Module 3

EFT3 part 1 – Storyline

The aim of this module is use a range of techniques for using poetry in the classroom, consider how linking and sentence stress can affect how something is read and use 'voice' effectively to convey meaning in poetry. Participants will be able to use narrative tenses to tell stories and be able to further assess the advantages of using storytelling and poetry with learners and adapt activities for use with them.

Unit 1 – EFT3 part 1 – Storyline

By the end of the unit, you'll be able to use narrative tenses to tell stories.

Introduction

Welcome to the *English for Teaching 3: Storyline* module. This first unit of the module takes about one hour. By the end of the unit, you'll be able to use narrative tenses to tell stories.
To begin the unit, watch the introduction from Rob.

ROB: Welcome to the module! There'll be a lot of talk about stories and poems in this module. You might like reading stories, but do you like listening to them too?
In the first unit, you'll hear a fable. A fable is a story that has a special message or lesson. Fables often involve animals as characters, and the fable you're going to hear is called 'The Town Mouse and the Country Mouse' – I wonder if you've heard of it already. Move on to find out more.

Town or country? 1

What do you think is the moral – or lesson – of this fable? Think about the question while you listen to Rob read the story, then submit your answer.

It is better to live peacefully with little than to live richly with danger.

Any place can be a good place to live.

Don't let others tell you where is the best place to live.

Town or country? 2

What kinds of things would you add or change if you rewrote the story? What kinds of lifestyles would the town and country mice have?
What may be good for one person may not be good for another. You're going to listen to a modern twist on the story. Before you listen, read the story, and try to determine which words will be used to fill the gaps. Then listen and check your answers.

Maria lives in a big city surrounded by the speed and convenience of urban life. She works in an office with 1,000 other employees, and travels to and from there on a crowded metro. Her home is a flat overlooking a busy city street, which is always alive with the sound of traffic and people passing by. After work she meets with friends in a bar or restaurant before going on to a disco or nightclub. Weekends are spent in the shopping mall with its numerous shops, multi-screen cinemas, fast food and

entertainment complexes. Alex, however, lives in a small village in the countryside. He cycles to work down country lanes every morning, with the sound of tractors, birds and animals in his ears. In the evening, he relaxes at home in front of the fire with a good book to read. At weekends he goes for long walks in the fields with his dog.

Town or country? 3

Before moving on to look at narrative tenses, listen to the rest of the recording about city and country living. Can you guess the answers before listening?

1. Some of the largest cities now have more than 20 million people.
2. More than half of people now live in cities.
3. According to the United Nations, about 1 billion people are living in slum conditions
4. People started moving to towns a lot at the beginning of the 18th century
5. Many people can't choose where they live. It's determined by their work or birth.
6. People who live in the country are looking for benefits that are in the city: employment, health care and education
7. Parks, forests and traffic-free zones help bring a little of the countryside to the city streets.

Narrative tenses 1

In this section, you'll think about which tenses to use when telling a story. Look at these sentences taken from the fable.

- One day, as he was enjoying a nice dinner, he decided to invite his country cousin to stay with him in his town house...
- When the Country Mouse arrived, the Town Mouse had already prepared everything for a lovely meal.
- They had been eating for a few minutes when suddenly there was a loud noise at the door.

Which of these tenses are used?

present simple
past simple
past continuous
present continuous
present perfect
past perfect
present perfect continuous
past perfect continuous

Narrative tenses 2

In the next few slides, read the sentences again and answer the concept-checking questions.

'One day, as he was enjoying a nice dinner, he decided to invite his country cousin to stay with him in his town house…'

When did he decide to invite his cousin to visit?

Before he ate his dinner

While he ate his dinner

After he ate his dinner

Narrative tenses 3

'When the Country Mouse arrived, the Town Mouse had already prepared everything for a lovely meal.'

Which is correct?

The Town Mouse made dinner before the Country Mouse arrived.

The Town Mouse made dinner after the Country Mouse arrived.

Narrative tenses 4

'They had been eating for a few minutes when suddenly there was a loud noise at the door.'

What happened first?

They heard a noise at the door.

They started eating.

Narrative tenses 5

Listen to Rob talk about checking learner understanding. Match the rules with the names of tenses.

Video transcript

ROB: Using concept-checking questions helps you know if your learners really understand the meaning of particular language. In this case, if you recognise that the mice started eating before they heard a noise, then you understand the function of the past perfect.

But there are other ways to test and elicit knowledge about tenses too. As you do the next couple of activities, think about how you could do something similar with your learners.

1. An action/event which started in the past and continued up to another point in the past
   - past perfect continuous

2. A past action/event in progress, often interrupted by another action/event
   - past continuous

3. A past action/event which happened before another past action/event
   - past perfect

4. A completed past action/event
   - past simple

Narrative tenses 6

Now look at some phrases and sentences from the story, and choose the best option for each one.

1. he decided to invite his cousin past simple
2. there was a loud noise past simple
3. they had been eating for a few minutes past perfect continuous
4. as he was enjoying a nice dinner past continuous
5. the Town Mouse had already prepared everything past perfect
6. they sat down past simple

7. if I had stayed in the country past perfect

Narrative tenses 7

Here's another modern version of the fable, written by a learner. Choose the best tenses to complete it.

One day, Tommy the town mouse decided that he would invite his cousin, Chris the country mouse, to come and visit him. Tommy had visited his cousin a few weeks ago, so he thought it was a polite thing to do. He decided to send him an email. When he had written the email, he remembered that his country cousin didn't have a car, so he also told him how to get to his house from the station. Chris the country mouse was very happy to get the invitation, because he had been thinking about going to town for a while, but it was very expensive to sleep in a hotel, so he could stay with his cousin the town mouse and save some money. Chris didn't like spending money, and so he decided to go to town by bus. But his mobile phone had run out of battery, and his alarm didn't ring, so he slept in and missed the bus. 'Oh dear,' he thought, 'now I will have to take the train.' While he walked to the station, Carl Cat up beside him in his Porsche. 'Are you going to town?' he purred. 'If you like, I can take you. I am going there too.' The country mouse thought for a minute. He didn't trust Carl Cat very much because he had tried to eat his friend, but that was a long time ago, and it would save him some money. So he got into the car. Tom the town mouse had been waiting for hours when he decided to go to his front door and see if he could see his cousin. While he was waiting, his neighbour Carl Cat drove up in his new car. 'Hello, Carl,' he said, 'have you seen my cousin, the country mouse?''Why, no,' said Carl, licking his lips. 'I haven't.'
And the moral of the story is: never trust a cat in a red Porsche.

End of unit

That's the end of Unit 1. You should now be able to use narrative tenses to tell stories.
Watch Rob's round-up.
ROB: That's it for Unit 1. Have you been thinking about stories that you tell? I think there were some really helpful exercises to refresh or practise your skills with narrative tenses. Another way to really work on accuracy with tenses when telling stories is to read and listen to a lot of stories yourself.
Now in the next unit, you'll think about ways you can use poems in your class – so let's move on.

Unit 2 – EFT3 part 1 – Storyline

By the end of this second unit of the module, you'll be able to:

- use a range of techniques for using poetry in the classroom
- consider how linking and sentence stress can affect how something is read
- use 'voice' effectively to convey meaning in poetry.

Introduction

Welcome to Unit 2 of the *Storyline* module.
This unit takes about one hour. By the end of this second unit of the module, you'll be able to:

- use a range of techniques for using poetry in the classroom
- consider how linking and sentence stress can affect how something is read
- use 'voice' effectively to convey meaning in poetry.

ROB: So, now you're going to move from stories to poems. In my experience, people often either love or hate poetry. If you think you don't like poetry, I hope this unit will change your mind. And if you love poetry, I think you'll get some great ideas for how to use it with your learners!

Learners and poems 1

Children love reading stories and poems, and so do most adults! Look at the book covers. Do you know any of these? What are the popular or traditional books and stories for children and teenagers in your country?

Learners and poems 2

Have you read the book *Alice in Wonderland*? Do you remember the poem called 'Jabberwocky'?
Read the poem. What do you think it means?

Jabberwocky
Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!'

He took his vorpal sword in hand:
Long time the manxome foe he sought –
So rested he by the Tumtum tree,
And stood awhile in thought.

Learners and poems 3

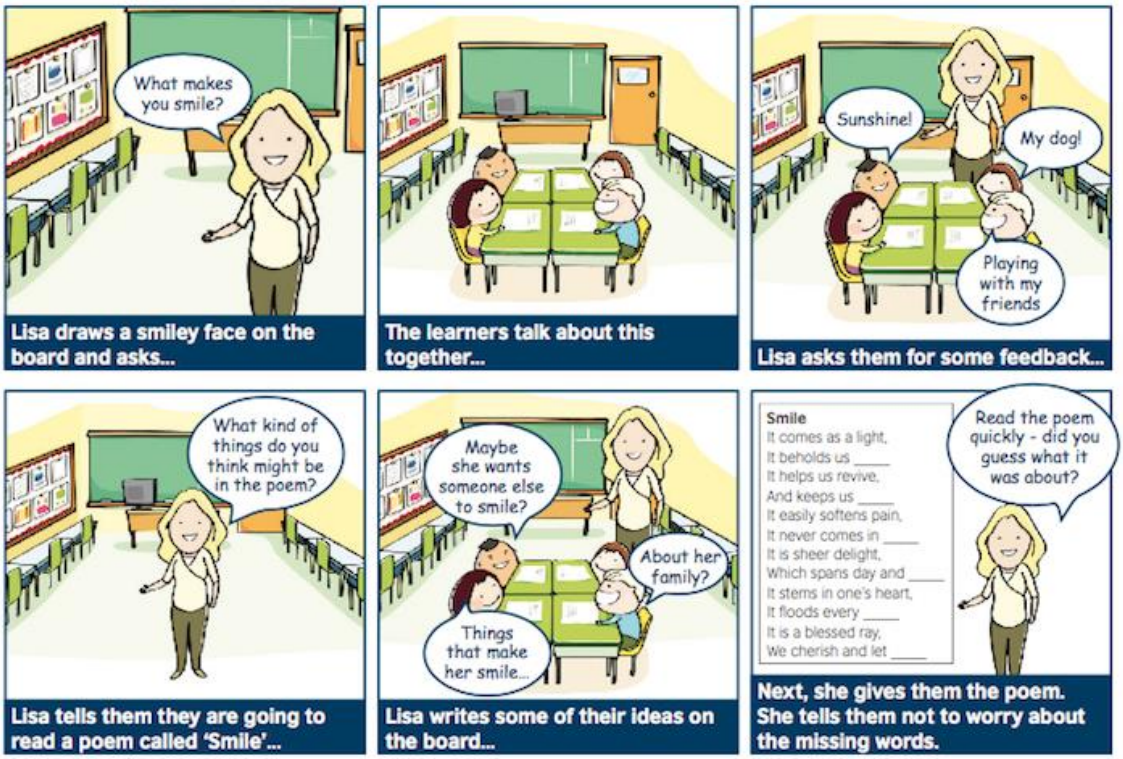
Listen to Julie talk about the poem. How did she use the poem with her learners?

Transcript

FEMALE TEACHER: One of my favourite poems that I remember from school is 'Jabberwocky' from *Through the Looking Glass*. I loved the story of *Alice in Wonderland*, with the white rabbit and the mad hatter, but the poem of the Jabberwocky I can remember word for word, even though most of it was nonsense! I use it now to help my learners with word forms. They have to guess what forms the words are by looking at how they behave in the poem, then I ask them to come up with their own meanings for one of the verses.
She had them draw pictures to go with the poem.
She had them guess the meanings of the words.
She had them guess what forms the words were (e.g. nouns, verbs, etc.).
She had them memorise the poem.

Using poems in class 1

Lisa is using a poem called 'Smile' with her class. Read through the lesson description.



Using poems in class 2

How do you think the rest of the lesson will proceed? Put the steps in order.

- Item LockedLisa teaches some of the difficult words (e.g. *behold*, *revive*, *span*, *ray*, *cherish*).

- After those difficult words, Lisa asks them to work in pairs to guess the missing words from the poem.
- Before they discuss it, learners listen to Lisa read out the full poem and they check their answers.
- Lisa asks them to talk about the poem together. Did they like it? How did it make them feel?
- Lisa gets feedback and then checks that they understand words like 'verse' and 'rhyme'.
- Lisa elicits other things that we do which are connected to how we feel, e.g. cry, laugh, think, frown, etc.
- Finally, Lisa asks the learners to work in groups to brainstorm words connected with these – they use mind maps and they also try to think of words that rhyme.

Using poems in class 3

When the learners have finished with their mind maps, she elicits some of their ideas and writes them on the board.

Do you know all of these words? Make a note of any you're not sure about, and check the meaning.

Using poems in class 4

Then she puts them in small groups. She gives each group a word to write a poem about. e.g. *frown*, *cry*, etc. Each group works together to write their poem.

She gives them a template with the prompts below on it. She helps them talk to each other in English when they need it.

It comes…

It... us...

It helps us...

And keeps us…

It easily...

It never…

It is...

Which... day and night.

It…

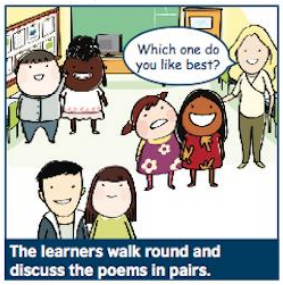
It…

It is a...

We…

Using poems in class 5

As you can see, when they've finished, Lisa puts her learners' poems on the classroom walls, so they can all read them.
What did you like about the lesson? Was there anything you didn't like? Think about these questions below now. Go back to look at the previous slides if you like. Open the questions to see some feedback.



How does the teacher introduce the topic?
The teacher introduces the topic and generates interest by getting the learners to brainstorm ideas on what makes them smile. This is motivating because it personalises the topic for learners. Asking the learners to talk about their feelings about the poem further personalises the topic and is motivating.
How does she support the learners?
She provides support by both teaching words the learners find difficult and giving them an opportunity to guess the missing words
What opportunities are there to work collaboratively?
At each stage of the lesson there are opportunities for learners to work collaboratively. It's a learner-centred lesson

Using poems in class 6

Listen to Rob talk about using poems in the classroom.
ROB: You saw how Lisa planned a whole, engaging lesson around one poem. The lesson was very well structured. The stages linked logically, the activities were at the right level for the learners and they provided good practice in integrating skills. There are so many ideas for using poems in the classroom. Often it works well to adapt lessons about stories or songs to use them with poems. In the next few slides you'll hear about ways to do that.

Using poems in class 7

In this excerpt from the Teaching English Radio series, you'll hear some ideas given for using songs and stories in the classroom. Which of these could also be done with poems?

Transcript

FEMALE PRESENTER: And our last flexible activity is using poems or songs in the classroom. This is very popular in some countries, but mainly used with younger students in others. [A recording is played of some young learners reciting after their teacher lines of a poem or nursery rhyme.] A class of young children in South Africa. We asked teachers to give us some idea about how they approach using songs. There are many different possibilities, including learning and singing along, completing the words, discussing the theme and writing down the story in your own words

In this excerpt from the Teaching English Radio series, you'll hear some ideas given for using songs and stories in the classroom. Which of these could also be done with poems?

learning and singing along
completing the words
discussing the theme
writing down the story in your own words

Using poems in class 8

In Kazakhstan, Kai likes using songs by the Beatles. Which of these does he say he does?

Transcript

KAI: Most songs I try to use in my classroom is the Beatles' songs like 'Yesterday' and 'Let It Be', and like 'Yellow Submarine', which are very merry and bring smiles onto my learners' faces. As a teacher, I have to learn it myself before coming to classroom, and then you prepare some handouts with 'fill in the gap' activities, exercises, and then you listen the song once, and then they just try to tune in to the song, and then the second time you ask students to listen more carefully, then fill in the gaps of some words of the song and you could also extend this activity with a focus on some grammatical structures or vocabulary, like 'Yellow Submarine' with 'sea' vocabulary or 'Let It Be' with some modal verbs within the song.

Learn the song himself
Prepare handouts with activities
Sing/play a song once, they listen
The second time they listen more carefully, they fill in the gaps
Ask the learners to memorise the lyrics and sing it
Possibly extend the activity with grammar or vocabulary

Listen to the narrator talk about a tip from Kai as well as some other final tips. Then put the sentences in order.

Transcript

FEMALE PRESENTER: Kai says this could also be done with a poem, and if you can't make handouts, put the words on the board with gaps for the students to complete once they've discussed it. Songs or poems can be very memorable, and help to focus on sounds as well as particular grammatical structures or vocabulary. [A recording plays of young learners reciting a line from a poem] They are excellent for listening for specific details.

1.

- **You**
- **can**
- **write**
- **sentences**
- **on the**
- **board,**
- **instead**
- **of**

- using
- handouts.

2.

- Use
- poems
- to help
- learners
- with
- sounds,
- grammatical structures
- or vocabulary.

3.

- Poems
- are
- excellent
- for
- listening
- for details.

Pronunciation 1

You may agree that part of the pleasure of poetry is hearing it read or reading it aloud yourself. In this section you'll look at two features of pronunciation in the context of poetry.
Word stress and sentence stress: do you know the difference? And how would you explain the meaning of 'intonation' to someone who asked? Choose the best words to fill in the gaps.

Word stress – Which

- syllable

is stressed within a

- word

– this

- does not usually change

Sentence stress – Which

- word

is stressed within a

- sentence

– this defines which information is key, and

- this can change

depending on the speaker and the context.

Intonation – The

- 'music'

of language – how your voice is

- raised

and lowered in pitch and tone. This is linked to both of the above, to a certain extent, and conveys the

- mood

of the speaker.

Pronunciation 2

Listen to the poem 'Smile' being read out. How does the reader use her voice?
It comes as a light,
It beholds us tight,

It helps us revive,
And keeps us alive.
It easily softens pain,
It never comes in vain,
It is sheer delight,
Which spans day and night.
It stems in one's heart,
It floods every part,
It is a blessed ray,
We cherish and let stay.

Pronunciation 3

Listen again. Select the words she stresses in each line.

It
comes
as a
tlight,
It
beholds
us
Correcttight.
It
helps
us
revive,
And
keeps
us
alive.
It
easily
softens
pain,
It
never
comes
in
vain,
It
is
sheer
delight,
Which
spans
day
and
night.
It
stems
inone's
heart,

It
floods
every
part,
It is a
blessed
ray,
We
cherish
and let
stay.

Pronunciation 4

Another way to make your reading sound natural and interesting is to use linking. Listen to Rob talk about this.

ROB: Words which end in a consonant tend to link into the next word if it starts with a vowel, and vice versa. For example: *Good apple*. 'Good' ends with a consonant. The next word, 'apple', starts with a vowel. 'Goodapple'. 'Goodapple'.

In this poem there are lots of examples of words ending in 's' linking into the next one. For example: *comes as a light*. 'Comes-as-a'. 'Comes-as-a'.

This kind of linking is called catenation. Learners often have difficulty hearing individual words because of catenation. You can help them by giving specific listening tasks… like counting the number of words they hear, doing a dictation or reading along with an audio recording.

Another type of linking is called elision. This is where individual sounds, syllables or words are dropped – or disappear. For example, in the phrase *day and night,* drop the 'd' sound from 'and'. This makes it easier to say. 'Day-an-night'. 'Day-an-night'. You try it. 'Day-an-night'.

Learners often have problems correctly hearing words that are elided, especially if they don't have a lot of contact with English. Doing word counting and dictations are useful to help them practise recognition. Listening activities, like drilling and repetition, are also helpful.

Pronunciation 5

Listen to the poem one more time. This time listen to the linked sounds. You may find it helpful to stop the recording and repeat each sentence.

It comes as a light, /kʌmzæzəlaɪt/
It beholds us tight, /bɪhəʊldzʌz/
It helps us revive, /həlpzʌz/
And keeps us alive. /ki:pzʌzəlaɪv/
It easily softens pain,
It never comes in vain, /kʌmzɪn/
It is sheer delight,
Which spans day and night. /deɪjənaɪt/
It stems in one's heart, /stemzi:nwʌnz/
It floods every part, /flʌdzevri:/
It is a blessed ray,
We cherish and let stay.

End of unit

That's the end of Unit 2. You should now be able to:

- use a range of techniques for using poetry in the classroom
- consider how linking and sentence stress can affect how something is read
- use 'voice' effectively to convey meaning in poetry.

Watch Rob's round-up.
ROB: So, that's the end of Unit 2! I hope you have some good ideas for using poetry. Remember, you can adapt songs too… songs are a type of poetry.
I think the section on linking sounds is really important. When English learners read captions, or subtitles, while watching films, they seem to understand a lot more. This is almost always because of linking sounds. They know the words, but don't recognise them till they see them written. The more work you do with your learners on linking sounds, the easier it'll become for them to understand spoken English – online, in songs, in movies and face-to-face.
In the next unit, you'll learn some vocabulary and spend a bit more time learning about the benefits of using stories and poems in the classroom.

Unit 3 – EFT3 part 1 – Storyline

By the end of the unit, you'll be able to further assess the advantages of using storytelling and poetry with learners and adapt activities for use with your own learners.

Introduction

Welcome to the third unit of the *Storyline* module.
This unit takes about one hour. By the end of the unit, you'll be able to further assess the advantages of using storytelling and poetry with learners and adapt activities for use with your own learners.
ROB: So far in this module, you've thought about how to use narrative tenses for using stories in class, and considered how to introduce poetry as well. In this unit, you'll get some more ideas for using poems and stories in the classroom.
First, poetry and productive skills. I'm sure you can think of some pros and cons for using poems in class, but how do you think using poems can help to get learners speaking and writing? Think about that question, then go on to read what another English teacher thinks about it.

Poetry and productive skills 1

You're going to read an article written by an English teacher. After reading, you'll answer some questions about the text. Open the headers for each section as you come to them.

Poetry and productive skills
You and your learners might already enjoy reading and listening to poetry in your own language in English too. Remember that poems are, after all, authentic texts. This is a great motivator. Poems are often rich in cultural references and they present a wide range of learning opportunities. For me, the aim is to teach English through poetry, not to teach the poetry itself, so you don't need to be a literature expert. Most of the tried-and-tested activities used regularly by language teachers can be easily adapted to bring poetry into the classroom. Here are some of them.

Communicative speaking activities
Before doing any productive work, I like to give my learners plenty of pre-reading activities so that they're adequately prepared.

- As a way into a poem, I might play some background music to create the atmosphere, show some pictures to introduce the topic and then get learners to think about their personal knowledge or experience which relates to this topic.
- They then talk about the poem, first with a partner and then in small groups, perhaps coming together as a class at the end to share ideas.

Working on pronunciation
It can be fun to get learners to rehearse and perform a poem. I read the poem to them or play a recording, and they identify the stresses and pauses.

- We take a chunk (usually a line, sometimes two) at a time. One half of the class claps out the rhythm while the other half beats the time, and then they swap over.

- I sometimes do intensive phoneme work centred on the rhyming patterns in the poem: some poems are crying out to be exploited in this way.

Writing activities

A poem can spark off some wonderful creative writing.

- Learners can add more lines or stanzas individually or in pairs or groups.
- They can write a letter to a character in the poem, write about what happened before the beginning or after the end of the poem, and so on.
- Learners can use the poem as a starting point and a model for some parallel writing: each group might contribute a verse to a collective poem (or rap).
- Longer poems can be summarised in 50 words.
- It's also fun to get learners to transform content words into synonyms or antonyms, and then discuss the subtleties of vocabulary.

Some pros and cons

You might need to spend a bit of time finding a poem that links thematically with your scheme of work and making sure you respect copyright rules.

- I have rejected poems that are too long, archaic or obscure, that I can't muster any enthusiasm for, or that the learners may not respond to: the wrong poem is worse than no poem at all.
- I find that I need to explain my pedagogical rationale and the aims of activities very clearly, and learners who have disliked studying literature in their own language may need extra motivation.
- Learners find poetry a welcome, and sometimes inspirational, change from a coursebook. Poems can be involving, motivating and memorable, and they can supplement and enrich just about any lesson

Poetry and productive skills 2

Read these summary sentences for the article you just read, and then choose the best words to fill in the gaps.

1. Playing background music, showing pictures and discussing the topic are examples of
   - pre-reading

   activities.
2. After identifying stresses and pauses in a poem, it can be fun to get learners to
   - rehearse

   and
   - perform

   a poem.
3. Some poems are perfectly set up for intensive work on
   - pronunciation
4. Some ways to spark off creative writing include having learners write
   - letters

   to a character in the poem or add more
   - verses
5. Make sure you choose poems that are
   - engaging

   and relevant.

Vocabulary 1

Look at the words below. They all come from the article you've just read. Match the words to create collocations.

to spark
- something off

to create
- an atmosphere

to contribute

- a verse

to be

- easily adapted

to use something

- s a starting point

Vocabulary 2

Do you remember the phrases? Look at the sentences from the article again and write the missing words.

1. A poem can spark [off] some wonderful creative writing.
2. I play some background music to [create] an atmosphere.
3. Each group might contribute a [verse] to a collective poem.
4. Most of the tried-and-tested activities used regularly by language teachers can [be] easily adapted to bring poetry into the classroom.
5. Learners could use the poem as a starting [point] and a model for some parallel writing.

Vocabulary 3

The text contained some noun phrases. Read these descriptions and choose the best word to pair with the words in bold.

1. Lots of learners enjoy poetry because of the
   - rhyming

   patterns.
2. You can ask learners to write their own version of a poem. This is called
   - parallel

   writing.
3. Poems are
   - authentic

   texts – a great source of language input.
4. Because of all the
   - cultural

   references, poems can provide many
   - learning

   opportunities.

Vocabulary 4

Try to remember the word pairs you just completed on the previous slide, and write the missing words. Go back to read the article again if you need help.

1. I sometimes do intensive phoneme work centred on the [rhyming] Correct patterns in the poem.
2. Learners could use the poem as a starting point and a model for some parallel [w riting] .
3. Poems are, after all, authentic [texts] .This is a great motivator.
4. Poems are often rich in cultural [references] and they present a wide range of [learning] opportunities.

Vocabulary 5

When presenting new vocabulary to your learners, it's important to check that they understand the meaning. One way to do that is to ask questions on how the new words or phrases can be used. Answer the following questions about the collocations from the text.

1. Which of these cultural references would help learners understand English culture?

The Beatles
Harry Potter
James Bond

2. Which of these are not an example of authentic texts?

Stories on the Learn English website
Song lyrics
Comic books

3. What is the rhyming pattern for this short poem?

Roses are red
Violets are blue
Sugar is sweet
And so are you!

The second and fourth lines rhyme.
Every second line rhymes.
All lines rhyme.

A storytelling lesson 1

Watch a teacher telling a story to young learners. Choose the best title for each stage of the lesson.

Video transcript

[Stage 1]
FEMALE TEACHER: Eyes. [Teacher is pointing to her eyes] Where do we look for story time? Up here? [She looks towards the ceiling]
LEARNERS: No!
TEACHER: Out of the window?
LEARNERS: No!
TEACHER: No? Out of the door?
LEARNERS: No!
TEACHER: Where do we look for story time?
LEARNERS: At you!
TEACHER: At me. OK, our ears are listening, and what do our mouths do?
LEARNERS: Closed.
TEACHER: Closed. That's right. [Whispering] Nothing. No talking.

[Stage 2]
TEACHER: So, we've been talking about pets. Do you remember last time we talked about pets?
LEARNERS: Yes.
TEACHER: What pets did we talk about?
MALE LEARNER #1: Fish.
TEACHER: Hands up, hands up. [Learners raise their hands to answer the question] Yuan?
YUAN: Rabbits.
TEACHER: Rabbits and, Karchi?
KARCHI: Dogs.
TEACHER: Dogs and, Kelly?
KELLY: Whales.
TEACHER: Whales? Can we have a whale as a pet?
LEARNERS: No!
TEACHER: No, and why not?
FEMALE LEARNER #1: Too big.
TEACHER: Too big, OK.

FEMALE LEARNER #1: And in the water.
TEACHER: And in the water, OK. Can't we have any pets in the water then? Can we have pets that live in water? Oscar?
OSCAR: Cats.
TEACHER: Cats, OK. Cats don't live in water but cats can be pets. OK, Johnny?
JOHNNY: Fish.
TEACHER: Fish, OK, OK. [Teacher holds up the storybook 'Fidgety Fish'] Here he is. Does he look like a pet?
LEARNERS: No.
TEACHER: No? Why not?
MALE LEARNER #2: Too big.
TEACHER: Too big? OK, too big. So where does this fish live if he doesn't live in your house?
LEARNERS: Sea.
TEACHER: In the sea, OK. This story is about a fish and his name is... Ready?... Fidgety fish.
LEARNERS: Fidgety fish.
TEACHER: Can you show me your teeth when you make the 'f'? Fidgety fish.
LEARNERS: Fidgety fish.
TEACHER: Very good. 'Fidgety' is when you can't sit still, [Teacher fidgets in her chair] always moving, always moving. So this fish is always moving.
FEMALE LEARNER #2: [Inaudible] he wiggles.
TEACHER: I don't think when he's sleeping he wiggles, no. [Laughter] Just when he's awake. So here he is again. What's his name?
LEARNERS: Fidgety fish.

[Stage 3]
TEACHER: Tiddler was always fidgeting. He wriggled and squiggled, he darted and giggled. Can you wriggle and squiggle? [Learners wriggle about] That's right, wriggle and squiggle, ooh, like this all the time, all the time. All right, stop. Until his mum got fed up with him. 'Go out into the sea and swim till you're tired. But watch out for the big fish.' Why? Why do you think he has to be careful, he has to watch out for the big fish?
FEMALE LEARNER #3: Eat, eat him.
TEACHER: Because it will eat him. He dived and he flipped, he leapt and he dipped. He sped faster than a rocket, whoosh! And glided gently like a swan. Tiddler came to a big dark cave. It looked much more exciting than his cave back home. And Tiddler swam in. Is that a good idea? To go inside?
LEARNERS: No!
TEACHER: No?
LEARNERS: Big fish!
TEACHER: Is it? Let's see. [Teacher turns the page of the book] In he goes and 'snap'. Nom. Oh, where is he now?
FEMALE LEARNER #4: Inside the big fish.
TEACHER: Inside the big fish? Let's have a look. [Turns page] Tiddler was trapped inside the big fish. And how is he feeling?
LEARNERS: Sad.
TEACHER: Sad and…
MALE LEARNER #3: Scared.
TEACHER: Scared. Look, he trembled and shivered. Can you be scared like the tiddler fish? Can you do it? Can you show me? [Teacher and learners shiver] Oooh. The big fish's tummy began to feel very funny indeed, and suddenly…

[Stage 4]

TEACHER: What's going to happen? [A learner makes a vomiting sound] Shall we see? [Turns page] Suddenly, the big fish did an enormous burp. [Teacher makes burping sound] [Laughter] And what happened when the big fish did the enormous burp? What do you think?
LEARNERS: [inaudible]
TEACHER: The small fish will come out? Let's see. Burp and [Turns page] Whoosh! Past the jellyfish and the clickety-clackety crab hiding in the weeds, past the starfish and straight through his own front door.

[Stage 5]
TEACHER: Did you like the story?
LEARNERS: Yes.
TEACHER: Yes! So tell me, when you saw this page and I said 'Do you think he should go in the cave?', you all said 'No!' Why not?
FEMALE LEARNER #5: Because the big fish is inside.
TEACHER: I don't think the big fish is inside. Can you see anything…?
LEARNERS: Big fish, big fish.
TEACHER: This is the big fish. [Pointing to the cave in the book]
LEARNERS: [Inaudible]
TEACHER: Because it has eyes. Yeah, I didn't see the eyes, I didn't see the eyes. Do you think Tiddler saw the eyes?
LEARNERS: No.
TEACHER: No.
FEMALE LEARNER #6: And there are teeth.
TEACHER: Where are the teeth? [Learner points in the book] Oh, is that a tooth? It could be, you know. I thought fish just had very small teeth. Anyway, if you saw that big mouth, would you swim inside?
LEARNERS: No.
TEACHER: No. Which one is the big fish?
FEMALE LEARNER #6: [Points in book] I see that's a big fish.
TEACHER: You can see that that's a big fish? What shows you that's a big fish? What can you see that makes it a fish? [Learner pointing in the book] Use your words. So what's this?
FEMALE LEARNER #6: Eyes.
TEACHER: Eyes. And can you remember what these are? [Pointing at the sides of the fish]
LEARNERS: [Inaudible]
TEACHER: What do we have?
LEARNERS: Hands.
TEACHER: We have hands, OK, or arms. Do fish have hands or arms?
LEARNERS: No.
TEACHER: No. They have… Close. Begins with 'f' like 'fish', begins with 'f'.
MALE LEARNER #4: Fins.
TEACHER: That's right, fins. Very good. So fish have fins. So you can see the big fish's fins.
FEMALE LEARNER #6: [Points in book] [Inaudible]
TEACHER: Because it's a big mouth. It's shaped like a mouth, isn't it? Can you make your mouth this big? Show me how big you can make your mouth. [Learners open their mouths wide] Wow, there's some really big… Ooh, you're scaring me! I think you're going to eat me! [Laughter]

[Stage 6]
TEACHER: Good listening, everybody. I'm very happy that you listened so nicely to the story.
Stage 1

- **Get their attention**

Stage 2

- **Raise their interest**

Stage 3

- ell the story with feeling

Stage 4

- Let them guess what happens next

Stage 5

- Discuss the story

Stage 6

- Give praise

A storytelling lesson 2

On the Teaching English website, different teachers left comments after watching the teaching lesson you've just seen. Here are some of their comments. Fill in the missing words.

'Young learners

- love

to talk and share incidents with their imaginary characters, so it's good to ask them after telling the story if they have something similar to

- share

with their peers. ''I think that

- getting

the attention of children may just be the toughest part of teaching. ''I had to learn to

- adapt

the techniques to the group I am teaching at the moment. Getting to know your learners' preferences helps a lot.' 'I like to

- act out

the parts a little. I work in a bilingual school and English is not our mother tongue, so there are many words that my students don't know but by seeing it they can

- grasp

the meaning of new words and expressions.' 'It's pretty useful to

- Correctpractise

your story many times before presenting it, so that you can see how much you can add and in which part

End of module

That's the end of Unit 3. You should now be able to further assess the advantages of using storytelling and poetry with learners and adapt activities for use with your own learners.

Watch Rob's final round-up for this module.

Congratulations on finishing the module!

ROB: So, that's the end of Unit 3, and the end of the module! Did the unit spark off any ideas that you can use with your learners? There are lots of ways to create a fun atmosphere while working on poems and stories, especially if you enjoy being creative. I think having learners write their own verses to add to a poem is a great idea. Remember, a poem or a story can be a starting point for all kinds of writing and speaking exercises.