcement of a world summit in which scholars reached 2 life-changing agreements on:
    1. Prohibiting wars, with community volunteer work being imposed to those persisting in them
    2. Reimbursing politicians' excess money to human beings who prove not being related to them.

Each title is self-explanatory of the intonation with how each text is to be read. The key of each practice is in the uttering of each reading itself, at which students must first guess. After each exercise, students in groups are asked to create their own text. The teacher must always monitor that the language and vocabulary areas which they are working on correspond to their syllabus, so that students are always aware of where they are, and what the objective is. Free practice can also be encouraged at the end, since the models are clear, and they easily lead their work. Once their own models are created, exercises are exchanged, and the teacher continues rotating to ensure that all groups are doing what is expected. This worksheet can be easily partially or fully exploited.

# DEVELOPING THE VOICE

(From: Maley, A.: *The Language Teacher's Voice*, 2000  
Practice examples by Lourdes Montoro)

## V o l u m e

### A. Sweet and Low

E.g.:

Tell your partner:

1. *Why you are here*
2. *What your favorite movie is (and why)*
3. *What your plans are for your next holidays*
4. *Whom you would like to meet (and why)*
5. *Where you would like to get lost (and why)*

### B. Off the Wall

E.g.:

1. *Fly me to the moon*
2. *Nothing compares to you*
3. *You've got a friend*
4. *I'll be there for you*
5. *I want to break free*
6. *Twist and shout*
7. *When I fall in love...*
8. *Climb every mountain*
9. *1. It's been a hard day's night*
10. *Bye bye Miss American Pie \* (adapted)*

### E. Radio Tuning

E.g.:

*And today's news at TTLM 5.3: At the world summit today, world scholars reached the following first agreements:*

1. *All wars will be forbidden. Whoever gets entangled in one, will be sentenced to life volunteer work for the community.*
2. *Excess money will be withdrawn from all politicians' accounts and transferred back to all human beings on planet earth, who had nothing to do with them.*

*The world reset will take place during the holidays in the northern hemisphere, so that everybody will have enough time to adjust. Listen to the rest of the amendments at 8:30 at TTLM, your family station.*

### C. The Fishing Line

E.g.:

1. *Hello?*
2. *Hi!*
3. *Hi there!*
4. *Knock knock!*
5. *Anybody home?*
6. *Hey, you!*
7. *Tom...!*
8. *Jen...!*
9. *Michael...!*
10. *Kathy...!*

### D. Crescendo

E.g.:

1. *I never knew why you never loved me.  
You should have told me!  
Oh well, I had a good time though*
2. *So... your family comes from Silicon Valley.. Hmmmmmm. Nice..., and you live in Brooklyn Heights... Interesting...  
Oh! Is that a ring?, Gosh! I did not notice it the other day!  
You never told me you were married!!  
You never did. You, son of a ...  
Oh sorry... I have my tantrums...  
Are we meeting tonight?*

The next 6 articles will carry specific work on the senses, also stemming from teaching learning by doing, imagination-based work and projects, individual and team work, emphasis on talents, likes, and aptitudes. They will present work on feel, taste, sight and hearing. The next article focuses on the feel sense, and along with it, namely, sensory and intelligence learning activities, and CLIL-based hands-on projects. It will also enhance the necessity of EFL class exploitation of multi-talents in class, and exemplify it. Reference work on color, art, and a pajama class in an EFL adult language school are also included.

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# The Senses in EFL. 2. Feel. Sensory and Intelligence Projects, CLIL, Color and Art, and a Pajama Class

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This article is the second part of a collection of 7 articles on the five senses. The first part displayed work on a theoretical frame around the five senses, and presented creative practical activities: A fair, a riddles compendium, and voice work. This second article will emphasize the relevance of both sensory and intelligence activities, include work on color and art, and present the benefits of an evening pajama class which was implemented in adult EFL teaching. To fit the teachers' needs, all the activities can be partially or fully implemented. This article is divided as follows:

1. INTRODUCTION TO SENSORY AND INTELLIGENCE ACTIVITIES
2. SENSES, HANDS-ON PROJECTS, CLIL AND EFL
3. MULTI-TALENTS, COLOR AND ART – AN EFL AND ART DOSSIER
4. A PAJAMA CLASS

## **1. INTRODUCTION TO SENSORY AND INTELLIGENCE ACTIVITIES**

We know that **sense** in general refers to **an ability to understand, recognize, value or react to something, especially any of the five physical abilities to see, hear, smell, taste and feel**. It is also understood as a general feeling or understanding, as well as good judgement, characteristic of having good judgement, especially when it is based on practical ideas or understanding (<https://dictionary.cambridge.org/es/diccionario/ingles/sense>). We understand **sensory** as **connected with the physical senses** of smell, taste, hearing, sight and touch (<https://dictionary.cambridge.org/es/diccionario/ingles/sensory>). **Feel** is understood as either touching something in order to discover something about it; and also as **the experience of something physical or emotional**, feeling like something, wanting to do something that one does not do, or having a particular opinion about or attitude toward something, (<https://dictionary.cambridge.org/es/diccionario/ingles/feel>).

**Intelligence** is understood as the ability to learn, understand, and make judgement and have opinions that are based on reason; it is also described as **a thinking ability, to understand and learn well, and form judgments and opinions based on reason**. (<https://dictionary.cambridge.org/dictionary/english/intelligence>). Sensing a general feeling, understanding, adapting practical ideas, discovering, feeling like doing something, being able to learn, being able to reason, and having an opinion is reached by us at different points. Traditionally, intelligence has been understood as the cognitive capacity which we are all born with, and which can be tested. According to Howard Gardner (1983:2003), intelligence is the ability to solve problems, or to create products, being these valued within one or more cultural settings. He also refers to sets of skills - which we all have, and enable us to solve problems -, and to our potential for finding or creating solutions to them, what leads to new knowledge. In "Howard Gardner's Theory of Multiple Intelligences" (Northern Illinois University, Faculty

Development and Instructional Design Center), teachers are usually said to be linguistic, showing ability in written and spoken words, and in interpretation and explanation of ideas and information through language. Teachers are also described as able to understand relationship between communication and meaning. Educators are said to be interpersonal, that is, having an ability to relate to others, interpreting behavior and communications, and understanding the relationship between people and their situations, including other people ([https://www.niu.edu/facdev/pdf/guide/learning/howard\\_gardner\\_theory\\_multiple\\_intelligences.pdf](https://www.niu.edu/facdev/pdf/guide/learning/howard_gardner_theory_multiple_intelligences.pdf)).

Among EFL teachers and EFL students, the Gardner’s Theory of Multiple Intelligences must be fully represented: therefore, we may be musical, visual-spatial, verbal-linguistic, logical-mathematical, bodily-kinaesthetic, interpersonal, intrapersonal, naturalistic, and/or existential. As an EFL teacher, I have always been interested in learning about how we all learn. As an EFL teacher trainer in EFL continuous education and for trainee teachers as well, I have worked on different areas.

J. Wingate’s *Knowing me, Knowing you* (2001) is a manual which I have very much used because not only sensory and intelligence learning activities are clearly described, but also practical sensory and intelligence photocopiable worksheets are provided, along with a detailed key for each. This manual invites both teachers and students to learn about themselves, and get the most of the teaching and learning experiences. Next I will present the charts with J. Wingate’s main proposals, which I have used in teacher training: **A/ SENSORY AND LEARNING ACTIVITIES** and **B/ INTELLIGENCE LEARNING ACTIVITIES**:

**A/SENSORY AND LEARNING ACTIVITIES**

<b>SENSORY AND LEARNING ACTIVITIES</b>	
<b>VAK LEARNING PREFERENCES</b> VKA stands for Visual, Auditory and Kinaesthetic preferences. Students are introduced to the learning styles concept, and grade themselves according to 9 categories: learning, conversation, reading, self, remembering, writing, spelling, imagination and voice.	(pp. 28-29)
<b>LANGUAGE LEARNING STRATEGIES</b> Students are helped to realize the value of several language learning activities. They are asked to decide which strategies, among 56 included in 4 groups, motivate them to speak, listen, write or read.	(pp. 30-31)
<b>STUDY TECHNIQUES</b> Students are guided to understand their learning preferences with regards to their studying methods. They read about 16 methods, check if they correspond to theirs, and finally choose 10 that they find to be most effective	(pp. 32-33)
<b>TEACHING STYLES</b> The teacher helps students to get the most of their learning opportunities from all kinds of teachers. Students read three descriptions on VAK. They must choose what they think that corresponds to their present and past teachers.	(pp. 34-35)
<b>HOW DO I LOOK GOOD</b> Students can explore how their "inner sense" is used when remembering or imagining things. Students, in pairs, are asked to visualize themselves and certain things, which are related to VAK learning: favorite color, music group, sport, song... While asking each other, they must pay attention to their eyes movement.	(pp. 36-37)
<b>THE FOREST</b> Students are asked to visualize a forest, as a means to face different issues in life: obstacles, death... The story includes a path, a bear, getting past it, a house, a river, a wall...	(pp. 38-39)

(Wingate, 2001, pp. 28-39)

**B/INTELLIGENCE ACTIVITIES**

<b>INTELLIGENCE ACTIVITIES</b>	
<b>MULTIPLE INTELLIGENCES</b>	(pp. 40-41)
Students are helped to diagnose what types of intelligence they have. They check what they love, and need, and how they think. 24 aspects can be ticked. They can realize if they think in words, in images, through body feelings, comparison, interaction, or else.	
<b>LANGUAGE OF MULTIPLE INTELLIGENCES</b>	(pp. 42- 43)
Students can realize that the language which they use reflects their way of thinking. Students do a matching exercise to see what statements correspond to what intelligences.	
<b>MULTIPLE INTELLIGENCES PROFILE</b>	(pp. 44-45)
Students check, among 40 statements with which ones they identify best with. Students are helped to become aware of their own skills and capabilities.	
<b>STUDY WITH MULTIPLE INTELLIGENCES</b>	(pp. 46-47)
Students are guided to apply their own knowledge on Multiple Intelligences so that they can become more efficient in learning. They reason around doing homework, their reaction when they do not understand something, and are asked to suggest ways to make the most of each intelligence.	
<b>THE EAGLE</b>	(pp. 48-49)
The story helps students reflect on the roles that we play in life. It involves a farmer, an eagle (that was raised as a chicken by the farmer), and a biologist. Students must identify which either of the three can be related to the roles of the victim, the prosecutor, or the rescuer.	

(Wingate, 2001, pp. 40-49)

**2. SENSES, HANDS-ON PROJECTS, CLIL AND EFL**

In my experience, being attentive to students’ sensory and intelligence potential, and getting them involved in hands-on projects which help them learn by doing has always proved to be an effective way to knowledge. Besides using our own imagination we can also use extraordinary teachers’ resources like *Project Books. A Guide for Practicing Reading Strategies. Grade 2. Teacher’s book.* Glevieview: Scott, Foresman and Company. This book presents theme developing through real-world activities. Themes include sharing stories, caring, learning, success, adventure... They all involve interactive, theme-related real life projects, variety of projects, put-to-work strategies and skills, classroom management, assessment, hands-on collaborative problem solving, and empowering real-life connections.

Cheyney’s *The Poetry Corner* (1982) was already referred as a classic in voice and pronunciation through poetry in the previous article. This manual is, once again, recommended because it explores what the poetic world is, and what poetry is; evokes poetic writing (the logophile, talking, dictation, experiencing, remembering, figurative comparisons, sound, poetic shapes, concrete poetry number poems, noun and verb poems, newspaper poems, and two-word poems); develops language precision; and shares poetic writing through oral sharing and written sharing, and poetry corners. In the previous article M. McCurry’s *Creative Dramatics for Children* (1959) was also regarded as a classic in speech.

This book also offers opportunities to explore the students' imagination, overcome shyness, improve listening skills, build self-esteem, increase concentration, gain confidence, express and control emotion, while students learn to enjoy themselves in a non-threatening way. Through extension activities, the teacher can correlate dramatic exercises with writing, art,



costume, art and music of different cultures. P. Kepler, B. S. Royse, and J. Kepler's *Windows to the World* (1996) also offer themes for cross-cultural understanding with topics such as language, space, time, relationships, the Individual and the group, and moral values. Getting back to the senses, pages 15-22 must be referred as they correspond to "How Language Limits Our Perception": Perception and the five senses. What we see, what we hear, the language of music, what we smell, what we taste, and what we feel.

Non-specialized CLIL textbooks also offer CLIL activities, which can help start projects in this line. When teaching EFL Teacher Training Methods at the Teacher training School at the University of Barcelona, I created the group DIDÀCTICA LENGUA ESTRANGERA-CLIL. It counted on four advanced undergraduate trainee teachers interested in extending their knowledge on Content Language Integrated Learning (CLIL). The work consisted of classifying activities related to CLIL which were included in course books. They were classified by subjects (Physical education, Natural Science, Social Science, Mathematics, and Arts and Crafts) and age or level, which they were addressed too. The working procedure was as follows:

1. Analyzing course books
2. Selecting activities
3. Classifying them by subjects
4. Editing the bibliographical sources
5. Creating a file per each subject
6. Putting the files in a CLIL folder
7. Sharing them with the whole EFL Teacher Training Course participants

All the activities that were shared had been previously catalogued, and turned into an INITIAL CLIL RESOURCE BANK, which all trainee teachers taking the class chose to mention in their undergraduate portfolios. They could easily complement it when becoming professional. The 4 students which participated in the research were given a University Certificate acknowledging them for their participation in the DIDÀCTICA LENGUA ESTRANGERA-CLIL Research Work. It included specific details on the objectives, the procedure, and the number of hours.

### **3. MULTI-TALENTS, COLOR AND ART – AN EFL AND ART DOSSIER**

From my experience, learning about horoscopes, hand lines, hand writing, identification with things and animals, as well as learning about one another's talents is always a win-win. The meaning of favorite colors is also a topic of interest in class. What is more, these themes do not take much time, and can be ready-to-use ice-breakers, closures to activities, in-between activities or introductions to else. I will focus here on colors and art. In EFL teaching and teacher training I have always worked on the meaning beyond them. Students enjoy learning that they can interpret colors as worksheets indicate: yellow as imaginative, cream as kind, orange as friendly, pink as warm, red as polite, blue as thoughtful, purple as temperamental, green as reliable, brown as serious, and black as sensitive, among others. As they read on them, they assess if that applies to them or others related to them.

I have also had the chance to work with outstanding EFL teachers who signed up in several EFL continuous education classes which I taught. Some of them were specialized on art. On the occasion of having them all in a teacher training course, I prepared a 20-page dossier whose main theme was *Speaking and Art*. The course was called: **Good Outstanding Activities for Speaking English**. One of the teachers was **Mercè Fontseré**. This art and EFL teacher, expert in hands-on do-it-yourself projects, was a role model for my teacher training courses at the University of Barcelona. I had the honor of inviting her to present her works to my trainee

teacher students. The worksheet underneath (which I prepared for the session) shows her expertise and artistic talent in different areas: games, phonetics, storytime, evaluating, scrapbooks and her blog.

## T A S K

### **GUEST SPEAKER (Workshop)**

Prof. Lourdes Montoro

### **Becoming an Expert in Do-it-yourself Projects**

**Prof. Mercè Fontseré**

**CEIP PUIG-AGUT (Manlleu)**

"Learn with pleasure and you'll never forget" (quoted by Mercè Fontseré as she prepared the workshop )  
Please take notes about the following blocs and items (they have been listed according to prof. Mercè Fontseré's indications)

#### **1. GAMES**

- \* Memory (on the blackboard)
- \* Newspaper ball (for questions and answers)
- \* Using strings (to find a partner)
- \* Post-it (to play guessing words)
- \* Stick the snowman's nose (blindfolded)

#### **2. PHONETICS**

- \* Swat (swat a fly, with different sounds like ch/sh...)
- \* Funny hammer (hit a nail with a plastic hammer to choose a sound, for instance "like/six")

#### **3. STORY TIME**

- \* *4 Little Ducks*
- \* *A Pirate's Story*
- \* *Goldilocks*
- \* *A Dark Tale*

#### **4. EVALUATING**

- \* With stickers in different colours (green: very good, orange: good, red: not good)

#### **5. BEYOND THE CLASSROOM**

- \* Our scrapbooks
- \* Our blog

- A. What has prof. Mercè Fontseré tried to teach you?  
B. What do these projects have in common?  
C. What does she always have in mind when carrying out everything she does?  
E. What makes her an excellent teacher?

**Do you think that you could apply some of her ideas?**

**Some of you are already teaching. Are you being creative in class?**

**What is Prof. M. Fontseré's lesson beyond her presentation?**

Another outstanding art and EFL teacher in the group was **Laura Prat**, who was a member of the "From English Acquisition to English Learning and Teaching" ICE work group from 2013 to 2014, and presented 3 of her works in the first 3 volumes of *English Is It!* (ELT Training Series). In her first article, "More than a Prompt: Goosing around in the ELT Classroom" (2013, <http://diposit.ub.edu/dspace/bitstream/2445/53624/6/Grup%20de%20Trellball%20Angl%c3%a8s%20Vol%201.pdf>), she introduced a special class prompt of hers, her faithful toy-like goose,

which she has worked with for years, becoming a friend of her pupils, bringing magic to class, and helping her to build a bank of English class activities. Her next two articles present a first and a second part of the same art project: “The geniality of two artists in the Arts and Crafts Class and the ELT Class. Part 1: Dali” (2014a), and “The geniality of two artists in the Arts and Crafts Class and the ELT Class. Part 2: Escher” (2014b). In these articles, she introduces a vast and detailed teaching work of art and English which she created for a government experimental foreign Language project, providing a global overview of the project, and well as detailed explanations on how it was all developed

(<http://diposit.ub.edu/dspace/bitstream/2445/60964/7/English%20Is%20It%21%20Vol2.pdf>, and <http://diposit.ub.edu/dspace/handle/2445/64132>).

She finds that the challenge of learning art in English and teaching it in a new language, developing the students’ creativity, imagination and curiosity is very gratifying, and goes beyond significant learning. In her words, the art created by the students may not be appreciated through one’s eyes but certainly seen by the other senses and feelings. Her article is an inspiration for other teachers to enjoy a project like hers, in the hope, as she says, that the discovery trip to imagination is to them as profitable as it was for the author.

In the third place, I would like to mention **Núria Viñas**, who was also a member of the “From English Acquisition to English Learning and Teaching” ICE work group group (2013-2014), and contributed with 2 articles in the *English Is It!* (ELT Collection): “Visiting London: A Sightseeing Tour on Web 2.0. Tools” (Febrer 2014), and “From Resource Centres to the ELT Class: Travelling Readers” (Maig 2014)

(<http://diposit.ub.edu/dspace/bitstream/2445/53624/6/Grup%20de%20Treball%20Angl%3%a8s%20Vol%201.pdf>), and <http://diposit.ub.edu/dspace/bitstream/2445/60964/7/English%20Is%20It%21%20Vol2.pdf>).

In May 2014 I had the pleasure of writing an article about this humanistic teacher: “Núria Viñas: The Personified Discretion, Dedication and Production of a Full-Time Teaching professional”. Núria Viñas shows us EFL work for pleasure as a basic pillar in the pupils’ learning experiences, either at school or outside, as well as a solid basis in their personal growth

(<http://diposit.ub.edu/dspace/bitstream/2445/60964/7/English%20Is%20It%21%20Vol2.pdf>).

Last but not least, there is another teacher, and teacher trainer, that must be mentioned: **Andreu Cardo**, who was also a member of the “From English Acquisition to English Learning and Teaching” ICE work group from 2013 to 2014, and helped the *English Is It!* (ELT Training Series) get started. He was also a role model guest speaker at my teacher training courses for trainee teachers at the University of Barcelona. He introduced students to a creative use of IT in projects. He also wrote “Using Trailers in Our English Lessons” (Febrer 2014) in the collection (<http://diposit.ub.edu/dspace/bitstream/2445/53624/6/Grup%20de%20Treball%20Angl%3%a8s%20Vol%201.pdf>).

In May 2014, I had the honor to write an article on his inspiring work both for students, teachers and teacher trainers: “Andreu Cardo: Teacher and Teacher Trainer at Heart, Prolific Author and Generous Guest Speaker “, which was also published in *English Is It!*, <http://diposit.ub.edu/dspace/bitstream/2445/60964/7/English%20Is%20It%21%20Vol2.pdf>. When the **Good Outstanding Activities for Speaking English** course started, he contributed with a project on how to make bookmarks for the course. This is a sample of his work:

## Let's make some bookmarks!

Prof. Andreu Cardo

Material:

- Oil paints
- Water
- White Spirit
- A tray
- Paintbrushes
- Glue
- Cardboard
- Self adhesive film



Procedure:

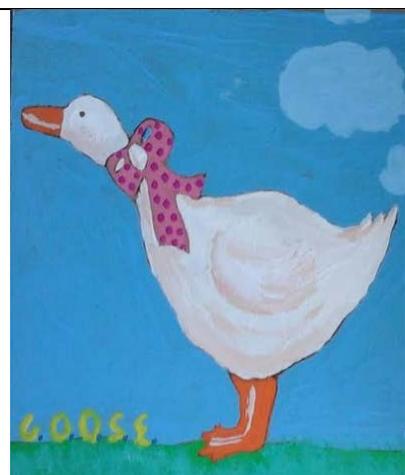
1. Pour some water in the tray and choose some colour paints to work with.
2. Extract a bit of the chosen colours and mix each of them with some drops of the White Spirit.
3. Then add the mixture to the tray with the water.
4. With a paintbrush stir the water in the tray.
5. Take an A4 sheet and slowly let it fall on the water (as flat as possible, so that its entire surface gets in contact with the water).
6. Slowly remove the paper and you'll see the nice printings on it.
7. Let the paper dry and cut it in pieces (different shapes if you want). Finally stick the pieces on cardboard or thin card.

The 20-page dossier which I arranged for them and the rest of the teachers in the *Speaking and Art* course contained work on homophones like “Mommy says her favorite painting is Dolly”, experiences with colors, junk art, ink drips, color crossword puzzles, color meaning, and idioms on colors, such as *feeling blue*, *having a green thumb*, *being a black sheep*, *being caught red-handed*, *having a yellow belly*, and *waving a white flag*, among a total of 18 idioms. The dossier also provided work on art periods and styles, art forms, art vocabulary and color words such as reds, browns, yellows, purples, whites, oranges, greens, blues and blacks.

Most of the material which I used was from Scott, Foresman and company publishing house: *Project Books. A Guide for Practicing Reading Strategies*, and Madsen and Gould's *The Teacher's Book of Lists* (1979). The remaining material was from Wright's *Arts and Crafts with Children* (2001), and 48 Cool Projects in *Better Homes and Gardens* (2000). At the end of the course, Mercè Fontseré surprised us all with wooden boards that had the outline of a goose. All participants, me included, were invited to paint it in our own style. We did our best, and passed the class with flying colors, a memory now, beyond the five senses.



Adapted from *Project Books* (Scott, Foresman and Company)



Farewell hands-on painting project (led by Mercè Fotseré)

#### **4. A PAJAMA CLASS**

F. Davis in *La comunicación no verbal (2010)* states that body position and movement, gestures, face and look expression, tactile and olfactory perceptions are among some of the many vehicles which are used for non-verbal communication of emotions and information. In this book, an inventory with techniques in this interdisciplinary area which psychological, anthropological and ethological views share is provided along with examples of how this silent language affects our daily life.

This silent language in communication is precisely what spurred me to invite a specific group of EFL pre-intermediate adult students to participate in a thematic teaching session: *A Pajama Class*. They attended 7 to 9 evening classes. They were very applied and easygoing students who enjoyed comradeship and learning by doing. Carnival month was getting closer, and, one evening one of the students, incidentally a school neighbor, looked so relaxed in class that I made a joke about her just needing her slippers, pajama and night coat to feel at home.

She laughed, and answered that if she could, she would wear them. I immediately asked her and the class if they would dare to come to class in their pajamas, bring a stuffed animal, their story books... I added that I would do the same, and prepare a class around it that would take place in the language laboratory. Without their even giving it a thought, they immediately took up the challenge, I asked for permission at school, I created the class, and we fixed a date for *The Pajama Class* session during carnival.

I followed E. Trigo in *Juegos motores y creatividad (1999)*. This book takes the reader to motor skills creativity through games, which are enhanced as consubstantial in intelligent life. Games are considered an end by themselves, a separate world in which the individuals are enabled to play their roles beautifully, interacting with themselves and with what surrounds them; to feel pleasure; and express their deepest feelings and emotions, which allow them to fulfill themselves as persons in the most qualitative state: creating. Kids' games, drawings and experiences driven by them are included. The book also presents an introductory theoretical part covering various areas related to education.

Playing is it, and playing was it before, during and after *The Pajama Class*. Students knew that the pajama class would be a class as serious as the others, by means of which they would be provided with things to do, thematic language work, cultural insights, fun, and memories to take home. That day I went to school in my pink pajamas. I wore a pink night robe on top, and carried my briefcase. On my way to school I exchanged greetings with neighbors, and had to stop at my gas station. Lots of smiles were exchanged. Entering the school was memorable because I did my usual previous work to class in my unusual outfit, which turned out to be delightful for all involved. The vocabulary worksheet which I created for this class had my students work on night wear, toys, children's books, night talk, lullabies and the tooth fairy:

<p>PAJAMA CLASS</p> <p>Prof. Lourdes Montoro</p> 
<p><b><u>NIGHTWEAR, TOYS, CHILDREN'S BOOKS, NIGHT TALK, LULLABIES, AND... THE TOOTH FAIRY</u></b></p>

<p><b>NIGHTWEAR</b></p> <p>Onesie (all in one-footed) Negligee Night cap Nightgown Nightshirt Slippers Pyjamas (BR. E.) / Pajamas (A. E.) Dressing gown Blankie</p>	<p><b>TOYS</b></p> <p>Dolls Trucks Construction sets Puzzles Board games Doll house Stuffed animals Teddy bears Balls Coloring books</p>
<p><b>CHILDREN' S BOOKS</b></p> <p><i>Cinderella</i> <i>Snow white</i> <i>Hansel and Grettel</i> <i>Red Riding Hood</i> <i>Pied Piper of hamelin</i> <i>Pinocchio</i> <i>Sleeping Beauty</i> <i>The three little pigs</i> <i>Tales of Mother Goose</i></p>	<p><b>NIGHT TALK</b></p> <p>- "Sweet dreams" "Sleep tied." - Don' t let the bed bugs bite you, and if they do, take off your shoes, and beat fhem up, until they are black and blue" - "Night night"</p>
<p><b>LULLABIES</b></p> <p><i>The World says goodnight</i> ((Audio CD, 1993, Argentina, Nepal, Austria, USA, Indonesia, France, Brasil, Sweden, Japan, Switzerland, Egypt, Russia, Ethiopia,oland, Bolivia, Romania, Canada, China, Korea, Italy, Algeria, England, Iran, Senegal)</p> <p>Rose Walano: 23 Favorite Lullabies to Soothe Baby to Sleep <a href="https://www.thebump.com/a/lullabies">https://www.thebump.com/a/lullabies</a></p>	<p><b>THE TOOTH FAIRY</b></p> <p>The tooth fairy versus el ratoncito Pérez, or "Els Angelets"</p> <p>A brief history of the tooth fairy <a href="https://www.123dentist.com/a-brief-history-of-the-tooth-fairy/">https://www.123dentist.com/a-brief-history-of-the-tooth-fairy/</a></p> <p>(also the boogey man versus " el coco": <a href="https://www.collinsdictionary.com/dictionary/english/bogeyman">https://www.collinsdictionary.com/dictionary/english/bogeyman</a></p>

The next 5 articles will carry specific work on the senses, also stemming from teaching learning by doing, imagination-based work and projects, individual and team work, emphasis on talents, likes, and aptitudes. They will present work on taste, sight and hearing. The next article focuses on the taste sense, and will describe projects which I devised to connect English vocabulary and syntax to food and tasting it, American breakfasts which took place at the school cafeteria, model recipes, a pot-luck cooking contest, a Thanksgiving dinner, my holiday food guide, tea time at a tea room, and theme cookbooks.

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# The Senses in EFL. 3. Taste: Language Work, Cooking Contests, and Recipe Books

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This article is the third part of a collection of 7 articles on the five senses and EFL teaching and learning. The first article displayed work on a theoretical frame around the five senses, and presented creative practical activities. The second article emphasized the relevance of both sensory and intelligence activities, including work on color and art, and presenting the benefits of an evening pajama class. This third article focuses on projects which relate English vocabulary and syntax to food and tasting it, along with the organization of cooking contests, and the editing of general recipe books and theme ones. This article will be divided as follows:

1. **AMERICAN BREAKFASTS, MODEL RECIPES, POT-LUCK COOKING CONTESTS, AND A THANKSGIVING DINNER**
2. **HOLIDAY FOOD GUIDE, RECIPE CARDS, COOKBOOKS, AND TEA TIME AT A TEA ROOM**
3. **A THEME COOKBOOK PROJECT: A DESSERT AND ICE-CREAM PARLOR**

## **1. AMERICAN BREAKFASTS, MODEL RECIPES, POT-LUCK COOKING CONTESTS AND A THANKSGIVING DINNER**

I first started working on recipes and cooking in the mid 80s. When teaching in high school, there was an optional EFL subject, which I called *English Club*. I designed it in a way that most activities were experiential; one of them was called **AMERICAN BREAKFASTS**. It featured pancakes, French toast and waffles. The American Breakfast section took place both in the school kitchen and in the school cafeteria (introductory lesson and after-breakfast lesson). The specific preparatory cooking sessions took place in the school kitchen, and different groups of students were responsible for ensuring that breakfasts were prepared as expected.

Each group had a previous tutoring session with me so that the recipe (which they were going to be responsible for) was reviewed (contents, measures, utensils, serving plates...). Students knew that after their assigned breakfast, if the recipe was successful, they would have to explain it to the other classmates. These breakfasts were always a winner, and curriculum language work was taken care of in every session. Through oral interaction, oral comprehension, and written comprehension, students worked on imperatives, collective suggestions, and corresponding food and utensils vocabulary. During those high school and vocational school teaching years all my students in the other classes were also welcome to present their favorite snacks on presentation days, and special holidays too. They could either work individually or in pairs. On the occasion of teaching the adage "*An image is worth a thousand words*", and after working on the effect of images in commercials, I explained that to present their dishes, they would be expected to make use of **slogans, props and decoration**.

All groups had also been shown a simple **MODEL RECIPE** which included a list of ingredients, and some of the basic verbs that could be used. They needed to write their recipe days before presenting it, so that I could correct it, and prepare copies to hand in to the rest of the class

mates after their oral presentations. I usually photocopied them in colored paper, which was related to the year season: orange for October (Halloween), yellow for November (Thanksgiving), red for December (Christmas), pink for February (Valentine's), green for March (St. Patrick's), and light blue for Easter, and any other color in between those months.

Students were aware that to construct sentences in recipes, imperatives were usually it, and that some tips could also be included. So, once the recipes were accepted, students knew that on presentation day, firstly, they would have to explain why they had chosen the recipe and snack/cake/pie that they were about to share; secondly, they needed to introduce any new vocabulary that they would be using. Their classmates had to be given the chance to recognize and understand all that they were going to be told; thirdly, they were going to present the ingredients; and, last but not least, they needed to pass on step-by-step directions on their recipe. Needless to say, to do it all, they had to previously rehearse their class work.

After their presentations, hosts and hostesses could treat the rest of their classmates to their favorite dish. After having offered a sample, if any left, they could also say: "Would you like any seconds?", so that they could finish it off. After all classmates tasted their treat, if they liked it, their classmates could ask them for their recipe by saying: "Excuse me, can/could I have a copy of your recipe?". Hosts and hostesses were trained to say: "Certainly/Of course/Sure/My pleasure"... "Here you are", "Here it is"... Later in the early 90s, I started organizing cooking contests, which I called **POT-LUCK COOKING CONTESTS**. I began carrying these projects out in the EFL classroom, and soon I turned them into a whole school project, which I presented in an ELT Teacher Training yearly Conference, and turned into an article: "A Pot-luck Cooking Contest. Four Skills in One Project, *Apac ELT Journal*, n. 24, Maig 1995).

HEY! WHAT'S COOKING HERE?  
DO TOO MANY COOKS SPOIL THE BROTH?

IF YOU ENJOY EATING, COOKING AND GO FOR CULINARY TRIUMPHS,  
JOIN THE P O T - L U C K P A R T Y!

There are very few requirements:

- Speaking English
- Cooking skills
- Sense of humor
- Theatrical presentation of dish/dishes
- Awareness of cuisine in the English culture
- Sense of nutritional values

Etc.



Don't delay! Sign out the following form and hand it in to your teacher before March 19th. You can be the lucky winner and be awarded with fantastic prizes!

----- ✂

Name of cook/cooks:  
Level:  
Name of dessert or snack:  
Recipe (Ingredients, procedure, time):

.....  
.....  
.....  
.....



This all-school project followed a structure which is described in the article, and can be easily adapted to best fit a teacher and/or a school's interest: 1. Advertising (leaflets, info for teachers...); 2. Designing a coupon to enter the contest; 3. Reviewing vocabulary; 4. Decorating premises; 5. Jury. Clothing and arrangement; 6. Contestants. Presentation of dishes; 7. Public. Arrangement; 8. Sampling and drinks; 9. Cookbooks; 10. Awards and Certificates

([https://drive.google.com/drive/folders/1X1dDXoqOHPHWntPtVft-qS\\_gFhd9RnTo](https://drive.google.com/drive/folders/1X1dDXoqOHPHWntPtVft-qS_gFhd9RnTo))

After having lived in the United States and celebrated Thanksgiving with 2 American host families, I also thought about celebrating it here. So, I decided to start another project. I first devised it for my school. As soon as I presented the idea to the English Department, 4 colleagues volunteered to be given assignment to make it all work. My school first American Thanksgiving dinner hosted 225 school guests, and took place in November, 1994.

That was also the first time I started hosting American students as Spanish/English Speaking Exchange partners for my EFL classes. They were part of the BCA program at the University of Barcelona (BCA Study Abroad: <https://bcastudyabroad.org/barcelona-spain/>). For the **THANKSGIVING DINNER**, they were responsible for the blessing of the tables. In the following year I was invited to attend another Thanksgiving celebration in another school, which modeled this one. I also presented this project in the same Conference (where I had presented the pot-luck cooking contest), and its contents also turned into an article: "Getting Culturally Involved. Organizing a Thanksgiving Dinner", *Apac ELT Journal*, n. 25, Octubre 1995.

This all-school project followed a structure which is described in the article, and can be easily adapted to best fit a teacher and/or a school's interest: 1. Guests; 2. History; 3. Advertising (school, department, students); 4. Menu; 5. Tickets; 6. Questionnaire; 7. Decoration; 8. Musical entertainment; 9. Speeches and Blessing of the tables; 10. Awards and Certificates

([https://drive.google.com/drive/folders/1X1dDXoqOHPHWntPtVft-qS\\_gFhd9RnTo](https://drive.google.com/drive/folders/1X1dDXoqOHPHWntPtVft-qS_gFhd9RnTo))

## **2. HOLIDAY FOOD GUIDE, RECIPE CARDS, COOKBOOKS, AND TEA TIME AT A TEA ROOM**

As indicated earlier, I have been hosting American students from BCA in my EFL classes. On the occasion of teaching a specialty course on *American Culture*, they contributed to the making of an American **HOLIDAY FOOD GUIDE**, which is a ready-to-consult EFL tool both in EFL classes and teacher training sessions.

<b>HOLIDAY FOOD GUIDE</b>	
	<b>OCTOBER - Halloween</b> Candy: marshmallows, jelly beans, peanut butter cups, candy corn, gummy body parts, jelly bats <a href="http://www.pbs.org/food/the-history-kitchen/halloween-a-foodie-history/">http://www.pbs.org/food/the-history-kitchen/halloween-a-foodie-history/</a>
<b>NOVEMBER - Thanksgiving</b> Stuffed turkey, gravy, cranberry sauce, mashed potatoes, vegetables, pumpkin pie <a href="https://www.thespruceeats.com/classic-thanksgiving-menu-with-recipes-3061631">https://www.thespruceeats.com/classic-thanksgiving-menu-with-recipes-3061631</a>	<b>DECEMBER -XMAS</b> Eggnog, potato salad, turnip, carrot, parsnips, stuffing, apple pie, rum balls/cookies, turkey, fruit stollen, fruit cake, sugar cookies, ginger bread cookies and houses <a href="https://www.tasteofhome.com/collection/traditional-christmas-dinner-recipes/">https://www.tasteofhome.com/collection/traditional-christmas-dinner-recipes/</a>

<p><b>JANUARY – New Year</b>                  Herring, roast beef, pork, beans                  corn bread, black- eyed peas, grapes                  pomegranate, marinated potatoes  <a href="https://www.rd.com/food/fun/7-lucky-new-years-foods/">https://www.rd.com/food/fun/7-lucky-new-years-foods/</a></p>	<p><b>FEBRUARY- Valentine’ s</b>                  Candy, chocolates, pasta, cupcakes, wine, fish,                  salad, strawberry shortcake, cheesecake, fudge  <a href="https://www.countryliving.com/food-drinks/g1115/romantic-valentines-day-dinners/">https://www.countryliving.com/food-drinks/g1115/romantic-valentines-day-dinners/</a></p>
<p><b>MARCH - St. Patrick’ s Day</b>                  Corn beef, cabbage, sauteed veggies, mashed                  potatoes, Irish soda bread  <a href="https://www.marthastewart.com/1526138/st-patricks-day-desserts-stellar?slide=5801c0b4-a20b-487a-b559-a3a935e4cd36#5801c0b4-a20b-487a-b559-a3a935e4cd36">https://www.marthastewart.com/1526138/st-patricks-day-desserts-stellar?slide=5801c0b4-a20b-487a-b559-a3a935e4cd36#5801c0b4-a20b-487a-b559-a3a935e4cd36</a></p>	<p><b>APRIL - Easter</b>                  Salad, brown sugar mustard-glazed ham, spring                  peas with pancetta, cheese scallop potatoes,                  lamb, hard-boiled eggs, deviled eggs, veggies,                  cobbler, jello, poundcake  <a href="https://www.delish.com/holiday-recipes/easter/g81/easter-dinner-ideas/6">https://www.delish.com/holiday-recipes/easter/g81/easter-dinner-ideas/6</a></p>
<p><b>MAY - Spring</b>                  Cornbread, chicken, tomato/cucumber mixture,                  Italian dressing, ice-cream  <a href="https://www.bonappetit.com/recipes/slideshow/spring-recipes">https://www.bonappetit.com/recipes/slideshow/spring-recipes</a></p>	<p><b>JULY: 4th of July</b>                  Burgers, hot dogs, beans, corn-on-the-cob,                  watermelon  <a href="https://www.countryliving.com/food-drinks/g3380/4th-of-july-recipes/">https://www.countryliving.com/food-drinks/g3380/4th-of-july-recipes/</a></p>

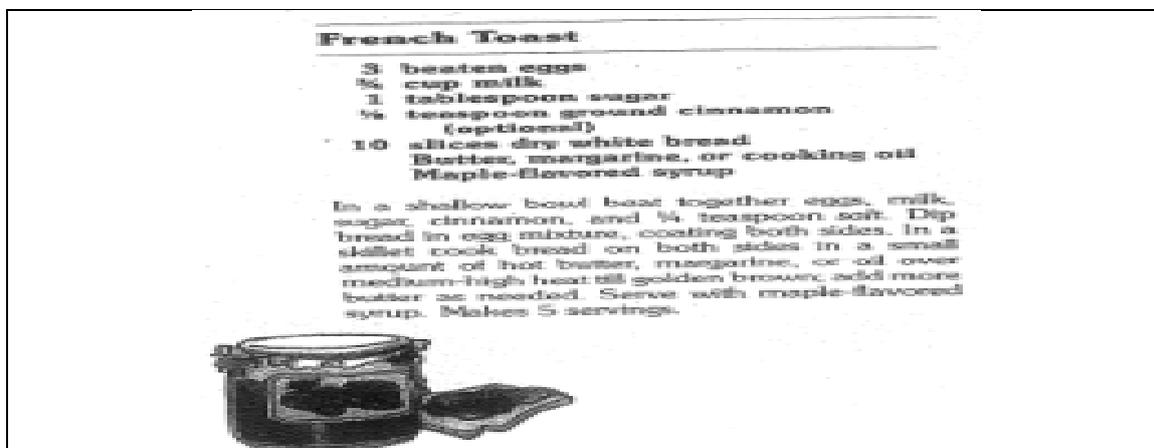
A lot of recipes have been exchanged by my students. I have usually shared some of my own **RECIPE CARDS**.

<p style="text-align: center;">Front</p> <p>RECIPE FOR: _____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p style="text-align: center;">  </p>	<p style="text-align: center;">Back</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>PREPARATION TIME: _____ SERVINGS: _____</p> <p style="font-size: small;">© Mary Lake Thompson for C.R. Gibbs®, Norwalk, CT 06856 Q10-602</p>
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Sometimes students have made their own recipe cards:



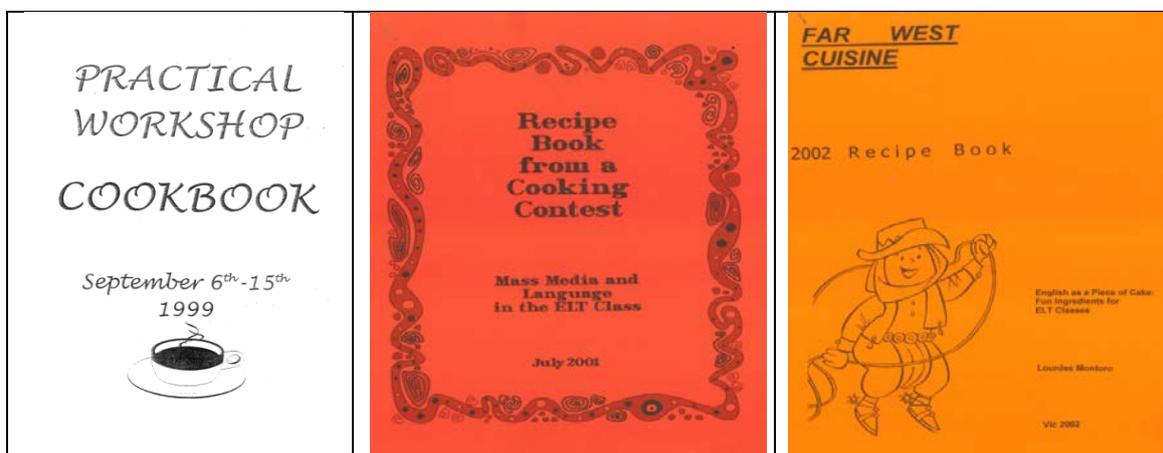
Realia is important, and I have also handed students recipes from classic cookbooks such as *Betty Crocker Cookbook*, which I have decorated too.



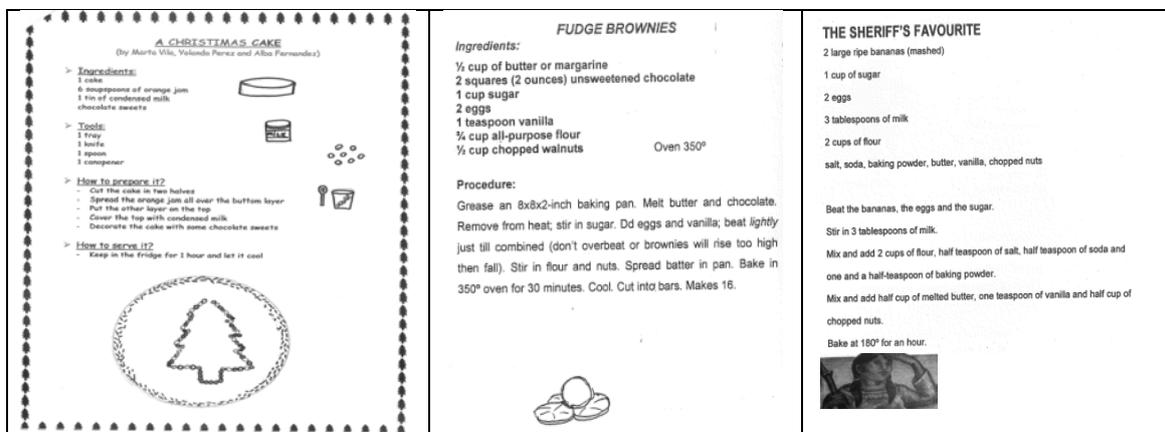
I have also used recipes from the classic Wilton store, from either their brochures, recipes on products, or their web page (<https://www.wilton.com/recipes/>).



Cooking contests, as introduced in the previous section, and **COOKBOOKS** have been both carried out in EFL classes and teacher training sessions, both in continuous EFL learning, and at the Teacher Training school at the University of Barcelona. Courses have led to the creation of various cookbooks, ranging from general to specific in theme, some being: *Practical Workshop Cookbook*, *Mass Media and Language in the ELT Class Cookbook*, *Far West Cuisine*, *English as a Piece of Cake*, *Fun Ingredients for ELT Classes*, and *Dessert and Ice-cream Parlor - End-of-term session*. Some samples are shown next:



Some had holiday recipes, recipes which they tasted in class and were a novelty, and thematic recipes, which reflected the topic which they had chosen for their theme recipe books.



When being around the Christmas holiday season, I have taken to school my stoneware *Pampered Chef* gingerbread house mold and recipe book. In class, students have assembled the gingerbread house, and decorated it with candy. After that, all students have entered a draw and one of them has taken it home for Christmas. The images below show the model Xmas gingerbread house from the guide book.



Besides cooking, having desserts and food treats in my class EFL work, I have also taken students to a tea room in Barcelona, which pays homage to Lewis Carroll's *Alíce in Wonderland* (1865) and Britain. There they went on scavenger hunts, did questionnaires, and enjoyed **TEA TIME**. This is conveyed in 2 articles: "A Second Term Project for Elementary EFL Students: "Tea Time at Miss Perkins Tea Room" (2017) describes a first EFL level field trip, explains the reasons for the EFL field trip, the procedure that I devised and followed, the persons involved, the timing, interaction, the before-session work (grammar structures and vocabulary), the in-session work (scavenger hunt, interview, and questionnaire), the enjoyment of a real tea time as a group, and the post-session work. It also includes the documentation that was handed in: previous reading, in-session worksheets, and end-of-the session crumpets and scones recipes. (<http://diposit.ub.edu/dspace/bitstream/2445/112923/6/VOLUM%208%20%28ELT%20Trainin%20Series%29.pdf>)

In the second one: "Intermediate EFL Literature Field Trip, Questionnaires and Tea Time at Miss Perkins' Tea Room" (2019), I present an intermediate English level literature-based field trip which took place on the same premises. EFL work was focused on three questionnaires which went from general to specific; the first general one was courtesy of Mari Angeles Perkins, avid literature reader and caterer at the tea room; the specific ones were created by me to honor the creative work and contribution of two classic English authors: Agatha Christie

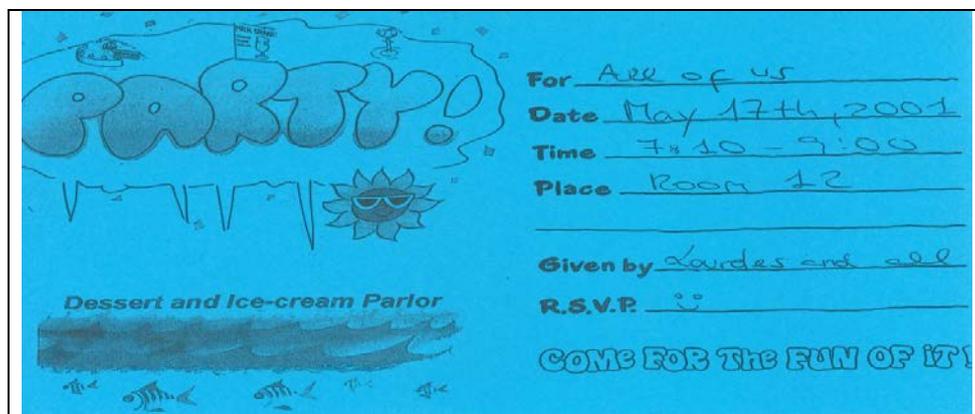
and Enid Blyton. Through them, students were taken on treasure hunts as they located books, found quotes, came across novels excerpts, deduced meaning, compared titles... to finally enjoy a Tea Time experience. Keys to each questionnaire were provided at the end ([http://diposit.ub.edu/dspace/bitstream/2445/145051/4/VOLUME%2012%20%20EnglishIsIt\\_URI.pdf](http://diposit.ub.edu/dspace/bitstream/2445/145051/4/VOLUME%2012%20%20EnglishIsIt_URI.pdf)).

### 3. AN END-OF-THE YEAR THEME FOOD PROJECT: “A DESSERT AND ICE-CREAM PARLOR”

At the end of a school year, I decided to create a project whose goal was to recreate a dessert and ice-cream parlor by the sea in the last class. To create the thematic cookbook, enjoy dessert, ice-cream, and the group farewell, EFL students worked on 7 different areas, which will be described next: **A/ AN INVITATION TO THE PARLOR; B/ TONGUE-TWISTERS; C/ “AT SEA” VOCABULARY MATCH; D/ A TASTE OF HAWAIIAN; E/ CLASS DECORATION; F/ BACKGROUND MUSIC; G/ DESSERT AND ICE-CREAM PARLOR COOKBOOK**

#### A/ AN INVITATION TO THE PARLOR

Invitations may be either sent online (there are numerous free online cards that are ready to be used, adapt and send). Or they can also be adapted from real ones, printed in the color of our choice, and left on the students’ desks before the first class on the project to discover. And this is what I did to surprise them and get them excited about the *Dessert and Ice-cream Parlor* project, which was about to start. After that I had them guess at what was going to happen. They realized that all of them were going to be involved in all, and the project got started.



#### B/ TONGUE - TWISTERS

Tongue-twisters may be present in textbooks to practice phonetics, or we, as teachers, take them to class. They are usually fun, and can be challenging if uttered quickly. These are the ones which I used in the sea project:

<p><i>“She sells sea-shells on the sea shore”</i></p>	<p><i>The swan is swimming over the sea. Swim ,swam, swum!”</i></p>
<p><i>“How can a clam cram in a clean cream can?”</i></p>	<p><i>“I scream, you scream, we all scream for ice-cream”</i></p>

C/ "AT SEA" VOCABULARY MATCH

Students enjoy idioms, and this is the matching exercise which students were presented:

## VOCABULARY EXERCISE

by Lourdes Montoro

The following expressions are related to the sea, either in the English version, the Spanish rendering or in both. Match them:

<ol style="list-style-type: none"> <li>1. To be at sea</li> <li>2. To cry a sea of tears</li> <li>3. To be between the devil and the deep blue sea</li> <li>4. To cast a sprat to catch a mackerel</li> <li>5. To rain buckets</li> <li>6. To feel great</li> <li>7. To get bored to death</li> <li>8. To land a husband</li> <li>9. To be like a fish in water</li> <li>10. Not to have a clue</li> <li>11. To be old salt</li> <li>12. To be a nasty customer</li> <li>13. To be a big shot</li> <li>14. No man is an island</li> <li>15. There is something fishy here</li> <li>16. Cast your bread upon the waters</li> <li>17. Nothing ventured, nothing gained</li> <li>18. Tell it to the marines</li> <li>19. Curiosity killed the cat</li> <li>20. And all of the rest of the crew</li> </ol>	<ol style="list-style-type: none"> <li>A. Aburrirse como una ostra</li> <li>B. Pescar un marido</li> <li>C. Estar entre la espada y la pared</li> <li>D. Estar en un mar de dudas</li> <li>E. Aplicar la ley del mínimo esfuerzo</li> <li>F. Estar pez</li> <li>G. Estar la mar de bien</li> <li>H. Llover a mares</li> <li>I. Estar hecho un mar de lágrimas</li> <li>J. Estar como pez en el agua</li> <li>K. Ser un pez de cuidado</li> <li>L. Ser un pez gordo</li> <li>M. Ser un lobo de mar</li> <li>N. No vengas con historias</li> <li>O. Algo huele a chamusquina</li> <li>P. Nadie puede vivir aislado</li> <li>Q. Quien no se arriesga, no pasa la mar</li> <li>R. Haz bien y no mires a quien</li> <li>S. Por la boca muere el pez</li> <li>T. Y toda la pesca</li> </ol>
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KEY: 1D, 2I, 3C, 4E, 5H, 6G, 7A, 8B, 9J, 10F, 11M, 12K, 13L, 14P, 15O, 16R, 17Q, 18N, 19S, 20T

D/A TASTE OF HAWAIIAN

While being in Barbados, Bahamas, Jamaica and Hawaii, I studied the English that was spoken there, and wrote about it. For this project I referred to life on islands, and to one of the articles that I had written on Hawaiian English: "A Taste of Hawaiian" (EOI 2 Gazette, February 1992)

### A TASTE OF HAWAIIAN by Lourdes Montoro

**Aloha** was the only Hawaiian word that I knew when I first visited the so-called "paradise". Television series, like the old *Hawaii 5-0*, and lately, the recent *Magnum PI*, had taken care of that. And soon I learnt that the famous term could be used both as a greeting and a farewell. My second word was *mahalo*, a touristy way of saying thanks, which the airline assistants on my flight from Chicago to Honolulu eagerly used, I guess, to set up the atmosphere. Another expression was to cross on my path immediately after having landed, *lei*, referring to the garland of flowers that we all had around our necks.

I knew that English was the official language of the 50th state. No doubt about that. But somehow, the native Hawaiian language was eating out of the palm of the overwhelming Anglosaxon monster. As a philologist, I was fascinated by the phenomenon. My last acquisition that evening was to be wrapped up with perfect English: "While on the bus, please *kokua*", written on a sign that I read on my way to the Youth Hostel. According to the drawings below (a cigarette, a pair of headphones and a sandwich, all crossed out in red) I understood that the actions related to those elements were prohibited on board. Clear enough!

New linguistic adventures, apart from the classic ones when travelling, were awaiting me: I got to know what *pu-pu*, *mai-mais*, *mai-tais*, *hulas*, *luau*, and *geckos* were. In English we could refer to them as entrées, long flowered dresses especially worn on Fridays, strong Hawaiian drinks, typical dances accompanied with story telling, superstitious feasts in which a *puu'a* (Hawaiian pork) is roasted, and a good-luck lizard.

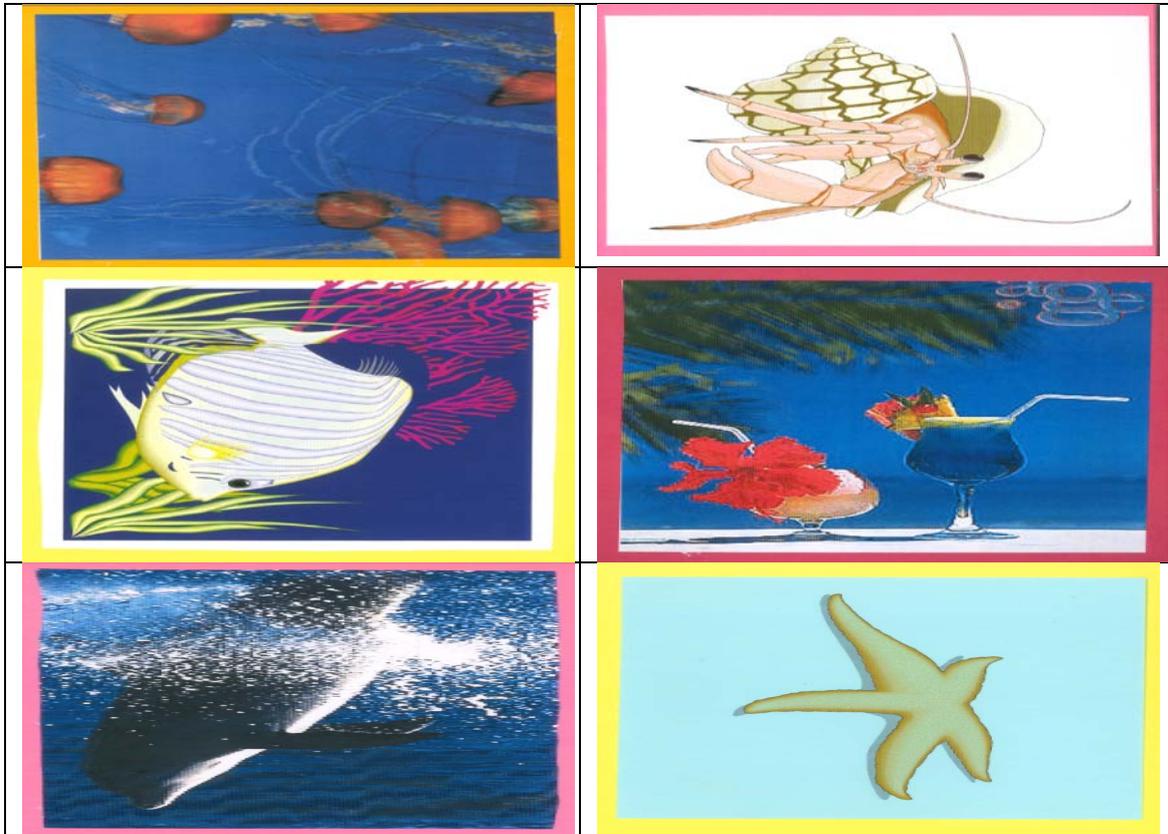
I even became a *malihini*, that is to say, a good foreigner. I was glad to hear that, since everything and everybody seemed to have a new label, which sometimes was not the nicest. For instance, the natives were ungraciously called *mokes* by the whites living there, and the latter were mockingly referred to as *hagles*. Later during my stay, *Ka Leo O Hawaii*, The Voice of Hawaii, a newspaper gave me a warm welcome on the university campus. Once in the library I found out that there is a Hawaiian Dictionary which contains over 26,000 entries, including many unique terms which reflect the picturesque history, culture and geography of Hawaii. For instance, there are 35 ways to indicate a cloud, 179 terms which are about sweet potatoes, etc... And what is more I got to know that the Hawaiian alphabet is the shortest in the world, with only 12 letters, the old five familiar vowels and seven consonants: h, k, l, m, n, p and w.

But soon my summer clock, just like Cinderella's, was to strike midnight, so as to say, "Hawaiian time" no longer meant being late; the state's unofficial motto *Hoomonauwanua*, "If today is so beautiful, why rush for a tomorrow?", was unfortunately replaced by the official one: *Ua Hau Ke Ea O Ka Aina Ka Pono*. "The life of the country is ensured by uprightness". Once again reality had taken over, and I was on the go. Oh, well, if anything, my memories were certainly to stay.



**E/ CLASS DECORATION**

Students and I took our choices with regards to the class posters which we wanted to have on the walls on the *Dessert and Ice-cream Parlor* day. These are some of the images which we glued to multi-colored cardboard:



**F/ BACKGROUND MUSIC**

Students usually suggest the songs to be listened to in projects. When I work on the sea topic, they often choose The Beach Boys’ “Surfin’ USA”, The Beatles’ “Yellow Submarine”, Céline Dion’s “My heart will go on” or Walt Disney’s “The Little Mermaid”. For this project I started using background music which recreated waves. On the final project day, all the songs were ready to be played, and the corresponding lyrics were printed and/or laminated and ready to be consulted as well.

**G/ DESSERT AND ICE-CREAM PARLOR COOKBOOK**

As the project developed, students wrote down their recipes. They could present them individually, in pairs, or in small groups. All of them needed to have a name which had to be related to the sea. Last but not least, they had to hand them to me in advance so that they could be corrected before they typed them out, and I assembled the end-of-the-course *Dessert and Ice-cream Parlor* cookbook. These are the names of the desserts which students in the class came up with:

- *Flipper’s caprice chocolate cake* by J. C
- *Moonlight sea foam with coral chocolate beads* by E. I., M. B and E. M.
- *Mermaid dream* by M. S.
- *Fresh wave lemon cake* by C. S.

- *Jammed sea cake* by M. T. A
- *Overseas chocolate cake* by S. U.
- *Tropical banana bread* by G. T.
- *Sea fruits cheese sponge* by S.S.
- *Playful chocolate buoys* by T. M.
- *Shakes and ice-cream treats* by M. J., E. N., L. M., C.C. , and D.H

4 sample pages are shown next:

<p><b>DESSERT AND ICE-CREAM PARLOR</b> (End-of-term session)</p> <p><b>2001 Recipe Book</b></p>  <p>2<sup>nd</sup> level Tue-Thu: 19:00-21:00</p> <p>Lourdes Montoro E.O.I. II- Barcelona</p>	<p><b>FLIPPER'S CAPRICE CHOCOLATE CAKE</b> By José Calvo</p> <p>Ingredients:</p> <p>150 g. black chocolate 125 g. butter 125 g. sugar 80 g. flour 3 tablespoons of milk 3 eggs 50 g. nuts 10 g. butter (for the oven dish)</p> <p>Procedure: Grease the oven dish with butter and sprinkle with some flour. Cut the chocolate into pieces Add a tablespoon of water and melt. Beat the butter and after that beat the eggs Add the baking powder and the nuts. Put the mixture into the microwave for 6 minutes.</p> <p><b>MOONLIGHT SEA FOAM WITH CORAL CHOCOLATE BEADS</b> By Esther Iritia, Maria Barbosa and Enric Muñoz</p> <p>For 8 people</p> <p>Ingredients</p> <table border="0"> <tr> <td>4 units</td> <td>Whites</td> </tr> <tr> <td>250 ml.</td> <td>Liquid cream of milk</td> </tr> <tr> <td>500 g.</td> <td>Mascarpone cheese</td> </tr> <tr> <td>1 unit</td> <td>(paquet de melindros tipus "Bella Easo")</td> </tr> <tr> <td>6 unit</td> <td>Coffee</td> </tr> <tr> <td></td> <td>Chocolate powder or grated chocolate</td> </tr> </table> <p>Procedure</p> <p>Beat the whites Beat the liquid cream of milk and add it to the beaten whites Add the Mascarpone cheese to the dough and mix it Add the coffee carefully Add sugar Put the ("melindros" on the dish to make a layer Add half of the dough Put another layer of "melindros" Add the rest of the dough Freeze for two hours Take it out half an hour before serving</p>	4 units	Whites	250 ml.	Liquid cream of milk	500 g.	Mascarpone cheese	1 unit	(paquet de melindros tipus "Bella Easo")	6 unit	Coffee		Chocolate powder or grated chocolate
4 units	Whites												
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500 g.	Mascarpone cheese												
1 unit	(paquet de melindros tipus "Bella Easo")												
6 unit	Coffee												
	Chocolate powder or grated chocolate												
<p><b>SEA FRUITS CHEESE SPONGE</b> By Silvia Sánchez</p> <p>Ingredients:</p> <p>3 eggs 600 gr. Philadelphia cheese 4 natural yogurts 5 big spoonfuls of sugar 3 teaspoons of fine maizena flour 100 gr. raisins</p> <p>Procedure:</p> <p>Mix the eggs, cheese, and yogurt beating them properly. Then, add the sugar and the maize flour. Put the mixture into the dish and then put it in the oven at 175° C for 1 hour. (If you'd like, you can add some raisins; it tastes better)</p> <p><b>PLAYFUL CHOCOLATE BUOYS</b> (Trufes) By Teresa Martínez Ruiz</p> <p>Preparation: 30 minutes Cooking time: 15 minutes</p> <p>Ingredients</p> <p>200 grams of fondant chocolate 200 grams of cream ready to be whipped 150 grams of butter. 5 spoonful of sugar. 3 yolks. Chocolate noodles.</p> <p>Procedure:</p> <p>Melt chocolate in a hot bath (Bany Maria). Cool it. Add the yolk and the cream, which is ready to be whipped. Remove well. Cool it in the fridge till it becomes stiff. Make small buoys - ball shape - Batter them in the chocolate noodles. .</p>	<p><b>SHAKES AND ICE-CREAM TREATS:</b></p> <p>By: Marta Jiménez Eduard Novas Lorena Morales Cristina Cantos Dioni Hidalgo</p> <p>You can try:</p> <p>Sea berry shake (strawberry) New Zealand surprise (Kiwi) Tropical ocean (banana)</p> <p>And a selection of ice-creams catering for all tastes.</p> <p>Topings:</p> <p>Cherries Chocolate noodles cookies</p> <p><b>Thank you to everybody!!</b></p>  <p><b>HAPPY SUMMER</b></p>												

When working on taste and recipes in class there may be a need to prepare descriptions which can go from very cool, to cool, warm, moderate, room temperature, fairly hot, hot or very hot; refer to calorie cards; or cooking verbs. A web address which I often consult for this matter is (<https://www.shertonenglish.com/es/gramatica/vocabulario/verbos-culinarios>); we may also need to introduce work on temperature conversion from celsius to fahrenheit and from fahrenheit into celsius (<https://justcredible.com/convert-between-fahrenheit-and-celsius/>); or nutrition facts (<https://nutritiondata.self.com/>)

It is also important to review home appliances such as blender, kettle, toaster, caramelizer, microwave or oven; refer to specific food preparation utensils, such as measuring cups and spoons, spatula, whisk, or sieve; present cookware and bakeware containers such as saucepans, frying pans, molds or cookie cutters; point to serving utensils such as cake and pie server, tongs, scoop, butter knife or ladle; and last but not least, definitely exploit recipes and health quizzes which may be included either in coursebooks or in complementary materials.

The next article will describe the first part on sight. It will include projects related to the pleasure of reading when including individual or group work choices, specifically a questionnaire, an adaptable reader' report, a mystery book club, and a record sheet which encourages further reading. Stemming from the curriculum, they all rely on the participants' responsibility, enthusiasm, and choice. The publishing houses support on the skill of reading, and their work will be also enhanced at the end.

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# The Senses in EFL 4. Sight. Part A: Reading for Class and for Fun: Book Clubs and Reports

Lourdes Montoro  
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This article is the fourth one of a collection of 7 articles on the five senses and EFL teaching and learning. The first article displayed work on a theoretical frame around the five senses, and presented creative practical activities. The second article emphasized the relevance of both sensory and intelligence activities, including work on color and art, and presenting the benefits of an evening pajama class. The third one displayed language work on taste, relating English vocabulary and syntax to food and tasting it, along with projects on cooking contests and Recipe books.

A. K. Trenford once wrote that *“The best teachers are those who show you where to look but don’t tell you what to see”* (<https://emilysquotes.com/the-best-teachers-are-those-who-show-you-where-to-look-but-dont-tell-you-what-to-see/>). Through sight we are wonderfully invited to a fabulous reading and writing world, where we can take our students too. This fourth article presents the first part on sight, including projects related to the pleasure of reading, individual and group work choices, and, specifically, a questionnaire, an adaptable reader report, a mystery book club, and a record sheet for further reading. Part 2, in the following article, will refer to work with penpals, a mystery postcard game, and writing for fun.

Both parts aim at acknowledging our ability to read, write and enjoy it all through imagination, will power, curiosity and comradeship. **This first part** is centered around the pleasure of reading. I have always been very fond of libraries, which I also want to pay an homage to. Libraries such as the Murphy Library at the University of Wisconsin-La Crosse, the La Crosse Public Library in town, the Fine Arts Library at Harvard University, CRAIBiblioteca de Lletres, and CRAI del Campus de Mundet, my elementary school and high school libraries, among others, are gratefully acknowledged, and so are the librarians behind, who ensured and ensure that we reach what we aim at.

Professors of mine (such as Dr. Ronald Burman, Dr. Robin fast, Dr. Jean Hindson and Dr. Rob Thompson), college friends, and host families also helped turn my reading chores and likes into an accessible and memorable personal book club of mine. This article is also dedicated to the numerous EFL students and teachers who I have taught and trained, for having dared to learn by doing, exploring through imagination, and making the most out of their EFL and personal expression in English.

In “Reading in ELT Classes: Didactic View and Proposals” (May 2015, pp. 38-51 <http://diposit.ub.edu/dspace/bitstream/2445/67369/7/English%20Is%20It%21%20%28ELT%20Training%20Series%29%20Vol.%204.pdf>), I presented reading as a complex cognitive process of understanding, my own experience as a reader; its influence on me as a young teacher of English, as a senior teacher, and my didactic basis. Based on memorable reading, I defend the readers’ need to be exposed to a variety of topics, be able to choose what to read, freely choose when to read, have it all very accessible, and be motivated by it.

I also present samples of my ELT teacher training readings on education. Firstly, they include some of my worksheets to help students with reading organization, while learning through the college reading dossier and my own. Secondly, I present my guided worksheets on quotations, view on working for and with children, the impact of adults in children, the impact of teachers in students, the Finnish school success, and the relevance of focusing on multiple intelligences. This article will exemplify the need to choose and read for pleasure as we accompany our students to do so.

From my experience, choosing our readings, **reading what we really like**, and interests us makes a big difference in our EFL teaching and learning sessions. Additionally, understanding **book clubs**, in 2 senses is important too. We can become aware of our reading career, and therefore, feel as members of our own club, so as to speak, to which we can invite others. Besides we can be fortunate to be a part of a group book club within the EFL class, and enjoy all its benefits

T. Hedge (2000, pp. 188-225) studies the complexities of reading in second language acquisition, the relevance of interaction, the need for a purposeful and critical process, the role of extensive reading, the goals which we can establish in the ELT class, the criteria which we can follow to choose reading texts, the different kinds of tasks to develop, the means to help students reach the stage of becoming a critical reader, as well as the way to establish extensive reading.

We have all, at some point or another, in our private life, use book libraries: our own, our family's, our school or college ones, our district ones... As professionals, we may have helped our students to get familiar with libraries too: our school one, or our ELT class ones, or we would like to get started with that. In all cases, we naturally focus on our likes. From my view, as teachers, we are supposed to do the same with regards to our students' likes, and consider offering them a varied selection of books. This way, reading can definitely become as pleasurable and memorable to them as it was and is for us.

Neil Gaiman (2013) refers to the way to encourage, cherish and ensure pleasurable readings: *"The simplest way to make sure that we raise literate children is to teach them to read, and to show them that reading is a pleasurable activity. And that means, at its simplest, finding books that they enjoy, giving them access to those books, and letting them read them"* (The Reading Agency, <https://readingagency.org.uk/news/media/neil-gaiman-delivers-our-second-annual-lecture.html>).

The following quote may be familiar too: *"If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales"* (Albert Einstein). Imagination is it. Jackie French (2015) states: *"Reading makes kids more intelligent. It doesn't just make them seem more intelligent; reading creates new neural connections in a child's brain by stimulating the growth of new neurons as they imagine the world the writer has put on paper"*. When helping students read in English, and whenever the system allows, I have them freely choose what to read (different genres...), promote class libraries which allow easy teacher's follow-up, come to an agreement on favorite books as groups, and encourage them to continue reading beyond the EFL Class. I will present next 4 documents which I use in my sessions:

1. A QUESTIONNAIRE: "A GOOD READ?"
2. AN ADAPTABLE READER'S REPORT
3. A MYSTERY BOOK CLUB: AGATHA CHRISTIE
4. A RECORD SHEET FOR FURTHER READING

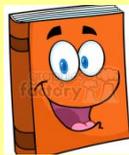
### **1. A QUESTIONNAIRE: “ A GOOD READ?”**

I created a 30-item questionnaire which I usually hand in to student teachers and senior teachers in teacher training sessions. It makes students and groups reflect on a large number of items: their opinion on what a good reading is, the amount of time which they weekly devote to reading, finding out where their reading fun comes from, checking if they read electronic books, listing who their favorite authors are (and if they know why they are so), explaining if they have any favorite type of reading, if they recall any preferred books in their childhood or their teens, or if they remember any character that they especially liked.

Participants are also asked if any background in a story called their attention, if they would recommend any book to an English-speaking friend, if any book stood out among others, what were the books they last read in their mother tongue (and in English), what they were about, if they would recommend them, if they are reading any book at the moment, how they found out about it, if they borrowed the books from a library, or they were a gift, or a loan, if they compare books to scripts, if they recall if any turned out to be what they expected, which book they would write if they could, and if they missed a question in the questionnaire that they would have like to be asked, and if so, to ask it to a partner.

From my experience, this questionnaire promotes reflection on the reading skill, as well as on our choices, both as readers ourselves, and as teachers, as well as responsibility for the reading pathways that we choose and offer as well.

## **A GOOD READ?**



Prof. Lourdes Montoro

1. **What makes a good reading?**
2. **How long do you spend reading books, magazines, or newspapers per week?**
3. **Do you have fun reading other kinds of texts? Which ones?**
4. **Do you read electronic books or press?**
5. **Who are your favorite authors?**
6. **Do you know why?**
7. **What is your favorite kind of reading?**
8. **Have you figured out why?**
9. **Did you have any favorite book/books as a child? Which one/ones?**
11. **Do you recall any favorite books of yours as a teenager? What about as a young adult?**
12. **Describe a main character in any story that you have read that you, particularly, liked. Explain what made him/her attractive or interesting**

13. Describe one of the minor characters in a story that called your attention
14. Describe the setting or background of a story that surprised you
15. What did you find especially interesting about a specific book or reading?
16. Which book would you recommend to an English-speaking friend?
17. Do you remember any book that was different from others? In what sense was it different?
18. What was the last book that you read in your native language?
19. What about in English?
20. What was it about?
21. What was it like?
22. Would you recommend it?
23. Are you reading any book at the moment? Which one?
24. How did you find out about it?
25. Did you buy/borrow it from a library? Was it a gift? Did a friend lend it to you?
26. Do you ever compare books to film scripts and the movies themselves?
27. Which ones do you recall? Did the movies turn out to be what you expected?
28. If you could write one kind of book, which one would it be? Why?
29. Which question would you have liked to find in this questionnaire that is not here?
30. Respond it, and ask it to a partner too.

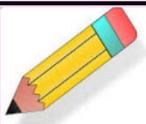
## **2. AN ADAPTABLE READER'S REPORT**

After having used a lot of different worksheets along the different years, I finally ended up creating this comprehensive one to ensure that main aspects were covered in general term and in detail too. The worksheet is based on **facts, description and comments**. The **Facts section** covers details such as the title, the author, the publisher, the year, the number of pages, the type of books, any previous knowledge about the author, previous readings about the author, and titles.

The **Description section** asked for references about the action place and time when it happens, main characters, relationships, most interesting characters, and reasoning why that is so. It also asks for a brief summary of the story providing language models to start it, the possible message behind the story, the most memorable episode or incident, and the reasons behind to think so, the learners' favorite paragraph or excerpt, which they are asked to quote, and the choice and/or addition of adjectives which describe the story.

The **General comments section** enquires about the time spent on reading the book, the reasons for having chosen it, the expectations before reading it, what they really thought after finishing it, if they would have preferred a different ending and/or title, and if so, to provide them, and if they had used dictionaries and how often if they had. It also asks students to choose or add an adjective to depict what they found the book to be like, and to finally rate the book from 10 (top) to 1.

# READER'S REPORT



Prof. Lourdes Montoro

## Facts

Title \_\_\_\_\_ Author \_\_\_\_\_  
 Publisher \_\_\_\_\_ Year \_\_\_\_\_ Number of pages \_\_\_\_\_  
 Type of book:  
 Detective Drama Essay Historical Humorous Novel Play Poetry  
 Romantic Spy Tale Other: \_\_\_\_\_  
 What you already knew about the author (or learnt when preparing your reading)  
 Previous readings by the same author  
 Titles \_\_\_\_\_

## Description

Place where the action takes place \_\_\_\_\_  
 Time when it happens \_\_\_\_\_  
 Relevant characters \_\_\_\_\_  
 Relationships \_\_\_\_\_  
 Most interesting character/s \_\_\_\_\_ Why \_\_\_\_\_  
 Brief summary of the story \_\_\_\_\_  
 "The book is about/explains/narrates/shows how/tells the story of..."  
 Message behind the story (if so) \_\_\_\_\_  
 Most memorable episode/incident \_\_\_\_\_ Why \_\_\_\_\_  
 Favorite paragraph/excerpt \_\_\_\_\_ Quote it/them \_\_\_\_\_  
 The story is:  
 amusing exciting fast moving Intriguing Realistic Sad  
 Other: \_\_\_\_\_

## General comments

Time spent reading it \_\_\_\_\_  
 Reasons to choose this book \_\_\_\_\_  
 Expectations before reading the book \_\_\_\_\_  
 What you thought after finishing it \_\_\_\_\_  
 Would you have preferred a different ending?  
 Which one? \_\_\_\_\_  
 Would you have liked another title?  
 Which one? \_\_\_\_\_  
 You used your dictionary \_\_\_\_\_  
 Very often Often Sometimes  
 Hardly ever \_\_\_\_\_  
 You found the book \_\_\_\_\_  
 entertaining enjoyable interesting moving recommendable  
 Other: \_\_\_\_\_  
 Rate the book \_\_\_\_\_ (top) 10 9 8 7 6 5 4 3 2 1

### 3. A MYSTERY BOOK CLUB: AGATHA CHRISTIE

Book Clubs or Reading groups meet up and discuss books which have been agreed upon, and read by all. When applied to the EFL class, all members can be offered choices through book blurbs, topics, genres.... to finally select a reading for all, which is always beneficial beyond the EFL language objectives. Different terms allow for different book clubs which can be led by students themselves, while closely supervised by the teacher. Next I include a Book Club teacher training course which I designed for EFL teachers. It was meant to help develop reading and oral strategies. The reading club was proposed to a teachers' group, who I had trained for several years.

The course was based on both intensive readings (which I included in the course dossier), and on extensive reading by Patricia Highsmith and Jocelyn Potter's *Best Detective Stories of Agatha Christie* (1996:2002, Longman Fiction Advanced Full Text ELT Readers, 3000-word vocabulary level books at advanced level). I had suggested the reader because we all liked mystery, and it had seven short stories: *The Mystery of Hunter's Lodge*, *The Million Dollar Bond Robbery*, *The Adventure of the Clapham Cook*, *Accident*, *The Lernean Hydra*, *The Stymphalian Birds*, and *Tape-Measure Murder*. Since they were independent, they could be read in any order, which would encourage more group proposals based on contents which I was to unveil.

The stories counted on the three main Agatha Christie's characters: Hercule Poirot, Miss Marple and ex-Inspector Evans. The book also had a thorough pedagogical exploitation, containing a word list (explained), activities for each story; a before-you-read section, an after-you-read section to check understanding, and speaking and writing activities. The so-called queen of mystery was going to round up a teacher training reading course which could cater for all. The objectives and contents of the course are described next.

#### *A Mystery Book Club: Agatha Christie* (Developing Reading and Oral Strategies)



**TEACHER TRAINER:** Lourdes Montoro

#### **OBJECTIVES**

Presenting and encouraging active participation in a Reading Club according to an English-speaking country model. Several methodological aspects will be tackled in order to develop reading comprehension and oral expression strategies, and consolidating advanced English, the specific objectives being:

- a. Exposing participants to current trends when teaching/learning to do a better intensive/extensive reading
- b. Teaching to explore individual and group abilities to promote oral expression in a reading club
- c. Making participants aware of their teaching/learning style
- d. Helping participants increase their grammatical competence: syntax, and morphology, aiming at a better reception and expression of ideas
- e. Helping participants to increase their lexis in use
- f. Introducing participants to the richness of English-speaking countries through reading, and incorporating it in their own world, while adding up to previous knowledge
- g. Supporting individual learning through close teaching/learning, and oral comprehension and oral expression in the classroom
- g. Persuading participants to continue reading beyond the school subjects and curricula
- i. Learning by doing
- j. Compiling materials for personal use, and encouraging the creation of classroom materials
- k. Providing participants with the necessary strategies to carry out future research and self-learning projects

## **CONTENTS**

- . Presentation and exploitation of texts on current teaching-learning and learning trends, teaching reading, the importance of punctuation, some popular classics and their origin, the relevance of time, the most currently read books, and what that can tell us, reading worksheets...
- . Exploitation of activities to practice reading comprehension, to emphasize and/or adapt and/or extend the pedagogical resources that textbooks or teacher training books present. The activities chosen range from general to specific. They contain materials from complementary textbook packs, or extension ones on specific items ranging from the symbolism of colors, the meaning of numbers, the function of intelligence, the role of memory, the popular zodiac, and the treatment of metaphorical language in current methodological resources.
- . Presentation of adaptations of literary texts through guides that facilitate the students' fluency, exploit the literary and cultural context of the language, and complement the grammatical and communicative programs that are being taught
- . Reading about the experience of *Free your Books in the U.S.*, and the role of the Internet to adapt it to one's school
- . Exploitation of Reading Club sessions based on Agatha Christie's *Best Detective Stories*
- . Creating units, and/or proposing activities around the author's short stories, which lead to reflect, imagine, and combine the knowledge of the participating teachers and their preferences as readers, with the syllabus, and its development to exploit this resource in the classroom
- . Creating a reading comprehension Internet bank
- . Joining virtual reading clubs in the US, to continue in an English-speaking reading group at the end of the course
- . Helping create one's own EFL bookmarks in the arts and craft class
- . Describing and adapting pedagogical resources to the primary and secondary curricula

## **4. A RECORD SHEET FOR FURTHER READING**

I would have never thought about using a record student sheet for EFL reading unless I had been told by Dr Julià Font, former professor of mine, and also, director of mine at the Teacher Training School at the University of Barcelona. A master in teaching to teach, a mentor, and an extraordinary leader in reading, he had harvested enormous riches from his reading record sheets. I remember his having told me that he first created them not to make students read the classic 3 obligatory readers per year. Instead of that, he would provide a list with lots of readers to choose from that he was knowledgeable in, and say to his students: "*This year you will read 8 or 10 books*", which they did, for pleasure, while fulfilling the EFL class minimum requirements too.

Dr. Font was very generous to let me adapt one of his reading record sheets to my class needs. And I did, and photocopied it in color. I wanted my students and me to easily locate it at a glance. As soon as I presented it to my upper-intermediate and advanced EFL groups, I immediately saw how influential this was, and how much students enjoyed letting me know about their voluntary reading progress. Students could choose any level which they wanted to read in. The students' choices let me see what was to each students' liking. The fill-out copy, and a completed copy by one of my most enthusiastic students are presented next. Her 10 readers' choice speak out by themselves.

**CLASS LIBRARY RECORDS**

Prof. Lourdes Montoro

\_\_\_\_\_  
Surnames Name

AUTHOR	TITLE OF BOOK	VERSION #/OV	PUBLISHER	RATE *****	DATE
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					

*Learning is not attained by chance, it must be sought for with ardor and attended to it with diligence (Abigail Adams, 1780)*

(Adapted from J.Font, UB '97)

**CLASS LIBRARY RECORDS**

Prof. Lourdes Montoro

Bobé Bruquere, D. Rosa  
Surnames Name

AUTHOR	TITLE OF BOOK	VERSION #/OV	PUBLISHER	RATE *****	DATE
1 Edgar Allan Poe	The Black Cat and other stories	level 3	Penguin Readers Pre-intermd.	****	13-10-05
2 Thomas Hunt and others	The man with two shadows	level 3	Penguin Readers Pre-intermd.	***	3-11-05
3 Oscar Wilde	The picture of Dorian Gray	level 3	Oxford Bookworms 3	****	2-12-05 obligatory
4 Robert Bloch	Psycho	level 3	Penguin Readers Pre-intermd.	**	22-12-05
5 Joy Kilmer	Born tree	level 3	Collins English Library	****	10-1-06
6 Sarah Woodard	Dangerous Plants	Elementary B	ELT Graded Readers	****	5-2-06
Richard the Redoubt	The Sakti file	level 3	Cambridge English Readers	****	2-3-06
8 David L. Hill	A matter of chance	level 4	Cambridge University Press	****	1-4-06
9 Patricia Aspinall	The house by the sea	level 3	Cambridge University Press	****	16-4-06
10 Sir Arthur Conan Doyle	The Hound of the Baskinville	level 4	Oxford Bookworms Library	****	27-4-06

*Learning is not attained by chance, it must be sought for with ardor and attended to it with diligence (Abigail Adams, 1780)*

(Adapted from J.Font, UB '97)

Publishing houses also help teachers out with posters and general worksheets on reading which can complement our work. I often cut out the different sections on a poster, glue them on different colored sheets, and laminate them. What follows is a sample of one of the best language and reading work which I have ever seen.

The poster contained words to describe types of books (adventure...), useful words (plot...), words to describe themes (poverty ..), words to describe characters (brave...), description of the book (What is the book it about?), using linking words (although...), and words to help express one's opinions (moving, ...), useful phrases and models for conclusions. The different sections can be presented on different days, and /or can be combined for rotation work. It allows detailed work which students very much enjoy and learn from.

<p><b>Words to describe the type of book</b></p> <p>adventure biography fantasy historical mystery non-fiction romance</p> <p>science fiction thriller</p> <p><b>Some other useful words</b></p> <p>author chapter character dialogue</p> <p>plot setting writer</p>	<p><b>Words to help describe themes</b></p> <p>age animals art children crime danger death disability family fear freedom friendship future greed hate</p> <p>heroes horror humour jealousy justice love marriage misery money mystery nature pain parents peace</p> <p>poverty power prejudice race religion revenge slavery tragedy travel trust violence war work youth</p>
<p><b>Words to help describe character</b></p> <p>adventurous brave calm cheerful clever cold dishonest dull evil fierce</p> <p>friendly generous gentle greedy honest jealous kind lazy mad mean</p> <p>miserable proud shy strong violent weak weird wise young</p>	<p><b>DESCRIBING THE BOOK</b></p> <p>What kind of book is it? What is it about? What is the theme of the book? Do you think the book has a message? What do you think the message is?</p> <p><b>USE LINKING WORDS AND PHRASES</b></p> <p>but even though although in spite of on the other hand however nevertheless</p>
<p><b>Words to help describe your opinions</b></p> <p>amusing bad boring brilliant clever depressing dramatic dull enjoyable excellent exciting frightening</p> <p>funny good hilarious interesting moving pleasant sad scary shocking strange tragic</p>	<p><b>YOUR OPINION OF THE BOOK</b></p> <p>Is the book easy or difficult to understand? Do you like the pictures? Do you like this book? Why? Which characters do you like best?</p> <p><b>SOME USEFUL PHRASES</b></p> <p>In my opinion ... I would recommend this book. I really enjoyed the book. I didn't enjoy it. I think/believe that</p> <p><b>CONCLUSIONS</b></p> <p>On the whole, I would say that ... In conclusion, ... To sum up, I think that ...</p>

As we know, Oxford University press is one of the publishing houses which promotes A+ teacher training through venues and school and college workshops. When I was teaching EFL methods at the teacher training school at the University of Barcelona, I had the chance to have Montse Costafreda, a philologist, and teacher trainer at the publishing house, come to my classes and present a workshop on storytelling, which combined music, tales and CLIL.

Students also had the opportunity to check a lot of materials, and were complimented with some. It was an outstanding presentation to which all students referred in their portfolios.

## T A S K

### **GUEST SPEAKER**

Prof. Lourdes Montoro

### **From Music to Chants, Songs, Storytelling and Reading**

#### **Montse Costafreda (OUP)**

Montse Costafreda has a degree in English philology. She is specialized on education, and has taught all levels of English. At present she is a teacher trainer at Oxford University Press. You are encouraged to participate in her workshop, examine her materials and complete the following sections:

1. **Role of music in life**
2. **How can music be taken into the classroom?**
3. **What are chants for?**
4. **What are songs for?**
5. **Examples. TPR**
6. **Examples. English outside the classroom**
7. **Pros of storytelling**
8. ***The Pirate Story* (1st cycle)**
9. **Pros of Reading**
10. ***The Turnip* (2nd cycle)**
11. **Can we get storytelling and reading together? How?**
12. ***The fisherman and his Wife* (3rd cycle)**
13. **Beyond fairy tales: What else is out there?**
14. **From real life to real life = CLIL?**
15. **CLIL nowadays**

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The second part on sight (in the next article) will focus on the pleasure of writing. It will go from having students become penpals, and orienting them in their writings, encouraging them to be creative at all times, to freely write about their lives and class events. Finally, the article will present the students' participation in a mystery postcard guessing game which makes them apply the language which they are expected to master, and practice arts and crafts as well. Students create the postcards themselves, and mail them to their classmates, who will need to guess who the cards which they receive are written by.

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# The Senses in EFL. Part 5. Sight. Part B: Writing for Class and for Fun: Penpals, Mystery Postcards...

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This article is the 5<sup>th</sup> one in a series of 7 articles on the senses. The previous 4 articles presented a general framework, and specific practical work on feel (sensory and intelligence activities, including work on color and art, and an evening pajama class), taste (language work relating English vocabulary and syntax to food and tasting it, along with projects on cooking contests and recipe books), and the first part on sight: reading for class and for fun, including work around a questionnaire, an adaptable reader's report, a mystery book club, and a record sheet for further reading.

It is worth quoting again (as in Part A) what K. Trenford stated: **"The best teachers are those who show you where to look but don't tell you what to see"** (<https://emilysquotes.com/the-best-teachers-are-those-who-show-you-where-to-look-but-dont-tell-you-what-to-see/>). Through sight in Part A, I showed reading works which invited students to a reading world of their own, both, individually, and as part of the group. Here, thorough Part B, I would like to present how, through writing, we can also take our students to fascinating EFL adventures.

This fifth article also stems from teaching learning by doing, work based on imagination and projects, emphasis on talents, likes and aptitudes. In this article sight is referred with regards to projects related to **the pleasure of writing** when connected to one's choices and imagination, involving both individual work and team work, and **writing itself**: having students become **penpals**, orienting them in their writings, encouraging them to be creative and all times, to freely write about their lives and class events. Finally, it will present the students' participation in **a mystery postcard guessing game** which makes them apply the language which they are expected to master, create postcard themselves, and mail them to their classmates to guess by who the cards which they receive were written.

In Volume 5, I presented 2 articles on the writing skill. The first one was: "The Writing Skill. Part 1: Nine Requirements from the Start. Theory and Samples" (November 2015, pp. 31-41, [http://diposit.ub.edu/dspace/bitstream/2445/96336/7/Vol\\_5\\_English\\_Is\\_IT.pdf](http://diposit.ub.edu/dspace/bitstream/2445/96336/7/Vol_5_English_Is_IT.pdf)). I referred to how the teaching and learning of English as a foreign language through guidance and formal and informal practices can be encouraged in the writing stage. Besides listing nine requirements which had proved useful in constant recycling of the language and foreign language acquisition, I defended **the promotion of pieces of writing which are to the students' liking, as long as they match academic requirements**; and last but not least, **freedom to hand in both required and voluntary compositions at any time**

In the second one, "The Writing Skill. Part 2: Worksheets and Tasks from Elementary to Advanced English" (November 2015, pp. 42-52, [http://diposit.ub.edu/dspace/bitstream/2445/96336/7/Vol\\_5\\_English\\_Is\\_IT.pdf](http://diposit.ub.edu/dspace/bitstream/2445/96336/7/Vol_5_English_Is_IT.pdf)), I followed the pedagogical basis conveyed in Part 1, and also provided worksheets, which I had created

to fit the students' needs when learning to write, presenting also 5 sets of writing tasks, some based on culture, while others corresponded to work on formal letters, articles, leaflets, brochures, proposals, and reports, and argumentative and opinion type compositions.

In this article, "The Senses in EFL. Part 5. Sight. Part B: Writing for Class and for Fun: Penpals, Mystery Postcards...", I specifically present **4 methodological works** which I have used both in EFL classes and teacher training sessions: **Penpals writing guidelines, a mystery postcard game, volunteer reports on class events, and creative compositions**, which, in all cases, reflect the syllabus. All works rely on the participants' responsibility, enthusiasm, and freedom of choice. The first one orients students in penpal correspondence; the second one, promotes interdisciplinary work between arts and crafts and EFL, involving traditional handwriting, and mailboxes; the third one shows volunteer writing practices on class events, in this case, an end-of the year karaoke party; the fourth one presents a sample of volunteer creative composition. They all enhance the students' involvement in traditional writing despite the lack of chances for it in modern society. Last but not least, all the above-mentioned works stimulate class group writing work.

For the past years, I have also followed a series of tips which I recommend in the second article, mentioned before. For example, I use reward stickers. Students of all ages, adults too, are motivated by them, since they can encourage writing from a positive end, even if improvements may be small. They are manufactured in different brands and can also be downloaded. I will present next 4 works from my teaching sessions:

- 1. PENPALS – A 4-STAGE WRITING GUIDE**
- 2. MYSTERY POSTCARDS**
- 3. REPORTING EVENTS**
- 4. CREATIVE EFL COMPOSITIONS**

### **1. PENPALS – A 4-STAGE WRITING GUIDE**

I have been involved in epal exchanges for over 30 years, mostly with students of Spanish at the Foreign Language Department at the University of Wisconsin-La Crosse. Work has been done with Dr. Jean Hindson, a professor of mine in teaching methods, and who I also occasionally assisted in Spanish when I taught there. Along the years I have also participated in other penpal exchanges with other schools, whose teachers and professors I got to meet. Arranging penpal exchanges with professionals that we know makes exchanges very easy and real to students. In case direct contact has not been started, there are numerous organizations which arrange for epal exchanges too. Some references are included at the end of the article

The epal correspondence collection which I am about to share helps both students who have signed for penpals, and those who will in the next term. They can see how they can follow **the syllabus**, put in writing what they are learning, share their culture, and enjoy **communication** with a new friend. They also share their **new learnings** with their classmates, and refer to the American students as also willing to get to know them, and correct them if they agree too, and, if necessary. American students practice Spanish as a foreign language, and students here also enjoy sharing life and lessons with them. It is a **win-win** for all. The **4-stage penpal guide** which I use with students is **based on a fictional American host family who the EFL Spanish student is first writing to. All pieces of correspondence remind students of the need to begin and finish the letter in the usual way. They are also asked to use connectors.** It is divided as follows:

## 4 - STAGE PENPAL GUIDE



### 1st STAGE

- Introduction
- Reference to routine (simple present +, - and ?), general plans (going to), arranged plans (present continuous), obligations (+), things that have been done recently (present Perfect: for, since, just, already)
- Description of the city and its people (relative pronouns: who, which, who...)
- Making a promise (will)

### 2nd STAGE

- Telling the host family about childhood and teens (biography, after / before +, during)
  - Telling them about an adventure that happened in the past (past progressive and past simple)
  - Talking about your friends (all/none/one/both... of them, and your thoughts (many, too much...))
- On the fictional occasion of some friends of your host family visiting Barcelona next month:
- Making suggestions (could, why don't they...?, let's...)
  - Giving advice (should, ought to...)
  - Talking about regulations (to be allowed to)
  - Giving warnings

### 3rd STAGE

- On the fictional setting that the host family son/daughter is visiting Bcn at Easter:
- Showing surprise
  - Describing the city
  - Comparing it to other cities (comparatives, superlatives...)
  - Inventing a riddle including the 5 senses to make her/him guess at something typical here
  - Telling her/him what you may/might/could be doing when she/he comes
  - Asking her/him to bring you something from the U.S. (making a request: could you... ? / would you mind...?)
  - Gossiping about celebrities (tag questions; and conclusions with must, may, can't be...)

### 4th STAGE

- On the occasion of having found some old pictures, telling them what you used to do when you were little
- Describing a film / book you have seen/read recently, giving your opinion too (such... so...)
- Considering different options for your vacation (1st and 2nd conditional)
- Explaining an easy recipe which you just tried
- Describing your neighbors, and explaining an anecdote which just happened to them and you
- Saying goodbye

## 2. MYSTERY POSTCARDS

In the first level of English, students are often asked to write about people (using pronouns), write informal letters, learn about beginnings, endings, the date, and the body; students are also told how to describe a holiday, write about a friend, use various linking words, fill in

forms, write stories, using adjectives and adverbs, write emails thanking a friend, describe people, and describe places. The mystery project which I present here is related to places and creative postcards. Textbooks have lessons which cater for learning about places. The project here was first related to Unit 10 in *American Blueprint*. It was called "Places", and it was one of the best lessons that I have ever seen in course books. The first reading was called Cities of the world - What are they like? -. It started with 2 descriptions of 2 cities: Toronto, and San Diego. It also had work on noun phrases which provided a great selection of adjectives such as a *tourist/interesting/boring/industrial* city, a *big* town, an *old/modern* university, a *beautiful/ugly* building. Students also learn about the preposition "on" followed by water references: *on the ocean/sea/lake/coast*. They also learnt about the preposition "in" and ordinal numbers: *in the north/south/east/west*, and before adjectives related to cardinal points: *in northern/southern/eastern/western* California. They learnt about nouns such as: *beaches, harbor, nightlife, museums and art galleries, cathedral, and food*.

This lesson presented work on reading comprehension, relating new phrases to students' cities, and asked them to locate places in the world, and what they thought that made cities famous for. They also had to listen to a city description and guess at which one it was. They were expected to list all the adjectives which the lesson included. Students were also taught about stressed syllables in common adjectives and nouns, got involved in a role play which led them to ask questions such as: *Where are you from?, Where exactly is that?, What is it like?, or Do you like living there?*. Grammatically it placed special attention to *What's it like?*, which was presented next to *What kind of place is it?*, inviting students to learn the purpose of the questions: asking for descriptions of people and things as well.

**Cities of the world**  
—What are they like?—

This week Anne Lopez visits Toronto and San Diego.

**10 Places**

**1 READING**  
Read the texts and complete the information.

Name of city:	Toronto
Name of country:	San Diego
Name of province or state:	
Location:	
Attractions:	

**2** In pairs, write a list of places in your country. Give the name of: a tourist city, a big town in the north, an old university, a beautiful building, a boring city, a city on the coast, an industrial city, a small city in the south, a modern university, an ugly building, an interesting city. In groups, compare your lists. Are they the same?

**Note**  
The definite article *the* is used before the names of oceans, seas and rivers, e.g. the Pacific Ocean, the Caribbean Sea, the St. Lawrence River.

**GRAMMAR FOCUS**  
Prepositions of place in northern/southern California, in eastern/western Kentucky, in the north, south, east, west, midwest on the Pacific/Atlantic (coast) on Lake Ontario/the St. Lawrence River  
Note: The article *the* is always used in expressions with United States, e.g., in the United States.

**3** In pairs, ask and say where the following places are.  
Vancouver San Francisco Cairo  
Lima London Tokyo  
Manaus Moscow Bombay  
a: Where's Vancouver?  
b: It's in western Canada.

**4** What do you think the following cities are famous for?  
Florence Sydney New York  
Hong Kong Chartres Rio de Janeiro  
Use the following to help you.  
beaches nightlife shopping food  
harbor cathedral  
museums and art galleries

Florence is famous for its museums and art galleries.

**5 LISTENING**  
Listen to someone describing a city in Exercise 3. Which city is the speaker describing?

**6** Write down all the adjectives you can find in this unit. Put them in opposite pairs when possible, e.g., big/small.

**7 SPEECHWORK**  
Listen and underline the stressed syllable.  
beautiful interesting industrial exciting  
gallery restaurant cathedral university

**8 ROLEPLAY**  
STUDENT A  
You meet Student B at a party in your country. Use these questions to have a conversation.  
Where are you from?  
Where exactly is that?  
What's it like?  
Do you like living there?

STUDENT B  
You are from Toronto and are traveling in Student A's country. Answer Student A's questions. Then ask Student A questions about his or her city.

Note: *What's it like?* = *What kind of place is it?*  
*To be like* is used to ask for descriptions of people, places and things, e.g., *What is he/she/it like?*

**9 WRITING**  
Write a paragraph about a city you know well. Say where it is, what it is like and what it is famous for.

**10 Vacation spots**  
Here is a list of the favorite places Americans go for vacation.

BEST PLACES IN THE US FOR A VACATION	BEST NORTH/ SOUTH AMERICAN COUNTRIES TO VISIT	BEST COUNTRIES OUTSIDE NORTH/ SOUTH AMERICA
1. Walt Disney World	1. Mexico	1. Great Britain
2. Hawaii	2. Canada	2. France
3. Virgin Islands	3. Brazil	3. Japan
4. San Francisco	4. Peru	4. Spain
5. New Orleans	5. Argentina	5. Egypt

Make a similar list for people in your country.

American Blueprint (pp. 27-28)

Finally the lesson aimed at making the students write a paragraph about the city that they knew well. They had to say where it was, what it was like and what it was for. Upon seeing such a proposal I decided to turn this classic composition into: **A Mystery Postcard Writing Game**, which would involve them as writers in a more thorough way: students were going to create mystery postcards which they would use **write to a classmate**, and let him/her know about **their neighborhood** in the city. Students would be asked to **give clues** and, upon receiving their mystery postcards, they would have to guess which classmate had sent it to them. To get the project started, I asked all students to write their **students' names and full**

addresses on slips of paper, which they deposited in a fancy bag. When they were all in, each student took a draw and kept **the secret** of who their addressee would be. The school provided them with **basic glossy white cardboard**. Students had to decorate their postcards at home, and put them in the **mail**. As expected, when students got them, they brought them to class, and guessed at who the sender had been. After that I corrected them, and the writer of each postcard took note of the **linguistic items to improve**.

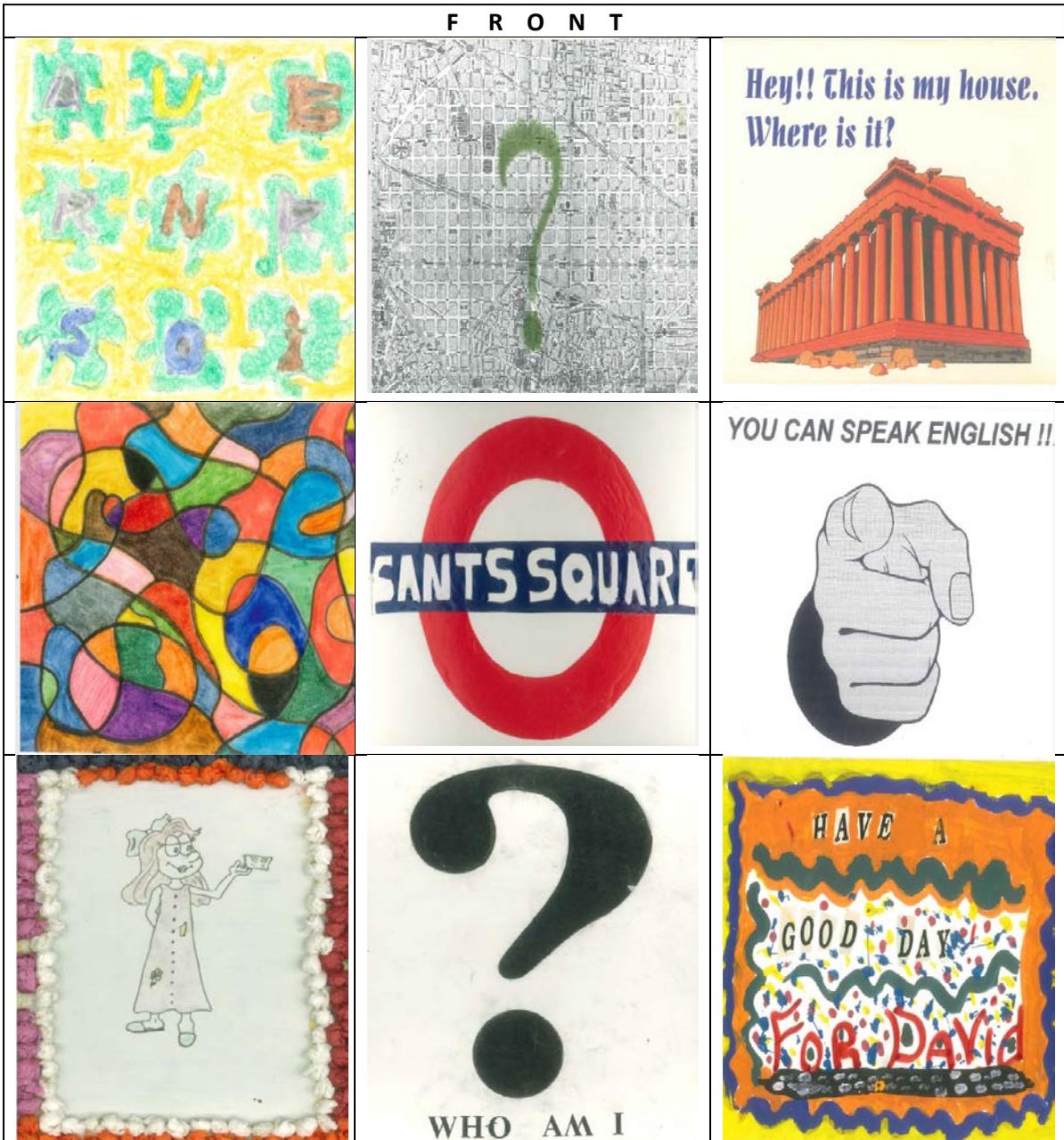
All postcards rotated around the classroom, and all addressees kept the postcards which they had found in their mailboxes. The mail reached the different homes on different days, which very much entertained students, as they were kept either anxious to see that the card which they had sent would get to the classroom, and/or to receive their own mystery cards, as everyone did.

As students got them, some years, we put them on the class **bulletin board** to create different shapes, one year, a Xmas tree. All students contributed to this project, and encouraged other groups at school to do it. I went on with this project for years, since it can so easily and creatively follow the syllabus. The next chart shows the basic 1<sup>st</sup> level expressions which students were asked to use, and samples of the real expressions which students used in their writing:

BASIC 1 <sup>ST</sup> LEVEL EXPRESSIONS FOR PLACES	
X IS A ... IN	IT IS /NOT FAR FROM / NEAR/...
IT IS A /AN PLACE TO .....	IT HAS MANY ..... /IT DOESN'T HAVE...
IT IS MOST FAMOUS FOR...	THERE IS...
THERE ARE...	MANY PEOPLE THINK...
SAMPLES USED IN THE MYSTERY POSTCARD GAME	
<ul style="list-style-type: none"> <li>- Classic greetings: <i>Hi, hello, dear...</i></li> <li>- Classic endings: <i>Have a nice day, See you, See you next Monday, Take care, Love, Your friend...</i></li> <li>- Guessing questions: <i>What is my name?, Who am I?, You can find my last name in the picture of this postcard, I am a girl, I love football and other sports...</i></li> <li>- Other expressions: <ul style="list-style-type: none"> <li><i>How are you?</i></li> <li><i>I am married and I have a daughter.</i></li> <li><i>My daughter's name is Helena.</i></li> <li><i>I am from Horta, near Ronda de dalt, in northern Barcelona</i></li> <li><i>It is a modern and old city</i></li> <li><i>It isn't a boring city</i></li> <li><i>It is in the east of Barcelona</i></li> <li><i>There are many churches</i></li> <li><i>It is not far from the university</i></li> <li><i>I want to speak about my neighborhood</i></li> <li><i>I think it is very good</i></li> <li><i>I love it very much</i></li> <li><i>I live in Sant Gervasi</i></li> <li><i>There is a beautiful church</i></li> <li><i>There is another famous place where many tourists go</i></li> <li><i>There are are a lot of buildings but there are not restaurants.</i></li> <li><i>You can buy all the things that you need</i></li> </ul> </li> </ul>	

*You can eat in good restaurants  
 It has the central railway station / an uderground station  
 It is called Lesseps.  
 It doesn' t have many shops, but it has some restaurants  
 Many people say it is the best place to live in Bcn*

Students provided clues to one another such as: *My name has four letters, I sit very near you in class. I am on the left,* etc. Students also used their imagination for arts and crafts to create their postcards: they drew, created puzzles, cut out cartoons, created word searches, used symbols, chose black and white, color. Some postcards had to be sent in envelopes because of the art work on them... Next there is a selection. The first images show the front of the creative mystery cards, and the second ones the compositions which were written on their back.



B A C K		
<p>Hello Isabel: How do you do? I'm from Sant Andreu. It's in the east of Barcelona. There are many shopping. It is not far from Verdun. I say to you where am my from, but... What's my name? Who am I? Bye</p>	<p>Hello Isabel! How are you? I go to school about 15 minutes. It is big. It has a Turó. It has also shops and Hipercor. It has chemists too. It is near of your neighborhood. I think it's very good. I love it very much. Good, have a nice day. See you. Goodbye.</p>	<p>Dear Valentin, I live in Valle &amp; brain. There is an University de Barcelona and Hospital Maternity, and also Here is and Velochromo, and many other things. Take care Love.</p>
<p>Hello Olina! I'm Sonia. I'm from Barcelona. It's a modern and old city. It has a beautiful and interesting buildings. There are a big church, big parks and are different shops. It's an interesting city to live. It isn't a boring city. See you next Monday xxx</p>	<p>Dear Miriam, I live in Sant Geruasi. It is not far from Park Turó del Putget. Do you know I like Urdangarin? He lives near my Avenue. It's a very nice and very calm quarter. There's another famous park, it is called Park Güell, where many tourist go. you can find my last name in the picture of the postcard. take care Love.</p>	<p>Hello M<sup>o</sup> Dolores! How are you? I'm at my home. I live a flat in a Sants neighborhood. Sants is a very nice neighborhood in Barcelona. It has a long commercial street. You can buy all the things you need, and you can eat in good restaurants. It has a big park to walk and it has the central railways station. Its neighborhood's park are very famous in Barcelona. Many people say it's the best place to live in Barcelona.</p>
<p>Dear Amparo, I live in Sant Geruasi. It has a underground station and is called Lesseps. There's a beautiful church. It doesn't have many shops, but it has some restaurants. It isn't a quarter very calm. I am a girl. I love football and another sports but I don't like Basca. Take care, Love.</p>	<p>Barcelona December 1995 Hello, Félix! How are you? I'm good. I'm a painter. I'm married and I have one daughter. My daughter's name is Helena. I'm from Horta, near Ronda del Dalt, in northern Barcelona. It is famous for the "veïnesos". My neighborhood is beautiful, quiet and there are the parks. The children can play out the home, because we don't have a swimming pool. There are one swimming pool and the summer. Goodbye Who am I?</p>	<p>My suburb is Canyelles. It isn't very big. It is in the north east of Barcelona. My suburb is young. Here, there are a lot of buildings, but there aren't restaurants, offices, factories, hotels, discotecas. The people from here have different interests. One negative thing that other people tell us is we are too much gossipy. And one positive thing is we are people who like sport: swimming, bicycle, football, running, etc. Your friend.</p>

### 3. REPORTING EVENTS

Besides helping students write individual writings, I encourage **group and pair compositions** as well. When I prepare students for **group compositions**, I always ask students to **choose a group name**. On the occasion of working on several group ones, the names which they chose were: Flower power, Blue Moon, God save the Queen, Pink Panther, Iron pencil, Big rabbit, Investigators, the British girls, and the Adventurers. Devoting a first one or two minutes to choose a name and share it with the rest is always an investment which sets the groups in the necessary class atmosphere for the task to develop. For group compositions, students, for example, can enter a **simple fictional story-in-the-past contest**; they must all first brainstorm

on the verbs to use and connectors. The EFL class took place at the computer room. Students typed in their compositions, sent them to me, and I printed them out. I also provided them with different colored cardboard on which to glue them. After that, we stuck them on the classroom walls and windows, and each group voted for the three compositions that would make it to the podium. They had to explain why (**presentation, grammar, vocabulary, plot, culture....**). I will include next the one that was voted the best. They chose it for their simplicity, clarity, style and cultural reference:

## LONDON ON 4 DAYS

We were on holiday last week.  
We travelled to London for four days.  
The first day we needed a map.  
We walked in the beautiful city.  
When we arrived at the hotel, we chatted with our family.  
On the second day we wanted to go to the Big Ben.  
But we did not go because it was closed on Tuesdays.  
Then we called a taxi to go to the British Museum..  
The taxi driver typed British Museum into the Sat nav.  
We looked out of the window.  
The weather was cool.  
In the museum we listened to very interesting stories about the pictures.  
At night we were tired.  
After dinner, we relaxed in the spa.  
On the third day we booked tickets online to see a musical.  
It was very beautiful.  
On the last day we danced in a party in a friend's house at night.  
We did not arrive at the hotel until five a.m..  
We were happy in London.  
We finished our holidays on the last day of August

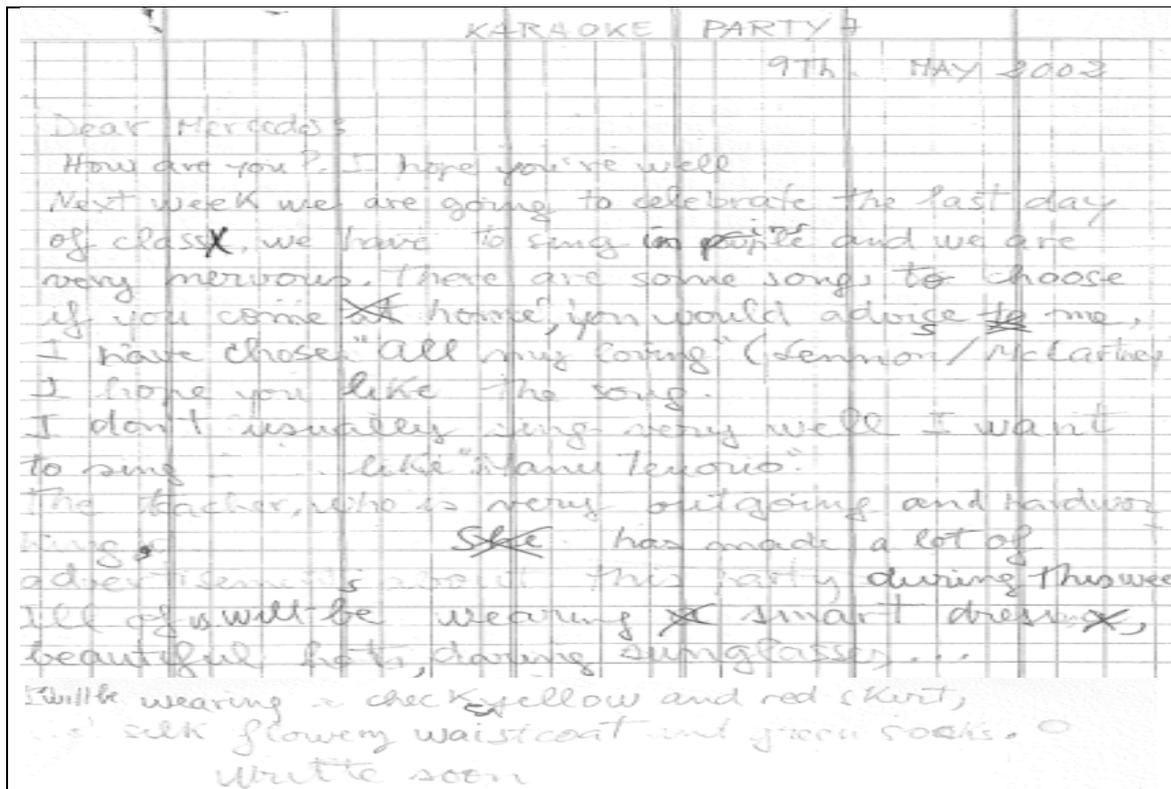


<https://www.google.com/search?q=London+free+images&client=firefox-b-d&tbn=isch&source=iu&ictx=1&fir=ff7IVPuETF3RCM%253A%252CmiYlLhUTPIMBCDM%252C &vet=1&usq=A14 -krj7R4403Buij-cmz5SxXN1BR1yGw&sa=X&ved=2ahUKewIKl9XauYXmAhUBaBoKHecRCE8Q9QEWc3oECAoQGA#imgsrc=ff7IVPuETF3RCM>

Group composition by E. Fernández, R. Vicente, A. Sales, J. Pons and A. Late.

With regards to pair work composition, I will refer to one which reports on a true end-of-the school year event, which my students and I were going to have: a karaoke party. That composition needed to help revise the school year, students had to choose topics to write about, and formats as well. M. C. Planas and M. Lacoma chose a letter, included a beginning and an ending: (*How are you?, I hope you are well, Write soon*); focused it on the end-of-the course Karaoke party which students and I were preparing as a closure; referred to the festive event which was going to happen: when (last day), how (in pairs), emotional state (*nervous*); clarified that there was a selection of songs to be chosen from; stated that they had already chosen a song: "All my loving" and named the authors (Lennon/McCarney); invited the addressee to go to their home, to advise them, while hoping that the addressee would like it too. They also expressed in the first person that one of them did not sing well, and that she wanted to sing like Manu Tenorio (referring to the famous Operación Triunfo TV program); mentioned the teacher as being outgoing and hardworking, and having very much publicized

the karaoke event; pointed to the outfits which they would be wearing for the event (dresses, hats, sunglasses, waistcoats, socks...), and also indicated the clothing pattern (checked, flowery...). Throughout the composition, they used all the sentence structures which they were expected to produce, since they exactly corresponded to the curriculum objectives to achieve: beginning and ending formulas, immediate plans with going to, first conditional, "obligation" as a consequence of group agreed end project, involving all, routines (simple present; and frequency adverb in a negative sentence, present perfect to indicate something that has happened, future continuous with "will" to help visualize what will happen, and specific vocabulary on clothing (adjectives and nouns).



#### **4. CREATIVE EFL COMPOSITIONS**

I teach young adults and adults, and every year I am surprised with very creative compositions and formats. Sometimes, both trainee teachers and EFL students put them in colorful envelopes, boxes, turn them into story books, or glue them on posters. When they are ready to write, after reviewing class work and notes, students apply the language models which they have learnt, personalize them (talking about themselves and their world), and leave their compositions in the IN tray in the classroom.

On the next class day, they find them corrected in the OUT tray. If there is any need for a tutoring session, they find a note from me indicating so. The pleasure of learning, enthusiasm, confidence, daring, and creativity usually stands out in their pieces of writing. The sample included on the next page closed lesson 3B in *English File 4th edition (A1/A2)*. The lesson presented the simple present with regards to jobs, and the working area. I used it as a main language model a listening comprehension exercise, which was part of a game show and referred to two fictional characters.

**3B** 9 to 5

Do you work at night? Yes, I'm a taxi driver.

**1 GRAMMAR** present simple (3)

a Look at the photo of Jess and her husband Carl. What's his job? Find the answer in the interview with Jess.

b Read the interview. Complete 1-5 with questions from the list. Do you have time together? Does he have free weekends? When do you do that? What does your husband do? Do you work long hours?

c 3.8 Listen and check.

d Cover the interview and look at the questions in b. How does Jess answer them?

e Do you work or study at night? What problems do you have?

f Look at the questions in b again. Which are...?

g p.214 Grammar Bank 3B

**He works at night, but she works during the day...**

1 What do you do, Jess?  
I work in an office. I'm an administrator.

2 No, I don't. I work normal hours, from 9.00 to 5.00, Monday to Friday.

3 He's a police officer. He works at night, from 8.00 p.m. to 6.00 in the morning.

4 No, he doesn't. Well, he has two free days, but they're Wednesday and Thursday. He works Saturday and Sunday - they're busy nights for police officers.

5 Not really, except when we're on vacation. I'm in bed when he comes home, he's in bed when I leave home in the morning. We don't eat together. That's awful. Sometimes I don't cook. I just have cookies for dinner.

Can you think of any good things about your different jobs? Yes, we earn more money because Carl does a lot of overtime. Do you have any suggestions for couples like you? Here's a whiteboard in your hall or your kitchen and write down all the housework. Then tick things when you do them. That way, the dogs don't eat twice!

Glossary overtime extra hours

**2 VOCABULARY** jobs

a Complete the sentences with a job from the list.

actor administrator police officer receptionist teacher

1 A \_\_\_\_\_ works in the street, or in a police station.

2 An \_\_\_\_\_ works in a theatre.

3 A \_\_\_\_\_ works in a school.

4 A \_\_\_\_\_ works in an office.

5 p.240 Vocabulary Bank Jobs

b 3.10 Listen to the audio. What do your parents do? Ask three other students in the class.

3 SPEAKERS OF SPANISH  
Go online for extra Vocabulary > more jobs

**3 PRONUNCIATION** /s/ and /z/

a 3.10 Listen to the words and sounds. Then listen and repeat.

blind nurse thirty her work journalist  
computer lawyer driver builder doctor actor administrator

2 /s/ and /z/ are used in the same way when they are stressed, e.g. *unusually*, or after *re* usually = /z/, e.g. *work*, or after *ce* = /s/ when they are unstressed, e.g. *teacher*.

b 3.13 Listen to the sentences. Then practise saying them.

Doctors and lawyers work a lot. Journalists work all over the world. She's a teacher. Her name's Linda. He's a taxi driver. He works thirty hours a week. I'm a waiter in a burger restaurant. I study Grammar at university.

3 SPEAKERS OF SPANISH  
Go online for extra Pronunciation > word stress

**4 LISTENING**

a 3.14 Listen to Part 1 of a game show called His Job, her job. Three people ask Alex and Sue about their jobs. Underline the questions they ask Alex.

b Listen again. What are Alex's answers? Write ✓ (yes), ✗ (no), or D (it depends).

When?	Alex	Sue
/ work outside?		
/ work inside?		✗
/ work in an office?		
/ work at home?		
When?		
/ work in the evening?		
/ work at night?		
/ work at the weekend?		
How?		
/ work with the public?		
/ work in a team?		
/ work long hours?		
Other		
/ have special qualifications?		
/ have good holidays?		
/ speak foreign languages?		
/ travel?		
/ drive?		
/ make things?		
/ wear a uniform or special clothes?		
/ earn a lot of money?		
/ like your job?		

c 3.15 Now listen to Part 2 and do the same for Sue.

d Look at their answers and make sentences about them. What do you think their jobs are?

3 SPEAKERS OF SPANISH  
Go online for extra Pronunciation > word stress

e 3.16 Listen. What do Alex and Sue do?

**5 SPEAKING**

a In groups of four, play His Job, her job. Choose jobs from Vocabulary Bank Jobs p.240. Ask questions to guess them.

b Now think of a person you know who has one of the jobs. Is it a man or a woman? Play the game again.

Go online to review the lesson

English File 4th edition (pp.40-41)

Before listening, I helped students become familiar with the language, they mastered it, by applying it to their own professional or study contexts, and telling their classmates. They also had to refer to a third person in their personal circle of family or friends. They were expected to use affirmative and negative sentences whenever necessary since they were asked to tell the truth to reflect their reality. Students learnt about where, when and how work could take place, as well as if there were other working traits which were worth mentioning.

They were exposed to 19 verbs and verb phrases, and their corresponding 19 situational contexts: *working outside/inside/in an office or at home/in the evening, at night or at the weekend/with the public/in a team/long hours; having special qualifications/good holidays, speaking foreign languages, travelling, driving, making things, wearing a uniform, or special clothes, earning a lot of mone or liking their job.* The student whose sample follows used them all, 10 being negative, and make them all have sense in the composition structures as a whole. She did the same when describing her brother's work context, which was reflected through 4 negative statements.

**ME**

I don't work outside, I work inside, I don't work in an OFFICE, I work at home, I don't work at night, I work in the evening, I work at the weekend, I don't work with the public, I don't work in a team, I don't work long hours. I don't speak foreign languages, I don't earn a lot of money, I don't wear a uniform or special clothes, I don't like my job, I have special qualifications, I make things, I have good holidays, I travel, I drive.

**Margarita Hernández** ☺  
1st Level  
7-9

**MY BROTHER**

He works outside and inside, He doesn't work in an OFFICE, He works at home, He doesn't work at night, He works in the evening, He works long hours, He doesn't at the weekend, work, He wears a uniform, special clothes, He doesn't work with the public, He works in a team, He has special qualifications, he makes things, he likes his job, he travels, he drives.

The next 2 articles will carry specific work on the sense of hearing, also stemming from teaching learning by doing, imagination-based work and projects, individual and team work, emphasis on talents, likes, and aptitudes. In the next article, Part A on this sense will be developed. It will be applied to music and songs exploitation in EFL, and it will be presented, along with 24 classic references, which were part of a dossier called *Music and Songs in the ELT Class: Exploitation and Resources*, which I arranged for longlife teacher training. Its general objectives and its contents will be presented in full: DJs, musicians or singers in class; classes with music, musical moments; listening for pleasure; learning about composers, singers, and bands, and a karaoke end-of-school project.

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# The Senses in EFL 6. Hearing. Part A. Music and Songs in the EFL Class. Framework

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This is the 6<sup>th</sup> article in a series of 7 articles on the senses. The previous 5 articles presented a general framework, and specific practical work on feel (sensory and intelligence activities, including work on color and art, and an evening pajama class); taste (language work relating English vocabulary and syntax to food and tasting it, along with projects on cooking contests and recipe books); and the first and second part on sight: basically, on reading (a questionnaire, an adaptable reader's report, a mystery book club, and a record sheet for further reading), and on writing projects (penpals, mystery postcards, reporting events, and creative compositions).

This article (Part A) is the first part of two articles which present hearing applied to music and songs, particularly, a theoretical framework based on a teacher training dossier, *Music and Songs in the ELT Class: Exploitation and Resources*, which I arranged for continuous EFL education. This article will refer to its objectives and contents. It will count on 24 classic references, ranging from finding out if there is any DJ, musician or singer in class, to getting used to starting and finishing classes with music, sharing one's favorite musical moments, listening to class music and songs for pleasure, learning about composers, singers, and bands, and finding out about the benefits of a karaoke end-of-school project.



## OBJECTIVES

Through the readings included, the explanations, the feedback, and the sharing of activities during the course and its sessions, participants reached the general objectives which had been targeted. The sessions led to emphasize the relevance of not forgetting that we are always teaching human beings; brainstorming on the attendees' routines and likes with regards to music; finding out if there was any DJ, musician or singer in class; getting familiar with starting classes with music, remembering and sharing our favorite moments, reacting to music; acknowledging feelings and emotions; listening to music and songs for pleasure; learning about music and songs; and ensuring communication through songs and music.

The sessions fulfilled specific objectives too, and provided participants with ideas about combining speaking, listening, reading and writing in musical activities; implementing practical hints in the EFL class; using songs and rhymes; creating poetry after song titles; exploiting video clips; extending course book exploitation of songs; creating an all-class song compilation which can represent all students; dealing with translation in songs, from catalan into English, and from English into Spanish; being exposed to Commonwealth English through songs; being introduced to an *end-of-the course Karaoke project*; and being provided with a classic EFL music and song bibliography. Next there is a list with all the materials that were used, along with a description of what their contribution still is:

## **SOURCES AND CONTENTS**

### **1/ Mario Rinvoluceri, "The human classroom" (*English Teaching professional*, Issue 23, pp. 30-31 April 2002)**

This article emphasizes basic beliefs. Rinvoluceri states that "*Neuro-Linguistic Programming is right in teaching us that people learn through their senses and that the best way to teach a class is to make sure that the input and the activities are multi-sensory*", *Howard Gardner's multiple intelligences*, and *Caleb Gattegno's emphasizing the relevance of paying attention to here and now, the need for minds to be in the "discovery mood" with teacher doing the minimum necessary to place them on the right road*". Emphasis is also placed on the **classroom, the teacher behavior, the skills...**

### **2/ "Is there a DJ in the house? (ITS- MUSIC, pp. 36-37)**

The **history on DJs** is accounted, along with **key vocabulary** ("label", "live" (adjective), "catch on", "broadcast", "royalties", "craze", "deck" and "track"... B side in old records, and Vinyl rules.

### **3/ Questionnaire on routines and music**

Attendees find out if anybody in the group plays an **instrument**, sings in a **choir**, reads music, **sings in the shower**, wakes up to music, goes to **sleep with music**, studies with music, plays in a **band**, takes **dance lessons**, goes to **discos**, writes songs, reads music magazines, sings **karaoke**... There is also a worksheet on **different kinds of speaking, listening, reading and writing activities**, including pronunciation and storytelling, gap-filling, order finding, relevant information screening, total physical response, reading comprehension, spelling practices and follow-up writings. And that is encouraged through imitating stress, rhythm and intonation, vocabulary and structure practice, prediction, choice, selection, mastering of sentence paragraphs, picture description, matching sentences with pictures, miming, following commands, enacting situations, sorting out jumbled songs texts, true-false and multiple choice exercises, and questions.

### **4/ Marianthi Kodadaki (June 2000), "Communicative listening through modern songs" (*Apac of News*, pp.3-6)**

Kodadaki describes the general EFL listening practice, as a task which may be perceived as daunting by the learners, while it is stated that songs can provide **real communicative listening with authentic discourse**. The article points to the nature of the listening practice: going from focusing on the message first, and on the expression later, as well as going from focusing on fluency to accuracy (pronunciation, grammar and syntax). 6 classic references are listed. Following them: Kodadaki defends that **listening needs to resemble real world comprehension**: having a pre-whole and post-listening structure task-based; problem-solving and heuristic listening; integrating the classic 4 skills, and cooperative learning; having students become familiar with the language in an enjoyable way, and be exposed to varied subjects,

which help keep the students' interest, and support the learners' self-skills to learn.

**5/ John Pidcock, "Don't tell me it works. Using songs in the Classroom. A few practical ideas" (Apac of News, pp.30-36)**

This article reminds us of people having different taste in music; not **being musical**; being in Spain, and singing in **English in concerts**; having teachers impose their **own taste**; and calling for the need to find out what **music our students like**. **Specific areas** are also approached through work on song lyrics: we are told that some were not meant to be understood; others are worth studying, are great reading comprehension material, and have a topic that can be linked to a class learning purpose, and/or grammar practice. Having teachers approve the songs that students choose is also strongly recommended. Finally, Pidcock refers to technical considerations, and practical ones too, like taking into account the classrooms next door.

**6/ J.J. Bartolomé, "Writing Poems from Song Titles" (Apac of News, pp. 11-14)**

Bartolomé proposes tasks that **take students "to let their feeling flow and carry song titles onto any kind of aesthetic boundaries they like"** writing, for instance, a short poem about a topic suggested by a certain album; writing a short free verse poem by putting together some song titles; arranging them in alphabetical order; working on free verses, anaphorical openings and parallelisms, onomatopoeias, couplets and quatrains, witty pairs, epigrams (matching "if" and main clauses), putting together WH-questions, or arranging songs by numbers... and last but not least, rewarding all kinds of students' performances, besides excellent ones, finding it key to follow.

**7/ Annie Hugues (May 1992), "Using Songs and Rhymes" ( Mary Glasgow Publications Ltd)**

Hugues refers to how **songs and rhymes provide learners with "indirect and less stressful ways of practising, saying outloud, using, and enjoying English"**. She lists **benefits** of using songs and rhymes in the EFL class: building repetition, changing the pace of the lesson, practising the 4 skills, reinforcing the rhythm of the language, encouraging a feeling of achievement, supporting and extending language, encouraging children to take their language outside the classroom, and encouraging children to enjoy English. She also finds that songs and rhymes help begin, extend or end a topic, encouraging class and group identity through singing, practising pronunciation, supporting other class activities, introducing new language in context, practising new language, revising language, helping as a memory aid, and understanding songs as tools.

She also gives **hints** about which songs and rhymes to choose: they must be suitable, reflect the learners' interests, match the English level, have an easy melody, include not many new vocabulary items, be easily understood by learners, and be liked by the teacher. She emphasizes visual aids, actions and realia to help understand, and mentions activities to do: singing, miming, roleplaying, gap filling, rewriting songs, working on missing words, practising pronunciation or going for jigsaw listening.

Other options are listed too: including arts and crafts work, working on stress-timing, storytelling, acrostics, split lines, group singing, changing words in a song, creating a class song book, having a students' concert and inviting their family, writing their own songs, surveying which song is the most popular, choosing songs to sing as a group, designing crossword puzzles including song words, and best of all, ensuring that both students and the teacher have fun doing it all. She also provides some classic bibliographical reference which is included at the end.

<p>• You like the coursebook you are using because it works with your students, but you need to do something different with it, just to keep yourself sane!</p> <p><b>The importance of the classroom</b></p> <p>Some teachers bring in flowers, cover the classroom walls with posters, or play music in their lessons to create the right atmosphere for learning. I am fairly weak in these matters, but here are some of the things I do.</p> <h1>The human classroom</h1> <p>M. Rinvoluceri, "The human classroom"</p>	<h2>GLOSSARY</h2> <p><b>label (n)</b> record company, <b>live (adj)</b> not recorded, <b>on air (adv)</b> over the radio, <b>catch on (v)</b> become popular, <b>broadcast (v)</b> transmit on radio or television, <b>hit (n)</b> success, <b>royalties (n)</b> the money earned by an author on copies sold, <b>craze (n)</b> fashion, <b>deck (n)</b> where you place a record to play it, <b>beat (v)</b> rhythm, <b>track (n)</b> song on a record</p> <p>Is there a DJ in the house?</p>
<p><b>Top-down listening</b></p> <p><b>Bottom-up listening</b></p> <p><b>Controlled speaking practice</b></p> <p><b>Uncontrolled speaking practice</b></p> <p><b>Writing practice</b></p> <p>M. Kotadaki, "Communicative learning through modern songs"</p>	<h3>5. SONGS AS A BASIS FOR FURTHER STUDY</h3> <p>which is another way of saying that songs can be treated as a basis for reading activities discussion, etc.</p> <p>Songs suitable for extensive use evidently need to be relevant to the class in some way, though necessarily popular (?)</p> <p>J. Pidcock, "Don't tell me it works. Using Songs in the Classroom. A few Practical ideas"</p>
<p><b>1. Anaphorical openings, parallelisms</b></p> <p>a) Only a woman's heart (Eleanor McEvoy) Only sixteen (Sam Cooke) Only you (Platters)</p> <p>b) Love is history (Michele) Love is a battlefield (Pat Benatar) Love conquers all (ABC) Love missile F-11 (Sigue Sigue Sputnik)</p> <p>c) It's impossible (Perry Como) It's all too much (The Beatles) It's my life (Talk Talk) It's my party (Lesley Gove) It's a long way there. (Little River Band) It's so easy (Guns 'n' Roses) It's now or never (Elvis Presley) It's only make believe (Conway Twitty) It's a miracle (Culture Club)</p> <p>J.L. Bartolomé, "Writing poems from song titles"</p>	<h3>Choosing songs and rhymes</h3> <p>What sort of songs and rhymes can be used in the young learner classroom? The simple answer is any sort! The songs you use can be folk, pop, rock, jazz, old, new songs ... but they need to meet the following criteria:</p> <ul style="list-style-type: none"> <li>- They must be suitable for your learners' age group.</li> <li>- They must reflect your learners' interests.</li> <li>- They must match your learners' level of English.</li> <li>- The melody must not be too difficult for your learners.</li> <li>- Don't introduce too many new items of vocabulary (6 is enough at one time).</li> <li>- If you are using a recorded song it must be clear for your learners to understand.</li> <li>- You should like the song!</li> </ul> <p>A. Hugues, "Using Songs and rhymes"</p>

**8/ Murphey, T. (2013: 1987), *Music and Songs* (Oxford: OUP). Starting with music, my favourite moment, and musical reactions**

Three activities from this classic book remind of the **relevance to start classes with music, recalling and sharing favorite moments, and reacting to music**. It also suggests different pieces. I specifically encourage having our own options to fit the class, and different activities to fit them. About background music in particular, the book enhances its relaxing and stimulating potential. In my experience, background music is a great ally which can smooth the perception of effort in class because of the accompaniment which it provides. Through the sense of hearing and the enjoyment which background music generates, classroom occurrences are somehow complemented, **giving a sense of completeness** to it all.

**9/ Feelings and emotions, *American Blueprint* pre-intermediate (Unit 39, p. 121)**

The lesson is included at the very end of the book which helps all students **fully express themselves**. By then, they know each other very well, and have been involved in numerous activities around the senses. This lesson in particular makes students listen to different pieces of music, relate them to different pictures in the unit, asks them about other pieces of music which they may know, and invites them to express how they feel when they listen to them. It also helps them relate feelings to colors. On the whole, the unit is absolutely **natural** to them. *American Blueprint*, a classic now, led the way in having other course books include EFL work on hearing, the effect of listening to music, and feelings.

**10. A course book classic “Every breath you take” (The Police, 1983)**

All course books include songs, and provide practices for students. They are presented as ready-to-use work, which can be easily complemented by us and our students. Besides classic vocabulary and grammar work on them, when dealing with classic songs, I invite students who may be fans of the group, to previously find out what is usually very interesting to them. This will be shown through most of the next songs. With regards to this song, I have lately recommended J. Fuentes' La historia de la canción “Every Breath You Take” de The Police, el tema más siniestro de Sting (2019) (<https://www.guioteca.com/los-80/la-historia-de-la-cancion-every-breath-you-take-de-the-police-el-tema-mas-siniestro-de-sting/>).

I do not mind students reading in Spanish because, sometimes these data cannot be located in English, and, additionally, they love learning details, and telling the other classmates about them, which ensures their practice on mediation. Students choose what they find most appealing, and tell their group. With regards to this song, they often refer to the following facts: Sting composed the song after he divorced his first wife; he composed it in the “Goldeneye” hotel in Jamaica, where Ian Fleming created James Bond. He considers it an ugly and sinister song which talks about jealousy, obsession and not corresponded love, not a sweet love story, as people think; and this song is considered one of the best 100 songs from last century.

**11. Tears in heaven by Eric Clapton (1991). A Valentines' classic. The 90s**

For this song, I have lately used “La trágica historia de 'Tears in Heaven' de Eric Clapton” (<https://oasis.pe/noticias/musica/tears-in-heaven-eric-clapton-tragica-historia-muerte-hijo-8734#1>). Students find out about the tragic story behind: Eric C. and his first wife tried to have a child, but could not. They got divorced. He was into alcohol. His girlfriend did expect a baby but the artist was not first interested in him: Connor. After 3 years, they separated. In 1991, the three travelled to New York. Unfortunately, one day the janitor was cleaning windows, and the boy went out on the 53rd floor and fell. His son was the inspiration for the song. This song

is also a classic for Valentine's in EFL culture, and I usually present it with some seasonal decoration. Students often listen to the songs for pleasure, and this is a good example for this option.

**12. Wham's last Christmas (1984). George Michael. A Christmas classic. The 80s**

When getting ready for the season and preparing this song, I recommend "The Story of... "Last Christmas by Wham!" (2018) (<https://www.smoothradio.com/features/wham-last-christmas-lyrics-meaning-facts/>). When students read about it, they find out that the song has nothing to do with Xmas (only its title refers to it). The song is about a failed love story, which is faced a year later during the holiday season. Students learn that: 1/ George Michael composed this song while he was visiting his parents; 2/ this song is about a girl that he had dated; 3/ he donated all the royalties to the Ethiopian famine; 4/this artist passed away on Christmas Day.

**13/. Don Mclean's American Pie (1971). The 60s. American classics within a classic**

I include this song as a sample of the changes which the 60s brought. I recommend Indigo Staff's la "canción del siglo", o ese acertijo llamado "American pie" (<https://www.reporteindigo.com/piensa/la-cancion-del-siglo-ese-acertijo-llamado-american-pie/>). When we work on its contents, students realize that the song condenses the history of a generation in 7 minutes, which is explained through metaphors, riddles, and references to popular culture disguised in poetry. Students learn about world changes, which can be tackled through other subjects in the curriculum. The song also refers to great artists, as well as John F. Kennedy and Martin Luther King, yet without mentioning any of them. American stereotypes such as apple pie, or the Chevrolet car brand are mentioned.

**14/ Celine Dion's "My heart will go on"(1997). A film classic**

If students want to work on this song, I recommend them to read "Lo que usted no sabe todavía sobre "My heart will go on". (<https://www.revistavanityfair.es/cultura/entretenimiento/articulos/james-horner-muerte-titanic-my-heart-will-go-on-celine-dion-datos/21053>). Students find out that the song was written by James Horner, who died in a plane accident, this song was the most sold single in 1997, and still is today in history. They also discover that Celine Dion did not like it first, and the same is true of Kate Winslet, who is said to have not liked it either.

**15/ Robin Williams' Something Stupid. American ballads both ways (2001)**

For this song, I often refer to Julian Ruiz (2013)'s "Vaya sorpresa: excelente album de Robbie Williams" (<https://www.plasticosydecibelios.com/vaya-sorpresa-excelente-album-robbie-williams/>), and Somethin' Stupid by Nancy Sinatra and Frank Sinatra (<https://www.songfacts.com/facts/nancy-sinatra-and-frank-sinatra/somethin-stupid>). Students comment that this song is part of the *Swing when you are winning* album, which has a double meaning: recording it in a top studio because he could afford it, and going back to American classics, which seemed to have stopped with Rod Stewart. The original duet (father-daughter Frank and Nancy Sinatra) is the only one to have made it to the American Hot 100.

**16/ She (1999) Elvis Costello (1974)**

I always encourage students to look beyond the songs and their success. I usually recommend the page "She by Charles Aznavour" (<https://www.songfacts.com/facts/charles-aznavour/she>). They enjoy learning that the theme was created by Herbert Kretzmer (the lyricist of *Les Misérables*), and that the music was written by Charles Aznavour, who sang it in English, Spanish, German, Italian and his mother tongue, French. It was first part of the UK TV series *The Seven Faces of Women*. *Notting Hill* was next.

<p><b>2.1 Starting with music</b></p> <p><b>LEVEL</b> All levels</p> <p><b>TIME</b> 5-10 minutes (at the beginning of a class)</p> <p><b>AIM</b> To set a certain mood, to relax or excite students (depending on the music), or to liven up a classroom that may be depressingly silent.</p> <p><b>PREPARATION</b> Before the class, find some suitable extracts 5-10 minutes in length (for example, George Winston (piano), Jean Michel Jarre (synthesizers), Weather Report (jazz), Alan Parsons Project, Vangelis, George Benson (guitar), ethnic music (Greek, Italian, Arab, Russian, Chinese, etc.), classical music, student selections, etc.).</p> <p><b>Starting with music, my favourite moment, and musical reactions. (T. Murphey's Music and Songs)</b></p>	<p><b>1 LISTENING</b></p> <p>Look at the pictures and listen to three short pieces of music. Choose a piece of music for each picture.</p> <p><b>2 Do you know any of the pieces of music? How do you feel when you listen to them?</b></p> <p>sad happy angry scared excited bored depressed nervous</p> <p>1. When I listen to the first piece of music, I feel ...</p> <p><b>3 What colors do you think of when you hear the words in Exercise 2?</b></p> <p>1. When I hear the word <i>sad</i>, I think of the color <i>blue</i>.</p> <p>Compare your answers.</p> <p><b>4 Use the adjectives in Exercise 2 to talk about how you feel about certain things.</b></p> <p><b>Feelings and Emotions. American Blueprint. Unit 39</b></p>	<p><b>Glossary</b></p> <p>breath n. =  face n. = </p> <p>bond n. = agreement replace v. = find another same</p> <p>step n. =  long for v. = want very</p> <p>belong to v. = be the possession of keep crying v. = not stop crying</p> <p>heart n. = </p> <p>ache v. = hurt lost v. without a trace = totally lost dream v. = to see pictures when you're asleep</p> <p><b>23 Listen and complete the song.</b></p> <p><b>Every breath you take" (The Police). English File 2</b></p>
<p></p> <p><b>Tears In Heaven</b> By: Eric Clapton</p> <p>Would you know my name if I saw you in Heaven Would it be the same if I saw you in Heaven I must be strong and carry on, cause I know belong here in Heaven Would you hold my hand if I saw you in Heaven Would you help me stand if I saw you in Heaven I'll find my way through night and day cause I just can't stay here in Heaven</p> <p><b>Tears in heaven Eric Clapton</b></p>	<p><b>AMERICAN PIE</b> by Don McLean</p> <p>A long, long time ago... I can still remember How that music used to make me smile. And I knew if I had my chance That I could make those people dance And, maybe, they'd be happy for a while.</p> <p>But February made me shiver With every paper I'd deliver. Bad news on the doorstep; I couldn't take one more step.</p> <p>I can't remember if I cried When I read about his widowed bride, But something touched me deep inside The day the music died.</p> <p><b>Don Mclean American Pie</b></p>	<p><b>Last Christmas - Wham</b></p> <p><b>CHORUS:</b> Last Christmas I gave you my heart But the very next day you gave it away This year To save me from tears I'll give it to someone special <b>CHORUS.</b> Once bitten and twice shy I keep my distance But you still catch my eye Tell me baby Do you recognize me? Well It's been a year It doesn't surprise me (Happy Christmas) I wrapped it up and sent it With a note saying "I love you"</p> <p><b>Last Xmas by Wham</b></p>
<p><b>My heart will go on</b></p> <p><b>Celine Dion</b></p> <p>Every night in my dreams I see you, I feel you That is how I know you go on.</p> <p>Far across the distance and spaces between us you have come to show you go on.</p> <p>Near, far, wherever you are believe that's the heart does go on Once more you opened the door and you're here in my heart and my heart will go on and on.</p> <p><b>Celine Dion's "My heart will go on"</b></p>	<p><b>Robbie Williams / Nicole Kidman - Something Stupid</b></p> <p>(from the album Swing When You're Winning)</p> <p>I know I stand in line, until you think you have the time To spend an evening with me And if we go someplace to dance, I know that there's a chance You won't be leaving with me</p> <p>And afterwards we drop into a quiet little place And have a drink or two And then I go and spoil it all, by saying something stupid Like: "I love you"</p> <p>I can see it in your eyes, that you despise the same old lies You heard the night before And though it's just a line to you, for me it's true It never seemed so right before</p> <p><b>Robin Williams's "Something Stupid"</b></p>	<p><b>HER (From Notting Hill)</b></p> <p>She may be the face I can't forget the trace of pleasure or regret maybe my treasure or the price I have to pay She may be the song that summer sings maybe the chill that autumn brings maybe a hundred different things within the measure of a day.</p> <p>She may be the beauty of the beast maybe the famine or the feast may turn each day into a Heaven or Hell She may be the mirror of my dreams the smile reflected in the stream she may not be what she may seem inside her shell.</p> <p></p> <p><b>She by Elvis Costello</b></p>

**17. P. Cetera's "If you leave me now" (1976)**

Students check "If you leave me now" by Chicago. Songfacts" (<https://www.songfacts.com/facts/chicago/if-you-leave-me-now>), and they learn details about it, such as that Chicago's bass player, Peter Cetera wrote it and sang it, topping charts in the UK and the US, which entitled to the only award that the band got. The song is considered either not to have a chorus, or have everything be a chorus.

**18. John Lennon's "Imagine" (1971)**

One of the webpages which I refer to is J. Roges' Not the only one: how Yoko Ono helped create John Lennon's Imagine (<https://www.theguardian.com/culture/2018/oct/06/how-yoko-ono-helped-create-john-lennon-imagine>). John Lennon and his wife Yoko Ono shot the film *Imagine* in 1971 in New York. His wife had a lot to do with it, and helped him create it. They expressed together what they wanted to. John felt responsible for the some of the reactions in people because he considered them to be the result of his songs. The word "imagine" was fundamental in Yoko's art conceptual world when they met in the 60s. She clarifies that they thought that they felt that the song was better with the Lennon name. To her, now Imagine means: "To think of something to look for".

**19. All by myself. Celine Dion (1996)**

All by myself by Eric Carmen. Songfacts (<https://www.songfacts.com/facts/eric-carmen/all-by-myself>) is one of the recommended addresses. Students discover that Rachmaninoff 2nd piano concerto (1901) was used for the verse, and that Eric Carmen thought that "*Being miserable is a great catalyst for songwriting*". This song was covered by Celine Dion in 1996, and used in movies such as *Clueless*, *Shrek 2*, and *Bridges Jones' s diary*, and series such as *Friends*. I usually present this song along with its Spanish translation, which helps initiate work on rendering.

**21. About music and songs. Translations from Catalan into English, and from Spanish into English**

Students were asked to attempt to translate 2 different pieces of writing into English. I had myself translated them professionally, so that besides doing the task, they had fun finding out about my connection with them, and what was behind the 2 pieces. After motivation to learn was there, focusing on the linguistic and cultural aspects of a translation practice became easier. This practices closed work on translation around the three languages which students are exposed to: English (into Spanish - in 19), and Catalan and Spanish (into English - in 21).

**22. "Living in Jam" Blue 4U (1999). Jamaican English**

This is a song that I have often chosen to close school years. I often point to the following address: QTTF | 'Livin' In Jam', de las pocas canciones del verano en inglés, a cargo de Blue 4U (<http://www.odiomalley.com/qtff-livin-in-jam-las-pocas-canciones-del-verano-ingles-cargo-blue-4u/>). Students have the chance to learn that this is one of the few summer Spanish songs in English, and that a beer commercial had made the group popular a year before (with "Happy world").

The group (from Barcelona) got a grammy for best rap/vocal collaboration in 2000, being number 3 in Spanish singles, and number 1 in summer top 40s. Another reason to choose this happy song for class is that it helps students catch a glimpse of Jamaican English, which I had the chance to experience on a trip, and which I could study and write about. I often share the article which I had written after the visit. Students can easily recognize the expressions and words.

C H A T J A M A I C A N

Jamaica, or Xaymaca, according to the Arawak Indians, was discovered by Columbus in 1494, and conquered by the English in 1655. They got their independence from Great Britain on the 8th of August in 1957. English is their main language, but there is also a second one, known as potwah (patois), which is used in their everyday needs.

Potwah is a broken-up dialect which comes from several colourful languages. No wonder, since their motto is "Out of Many One People", and their society has a population of over 2 million in all shades and races. Although "Jamaica talk", as they say, may be difficult to understand, it is always worth giving it a try.

No matter whether you go on a Choosdey, a Tersdey or a Satdey, whether it is Janerey, Yeprell, Augus or Novemba, "When in Jamaica, do as the Jamaicans do", and so have fun and say, for instance, Mi spen all a mi haladay pon di beach (I spent the entire day on the beach", ask Ow much fi gwine a di disco? (How much to go in the disco?), Wha dey pon di menu? (What's on the menu?) or O'much mile fra yah to Montego Bay? (How many miles from here to Montego Bay?).

Do not be surprised if they tell you to Smile mek yuh teet sh-wo. They just want to take a photo of yours. Or if they Tenk you fi eberything. They are grateful for your visit and expect to see you again. Yeah, some day Mi mus cum back, I shall return, for Jamaica nice (Jamaica is nice).

LOURDES MONTORO (English Department)

EOI Gazette (December 1991)

### 23. Nuria Vidal's Freddie Mercury's Living on my own.

This project had been presented in Formació adreçada a centre. Educació secundària obligatòria. CRLE. I chose the following pages for the teacher training dossier: p. 15 "What do I know about this song", p.p. 27- 30 ("The video-clip: our design, the show"), and p. 36 ("I can learn with"). Nuria Vidal's proposal suggested having students fill out sheets on information about Freddie Mercury's Living on my own, where they could both collect data and express their feeling, while sharing it all; having them choose a format for the song, and present it as they liked it (a comic strip, a poster, a video.....), preparing the show, taking responsibility for it; and, at the end, showing awareness of how learning takes place in each case with regards to the songs which they listen to.

### 24. An end-of-the course project: 16 Karaoke songs for class

At the time which I did the karaoke project party to end up the school year. The school had all the technical support which I needed (micros, speakers...), my students took their picks with their songs, we reviewed the songs, they rehearsed, we borrowed palets from the supermarket next door, they chose the clothes to wear, and we all sang. The karaoke project included the following songs: Lennon/MacCartney "She loves you"; Jerry Leiber and Mike Stoller's "Jail House Rock"; Paul Williams and Roger Nichols' "We've only just begun"; Lennon and Mccartney "All my loving"; Elton John and Bernie Taupin's "Crocodile Rock"; Michael Masser and Gerry Goffin's "Tonight I celebrate my love for you"; Nitzche/Jennings/Sainte-Marie's "Up Where We Belong"; Beatles' "Twist and Shout"; Elvis Preley's "Don't be cruel"; Harry Nilsson's "Without you"; Roberta Flack's "Killing me softly with his song"; Lennon and MacCartney's "All you need is love"; Carly Simon's "You are so vain", Frank Sinatra's "Moon river"; Gavin Sutherland's "Sailing"; and Stevie Wonder's "I just called to say I love you". The last one is a classic, which I have often used to review American holidays and celebrations.

<p>IF YOU LEAVE ME NOW "Si me dejas ahora" (P. Cetera)</p> <p>If you leave me now You'll take away the biggest part of me No baby please don't go And if you leave me now You'll take away the very heart of me No baby please don't go I just want you to stay.</p> <p>A love like ours is love that's hard to find How could we let it slip away We've come too far to leave it all behind How could we end it all this way When tomorrow comes we'll both regret The things we said today.</p> <p><b>P. Cetera's "If you leave me now"</b></p>	<p><b>IMAGINE</b> <b>John Lennon</b></p> <p>Imagine there's no heaven It's easy if you try No hell below us Above us only sky</p> <p>Imagine all the people living for today, aha Imagine there's no countries It isn't hard to do Nothing to kill or die for And no religion too</p> <p><b>John Lennon's "Imagine"</b></p>	<table border="0"> <tr> <td><b>All by myself</b></td> <td><b>Sola otra vez</b></td> </tr> <tr> <td>When I was young I never needed anyone And making love was just for fun Those days are gone Livin' alone I think of all the friends I've known When I dial the telephone Nobody's home</td> <td>Quise volar Y conocí la soledad Jugué al amor sin entregar Sin esperar Salgo a buscar Alguna huella una señal Hacer mi sueño realidad Poder amar</td> </tr> <tr> <td>All by myself Don't wanna be All by myself Anymore</td> <td>Sola otra vez no se vivir Sola otra vez sin amor</td> </tr> <tr> <td>Hard to be sure Sometimes I feel so insecure And loves so distant and obscure Remains the cure</td> <td>Quiero saber Como es que siente una mujer Mi corazón no aguanta más La soledad</td> </tr> </table> <p><b>Celine Dion's "All by myself"</b></p>	<b>All by myself</b>	<b>Sola otra vez</b>	When I was young I never needed anyone And making love was just for fun Those days are gone Livin' alone I think of all the friends I've known When I dial the telephone Nobody's home	Quise volar Y conocí la soledad Jugué al amor sin entregar Sin esperar Salgo a buscar Alguna huella una señal Hacer mi sueño realidad Poder amar	All by myself Don't wanna be All by myself Anymore	Sola otra vez no se vivir Sola otra vez sin amor	Hard to be sure Sometimes I feel so insecure And loves so distant and obscure Remains the cure	Quiero saber Como es que siente una mujer Mi corazón no aguanta más La soledad
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Hard to be sure Sometimes I feel so insecure And loves so distant and obscure Remains the cure	Quiero saber Como es que siente una mujer Mi corazón no aguanta más La soledad									
<p><b>Translate the following passage from Catalan into English</b></p> <p><i>VII Curs de Música antiga a Catalunya.</i> Departament de Cultura, 1987) <b>Professor: FABIO BIONDI</b> Solista amb orquestres a Itàlia, França, Suïssa, Àustria, etc. Primer violí amb nombrosos grups</p> <p><b>Translation exercise from Catalan into English</b></p>	<p><b>Translate from Spanish into English the following lyrics</b></p> <p><b>LOS REBELDES</b></p> <p><b>NO ME GUSTA TRABAJAR</b></p> <p>No me gusta trabajar levantarme a las siete para ir a currar perder mi juventud en una fábrica, ni hablar no me gusta trabajar.</p> <p>No me gusta trabajar aguantar al jefe i callar un día de estos yo lo voy a matar no me gusta trabajar.</p> <p><b>Translation exercise from Spanish into English</b></p>	<p><b>LIVING IN JAM</b> (Jamaican English)</p> <p>You'll learn that sharing songs, sex and sun Will make your life a lot more fun You'll learn that sharing songs, sex and sun The life seems so easy when you're living in Jam</p> <p>You'll learn that sharing songs, sex and sun Will make your life a lot more fun You'll learn that sharing songs, sex and sun You'll make your life a lot more fun</p> <p><b>Blue 4 U's Living in Jam</b></p>								
<p><b>FREDDIE Mercury's Living on my own</b></p> <p>THE VIDEO - CLIP: OUR DESIGN</p> <p>LIVING ON MY OWN by Freddie Mercury</p> <p>□ Groups of four.</p> <p>Design a video for the song.</p> <p>First you need to understand the song very well. Read it together and help each other understand everything. Then...</p> <p>1. Discuss in your group the way you want to present it to the class.</p> <ul style="list-style-type: none"> <li>- a poster</li> <li>- a comic strip</li> <li>- a dossier</li> <li>- a cassette recording</li> <li>- a video recording</li> </ul> <p>2. Discuss in your group what you would like to include concerning:</p> <ul style="list-style-type: none"> <li>- characters...</li> <li>- setting...</li> </ul> <p><b>Nuria Vidal's Freddie Mercury's Living on my own</b></p>	<p><b>8. I Just Called To Say I Love You</b> (Stevie Wonder)</p> <p>verse 1: No New Years Day to celebrate, No chocolate covered candy hearts to give away, No first of spring, no song to sing, In fact, here's just another ordinary day.</p> <p>chorus: I just called to say I love you; I just called to say how much I care; I just called to say I love you, And I mean it from the bottom of my heart.</p> <p>verse 2: No April rain, no flowers' bloom, No wedding Saturday within the month of June. But what it is is something true Made up of these three words that I must say to you</p> <p><b>Stevie Wonder's "I just called to say I love you"</b></p>	 <p><b>KARAOKE</b></p> 								

Work on songs and music can be easily promoted in class and followed by all. It is always an excellent cooperative and collaborative student/students/teacher work, which provides lots of benefits for all involved. Numerous readers from a large variety of publishing houses can complement classes with texts which are related to the pleasure of music, songs and hearing in EFL learning. The next article, Part B, will present specific music and work based on the action-oriented approach, and the pursuit of aesthetics, while also taking into account, the students' mental contexts. Based on song and music fitting in the CEFR, I will refer to students' song projects, musical backgrounds, and music related to cultural holidays which are presented in EFL.

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# The Senses in EFL 7. Hearing. Part B.

## Music and Songs. Practice

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This article is the last one in a collection of 7 on senses work in EFL teaching and teacher training. The previous 6 articles presented a first general framework, and practical and specific work on feel, taste, sight, and the first part on hearing. All in all, they have included projects related to a sense fair, riddles, and voice work; sensory and intelligence projects, CLIL, color and art, and a pajama class; cooking contests, and recipe books; book clubs and reports; penpals, mystery postcards, and creative compositions; and the first part on music and songs, basically, a teacher training framework.

This article, Part B, presents practical activities which enhance the action-oriented approach, aesthetics, and the students' mental contexts. Based on song and music fitting in the CEFR, I will describe song projects which are led by students, and stem from their responsibility; musical backgrounds work which round up speaking, writing and reading activities; and music which connects to cultural holidays which are a classic in EFL teaching and learning. In Montoro, L. (2017), "A First Term Project for Intermediate Level: Lyrics, Video Clips and Trailers", I emphasized the **need to follow action-oriented approaches, be familiar with the students' mental contexts, and aim at pursuing the aesthetics use of English** (<http://diposit.ub.edu/dspace/bitstream/2445/112923/6/VOLUM%208%20%28ELT%20Trainin g%20Series%29.pdf>).

Through the **action-oriented approach** in the *Common European Framework of Reference for languages: Learning, Teaching, Assessment* (2001: 9-16, [http://www.coe.int/t/dg4/linguistic/Source/Framework\\_EN.pdf](http://www.coe.int/t/dg4/linguistic/Source/Framework_EN.pdf)), we know that the dimensions (enclosed in general competences, competences, communicative language, context, language activities, language processes, texts, domains, strategies and tasks) are interrelated in language form, usage, teaching and learning. We are aware that the objectives and assessment also revolve around some components or others, depending on where emphasis lies. I enjoy working with my **students' mental contexts**, which are also precisely described in the CEF (p.50). In my experience, being focused on that is always a win-win in EFL teaching and learning situations. **Aesthetic uses of English** in the EFL context are always taken into account in my projects, and this is also thoroughly anticipated in the CEF (p. 56):

#### 4.3.5 *Aesthetic uses of language*

Imaginative and artistic uses of language are important both educationally and in their own right. Aesthetic activities may be productive, receptive, interactive or mediating (see 4.4.4 below), and may be oral or written. They include such activities as:

- singing (nursery rhymes, folk songs, pop songs, etc.)
- retelling and rewriting stories, etc.
- listening to, reading, writing and speaking imaginative texts (stories, rhymes, etc.) including audio-visual texts, cartoons, picture stories, etc.
- performing scripted or unscripted plays, etc.
- the production, reception and performance of literary texts, e.g.: reading and writing texts (short stories, novels, poetry, etc.) and performing and watching/listening to recitals, drama, opera, etc.

Songs and music naturally fit in the above-referred CEFR activities. When we keep them in mind, imagination finds more purposes and contents in songs and music, which we can exploit through hearing in the EFL class. This article presents hearing work based on music and songs, namely:

**1/ SONG PROJECTS BY STUDENTS**

**2/ MUSICAL BACKGROUNDS**

**3/ HOLIDAYS AND MUSIC**

## **1/ SONG PROJECTS BY STUDENTS**

**SONGS PROJECTS BY STUDENTS** were briefly introduced in Montoro, L. (2018) ("Didactic Virtual Assessment. Part 5. Didactic Clinic", <http://diposit.ub.edu/dspace/bitstream/2445/128188/4/EnglishIsItVol11URIDiposit.pdf>). This was part of EFL materials which I presented in the Didactic Clinic of the 30-hour *Didactic Virtual EFL Assessment* course (the **Didactic Clinic** counted on the teacher trainer's input, the EFL teachers who participated, the participants' questions, their answers to their colleagues' questions, the trainer's feedback, and protocol surveillance).

The main benefit of song projects by students is that these works keep the EFL class updated with the latest songs, which also allows classic ones to be studied. This is so because all students and the teacher too get to choose what they like and/or find suitable for class themes, etc. Additionally, motivation is at such peak that students get easily entangled and concentrated on the work which they choose to do. In my experience, these projects involve the 4 skills, and numerous competences, which easily leads to success in EFL teaching and learning.

I will present these students' projects in full. Providing **guidelines on the teacher's part is necessary** to coordinate work at all times. Through this project students learn **English** through their **favorite singers, bands and songs**, while they become **responsible for their learning choices**, and **pass their EFL gains to their classmates**, who, eagerly **cooperate and enjoy** their song projects too.

I must have led this project for over 30 years, and it is always a success, which can complement any class. In teacher training, I refer to it as the music generic pack, because it can be done on a regular basis, weekly for example, as I started in secondary education, or sporadically, and surprise the rest of the class. In any case, the whole class must be **prompted** by the teacher to prepare their **favorite songs**. **Once they are chosen**, they have to go beyond them, and investigate the **biographies of the singers or bands, and the details around the songs, and how they got into being**. Since they are **fans of the singer or the group**, they know it all, and/or find it all, especially these days, when the Internet makes it so easy for us all.

Students need to prepare their presentations, create posters for the class, and also, beforehand, prepare a glossary on the new vocabulary which they are going to use (biographies and/or song), and hand it to their classmates, so that they can follow it. These students also need to create **crossword puzzles, wordsearches for the whole class...**, which they hand after their presentation. This way their classmates always pay very close attention, and take notes to ensure their comprehension and memory. If they have any questions, they certainly must ask the students who are presenting the musical artists and songs. Students present the artists or group technically before they all work on the **song and the lyrics** with their classmates.

The students presenting work rotate around the class, and check on their classmates' listening and comprehension abilities on the personal data of the musical groups or solo singers. After correcting that, students present the work to do with the lyrics. The lyrics must be handed in to the teacher before as well, so that quality class work can be ensured, and photocopies of their artistic page design can be prepared in advance. They can be in different colors, shapes, simulate a CD... or anything that they would like. I teach adults, and some of the favorite songs which my adult students have chosen for years are very well-known by all:

 <h2 style="margin: 0;">M U S I C   A N D   S O N G S</h2>	
<p>More than words (Extreme)                  Daniel (Elton John)                  Sacrifice (Elton John)                  Eternal Flame (The Bangles)                  It's got to be real (Lisa Standfield)                  Calling you (Jevetta Steele)                  Luka (Suzanne Vega)                  Without you (Mariah Carey)                  Tears in Heaven (Eric Clapton)                  The last song (Elton John)                  Ticket to Heaven (Dire Straits)                  I've got you under my skin (Frank Sinatra)                  Every breath you take (The Police)                  The one (Elton John)                  Sitting on the dock of the bay (Ottis Redding)                  Sacrifice (Elton John)                  A candle in the wind (Elton John)                  The sound of silence (Simon and Garfunkel)                  One more try (George Michael)                  Take my breath away (Berlin)                  Private dancer (Tina Turner)                  My heart will go on – Celine Dion                  Heal the world (Michael Jackson)                  All my myself (Celine Dion)</p>	<p>Friends for life (Josep Carreras and Sarah Brightman)                  All my loving (Los Manolos)                  You don't have to say you love me (Dusty Springfield)                  Love me tender (Elvis Presley)                  Another day in paradise (Phil Collins)                  I want to break free – Queen                  Nothing compares 2 U (Prince)                  You've got friend (Carole King)                  American pie (Don Mclean)                  Don't worry, be happy (Bobby McFerrin)                  What a wonderful world (Louis Armstrong)                  Friends will be friends (Freddie Mercury)                  Last Christmas (Wham)                  Strong enough (Cher)                  Forever young (Alphaville)                  Words (F. R. David)                  Woman in love (Barbra Streisand)                  Show me the meaning of being lonely (Backstreet boys)                  No more lonely nights (Paul McCartney)                  Words (The Christians)</p>

In Montoro, L. (2017) ("A First Term Project for Intermediate Level: Lyrics, Video Clips and Trailers"), I presented a project which I had carried out with intermediate students, by means of which students were invited to present favorite songs of theirs corresponding within movies. This is how the project started: *"students' work would count on both **paper and Moodle platform** support on my part; they were offered the chance to cooperatively learn **English through listening to songs and watching videos and trailers; doing class work and home review; and last but not least, of coteaching with me on their presentation day. How did all this work in practice?: I first modeled their potential 10-to-15-minute weekly voluntary tasks with my own reasons both for the project and my own choice, which I presented on the first day: " My love" (Celine Dion) in the film Australia starred by Nicole Kidman and Hugh Jackman"***.

<http://diposit.ub.edu/dspace/bitstream/2445/112923/6/VOLUM%208%20%28ELT%20Training%20Series%29.pdf>

<b>SONGS, VIDEO CLIPS AND MOVIE TRAILERS</b>	
 <p><b>AUSTRALIA</b> "My Love" (Celine Dion)</p>	 <p><b>DANGEROUS MINDS</b> "Gangsta's paradise" (Colio) Video:</p>

(First 2 samples out of the 16-song, video clips and movie project)

## 2/ MUSICAL BACKGROUNDS

**MUSICAL BACKGROUNDS** were also briefly referred in Montoro, L. (2018) ("Didactic Virtual Assessment. Part 5. Didactic Clinic" <http://diposit.ub.edu/dspace/bitstream/2445/128188/4/EnglishIsItVol11URIDiposit.pdf>). They will be presented in full here. **Musical backgrounds** can be used in class to **simulate sounds**, like sounds of waves, or the sea, to recreate scenarios; both parts, the teacher and the students can provide them. They come in very handy for **roleplays, and plays** (a fashion parade, a restaurant...). Sometimes **textbook listening practices include them, but I also encourage to have our own assortment bank** of sounds which, at a click, can easily back up our students' tasks and our sessions. Background music can specifically help develop **speaking, reading and writing activities**.

It can be very handy when students are preparing activities, when they are developing them, when silence is produced, and at the end, in the transition from interactive pairwork or whole group to whole focused group. **Reading activities** can cover bok texts by themselves, book texts which demand interaction with classmates, readers, readers'sessions, additional reading texts. Some background music can help students relax, and focus on what they need to do. Since I work with adults, every school year we end up having a group background bank, which we share. They soon realize that they can send me links with music in this line, which I choose for the different sessions. They often have images which can be projected too, and round up the sessions.

 <p>Healing music. Soothing music. Calming music. Meditation Music. Relaxation Music. Stress relief <a href="https://www.youtube.com/watch?v=CLOvtK8ASd0">https://www.youtube.com/watch?v=CLOvtK8ASd0</a></p>	 <p>Activate brain to a 100% Gamma binaural beats <a href="https://www.youtube.com/watch?v=Mug8HY2ekDE">https://www.youtube.com/watch?v=Mug8HY2ekDE</a></p>	 <p>2 Hour Beautiful Piano Music for Studying and Sleeping [BGM] <a href="https://www.youtube.com/watch?v=HSOtku1j600">https://www.youtube.com/watch?v=HSOtku1j600</a></p>
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 <p>Música para la relajación - Claude Debussy - Claro la luna y otras composiciones  <a href="https://www.youtube.com/watch?v=9uKVI6_Fm4g">https://www.youtube.com/watch?v=9uKVI6_Fm4g</a></p>	 <p>Peaceful relaxing instrumental music and study music beautiful world by Tim Janis  <a href="https://www.youtube.com/watch?v=CdIS-a26Z_o">https://www.youtube.com/watch?v=CdIS-a26Z_o</a></p>	 <p>Piano Solo - Calm Piano Music (Luke Faulkner)  <a href="https://www.youtube.com/watch?v=hQncT4Hswhw">https://www.youtube.com/watch?v=hQncT4Hswhw</a></p>
 <p>Only Time (The Best of ENYA Themes). Full Album. Continuous Video Mix  <a href="https://www.youtube.com/watch?v=dMVF6mbq02I">https://www.youtube.com/watch?v=dMVF6mbq02I</a></p>	 <p>Out of Africa OST - 07. Flying Over Africa  <a href="https://www.youtube.com/watch?v=TVACoGCYwkM">https://www.youtube.com/watch?v=TVACoGCYwkM</a></p>	 <p>Disney Medley - Piano Background Music  <a href="https://www.youtube.com/watch?v=-PIWJU7OieY">https://www.youtube.com/watch?v=-PIWJU7OieY</a></p>

**Writing practices** can very much benefit from the effect of background music, since they can help stimulate creation and set the mood for writing; for instance, a composition, a supposed-to-be diary on board which can be recreated with the sounds of **waves and the sea**, others can deal **with family get-aways, plans for the future...** and so on and so forth. All topics can be presented, complemented, or closed up with music. Next there is a sample of the background music which I use when I work on the seasons:

<p style="text-align: center;"><b>SPRING</b></p> <p style="text-align: center;">Flowers can dance  <a href="https://www.youtube.com/watch?v=rYUxrFUk6MY">https://www.youtube.com/watch?v=rYUxrFUk6MY</a></p>	<p style="text-align: center;"><b>SUMMER</b></p> <p style="text-align: center;">Caribbean Music Happy Song: Tropic Dreams - Relaxing Summer Music Instrumental (HD Beach Video)  <a href="https://www.youtube.com/watch?v=UFkibWpex6Y">https://www.youtube.com/watch?v=UFkibWpex6Y</a></p>
<p style="text-align: center;"><b>AUTUMN</b></p> <p style="text-align: center;">Pachelbel. Forest garden  <a href="https://www.youtube.com/watch?v=jjWMeSoNOzs">https://www.youtube.com/watch?v=jjWMeSoNOzs</a></p>	<p style="text-align: center;"><b>WINTER</b></p> <p style="text-align: center;">Classical music for winter  <a href="https://www.youtube.com/watch?v=v2jAweLVLRk">https://www.youtube.com/watch?v=v2jAweLVLRk</a></p>

### 3/ HOLIDAYS AND MUSIC

Background music can facilitate the introduction to the different **holiday seasons** which we cover in class. Next some of the most common web addresses which I use in class are listed. Firstly there is a general sample of part of my **American holiday music guide**, covering Halloween, Thanksgiving, Christmas, Easter, Graduation and the celebration of the end of the school year. Secondly, I present a **specific music project** work, which my students and I worked on for **Valentine’s**. The songs were compiled by the class.

They chose: “Tears in heaven” (Eric Clapton), “Without you” (Mariah Carey), “My heart will go on” (Celine Dion), “Hello” (Stevie Wonder), “Can’t help falling in love” (Elvis Presley), “ Groovy kind of love” (Wayne Fontana), “But I do” (Clarence Henry), “Chapel of love” (The Dixie cups), and “When a man loves a woman” (Percy Sledge). They were also asked to choose the ones that they liked the most for class work and presentation (composer, singer, band, lyrics, biographies, curiosities, games...)

#### A/ AMERICAN HOLIDAY MUSIC GUIDE

<p style="text-align: center;"><b>HALLOWEEN</b></p> <p><b>Halloween background music</b>  <a href="https://www.youtube.com/watch?v=fD_brIObthk">https://www.youtube.com/watch?v=fD_brIObthk</a></p> <p><b>Best classical music for Halloween</b>  <a href="https://www.youtube.com/watch?v=X-3Bpy4Hz1E">https://www.youtube.com/watch?v=X-3Bpy4Hz1E</a></p> <p><b>Trick or treat door music</b>  <a href="https://www.youtube.com/watch?v=9TWAv-sxKgs">https://www.youtube.com/watch?v=9TWAv-sxKgs</a></p>	<p style="text-align: center;"><b>THANKSGIVING</b></p> <p><b>Thanksgiving dinner music</b>  <a href="https://www.youtube.com/watch?v=tbPBT_TE_Fo">https://www.youtube.com/watch?v=tbPBT_TE_Fo</a></p> <p><b>Thanksgiving play list. Classical music for holiday meals</b>  <a href="https://www.youtube.com/watch?v=Kqh-INPAnyI">https://www.youtube.com/watch?v=Kqh-INPAnyI</a></p> <p><b>Thanksgiving and thanksgiving song</b>  <a href="https://www.youtube.com/watch?v=9TWAv-sxKgs">https://www.youtube.com/watch?v=9TWAv-sxKgs</a></p>
<p style="text-align: center;"><b>CHRISTMAS</b></p> <p><b>Chrsitmas music and instrumental background</b>  <a href="https://www.youtube.com/watch?v=ZwmNfO2LuqI">https://www.youtube.com/watch?v=ZwmNfO2LuqI</a></p> <p><b>Long flute and harp – Xmas music Play list</b>  <a href="https://www.youtube.com/watch?v=Jw4W3DNXwTk">https://www.youtube.com/watch?v=Jw4W3DNXwTk</a></p> <p><b>Best Chrtstmas songs</b>  <a href="https://www.youtube.com/watch?v=bPYsPSBvniA">https://www.youtube.com/watch?v=bPYsPSBvniA</a></p>	<p style="text-align: center;"><b>EASTER</b></p> <p><b>Traditional Easter songs for Easter party</b>  <a href="https://www.youtube.com/watch?v=-CA8Xwn9bvI">https://www.youtube.com/watch?v=-CA8Xwn9bvI</a></p> <p><b>Beautiful easter music</b>  <a href="https://www.youtube.com/watch?v=027pO1Ds_LQ">https://www.youtube.com/watch?v=027pO1Ds_LQ</a></p> <p><b>Beautiful Easter choral music</b>  <a href="https://www.youtube.com/watch?v=027pO1Ds_LQ">https://www.youtube.com/watch?v=027pO1Ds_LQ</a></p>

GRADUATION	END OF THE SCHOOL YEAR
<p><b>Pomp and circumstance. Graduation walking march</b> <a href="https://www.youtube.com/watch?v=Kw-Ew5bVxs">https://www.youtube.com/watch?v=Kw-Ew5bVxs</a></p> <p><b>20 best graduation songs for the last twenty years</b> <a href="https://www.rollingstone.com/culture/culture-lists/20-best-graduation-songs-of-the-last-20-years-167659/miley-cyrus-the-climb-147689/">https://www.rollingstone.com/culture/culture-lists/20-best-graduation-songs-of-the-last-20-years-167659/miley-cyrus-the-climb-147689/</a></p> <p><b>Top 10 memorable songs</b> <a href="https://www.youtube.com/watch?v=J2PHvhzPBhE">https://www.youtube.com/watch?v=J2PHvhzPBhE</a></p>	<p><b>We are the champions</b> <a href="https://www.youtube.com/watch?v=B5J1VCmo7wI">https://www.youtube.com/watch?v=B5J1VCmo7wI</a></p> <p><b>We are the champions. Lyrics</b> <a href="https://www.youtube.com/watch?v=O71fetlKZo">https://www.youtube.com/watch?v=O71fetlKZo</a></p> <p><b>Beach boys</b> <a href="https://www.youtube.com/watch?v=WlhmkrdTyGw">https://www.youtube.com/watch?v=WlhmkrdTyGw</a></p> <p><b>Kokomo Beach boys – summer holidays</b> <a href="https://www.youtube.com/watch?v=mP07Oyr7enQ">https://www.youtube.com/watch?v=mP07Oyr7enQ</a></p> <p><b>Living in Jam (Jamaican English)</b> <a href="https://www.youtube.com/watch?v=inC2Wz6oxGE">https://www.youtube.com/watch?v=inC2Wz6oxGE</a></p>

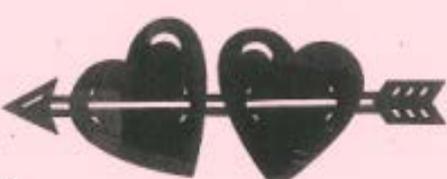
## B/VALENTINE'S MUSIC AND SONGS



**CUPID MEGAMIX**

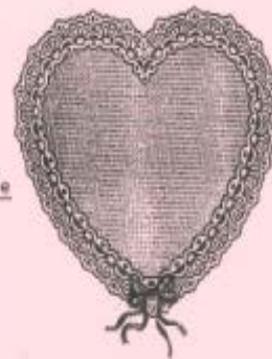
Tears In Heaven  
By: Eric Clapton

Would you know my name if I saw you in Heaven?  
Would it be the same if I saw you in Heaven?



Without You  
By: Mariah Carey

No, I can't forget the ceiling or your face as you  
were leaving, but I guess that's just the way the story



Can't help Falling in Love

By: Elvis Presley

Wise men say only fools rush in  
but I can't help falling in love with you



Hello

By: Stevie Wonder

I've been alone with you inside my mind  
And in my dreams I've kissed your lips a thousand times



Chapel Of Love

By: The Dixie Cups

Going to the chapel, and we're gonna get married  
Going to the chapel, and we're gonna get married



When A Man Loves A Woman

By: Percy Sledge

When a man loves a woman, can't keep his mind on nothing  
else



Groovy Kind Of Love

By: Wayne Fontana

When I'm feeling blue, all I have to do is take a look  
at you, then I'm not so blue



My Heart Will Go On

By: Celine Dion

Every night in my dreams, I see you, I feel you  
That is how I know you go on



But I Do

By: Clarence Henry

I don't know why I love you but I do  
I don't know why I cry so, but I do

This article closes the collection of 7 articles on the senses: touch, taste, hearing, feel, and sight. It is important to emphasize the need to be focused on teaching learning by doing, on work based on imagination, and on projects, which allow creative sessions with sensory and intelligence activities which, besides always following the curriculum guidelines, care for all participants, whether it is at an individual level or through pair or team work. Enhancing talent, and giving wings to the students' likes and aptitudes ensure effort and responsibility by all involved, and success, not only during the working process but also in the final product, which always becomes, a work to be celebrated by all.

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<https://www.rockarchive.com/artists>

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<https://www.audiomicro.com/free-sound-effects/free-natural-ambience-sounds/free-theatres>

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[http://www.coe.int/t/dg4/linguistic/Source/Framework\\_EN.pdf](http://www.coe.int/t/dg4/linguistic/Source/Framework_EN.pdf)

Create online close quizzes

<https://www.learnclick.com/>

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<https://community.eflclassroom.com/profiles/blogs/the-top-10-reasons-to-use-songs-in-the-classroom>

English attack. Video clips and games

<http://es.english-attack.com/>

ESL Lounge. Song Lyrics

<http://www.esl-lounge.com/songstop.php>

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<https://www.thefamouspeople.com/singers.php>

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Film English. Lesson Plans

<http://film-english.com/tag/esl-movies/>

Film festival

<http://bogglesworldesl.com/lessons/MovieLesson.htm>

Film in action. Kieran Donaghy

<https://filminaction.net/>

Free crossword puzzle maker

<https://www.edhelper.com/crossword.htm>

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<http://www.learnenglishfeelgood.com/eslvideo/videos3.html>

Learning English through songs

<https://es.lyricstraining.com/>

Lyrics on demand

<http://www.lyricsondemand.com/>

Lyrics search engine

<http://lyrics.astraweb.com>

Lyrics training

[https://es.lyricstraining.com/play/eric\\_clapton/tears\\_in\\_heaven/HuRFPTXmlu#](https://es.lyricstraining.com/play/eric_clapton/tears_in_heaven/HuRFPTXmlu#)

Make your crossword puzzle here

<https://www.puzzle-maker.com/CW>

Matching list

<https://www.education.com/worksheet-generator/reading/matching-lists/>

Metrolyrics

<http://www.metrolyrics.com/>

My English pages. Song and Lyrics

[http://www.myenglishpages.com/site\\_php\\_files/listening-song-don't-speak-no-doubt.php](http://www.myenglishpages.com/site_php_files/listening-song-don't-speak-no-doubt.php)

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Movie scene lyrics

[https://lyricstraining.com/search?genre=movie\\_scene&sort=hits](https://lyricstraining.com/search?genre=movie_scene&sort=hits)

Pelicultator. Films online

<http://pelicultator.com/>

Puzzle maker

[http://puzzlemaker.discoveryeducation.com/WordSearchSetupForm.asp?campaign=flyout\\_teachers\\_puzzle\\_wordcross](http://puzzlemaker.discoveryeducation.com/WordSearchSetupForm.asp?campaign=flyout_teachers_puzzle_wordcross)

The 100 greatest pop/rock bands

<https://www.imdb.com/list/ls076954447/>

Trailer music

[https://en.wikipedia.org/wiki/Trailer\\_music](https://en.wikipedia.org/wiki/Trailer_music)

Wecome to AZ Lyrics

<http://www.azlyrics.com/>

Wilinson, C. Music is great. British Council

<https://www.teachingenglish.org.uk/article/music-great>

Word search worksheets to be created

<http://tools.atozteacherstuff.com/word-search-maker/wordsearch.php>

# *ADDENDA*

# EFL and Spanish Literature in High School. Part 5: Crosscurricular Comparative Study of Emily Brontë's *Wuthering Heights* and Emilia Pardo Bazán's *Los Pazos de Ulloa* and *La Madre Naturaleza*

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This article rounds up a collection of five based on a crosscurricular EFL and Spanish literature project. The four previous articles were published in volumes 11 and 12 (references are included at the end). They describe the students' work when analyzing the main features in *Wuthering Heights*, the only novel written by Emily Brontë, and *Los Pazos de Ulloa* and *La madre naturaleza* by the Spanish author Emilia Pardo Bazán. After students read, understand and enjoy the three literary stories, they need to reach their own conclusions. At this point, students have realized that both stories share themes, symbolism, structures and perspectives, and that there are similarities between both authors.

Students are ready to be guided in their final process. They are prompted to start different activities that cover the four essential skills involved in language learning. In the previous sessions, the teacher guided them through the authors' lives and their literary works. They were invited to answer questions which sparked their critical thinking. Undoubtedly, their work has formed the necessary scaffolding to set the upcoming comparative study around the above mentioned novels.

In the previous sessions, students were slowly introduced to the novels through different types of activities, timing, competences, group arrangements and assessment. Now, they are prepared to find analogies between the two women's outputs and discover where they are entwined. The final part of the project is designed to last for **2 two-hour sessions**, which can be easily extended and readjusted as necessary. Based on the same contents that students tackled in the previous sessions, the present article presents work on the 4 main areas and the 8 subareas that students analyzed in the preceding sessions:

## 1. CONTEXT

- Literary and historical context
- New economy and lifestyle
- Women writer

## 2. BIOGRAPHICAL APPROACH

- Biographies

## 3. STRUCTURAL ELEMENTS

- Settings and locations
- Plot

## 4. NARRATORS AND CHARACTERS

- Narrators
- Characters

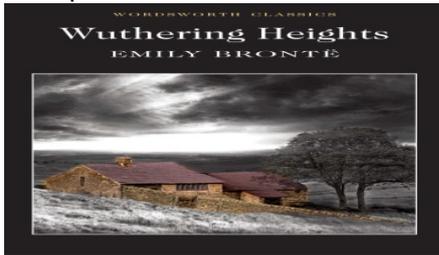
The sessions are divided as follows:

COMPARATIVE LESSON PLAN	CONTENT	TIMING	LANGUAGE COMPETENCE	GROUPING	ASSESSMENT
1. <b>INTRODUCTORY APPROACH AND HISTORICAL CONTEXT</b>  Session 1	1. Summing up work 2. Teacher's proposal 3. Infographic work 4. Sharing and assessment	30' 10' 80' 15'	Reading Listening Digital Reading and speaking	-Groups of 4 students -Blended class -Groups of 8 students - All groups	The teacher checks what may be necessary.  Students are aware of their classmates' abilities
2. <b>BIOGRAPHICAL APPROACH</b>  Session 1	1. Summing up work 2. Introductory videos 3. Video production (blended class) 4. Sharing and assessment	30' 10' 80' 15'	Reading Listening Research and speaking Listening and speaking	-Groups of 4 students -Blended class - Groups of 8 students - All groups	The teacher assesses accuracy on the contents included in the tables and corrects compositions
3. <b>STRUCTURAL ELEMENTS</b>  Session 2	1. Summing up work 2. Teacher's proposal 3. Preparation for the presentation 4. Sharing and assessment	30' 10' 80' 15'	Reading Listening Writing and Speaking Speaking	- Groups of 4 students - Blended class - Groups of 8 students - All groups	The teacher assesses the students' comprehension and attention
4. <b>NARRATORS AND CHARACTERS</b>  Session 2	1. Summing up work 2. Teacher proposal 3. Poster/Debate preparation 4. Debate	30' 10' 80' 15'	Reading Speaking Reading/ writing Speaking	- Groups of 4 students - Blended class - Groups of 8 students - All groups	The teacher assesses the students' ability to reach conclusions.  Sharing and assessment

The comparative lesson plan's procedure is divided into three stages:

<b>1<sup>st</sup> stage (30' to 45')</b>	<b>SIMULTANEOUS SESSIONS</b>
<b>PREPARATORY WORK</b>	
<b>(SIMULTANEOUS EFL SESSION AND SPANISH LITERATURE SESSION)</b>	
<p><b>Class 1 and Class 2 work simultaneously and the two teachers coordinate their activities and progress:</b> The EFL teacher presents the activities to a group, and the Spanish teacher works with the other group. Every group is divided into eight subgroups of four learners each. Every subgroup reviews and analyses an assigned topic. <b>Class 1</b> looks through the eight assigned</p>	

topics about Emily Brontë (EB) and her novel. **Class 2** summarizes the same eight aspects about Emilia Pardo Bazán (EPB) and her novels. Students revise and draw conclusions from their previous work.



CLASS 1: ENGLISH AS A FOREIGN LANGUAGE  
TOPICS 1 TO 8



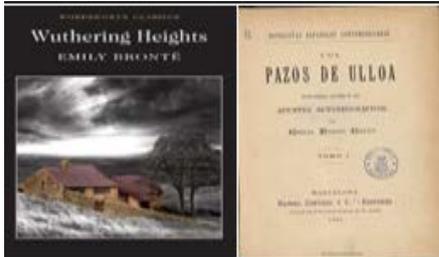
CLASS 2: SPANISH LITERATURE  
TOPICS 1-8

**2nd stage (75' to 90')**

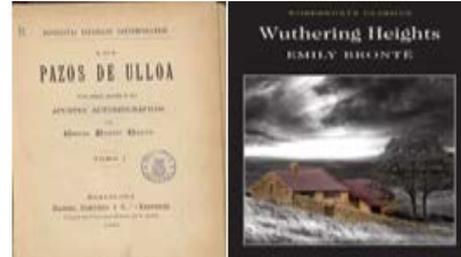
**BLENDED CLASS**

**COMPARATIVE ANALYSIS AND CREATIVE ACTIVITIES PROPOSAL  
(SIMULTANEOUS BLENDED SESSIONS)**

Class 1 and Class 2 are divided in half. Each half in Class 1 is paired up with the other 2 halves from Class 2. Therefore each classroom has a blended Class 1/2. In every classroom, the students' subgroups get back to eight-member groups, 4 plus 4, to compare their information regarding the same topic by the two novelists. The first **Class 1/2 analyses 4 topics (Literary and historical context, New economy life, Women writer, and Biographies)**. The second **Class 1/2 deals with other 4 topics (Settings and locations, Narrators, Plot, Characters)**. The EFL teacher and the Spanish teacher present and propose activities to them. Every group of eight starts their final activity.



CLASS 1/2 (EFL and SP)  
TOPICS 1, 2, 3, 4



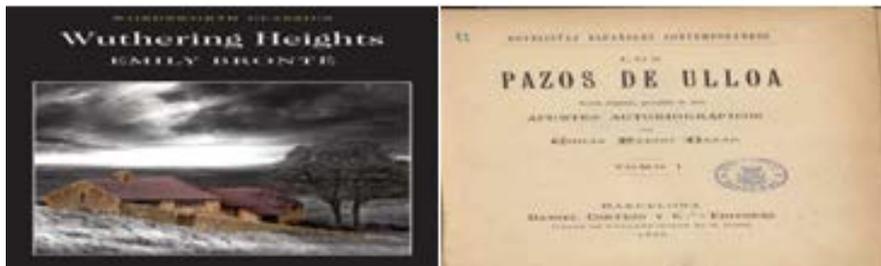
CLASS 1/2 (EFL and SP)  
TOPICS 5, 6, 7, 8

**3rd stage:**

**JOINT CLASS**

**MEETING AND SHARING. CONCLUSIONS AND FINAL REMARKS**

Once all groups have finished their activity **the two classrooms (Class 1/2 and Class 1/2) go to the conference hall**, where, every 15', each group of eight students presents their outputs and shares their conclusions.



CLASS 1 (EFL and SP) and CLASS 2 (EFL and SP)  
ALL TOPICS

By the end of this crosscurricular comparative study, students draw conclusions on the two authors' contemporary contexts, the pioneering novels, the rural versus urban style, symbolic spaces, social movements, political systems, pen names, women's rights, the novels' reception, professional expectation, their reading skills, languages, their first literary contacts, travels, their personality traits, love of nature, Heath and death, titles, real locations, outlanders, inability to adapt, two part-novels, involved families and generations, key moments, narrative persons, multiple perspective, the authors' invisibility, the narrators' unreliability, main characters, incestuous stories, and love stories.

The **keys to Lesson Plan 1, Lesson Plan 2, Lesson Plan 3, and Lesson Plan 4** are provided in the annex. Some necessary comments are previously included in the following presentation. When activities and/or questions are open, guidelines towards possible interpretations, solutions or answers, are also pointed.

## Lesson Plan 1

# L I T E R A R Y   A N D   H I S T O R I C A L   C O N T E X T

This section is about 3 main areas:

- **LITERARY AND HISTORICAL CONTEXT**
- **NEW ECONOMY LIFE**
- **WOMEN WRITERS**

6 groups of four students are formed (3 from Class 1, English as a Foreign Language; and 3 from Class 2, Spanish Literature). Each group revises their previous works, welcomes the topic and deduces the essential information. As far as **Literary and historical context**, they discover the **contemporary context** in the life of both authors and learn that their output can make the literary works considered as **pioneering novels**.

With regard to **New economy life**, the groups are expected to find out that through **symbolic spaces**, the novels confront **the rural versus the urban lifestyle**. Besides, they must realize that the novels portrait **social movements and political system** from their time. Finally, concerning **Women writers**, other two groups start by reflecting the point of view and their personal contribution to **women's rights**. They revise their **academic background**; students also pay attention to their **professional aspirations** and check how they published their novels (through a **name** or a **pen name**). After that, students think about the **reception** of the authors' output and recall their **first reviews**.

After that, in 3 groups of 8 they write their results in two columns. At this time, the teacher explains that they have to do a comparative infograph. Their digital work starts. They look for images, texts, and visual tools that depict the narrators and construct a visual image. The teacher provides some apps and webpages to help them elicit what they mean to express:

**Biteslide**     (<https://www.biteslide.com/>)

**Emaze**        (<https://www.emaze.com/>)

**Piktochart**   (<https://piktochart.com/>)

## Lesson Plan 2

# B I O G R A P H I C A L   A P P R O A C H

Literary works have many times inspired other artistic productions. For instance, the song “Wuthering Heights” was inspired from Emily Brontë’s novel. In the same way, “Mother nature’s son” could be an example of a musical production singing out the force of nature, as a principal issue in all the novels. The teacher comments on this and shows the whole groups the two videos:

**Kate Bush, “Wuthering Heights”** (<https://www.youtube.com/watch?v=BW3gKKiTvjs>)

**The Beatles, “Mother nature’s son”** ([https://www.youtube.com/watch?v=lgHzYWyLk\\_M](https://www.youtube.com/watch?v=lgHzYWyLk_M))



Kate Bush. *The kick inside* (album), 1978



Lennon- Mc Cartney, *The Beatles* (double album), 1968

The teacher shows students another short video on a theatre play inspired in of the EPB’s biography. The teacher explains that this theatre performance about the Galician author was released in 2017. After students watch the videos, 2 groups of 4 are formed (one from Class 1, English as a Foreign Language; 1 from Class 2, Spanish Literature). Students, guided by the teacher, are asked to revise **the authors’ BIOGRAPHIES**.

**Emilia. Mujeres que se atreven** (<https://www.youtube.com/watch?v=j0heSwXawGI>)

By revising their former works, students note down different aspects: the authors’ **personality traits**, their **health and death**, their **love for nature**, their affection for **travels**, and their **reading skills**. They also observe the **first literary contacts**, and their **languages** knowledge, and, finally, their **literary work** extension. Then the blended group of eight students compares and points out similitudes and differences between their lives.

The teacher asks students to create some artistic production that consists in building a creative writing around the biographies of the two authors. In their hypothetical and imaginary dialogue, the two authors are supposed to speak about their first readings and writings, and their different experiences as women and as writers. Students have to refer to the feelings that they shared and the aspects that they disagreed on. Additionally, the teacher informs students that Emilia Pardo Bazán read the novels from the Brontës. In *La cuestión palpitante*, she shows her impression about the prominent feminine role in English narrative.

*“A consecuencia de este predominio de la mujer, la novela inglesa propende a enseñar y predicar, más bien que a realizar la belleza. Apenas la hija del clergyman ase la péñola, se encuentra a la altura de su padre, y, ¡oh inefable placer!, ya puede ir y doctrinar a las gentes; no sólo posee una cátedra y un púlpito, sino que dispone de medios materiales para la propaganda de la fe.”*  
*La cuestión palpitante* (Compilation of articles published in the magazine *Época*, 1882)

Students record a video to share their work. They are asked to turn a scene which they consider crucial into a short theatre scene or television play with staging effects, prompts, music... Two apps are recommended. The first one allows students to create video presentation; the second one generates characters similar to them:

Tellegami (<https://telligami.com/>)  
Videoscribe (<https://www.videoscribe.co/en>)

### Lesson Plan 3

## STRUCTURAL ELEMENTS

2 groups of 4 are formed again (one from Class 1, EFL; one from Class 2, SP). After that, they revisit the previously studied structural elements from every novel:

- **SETTINGS AND LOCATIONS**
- **PLOT**

Every group prepares a presentation to tackle the former aspects. Each group of 4 students has to go over them. Latter, they compare the findings and discover that there are similarities. For example, both novels are named after the place where the main action takes places. They also realize that **titles** were inspired in **real locations** and that both novels show the **outlanders' inability of adaptation**. But overall, they discover the outstanding **nature's role** in both literary works.

Likewise through the parallel revision of the novels' plot, students discern that the two women's works are clearly structured in **two parts**. In the case of *Wuthering Heights*, the novel is divided in two halves: the dividing part could be established in Catherine's death and young Catherine's birth. The second novel by EPB was written as a continuation from the first one; the author tells the story of Nucha's daughter, Manolita and Perucho. Namely, by revisiting the novels' plot, students find out that the novels narrate **two family generations history**, and that some **key scenes** can be found in them. Once the blended group has finished their comparative analysis, students start preparing their presentations. They can use screenshots, pictures and text. They can also use *power point*. Some social sites and apps are recommended to students to create, edit and share presentations:

**Prezzi** (<https://prezi.com/>)  
**Slideshare** (<https://www.slideshare.net>)

### Lesson Plan 4

## NARRATORS AND CHARACTERS

Once again 4 groups of 4 students are formed (2 from Class 1, English as a Foreign Language, EFL; two from Class 2, Spanish Literature, SP). Two groups read and revise aspects that have to do with:

- **NARRATORS**

Two other groups do the same with:

- **CHARACTERS**

Two groups, for instance, first read about some narrative mechanisms so that they can learn about the **authors' invisibility** or the **multiple perspectives**. Students are reminded that these innovative techniques in the narration place the novels in a new and modern narrative style. The parallel revision made by the blended group shows that these remarkable features in the

three novels provoke the readers' **'unreliability'** on the narrators. To show the storytelling style in the three reviewed novels, the teacher asks the students to elaborate a poster. These posters help them depict the way how the stories are told. The following digital resources are suggested:

**Buncee** (<https://app.edu.buncee.com/>)

**Canva** (<https://www.canva.com/>)

**Edu365** ([http://www.edu365.cat/capsules/capsula\\_posters.html](http://www.edu365.cat/capsules/capsula_posters.html))

**Fotojet** (<https://www.fotojet.com/>)

Concerning characters, 2 groups of 4 revise them in the novels. Students have to find out that there were **incestuous relationships** in the two novels and also that are both two **love stories**. As a final activity, the teacher proposes a traditional form of debate to help learners explore the complexities of characters in the literary works. Students choose two characters in each novel. The members of each group have to find reasons to defend or criticize their characters' attitude, as well as the best ways to express it.

After that, the whole group starts a dialogue. For instance, students usually argue about **Heathcliff's** diabolic features; he can be considered a victim or an executioner. He destroyed what he adored and carried out an endless revenge in the name of love. **Don Julián** is also a polemic character, his faith, his love for Nucha leads him to take some decisions that can be considered brave or coward. In the same way, students can speak about the final decision taken by Manolita and Perucho at the end of *La madre naturaleza*, and about the incestuous relationships which is present in all novels. At this point, the comparative literature exercises are completed, and **the whole crosscurricular project finishes**. Students have reviewed the most important issues in the three novels, become critical readers, and enjoyed themselves while doing so. The keys to the last crosscurricular study is presented next:

<b>(KEY TO COMPARATIVE LESSON PLAN 1)</b>		
<b>LITERARY AND HISTORICAL CONTEXT</b>		
<b>LITERARY AND HISTORICAL CONTEXT</b>		
<b>SUBJECT AREAS</b>	<b>EMILY BRONTË</b>	<b>EMILIA PARDO BAZÁN</b>
Contemporary Context	The Brontë sisters lived and wrote during the Victorian period in England. That was a peaceful time, a time of upheaval but also a strict society in which family values and strict gender roles are emphasized.	EPB started to write during Isabel II's kingdom. She lived and published in a period of political instability and many civil conflicts.
Pioneering novels	<i>Wuthering Heights</i> is a pioneering text of the Gothic genre. The novel breathed life back into this genre by mixing the dark and macabre themes with the realism.	EPB wrote her first novels in a realistic style. Her book <i>La cuestión palpitante</i> , was pivotal in the debate on naturalism. She introduced in Spain the new French techniques, often focused on determinism.

<b>NEW ECONOMY AND LIFESTYLE</b>		
<b>SUBJECT AREAS</b>	<b>WUTHERING HEIGHTS</b>	<b>LOS PAZOS DE ULLOA/ LA MADRE NATURALEZA</b>
rural versus urban lifestyle	Some characters need to run away to the new urban life but they collide with the hard conditions of the nature.	The two Spanish novels explain the collision that their protagonists endure in their attempt to adapt to extreme mountain conditions.
Symbolic Spaces	It reflects the rivalry between Wuthering Heights (inhospitable and isolated) and Thruscross Grange (a symbol of high social status).	Both novels try to show the confrontation between civilization (Santiago de Compostela) and barbarism ( Pazo).
Social Movements/Political system	West Riding Yorkshire, where the Brontës lived, was the main focus of workers radicalism and chartism.	The novels reflect and criticize caciquism.

<b>WOMEN WRITERS</b>		
<b>SUBJECT AREAS</b>	<b>EMILY BRONTË</b>	<b>EMILIA PARDO BAZÁN</b>
Pen name/ Name	Emily and her sisters decided to publish under male pseudonyms.	EPB always published under her own name.
Women rights	Although Emily did not rebel against women’s legal or psychological subordination, she challenged many traditional assumptions about women’s position.	All her life, she struggled against patent sexism in the intellectual and social circles of her era.
Reception	<i>Wuthering Heights</i> was a shocking and scandalous novel in 1847.	The book created something of a scandal when it appeared in 1886.
Professional Expectations	She resigned her job due to heavy schedule and stress. She became a housekeeper and a part time teacher.	She was thrice barred from becoming the first female member of the Real Academia Española.
First reviews	Some critics, as the laureate poet Robert Southey, thought that literature could not be a woman’s business.	Leopoldo Alas, <i>Clarín</i> , a literary critic and novelist, pointed that women’s position had to follow decency rules and decorum in writing

**(KEY TO COMPARATIVE LESSON PLAN 2)**

**BIOGRAPHICAL APPROACH**

**BIOGRAPHIES**

<b>SUBJECT AREAS</b>	<b>EMILY BRONTË</b>	<b>EMILIA PARDO BAZÁN</b>
Reading skills	EB read voraciously and precociously both serious and popular literature.	EPB was a voracious reader, a real bookworm.
Languages	She was competent in French and taught herself German out of books.	She became fluent in French and German. She taught herself English to be able to read in the language.

First literary Contacts	Their father's library supplied them first with books.	The library from her parental home was her first contact with the literary work.
Travels	Except for several brief absences, EB spent her years at Yorkshire parsonage.	She was an inveterate traveler.
Literary Work	She wrote only one novel and some poems.	Her production was long and extended.
Personality traits	She had an extremely shy disposition	She had a revolutionary spirit.
Love of Nature	She loved animals and all kinds of nature beauties.	EPB had very vast botanical knowledge.
Health and death	Emily Brontë's health was weak; her life was short and dramatic. She died of tuberculosis at 30.	EPB's life was long and intensive. She died of diabetes at 70.

**(KEY TO COMPARATIVE LESSON PLAN 3)**

**STRUCTURAL ELEMENTS  
SETTINGS AND LOCATIONS**

SUBJECT AREAS	<i>WUTHERING HEIGHTS</i>	<i>LOS PAZOS DE ULLOA/ LA MADRE NATURALEZA</i>
Titles	<i>Wuthering Heights</i> was named after the house where most of the action takes place: a stout house on the top of a windy hill.	The book is named after its primary location: the rundown and isolated house owned by the false Marquis of Ulloa.
Real locations	The inspiration for <i>Wuthering Heights</i> was High Sunderland Hall, where EB worked briefly as a governess.	The name of Houses (in plural) of Ulloa seems to be the result of many manor houses where EPB dwelt.
Outlanders inability to adapt	The beautiful and dangerous elements in <i>Wuthering Heights</i> caused concern for newcomers (Lockwood) but natives found them comforting.	Both novels start with the arrival of two city characters who are unable to adapt in a rural environment: firstly, don Julián who arrives at "Los pazos"; and secondly, don Gabriel, who reaches the same place.
Nature's role	Nature plays a huge part in it.	The landscape becomes a character in these novels.

**PLOT**

SUBJECT AREAS	<i>WUTHERING HEIGHTS</i>	<i>LOS PAZOS DE ULLOA/ LA MADRE NATURALEZA</i>
Two-part novels	<i>Wuthering Heights</i> is divided in two halves.	The second novel is considered a continuation of the previous one.
Number of families and generations	<i>Wuthering Heights</i> encompasses two generations of two families: the Earnshaws and the Lintons.	Both novels cover the story of two generations of two families: the Moscoso and the La Lage.

Key moments	The “I am Heathcliff” passage is a plot climax that drives the events through for the rest of the story.	The last paragraph of the first novel can be considered a “link scene” and it is crucial for plot and characterization.
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**(KEY TO COMPARATIVE LESSON PLAN 4)**

**NARRATORS AND CHARACTERS**

**NARRATORS**

SUBJECT AREAS	<i>WUTHERING HEIGHTS</i>	<i>LOS PAZOS DE ULLOA/ LA MADRE NATURALEZA</i>
Narrative persons	<i>Wuthering Heights</i> is written from a first person perspective, narrated in flashbacks.	EPB wrote her novels in the third person, as an omniscient narrator.
Multiple perspective	<i>Wuthering Heights</i> is structured through a series of narrative frames or frame stories which are stories within stories.	EPB temporarily switches the character perspective.
Author’s Invisibility	The use of narrators of various times lets the characters speak their minds.	Detachment allows the author’s ironical point of view. The writer introduced free indirect style.
Unreliability	Narrators are unreliable.	The narrator is unreliable.

**CHARACTERS**

SUBJECT AREAS	<i>WUTHERING HEIGHTS</i>	<i>LOS PAZOS DE ULLOA/ LA MADRE NATURALEZA</i>
Main Characters	Heathcliff by his satanic traces provides a prototype of the Byronic hero. He is an outcast.	Don Julián can be considered an example of the Priest in love theme in nineteen literature.
Incestuous relationships	Catherine and Heathcliff are step siblings. <i>Wuthering Heights</i> is the story of a dysfunctional and incestuous family. It is also about generational revenge	Perucho and Manolita are half-brothers. The incest motif is rampant in the second novel.
Love stories	<i>Wuthering Heights</i> is a passionate and destructive love story.	In <i>La madre naturaleza</i> , Perucho fell head over heels in love with Manolita. His love is desperate, and overcomes all kinds of conventions and rules.

Certainly, Emily Brontë and Emilia Pardo Bazán could be considered part of a strong nineteenth-century tradition of women writers, the so-called “female Gothic”. This term was coined in 1976 by Ellen Moers in her book *Literary women*. There she explains this concept in her own words: “What I mean by Female Gothic is easily defined: the work that women writers have done in the literary mode that, since the eighteenth century, we have called the gothic”. Although Emilia Pardo Bazán was not an English gothic writer, but a Spanish Realistic and naturalistic author, she uses gothic devices throughout her literary career and assimilates elements of traditional English and American Gothic authors.

After students finish the crosscurricular comparative study of Emily Brontë's *Wuthering Heights* and Emilia Pardo Bazán's *Los Pazos de Ulloa* and *La Madre Naturaleza*, they certainly understand that these two women share many things apart from their name. They both have the same revolutionary spirit, and took on the struggle of women for better education, freedom and self-determination. They both might have said as Virginia Wolf did: "Lock up your libraries if you like; but there is no gate, no lock, no bolt that you can set upon the freedom of my mind" (*A Room of One's*, chapter 4, p.63). May this EFL and Spanish literature joint project clear paths of innovative teaching and learning opportunities for both subjects, and the teachers and learners involved in them.

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# Learning English through Virtual Reality: A 10<sup>th</sup> Grade Project

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A majority of teachers would agree that digital technology is changing the educational system. In the 21<sup>st</sup> century our teenagers are the so-called **digital generation**: they spend most of their free time with their mobile phones, and even at school, they use computers for nearly every subject. Thus, the teaching methodology is changing as well. These are advantages, which students can benefit from. Hence my latest project: **Learning English through virtual reality (VR)**. Tokareva (2018) defines VR as “users immersed in a fully artificial digital environment”. So, this project consists of such digital experience within the EFL classroom while also learning English for specific purposes outdoors.

The main idea emerges from a **research group** from the Departament d’Educació (<http://xtec.gencat.cat/ca/projectes/mschools>) and Institut Escola d’Hostaleria i Turisme de Girona (<https://www.ehtg.cat/ca/projectes-plurilingues/eduhack-projecte-vriteca>). Both the research group and their project are called the same: **Vriteca**. They belong to EduHack and mSchools groups, which are organisations that aim at integrating mobile technologies within the classroom. An emeritus research member had worked in the high school where I am presently teaching. I took the lead and decided to be in charge of an experimental test which he had suggested. At the same time, three other high schools were also chosen to develop the same project. To carry it out, specific materials for students to learn **vocabulary and standard expressions when ordering at a restaurant** were designed by the research group. The project is framed within **English for specific purposes (ESP)** courses, in vocational training: catering and hospitality, and sports and tourism. But, since its main objective is to **focus on the language** used in specific contexts, it can be implemented within any language course. The main aim is putting these materials into practise with high school students and doing a post-activity in **virtual reality (VR)** format.

The research group’ worksheets consist of vocabulary activities and **audio-visual** material containing a **series of videos** which were recorded by vocational training students including **gap-fill** exercises prepared by the researchers. Besides this, I **personalised** the unit for my 10<sup>th</sup> graders by adding a card game, working on **collaborative writing** through *Google Drive* as well designing a **self-assessment report** which students complete at the end of the project. A chapter from their previous English textbook is taken as a starting point with two clear objectives: first, to check the students’ **prior knowledge** and secondly, to use it in **connection** with 9<sup>th</sup> grade whose syllabus includes food and restaurants. This is the case here because the textbook photocopies of unit 5 given to the former students are actually taken out from the 9<sup>th</sup> graders’ coursebook.

Since the clips can be shared online, this VR experience is definitely **extensible** within different levels. Students in 10<sup>th</sup> grade must write their own dialogues and use specific language patterns. Later on, they perform a scene while **recording** it by means of a **spherical camera**. Lower level students can watch their videos once the project is completed, and, as a result, they also acquire the concepts to work on the VR project in the next academic year.

From my practice, students aged 15 or 16 onwards have a great **knowledge on editing** videos, and very much appreciate learning English from a different perspective. 10<sup>th</sup> graders have to produce videos which must be similar to the ones included in the worksheets and which they have previously watched in class. The camera 360 creates a file that when being transferred both to the phone and the computer, can subsequently be loaded into **VR glasses**.

I find necessary to watch videos in 360 while we live in a society where we can reach everything we want: by **simulating reality** through VR glasses the user can interact with what it is shown. Likewise, teaching through VR can take students to a **real context** where they can listen to people from English speaking countries, get to distant destinations, learn about the seabed, volcanoes, even humans who reach the highest mountains in the world or go snorkelling without really doing it.

Apart from this, the VR glasses count on a sound system through headphones which enables students to receive **input** in a foreign language, isolate them from noise and possible distractions from their peers, feel immersed in a virtual world, feel more **motivated** towards learning and reach a higher level of **concentration**. Taking these advantages into consideration, listeners, students, can subsequently produce language from the scenes which they see, making their learning **experience-based**.

In this project, the teacher refers to imaginary situations which their students can work on in a **role-play**. Its main goal is to promote their creativity as well as improve their speaking skills. Finally, students perform a scene in front of their classmates. This VR project goes **one step further** in role-playing since it blends the students' linguistic knowledge with their digital abilities. The teacher sets a task, offers them **tools** (the spherical camera 360 and the VR glasses) and supervises the process while students look for strategies to develop the given task and learn by their own experience. Finally, students present their "final product" which is assessed by the teacher, who follows a **rubric**, and students complete a **questionnaire** which examines the positive aspects as well as indicates areas which are to be improved.

Needless to say, the teacher must be familiar with technology and with the spherical camera in particular. From my experience, it is a matter of **investing some time** with the camera and the VR glasses to try them and discover different options. Using these digital devices in the classroom is so innovative that in my opinion, we, as teachers, are not still aware of its possibilities. This project **gives an opportunity** to what is new and to make the most out of it. Once given the chance, it is a **positive experience** both for the students and the teacher. The students' motivation and their **learning outcomes** definitely increase thanks to the most recent technology.

The VR project relies on a chapter from a textbook titled *New English in Use 3*, own material and sample class work (shown by photographs). All my students' images, which are included here, have been granted written permission by the families. Last but not least, the project is divided into six several sections. Their description, the material that is needed, the recording instructions, the teacher-student contract and the assessment grid are presented next:

- 1) **MAIN TIPS**
- 2) **MATERIAL RESOURCES**
- 3) **RECORDING AND POST-RECORDING STAGES**
- 4) **DEVELOPMENT OF THE PROJECT**
  - **SESSION 1**
  - **SESSION 2**
  - **SESSION 3**

- SESSION 4
  - SESSION 5
  - SESSION 6
- 5) ASSESSMENT
- 6) BEYOND VR

## 1) MAIN TIPS

These are some tips before this VR project gets started. They cover different aspects:

- Photocopies: The teacher needs to download three pages from *New English in Use 3* textbook as well as print photocopies for the students.
- *Wiser.me*: Students register in this website to be able to edit some of the worksheets online.
- *Project Timing*: Since schools probably count on a single VR camera, it takes a long time for all the groups to borrow it. For example, if there are 6 groups within the class and each of them borrows the camera for one week, this means that 6 weeks are necessary for the whole class to work on the project. For this reason, I usually start another unit right after this project and then, devote a last session (Session 6<sup>th</sup>) to assess the students' videos.
- *Google Drive*: As soon as the students start creating their written dialogue, they share with the teacher.
- Clip length: The camera does **not** record clips exceeding **5 minutes**, so dialogues cannot be longer.
- Video editing: Scenes must be recorded **without pausing**, otherwise editing several videos in 360 becomes slow on the computer due to the weight of each file.
- *Vimeo*: The teacher needs to be registered in *Vimeo's* website (<http://vimeo.com/es/>) to upload the students' videos. Likewise, students download *Vimeo's* app on their phones.
- Assessment chart: The teacher downloads the following *Excel* file: [https://docs.google.com/spreadsheets/d/1oCpW2rXZkbl\\_M9hH6cL-vkjnesa-2bpsvp4k\\_82xQmc/edit#gid=1792722400](https://docs.google.com/spreadsheets/d/1oCpW2rXZkbl_M9hH6cL-vkjnesa-2bpsvp4k_82xQmc/edit#gid=1792722400). It can also be photocopied according to the number of groups and have it ready for the sixth session.
- Technical material: The school needs to provide several items which are required to ensure that we can develop the VR project successfully. This material is described in the next section.

## 2) MATERIAL RESOURCES

- A **spherical camera**. The camera used for this project is called *Ricoh Theta V* (<https://theta360.com/es/about/theta/v.html>), but there are many others which the teacher could use for the same goal, for instance, Insta 360 ONEX or EVO 180 3D. The most important aspect is price so that high schools can afford it. In technical terms, the **file format** is the key, so I recommend a spherical camera that produces recordings in **.mp4** and **.jpg** because these files are easily recognised by different computer environments and becoming compatible with any of the students' laptops.
- A universal **tripod** or a **monopod** to support the camera.
- 12 and 15 **virtual reality glasses**. The VR glasses which I have used for this project are called Bobovr Z4 (<http://www.bobovr.com/product/bobovrz4/>).
- Camera **cardboards**. In case the school prefers not to buy the previous type of glasses, cheap cardboard cameras can also be used. These ones imitate the professional ones.

- **Hand-made cameras.** Students can create them themselves. Students can download the material from *Google* cardboard: ([http://www.manualdomundo.com.br/wp-content/uploads/Scissor-cut\\_template.pdf](http://www.manualdomundo.com.br/wp-content/uploads/Scissor-cut_template.pdf)) and follow the tutorial (<http://www.youtube.com/watch?v=-2zMngleZpg>). Technology teachers can also work with the English teachers and build the VR cardboards in their lessons with such class-group, turning the EFL activity into **interdisciplinary**.
- **Ricoh Theta's app.** The teacher and the students need to download this mobile phone application to work with both the recorded images and the videos.
- **Cardboard Camera app.** The teacher and the students download this application to take panoramic photos up until the school has a spherical camera. Panoramic photos imply having the images taken from a single point of view (that is to say, 180 scale) instead of a whole view of 360. Although students are not asked to take spherical pictures, this app allows them to have a 360-like experience.
- The **drivers** of the camera. They also need to be downloaded in a computer to transfer the files through a USB cable. The drivers are accessible from *Ricoh Theta's* website and most importantly, they support both *Windows* and *Mac* systems: <https://support.theta360.com/es/download/>.

### **3) RECORDING AND POST-RECORDING STAGES**

#### **RECORDING STAGE**

Before using the spherical camera, it is essential to bear in mind the following **instructions**:

- Students can either take photos or record. They need to select the **video option** from the buttons in the camera 360.
- There are two types of **resolution**: low and **high**. They need to choose high.
- The *Ricoh Theta* app links the phone with the spherical camera by its **internal wi-fi**. In case there is another wireless connection, it will be omitted in these devices. Despite this, you can also connect the camera without the need of having a smartphone.
- The teacher uses the tripod to place the camera on top and avoid any possible damage.
- The camera has got two lenses. What is in the middle of the scene is always recorded by the lens which has no buttons below. Therefore, it is convenient to focus on this part of the camera so as to get a suitable resulting clip.
- The camera records everything around it: from top to bottom and from left to right. Thus, students must keep the background tidy and clean. It is recommendable to put something in the bottom part of the camera: If students are "at the restaurant", maybe some fruits could cover the tripod while having this centrepiece as decoration.
- The scene needs to be recorded from the **same angle** and not very far from the camera. Since it also records voice, students need to **speak** loud and **clearly**.
- Students must pretend that they are excellent actors and actresses, and make their pronunciation sound as accurate as possible. Later, they just need to click on the button and... Action!

#### **POST-RECORDING STAGE**

Once the students send their clips, the teacher starts uploading them in *Vimeo*. In order to do this, the teacher chooses the file. In the left column where there are several configuration items, it is important not to forget to click on the green button to activate the 360 mode. There is a **storage limit** per week. Uploading the videos can take a while otherwise, the school

could also pay for the full license of the app instead. Although the 360 clips that the students are shown are posted in *YouTube*, the teacher asks them to register in *Vimeo* because it does not only recognise the files' format as 360 but also it is secure in terms of privacy and image rights. This means that students are only able to access the audio-visual material if the teacher gives them a **password**. By the time the files are uploaded, students can watch them in their mobile phones when the teacher asks them to do so.

#### 4) DEVELOPMENT OF THE PROJECT

The project follows from a 6-session lesson plan: the first 5 sessions cover the project whose goal is to learn how to order food and drinks, and the 6<sup>th</sup> session, which is based on the assessment, takes place one month after. The following grids present a detailed **description** of each of the sessions including the **timing**, the **materials** and the **resources**.

<b>SESSION 1</b>		
8'	<p style="text-align: center;"><b>Brainstorming</b> about VR</p> <p>The teacher asks the whole group if they have ever watched videos in VR, and if so, when, where, what it was... <i>Padlet</i> allows students to see group results on the interactive whiteboard.</p>	<a href="http://es.padlet.com/">http://es.padlet.com/</a>
8'	<p style="text-align: center;"><b>Warm-up</b></p> <p>The teacher asks students if they have ever been in a restaurant where English was spoken. The teacher checks the students' knowledge about the topic: food, drinks, cooking and catering. The ideas can be screened on <i>Padlet</i> too.</p>	<a href="http://es.padlet.com/">http://es.padlet.com/</a>
8'	<p style="text-align: center;"><b>Presentation of the project</b></p> <p>The teacher explains that the project is based on role-plays which simulate a communicative situation around ordering food at a restaurant. The teacher also refers to the document <i>Vriteca</i> where this project is described.</p>	EduHack's Blog - <a href="http://blocs.xtec.cat/eduhack-vriteca/files/2017/10/Vriteca.pdf">http://blocs.xtec.cat/eduhack-vriteca/files/2017/10/Vriteca.pdf</a>
2'	<p style="text-align: center;"><b>Introduction clip</b></p> <p>The teacher plays a <i>YouTube</i> clip titled "<i>Expeditions: Take your students to places a school bus can't</i>" so as to engage the students in the project. It is about students who express their dreams and VR glasses allow them to discover the world, travel without movement and live a real experience.</p>	<a href="http://www.youtube.com/watch?v=mIYJdZeA9w4&amp;feature=youtu.be">http://www.youtube.com/watch?v=mIYJdZeA9w4&amp;feature=youtu.be</a>
15'	<p style="text-align: center;"><b>Diagnostic test pre-video</b></p> <p>The teacher hands in the first <b>photocopy</b> titled "Ordering at a restaurant". It consists of two activities: a vocabulary one and a gap-fill exercise. It can be downloaded and printed from <i>Google Drive</i> or accessed online as a <b>digital worksheet</b> in <i>Wiser.me</i>. When they finish, the answers are self-corrected and the results are automatically sent to the teacher.</p>	Diagnosis test in Drive <a href="http://docs.google.com/document/d/1by1De4BMjHQPxoO9kALhHQR8atYe-MF49V7c7wVKfvw/edit">http://docs.google.com/document/d/1by1De4BMjHQPxoO9kALhHQR8atYe-MF49V7c7wVKfvw/edit</a> Digital <a href="https://app.wizer.me/p/review/7SEDFJ">https://app.wizer.me/p/review/7SEDFJ</a>
10'	<p style="text-align: center;"><b>Vocabulary</b></p> <p>The teacher either hands in photocopies from Unit 5. The students have to do activities 1, 2 and 3 from page 40.</p>	<i>New English in Use 3</i> , Workbook. Burlington books

SESSION 2		
15'	<b>Reading</b> comprehension: "Peanut butter" The teacher asks students to read the text and work on activities 1 and 2 from page 43.	<i>New English in Use 3</i> , Workbook. Burlington books
5'	<b>Vocabulary</b> Students work on activities 1 and 2 from page 44.	
25'	<b>Listening</b> Teacher hands in another <b>photocopy</b> . It is titled "Dialogue 1. Audio 5 Eduhack 2019". Students listen to the audio twice and then, compare their answers.	<a href="http://docs.google.com/document/d/1abedZwmpKi38T_Vkalg8YIWMg-5WTqtDC3gLL-A1lY/edit">http://docs.google.com/document/d/1abedZwmpKi38T_Vkalg8YIWMg-5WTqtDC3gLL - A1lY/edit</a>
10'	<b>Correcting Dialogue 1</b> The listening activity is projected in the interactive whiteboard to correct it. The teacher asks students to say aloud their answers and these appear in the screen at the same time.	 <p>Students work on the listening activity</p>
<b>Observations:</b> The teacher reminds students to have their mobile phones with data available in case the WI-FI does not work in the following session. The teacher must already have the VR or the cardboard glasses for students.		

SESSION 3		
10'	The whole class is divided into <b>two big groups</b> . Each group is divided into smaller ones, with 4 – 5 students in each. So, in a class of 28 or 30 students, there are 7 groups of 4 students or 6 groups of 5. Once they are organised, the teacher explains to them that the session consists of Activities A & B and the other way round. The teacher explains activity B first.	
20'	<b>Group 1</b> Activities B & A	<b>Activity B</b> – Students get the <b>card game</b> on vocabulary. It looks like a <b>memory</b> game since there are images and <b>restaurant phrases</b> written in cards and students have to match them. This activity raises the awareness of the formal <b>register</b> . The teacher downloads the flashcards from <i>Drive</i> and makes several copies. <a href="http://drive.google.com/open?id=1fpfioY5QFfJPXDxwQDYHx7iNv8lduWGO">http://drive.google.com/open?id=1fpfioY5QFfJPXDxwQDYHx7iNv8lduWGO</a>
20'		<b>Activity A – VR training.</b> The teacher shows the students a real spherical camera and explains to them how to edit videos with it. Then, the teacher lends them the VR glasses and they watch a VR video sample of the <i>Vriteca</i> project in which other high school students perform as waiters and costumers ( <a href="https://www.youtube.com/watch?v=LWQVKkju8wk&amp;t=97s">https://www.youtube.com/watch?v=LWQVKkju8wk&amp;t=97s</a> ). The students in 10th grade take this clip as an example for their VR production.
20'	<b>Group 2</b> Activities A & B	<b>Activity A</b> – Students are trained in editing videos with the 360 camera. They watch the previous VR video sample using the VR glasses <a href="https://www.youtube.com/watch?v=LWQVKkju8wk&amp;t=97s">https://www.youtube.com/watch?v=LWQVKkju8wk&amp;t=97s</a>
20'		<b>Activity B – Card game</b> (same as indicated above).

5' **Speaking**

The teacher reminds students of the main rules when using the camera and together, they elaborate a “contract of agreement” which states that the students who take the camera home after session 5 are responsible for the device.

**CONTRACT OF AGREEMENT** Group number \_\_\_\_

Our names are: \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_  
 \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

This contract is the proof that we are taking the *Theta Ricoh* camera home for 7 days. Today, it's \_\_\_\_\_ (date) and we are going to give it back on the (day)/(month).

It is our responsibility to do the recording for the project and take care of it while having fun.

Most importantly, we assume that in case it got broken, we would accept the consequences of such action by either fixing it or investing money for a new one.

Signed:



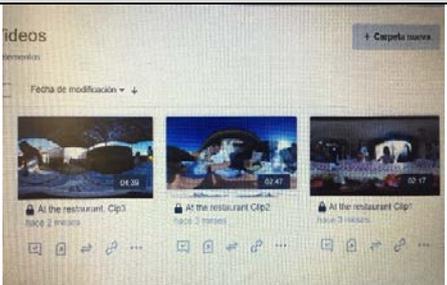
Students are trained in VR. They watch a sample of a video in 360 by using the VR glasses. The teacher explains how to transfer data from the spherical camera to the phone and the computer.

<b>SESSION 4</b>		
10'	<p style="text-align: center;"><b>Pre-activity</b></p> <p>The teacher hands in the <b>photocopy</b> titled “<b>Dialogue 2. Audio 3. EduHack 2019</b>” and students focus on activities 1 and 2. They can work in pairs.</p>	<p><a href="https://docs.google.com/document/d/15F52Ahhy4sr5q130lOOMlyh-dLkGdTBPd4j3wZ4zMks/edit">https://docs.google.com/document/d/15F52Ahhy4sr5q130lOOMlyh-dLkGdTBPd4j3wZ4zMks/edit</a></p>
25'	<p style="text-align: center;"><b>Listening</b></p> <p>The teacher plays audio 3 and students do activities 3, 4, 5. They correct it altogether.</p>	
20'	<p style="text-align: center;">Activity 6. <b>Written production</b></p> <p>Students work in their groups and prepare a dialogue titled “At the restaurant”. They use their laptops and post their piece of writing in <i>Google Drive</i> so that the teacher can observe how the students develop this <b>collaborative</b> writing.</p>	

Students start planning their dialogues.

<b>SESSION 5</b>	
40'	<p style="text-align: center;"><b>Written production</b></p> <p>Students continue working on their texts and the teacher checks their pieces of writing in <i>Drive</i>. Their dialogues must follow the models which they have worked in class. They can find the sample in the listening activities of the photocopies given.</p>

15'	<b>Stage props</b>						
During this session, students start organising the role-play themselves in terms of dress code, place, decoration, cooking food or food prompts.							
<b>Observations:</b> The teacher also prepares a calendar, which indicates when each group can take the camera home.							
<b>WEEKLY PLAN</b>		<b>GROUP MEMBERS</b>		<b>WEEKLY PLAN</b>		<b>GROUP MEMBERS</b>	
Week 1	Group 1			Week 4	Group 4		
Week 2	Group 2			Week 5	Group 5		
Week 3	Group 3			Week 6	Group 6		
<p>One group needs to be assigned per week and each member in each group is responsible for the camera. They must <b>sign</b> the afore-mentioned “<b>contract</b> of agreement” in terms of taking care of the device and giving it back on the specified date, otherwise the whole group is penalized. Also, as a group, they have to decide on the period when to take the spherical camera home. The students are likely to say that they do not want the camera the very first week since they have less time to study the script. Despite this, as teachers, we are aware of the characteristics of the group members, and, for this reason, the schedule of the groups can be also suggested by us.</p>							
<b>Note:</b> The final task section does not take place at high school but at home.							
<b>FINAL TASK</b>							
<p>The teacher provides the corrections <b>online</b> through <i>Google Drive</i> and as soon as the scripts are correct, each student in the group has to study their <b>contribution</b> within the whole dialogue. This is crucial to ensure that all members are ready to face the “recording day”. Each group has the spherical camera during a weekend because it is when the students usually meet. This means that each group has a maximum of 7 days to rehearse, do the recording and some days after, they send their final video to the teacher.</p> <p>Once the students finish their performance, they <b>stop the recording</b> by clicking on the red button of the spherical camera. The file is then saved in the camera. Students need to transfer it to the phone either by using the <i>Ricoh Theta</i> app or by using the USB cable to the computer. As soon as the file is transferred, students <b>share their video</b> with the teacher either by <i>Google Drive</i> or a pen-drive. The <b>file format</b> must be correct. Otherwise, when transferring the file into the computer, and later, onto the VR glasses, it will not work. I recommend students to transfer the file into a computer and check that it can be displayed correctly. Once all the groups have been able to do the recordings and properly send their videos to the teacher, session 6 can take place.</p>							

<b>SESSION 6</b>	
30'	<p style="text-align: center;"><b>Assessment</b></p> <p>The teacher screens the videos of each group and meanwhile assesses them through <b>rubrics</b>. The teacher downloads the <i>Excel</i> grid. After each clip, students provide <b>oral feedback</b>. In other words, they comment on the positive aspects and other aspects to improve.</p>
15'	<p style="text-align: center;"><b>Diagnostic test</b></p> <p>Later on, the teacher hands in the diagnostic</p>
 <p>The VR videos are uploaded in <i>Vimeo</i> and ready to be screened in class</p>	

	<p>test again to measure how much the students have improved during this project.  <a href="http://docs.google.com/document/d/1by1De4BMjHQPxoO9kALhHQR8atYe-MF49V7c7wVKfww/edit">http://docs.google.com/document/d/1by1De4BMjHQPxoO9kALhHQR8atYe-MF49V7c7wVKfww/edit</a></p>	<p><a href="https://docs.google.com/spreadsheets/d/1oCpW2rXZkbl_M9hH6cL-vkjnesa-2bpsvp4k_82xQmc/edit#gid=1792722400">https://docs.google.com/spreadsheets/d/1oCpW2rXZkbl_M9hH6cL-vkjnesa-2bpsvp4k_82xQmc/edit#gid=1792722400</a></p>																																											
10	<p style="text-align: center;"><b>Questionnaire</b></p> <p>The teacher hands in a <b>self-assessment</b> report about the VR experience to know both the positive and the negative aspects of the project. The <i>Word</i> file can be downloaded from Drive: <a href="https://drive.google.com/file/d/16UvACT4rmYg3bu1OzuckoRcpcfRXrd-5/view?usp=sharing">https://drive.google.com/file/d/16UvACT4rmYg3bu1OzuckoRcpcfRXrd-5/view?usp=sharing</a>. Students have to read twelve statements and circle numbers 1 to 4 according to the <b>degree of their performance</b> (<i>being 1 the lowest grade and 4 the highest grade</i>) and then, answer three open questions.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="3" style="text-align: center;">ORDERING AT A RESTAURANT. QUESTIONNAIRE</th> </tr> </thead> <tbody> <tr> <td rowspan="2" style="text-align: center;"><b>DIGITAL TECHNOLOGY</b></td> <td><i>I have used the computer exclusively to work on the project during the lessons.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td><i>I have used the smartphone so as to collaboratively work on the project.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td rowspan="2" style="text-align: center;"><b>GROUP WORK</b></td> <td><i>I have collaborated as a member of my group.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td><i>I have encountered some difficulties during the project due to my classmates and we have solved them.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td style="text-align: center;"><b>LANGUAGE</b></td> <td><i>I have used English when doing the project with my classmates.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td rowspan="2" style="text-align: center;"><b>PARTICIPATION</b></td> <td><i>I have actively participated in class.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td><i>I have asked doubts when needed.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td rowspan="2" style="text-align: center;"><b>RESPECT</b></td> <td><i>I have listened to my classmates' opinions with respect.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td><i>I have been respectful with the teacher both during the sessions and in the VR training.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td style="text-align: center;"><b>RESPONSIBILITY</b></td> <td><i>I have studied the part of my script for the recording.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td rowspan="2" style="text-align: center;"><b>THE PROJECT ITSELF</b></td> <td><i>I have learned about VR.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td><i>I think VR within the EFL classroom is worth it.</i></td> <td style="text-align: center;">1 2 3 4</td> </tr> <tr> <td colspan="3"><i>Which are the aspects you enjoyed the most from this project?</i></td> </tr> <tr> <td colspan="3"><i>Are there any activities that you did not like? If so, which ones?</i></td> </tr> <tr> <td colspan="3"><i>How would you improve the teaching-learning process?</i></td> </tr> </tbody> </table>		ORDERING AT A RESTAURANT. QUESTIONNAIRE			<b>DIGITAL TECHNOLOGY</b>	<i>I have used the computer exclusively to work on the project during the lessons.</i>	1 2 3 4	<i>I have used the smartphone so as to collaboratively work on the project.</i>	1 2 3 4	<b>GROUP WORK</b>	<i>I have collaborated as a member of my group.</i>	1 2 3 4	<i>I have encountered some difficulties during the project due to my classmates and we have solved them.</i>	1 2 3 4	<b>LANGUAGE</b>	<i>I have used English when doing the project with my classmates.</i>	1 2 3 4	<b>PARTICIPATION</b>	<i>I have actively participated in class.</i>	1 2 3 4	<i>I have asked doubts when needed.</i>	1 2 3 4	<b>RESPECT</b>	<i>I have listened to my classmates' opinions with respect.</i>	1 2 3 4	<i>I have been respectful with the teacher both during the sessions and in the VR training.</i>	1 2 3 4	<b>RESPONSIBILITY</b>	<i>I have studied the part of my script for the recording.</i>	1 2 3 4	<b>THE PROJECT ITSELF</b>	<i>I have learned about VR.</i>	1 2 3 4	<i>I think VR within the EFL classroom is worth it.</i>	1 2 3 4	<i>Which are the aspects you enjoyed the most from this project?</i>			<i>Are there any activities that you did not like? If so, which ones?</i>			<i>How would you improve the teaching-learning process?</i>		
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### 5) ASSESSMENT

The teacher follows the research group **rubric** to evaluate the students' work. It can be downloaded at: [https://docs.google.com/spreadsheets/d/1oCpW2rXZkbl\\_M9hH6cL-vkjnesa-2bpsvp4k\\_82xQmc/edit#gid=1792722400](https://docs.google.com/spreadsheets/d/1oCpW2rXZkbl_M9hH6cL-vkjnesa-2bpsvp4k_82xQmc/edit#gid=1792722400). Using the rubric is as simple as having this **Excel** file in your laptop during the sixth session and deciding up to what extent the "final product" of each group fulfils the objectives. As in all rubrics, there are several **items** to be evaluated which are listed in the first column and then, there are four categories **numbered 1 to 4** based on the students' degree of performance. The *Excel* file also contains a percentage given to each row but, in my experience, it is not useful when the teacher gives the same importance to each of the **main items** (the content, the language in use, the oral skills, the props and the video as such). Therefore, I just highlight one square/box from each row, I type its corresponding

number in the first column and then, I add all numbers (1 to 4) so as to get the final score. The results must be between 5 and 20; being 5 to 9 the lowest score; 10 to 15 a satisfactory score and 16 to 20 the best performance marks.

	<b>NEWBIE 1</b>	<b>LEARNER 2</b>	<b>ADVANCED 3</b>	<b>MASTER 4</b>
<b>Content</b>	It fails to fulfill the requirements of ordering in a restaurant with less than 3 interactions: ordering the different types of dish, ordering drinks, asking for clarification, asking for the check etc.	It fulfills the requirements of ordering in a restaurant with 3 interactions: ordering the different types of dish, ordering drinks, asking for clarification, asking for the check etc.	It fulfills the requirements of ordering in a restaurant with 5 interactions: ordering the different types of dish, ordering drinks, asking for clarification, asking for the check etc.	It fulfills the requirements of ordering in a restaurant with at least 5 interactions: ordering the different types of dish, ordering drinks, asking for clarification, asking for the check etc.
<b>Language</b>	Simple and often incorrect use of grammar structures and/or poor vocabulary related with topic.	Simple but correct use of grammar structures practised and basic vocabulary used related with topic.	Often varied and/or correct use of grammar structures practised and use of vocabulary related with topic suitable to the level.	Varied and mostly correct use of grammar structures practised in the situation and use advanced vocabulary related with topic.
<b>Fluency and phonetics</b>	Most words pronounced incorrectly. Intonation often incorrect with a lot of interruptions.	Some important errors of pronunciation. Intonation sometimes incorrect and some interruptions.	Most words pronounced correctly. Intonation often correct or fluid, with some interruptions.	Smooth speaking with effective communication. Most words pronounced correctly. Intonation mostly correct and with few interruptions.
<b>Costume, props and setting</b>	Basic or little use of costumes and props, according to situation. Preparation of setting with little detail.	Basic use of costumes and props, according to situation. Preparation of setting with minimum detail.	Correct use of costumes and props, according to situation. Preparation of setting with attention to detail.	Creative use of costumes and props, according to situation. Detailed preparation of setting with close attention to detail.
<b>Study</b>	Careless study of the text, content not learnt by heart with a lot of errors.	Basic study of the text, content learnt by heart with some errors.	Remarkable study of the text, content learnt by heart with few errors.	Excellent study of the text, content learnt by heart with few errors.

## 6) BEYOND VR

This project can end at two different stages. The first one has already been described when:

- a) 10<sup>th</sup> graders watch and assess their own video productions.
- b) The students' **videos are shared with other group levels**. The teachers who are in charge of 9<sup>th</sup> grade students show them what their school classmates from grade 10 have recorded. This activity can take place after the unit on catering with the purpose of revising both the vocabulary, the specific interrogative structures and formal register.

The teacher can provide 9<sup>th</sup> graders with the VR glasses and get them work in pairs. The students put their phones inside the VR glasses and they just need to click on the **video links** given by the teacher and **add the password** (*Englishisit*). Right after, they just need to click on two buttons: "Play" and the black glasses icon on the lower bar. Some VR glasses have the headphones incorporated, this means that the audio cable to the phone does not need to be connected. Otherwise, students just connect the earphones to the VR glasses. Some **examples** as a result of this project can be seen at: <https://vimeo.com/347094072>, <https://vimeo.com/347116089>, and <https://vimeo.com/349697471>



9th grade students watch the VR videos from



10th graders by using the VR glasses with their phones.

A VR activity may be as simple as wearing VR glasses and watching a video through them. 360 videos can be easily accessed from the students' mobile phones and/or inserted within the VR glasses, to see and learn from the others' virtual experiences. Teaching in the 21<sup>st</sup> century means being interactive, changing focus and the teaching methodology towards challenging peer-to-peer multi-skill activities, which cater for the linguistic, the digital and the social competences of the current educational curriculum. This 10<sup>th</sup> grade project: ***Learning English through Virtual Reality*** helps improve both the students' level of English and their creativity. May this contribution help increase joint work between linguistics and EFL VR projects.

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# An End-of-the-year Project: Graduation (Worksheets, Academic Caps, Speeches, Background Music and Certificates)

Lourdes Montoro  
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I have taught American Culture as part of the EFL curriculum since the 1980s. Since the 1990s, I have also taught it in specialized courses, both for upper-intermediate students and advanced ones, as well as for ELT teachers in training. Its main objective was to introduce the participants to American culture, and to the usage of resources related to it. Through developing oral and written comprehension, and oral and written expression, students and trainee teachers learnt by doing about different aspects of American culture.

**Introduction to American Culture**  
Upper-Intermediate and Advanced level  
Prof. Lourdes Montoro  
(35h, including 5 hour-research work + 4-hour American  
English oral practice with American teaching assistants)

I referred to this course, its contents and its development in the collection *English Is It* (ELT Training Series), Volume 7 (2016 a, b, c, d). It was described along 4 articles: “American Culture in the EFL Class. Part 1: Overview and Itineraries” (pp. 34-46); “American Culture in the EFL Class. Part 2: American English through Spelling and Vocabulary” (pp. 47-58); “American Culture in the EFL Class. Part 3: From Two American Movies and a Song to Three Video Sessions” (pp. 59-71; and “American Culture in the EFL Class. Part 4: Internet Worksheets” (pp. 72-82)(<http://diposit.ub.edu/dspace/bitstream/2445/105622/6/VOLUM%207-%20English%20Is%20It%21%20%28ELT%20Training%20Series%29URI.pdf>)

Some of the course goals included: “*compiling materials for high school and vocational school teachers in training, as well as for personal purposes; and providing participants with strategies for further study. Courses usually lasted for 35 hours, and were either taught in the first term, coinciding with the celebration of Halloween, Thanksgiving and Christmas. They were sometimes offered in the second term, and Valentine’s, Spring Break, Easter, and 4th of July were part of them. In either case, a Graduation ceremony was held at the end*”. (p.35, “American Culture in the EFL Class. Part 1: Overview and Itineraries”).

The 4 articles referred to general worksheets which I designed and corresponded to the initial itineraries of the courses, as well as the final one, displaying a general overview of the work which was being done. They covered the first 7 areas which the course *American Culture* included:

1. GENERAL INFORMATION
2. ORAL PRESENTATION
3. WRITTEN WORKSHOP
4. FIELD TRIP
5. QUESTIONNAIRE 1: HISTORY
6. QUESTIONNAIRE 2: GENERAL FACTS
7. QUESTIONNAIRE 3: MAIN CITIES

The *American Culture* courses included Graduation at the end. I must have been leading graduation ceremonies and graduating students for 25 years. The remaining 3 areas, which were referred to in Part 1 of the collection, and dealt with at the end of each course, are described here, them being:

8. GRADUATION READING 1
9. GRADUATION READING 2
10. CERTIFICATE OF APPRECIATION

Worksheets were used in most sessions to provide a general picture of the courses, which went from general to specific. *“Worksheets 8, 9 and 10 were used to introduce a Graduation ceremony in class, which, at that time, was not common here. All the work around it was very extensive, and, to my surprise, I ended up exporting it to outstanding general EFL classes of mine, who I also wanted to acknowledge through that. The work on Graduation was not only related to the two readings and the certificate of appreciation listed earlier, but also to the relevance of counting on endless lessons by Dr. Ronald Burman, emeritus professor at the [University of Wisconsin-La Crosse](#).*

*As a former professor of mine, he made sure that I got acquainted with what an American graduation is like. That took me to work on classroom decorations, academic quotes, speakers, speeches, the Pomp and Circumstance march, the seating arrangements, the podium, the making of the academic caps, the class graduation colors, the catering, the tossing of the caps”* (“American Culture in the EFL Class. Part 1: Overview and Itineraries”, p. 44)

The American Culture courses were divided into theoretical and practical parts, which blended in. The different worksheets were created to fulfill the expected objectives, the mastering of the components and the facilitation of the teaching and enjoyment of the sessions. They were presented in the former articles as samples, which can be modified to adjust to the teachers’ needs and goals. The same is true of Worksheets 8, 9, and 10, which here will be presented as A/, B/, and C/

## **A/ GRADUATION READING 1**

Reading 1 introduced students to the basic apparel in graduations: what academic caps are, specific names such as mortarboards, and their origin, the tassel, the different procedure for undergraduates and Ph.D. students, the colors for each in the hood, the origin and place for *Pomp and Circumstance*, and the gowns.

# **ACADEMIC READING**

**By Dr. Ronald Burman (Adapted by Lourdes Montoro)**



A “birrete” is **an academic cap or mortarboard**. Academic caps can be of **various shapes**, according to the traditions of a particular school or college. Mortarboards are the square boards attached to a small cap; they usually have **a tassel attached to the top center** and it drapes down on one side, but for **undergraduates** at college the tassel is moved from one side to the other at the announcement of granting the degree during the graduation ceremony.

**Ph.D. candidates** have special mortarboards with the tassel in fixed position. When they go through the graduation ceremony, the hood with its appropriate college and school colors is placed on the candidate. The **colors of the school and college** will NOT be on the tassel but on the hood. The tassel is white for undergrads and gold for Ph.D.s. The colors must “read” from **left to right** (Note: In the American culture course, the colors will be fuchsia, white, and blue)

Why is a **mortarboard** called that? Its other meaning is the board which brick layers use to hold the wet cement as they lay bricks. It is about a hand's width wide and three or so hands long. The briefer Oxford English Dictionary is no more helpful on the derivation than other shorter American dictionaries, though there may be a connection between old European ties and special societies.

**"Pomp and Circumstance"** is a march piece by Edward Elgar, a British composer of the 20th century. It is almost always played at **American graduations**.

**Academic gowns**, which in America are usually black, are expensive to own. Most people rent them, but even that costs \$40 a time. High graduations in some areas have become foolishly fancy, and the graduating seniors wear robe (no caps), often of bright colors and made of a paper cloth. They go through a kind of “mock graduation,” more for fun than for tradition. White academic gowns for one high school graduation might exist too, but that color belongs at weddings. American academic gowns differ in styling for undergrads, masters, and doctors. They get fancier as the degree goes up.

As for what the academics wear at graduation, you may like to turn to the Internet for detailed help. The problem is in deciding what to type in. “Academic clothing” is a dead end. “Academic garb” works a little better, but “academic robes and gowns” is best. “Academic regalia” also works. For a printout from the Net, you may like to try this URL *Academic Apparel: Graduation Cap and Gown, Choir Robes, Academic Regalia, and more* at <https://www.academicapparel.com/>

## B/ GRADUATION READING 2

Graduation Reading 2 introduced students to the story beyond the American class *Pomp and Circumstance* which I first used in class. The reading places the readers back at a time when music was reached through CDs. The march was found by Dr. Ronald Burman, my former

professor of English, at a large store in the US, and was soon mailed to me for my classes. Through the worksheets, and the story about the finding and mailing of the music, my students could follow the steps which my enthusiastic professor had taken to support us, and help me graduate them. They were also given the chance to enjoy exceptional writing detail in the descriptions.

# THE STORY BEYOND OUR “POMP AND CIRCUMSTANCE”

By: Dr. Ronald Burman (Adapted by Lourdes Montoro)

With dignity

WORDS BY ARTHUR BENSON  
MUSIC BY EDWARD ELGAR

The image shows a musical score for the piece 'Pomp and Circumstance'. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a 'With dignity' instruction and a 'C' chord. The second system has chords 'F', 'C/G', 'Am', 'G', 'C', and 'D/C'. The third system has chords 'G/B', 'Em', 'Am', 'D7', and 'G7'. The fourth system has chords 'C', 'G7/D', 'C/E', 'F', and 'C/G'. The score is written in a standard musical notation style.

## 1<sup>ST</sup> PART

Greetings from blizzard-torn **Wisconsin**-- and from the entire **Midwest**, for that matter. Every time I go shopping, I learn something. This time I learned that tapes or cassettes are going the way of 33 rpm records. Here I was at **Best Buy**, a huge store with thousands and thousands of music CDs—and only one section about 8 meters long with cassettes of popular or easy listening music. No classical music, not a cassette. But in the classical CD section, I found **Greatest Hits Marches**, which has on it "**Pomp and Circumstance**" as well as 24 other American musical favorites.

## 2<sup>ND</sup> PART

I will be **mailing the CD** with "**Pomp and Circumstance**" on it tomorrow morning **via air**. It should arrive next week. Please consider the CD **a gift to you and your class**. I am sure they will enjoy the march, and maybe some of the other works will fit into a future activity.

## 3<sup>RD</sup> PART

When I woke up this morning, I saw **snow outside**, and the radio said our area would be hit by a **winter storm**, perhaps even by a blizzard. I decided to go to the **post office at once**. Covered with drifting snow and slippery, the streets didn't have a lot of traffic. The empty streets looked like late night, but it was bright, mid-morning. A few braved the winds to get necessary business done, but the winds cut right through protective clothing. I had put the **packet for your CD in a coat pocket**, and by the time I walked two blocks to the post office and took it out again, **snow had been blown into my pocket and was clinging to a corner of the packet**. Walking back to

*the car, I had the wind to my back, but it kept blowing the hood of my winter jacket over my forehead and eyes. I got to the restaurant that sells fresh, crusty bread (European style) and bought two loaves.*

*By the time I got back to the car just a block away, the wind had blown snow into the paper bag and topped loaves of bread with it. I was fortunate to get your **packet off**. It should be on its way to the Eau Claire sorting center and then on to Minneapolis for a **flight to Spain or a sorting center in Europe**, if planes depart tomorrow. Chicago and St. Louis have closed their airports, and tens of thousands of people are stranded for the night or longer. I am glad I got home when I did, because the storm got worse late in the afternoon. Neighbors were friendly and helpful when it came to a few minutes of their time to turn their snow blowers on the walks of those who don't own such machines. Now we await the next move of Mother Nature, and we think of you **in pleasant Barcelona** where you have clouds and rain but not a half meter of snow to make your day....*

*I must get out into the frigid world to do some shopping and look for that tape.*

*Ron and Valerie*

Online Pomp and circumstance at: <https://www.youtube.com/watch?v=Kw-Ew5bVxs>

## **C/ CERTIFICATE OF APPRECIATION**

On Graduation day students were asked to wear black and white clothes. They had made their own academic caps out of cardboard. They were already familiar with the *Pomp and Circumstance* march, which we had listened to in a previous session, in which we had already rehearsed the ceremony. The class representative had his speech ready. It included the poem "O Captain! My Captain!" by Walt Whitman (<https://www.poetryfoundation.org/poems/45474/o-captain-my-captain>).

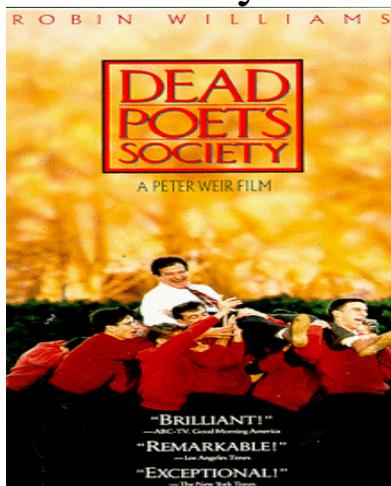
As soon as all students were ready, the background music was played, and students started to walk into the classroom. Classroom chairs had been arranged in 2 traditional straight rows, and its walls had posters which I had prepared with pictures of friends of mine and professors of mine in the US on Graduation Day, and quotes, some being:

*"Where there is a will, there is a way", "Patience surpasses learning", "Books are the embalmed knowledge of the nations", "Habit is second nature", "Doubt is the key to knowledge", "A great tree attracts the wind", "Wit without learning is like a tree without fruit", "Opportunity is missed by most people because it is dressed in overalls and looks like work", "Experience is the mother of wisdom", and "Gratitude preserves old friendships and procures new".*

Once students were seated, I welcomed them from the podium, and congratulated them for their great academic year. Then, I projected the last scenes from Peter Weir's *Dead Poets Society* (1989): "IN KEATING'S CLASSROOM – DAY. The students are all seated at their desks in silence. Everyone looks as the door opens. They quickly stand as Mr. Nolan enters the room" ([https://www.dailyscript.com/scripts/dead\\_poets\\_final.html](https://www.dailyscript.com/scripts/dead_poets_final.html))

# DEAD POETS SOCIETY

## Vocabulary sheet



[https://www.google.com/search?q=dead+poets+society+poster&rlz=1C1GCEA\\_enES777ES777&tbm=isch&source=iu&ictx=1&fir=d5bsVnqb4rkC4M%253A%252CAFKb\\_mf3Q8K-mM%252C\\_&vet=1&usg=AI4\\_-kRiTsKz1SHMlgJiIy1-IvINJU84g&sa=X&ved=2ahUKewjE-OmjymlAhU1A2MBHRI6D3gQ9QEwAnoECAcQCA#imgdii=8zsdJbqFABVVjM:&imgsrc=IzlfqK0gDpDeIM:&vet=1](https://www.google.com/search?q=dead+poets+society+poster&rlz=1C1GCEA_enES777ES777&tbm=isch&source=iu&ictx=1&fir=d5bsVnqb4rkC4M%253A%252CAFKb_mf3Q8K-mM%252C_&vet=1&usg=AI4_-kRiTsKz1SHMlgJiIy1-IvINJU84g&sa=X&ved=2ahUKewjE-OmjymlAhU1A2MBHRI6D3gQ9QEwAnoECAcQCA#imgdii=8zsdJbqFABVVjM:&imgsrc=IzlfqK0gDpDeIM:&vet=1)

**Through the exams:** mentre durin els exàmens

**To find:** trobar

**Break:** vacances

**Kindly inform me:** sigues tant amable d'informar-me

**We skipped a lot:** vam saltar moltes pàgines

**We covered the romantics:** vam tractar / estudiar els romàntics

**We'll start over:** tornarem a començar

**My personals:** les meves coses personals

**Essay:** article

**That page has been ripped out:** aquesta pàgina ha estat arrencada

**Never mind:** no importa

**Figures of speech:** figures del llenguatge

**How artfully has the objective of the poem been rendered?:** amb quin enginy s'ha aconseguit l'objectiu del poema?

**Rates its perfection:** valora la seva perfecció

**Greatness:** grandesa

**That made us sign it:** vam fer que ho signessim

**One more outburst:** una altra rebel.lia..

**Warning:** avís

**How dare you!:** com us atreviu!

**I want you seated:** vull que seieu

After that, I called every student up, and they each stood up, approached the podium and got their certificates (in the previous session, I had already told them that upon receiving their certificates, they needed to shake their right hand with me, while reaching out for the certificate with their left one, which had to be on top).

# **CERTIFICATE OF APPRECIATION**

*PRESENTED TO*

*FOR*

**HAVING LOVED, AND LAUGHED WITH LIFE  
IN AMERICAN ENGLISH.**



*(Course: Introduction to American Culture)*

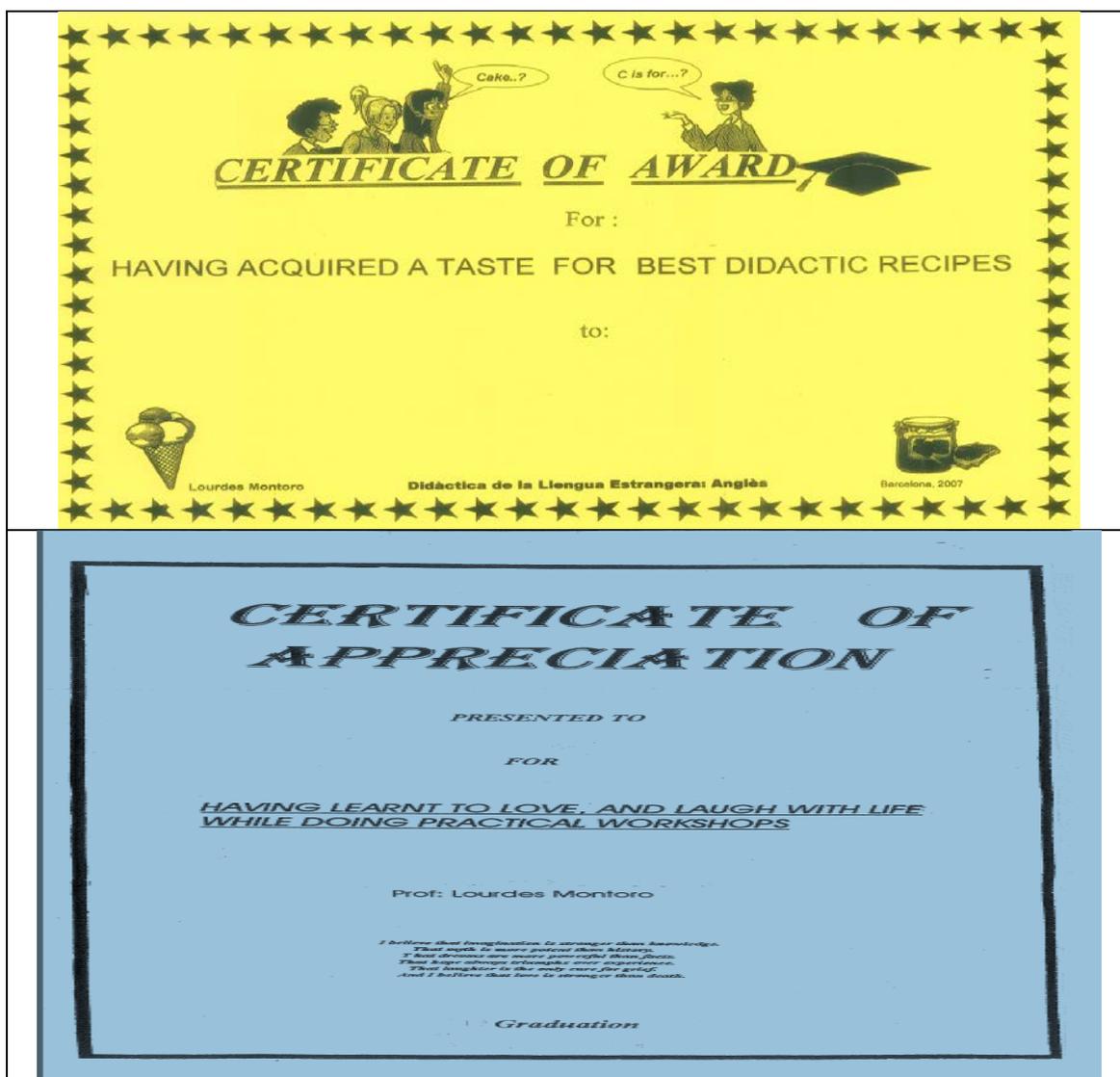
*Prof.: Lourdes Montoro*

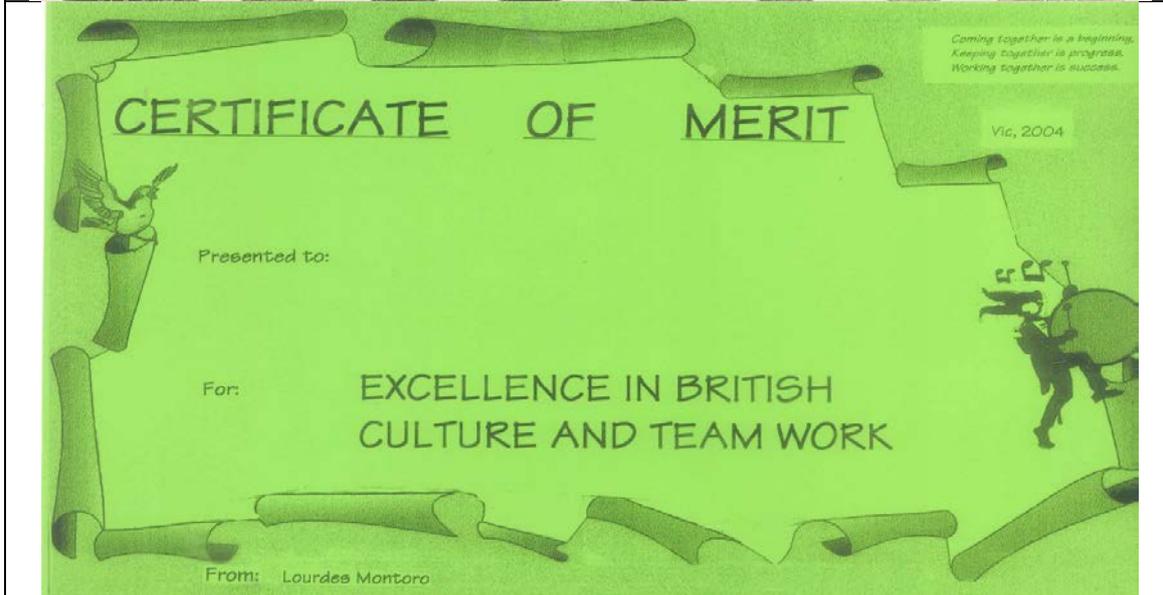
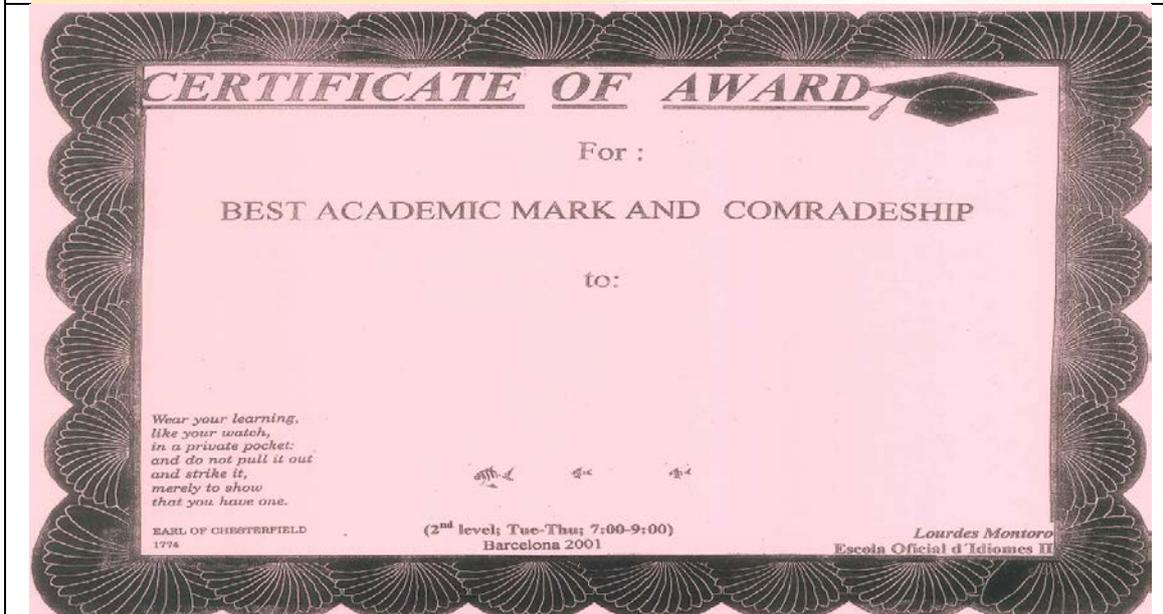
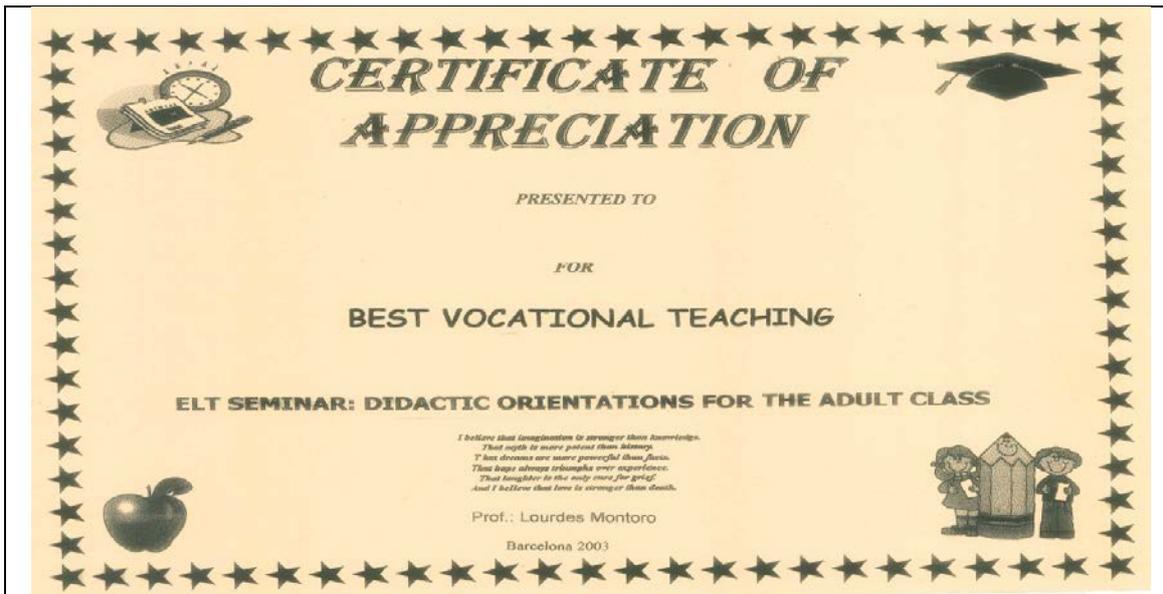
*I believe that imagination is stronger than knowledge.  
That myth is more potent than history.  
That dreams are more powerful than facts.  
That hope always triumphs over experience.  
That laughter is the only cure for grief.  
And I believe that love is stronger than death.  
(Robert Fulghum)*

***Graduation Day***

Then the class representative gave its speech. All class representatives ended with the classic sentence: "Here is the class of \_\_\_\_\_ (year)!!!". They all tossed their hats in the air, party music started to sound off (they had brought it in the previous session), and we all enjoyed the end of the American culture course, and the general EFL ones which were to come. Many more graduation ceremonies were to follow in future courses of mine for language school adult students, and elementary school, high school and vocational school trainee teachers. I created other certificates where different aspects were emphasized: the student-teachers didactics, their pedagogics, their vocation, general comradeship and scores.

Last year I had the honor to acknowledge a Labrador guide dog. She, and the student that had enrolled in class, did a fabulous job in the EFL class. The dog behaved impeccably in each session, understood English, and I had the feeling that she was one of the most applied and polite "students". The whole class had the same perception. After designing the certificate, I contacted the Blind Association in my city to have them stick the corresponding words in braille as well. Next there is a selection of some of the certificates which my students have received in the different years:







Further information on certificates of excellence, making a graduation cap, how to wear a graduation gown, graduation speeches, and decoration in graduation are included. As presented in the article, graduation ceremonies can be performed at the end of EFL courses, and close up both specialty classes and special ones, which make a difference. Graduation ceremonies can turn the last class session into a unique memorable learning and teaching momentum for all involved.

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