FROM THE DRUMS OF ANCESTORS' TALES TO THE POP TUNES OF TODAY:

TEACHING FORMULAIC SEQUENCES WITH LEGENDS AND SONGS

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In memory of Any Castro, our beloved friend and colleague whose creative spirit and passion for teaching permeate this book and the research projects from which it stems.

CONTENTS

ACKNOWLEDGEMENTS

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PROLOGUE

A. GETTING TO KNOW THIS BOOK

1. A LOOK INSIDE

Ma. Angélica Verdú

The book you have just opened is the result of years of work into vocabulary acquisition by a team of university researchers whose wish is to make the teaching and learning of strings longer than single words hopefully fun and entertaining to you and your students. Through pop songs and memorable legends, we explore the life lessons they offer us, as we show you some practical ways to exploit the potential they hold for vocabulary learning in our classrooms.

This book is divided into three main parts: an introduction to the publication (Section A), a theory-based module (Section B) and a wealth of instant lesson plans (Section C). This first guiding chapter provides you with a roadmap of this book and its contents. In its initial pages, you find two theoretical chapters that have been specially designed as an easy and accessible introduction to the teaching approach advocated in this manual. In Chapter 2 "Here, there and everywhere", some of the characteristics these chains of words bear and some hands-on ways to identify formulaic sequences will be underlined. Chapter 3 "Live and learn! Learning and Teaching chunks" makes a case for explicit teaching, as it shows us some tried-and-tested activities to implement in the classroom. After-instruction recommendations are offered, together with some notes on testing. As listed in the Table of Contents, the chapters inside Section C "Ready-to-go lessons to teach formulaic sequences" are organized around the type of text that is being worked on: a song or a legend. In each of these contributions by practising teachers, lesson plans for A1 students (Common European Framework of Reference for Languages) are included with the handout of the pedagogical sequence for a song or legend and the teacher's notes. In some cases, some tasks are suggested for students with a higher level and additional materials such as appendices, links to audio tracks, slide shows, videos or song lyrics are also made available, for learners to have as immersive an experience as possible. Please, see below a page spread that showcases the main sections in each of the practical chapters.

4. YOU ARE IN MY HEART

María Adela García Álvarez
María Jesús Luna
María Leticia Tacconi
Fernandez Ferrari Nadia
Analía Elisa Castro
Illustrator: Pablo Miranda

TEACHER'S NOTES

Song: "Remember Me" by Iñigo Pascual

Language level: Elementary

Age: 8-12
Objectives:

a) To guide students to understand the meaning of the lyrics.
b) To provide opportunities for Ss to identify the target phrases in the song.
c) To create the optimal conditions for Ss to express their feelings when someone they love is far away, by using the formulaic sequences in the song.
d) To motivate Ss to learn English by singing the song.

Target of vocabulary phrases for the whole lesson:

> SAY GOODBYE, MAKE YOU CRY, I'M FAR AWAY, REMEMBER ME, I'M WITH YOU, CLOSE YOUR EYES, TRAVEL FAR

Teacher's resources:

Link to the video of the song: https://www.youtube.com/watch?v=z8NiqVMLnco

Find the link to the PowerPoint presentation:
https://bibliotecadelenguas.uncoma.edu.ar/exhibits/show/from-the-drums

PowerPoint presentation, beamer, speakers, flashcards and handouts.

Before the lesson:

María Adela García Álvarez - María Jesús Luna – María Leticia Tacconi - Nadia Fernández Ferrari - Analía Elisa Castro

What to expect...

- A journey through three songs and three legends and guided tasks to tap into their learning potential with full-colour, original illustrations.

- Numerous pages of ready-made handouts plus teacher's notes and appendices that explore the themes of love and family relationships, friendship, emotions such as anger, and deception and loyalty.

- An invitation to be part of the research experience implementing this set of materials in your own course.

- A valuable tool for every teacher that wishes to help their students achieve a more developed formulaic competence.

What else to exploit/teach in this book

Below you will find a chart with suggested contents to further explore each of the texts in the ready-to-go lessons section. You can use what has been organised into the different categories under "grammatical competence", "formulaic competence" and "value education" to adapt or expand on the issues addressed in the lessons designed. As these are extra recommendations, please feel free to supplement the tasks and topics included to personalise your students' learning as you see fit.

Chapter	Topics	Lexical/Formulaic competence	Grammatical competence
4. You are in my heart	Being away from our loved ones	SAY GOODBYE, MAKE YOU CRY, I'M FAR AWAY, REMEMBER ME, I'M WITH YOU, CLOSE YOUR EYES TRAVEL FAR	• Commands (remember me, keep our love alive) • Linking devices (though, for) • Verb patterns: let, make • Modals: have to • Conditionals • Future simple • Even • Each + noun (night, time)
Value Education: Expressing feelings / The value of friendship / Communication skills / Dealing with pain/grief or a loved one's absence / Memories / Art (song-singing) as a healing practice			
5. Anger is a bad counsellor	Emotions	LOOKING FOR SOMETHING TO EAT, RAN AFTER (the geese), GO TO SLEEP, IN THE MIDDLE OF (the lake), TURNED RED ALL OVER TO THIS DAY (present perfect) Other FSs: so it is told, back and forth, uphill and downhill	• Time clauses • Time adverbials • Simple past irregular verbs • Regular verbs • Past Continuous • Present perfect • Irregular plural • Comparative patterns (grow angrier and angrier) • Prepositional phrases of place • Modal verbs –ability (could not) • Reason clauses • Contrast (But)
Value Education: Looking after others /Protecting your own /Perseverance / Cleverness and looking for alternative ways out			
6. We are in this together	Experiencing true friendship	YOU'VE BEEN WAITING FOR, YOU'RE NOT ALONE, WE'RE IN THIS TOGETHER, I'LL BE HERE FOR YOU, ALL I NEED TO KNOW	• When + clause (when you're not around/I'm with you) • Conditionals with when • Present tenses (it's beating fast, I've never known, you've been looking/waiting for) • Future simple (I'll be the answer/the truth, I'll be here for you…) • Relative clauses • Emphasis (all that you want is…) • Modals (don't need to) • ADJ + infinitive (free to let go) • Linking devices ('cause) • Verb Pattern (I feel like…)
Value Education: Identifying how we feel and its link to our bodies / Expressing feelings / Human connection / The power of empathy / The value of others' presence in our lives / Asking for help / Protecting our privacy / Art (dancing) as a healing practice			

Chapter	Topics	Lexical/Formulaic competence	Grammatical competence
7. Never trust a fox	Finding a way out of difficult situations	HAVE AN IDEA, TOOK BACK (HIS EGGS), SANG A SONG, LET'S SEE WENT HOME Other vocabulary: Adjectives to describe characters Habitats Animal names (the sea)	• Simple present tense – animal habits • Simple past regular verbs (…) • Simple past irregular verbs • Past continuous • Direct speech • Future tense to express threats • Modal verbs (could – ability in the past) • Prepositional phrases of place • Time clauses (chronology)
Value Education: Trust / Honesty / Facing the consequences of our actions			
8. Friends will be the light to guide you	Friendship as a two-way street	FIND YOURSELF STUCK (IN THE MIDDLE OF THE SEA) FIND YOURSELF LOST IN THE DARK HELP YOUR FRIENDS IN NEED YOU CAN COUNT ON ME I'LL BE THE LIGHT TO GUIDE YOU I'LL NEVER LET GO Other Vocabulary issues (recycled): find/find out/ find yourself; sea/see; know/you know; like 1,2,3; never/ever/always; every day	• Conditionals (If you ever … what will you do? (to your friends?) • The Future (I'll be there?) • Adverbs of frequency never/always/ every day • Pronouns • Modals: ability (can/can't) • Reason clauses • Passive voice (are made of/ are supposed to/ are called to)
Value Education: Characteristics of good friends/healthy friendships / Resilience as positive / Fairness/Loyalty: leaning on others and being available to help them out when they need it too / Cooperation / Problem-solving / Respect and care for ourselves and others			
9. Hope for tomorrow	Facing up consequences	ONCE UPON A TIME KEEP (IT) SAFE THOUGHT ABOUT (IT) MADE UP (HER) MIND HAD HOPE Other vocabulary: Members of the family Adjectives to describe people Negative qualities	• Don't / you must (orders) • Simple past • The superlative form • The Possessive case ('s) • Simple present (interrogative form) • Reason clauses (so –that/ because) • Adverbs of frequency (never) • Comparative patterns (the more … the more) • Time clauses (when) Modal verbs (would/ could)
Value Education: There is always hope in the face of adversity / Facing up consequences / Rules and obligations			

B. A BIT OF THEORY

2. HERE, THERE AND EVERYWHERE

Magdalena Zinkgraf

2.1 What exactly are formulaic sequences?

In the past, the structure of language was thought to be essentially grammar with individual words as units of meaning. During the process of language production, words filled in the skeleton or backbone of language, and completed the slots in the phrases that syntax provided. Two decades' worth of studies in Corpus Linguistics analysing how language is naturally and typically used indicate that meanings are not construed word by word, but are mainly delivered in chunks, both in spoken and written form. These chains of words are recurrent and their component words seem to occur together more frequently than chance. They convey the same meaning each time they are used and usually perform conventionalised social functions when they are uttered. Many different names and definitions have been given to these chains of words according to the different theoretical backgrounds from which they have sprung. All reflect the view that language is more formulaic than originally perceived. In fact, researchers have found evidence that, for example, written language is more than 51% formulaic in nature (Erman & Warren, 2000).

These units have been called *chunks*, *multi-word items*, *lexical bundles*, *phrases*, *phraseologisms*, *memorized sequences*, and *morpheme-equivalent units* (Wray, 2008). In this chapter, we shall refer to chunks or multi-word units or items when we refer to what Wray (2002) defined as formulaic sequences (FSs), that is, "a sequence, continuous or discontinuous, of words [...] stored and retrieved whole from memory at the time of use, rather than being subject to generation or analysis by the language grammar" (2002: 9). Some examples of these types of sequences are "the only way to (V)", "There is no (N)", "people's response to (N)", and "For this reason,". They each perform different communicative functions and have specific meanings known to native speakers of English. Some of them are a complete unit of meaning in themselves, like "For this reason", which is used to anticipate and introduce the consequence that derives from a certain event or action, but others have open slots that can be filled in with a variety of words with a specific grammatical category and sometimes with some specific meaning constraints or conditions. This is the case of "There is no … ", which can be completed with any type of noun but sometimes the slot is completed with gerunds like "knowing", or "denying", which confer a new discursive meaning and function to the formulaic sequence as in (1) and (2).

(1) **THERE IS NO DENYING** that Polish poetry occupies a special place in the United States. (Davies 2008-)

(2) By then, **there is no telling** how exhausted the pitchers will be. (Davies 2008-)

These frequently encountered strings of words are retrieved as wholes from memory by native speakers of a language because they are frequent, they are familiar to them and they are connected to specific meanings and characterised by their high frequency in language. Speakers are so familiar with them that they can anticipate the end of one such phrase by the sole mention of the initial word/s. Just a few key, content words will suffice for the listener or reader to grasp the meaning intended. An example of this is the sarcastic idiom "the **pot** calling the **kettle** black", used in spoken contexts to say that "people should not criticize someone else for a fault that they have themselves" (Cambridge Dictionary online). The full idiom nowadays most frequently appears in a reduced version, the recurrent "Pot, kettle" (3a), usually accompanied by signalling or hand gestures indicating who is who. The idiom is so well-known to speakers in contexts where others are judged disregarding our very flaws that its meaning is now condensed in its two key words. And the sole utterance of these two words evokes the full extent of meaning contained in the complete idiom, both to the sender of the message and to its recipient. These two key words even allow for some variation in the order in which they are uttered, as in (3b) "You can be the kettle to my pot.", found in a contemporary novel. These two aspects of formulaic sequences (familiarity and predictability) are central to the definition of what is formulaic put forward by Siyanova-Chanturia and Pellicer-Sanchez (2019),

"strings of letters, words, sounds […], contiguous or non-contiguous, of any length, size, frequency, degree of compositionality, literality/figurativeness, abstractness and complexity, […] that necessarily enjoy a degree of **conventionality** or familiarity among (typical) speakers of a language community or group, and that hold **a strong relationship in communicating meaning** (p. 5, emphasis added)."

The degree of conventionality and the strong relationship between meaning and form of a sequence can only be obvious to the speakers of a language, within a certain community, exposed through time to the same expressions and types of language as well as genres and text types. Outsiders to these communities even within one same language as a mother tongue will probably not perceive the formulaicity of a certain chunk. Such is the rationale underlying Wray's (2019) most recent definition of a formulaic sequence: "any multiword string that is perceived by the agent (i.e. learner, researcher, etc.) to have an identity or usefulness as a single lexical unit." (p.267)

2.2 Formulaic sequences in our language communities

In fact, we have surely found ourselves recalling and using idioms, proverbs, and chunks our grandparents and parents used to quote in specific situations which, when uttered by us in other social circles, are probably a laughing matter to others. Because those people were not brought up in the same 'community', these phrases have not become wholes which convey a specific meaning to them as well. Therefore, they cannot recognize them as formulaic; to them these sequences probably do not mean much and they may end up puzzled by their occurrence. One such example is a typical phrase my husband says in Spanish when we need to make a decision about something. After having made his point about what should be done, he will typically state (4) "Te la dejo picando", which is an informal, spoken formulaic sequence extracted from the jargon of football, which allows me to agree with him as to what course of action should be taken or to offer an alternative proposal. Because he has been immersed in the world of sports quite a long time in his life (as a basketball player and coach and as someone who is fond of football as a sport), much of his language use and the formulaic sequences he mentions reflect this. As someone who is not much into sports, it has taken me quite a while to understand them and also understand their origin. These sequences will be particularly difficult to grasp and learn incidentally for someone learning Spanish as a foreign language.

As native speakers of a language we all have our intuitions as to what is typical or not in our mother tongue. But these intuitions differ depending on our background, our linguistic experiences, our education and so on. Some formulaic sequences also admit a certain degree of paradigmatic variation for some slots or words within whole units, which makes them less fixed in their make-up. Sometimes, our community's version of a saying, for example, will differ from our friend's in terms of a word. This happens, for example, with the two versions of the idiom in Spanish (5a) "Por el oro, baila el mono" or the nowadays not politically correct but original (5b) "Por el oro, baila el **moro**" (an equivalent in English could be (6) "Money talks". Notice that in both versions the word that is exchanged is the head noun, which is also the subject of the sentence and that both alternative nouns rhyme with 'oro' (vowel sounds in 'oro', 'mono', 'moro'). It is evident then that sometimes even in our mother tongue there will exist variations of one same frequent phrase. These variations are intrinsic to the sequence in the sense that, within the restrictions of use of that same phrase, some slots admit different options. These sequences are therefore said to be less fixed and, in a speaking community, this degree of variation will be part of the knowledge speakers have about the sequence.

On occasion, when somebody combines two or more words in an unfamiliar fashion, our knowledge of the language will trigger one of the following reactions: we will immediately try to

a) adjust our interpretation and assume that that other speaker is willing to creatively alter what is frequent in the language to achieve a certain effect, like humour or irony, or b) imagine there has been some sort of lapse or mistake in their language production and make up for it filling in the 'faulty' output with our knowledge, or c) simply correct the speaker, although this might be rather rude in certain contexts.

As teachers of a foreign language with less solid and intuitive knowledge of how language is used, we will want to incorporate findings of Corpus Linguistics in our approach to the teaching of vocabulary. Even though the next chapter will deal in detail with a pedagogical approach to the teaching of vocabulary from a formulaic perspective, there might be a need to discuss some relevant characteristics of FSs which will help us identify them in the input, make sure they are frequent enough in the target language and relevant to our learners' age, communicative needs and level of proficiency to select them and focus on them in our lessons.

2.3 How can we identify FSs?

Some researchers claim that the most important feature of formulaic language is its frequency. This can be assessed through corpora, which are vast amounts of text both in the written and spoken modes, compiled in computers and available for analysis. Corpora of different languages can be accessed online for free and will render a few representative results. The *Corpus of Contemporary American English* (*COCA*) (Davies 2008-) has compiled one billion words in spoken and written English and has acquired many other varieties of English within it. The Spoken BNC2014 (Love, Dembry, Hardie, Brezina and McEnery 2017) also 11.5 millions of words of spoken British English. In Spanish, for example, the *CRAE* (*Corpus de Referencia de Español Actual)* by Real Academia Española, together with *CORPES XXI*, encompass more than 70 million words and 350 million words respectively in written and spoken texts of different text types. They all offer search engines that will help linguists, researchers, and teachers explore the typicalities of the language, finding recurrent patterns and word combinations that are frequent.

The first obstacle to searching the frequency of a sequence is that it may include many slots which allow for paradigmatic variation, that is variation within one grammatical category, like the different nouns that could fill the slot in examples (5a) and (5b-) above and the different gerunds especially linked to verbs of speech ('telling', 'arguing', and 'disputing') that can be inserted in the frame "There's no DENYING/TELLING…" in (1) and (2). So online corpus searches may need to contemplate these open slots and possible options to complete them. In order to obtain truthful and conscientious results, we might need to become familiar with the ways these search engines allow for open slots. For example, the *Corpus of Contemporary American English* (Davies 2008-)

includes a Part of Speech (POS) menu that will offer different alternatives, among which "verb.ing" can be found. To search the comparative frequency of "There's no DENYING" as opposed to the same phrase with other verbs in the –ing form, you simply need to scroll down the POS menu and choose the grammatical category and morpheme you might need to complete the phrase you are looking for. The results will compare how many instances there are of "There's no denying" (477) in relation to the phrase containing other verbs like 'going' (218), 'getting' (216), 'stopping' (167), etc.

Sometimes what may be very typical in language may not be frequent in the corpus. Idioms, for example, are placed at the most formulaic end of the formulaicity spectrum of phrases and yet may not appear as frequently in the corpus because of the processes mentioned in the previous section (they may be reduced to only one or two words -example (3) above). So how can we be certain that a certain phrase is formulaic? In some cases, as with the idiom 'butterflies in your stomach', it may be hard to determine which the typical accompanying verbs are. The dictionary only presents the noun phrase as an idiom, and the only example provided includes 'have' in

(7) *I'm meeting he parents tonight, and I have a bad case of butterflies in my stomach*[1] (*Cambridge Dictionary online*).

To determine how frequent this idiom is and which recurrent verbs introduce the noun phrase, a series of searches may be necessary in the corpus. First we might want to try the noun phrase itself. If we look for 'butterflies in YOUR stomach', as the dictionary entry indicates, we might be leaving aside a number of other occurrences, like in MY stomach, in HIS stomach, and so on. So something similar to the procedure with examples (1) and (2) might be necessary. Using the Part of Speech menu, we allow the search engine to look for instances of the noun phrase with any other possessive adjective where 'your' appears in the dictionary. In Figure 1, the cumulative results for each possessive adjective are added up to establish the absolute frequency of the idiom (125). However, we still may not know how to use this idiom.
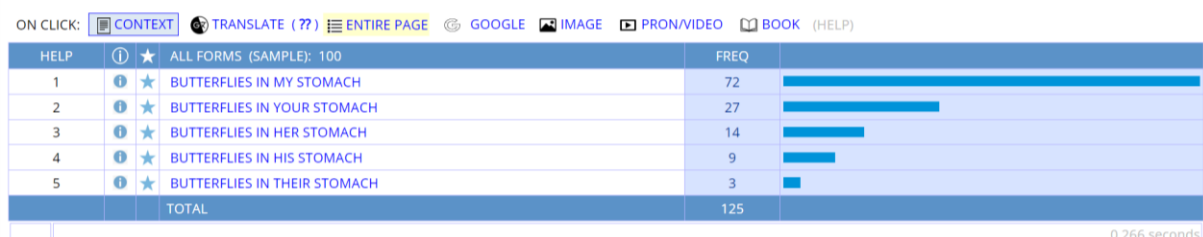
Figure 1. Results for "butterflies in POSS stomach" in *COCA* (Davies 2008-)

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[1] https://dictionary.cambridge.org/dictionary/english/butterflies-in-stomach?q=butterflies+in+your+stomach

The fact that there is a dictionary entry with a specific meaning for it together with the label 'idiom' appearing above may support the hypothesis that this is indeed a string of words speakers within a linguistic community will recognize and know as conveying a particular message. However, the fact that there are 125 occurrences of the noun phrase in the corpus as an idiom might trigger some doubt as to the frequency of some variations of the sequence. We have evidence from a novel (Piccoult 2012, p. 34) for the use 'we get butterflies before an important speech' (without the prepositional phrase), which we might want to check. To confirm how frequent the verb 'get' is in the company of the idiom, we will want to make sure that all possible forms of the verb are searched. Again, another tool in the corpus will allow us to obtain results for this, the results of which appear in Figure 2.

HELP	ⓘ	★	ALL FORMS 44	FREQ	
1	❶	★	GET BUTTERFLIES	34	
2	❶	★	GETS BUTTERFLIES	9	
3	❶	★	GETTING BUTTERFLIES	1	
			TOTAL	44	

0.203 seconds

Figure 2. Results for "get* butterflies" in *COCA* (Davies 2008-)

As a reader, you may object that the rest of the idiom is missing from the search. And you would be right! However, when we read the concordance lines for these 44 uses, we find out as with 'kettle' and 'pot' in (3a) that this idiom also appears in a reduced form. We also discover that instead of 'stomach' other alternatives like 'tummy' and 'belly' are used and that in one case the noun 'stomach' is pre-modified by 'the pit of', as in

(8) Some people **get butterflies in the pit of their stomachs** before a race.

In the search in Figure 2, the simple past form is missing, though. So one more search indicates that there are an extra 34 occurrences of 'got' with 'butterflies', which add up to 78 instances of the combination of 'get' with the idiom.

The paragraphs above may point to the need to explicitly teach not only the idiom in certain foreign language learning contexts but to also draw learners' attention to the verb/s that introduce/s it, since these details may be part of the knowledge the community of speakers of the language shares about its use and restrictions. After years of teaching English, we might be tempted to believe that we possess the intuition of a near-native speaker. Innumerable years of exposure to the foreign language and of studying and using it may make us fall into the trap of assuming we are already quite familiar with the regularity and typicality of these expressions.

However, the findings obtained through the corpus searches above show that we may not actually be completely aware of the extent or length of the phrases we believe are sequences. We might think that a combination is simply made up of a noun and a prepositional phrase ("butterflies in your stomach"), while in fact the sequence could be introduced by one or two verbs ('have' or 'get'), part of the idiom ('in (your) stomach') may be omitted altogether, and some nouns in it may be replaced by others ('tummy', 'belly') or even pre-modified.

Therefore, as non-native speakers, our input may not have been extensive enough and there might even exist more contemporary phrases of which we might be unaware. This highlights the need for the confirmation of our intuitions through corpora searches. We might as well rely on standardized phrase lists for our learners' needs and proficiency levels in the literature.

In conclusion, when in doubt, one of the most effective and well-known tools to check whether a string of words is a formulaic sequence is the monolingual general or learner dictionary. If there exists a separate entry for the phrase in question, that suggests that there is a specific meaning for that particular word combination, that that combination is established in the language community as a unit and that it conveys a special, unique message. Moreover, these definitions will surely be accompanied by examples from reliable corpora, which will illustrate their use and the restrictions that may apply in each case. In the song "Count on me" (Bruno Mars, 2010) which is exploited in Chapter 8, there is a phrase, for example, (9) "find yourself (stuck in the middle of the sea)", which appears in the *Cambridge Dictionary* online as follows:

> **Find yourself**[2]
> **To realize that you are in a particular situation or place, or doing a particular**
> **thing, when you did not intend to:**
> *He'll find himself with no friends at all if he carries on behaving this way.*
> *We fell asleep on the train and woke up to find ourselves in Calais.*

Finding an entry for this sequence and information as to the complements it takes, like 'a particular situation' ('stuck') or 'place' ("in the middle of the sea"), indicates that this is, in fact, a frequent enough sequence in the foreign language for it to be included in a dictionary. As regards the teachability of this phrase, although it may sound a bit complex for certain groups of learners, the fact that it can be combined with adjectives and prepositional phrases makes it very productive in the language and can be used to convey many meanings. In the song we have mentioned, the phrase appears in two lines of the same stanza with two different situations ('stuck in the middle

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[2] https://dictionary.cambridge.org/dictionary/english/find?q=find+oneself

of the sea' and 'lost in the dark'). Typically, because as defined by the dictionary, you did not intend to be in that situation in the first place, the adjectives or prepositional phrases that will complement the phrase will have a negative connotation. To further prove that this is a frequent phrase in the target language, a quick search in COCA for 'find yourself ADJ' (which means the corpus will retrieve all possible adjectives that appear in the company of the search phrase) renders 129 occurrences, 85% of which are adjectives with a negative connotation such as *alone, afraid*, etc.

2.4 Concluding remarks

This type of analysis has been carried out for the formulaic sequences that are the teaching focus in chapters 4 to 9. In each of those sets of lessons, five to eight sequences have been selected following a careful and thorough analysis in corpora and dictionaries to determine their frequency and formulaic nature.

But it is not enough for us to prove that the phrases in the input for our students are formulaic in nature thanks to these tests. We should also make sure that these sequences will help our learners express themselves in real situations where a word-by-word constructed phrase would sound unnatural. This type of decision-making will be defined by contextual factors about our learners: We should take into account their age and proficiency level. We might also need to bear in mind the institution where we work since, in some private institutions or schools, learners will need to sit for exams for which a list of vocabulary and phrases has already been selected. The aims of the course in general may also be a factor that will affect our decision as regards formulaic language: for example, if learners in your context are meant to be bilingual, more focus on sequences of this type might be required. One further issue to consider will be the aims of the course with respect to vocabulary in particular, for these might be part of a larger programme for the whole institution. How much formulaic language can be focused on will also be determined by course characteristics like number of teaching hours. The materials presented in chapters 4 to 9 focus on sets of formulaic sequences that will probably be unknown to learners, and therefore, worth teaching. They will contribute to the communication of meanings related to the songs and legends from which they have been extracted and will serve a communicative purpose that might extend beyond the meaning of the phrase, probably because, in combination with other sequences, more complex ideas can be conveyed.

As you have read along these pages, formulaic language is a whole wide world in itself, ready to be discovered, explored and analysed together with your learners. The following chapter will offer some principles as to the learning and teaching of formulaic sequences in foreign language contexts. Chapters 4 to 9 may help you embark on this exploratory journey through the

songs and legends selected for this book, while bringing chunks to life in your day-to-day practice and your development as teachers.

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3. LIVE AND LEARN! LEARNING AND TEACHING CHUNKS

Magdalena Zinkgraf

3.1 Why should we teach chunks? There is reason in the roasting of eggs

In the previous chapter we have analysed different definitions of chunks and formulaic sequences. We have also discussed how, due to recent research into corpus linguistics and the nature of language, language in general is less and less widely seen as grammar with slots to be filled with single vocabulary items and it is more and more shown to be made up of strings of words named 'formulaic sequences' or chunks by some linguists. This new perspective has an impact on how foreign and second languages should be taught. In this framework, grammar and lexis are intricately related, and even dependent on one another, which in a way calls for an integrated approach to the teaching of a language's lexico-grammatical system. In fact, if any noun or adjective we may choose to use in a language carries with it a (restricted) number of possible and typical accompanying words (which are called 'collocates') and does not allow others, then the input offered to learners as well as the type of tasks they are encouraged to complete should also adjust to this revolutionary way of viewing language. Focussing our teaching on lists of decontextualized nouns, or isolated adjectives, stripped of the typical words and patterns within which they occur, does not quite reflect what language is like and how it is used by its community of speakers. As teachers, we should aim at making learners aware of these typicalities in the target language and the usual restrictions of use so that they can convey their meanings effectively while using accurate and appropriate linguistic resources.

Native learners of any language are constantly exposed to repeated occurrences of words or phrases in communicative contexts where the use of the language becomes essential. There is evidence that subsequent encounters in time with lexical units allow them to gradually gain depth of knowledge of each of those units of meaning. Unfortunately, foreign language learning is quite different not only in this respect. Depending on the learning situations, foreign language learners have less exposure to the L2 than to their L1, and the motivation with which they learn is not usually related to satisfying their basic needs. In this sense, foreign language learning takes place in less natural conditions where the quality and quantity of input is limited to class time. Moreover, vocabulary teaching has traditionally focused on individual words; so L2 learners are not used to perceiving formulaic sequences in the input.

3.2 How are FSs learnt in a foreign language? United we stand, divided we fall

One important aspect about FS learning is that these sequences are learnt following the basic principles and steps of all vocabulary learning in general: It is an incremental process, whereby learners gradually gain more and more knowledge of how, when and where sequences are used, what they mean and many more aspects involved in knowing a word or a sequence - what Nation (2001) describes as the different types of knowledge implied in vocabulary learning and Webb (2013) terms 'depth of knowledge'. It is also incremental in the sense that this same process happens with a growing number of sequences. As a consequence, it is open-ended and only the aims of a course may contribute to determining when it will have attained its goals. Vocabulary learning in foreign language contexts also requires systematic consolidation and the enhancement of partial knowledge. Nation (2001) refers to three stages that learners go through as necessary conditions in the process of learning vocabulary: noticing, retrieving and generative use. In the first stage, learners need to notice the lexical item or the sequence appearing in a natural context, and their attention needs to be explicitly drawn towards its meaning and use. Reflection should be encouraged in this stage and learners may need to be made aware of the unit of meaning as such.

> learners need to notice those unknown items (Schmidt, 1990, 1992) and unfortunately this is not always the case. As Peters (2012) argues, "In order to learn new words, FL [foreign language] learners need to notice new words, allocate attentional resources to them and process their lexical information elaborately to establish a form-meaning link" (Webb, 2019, p. 66).

The second stage, retrieval, involves getting learners to retrieve the lexical items to be learnt from memory and this activation of their brain will favour the actual learning process by perhaps engaging them in the use or application of the knowledge gained. These new encounters with the sequences where learners' memory of the items is activated will contribute to the strengthening of the imprint made by this knowledge on learners' brains and will provide them with more information as to their use and meaning. This process is sometimes referred to as entrenchment in the memory. Lindstromberg and Boers (2008) state that "new chunks must be met multiple times within a relatively short time span before [they] leave any stable trace in memory" (p. 10), so learners must be exposed to the selected sequences quite frequently for them to be recalled later. Researchers like Ab Mannan et al. (2014b) argue that it is essential that learners keep a written record of these encounters for them to go over when revising (p.150). Moreover, for this recently acquired knowledge to remain active, systematic recycling throughout time is critical. Lindstromberg and Boers (2008) and Hatami (2015) later adapt Nation's (2001) three processes to the teaching of formulaic sequences and the design of activities that will contribute to their acquisition. If opportunities for review (Lindstromberg & Boers, 2008) are provided,

learners' memorization of these items and sequences can be encouraged in context so that they will later become automatized, that is, made available for recall both as receptive (which implies recognition of the form and meaning of the FS) and productive knowledge (which enables its use). This automatization takes place when learners are ready to put the acquired FS to use, as in Nation (2001)'s third phase of the learning process. Generative use precisely consists in the unassisted and unprompted, free use of the learnt items in new situations where learners themselves choose to convey their ideas using these FSs. To stimulate this last stage of the process, learners' attention needs to be engaged in some elaboration (a mental process) of the knowledge, for example in the transmission of messages where the new knowledge is necessary. This type of engagement will contribute to the entrenchment in memory of these lexical items. We will then discuss how our teaching needs to be aligned with these principles and steps in order to offer the learning conditions that benefit formulaic language acquisition (Pellicer-Sánchez & Boers, 2019; Boers, 2022). One thing is clear, at least in the initial stages, where learners are presented with the target formulaic sequences, the focus needs to be placed on these sequences as a unit of meaning and form without unpacking their linguistic components. Repeatedly, learners need to find these units in different contexts which will offer them a gradually more complete idea of how they are used. The activities in the chapters in Section C in this volume have been designed around these three stages of the vocabulary learning process. Work on the formulaic sequences appearing in each of the songs and legends in chapters 4 to 9 has been sequenced so that learners first notice the selected strings of words as a whole sequence, then retrieve both meaning and form of these FSs from memory on a number of different occasions and in varied linguistic contexts, and finally make a more creative use of the sequences in new situations. The following will describe what research has discovered on effective approaches to the teaching of formulaic sequences.

3.3 How can fss be taught? Practice makes perfect

Researchers have been exploring how best to teach formulaic sequences in a foreign language, which is intricately related to how formulaic language is learnt in such a context. Lewis (2009) and Granger and Meunier (2008) suggest that explicit teaching is beneficial for the development of L2 learners' formulaic competence. It has been shown that little progress is made if learners are left to learn FSs incidentally on their own, especially in their early learning stages (Thornbury, 2019). Although deliberate learning, where students are given a list of chunks for them to learn by heart, is an important tool, it implies strategy training and learners' awareness and commitment to their learning, which might take some time to achieve. This is why systematically working on FSs in the foreign language class is essential to raise learners' consciousness of the existence of chunks, their

regularity, the economy in conveying messages through them and the overall fluency they develop when they use these chunks. Boers and Lindstromberg (2009) and Pellicer-Sánchez and Boers (2019, p. 154) remark that semi-incidental learning conditions have been reported to lead to sufficient learning gains in foreign language contexts, contributing to learners' recurrent focus on the form, meaning and use of the selected sequences in context.

Some semi-incidental approaches to the teaching of sequences are reviewed by Thornbury (2019). Lewis' awareness-raising approach (1997), called *The Lexical Approach,* advocates extensive reading and listening for learners to pick up these longer strings of words from the input, suggests the chunking of texts as an activity where learners spot and signal the different chunks that made up a text, while it encourages learners to keep a record of their FS learning process so as to later be able to review and revisit these chunks. In this approach, recycling is crucial to guarantee active recall of the items learnt. Boers and Lindstromberg (2009)'s analytic approach offers a more complex proposal of Lewis' original, which is meant to optimise the learning of sequences. It is based on awareness-raising and drawing learners' attention to the sequences as well as to the features that make up those sequences such as the component words, their meanings, some phonological and pragmatic aspects that characterise them and the restrictions that govern their use. The authors weigh the importance of these factors to exploit the mnemonic potential of sequences through specific tasks and make them more memorable to learners.

In an attempt to determine what research has established about the teaching of formulaic sequences and its effects, Boers and Lindstromberg (2012) analyse three different pedagogical approaches and their effectiveness investigated in studies with a formulaic perspective: awareness-raising, dictionary and corpus use, and conscious memorization. In the history of foreign language teaching traditional approaches have been mainly focused on individual words, and little attention has been paid to the surrounding linguistic context in which they typically appear. Although collocation and its teaching have been part of our lessons and have featured in coursebooks for some time, the studies reviewed in their article prove that it is beneficial for learners' attention to be drawn to even wider chunks of text (three- and four-word sequences) in the input they are exposed to (Schmidt 1990, 2001). This enhanced focus will lead them to notice the boundaries of these expressions, i.e. where they begin and end, and which component words are compulsory, which are optional and which are the variants that one same sequence allows in the target language. In fact, learners need to be made aware of the ubiquity of these phrases and how necessary they are to convey conventionalized meanings.

Some studies have also explored different tasks learners should complete to become familiar with these sequences and incorporate them into their L2 repertoire. To bring sequences

to learners' attention and give them further exposure to these lexical units, learners are encouraged to look up meanings of target sequences in the dictionary, to browse the examples offered in both dictionaries and concordance lines obtained from corpora like COCA (Davies, 2008-) or the British National Corpus, and to experiment with raw data obtained through these sources so as to investigate how they are used. According to Boers and Lindstromberg (2012), working with corpora guarantees learners' exposure to repeated, authentic examples of use of the different sequences, while at the same time reinforcing their recurrence across different texts and genres. The third strand of studies they analyse revolves around conscious memorization. As explained above, research into their effectiveness indicates that this type of activities requires strategy training and implies the investment of time, and overall the benefits gained are not significant or lasting.

Within semi-incidental studies, another line of teaching which has proved relatively beneficial is Focus on Form, despite some caveats in the literature of form-focused interventions (Boers, 2015). The tenets and techniques typical of this approach (Fonf) are suitable and adaptable for the explicit teaching of formulaic sequences, as shown in investigations like Peters (2012), Sonbul and Schmitt (2013) and Szudarski and Carter (2014), where the 'forms' focused on are collocations or target sequences selected as pedagogically relevant to learners. These sequences are presented as packages of use-form-meaning data in use that convey specific ideas (Boers & Lindstromberg, 2009; Wood, 2015) and learners need to be made aware that each sequence has a specific form determined by the words that make it up, that it is typically used to express a certain meaning under certain circumstances and that it is used in some contexts or situations with some pragmatic, syntactic and semantic restrictions. Focus-on-Form techniques like input enhancement and input flood are effective not only in directing learners' attention to the presence of these sequences in the input, but also to how FSs are used and the linguistic company they keep. Input enhancement through boldfacing or coloured highlighting of the focused sequence in the (written) input guarantees the salience of the target forms in the input and, therefore, draws learners' attention to the sequences, to their form, and to their occurrence in context (Ellis, 2015; Boers, Demecheleer, Deconinick, Stengers & Eyckmans, 2017). In turn, input flood ensures the provision of multiple occurrences of the target forms in the input, where the input to which learners are exposed is "flooded" with instances of the formulaic sequences that are targeted. The principle behind both techniques informs most of the approaches to teaching formulaic sequences in the section above. Moreover, they have been applied in the design of the materials in Section C in this volume with the aim to attract additional attention to the sequences and thus strengthen the imprints in memory. In the chapters 4 to 9, every instance of the target sequences appears in

bold typeface in the learners' handouts, irrespective of whether they are presented in the reading text for the first time, whether they are necessary for the completion of a task or whether they are merely distractors. However, the original texts in the chapters have not been seeded with additional occurrences of the sequences. Input flood is provided through the recycling tasks in which learners retrieve the target FSs from memory. The variety of activities per chapter and the different texts and contexts in which the sequences are placed work as additional input while at the same time reinforcing learners' knowledge of them.

One further concept that is crucial in the literature of formulaic sequence teaching is Nation's (2001) 'rich instruction', which "involves (1) spending time on the [sequence][3], (2) explicitly exploring several aspects of what is involved in knowing a [sequence], and (3) involving the learners in thoughtfully and actively processing the [FS] (p. 95). The author suggests that these three steps should be combined with communicative tasks which offer significant opportunities for genuine interaction among learners to generate the type of entrenchment in memory that will later aid storage in long term memory (Hoey, 2005).

As indicated by Le-Thi, Rodgers and Pellicer-Sánchez (2017) the benefits of teaching formulaic sequences through explicit instruction might lie in "complementing meaning-focused tasks (i.e. incidental) with explicit teaching" (p. 129), where a combination of different types of activities tapping into both receptive and productive knowledge of the selected FSs will activate learners' memory for more significant learning to occur and to contribute to the development of their formulaic competence. It is in this sense that the teaching materials in this volume reflect the characteristics Le-Thi et al. (2017) highlight as necessary ingredients when designing materials to teach formulaic sequences explicitly in a language teaching program. Issues like "how the target items are made salient, how they are presented, and how they are integrated with the indirect, meaning-focused learning of that program" (p. 129) require careful analysis and planning. In the following paragraphs a detailed description ensues of the literature-based principles underlying the design of the materials in Section C.

3. 4 No man is an island: in context

Language occurs in natural environments and has communicative purposes to fulfil. For learners to obtain better input as to how, when and what for these expressions are used, formulaic sequences need to be taught in context. Presenting them "in context" refers not only to the whole sentence in which the phrase typically occurs (similar to the examples appearing in learner

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[3] Nation (2001)'s 'rich instruction' refers originally to words. In this chapter the term has been adapted to suit the teaching and learning of formulaic sequences.

dictionaries), but it also implies the wider communicative context of the whole text where the phrase appears. If possible, both written and oral contexts should be made available to learners (see 3.7 There's a rhyme and reason). These contexts will offer better cues if they are authentic, naturally occurring in native speech or discourse. Learners will also need to be made aware of certain contextual features for each text type (song or legend) and particular text. Characteristics like register, relationships between participants in the text, purpose of the phrase in the exchange, tone, illocutionary force of some exchanges or messages conveyed will constitute a fundamental aspect in the presentation of the target sequences. Nowadays, with the internet and the World Wide Web, this is even simpler than years ago, and teachers can easily get extracts and excerpts from films, series and even memes where these phrases may appear. It is inadvisable also for teachers to make up examples of their own where these target sequences are inserted. Especially if we are not native speakers of the language we teach, we might not be entirely familiar with the patterns of use of some expressions, so authentic sources are a reliable means to offer input. In the same vein, getting learners to produce examples of their own where they use the target sequences too early in the sequence of tasks might also be counterproductive in the development of their formulaic competence. In chapters 4 to 9 in Section C in this book, we have presented each target sequence within the original text in which it appeared, either a legend or a song. While the legends selected have been simplified for the target learners' level of proficiency and age, the fragments where the sequences originally occur have not been modified. Instead, the legends have been shortened, and some complex constructions have been omitted altogether or simplified for easier comprehension of the information.

3.5 The more, the merrier: multiple encounters

Encounters with the target sequences should be multiple, and if possible, in varied contexts, that is, in different sentences and even texts that will contribute to learners' perception of the uses of the phrases. The contextual information that learners can gather needs to be systematically presented to them on repeated occasions to allow for the recycling of the newly acquired knowledge and the deepening of this type of imprint in their minds with each new encounter. This does not quite mean that the same sentence where the sequence appears should be repeated across the materials. Rather, multiple encounters with the target sequences used in different sentential contexts are necessary for learners to find the regularities in their use, hypothesize as to their meaning and communicative purpose and focus on the components and boundaries of each expression. Realizing that the expression is recurrent in the input, being alert to its constituent words and paying attention to what is meant by that particular phrase in those

contexts are essential steps in the learning of these sequences. The more varied the contexts in which the sequence appears, the more entrenched this phrase will be in learners' memory. This type of repeated exposure may also become strategic in their approach to future sequences they may discover incidentally in the foreign language used outside the classroom. However, the question as to how many occurrences are sufficient for this entrenchment in memory to take place is always raised. Siyanova-Chanturia and Pellicer-Sánchez (2019) suggest more than eight, and there will be no harm in including more. These examples in the input need to be spread across many lessons and encounters will need to be revisited cyclically for learners' receptive knowledge to be (re-) activated.

One further issue to consider is how many sequences should be focused on at a time. The literature suggests that the most natural batch is from **five** to **nine sequences** per text, although this will also depend on the length of the selected texts. This number is defined by the typical memory load that is admissible in vocabulary learning. In this case, because FSs are considered morpheme-equivalent units (Wray, 2008), i.e. units of meaning which behave as morphemes, the literature respects the same number as for individual lexical items. Lindstromberg and Boers (2008) suggest "doses that are manageable for [learners]" (p. 16), which in turn will be determined by learners' age, level of proficiency and motivation. The teaching materials in section C in this volume have been designed around five to seven formulaic sequences which are focused on in each of six texts. As shown in the content tables for the chapters in Chapter 1, and on the cover of each of chapters 4 to 9, no more than seven sequences are targeted within a source text, and during each lesson, no more than three or four are presented and practiced. Through systematic recycling, more encounters with already focused-on items are guaranteed, and this procedure extends across the chapters to include and revise more and more of the target sequences. The aim is for the tasks to provide learners with enough instances of meeting the sequences, retrieving their meaning and use from memory, and using them with increasing degrees of freedom in wider and newer contexts of use as time and encounters pass.

> More recent models of adult vocabulary learning in L1 also assume that new [word] learning involves the establishment of memory traces of the formal characteristics (e.g., spelling, pronunciation) of a [word] and its meaning, and then building up strong associations between form and meaning (Tamminen & Gaskell, 2013). These connections between form and meaning are reinforced by each encounter with the [word], and its corresponding image in the materials, which also create memory traces of the context in which the [word] was seen or heard (Bolger, Balass, Landen, & Perfetti, 2008). Repeated exposure to novel lexical items also assists in refining the various meanings of [words] and developing rich lexical representations so that FS [word] recognition and recall can proceed quickly and without effort (Perfetti, 2007). (Kormos, 2020, p. 215)

Presenting the target sequences to learners on multiple occasions means designing and including tasks across lessons that will allow them to hear them and read them frequently. In sections 3.7 and 3.8 we will discuss the importance of providing input through different modes (visual, auditory, etc.) as well as catering for activities and games that will give learners the chance to practice FSs' pronunciation and written form and be able to recognize that these sounds and groups of words convey this particular meaning. Images, illustrations and the mother tongue are essential tools that will need to be exploited to strengthen the link between form and meaning for each target sequence.

3.6 An image is worth a thousand words: illustrations to convey meanings

The manual was originally conceived of as a book that would help teachers in primary schools in Río Negro, Argentina, give explicit instruction of specific formulaic sequences. Although learners in these settings share Spanish as their L1, which could be relied on for better understanding of the L2, visual support was deemed of essence in educational settings for children. Furthermore, in this way, the volume is made adaptable to contexts with different mother tongues. The tailor-made illustrations included for each text (whether song or legend) provide visual and contextual information on the uses and meanings of the target sequences as well as on the content of the whole text. Through these images, learners are better equipped to discover/uncover the meaning of the different chunks, resorting to independent (non-linguistic) information to attach to the meaning-form link of FSs, as Paivio's (2010) dual coding theory suggests. Both visual and verbal codes are created for target vocabulary items (sequences in our case) and the pictures both activate and strengthen the mental representation learners form in their minds. Le-Thi, Dörnyei & Pellicer-Sánchez (2020) have shown how this type of cognitive engagement of visual contexts provided by pictures accompanying the linguistic environment in which the sequences appear guarantees the optimal conditions for form recognition to take place (p. 23). Moreover, the illustrations serve as prompts through which learners can retrieve the meaning -and hopefully the form- of target sequences more easily from memory, so that not only recognition -remembering what the picture stands for and what the sequence means- but also recall -remembering the form of the sequence- are triggered. Together with the typographical enhancement explained in 3. …, learners' interest is piqued and they are more cognitively engaged in the perception of the salient sequences in the input.

Each illustrator has contributed their unique skills and artistic gifts to the representation of meanings, which explains the variety of styles in the illustrations across chapters. We believe this

variation contributes to the appeal of the materials avoiding the rather unexciting uniformity in the materials that might tire learners visually speaking.

3.7 There is a rhyme and reason

The purpose of the meaning-focused and form-focused FS approach behind the materials in this book is to help learners develop a different perception of language in which chunks are regular and typical. It is meant to develop in them a strategic approach to language, favouring a process of chunking the input they are exposed to more consistently than FL learning has done so far. In order to do this, the materials in Section C have combined both aural and visual modes of input. This bimodality is believed to offer input which not only gives information as to the form of the sequences (their lexical make-up and spelling) but also as regards prosodic cues inherent to the formulaic nature of these chains of words. Working with songs clearly provides this multimodal input through the reading of the lyrics and the listening tasks on the song. To provide similar types of input in the case of legends (Chapters 5, 7, and 9the texts were recorded by Phonetics teachers in our university, guaranteeing a natural but spaced and rather slow output suitable to the age and level of proficiency of the learning context in which the materials are implemented. Through the auditory modality, learners are exposed to those prosodic cues and pronunciation typical of formulaic language, which in turn reinforce the formulaicity highlighted through input-enhancement techniques (Lin, 2019).

> Furthermore, when a text is read as well as listened to, it is processed in both visual and auditory working memory, which assists in retaining information and building connections between them (Moreno & Mayer, 2002). This explains findings in educational psychology that have shown that multimodal presentation can enhance the comprehension and recall of information. (Kormos 2020, p. 211)

3.8 Each to their own: Which TASKS foster the learning of formulaic sequences?

Different types of activities will lay the grounds for different types of FS learning. The literature on the effects of FS explicit instruction provides evidence for the need for the combination of a variety of tasks that, while respecting the processes of noticing, retrieval and generative use, will provide learners with sufficient exposure to the sequences, on different occasions, with different purposes.

In their volume *Teaching Chunks,* Lindstromberg and Boers (2008) outline and extensively describe a series of activities for each of the stages they adopt and adapt from Nation (2001) for

the teaching and practice of what they term 'chunks'[4]: "initial steps to memorization", "helping students remember chunks" and "reviewing and quizzing".

For each activity, the procedure is described in detail and possible variations are included. Very practical tips are offered and some of the most successful activities put forward include circulating review sheets (p. 86) and dicto-composition: from chunks to text and back (p. 98). Through tasks such as the latter, based on Wajnryb's dictogloss (1990), learners are encouraged to pay attention to the use of FSs in context and, when asked to reconstruct the original text in groups, they are invited to employ the sequences in meaningful contexts. The materials in Section C include a few of these tasks, following

Wood (2015) devotes a whole chapter to activity types that can foster the acquisition of formulaic sequences, based on Liu (2008)'s volume on idiom acquisition and pedagogy (as cited by Wood, 2015: 156). Again, what features as most important steps are raising learners' awareness as to the context in which sequences appear, providing learners with opportunities for retrieving the sequences from memory, a 'direct study' approach to complement this discovery, as well as learning strategy use. In "general strategy" tasks, learners are to get engaged in systematic activities such as watching for the use of formulaic sequences in daily life encounters, listening to the media and noting how recurring formulaic sequences are used (Wood, 2015: 157-158). Other more specific activities involve the completion of a transcript with sequences, as well as the use of mnemonics to aid in the storage of sequences.

3. 8 Spoilt for choice: WHICH FSS SHOULD BE TAUGHT?

There are several criteria that regulate the selection of FSs to be taught in a course. FSs need to be **new** to learners; that is, for their teaching to be justified within the scarce time allotted to English lessons, learners must not be familiar with these sequences and the sequences should not be equivalent to a FS in the learners' mother tongue. If this were the case, the sole drawing of attention to the similarities between the expressions in both languages might be enough for their noticing. The first decision is based on the text we will be teaching, we have chosen or would like to work on in our lessons. The text will most certainly contain a myriad of sequences of which we should select a few as target phrases deemed worthy of our learners' attention/ focus because they will contribute to the communication of meanings.

One further criterion is **frequency of occurrence** of the target sequences in the L2, which would guarantee that, if learners acquire a frequent FS, they will be equipped with the means to

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[4] Due to the numerous terms that have been coined for chains of words which typically co-occur in discourse, these authors use 'chunks' to avoid theoretical distinctions.

convey ideas in the way in which they are expressed in the native language. Rather than base this decision on intuition, foreign language teachers are encouraged to consult native language corpora in this respect.

This, in turn, is related to another criterion: the FSs taught need to be **communicatively** worthy. By using the selected formulaic sequences, learners should be effectively communicating meanings which would otherwise take them a lot of effort to put together. FSs are the only natural and typical way of putting meanings across and it is important for L2 learners to be aware of their existence and their importance for foreign language use. This last criterion could run counter to that of frequency since many very useful and effective phrases which fulfil certain pragmatic and social functions may not be as frequent as many others (probably already known to the learners). The prevalence of each of these three criteria (novelty, frequency and pedagogical relevance) over the others will guide the selection in any course, depending on the specific needs of learners according to their age, level of proficiency and interests.

Another issue to be considered when deciding which FSs to focus on is related to the internal make-up of sequences. Authors like Lindstromberg and Boers (2008) remind teachers that "items in batches of new vocabulary should not be too similar to one another in sound or spelling" (p. 16), since this similarity could lead to complications and confusion in the retrieval of the correct FS. This issue has informed the selection of target sequences to be taught as well as the types of activities that recycle the target FSs.

This chapter has aimed to summarise the main tenets and principles that underlie the selection principles, the task design and task combination in the materials published in chapters four to nine. It is believed that teachers are one of the most important sources of input to offer our learners, especially in foreign language formal settings such as primary schools in our region of Argentina. Research has shown that attention on their part is essential for learning to occur, that memory plays a significant role and multiple instances of recycling are compulsory if learning gains are to be observed. These chapters intend to offer such an experience for a whole school year in contexts where the foreign language may only be experienced during school lessons. However, it is also fervently believed that, if learners are given the tools to perceive the formulaic nature of language, they will be equipped for a lifelong opportunity of formulaic-sequence learning.

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C. READY-TO-GO LESSONS TO TEACH FORMULAIC SEQUENCES

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Illustrator: Pablo Mirenda

YOU ARE IN MY HEART

Topics

Being away from our loved ones

Grammatical competence

- Commands (remember me, keep our love alive)
- Linking devices (though, for)
- Verb patterns: let, make
- Modals: have to
- Conditionals
- Future simple
- Even
- Each + noun (night, time)

Value Education

Expressing feelings
The value of friendship
Communication skills
Dealing with pain/grief or a loved one's absence
Memories
Art (song-singing) as a healing practice

Lexical/Formulaic competence

SAY GOODBYE
MAKE YOU CRY
I'M FAR AWAY
REMEMBER ME
I'M WITH YOU
CLOSE YOUR EYES
TRAVEL FAR

YOU ARE IN MY HEART

Song: "REMEMBER ME" by Iñigo Pascual

ACTIVITY 1
Match the pictures to the sentences

A. ………………………………

E. ………………………………

YOU ARE IN MY ARMS

SING A SECRET SONG TO YOU

MAKE YOU CRY

SAY GOODBYE

WE ARE APART

I'M FAR AWAY

REMEMBER ME

I HOLD YOU IN MY HEART

B. ………………………………

F. ………………………………

C. ………………………………

G. ………………………………

D. ………………………………

H. ………………………………

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ACTIVITY 2A
Write the sentences in the order you think they will appear in the song:

1... 2 ....

3... 4 ....

5... 6 ....

ACTIVITY 2B
Listen to the song and tick (✔) the phrases you hear.

ACTIVITY 3
Listen to the song, read and check the order of the phrases. Some phrases can appear more than once!

STANZA 1

₁ **Remember me**

₂ Though I have to **say goodbye**

₃ **Remember me**

₄ Don't let it **make you cry**

₅ For even if **I'm far away** I hold you in my heart

₆ I sing a secret song to you each night we are apart

ACTIVITY 4

¿De qué trata esta estrofa? Marcar la opción correcta según la letra:

1. El papá le pide a su hija que lo recuerde...
   a. aunque tenga que decir adiós.
   b. aunque hayan discutido.
   c. aunque esté lejos.

2. ¿Qué hará el padre aunque esté lejos?
   a. La llevará en su corazón.
   b. Le dirá un secreto cada noche.
   c. Le cantará una canción nueva cada día.

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ACTIVITY 5

Connect words with a line to reconstruct a phrase from the song. Choose a picture that illustrates each phrase.

1	MAKE	SONG	FAR
	HEART	SECRET	CRY
	AWAY	YOU	SAY

2	I	MAKE	AWAY
	WE	FAR	CRY
	I'M	SONG	SECRET

3	SHE	HAVE	SONG	WE	GOODBYE
	I	MAKE	SECRET	SAY	APART
	ME	YOU	TO	ARE	FAR

4	SHE	HAVE	SONG
	I'M	WITH	SECRET
	ME	YOU	YOU

5	SING	A	WITH	FAR
	WE	SAY	AWAY	SONG
	I	HAVE	SECRET	CRY

A B C D
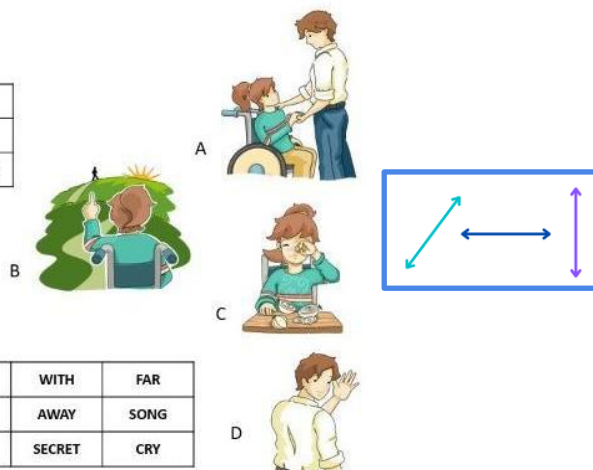
ACTIVITY 6

Match the underlined phrases with the pictures.

STANZA 2

A

7 Remember me

8 Though I have to **travel far**

9 Remember me

B

10 Each time you hear a sad guitar

11 And know that **I'm with you** the only way that I can be

12 Until you're in my arms again

13 Remember me

D C

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ACTIVITY 7

Listen to the song and put the pictures in order. Some pictures can be used more than once.

1) ………· 2) ………· 3) ………· 4) ………· 5) ………· 6) ………· 7) ………·

ACTIVITY 8

Complete the bubbles with phrases from the Stanza 2.

> **REMEMBER ME** - I HAVE TO **TRAVEL FAR – SAY GOODBYE –**
> **I'M WITH YOU** THE ONLY WAY THAT I CAN BE – YOU'RE IN MY ARMS AGAIN –
> I HOLD YOU IN MY HEART – **I'M FAR AWAY**

IMPORTANT!!! Una de las frases aparece **3 veces**! Algunas frases no corresponden a estas imágenes!

María Adela García Álvarez - María Jesús Luna – María Leticia Tacconi - Nadia Fernández Ferrari - Analía Elisa Castro
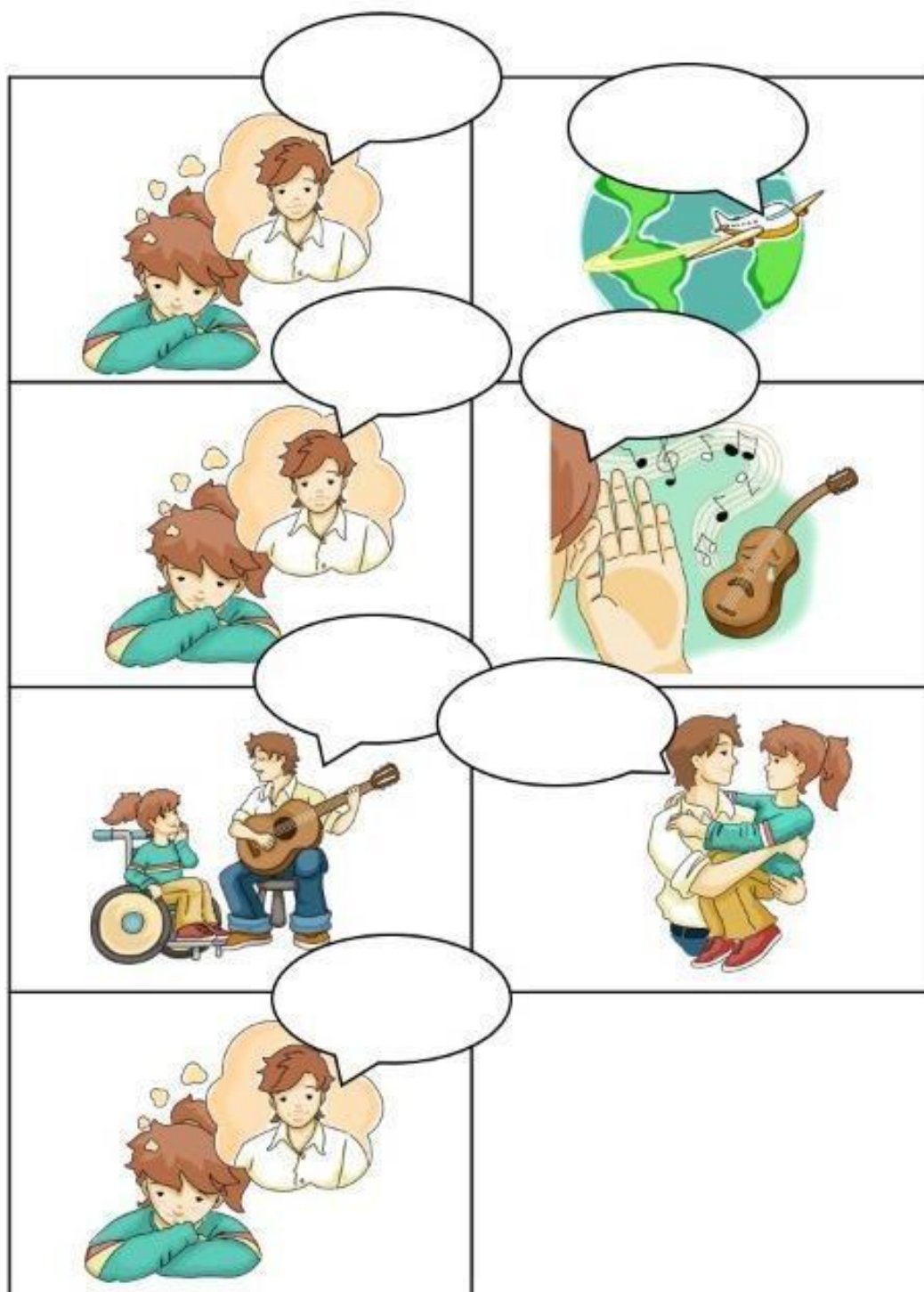
ACTIVITY 9

Complete the puzzle pieces with the missing words.

ACTIVITY 10

Listen, check and sing.

STANZA 3

26 **Remember me**

27 For I will soon be gone

28 **Remember me**

29 And let the love we have live on

30 And know that **I'm with you** the only way that I can be

31 So until you're in my arms again

32 **Remember me!**

ACTIVITY 11

True or false? Read the stanza and decide:

.... A. The father is **far away.**

.... B. The father and his daughter are together.

.... C. They can be together when she listens to the song.

.... D. The daughter will not remember her father.

.... E. Their love will fade away.

.... F. The daughter will be **in his arms** again.

ACTIVITY 12:

Write the correct phrase under the pictures (write the Spanish version too)

LET THE MUSIC PLAY	**CLOSE YOUR EYES**	KEEP OUR LOVE ALIVE	FADE AWAY

1 ....   2 ....   3 ....   4 ....

....

ACTIVITY 13

Read the Stanza 4 and complete the sentence in the box:

STANZA 4

33 If you **close your eyes** and let the music play

34 Keep our love alive, I'll never fade away

35 If you **close your eyes** and let the music play

36 Keep our love alive, I'll never fade away

37 If you **close your eyes** and let the music play

38 Keep our love alive, I'll never fade away

El amor entre el padre y su

hija se ....

...........……...…..............

y nunca se desvanecerá si

su hija ....

.... y ....

....

ACTIVITY 14

Let's sing the whole song together!

1 **Remember me**
2 Though I have to **say goodbye**
3 **Remember me**
4 Don't let it **make you cry**
5 For even if **I'm far away** I hold you in my heart
6 I sing a secret song to you each night we are apart

7 **Remember me**
8 Though I have to **travel far**
9 **Remember me**
10 Each time you hear a sad guitar
11 Know that **I'm with you** the only way that I can be
12 Until you're in my arms again
13 **Remember me**

Chorus
14 Que nuestra canción no deje de latir
15 Solo con tu amor yo puedo existir
16 Remember me
17 Que nuestra canción no deje de latir
18 Solo con tu amor yo puedo existir
19 Remember me

20 **Remember me**
21 Though I have to **say goodbye**
22 **Remember me**
23 Don't let it **make you cry**
24 For even **if I'm far away** I hold you in my heart
25 I sing a secret song to you each night we are apart

26 **Remember me**
27 For I will soon be gone
28 **Remember me**
29 And let the love we have live on
30 And know that **I'm with you** the only way that I can be
31 Until you're in my arms again
32 **Remember me!**

Bridge
33 If you **close your eyes** and let the music play
34 Keep our love alive, I'll never fade away
35 If you **close your eyes** and let the music play
36 Keep our love alive, I'll never fade away
37 If you **close your eyes** and let the music play
38 Keep our love alive, I'll never fade away

39 **Remember me**
40 For I will soon be gone
41 **Remember me**
42 And let the love we have live on
43 And know that **I'm with you** the only way that I can be
44 So until you're in my arms again
45 **Remember me!**

46 **Remember me**
47 **Remember me**

ACTIVITY 15

What is the song about? Read and choose A, B or C.

A. **A father is with his daughter**. She is in his arms and is happy because he doesn't **travel far**. They let the music play and keep their love alive because they don't have to **say goodbye**.

B. A father and his daughter have to **say goodbye. She makes him cry** because **she is far away**. He lets the music play and when **he closes his eyes, he remembers her**.

C. A father **travels far** and wants his daughter to **remember him.** When **he's far away** they can be together when she hears a sad guitar. Their love will not fade away if they let the music play.

ACTIVITY 16

You're a singer now!

You're the daughter and you write a song for your father. Write one new stanza using as many phrases from the song *Remember me* as you can.

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

APPENDIX A

Travel far	
I'm with you	
Remember me	
Say goodbye	
Make you cry	
I'm far away	

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APPENDIX B

Remember me
Though I have to say goodbye
Remember me
Don't let it make you cry
For even if I'm far away I hold you in my heart
I sing a secret song to you each night we are apart

Remember me
For I will soon be gone
Remember me
And let the love we have live on
And know that I'm with you the only way that I can be
So until you're in my arms again
Remember me!

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APPENDIX C

If you close your eyes
and let the music play
Keep our love alive,
I'll never fade away

If you close your eyes
and let the music play
Keep our love alive,
I'll never fade away

If you close your eyes

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| and let the music play |
| Keep our love alive, |
| I'll never fade away |

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APPENDIX D

Close your eyes	

APPENDIX E

If y____ c_____ your e_____
and let the m_____ p____
Keep our l_____ alive,
I'll n_____ fade a_____

4. YOU ARE IN MY HEART

Maria Adela García Álvarez

María Jesús Luna

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Analía Elisa Castro

Illustrator: Pablo Mirenda

TEACHER´S NOTES

Song: "Remember Me" by Iñigo Pascual

Language level: Elementary

Age: 8-12

Objectives:

a) To guide students to understand the meaning of the lyrics.

b) To provide opportunities for Ss to identify the target phrases in the song.

c) To create the optimal conditions for Ss to express their feelings when someone they love is far away, by using the formulaic sequences in the song.

d) To motivate Ss to learn English by singing the song.

Target of vocabulary phrases for the whole lesson:

> SAY GOODBYE, MAKE YOU CRY, I'M FAR AWAY, REMEMBER ME, I'M WITH YOU, CLOSE YOUR EYES, TRAVEL FAR

Teacher's resources:

Link to the video of the song**:** https://www.youtube.com/watch?v=z8NiqVMLnco

Find the link to the PowerPoint presentation:
https://bibliotecadelenguas.uncoma.edu.ar/exhibits/show/from-the-drums

PowerPoint presentation, beamer, speakers, flashcards and handouts.

Before the lesson:

Make sure you have printed and cut out the pictures or flashcards in the Appendix for the lesson you will use them.

Note:

Because of the complexity of the text, only some stanzas are worked on in this handout.

Step 1

Ask Ss to imagine that someone they love is moving abroad. Ask Ss to tell you how they would feel about it (Slide #2 in the Powerpoint presentation). Draw Ss' attention to the images on the slide that show some feelings like: HAPPY – ANGRY- SAD - ANY OTHER? Ask them why they feel like that.

Step 2

Ask Ss to say how they can be in contact with their friends and give them some suggestions (Slide #3 in the Powerpoint presentation); show them some logos of different social media and objects used for communication. (EG: WHATSAPP- SOCIAL NETWORKS - TELEPHONE -   ANY OTHER?).

Step 3

Ask Ss to say what can remind them of this person and show them some other pictures (Slide #4 in the Powerpoint presentation) so that they can choose from them or mention others (ACTIVITIES – PHOTOS – MEMORIES – OBJECTS – VIDEOS – VOICE NOTES – SONGS – SMELLS – PRESENTS – FOOD – CLOTHES). Next, ask Ss to say if they feel that this person has left or if they feel this person is there with them all the same if they have those memories with them.

Step 4

Tell Ss the title of the song is called "Remember Me" and ask them to imagine who is singing this song to whom (Slide #5 in the Powerpoint presentation).

Step 5

Show Ss some pictures (Slide #6 in the Powerpoint presentation) illustrating the following phrases: I SING A SECRET SONG TO YOU – SAY GOODBYE – MAKE YOU CRY – FAR AWAY – I HOLD YOU IN MY HEART – YOU ARE IN MY ARMS – WE ARE APART – REMEMBER ME. Ask Ss to say what the pictures suggest (Ss will probably answer in their L1 but this is done on purpose to give them confidence and to check if they understand the meaning that the pictures convey). After that, Ss relate the images to some expressions on Slide #6 in the Powerpoint presentation.

Note: Encourage repetition as much as you can throughout the lesson, so that Ss get the pronunciation of the phrases and feel more confident when they sing later on. Repetition can be carried out through different techniques so that it is done in a fun and attractive way. When Ss finish doing this, ask them to match the phrases to the pictures in **HANDOUT ACTIVITY 1**.

After that, ask Ss how these ideas are related to the previous discussion about a person they love leaving the country. And then, ask Ss to say the order in which they think these phrases might appear in a song about somebody that is going away. Write what Ss say on the board so that they copy the phrases in the order they have suggested. **(HANDOUT ACTIVITY 2a)**

Answer key:

A) I SING A SECRET SONG TO YOU
B) MAKE YOU CRY
C) I HOLD YOU IN MY HEART
D) WE ARE APART

E) SAY GOODBYE
F) I'M FAR AWAY
G) YOU ARE IN MY ARMS
H) REMEMBER ME

STANZA 1

Target of vocabulary phrases:

REMEMBER ME, SAY GOODBYE, MAKE YOU CRY and I'M FAR AWAY

Step 6

Ss listen to the Stanza 1 and they tick, from the list of phrases they have, the ones they hear **(HANDOUT ACTIVITY 2b).** Check this activity by asking different Ss to say which phrases they have ticked.

Answer key:

MAKE YOU CRY, SAY GOODBYE, I'M FAR AWAY, REMEMBER ME

Step 7

Give Ss the lyrics of the Stanza 1 (**HANDOUT ACTIVITY 3)** so they can check the order of appearance of the phrases they ticked in **HANDOUT ACTIVITY 2b**. The target phrases will be in bold type.

Answer key:

1. REMEMBER ME   2. SAY GOODBYE   3. REMEMBER ME   4. MAKE YOU CRY
5. I'M FAR AWAY

Step 8

Start an oral discussion about who is singing to whom so as to check their predictions in Step 4 (Slide #5 in the Powerpoint presentation).

Answer key:
A father is singing it to his daughter.

Step 9

Tell Ss to choose the option(s) that best describe the whole meaning of the stanza **(HANDOUT ACTIVITY 4)**. Ask Ss which lines/phrases in the song helped them decide.

Answer key:
1 – a. Possible lines: Remember me/ Though I have to say goodbye

2 – a. Possible line: For even if I'm far away I hold you in my heart.

Step 10

Read the stanza aloud together with Ss to practise pronunciation as a previous step to the singing of the stanza with the help of the lyrics. Ss sing stanza 1 once or twice.

Step 11

Direct Ss to **HANDOUT ACTIVITY 5** and help them recall the phrases for each of the pictures on the page. Call out one of the chunks (not in order) and Ss will match the picture with the corresponding letter (a-d). After this revision, Ss work individually to connect the words in the tables to build each phrase/chunk from Stanza 1. There is one extra box with a phrase that doesn't match a picture.

Answer key:
Matching pictures: **1.C   2. B   3.D   4.A**

Phrases in order: 1. MAKE YOU CRY, 2. I'M FAR AWAY, 3. I HAVE TO SAY GOODBYE, 4. I'M WITH YOU

Check with the whole class with Slide #8 in the Powerpoint presentation and encourage repetition of the chunks. Listen to the stanza 1 and sing all together (Slide #9 in the Powerpoint presentation).

STANZA 2

Focus of vocabulary teaching:

TRAVEL FAR - I'M WITH YOU

Step 12

Give Ss the lyrics of Stanza 2 **(HANDOUT ACTIVITY 6)**. Ss match the underlined phrases with the pictures in the same copy. Check with the whole class with Slide #10 in the Powerpoint presentation. Ask Ss to repeat these phrases, first, with the whole group of Ss and, later, with individual Ss.

Step 13

Show Ss the pictures on Slide #11 in the Powerpoint presentation. While listening to the Stanza 2, Ss put the pictures in order according to what they hear **(HANDOUT ACTIVITY 7)**.

Answer key:
1) B;   2) A;   3) B;   4) D;   5) C;   6) E;   7) B;

Step 14

Once Ss get the pictures in order, they match the pictures with the phrases in the box. Ss will be given two extra phrases they don't need to use **(HANDOUT ACTIVITY 8)**. Read the phrases aloud for Ss to start getting used to the pronunciation of the phrases in the stanza. Check one picture at a time asking different Ss to say which phrase they have used to complete it and why. Ask the rest of the Ss to say whether they agree or disagree.

Answer key:
A. **Remember me**
B. I have to **travel far**
C. **Remember me**
D. Each time you hear a sad guitar
E. **I'm with you** the only way that I can be
F. Until you are in my arms again
G. **Remember me**

Step 15

Read Stanza 2 aloud together with Ss to practice pronunciation as a previous step to singing the song with the help of the lyrics. Next, Ss sing this stanza once or twice and then, they sing Stanzas 1 and 2.

Step 16

Ask Ss to complete **HANDOUT ACTIVITY 9** (Slide #13 in the Powerpoint presentation). They will write one word in each puzzle piece to complete the chunks in the pictures. Ask Ss to repeat the phrases after checking with Slide #13 in the Powerpoint presentation.

Answer key:
a. I'M WITH YOU

b. SAY GOODBYE

c. MAKE YOU CRY

d. I'M FAR AWAY

Step 17

Ask Ss to get into groups of 4 or 5. Give each group a set of cards with pictures **(APPENDIX A)** and the written form of the chunks in both stanzas. In groups, Ss shuffle the cards and try to match picture-cards and the written version per chunk to revise meaning-form links. Monitor Ss while working in groups.

STANZA 3

Step 18

Ask Ss to form groups of 4 or 5 and give them a card **(APPENDIX B)** with one of the phrases in the stanza. Say the chunks out loud and the Ss who have each chunk will stand up and repeat it after you. Play the song and ask Ss to put the cards up each time they hear them. Ask Ss to exchange cards with a classmate and repeat the procedure while listening to the song again.

Step 19

Elicit from Ss the order of the chunks in the stanza and stick them on the board in the order they suggest. Encourage whole class repetition of all the phrases. Each chunk should be repeated two or three times.

Answer key:
Remember me
Though I have to **say goodbye**
Remember me
Don't let it **make you cry**
For even if **I'm far away** I hold you in my heart
I sing a secret song to you each night we are apart

Step 20

Give each group of Ss a card with one of the phrases in the stanza **(APPENDIX B2)**. Say the chunks out loud in different order and ask Ss who have each chunk to stand up and repeat it after you. Then, tell Ss to stick the chunks on the board in the order they think they will appear. Next, give Ss a copy with the complete Stanza 3 **(HANDOUT ACTIVITY 10)**. The phrases will be highlighted so that Ss check the order of the chunks that are on the board. Play the song again for Ss to listen to it with the help of the lyrics. Play the song again and now each group stands up to sing the chunk they were originally given.

Step 21

Give Ss a set of statements to decide if they are true or false on the basis of the ideas in this stanza and in the song so far **(HANDOUT ACTIVITY 11)**. Use Slide #13 in the Powerpoint presentation to check the activity with the whole class.

Answer key:
A. The father is **far away**. F
B. The father and his daughter are together. T
C. They can be together when she listens to the song. T
D. The daughter will not **remember her father**. F
E. Their love will fade away. F
F. The daughter will be in his arms again. T

Step 22

Play the song again up to Stanza 3 for Ss to sing with the help of the lyrics they have in their handouts.

STANZA 4

Focus of vocabulary teaching:

<div style="border:1px solid blue">

CLOSE YOUR EYES

</div>

Step 23

     Show Ss Slide #14 in the Powerpoint presentation with pairs of images that show opposite ideas. The phrases for the target vocabulary items are on screen and Ss choose which picture from each pair corresponds to each phrase. Then, they get the pictures in a handout and write the phrases for each of them down. To aid comprehension and later recall of the meaning of the chunks, Ss can also write their meaning in their L1 **(HANDOUT ACTIVITY 12)**. Repetition of these phrases will be encouraged, both with the whole class and with individual Ss.

Answer key:
1. Close your eyes
2. Let the music play
3. Fade away
4. Keep our love alive

Step 24

     Give Ss the lines of Stanza 4 broken down into smaller parts **(APPENDIX C)** and ask Ss to guess the order they should be in the song. Play this part of the song for Ss to check if they are in the right order. Later check with the whole class with Slide #17 in the Powerpoint presentation.

Answer key:
If you close your eyes and let the music play

Keep our love alive, I'll never fade away

(3 times)

Step 25

     In order to check understanding of this stanza, Ss complete some sentences in their L1 about the meaning of this last part of the song **(HANDOUT ACTIVITY 13)**.

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Answer key:

El amor entre el padre y su hija se mantendrá vivo y nunca se desvanecerá si su hija cierra los ojos y deja que suene la música.

Step 26

Stick a sheet of paper on each wall of the classroom **(APPENDIX E)**. Each page will have lines of one of Stanza 4 with blanks to fill in. In groups, Ss sit on the floor at a certain distance from the wall. Read out the stanza three times. When you finish, the Ss from all the groups, one at a time, will try to write any line/part/phrase from the stanza that they can remember. The Ss that are still sitting down discuss what the next St will write. The group that ends first wins. Give some more time to the other groups to finish if necessary. All the groups check their work with the song and are given time to make extra changes if necessary.

(Adapted from the activity "dictogloss" in Wajnryb, Ruth (1990). Grammar dictation. Oxford: Oxford University Press.)

Step 27

Ss practise singing Stanza 4 two or three times and then, they sing the whole song. In order to make this step more interesting, assign different groups of Ss one of the stanzas for them to sing when they hear the stanza they have. Repeat the procedure asking Ss to exchange the stanza with another group. Finally, all the Ss sing the whole song together **(HANDOUT ACTIVITY 14** - Slide #18 in the Powerpoint presentation**)**.

Step 28

Ask Ss to get into groups of 4 or 5. Ask Ss to arrange two sets of cards (pictures and written versions **(APPENDIX A + APPENDIX D)** face down in a 5 x 5 arrangement to play a memory game. Ss turn over two cards in turns trying to remember where each card was and name the cards they turn over.

Step 29

Ask Ss to say what they think the song is about by choosing the best summary for the story **(HANDOUT ACTIVITY 15** - Slide #19 in the Powerpoint presentation**)**.

Answer key:

C. A father **travels far** and wants his daughter to **remember him**. When **he's far away** they can be together when she hears a sad guitar. Their love will not fade away if they let the music play.

Step 30

Ask Ss to think about other situations in which they could sing this song to someone else. (Slide #20 in the Powerpoint presentation).

Step 31

Divide Ss into four groups and give them a different stanza each. Each group mimes the phrases included in one of the stanzas and the rest of the class guess which stanza they are miming (Slide #18 in the Powerpoint presentation).

Step 32

Ask Ss to write another stanza for the song **(HANDOUT ACTIVITY 16)**.

Remember Me

Remember me
Though I have to say goodbye
Remember me
Don't let it make you cry
For even if I'm far away I hold you in my heart
I sing a secret song to you each night we are apart

Remember me
Though I have to travel far
Remember me
Each time you hear a sad guitar
Know that I'm with you the only way that I can be
Until you're in my arms again
Remember me

Chorus
Que nuestra canción no deje de latir
Solo con tu amor yo puedo existir
Remember me
Que nuestra canción no deje de latir
Solo con tu amor yo puedo existir
Remember me

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Remember me
Though I have to say goodbye
Remember me
Don't let it make you cry
For even if I'm far away I hold you in my heart
I sing a secret song to you each night we are apart

Remember me
For I will soon be gone
Remember me
And let the love we have live on
And know that I'm with you the only way that I can be
Until you're in my arms again
Remember me!

If you close your eyes and let the music play
Keep our love alive, I'll never fade away
If you close your eyes and let the music play
Keep our love alive, I'll never fade away
If you close your eyes and let the music play
Keep our love alive, I'll never fade away

Remember me
For I will soon be gone
Remember me
And let the love we have live on
And know that I'm with you the only way that I can be
So until you're in my arms again
Remember me!

Remember me
Remember me

Remember Me **by Iñigo Pascual**

María Adela García Álvarez - María Jesús Luna – María Leticia Tacconi - Nadia Fernández Ferrari - Analía Elisa Castro

Carla Valls
Gabriela Fernández
José Sobrino
Ma. del Mar Valcarce
Clara Chiclana
Illustrator: Amelia Gutierrez

5

ANGER IS A BAD COUNSELLOR

Topics

Emotions

Value Education

Looking after others
Protecting your own
Perseverance?
Cleverness and looking for alternative ways out

Grammatical competence

- Time clauses
- Time adverbials
- Simple past irregular verbs
- Regular verbs
- Past Continuous
- Present perfect
- Irregular plural
- Comparative patterns (grow angrier and angrier)
- Prepositional phrases of place
- Modal verbs –ability (could not)
- Reason clauses
- Contrast (But)

Lexical/Formulaic competence

LOOKING FOR SOMETHING TO EAT
RAN AFTER (the geese)
GO TO SLEEP
IN THE MIDDLE OF (the lake)
TURNED RED ALL OVER
TO THIS DAY (present perfect)
Other FSs: so it is told, back and forth, uphill and downhill

ANGER IS A BAD COUNSELLOR

Legend: "WHY FOX IS RED" (Anonymous, 1995)

ACTIVITY 1

Read this file about foxes. What is incorrect?
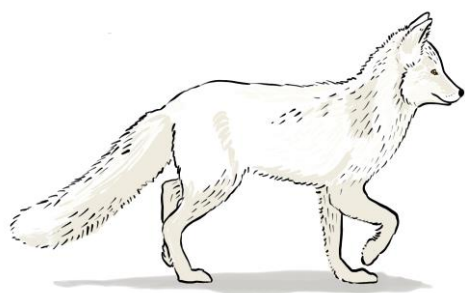
FOX

- Kingdom: vegetable, animal

- Type: reptile, herbivore, carnivore

- Habitat: mountain, forest, steppe, jungle

- Food: rodents, hares, birds, elephants

- Colour: red, green, grey

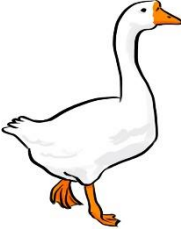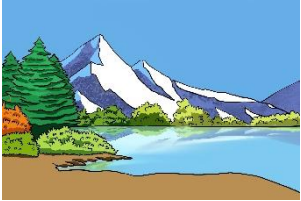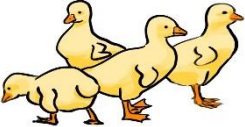- Extra information: in danger of extinction in Argentina

ACTIVITY 2

Let's read the legend "Why Fox is Red." What is it about?

I think the legend is about:

a. An angry fox

b. A sad fox

c. A happy fox

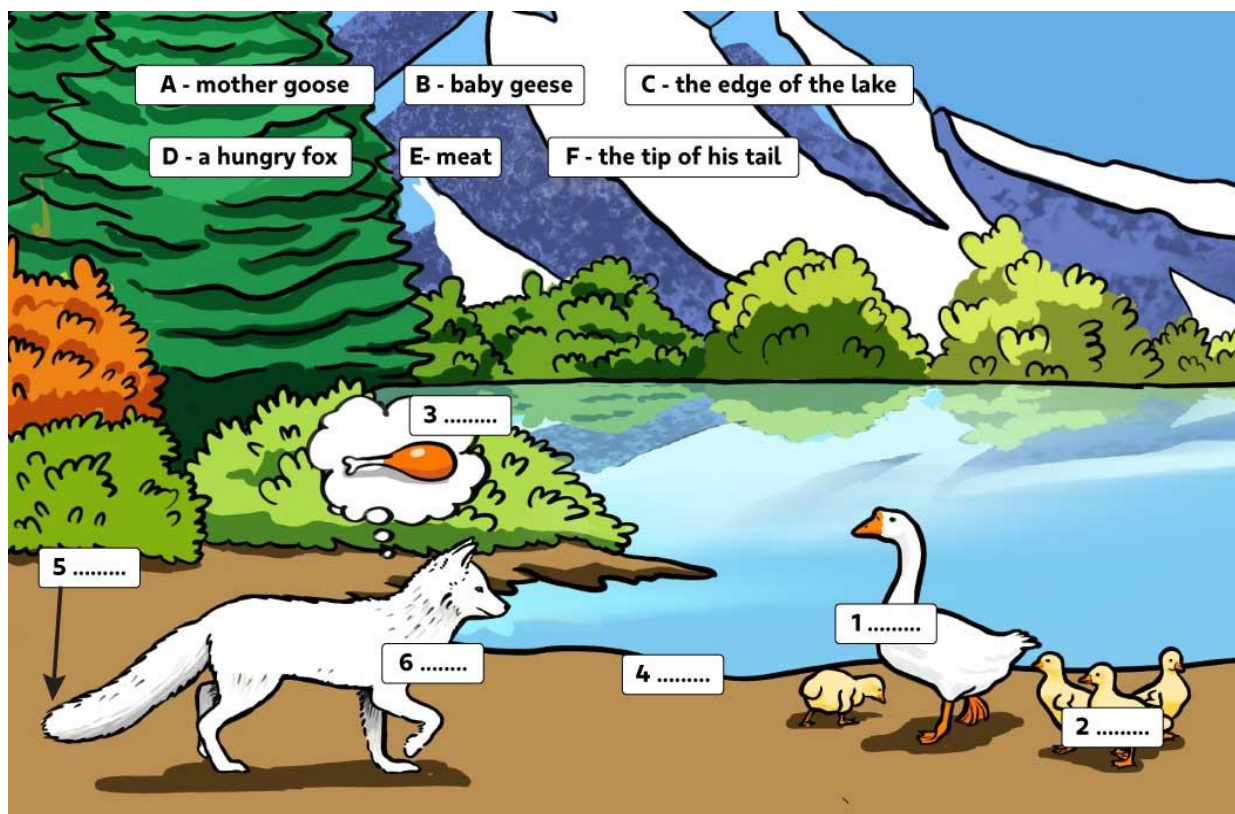Carla Valls - Gabriela Fernández - José Sobrino - Ma. del Mar Valcarce - Clara Chiclana

ACTIVITY 3

Circle the pictures you expect to find in 'Why Fox is Red'.

the tip of his tail	mother goose	at the edge of the lake
the geese	a car	a teacher
a computer	meat	a hungry fox

ACTIVITY 4

Write the phrases in the box below next to the correct number.

ACTIVITY 5A

Look at the pictures. Tick the actions you think the characters did.

⚠ a. swam farther and farther away	⚠ b. Jumped into the water	⚠ c. sang a song
⚠ d. ran after them		

⚠ e. grew angry	⚠ f. went uphill/downhill	⚠ g. couldn't catch them	⚠ h. ate

ACTIVITY 5B

What do you think will happen in the story? Write your predictions below.

....

....

....

....
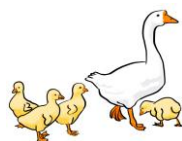
ACTIVITY 6A: COMPETITION TIME.

Listen to the legend and circle the actions in activity 5 to check your predictions.

ACTIVITY 6B

Listen to and read 'Why Fox is Red' again. Underline those words you already know.

Why Fox is Red

[1]*Fox was very hungry. Loppita-lopitta-loppita went Fox, uphill, downhill, all around the countryside,* **looking for something to eat.**

[2]*At the edge of a lake, he saw mother goose with her babies. He* **ran after them** *and as he ran he sang: "I shall eat your tender meat before I* **go to sleep.** *I shall eat your tender meat before I* **go to sleep.***"*

[3]*As soon as Fox ran towards the geese, they jumped into the water. Loppita-loppita-loppita went Fox, back and forth, back and forth, along the edge of the lake: the geese swam farther and farther away. Fox grew angrier and angrier.*

[4]*Soon the geese were floating* **in the middle of the lake.** *Fox howled: "Aaaahoooooohhhhhhh!" But he could not catch them. Fox was so angry, he* **turned red all over**- *except for the tip of his tail. And* **to this day,** *he has stayed that way. So it is told.*
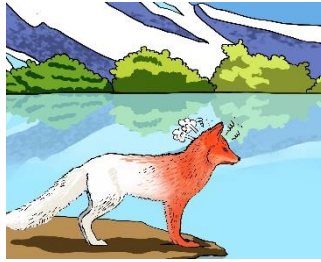
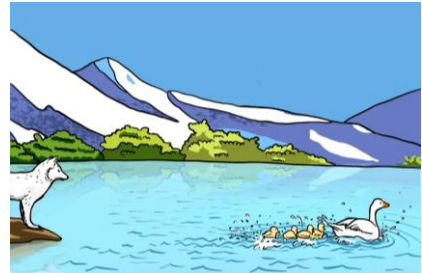Adapted from Van Laan, N. (1995) In a Circle Long Ago - A Treasure of Native Lore from North America

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ACTIVITY 7A

Listen to and read the legend again and order the pictures below according to it.

1. ....

2. ....

3. ....

4. ....

a

b

c

d

ACTIVITY 7B

Choose the best option.

a. *Loppita, Loppita, Loppita!* means…

    1. he is running.

    2. he is eating.

    3. he is sleeping.

b. Fox sings *I shall eat your tender meat, before I go to sleep* because…

    1. he is hungry.

    2. he is tired.

    3. he is hungry and tired.

c. In Fox's song, *go to sleep* rhymes with…

    1. ship.

    2. meat.

    3. pet.

d. Fox is **red** because…

    1. this is his fur colour.

    2. he is angry.

    3. he is happy.

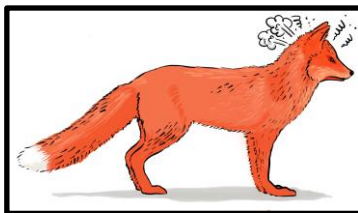e. Fox's **tip of the tail** is…

    1. red.

    2. brown.

    3. white.

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ACTIVITY 8

Read the legend. Find phrases for the pictures below. Write them down.

a.	b.	c.

d.	e.	f.

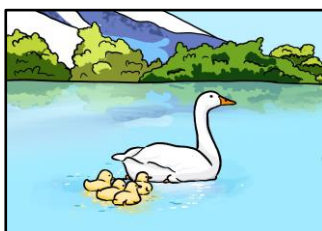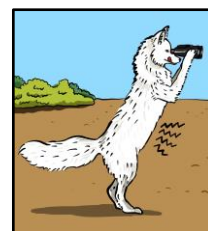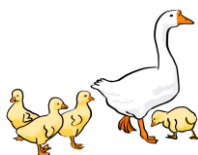**ACTIVITY 9A**

Use arrows to match the characters with the actions. Circle the idea that is not part of the story.

Fox

Mother goose and her babies

a. …**ran after** the geese.

b. …was **looking for something to eat**.

c. …has stayed red to this day.

d. …sang: "I shall eat your tender meat before I **go to sleep**".

e. …were floating **in the middle of the lake**.

f. …travelled far.

g. …**turned red all over**.

ACTIVITY 9B

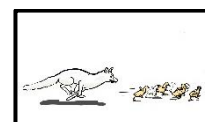**Put the events in exercise 9A in order. Complete with the letters from 9A.**

1.	2.	3.	4.	5.	6.

ACTIVITY 10

Cross out the extra word in these phrases. Which phrase belongs to "Remember Me"?

a.

ran	turned	after	the geese

b.

make	go	to	sleep

c.

turned	red	green	all	over

d.

make	you	close	cry

e.

looking	singing	for	something	to	eat

f.

to	this	one	day

g.

in	the	edge	middle	of	the lake

ACTIVITY 11

Look at the pictures. Write the missing phrases in these ideas.

A. Fox was hungry. He was _____.

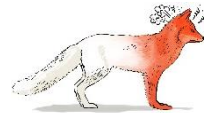B. The geese were floating _____ lake.

C. Fox said: "I'll eat your meat before I _____ ."

D. Fox _____ the geese.

E. Fox was angry and _____.

F. _____, CALENDAR Fox has stayed that way.

G. Fox said _____ to his lunch.

ACTIVITY 12

Let's see how much you can remember. Write the missing word and circle the right image. Which idea is not part of the legend?

1. Fox was_____ **for something to eat.**

   A   B
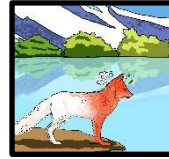
2. Fox _____ **after** the goose and her babies.

   A   B

3. Fox said: "I'll eat your meat before I _____ **to sleep."**

   A   B

4. Fox said: '_____ **goodbye'.**

   A   B

5. The geese were floating **in the** _____ **of** the lake.

   A   B

6. Fox _____ **red all over.**

   A   B

7. **To this** _____**,** Fox has stayed red.
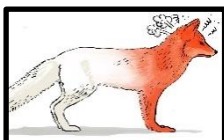
   A   B

ACTIVITY 13A

Find a phrase in the phrase soup for each of the images below. Do all of them belong to this legend?
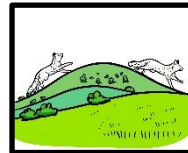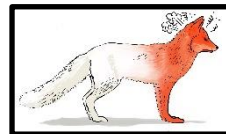
Y	O	M	A	K	E	Y	O	U	C	R	Y	E	R	A	R
H	E	M	T	R	A	V	E	L	F	A	R	Z	F	E	G
S	J	L	G	O	T	O	S	L	E	E	P	F	D	O	E
A	G	U	T	O	T	H	I	S	D	A	Y	H	A	T	J
F	E	S	A	Y	G	O	O	D	B	Y	E	I	S	G	K
T	U	R	N	E	D	R	E	D	A	L	L	O	V	E	R
J	I	N	T	H	E	M	I	D	D	L	E	O	F	O	F
O	Y	R	U	N	A	F	T	E	R	T	H	E	M	T	V

 a-

 b-

 c-

 d-

 e-

 f-

 g-

 h-

 i-

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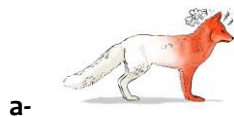
ACTIVITY 13B

Write the phrases below.

a) ....

b) ....

c) ....

d) ....

e) ....

f) ....

g) ....

h) ....

i) ....

ACTIVITY 14: THINKING TIME

In pairs, discuss.

a. Fox **turned red**. Why? How?

1. Everybody admired him.
2. He changed colour.
3. He was happy.
4. He got angry.
5. He made friends with the geese.
6. He lost his friends.
7. He had nothing to eat.

b. What can we learn from this legend?

....

c. What is the worst we can do when we **turn red**?

....

d. What is the best we can do when we **turn red**?

....

e. Do you remember a situation when you **turned red**? What happened?

*I remember a time when I .... and I **turned red.***

ACTIVITY 15A

Work in groups of three. Choose one of the following characters and give him/ her a name. Use the storyboard below to write a cartoon story.

 1

 2

 3

 4

*Image by iStock on Pixabay   *Image by iStock on Pixabay   *Image by iStock on Pixabay   *Image by iStock on Pixabay

Use the phrases in the box:

> **go to sleep - in the middle of (the lake)- make (you) cry - ran after (the geese) - say goodbye - to this day - turned red all over - was looking for (something) to eat**

SHOT #   SHOT #   SHOT #   SHOT #

_____   _____   _____   _____

_____   _____   _____   _____

_____   _____   _____   _____

_____   _____   _____   _____

ACTIVITY 15B

Make a video of your story. Use any of the following apps:

- TikTok, Dubsmash,
- Byte
- Triller
- Funimate
- Chingari.

*Image by Prezzybox

5. ANGER IS A BAD COUNCELLOR

Carla Vals

Gabriela Fernández

José Sobrino

Ma. Del Mar Valcarce

Clara Chiclana

Illustrator: Amelia Gutierrez

TEACHER´S NOTES

Legend: "WHY FOX IS RED" (Anonymous, 1995) - (In N. Van Laan (Ed.) (1995). A circle long ago: A treasury of native lore from North America, pp. 34-35. Knopf Books for Young Readers

Language level: Elementary

Age: 8-12

Objectives:

a) to get EFL Ss to understand the legend
b) to help Ss identify and understand the selected chunks;
c) to practise the target chunks through intensive guided activities;
d) to consolidate knowledge of the selected chunks through generative, productive practice.

Target vocabulary phrases:

> LOOKING FOR SOMETHING TO EAT, RAN AFTER, GO TO SLEEP, IN THE MIDDLE OF, TURNED RED ALL OVER & TO THIS DAY

Teacher's resources:

1. Powerpoint presentation and
2. audiofile for the legend at
   https://bibliotecadelenguas.uncoma.edu.ar/exhibits/show/from-the-drums
3. student's handout (one per student)

BACKGROUND INFORMATION

Approximately four hundred years ago in North America, there were more than three hundred different languages spoken by as many tribes of native people. Some of these languages are still used on some reservations. These tribes still get together, hold dances and ceremonies, and tell

stories about animals and nature. This is the case of "Why Fox is Red", a legend told by the Beaver tribe, who originally inhabited the subarctic region of North America. Although this tale is unique to this indigenous tribe, their geographical location, and their rich cultural heritage, there is likely to be a similar legendary explanation for why foxes are red in our country. EFL students are expected to gain an understanding of the natural world through this legend, which has been abridged to suit their proficiency level and age; however, some of the moral values or teachings shared by this text may be dated or controversial for our teaching contexts, so critical analysis of them is highly advisable.

Adapted from: Why Fox is Red (In N. Van Laan (Ed.) (1995). A circle long ago: A treasury of native lore from North America, pp. 34-35. Knopf Books for Young Readers)

Step 1
Display Slide #2 in the PowerPoint presentation. Ask Ss the following questions to activate previous knowledge about foxes: What animal is it? Is it a dog/ a cat/ a fox? What colour is it? What does it eat? Where does it live? In the mountains? In the forests? In cities? Provide learners with options in case they don't know a word, for example, Fox. Resort to miming, drawing or L1 when necessary. Draw the Ss' attention to **Activity 1 in the handout**: Tell Ss that they are going to read a file about foxes and correct the wrong information in it. To check this activity, use the PowerPoint presentation Slide #3 in the Powerpoint presentation as visual support. Place emphasis on the fact that foxes can be red, grey or brown.

Answer key:
- **Kingdom:** animal
- **Type:** carnivore
- **Habitat:** mountains, forest, steppe
- **Food:** rodents, hares and birds
- **Colour:** red and grey
- **Extra information:** in danger of extinction in Argentina

Step 2
Display Slide #4 in the Powerpoint presentation. Tell Ss that they are going to read the title of a legend called Why Fox is Red and predict what it is about. Explain to Ss that one out of the three ideas in **Activity 2 in the handout** summarizes the main content of this legend. Read them aloud and use the visual aids to check their understanding. Get Ss to choose the best option for this activity with the help of the pictures provided and to justify their answer when you check this

exercise. Ask them some follow-up questions: Why do you think foxes are red? Are you red? Do you ever turn red? When? Do you think foxes are red for the same reason? Resort to miming, drawing, or L1 if necessary.

Answer key:
a) An angry fox

Step 3
Display Slide #5 in the PowerPoint presentation. Draw Ss' attention to the different pictures in **Activity 3 in the handout**. Ask them what they can see in each. Tell Ss that they are going to circle the phrases that they expect to appear in the legend. This activity will familiarize them with some vocabulary that will be necessary both to anticipate some events in the legend and to understand the main ideas in the story. Ask Ss to support their choices: Why do you think "a lake" will appear in the story? Get Ss to check their predictions when they do activity 6B.

Step 4
Display Slide #6 in the PowerPoint presentation. Draw Ss' attention to the picture. Ask them what they can see in it. Tell them that they are going to write the phrases in the box next to the right number in **Activity 4 in their handouts**. Remind Ss that they can look at activity 3 if they need any help. Use Slide #5 in the PowerPoint presentation to check their answers.

Answer key:
1. A. mother goose - 2. B. baby geese - 3. E. meat - 4. C. the edge of the lake - 5. F. the tip of his tail - 6. D. a hungry fox

Step 5
Play a memory game to practice the vocabulary and its pronunciation **in Activity 4 in the handout**. T calls out parts of the picture and Ss shout out the correct number for the part of the picture. Repeat this procedure until Ss can recognise the pictures. Then call out numbers and ask one S to read out the correct phrases.

Step 6
Display Slide #7 in the PowerPoint presentation. Direct Ss' attention to the different pictures. Elicit the actions they represent in their L1. Tell them that they are going to tick those actions they think the characters did in this legend in **Activity 5A in their handouts**. Ask them to justify their answers and produce sentences like: *Fox went uphill and downhill*. Use Slide #7 in the PowerPoint presentation to check their answers.

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Answer key:
All the actions are possible.

Step 7
Play a memory game to practise the actions and their pronunciation in **Activity 5A in their handout**.
First, get them to repeat the actions one by one after you. In teams, Ss mime the actions for their
group to guess them. First, get them to shout out the corresponding letter for the action. Then,
encourage them to provide full sentences such as *Fox went uphill and downhill*.

Step 8
Draw Ss' attention to the lines **in Activity 5B** and have Ss write a few lines about what they think is
going to happen in the legend, in their L1 if necessary. You can still use Slide #7 in the Powerpoint
presentation.

Answer key:
The fox jumped into the lake.

Mother goose and baby geese swam farther and farther.

The fox ran after mother goose and her babies.

They went uphill.

They went downhill.

Fox couldn't catch mother goose and baby geese.

Fox grew angry.

Mother geese sang a song for her baby geese to celebrate.

(Other options are also possible).

Step 9: Competition Time
Get Ss in pairs and tell them that they will take part in a competition **in Activity 6A in the handout**,
using the pictures in Activity 5A (Slide #8 in the PowerPoint presentation). Explain to Ss that T will
play the **recording** for them to circle the actions they hear in the recording in **Activity 5A**. Play the
recording twice or three times. They will score one point for each correct prediction. Give them
one minute to check their own predictions. Get each pair to share one prediction at a time and
assign the corresponding points. Get them to support their predictions by referring to the circled
actions in the legend. The group who gets the largest number of correct predictions will be the
winner.

Form new pairs of Ss and tell them that they will take part in another competition with the legend in **Activity 6B in the handout**. Explain to Ss that they will listen to the recording again while they read the legend. Get them to underline those words/phrases they already know as they read along. To check, have Ss read out the words/phrases they have underlined, write them on the board and assign one point for each word/ phrase they can translate into their L1. The pair who gets the largest number of words wins. Check general understanding of the legend by checking their predictions in **Activity 3 in the handout** (Slide #9 in the PowerPoint presentation).

Answer key:
(pictures at the top of the legend in Slide #9 in the Powerpoint presentation)
Fox was hungry.
Fox went uphill and downhill.
Fox was looking for something to eat.
Fox saw mother goose and her babies.
Fox ran after mother goose and her babies.
He sang a song.
Mother goose and her babies jumped into the water.
The geese swam further and further away.
Fox grew angry.
Fox turned red all over.

Step 10
Display Slide #10 in the PowerPoint presentation. Draw Ss' attention to the four pictures in **Activity 7A in the handout** and elicit what they can see in each of them. Have them listen to the legend and read along to put the pictures in chronological order. Get them to explain their sequencing with reference to the text to check understanding. Encourage them to find the action in the text and write on the board the actions for each picture.

Answer key:
1- Picture D: Fox was hungry; 2- Picture B: Fox ran after the geese; 3-Picture C: Fox couldn't catch them; 4- Picture A: Fox grew angry.

Step 11
Ask Ss to read the unfinished statements and optional endings **in Activity 7B in the handout**. Elicit Ss' interpretation of the statements in their L1 to check comprehension. Have them choose the best ending so that the final statement coincides with the meaning of the legend. Use Slide #11 in the PowerPoint presentation to check their answers.

Answer key:
a. 1 (*Loppita, Loppita, Loppita!* is a nonsense word invented by the author to represent the noise Fox produces while running), b. 1, c. 2, d. 2, e. 3.

Step 12

Show Slide #12 in the PowerPoint presentation. Ask Ss to look at the pictures carefully in **Activity 8 in the handout** and describe them in their L1 if necessary. Get them to read the legend, find the missing phrases for the pictures and write them down in the boxes. Tell them in advance that these phrases are in bold in the text to ease their vocabulary search. Explain to them that both animals and people can perform the actions in the pictures when checking their answers.

Answer key:
a. go to sleep - b. turned red all over - c. ran after them - d. to this day - e. in the middle of the lake - f. looking for something to eat

Step 13

Play a memory game to help them remember the target phrases in **Activity 8 in the handout,** their meaning and pronunciation. First, call out phrases so that Ss call out letters. After several times over the whole list, call out the letters and they should produce the phrases.

Step 14

Display Slide #13 in the PowerPoint presentation. Ask Ss to read out the actions (A – G) in **Activity 9A in the handout,** use arrows to match them with the correct character and circle the one that is not part of the story. Get them to recall where the odd one out is from (Song *Remember me*). While checking, ask Ss to repeat the characters and actions, checking their pronunciation.

Note: The T should explain to Ss that "has stayed that way" in the legend actually means "has stayed red" in 9A (option c).

Answer key:
Fox: A, B, C, D, G
Mother goose & the geese: E
Not part of the story: F

Step 15

Tell Ss to go through the events in Activity 9A again and use the table in **Activity 9B in the handout** to put the events in chronological order. Refer Ss back to the legend or, alternatively, read out the story using mimes and gestures for students to identify the order of events. Maybe listen to the legend again (Slide #9 in the PowerPoint presentation). When checking, get learners to read the complete sentences using Activity 9A as help. Check with them which actions are missing in this

chronology (The geese jumped into the lake; Fox grew angry). Write these on the board and invite Ss to find a place in the sequence to include them.

Answer key:
1.b - 2.a - 3.d - 4.e – 5.g – 6.c

Step 16

Display Slide #14 in the PowerPoint presentation. Draw Ss' attention to the pictures in **Activity 10 in the handout**. Ask Ss to cross out the extra word in the given phrases corresponding to each picture. Ask them to identify the one that belongs to *Remember Me.*

Answer key:
a) ran ~~turned~~ after the geese
b) ~~make~~ go to sleep
c) turned red ~~green~~ all over
d) make you ~~close~~ cry (This phrase belongs to *Remember Me*)
e) looking ~~singing~~ for something to eat
f) to this ~~one~~ day
g) in the middle ~~edge~~ of the

Step 17

Display Slide #15 in the PowerPoint presentation. Ask Ss to look at the pictures in **Activity 11 in the handout** and write the missing phrases in the ideas taken from this legend. Ask them to check the handout for activities where they can find them (9 and 10). Encourage them to spot the extra phrase in this story and remember where they have worked with this phrase.

Optional Activity: Have Ss listen to the legend and clap when they can hear one of these chunks.

Answer key:
a) looking for something to eat
b) in the middle of the
c) go to sleep
d) ran after
e) turned red all over
f) to this day
g) close your eyes
Extra phrase: close your eyes

Step 18

Display Slide #16 in the PowerPoint presentation. Divide the class into two small teams. Get Ss to look at the pictures in **Activity 12 in the handout,** write the missing word in the gap and circle the right image. The team with the highest number of right answers in the time allotted will be the

winner. When checking, ask Ss why they have chosen that image. Get Ss to provide the phrase for the incorrect picture. T and Ss repeat the target formulaic sequences a number of times. Besides, ask Ss which idea is not part of the legend and how they have arrived at that conclusion.

Answer key:
1. looking (picture a)
2. ran (picture a)
3. go (picture b)
4. say (picture a)
5. middle (picture b)
6. turned (picture b)
7. day (picture b)
Extra phrase: say goodbye

Step 19
Display Slide #17 in the PowerPoint presentation. Draw Ss attention to **Activity 13A in the handout** and ask them to find the target chunks for this legend in the word square with the help of the pictures provided. Tell Ss that there is an extra picture. Prompt them to identify those chunks that do not belong to this legend. Encourage them to say which song they have worked on contains these phrases. T should make sure that Ss separate the component words correctly in these phrases by inserting slanting bars (/).

Answer key:

Y	O	M	A	K	E	Y	O	U	C	R	Y	E	R	A	R
H	E	M	T	R	A	V	E	L	F	A	R	Z	F	E	G
S	J	L	G	O	T	O	S	L	E	E	P	F	D	O	E
A	G	U	T	O	T	H	I	S	D	A	Y	H	A	T	J
F	E	S	A	Y	G	O	O	D	B	Y	E	I	S	G	K
T	U	R	N	E	D	R	E	D	A	L	L	O	V	E	R
J	I	N	T	H	E	M	I	D	D	L	E	O	F	O	F
O	Y	R	U	N	A	F	T	E	R	T	H	E	M	T	V

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Step 20

Ask Ss to look at the pictures provided in activity 13 and write their answers in the corresponding lines according to the letters that go with the pictures in **Activity 13B in the handout**. Encourage them to provide the phrase for the extra image included in this activity. The checking of this activity (Slide #17 in the PowerPoint presentation) should also be repetitive, ensuring Ss repeat the phrases and pronounce them appropriately.

Answer key:
a) turned red all over
b) (extra picture) looking for something to eat
c) say goodbye (part of the song *Remember Me*)
d) go to sleep
e) make you cry (part of the song *Remember Me*)
f) ran after
g) in the middle of the
h) to this day
i) travel far (part of the song *Remember Me*)

Step 21: Thinking Time!

Display Slide #18 in the PowerPoint presentation. Get Ss in pairs and ask them to answer some reflection questions in **Activity 14 in the handout**. Resort to L1 whenever necessary to ensure that Ss understand the questions and allow them to use L1 in their answers as well.

Answer key:
a. 2, 4 and 7; b., c., d. and e.: Ss' own answers.

Step 22

Display Slide #19 in the PowerPoint presentation. (**Activity 15A in the handout**). Team up Ss in groups of three and ask them what a cartoon is and who their favourite cartoon heroes are. Explain to them what a *storyboard** is as they are going to use the template provided to create a storyboard. Give them ten minutes to agree on who the main character of their own story can be from the four options provided and to name him/her. Provide Ss with plenty of time to draw the shots and fill in the lines below them, using the target chunks in this lesson plan as far as it is possible. Check that your Ss are working collaboratively.

*Storyboard: A sequence of drawings that represent the main events in a story or film.

Step 23

Display Slide #19 in the PowerPoint presentation. **(Activity 15B in the handout)**: Get Ss to act out and record their cartoons in the same group of threes by using one of the suggested apps or their own option. Allow them plenty of time for discussion and rehearsal. Promote collaborative work all the time.

Step 24

Invite Ss to share their video with the class (Activity 15C in the handout in Slide #20 in the Powerpoint presentation). As a round-up, encourage Ss to find similarities and differences between each production and the story "Why Fox is Red" and reflect on their message.

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References

Why Fox is Red. (1995) In N. Van Laan (Ed.) *A circle long ago: A treasury of native lore from North America*, pp. 34-35. Knopf Books for Young Readers.

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María Leticia Tacconi
Analía Elisa Castro
Illustrator: Lucía Valls

6

WE ARE IN THIS TOGETHER

Topics

Experiencing true friendship

Value Education

Identifying how we feel and its link to our bodies
Expressing feelings
Human connection
The power of empathy
The value of others' presence in our lives
Asking for help
Protecting our privacy
Art (dancing) as a healing practice

Grammatical competence

- When + clause (when you're not around/I'm with you)
- Conditionals with when
- Present tenses (it's beating fast, I've never known, you've been looking/waiting for)
- Future simple (I'll be the answer/the truth, I'll be here for you...)
- Relative clauses
- Emphasis (all that you want is...)
- Modals (don't need to)
- ADJ + infinitive (free to let go)
- Linking devices ('cause)
- Verb Pattern (I feel like...)

Lexical/Formulaic competence

YOU'VE BEEN WAITING FOR
YOU'RE NOT ALONE
WE'RE IN THIS TOGETHER
I'LL BE HERE FOR YOU
ALL I NEED TO KNOW

WE ARE IN THIS TOGETHER

SONG: "YOU ARE NOT ALONE" by Joe and Jake (2016)

ACTIVITY 1A
Match the pictures to the phrases. Write the correct number next to the phrase.

1	2	3	4	5

6	7	8	9	10
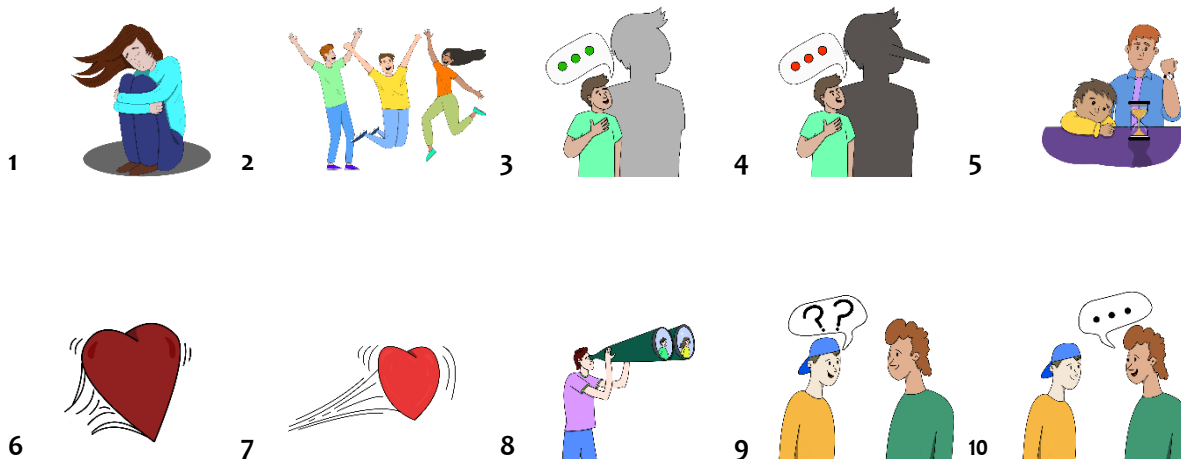
A. my heart is beating fast ……………   F. the answer ……………

B. my heart is beating slow ……………   G. you are around ……………

C. you've been looking for ……………   H. you are not around ……………

D. you've been waiting for ……………   I. the truth ……………

E. the question ……………   J. a lie ……………

ACTIVITY 1B
Listen to Stanza 1 and tick the phrases in ACTIVITY 1A that you hear.

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ACTIVITY 2A
Finish the sentences with the best option. Write the line number where the phrase is.

A. **El cantante dice que cuando su amigo no está cerca…**

1. … su corazón se detiene.

2. … el latido de su corazón es más rápido.

3. … el latido de su corazón es más lento.

4. … su corazón se rompe.
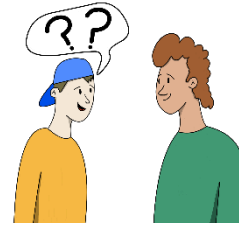
LINE: ………….

Which is the phase? ……………………………………………………

B. **El cantante promete que él será la respuesta que su amigo…**

1. … ha estado buscando.

2. … ha estado esperando.

3. … ha estado necesitando.

LINE: ………….

Which is the phase? ……………………………………………………

C. **El cantante también promete que él será para su amigo…**

1. … quien lo ayude a descubrir una mentira.

2. … la verdad que ha estado buscando.

3. … la verdad que ha estado esperando.

LINE: ………….

Which is the phase? ……………………………………………………

ACTIVITY 2B
Listen to Stanza 1 and underline the words and expressions you recognize.

STANZA 1

₁ Heartbeat, when you're not around it's beating slow

₂ And it's something that I've never known, oh whoa

₃ I'll be, I'll be the answer **you've been waiting for.**

₄ I'll be the truth that you've been looking for, oh whoa

ACTIVITY 3

Read, listen to the song and sing along

STANZA 2 (Chorus)

₅ **You're not alone, we're in this together**

₆ All that you want is right here forever

₇ And they don't need to know, oh oh oh

₈ And they don't need to know
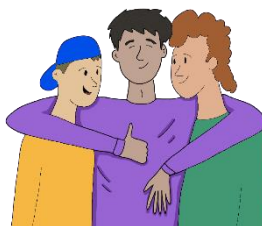
ACTIVITY4A
Read Stanza 2 again. Which phrases from Stanza 2 would you say to your friend to express the ideas below (A-D)?

A. Con esta frase tu amigo va a darse cuenta de que van a enfrentar su problema acompañándose.

    _____

B. Con esta frase tu amigo va a darse cuenta de que lo estás acompañando.

    _____

C. Con esta frase le decís a tu amigo que todo lo que comparta con vos quedará entre ustedes.

    _____

D. Con esta frase le decís a tu amigo que todo lo que él necesita o quiere sos vos y estás a su lado

    para siempre. _____

ACTIVITY4B

Complete the phrases in the red bubbles (1-4) with the missing words from Stanza 2.

2. _____ don't need _____ _____.

3. All _____ you _____ is right _____ _____.

1. We _____ in _____ _____ .

4. You _____ _____ _____.
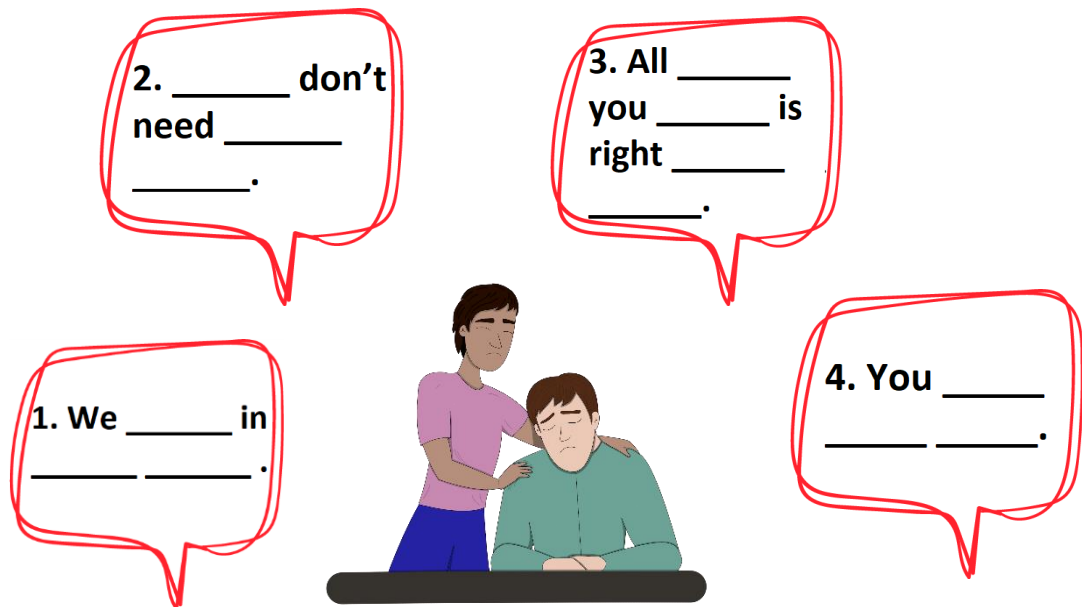
ACTIVITY 5A

Choose one or two images for each phrase.

A. Dancing in the sky
B. Free to let go
C. **I'll be here for you**
D. I come alive when **I'm with you**
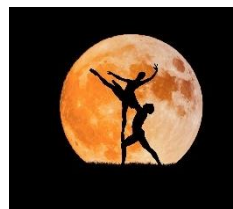E. If you fall, I'll be your parachute

1.
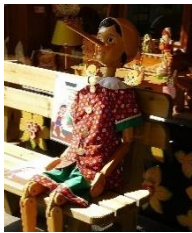
2.

3.

4.

5.

6.

7.

8.

9.

10.

ACTIVITY 5B
Listen to Stanza 3. Which expressions in Activity 5A are mentioned?

ACTIVITY 6
Listen to Stanza 3 and put the lines in the correct order

a. I come alive when **I'm with you**

b. You're free, free to let go 'cause **I'll be here for you**

c. I, I, I feel like I'm I'm dancing in the sky

d. And when you fall I'll be your parachute, oh whoa

e. I come alive when **I'm with you**

ACTIVITY 7A
Which picture illustrates the meaning of ALL I NEED TO KNOW?

1   2   3   4   5

ACTIVITY 7B
Complete the phrase in the Bridge with the missing words.

STANZA 1

$_1$ Heartbeat, when you're not around it's beating slow

$_2$ And it's something that I've never known, oh whoa

$_3$ I'll be, I'll be the answer **you've been waiting for**

$_4$ I'll be the truth that you've been looking for, oh whoa

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STANZA 2 (chorus)

₅ **You're not alone, we're in this together**

₆ All that you want is right here forever

₇ And they don't need to know, oh oh oh

₈ And they don't need to know
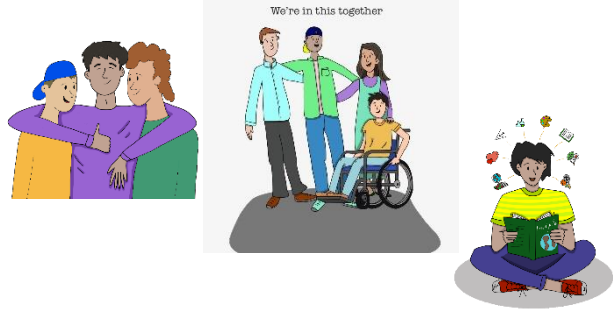
BRIDGE

₂₅ Don't speak, your smile tells me **A_____   I   N_____   To   K_____**

₂₆ Your eyes show me where I want to go, oh whoa

ACTIVITY 8
True or false? What phrase in the Bridge gives you the evidence?
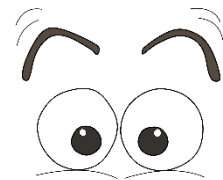

a. The singer tells his friend that he doesn't need to speak to understand him.

b. He also tells him that his friend's eyes tell him everything he needs to know.

c. His friend's eyes show the singer where he wants to go.

ACTIVITY 9
Read Stanza 4 and answer:

a. The singer says: "your smile tells me all I need to know". What is **ALL** that **he needs to know**?

_____

_____

_____

_____

_____

b. The singer says: "your eyes show me where I want to go". Where do you think he wants to go? Does he want to go there alone or with his friend? How do we know?

_____

_____

_____

_____

_____

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ACTIVITY 10
Match the phrases 1-10 to the pictures a-k. There's one extra image you don't need.
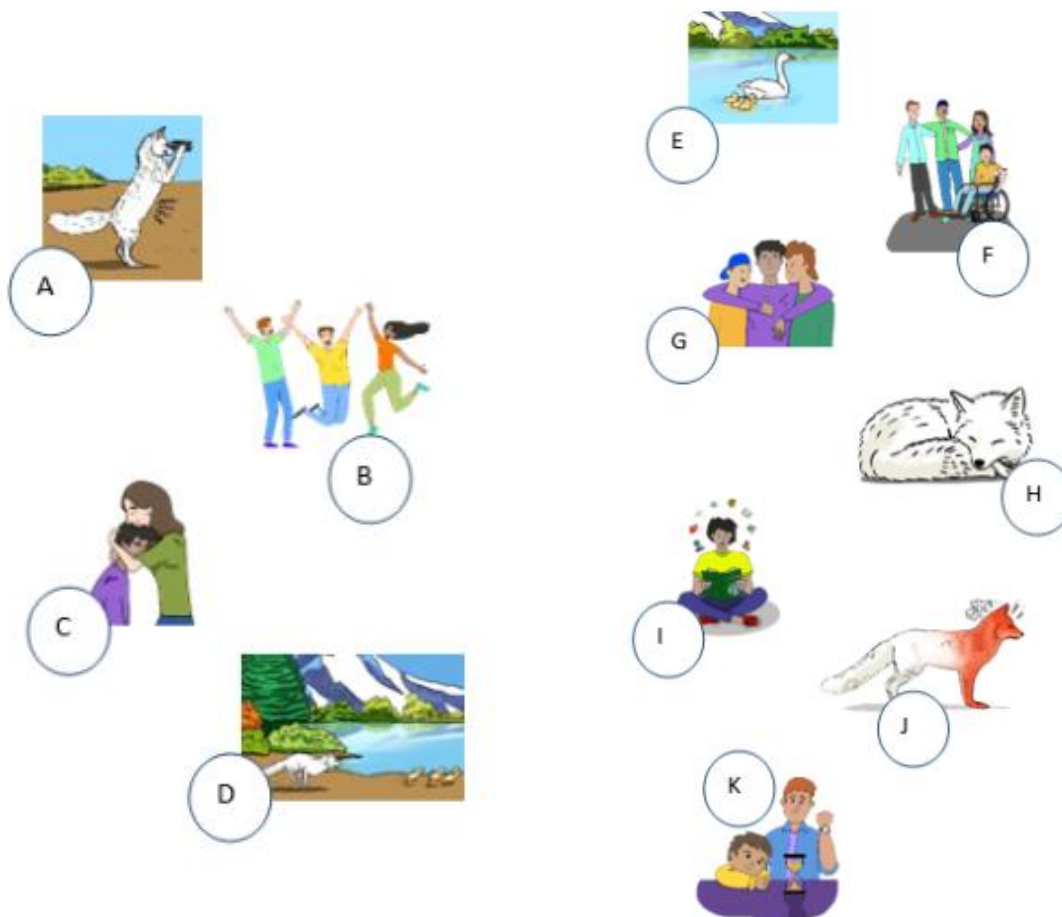
1. **You've been waiting for**

2. **Fox turned red all over**

3. **You're not alone**

4. **We're in this together**

5. **I'll be here for you**

6. **Fox ran after them**

7. **All I need to know**

8. **In the middle of the lake**

9. **Looking for something (to eat)**

10. **Go to sleep**

ACTIVITY 11
Colour the stepping stones to cross the river ONLY with phrases from "You're Not Alone".

ACTIVITY 12A
Write an Instagram post about the song to share with your friends. Include:

- **three ideas you agree with[5]**

- **a picture to represent it. It can be a drawing or a photograph.**

ACTIVITY 12B
Share your post with your partners. Choose an idea from their posts that you would like to include in your own.

Include a brand-new idea about friendship in your post.

Post your instagram entry.

10,365 views

APPENDIX A

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APPENDIX A

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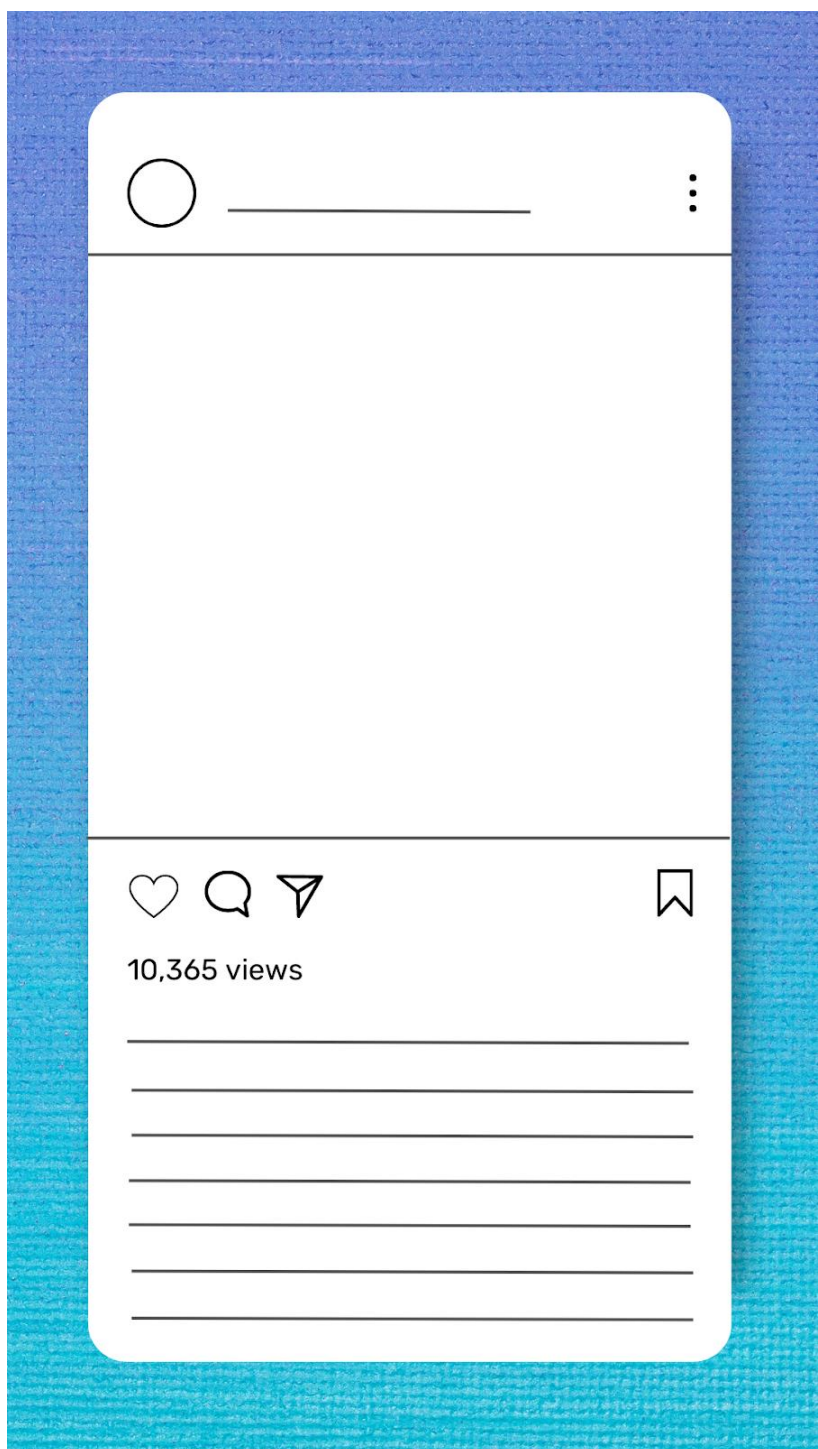
APPENDIX B

STANZA 1

Heartbeat, when you're not around it's <u>beating slow</u>
And it's something that I've never known, oh whoa
I'll be, I'll be the answer you've been waiting for
I'll be the truth that <u>you've been looking for</u>, oh whoa

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APPENDIX C

STANZA 2

You're not alone, we're in this together
All that you want, I'm right here forever
And they don't need to know, oh oh oh
And they don't need to know

APPENDIX D: Lyrics

<p align="center">"YOU ARE NOT ALONE" by Joe and Jake</p>

STANZA 1

1 Heartbeat, when you're not around it's beating slow

2 And it's something that I've never known, oh whoa

3 I'll be, I'll be the answer you've been waiting for

4 I'll be the truth that you've been looking for, oh whoa

STANZA 2 (chorus)

5 You're not alone, we're in this together

6 All that you want is right here forever

7 And they don't need to know, oh oh oh

8 And they don't need to know

CHORUS

9 You're not alone, we're in this together

10 All that you want, I'm right here forever

11 And they don't need to know, oh oh oh

12 And they don't need to know

STANZA 3

13 You're free, free to let go 'cause I'll be here for you

14 And when you fall I'll be your parachute, oh whoa

15 I, I, I feel like I'm dancing in the sky

16 I come alive when I'm with you

17 I come alive when I'm with you

CHORUS

18 You're not alone, we're in this together

19 All that you want is right here forever

20 And they don't need to know, oh oh oh

21 And they don't need to know

STANZA 4

22 I, I, I feel like I'm dancing in the sky

23 I come alive when I'm with you

24 I come alive when I'm with you

BRIDGE

25 Don't speak, your smile tells me all I need to know

26 Your eyes show me where I want to go, oh whoa

CHORUS

Composers: Paul Harris / Siva Kaneswaran / Sonnj J Mason / Matt Schwartz

<p align="center"><i>María Adela García Álvarez - Nadia Fernández Ferrari - María Jesús Luna – María Leticia Tacconi - Analía Elisa Castro</i></p>

APPENDIX E

BRIDGE

Don't speak, your smile tells me
all I need to know.
Your eyes show me
where I want to go, oh whoa

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APPENDIX F

Chorus

You've been waiting for	Go to sleep
You are not alone	In the middle of
We are in this together	Turned red all over
I'll be here for you	
All I need to know	
Looking for something to eat	
Ran after them	

6. WE ARE IN THIS TOGETHER

Maria Adela García Álvarez

Nadia Fernandez Ferrari

María Jesús Luna

María Leticia Tacconi

Analía Elisa Castro

Illustrator: Lucía Valls

TEACHER´S NOTES

Song: "You´re Not Alone" by Joe & Jake (2016) –

Composers: Paul Harris / Siva Kaneswaran / Sonnj J Mason / Matt Schwartz
Lyrics of You're Not Alone (United Kingdom) © BMG Rights Management, Global Talent Publishing, Sony/ATV Music Publishing LLC, Universal Music Publishing Group

Language level: Elementary

Age: 8-12
Objectives:

a) To guide students to understand the meaning of the lyrics.

b) To provide opportunities for Ss to identify the target phrases in the song.

c) To create the optimal conditions for Ss to express their feelings using the formulaic sequences in the song.

d) To motivate Ss to learn English by singing the song.

Focus of vocabulary teaching for the whole lesson:

> YOU'VE BEEN WAITING FOR, YOU'RE NOT ALONE, WE'RE IN THIS TOGETHER, I'LL BE HERE FOR YOU, ALL I NEED TO KNOW

Teacher's resources:

Link to the video of the song: https://www.youtube.com/watch?v=C5VvsLEd1TI

Link to the PowerPoint presentation:
https://bibliotecadelenguas.uncoma.edu.ar/exhibits/show/from-the-drums

PowerPoint presentation, beamer, speakers, flashcards, handout, and appendices.

Before the lesson:

Make sure you have printed and cut out the pictures or flashcards in Appendix A for the lesson.

Step 1

Ask Ss the following questions (if necessary in their mother tongue):

- How do you feel when you are alone?
- How do you feel when **you are not alone**? when you hang out with others?
- How can we tell if somebody is feeling happy, sad, or angry?

Answer key:

Ss' own ideas. For example: you can be on your own and feel happy or sad and at the same time that can happen when being in the company of other people. Ss can also comment that the company of a friend when you are suffering can help you feel better.

Step 2

Show Ss Slide #2 in the Powerpoint presentation and ask them to say what the eyes and mouths can tell us. Ss might answer in their L1 if they can't do so in English.

Answer key:

Ss' own answers.

Step 3

GAME: DON'T SPEAK

Show Ss Slide #3 in the Powerpoint presentation where they can see pictures of sets of eyes and mouths depicting different feelings. Point to each picture, ask questions such as "Are these sad/ angry/ tired/ happy eyes? Is this a happy mouth?" If necessary, pre-teach this vocabulary. Play a memory game with pictures and words to practice or revise these vocabulary items.

Answer key:

Ss' own answers

Step 4

Show Ss Slide #4 in the Powerpoint presentation and ask them what the name of the activity is. Get Ss to work in pairs. Give them a set of cards **(Appendix A)** with pictures of eyes and mouths showing different feelings. Write on the board these expressions:

Your **eyes** show me you are…

Your **mouth** tells me you feel…

Illustrate their meaning and what Ss will do with a set of cards. Make sure they understand the meaning of the expressions and get them to practise their pronunciation. Explain the rules of the game: Ss place the cards face down on their desks and, at random, one St says: "Close your eyes" and picks up a set of eyes and a mouth and places them over their face. Their partner describes their mate's face by using the expressions on the board. The S holding the cards listens to their partner's description and identifies the corresponding pictures on Slide #3 in the Powerpoint presentation. After that, they exchange roles. After Ss have done the activity two or three times, ask them why the activity is called "DON'T SPEAK". Lead the discussion so that Ss reach the conclusion that when you know your friends, words are not necessary to know how they feel.

Step 5
Show Ss Slide #5 in the Powerpoint presentation and ask them when and why they would say "YOU ARE NOT ALONE" to a friend. Then, ask Ss why they think the heartbeats on the images are different. Ask: Why do you think the heart is beating fast/slow? Are they alone or with friends? How do they feel in each case? Has this ever happened to you?

Answer key:
Ss' own answers.

Step 6
STANZA 1

Focus of vocabulary teaching

> YOU'VE BEEN WAITING FOR

Show Ss Slide #6 in the Powerpoint presentation and draw Ss' attention to the differences between pairs of pictures. Read out the different phrases. Get Ss to match the phrases to the images. Once Ss have guessed correctly, ask them to complete **HANDOUT ACTIVITY 1A** and write the correct corresponding number beside each phrase. After that, encourage them to repeat the words and phrases after you so that it is easier for them to sing later on.

Answer key (Slide #7 in the Powerpoint presentation):
A) 7   B) 6   C) 8   D) 5   E) 9   F) 10   G) 2   H) 1   I) 3   J) 4

Step 7

Ss listen to Stanza 1 and tick the phrases they hear (**HANDOUT ACTIVITY 1B).** Check which of the phrases in the PowerPoint presentation actually appear in the song with the help of Slide #7 in the Powerpoint presentation while they listen to the song. Then, check the answers with Slide #8 in the Powerpoint presentation.

Answer key:
B. My heartbeat is beating slow
H. You are not around
F. The answer
D. You've been waiting for…
I. The truth
C. You've been looking for…

Step 8
Ask Ss to choose the best option to show the meaning of stanza 1 in **HANDOUT ACTIVITY 2A**. Tell Ss to write the line number where they have found the phrases. Get Ss to recognise vocabulary items and expressions in English for these Spanish versions from **HANDOUT ACTIVITY 1**. Check with the help of Slide #10 and Slide #11 in the Powerpoint presentation.

Answer key:
A) 3 LINE: 1 (**My heart is beating fast** in picture 7 in **HANDOUT ACTIVITY 1**).
B) 2 LINE: 3 (**You've been waiting for** in picture 5 in **HANDOUT ACTIVITY 1**).
C) 2 LINE: 4 (**You've been looking for** in picture 8 in **HANDOUT ACTIVITY 1** and from the legend the TFS **'looking for something to eat'**).

Step 9
Ss work in pairs, give them the lines of Stanza 1 in separate cards (**Appendix B**). Ss listen to the stanza again and put the lines in the correct order. Check with the whole class with Slide #12 in the Powerpoint presentation. Direct Ss to **HANDOUT ACTIVITY 2B** for them to read the stanza and underline those words and expressions they recognise from previous activities.

Step 10
Play the song so far for Ss to sing along.

STANZA 2

Focus of vocabulary teaching:

YOU'RE NOT ALONE – WE'RE IN THIS TOGETHER

Step 11

Ask Ss what they would say to their friend to help them feel better. Show Ss only the image on Slide #14 in the Powerpoint presentation, when Ss tell you some ideas, write them down on the board. Remind them that they can use the phrases from previous lessons. Then, use the phrases on Slide #14 in the Powerpoint presentation to discuss which ones they could use or not in this situation and explain why. The target phrases from Stanza 2 (*You're not alone* & *We're in this together*) are new to Ss, so, ask Ss to guess if they could apply to this context or not.

Answer key:
Ss' own answers

Step 12

Divide Ss into groups of 5, each one gets a card (**Appendix C**) with a phrase from Stanza 2. They try to guess the order in which the phrases will appear in the song and stand up accordingly. Play the Stanza 2 so that Ss can check if they are standing up in the correct place. If necessary, they move so that they get the correct order. Once the groups are standing up in the right place, encourage repetition of the phrases by using Slide #15 in the Powerpoint presentation. Play the song again for Ss to sing along up to Stanza 2 with the help of **HANDOUT ACTIVITY 3**.

Step 13

Give Ss **HANDOUT ACTIVITY 4A** and tell them to read Stanza 2 again. Then, ask them to read ideas A-D and suggest orally which phrases from Stanza 2 they would say to their friend.

Answer key:
A. <u>**we're in this together**</u>
B. <u>**You're not alone**</u>
C. And they don't need to know
D. All that you want is right here forever

Step 14

Once Ss have completed **HANDOUT ACTIVITY 4A** ask them to carry out **HANDOUT ACTIVITY 4B.** Ask them to complete the phrases in the red speech bubbles (1-4) with the missing words from Stanza 2. Check with the help of Slide #16 in the Powerpoint presentation.

Answer key:
1. <u>**we're in this together**</u>
2. And they don't need to know
3. All that you want is right here forever
4. <u>**You're not alone**</u>

Step 15

Play the song so far for Ss to sing along.

STANZA 3

Focus on vocabulary teaching:

> I'LL BE HERE FOR YOU

Step 16

Show Ss Slide #18 in the Powerpoint presentation and ask them to read the phrases in **HANDOUT ACTIVITY 5**. Read the phrases out loud with them (get them to repeat after you). Go over the images and make sure they understand what they may illustrate. Ask them to match the phrases from Stanza 3 with some of the images (**HANDOUT ACTIVITY 5A**).

Answer key:
A. 6
B. 7
C. 9
D. 3
E. 5 (fall) & 2 (your parachute)

Step 17

Ask Ss to listen to Stanza 3 and check which expressions from the previous activity are mentioned (**HANDOUT ACTIVITY 5B**). Play the stanzas once more for Ss to check if any of the expressions are mentioned more than once.

Answer key:

All the expressions are mentioned in the song. "I come alive when I'm with you" is mentioned twice.

Step 18

Play Stanza 3 for Ss to decide if any of the expressions from Step 16 are mentioned. Ask Ss to circle in **HANDOUT ACTIVITY 5A** the phrases they have identified in the stanza.

Step 19

Give Ss **HANDOUT ACTIVITY 6** where they will get Stanza 3 and ask them to put the lines in order while listening to this part of the song again. Check with the help of Slide #19 in the Powerpoint presentation.

Answer key:

b. You're free, free to let go 'cause **I'll be here for you**

d. And when you fall I'll be your parachute, oh whoa

c. I, I, I feel like I'm dancing in the sky

e. I come alive when I'm with you

a. I come alive when I'm with you

Step 20

Ask Ss to work in small groups. Give each group four A4 sheets of paper to design a poster. Ask them to draw the four different phrases below in separate sheets. Every member of the group should agree on how to represent the meaning of each phrase.

I'll be here for you
You've been waiting for
You are not alone
We are in this together

Step 21

Ask Ss to show their productions to the class so that the rest can guess the phrase in each poster. Once the game is over, tell them to write the correct phrase under each picture and display their production on the walls. Even though the Ss' productions might look different, they serve the purpose of construction of meaning and repetition.

Step 22

Give Ss **APPENDIX D** and show them Slide #20 in the Powerpoint presentation. Ask them to find and underline in **APPENDIX D** the English version of the phrases in Spanish in the slide and and say in which stanza they can find them.

Answer key:

1. Voy a estar para vos: **I'll be here for you** - Stanza 3
2. Seré la respuesta que estás esperando: I'll be the answer **you've been waiting for** - Stanza 1
3. No estás solo: **You're not alone** - Stanza 2
4. Estoy bailando de felicidad: I'm dancing in the sky- Stanza 3
5. Cuando estamos juntos me siento vivo: I come alive when I'm with you - Stanza 3

Step 23

Ask Ss to get into groups. Tell them to read the stanzas again and discuss what they can learn about friendship from this song. Tell them to support their ideas with different parts of the song.

Answer key:
Ss' own answers.

Step 24
Play the song so far for Ss to sing along.

BRIDGE

Focus of vocabulary teaching:

> ALL I NEED TO KNOW

Step 25
Arrange Ss into groups of four, give each group two lines of this stanza broken down into smaller parts (**APPENDIX E**). Ss have to put the lines together to form the stanza. Each group reads out their versions. Next, play the stanza for Ss to check the order (Slide #22 in the Powerpoint presentation). You may help Ss with the understanding of some of the phrases in this step by going back to the first activities in the PowerPoint presentation (Slide #2 and Slide #3 in the Powerpoint presentation).

Answer key:
Don't speak, your smile tells me **all I need to know.**
Your eyes show me where I want to go, oh whoa

Step 26
Give Ss **HANDOUT ACTIVITY 7A** and tell them to match the phrase ALL I NEED TO KNOW with the correct picture.

Answer key: 3

Step 27
Ask Ss to say what other phrases the rest of the pictures represent.

Answer key:
1: I'll be here for you
2: Looking for something to eat
4: We're in this together
5: Remember me

Step 28
Give Ss **HANDOUT ACTIVITY 7B** and show them the stanza in the correct order. They have to complete the rest of each of the target FS in the bridge.

Answer key:

Don't speak, your smile tells me **ALL I NEED TO KNOW**
Your eyes show me where I want to go, oh whoa

Step 29
Give Ss **HANDOUT ACTIVITY 8** and ask them to say whether the information is true or false according to the bridge. Ask the Ss to find evidence in the stanza for these answers.

Answer key:
a. **El cantante le dice a su amigo que no necesita que él le hable para entender lo que le pasa. True** Don't speak, your smile tells me **all I need to know**
b. **También le dice que todo lo que necesita saber sobre su amigo se lo dicen sus ojos. False** Your smile tells me <u>all I need to know</u>
c. **Los ojos de su amigo le muestran al cantante adónde quiere ir. True** Your eyes show me where I want to go, oh whoa

Step 30
Show Ss Slide #23 in the Powerpoint presentation and **HANDOUT ACTIVITY 9** and ask them the following questions:

a. The singer says: "your smile tells me all I need to know". What is ALL that he needs to know?

b. The singer says: "your eyes show me where I want to go". Where do you think he wants to go? Does he want to go there alone or with his friend? How do we know?

Answer key:
Ss' own answers

Step 31
Give Ss **HANDOUT ACTIVITY 10** and tell them to match the phrases with the pictures. Check with the help of Slide #24 in the Powerpoint presentation. Ask Ss where those phrases come from. There's one extra image.

Answer key:
1-K, 2-J, 3-G, 4-F, 5-C, 6-D, 7-I, 8-E, 9-A, 10-H.
Extra picture: B.

Step 32
Pictionary: Ss get one slip of paper with one of the different FSs they have worked with in Step 26 & 27 (**APPENDIX F**). They will draw the FS on the board and the rest of the students should guess what they are doing. This activity can be done with the class as a whole or in two teams.

Step 33

Use the phrases in APPENDIX F and explain the following game. Read out all the FSs with Ss. Mime game: Take one slip of paper and mime the phrase for the class to guess. Then encourage one S to get one slip of paper with one of the different FSs they have worked with. Get them to mime it to the class and the rest of the Ss should guess what they are doing. This activity can be done with the class as a whole or in two teams. The phrases they will work with also appear in HANDOUT ACTIVITY 10 explained below. Ask them to find FSs from this song (in bold) and to discover which FSs are recycled from "Why Fox is red".

Answer key:
You've been waiting for
You're not alone
We're in this together
I'll be here for you
All I need to know
Looking for something (to eat)
Ran after them
Go to sleep
In the middle of the lake
Turned red all over

Step 34

Give Ss **HANDOUT ACTIVITY 11** and ask them to colour the stepping stones to cross the river ONLY with phrases from You're Not Alone. Check with the help of Slide #25 in the Powerpoint presentation. Help Ss recall where they have seen the other phrases and revise their pronunciation and meaning.

Answer key:
You've been waiting for
We are in this together
I'll be here for you
All I need to know
You are not alone

Step 35

Give Ss **HANDOUT ACTIVITY 12**. Display Slide #26 in the Powerpoint presentation and tell Ss to write an Instagram post showing their ideas about the topic of the song to share with their friends. They should include, in their post, three ideas about friendship present in the song they agree with. Ask them to draw or choose a picture to summarize the main ideas of the song.

Step 36
When Ss finish writing their post, encourage them to share their productions with their classmates to see if there is an idea they would like to borrow for their own post. Then, ask them to add a brand new idea about friendship. Ask Ss to share their final productions on the board/walls of the classroom.

Step 37
Play the song with Appendix D for Ss to sing along.

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7

Ma. del Mar Valcarce
Gabriela Fernández
Carla Valls
José Sobrino
Clara Chiclana
Illustrator: Pablo Mirenda

NEVER TRUST A FOX

Topics

Finding a way out of difficult situations

Grammatical competence

- Simple present tense – animal habits
- Simple past regular verbs (...)
- Simple past irregular verbs
- Past continuous
- Direct speech
- Future tense to express threats
- Modal verbs (could – ability in the past)
- Prepositional phrases of place
- Time clauses (chronology)

Value Education

Trust
Honesty
Facing the consequences of our actions

Lexical/Formulaic competence

HAVE AN IDEA
TOOK BACK (HIS EGGS)
SANG A SONG
LET'S SEE
WENT HOME
Other vocabulary:
   Adjectives to describe characters
   Habitats
   Animal names (the sea)

NEVER TRUST A FOX

Legend: "FOX FOOLS EAGLE"

ACTIVITY 1

Group the following pictures into the three categories below.

1- **SEA**	2- **LAND**	3- **SKY**

A) AN EAGLE

B) A TREE

C) A NEST with EGGS

D) SOME GRASS STALKS
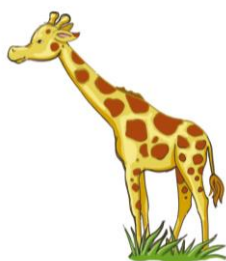
E) A GIRAFFE

F) WHALES

G) A TIGER

H) SEALS

I)   A FOX

J) WALRUSES

K) THE WOODS

L) AN ISLAND

Ma. del Mar Valcarce - Gabriela Fernández - Carla Valls - José Sobrino - Clara Chiclana

Where do you think there are more animals? In the sea or on land?

ACTIVITY 2

Let's see how much you know about these animals. Circle the right answer

A) Foxes lay eggs.	TRUE	FALSE
B) Eagles can carry big animals.	TRUE	FALSE
C) Eagles eat eggs.	TRUE	FALSE
D) Foxes are very intelligent animals.	TRUE	FALSE
E) Only female eagles take care of the babies.	TRUE	FALSE

ACTIVITY 3

Read the following ideas about a legend called "Fox Fools Eagle" and make your own predictions. Choose the best option.

Ma. del Mar Valcarce - Gabriela Fernández - Carla Valls - José Sobrino - Clara Chiclana

A) *"Fox Fools Eagle" means...*

1 Fox cheats Eagle.	2 Eagle hunts Fox.	3 Fox sings a song to Eagle.

B) Fox wanted to...

1 hatch Eagle's eggs.	2 buy Eagle's eggs.	3 eat Eagle's eggs.

C) Eagle was...

1 angry.	2 hungry.	3 tired.

D) Eagle...

1 invited Fox to eat.	2 made friends with Fox.	3 took Fox to an island.

E)   On the island, Fox...

1 had an idea.	2 laid eggs.	3 had dinner.

F)   At the end of the story, Fox...

1 **sang a song**.	2 went home.	3 said sorry.

Ma. del Mar Valcarce - Gabriela Fernández - Carla Valls - José Sobrino - Clara Chiclana

ACTIVITY 4 A

Competition time! In groups of four, underline as many words or phrases you know from this legend in one minute.

ACTIVITY 4 B

Read and listen to the legend and check your predictions in Activity 3. How many guesses did you get right?

Fox Fools Eagle

As usual, Fox was hungry. "I'm going to get some eggs," he said and off he went.

In the middle of the woods, high up in the tallest tree, Fox saw a nest . It belonged to Eagle.

5 "Hmmm! **I have an idea**," thought Fox. Fox took some grass stalks and tapped on the tree. "Eagle," said Fox, "throw an egg to me!"

"No," said Eagle.

"If you don't," said Fox, "I will knock the tree over with these stalks!"

Eagle was frightened. He threw down an egg. "Haha-ha! " laughed Fox. "I 10fooled you! How could I knock down a whole tree with these stalks?"

And off he went.

Eagle was angry, so he grabbed Fox and flew Fox far out to sea. He left Fox on

the smallest island in the ocean. Eagle **took back his egg** and left.

Fox circled the island. As he walked round and round, he **sang a song**:

15"How will I ever get off this island? What shall I do? What shall I do?"

Soon the water around the island was full of seals, walruses and

whales, all listening to Fox.

"What is that **song you are singing**?" They asked. "We could not hear the words"

"Hmmmm, I **have an idea**!" thought Fox.

20"This is what I was singing," he said out loud.

"Which has more animals? The sea? The sea? Or the land? The land?

"Certainly there are more animals in the sea," they replied.

"Well, **let's see!**" said Fox. Come up to the surface and form a raft from

this island to the land. Then I will take a walk over you and count you all."

25Every whale, walrus, and seal in the sea formed a great raft.

Ma. del Mar Valcarce - Gabriela Fernández - Carla Valls - José Sobrino - Clara Chiclana

Fox walked over their backs, pretending to count them. As soon as he
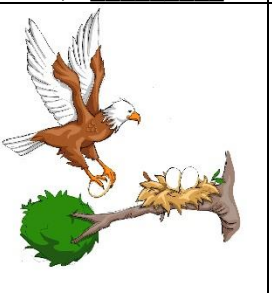
reached land, he jumped ashore and **went home**.

Ma. del Mar Valcarce - Gabriela Fernández - Carla Valls - José Sobrino - Clara Chiclana

ACTIVITY 5A

Read and listen to the legend again and put the pictures in order.

A) ____1____	B) _____	C) _____	D) _____
E) _____	F) _____	G) _____	H) _____
I) _____	J) _____	K) _____	L) ___12_____

ACTIVITY 5B

In pairs, compare and discuss the possible order of events. Complete the table below.

Letter	Number	Letter	Number
A)	1	G)	
B)		H)	
C)		I)	
D)		J)	
E)		K)	
F)		L)	12

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ACTIVITY 6

Read the legend and choose a phrase in bold. Write it under the right picture.

A) _____   B) _____   C) _____

D) _____   E) _____

ACTIVITY 7

Listen to the legend again and tick the ideas that are right. Correct the wrong ones.

A)   "Hmmm! I have an idea," thought Eagle, and he travelled far.

B)   Fox took back his stalks and left.

C)   Fox made Eagle cry.

D)   "Well, let's see!" said Fox.

E)   On the island, Fox sang a song.

F)   The sea animals went home.

ACTIVITY 8

**Read the following statements and write the corresponding character's name in the right blank.
Be alert! There are two extra ideas.**

A) "Hmmm… I have an idea!"

B) He took back his egg and left.

C) He said, "We're in this together."

D) He sang a song.

E) As soon as he reached land, he went home.

F) He made Eagle cry.

ACTIVITY 9

Fill in the blanks with the words in the wordle. Be alert! There are two extra words.

A) I have an _____!

B) I´ll be _____ for you!

C) Let's _____!

D) Fox went _____.

E) Eagle _____ back his egg.

F) You're not _____.

G) Fox _____ a song.

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ACTIVITY 10A

Colour eight phrases in the square. Be alert! There are two extra phrases.

Fox	Have	an	idea	Fox
sang	took	Let's	see	You're
a	Fox	back	home	not
song	Eagle	went	his	alone
Fox	go	to	sleep	egg
all	I	need	to	know

ACTIVITY 10B

Write the phrases next to the corresponding pictures.

A) ....

B) ....

C) ....

D) ………………………………………………………………………………

E) ……………………………………………………………………………

F) ……………………………………………………………………………

G) ……………………………………………………………………………

H) ……………………………………………………………………………

ACTIVITY 11

Read and listen to the legend. Look at the pictures and write the missing phrases.

As usual, Fox was hungry   . "I'm going to get some eggs," he said and off he went.

In the middle of the woods, high up in the tallest tree, Fox saw a nest   . It belonged to Eagle.

"Hmmm! **A) I**_____," thought Fox.

Fox took some grass stalks and tapped on the tree.

"Eagle," said Fox, "throw an egg to me!"

"No," said Eagle.

"If you don't," said Fox, "I will knock the tree over with these stalks!"

Eagle was frightened. He threw down an egg.

"Haha-ha!" laughed Fox. "I fooled you! How could I knock down a whole tree with these

stalks?"

And off he went.

Eagle was angry , so he grabbed Fox and flew Fox far out to sea. He left Fox on the smallest island

in the ocean. Eagle **B)** _____ and left.

Fox circled the island. As he walked round and round, he **C)** _____:

"How will I ever get off this island? What shall I do? What shall I do?"

Soon the water around the island was full of seals, walruses and whales, all listening to Fox ."

"What is that **song you are singing**?" They asked. "We could not hear the words"

"Hmmmm, **D)** _____" thought Fox.

"This is what I was singing," he said out loud.

"Which has more animals? The sea? The sea? Or the land? The land?"

"Certainly there are more animals in the sea," they replied.

"Well, **E)** _____!" said Fox. Come up to the surface and form a

raft from this island to the land. Then I will take a walk over you and count you all."

Every whale, walrus, and seal in the sea formed a great raft.

Fox walked over their backs, pretending to count them. As soon as he reached land, he jumped ashore

and F) _____.

ACTIVITY 12

Something has happened to the original version of the story. Identify the changes and correct them.

As usual, Fox was hungry.
"I'm going to get some eggs," he said and off he went.
Fox saw a nest. It belonged to Eagle.

"Hmmm! You are not alone!" thought Fox.
Fox took some grass stalks and tapped on the tree.
"Eagle," said Fox, "throw an egg to me!"
"No," said Eagle.
"If you don't," said Fox, "I will knock the tree over with these stalks!"
Eagle was frightened. He threw down an egg.
"Haha-ha!" laughed Fox. "I fooled you! How could I knock down a whole tree with these stalks?"
And off he went.
Eagle was angry, so he grabbed Fox and flew Fox far out to sea. He left Fox on the smallest island in the

ocean. Eagle said goodbye and left.

Fox circled the island. As he walked round and round, he sang a rap.
"How will I ever get off this island? What shall I do? What shall I do?"
Soon the water around the island was full of seals, walruses and whales, all listening to Fox.
"What is that **song you are singing**?" They asked. "We could not hear the words"

"Hmmmm, this is all I need to know!" thought Fox.
"This is what I was singing," he said out loud.
"Which has more animals? The sea? The sea? Or the land? The land?"
"Certainly there are more animals in the sea," they replied.

"Well, we are apart!" said Fox. Come up to the surface and form a raft from this island to the land. Then I will take a walk over you and count you all."
Every whale, walrus, and seal in the sea formed a great raft.

Fox walked over their backs, pretending to count them . As soon as he reached land, he jumped ashore and turned red all over.

ACTIVITY 13A THINKING TIME!

Get in pairs and discuss which of the following topics appear in the story. Tick them and be ready to support your answers.

A) Family

B) Revenge

C) Honesty

D) Justice

ACTIVITY 13B

Which topics are the most important for you in life? Why?

ACTIVITY 14 REFLECTION TIME!

Discuss in pairs

A) ¿Creen que Fox podría haber conseguido alimentos de otra manera, sin amenazar, engañar y enfurecer a Eagle?

B) ¿Creen que llevar a Fox a una isla lejana fue la solución para recuperar su huevo? ¿Por qué?

C) ¿Fox les explicó a los animales del mar sus verdaderas intenciones de volver a casa? ¿Podría haber pedido ayuda de otra manera para volver a casa?

D) ¿Cuál es el mensaje final de la leyenda?

E) ¿En qué se parece esta leyenda a *Why Fox is Red*?

ACTIVITY 15

Get in groups of three. Read the instructions carefully and choose one of them. Write down notes and get ready to ACT OUT!

Try to use the following phrases in your conversations.

have an idea - let's see - sang a song - say goodbye - took back (his egg) -

turned red all over- you are not alone - went home

Option A

Imagine you are Eagle and you are a journalist working for the local animal news flash. Interview two different witnesses and report on this incident with Fox.

Option B

Eagle and the sea animals are very angry with Fox and they have decided to make a legal complaint against him. Have an interview with a lawyer.

Tell him/her what Fox did and ask him/her for advice.

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7. NEVER TRUST A FOX

María del Mar Valcarce

Gabriela Fernández

Carla Valls

José Sobrino

Clara Chiclana

Illustrator: Pablo Mirenda

TEACHER'S NOTES

Legend: "FOX FOOLS EAGLE" In N. Van Laan (Ed.) (1995). *A circle long ago: A treasury of native lore from North America,* pp. 14-17. Knopf Books for Young Readers.

Age: 8-12

Level of proficiency: Elementary

Objectives:

a) to get EFL Ss to understand the legend;

b) to help EFL learners identify chunks;

c) to practise the target chunks through intensive guided activities;

d) to consolidate knowledge of the selected chunks through generative productive practice.

Target FSs:

> HAVE AN IDEA, TOOK BACK (his eggs), SANG A SONG, LET'S SEE & WENT HOME

Teacher's resources:

1. Powerpoint presentation and

2. audiofile for Part 1: and Part 2 at

https://bibliotecadelenguas.uncoma.edu.ar/exhibits/show/from-the-drums

3. student's handout (one per student)

Step 1

Display Slide #2 in the PowerPoint presentation. Ask Ss to look at the pictures and classify them into these categories: *sea, land,* or *sky* in **Activity 1 in the Handout**. Encourage Ss to support their choices while checking this exercise.

Answer key:

Sea	Land	Sky
Whales Seals Walruses An island	A tree A nest with eggs Some grass stalks A giraffe A fox The woods	An eagle

Step 2

Get Ss to discuss and predict whether they can find more animals in the sea or on land.

Answer key:

Their own answers.

Step 3

Display Slide #3 in the PowerPoint presentation. Get Ss to read the sentences 1-5 in **Activity 2 in the Handout**. To ease their understanding, draw their attention to the visual aids provided. Ask them to circle either True or False. While checking their answers, collect the facts into two columns, one for Foxes and one for Eagles to help them visualise this information. Encourage them to share all they know about these two animals.

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Answer key:

A) Foxes lay eggs.	TRUE	**FALSE**
Eagles lay eggs. They can lay two to four eggs a year.		
B) Eagles can carry big animals.	**TRUE**	FALSE
In North America, a bald eagle may carry up to 3 or 4 kilos if conditions are ideal. Golden eagles may carry a bit more, but even most of the largest eagles in the world can't carry more than 4 or 5 kilos at once.		
C) Eagles eat eggs.	TRUE	**FALSE**
Eagles are carnivores. They eat a wide variety of small animals, such as rats, mice, <u>rabbits</u>, <u>snakes</u>, fish, <u>lizards</u>, birds, and more.		
D) Foxes are very intelligent animals.	**TRUE**	FALSE
Foxes are very smart: they can find their own food, survive in weather extremes, outwit predators, and protect their young.		
E) Only female eagles take care of the babies.	TRUE	**FALSE**
Sometimes both parents incubate the eggs. They always look after the chicks.		

Step 4

Tell Ss they're going to read a legend called "Fox Fools Eagle" in **Activity 3 in the Handout**. Explain to them that the main characters are a fox and an eagle which are called Fox and Eagle respectively. Go over the ideas A-E and their options with the Ss with the help of slides #4, #5, #6 & #7 in the PowerPoint presentation. Ask Ss to circle an option. Encourage Ss to support their answers while checking this activity. Also ask Ss to think about the tense the legend is going to be in (present, past or future). Help them conclude why legends are told in the past.

Answer Key:
A) "Fox Fools Eagle" means Fox cheats Eagle.
B) Fox wanted to eat Eagle's eggs.
C) Eagle was hungry.
D) Eagle took revenge on Fox.
E) On the island, Fox had an idea.
F) Fox went home.

Step 5

Get Ss to work in groups of four for **Activity 4A in the Handout**. Explain to them that they are going to take part in a competition. Ask them to read the legend quickly and underline as many words or phrases they are already familiar with in one minute. Award them 1 point for each word or phrase they have been able to identify and one extra point for those they can translate into Spanish or mime.

Step 6

Explain to Ss that they are going to listen and read the legend in **Activity 4B in the Handout** and check their predictions in **Activity 3 in the Handout**. Tell them that the teacher is going to play the audio file twice so that they can focus their attention on the content and a third time for them to check their options. Also encourage them to rely on the visual aids in the text to understand the main ideas in the text. Prompt Ss to count how many predictions they got right. Also draw Ss' attention to Eagle and ask them if it is a male or a female bird; motivate them to find linguistic clues in the text, such as the use of "he" or refer them to Activity 1 to find out why a male eagle sits on his nest (female eagles lay the eggs but both parents can incubate them).

Step 7

Ask Ss to look at the pictures representing the main events in the legend in **Activity 5A in the Handout** (PowerPoint presentation slides #8 & #9) and elicit a brief description of the events represented in the pictures in their mother tongue if necessary. Ask Ss to place the pictures in order individually while reading and listening to the legend. Tell them that the first and last picture are already in the right place.

Step 8

Tell Ss to team up and compare and discuss the order of the pictures in **Activity 5B in the Handout**. Have them complete the table with their agreed answers. Check this exercise as a whole class with the help of Slide #10 in the PowerPoint presentation and encourage Ss to provide evidence from the text.

Answer key:

A. 1	B. 3	C. 2	D. 7	E. 5	F. 6	G. 4	H. 9	I. 11	J. 10	K. 8	L. 12

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Step 9
Display Slide #11 in the PowerPoint presentation. Draw Ss' attention to the pictures in **Activity 6 in the Handout** and get them to search the legend for the phrases in bold that correspond to them. Check their answers with the help of this slide.

Answer key:
A) went home
B) have an idea *
C) Let's see
D) sang a song
E) took back (his egg)

* Help Ss realize that the picture for 'have an idea' contains in the thinking bubble the idea Fox has: to sing a song.

Step 10
Memory Game: Read out one phrase from the table (not in the order in which they appear) and ask them to identify the corresponding picture (letter). Read it out again and get them to mention the number in the table that corresponds to that phrase. After some repetitions, play the game focusing on the pictures. Mention one letter for one of the pictures (A-E) and get them to say the phrase (or the number in the table corresponding to the phrase). Use this opportunity again to practice the pronunciation of each of the target sequences.

Step 11
Display Slide #12 in the PowerPoint presentation. Ask Ss to read and listen to the legend again and tick the correct statements in **Activity 7 in the Handout.** Prompt them to support their answers by referring to the legend or song when checking this exercise with the help of this slide.

Answer key:
A) False   Fox had an idea and he told the Eagle: "I'll knock the tree over with the grass stalks."
B) False   Fox took back his egg and left.
C) False   We don't know
D) True
E) True
F) False   Fox went home.

Step 12
Display Slide #13 in the PowerPoint presentation. Get Ss to read the sentences carefully in **Activity 8 in the Handout** and write either Fox or Eagle next to them. Warn them that there are two ideas that do not belong to the legend. Prompt them to support their answers and remember where

they read or heard the extra phrases before while checking this exercise with the help of Slide #13 in the PowerPoint presentation.

Answer key:
A) "Hmmm… I have an idea!" FOX
B) He took back his egg and left. EAGLE
C) He said, "We're in this together."
D) He sang a song. FOX
E) As soon as he reached land, he went home. FOX
F) He made Eagle cry.

Extra phrases: "We're in this together" from the song "You're not alone" and "He made Eagle cry" from the song "Remember me".

Step 13

Ask Ss to read the sentences carefully in **Activity 9 in the Handout** in Slide #15 in the PowerPoint presentation and rely on the visual aid provided to fill in the empty spaces in them with one word taken from the Wordle in Slide #14 in the PowerPoint presentation. Warn them that there are two ideas that do not belong to the legend. Encourage them to identify the target chunks in this lesson and remember where they read or listened to the extra phrases before while checking this exercise with the help of Slide #15 in the PowerPoint presentation.

Answer key:
A) I have an IDEA!
B) I'll be THERE for you.
C) Let's SEE!
D) Fox went HOME.
E) Eagle TOOK BACK his egg.
F) You're not ALONE.
G) Fox SANG a song.

Extra phrases: "I'll be there for you" and "You're not alone" from the song "You're not alone".

Step 14

Display Slide #16 in the PowerPoint presentation. Ask Ss to colour eight phrases in the square in **Activity 10A in the handout**. Warn them that there are three phrases that do not belong to the legend. Encourage them to identify the target chunks in this lesson and the extra phrases while checking this exercise with the help of Slide #16 in the PowerPoint presentation.

Answer key:

Fox	ᵃhave	an	idea	Fox
ᵇsang	ᵈtook	ᶜLet's	see	ʰyou're
a	Fox	back	home	not
song	Eagle	ᶠwent	his	alone
Fox	ᵉgo	to	sleep	egg
ᵍall	I	need	to	know

Extra phrases: "you're not alone" from the song "You're not alone", "go to sleep" from the legend "Why fox is red" and "all I need to know" from the song "You're not alone."

Step 15
Display slides #17 & #18 in the PowerPoint presentation. Draw Ss attention to **Activity 10B in the Handout** and ask them to write the phrases identified in the square in **Activity 10 A in the Handout** next to the right picture. Use slides #17 & #18 in the PowerPoint presentation to check their answers.

Answer key:
A) have an idea
B) sang a song
C) let's see
D) took back his egg
E) go to sleep
F) went home
G) all I need to know
H) you're not alone

Step 16
Tell Ss that they are going to read and listen to their teacher reading a summary of the legend in **Activity 11 in the Handout**. When the teacher stops, get Ss to look at the picture shown on slides #19 & #20 in the PowerPoint presentation and write the missing phrase in the summary. Prompt them to support their answers by referring to specific events in the story while checking this exercise with the help of slides #19 & #20 in the PowerPoint presentation.

Answer key:
A) have an idea
B) took back his egg

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C) sang a song
D) have an idea
E) Let's see
F) went home

Step 17

Display slides #21 & #22 in the PowerPoint presentation. Explain to Ss that there is a copy of the legend with some changes in **Activity 12 in the Handout**. Ask them to read the text carefully, identify those changes and make their own corrections by writing the correct phrases. Encourage them to support their corrections when checking this exercise with the help of Slides #21 & #22 in the PowerPoint presentation.

Answer key:
A) have an idea
B) took back his egg
C) sang a song
D) have an idea
E) Let's see
F) went home

Step 18

Pair up Ss. Draw their attention to Slide #23 in the PowerPoint presentation. Explain to them that they are going to tick the topics listed in **Activity 13A in the Handout** which are discussed in the legend. Resort to L1 if necessary. Encourage them to support their answers while they complete this activity. Check their answers with the help of Slide #23.

Answer key:

A) Family ☒

B) Revenge ☑

C) Honesty ☑

D) Justice ☑

Step 19

Pair up Ss. Ask one of them to read the question in **Activity 13B in the Handout** (also included in Slide #23 in the PowerPoint presentation) and check their comprehension. Motivate them to discuss in their groups which topic from the list provided is the most important in their lives and to back up their answers. Encourage equal and active participation of all the Ss while checking this exercise

Answer key:
Their own opinions.

Step 20

Get Ss in pairs. Display Slide #24 in the PowerPoint presentation and ask four different Ss to read the four reflection questions which are listed in **Activity 14 in the Handout**. Check their comprehension. Encourage them to support their answers during the discussion by quoting fragments from the legend if necessary. As a round-up activity, hold a brief debate with all the Ss so that they can share their views and learn from their peers. Tell Ss that they can use their L1 if necessary in this activity.

Answer key:
Students' own answers.

Step 21

Ask Ss if they like acting. Draw their attention to **Activity 15 in the Handout,** which is also in Slide #25 in the PowerPoint presentation. Tell them to get in groups of three. Explain to them that there are two different situations and they are going to act out one of them. Go over the instructions for each option, clear up doubts, and make sure they have understood what they are expected to do. Encourage them to use as many phrases as they can from this legend, the legend "Why fox is red" and the songs "Remember me" and "Count on me". Allow them plenty of time to plan, write a short script (around three or four ideas), and act it out. Promote equal and active participation of all the members of the group.

References

Fox Fools Eagle. (1995) In N. Van Laan (Ed.) *A circle long ago: A treasury of native lore from North America,* pp. 14-17. Knopf Books for Young Readers.

Ma. Angélica Verdú
Magdalena Zinkgräf

8

FRIENDS WILL BE THE LIGHT TO GUIDE YOU

Topics

Friendship as a two-way street

Grammatical competence

- Conditionals (If you ever ... what will you do? (to your friends?)
- The Future (I'll be there?)
- Adverbs of frequency never/always/ every day
- Pronouns
- Modals: ability (can/can't)
- Reason clauses
- Passive voice (are made of/ are supposed to/ are called to)

Value Education

Characteristics of good friends/healthy friendships
Resilience as positive
Fairness/Loyalty: leaning on others and being available to help them out when they need it too
Cooperation
Problem-solving
Respect and care for ourselves and others

Lexical/Formulaic competence

FIND YOURSELF STUCK (IN THE MIDDLE OF THE SEA)
FIND YOURSELF LOST IN THE DARK
HELP YOUR FRIENDS IN NEED
YOU CAN COUNT ON ME
I'LL BE THE LIGHT TO GUIDE YOU
I'LL NEVER LET GO
Other Vocabulary issues (recycled): find/find out/ find yourself; sea/see; know/you know; like 1,2,3; never/ever/always; every day

FRIENDS WILL BE THE LIGHT TO GUIDE YOU

Legend: "COUNT ON ME" (Bruno Mars, 2008)

ACTIVITY 1A

Look at your picture and complete in Spanish.

Friendship is…

ACTIVITY 1B

Discuss and complete the box.

Para mí, un buen amigo es…

ACTIVITY 2A

Watch the video and write the correct PICTURE letter (a.-f.) next to the PHRASE in the table below.

a.

c.

e.

b.

d.

f.

ORDER	PICTURE	PHRASE	MEANING
	…….	**FIND YOURSELF STUCK** IN THE MIDDLE OF THE SEA	
	…….	**I'LL NEVER LET GO**	
	…….	**YOU CAN COUNT ON ME**	
	…….	**HELP YOUR FRIENDS IN NEED**	
	…….	**I'LL BE THE LIGHT TO GUIDE YOU**	
	…….	**FIND YOURSELF LOST IN THE DARK**	

ACTIVITY 2B

Complete the table with the correct MEANING from the box. Careful! There is an extra meaning.

> 1) Te hace llorar   2) Amigos que necesitan ayuda   3) Nunca te dejaré ir
> 4) Encontrarse perdido en la oscuridad   5) contar con otra persona para que te ayude
> 6) Encontrarse perdido en el medio del mar   7) Seré la luz que te guíe

ACTIVITY 2C

Watch the video again and ORDER the phrases in the table.

ACTIVITY 3A

Read Stanza 1 and <u>underline</u> what you recognize from previous songs and legends.

ACTIVITY 3B

Colour what is repeated in this stanza.

FIRST STANZA

1 If you ever **find yourself stuck in the middle of the sea**

2 I'll sail the world to find you

3 If you ever **find yourself lost in the dark** and you can't see

4 I'll **be the light to guide you**

5 (We'll) Find out what we're made of

6 When we are called to **help our friends in need**

ACTIVITY 4A

Link conditions and consequences with an arrow (➚). **Find evidence in the stanza. Careful! There is an extra picture.**

CONDITION		CONSEQUENCE	
IF YOU	a. ……………………………	**I'LL**	1. …………………………
			2. …………………………
	b. ……………………………		3. …………………………

ACTIVITY 4B

Complete the lines with phrases from the box below. Who does what? Check pronouns.

A.	find yourself lost in the dark
B.	Sail the world to find you
C.	find yourself stuck in the middle of the sea
D.	Be the light to guide you

Which is the extra picture?

ACTIVITY 5A

Read the following line from a song and match the pictures below to a) and b).

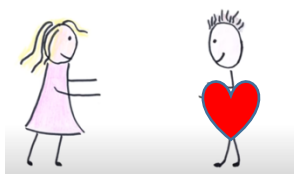**"WHEN a) you fall I'LL b) BE your parachute"**

1.[7]

2.[8]

ACTIVITY 5B

Answer the questions.

a) In which song can we find this line? ....

b) It means ....

c) 'When' is used to ....

d) 'I'll + verb" is used to ....

e) The situation that 'when' presents is more/less possible than the situation that ....
   presents.

f) Who may be **in need** in STANZA 1? **Is she in need** now? Why? ....

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[7] [Untitled photograph of two men skydiving]. (2016, September 29). Pixabay.com. https://pixabay.com/es/photos/paraca%c3%addas-t%c3%a1ndem-paracaidismo-1702688/
[8] [Untitled photograph of a man falling]. (2016, November 19). Pixabay.com. https://pixabay.com/es/photos/hombre-oto%c3%b1o-acci%c3%b3n-descendente-1838330/

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"We find out what we are made of WHEN we are called to help our friends in need"

g) How does he respond? How does he help? ....

ACTIVITY 6

Complete the chart below.

We present CONDITIONS with (the word/s)…	
We express the future in the CONSEQUENCES with (the words)…	
Who are the participants in this song? Who is "I"? Who is "you"?	

ACTIVITY 7

True (T) or False (F)? Use lines in the stanza to correct and justify your answer.

a. En esta primera estrofa, el autor describe condiciones extremas en las que se puede encontrar su amigo/a. ……

b. El cantante le dice a su amiga que si alguna vez se encuentra en el medio del desierto, va a navegar el mundo entero para buscarla. ……

c. El cantante le dice a su amiga que si ella alguna vez está perdida en la oscuridad y no puede ver, él será la luz que la guía. ……

d. Todo esto muestra que a veces lo/as amigos/as no saben qué hacer para ayudarte. ……

e. Descubrimos de qué estamos hechos, cuando ayudamos a los/as amigos/as que nos necesitan. ……

ACTIVITY 8A

Read the CHORUS and <u>underline</u> what you recognize.

CHORUS

7 You can **count on me**

8 Like 1, 2, 3

9 I'll be there

10 And I know when I need it

11 I can **count on you**

12 Like 4, 3, 2

13 You'll be there

14 'Cause that's what friends are supposed to do

ACTIVITY 8B

Answer the questions below:

a) ¿Por qué el cantante menciona la idea de "contar con alguien"? ¿En qué líneas hace referencia a esta idea?.........

b) ¿Qué pronombres se usan para las acciones "count" y "be there"? ¿En qué líneas? ………

c) ¿Qué objetivo referido a una amistad sana y positiva se expresa en el estribillo? ¿Qué se supone que hacen los amigos por nosotros y nosotros por ellos?

ACTIVITY 9

Match the pictures with the phrases below. Careful! There are two extra pictures! Which ones?

A. **you've been waiting for**   ……

B. **find yourself stuck in the middle of the sea**   ……

C. **(find yourself) lost in the dark**   ……

D. **help our friends in need**   ……

E. **count on me**   ……

F. **We're in this together**   ……

G. **I'll be the light to guide you**   ……

H. …………………………………………   ……
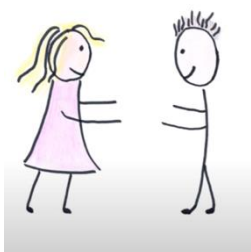
1.

2.

3.

4.

5.

6.

7.

8.

ACTIVITY 10A

Read the lyrics and cross out the mistake in the lines. Check the FIRST STANZA and the CHORUS.

1 If you never **find yourself stuck in the middle of the sea**

2 I'll sail the world to fight you

3 If you never **find yourself lost in the dark** and you can't see

4 **She'll be the light to guide you**

5 (They'll) Find out what we're made of

6 Then we are called to **help our friends in need**

7 **You can count on them**

8 Like 1, 2, 3

9 I'll not be there

10 And I think when I need it

11 She can count on you

12 Like 4, 3, 2

13 You'll be here

ACTIVITY 10B

Write the ~~wrong~~ *correct* version above it in lines 1-13.

ACTIVITY 11A

Read the stanza below and underline what you recognize.

SECOND STANZA

14 If you're tossin' and you're turnin'

15 And you just can't fall asleep

16 I'll **sing a song** beside you

17 And if you ever forget how much you really mean to me

18 Every day I will remind you

19 We find out what we're made of

20 When we are called to help our friends in need

ACTIVITY 11B

Read the stanza again and find two conditions in the stanza? Colour them!

ACTIVITY 12A

Watch the video. Match the images to the phrases below.

a.   If you're tossin' and you're turnin' And you just can't fall asleep ....

b.   I'll **sing a song** beside you ....

c.   If you ever forget how much you really mean to me ....

d.   Every day I will remind you ....

1.

3.

2.

4.

ACTIVITY 12B

Read stanza 2 again and answer these questions

a) En esta estrofa en una de las condiciones, hay una palabra que es lo opuesto a "Remember me", ¿cuál es? Pista: F _ _ _ _ _

b) ¿Qué verbo podría expresar una solución para esta situación? Pista a) se parece al título de una canción que ya vimos. Pista b): R _ _ _ _ _

c) ¿Qué entienden de esta imagen? ¿Qué le sucede a ella? ¿Por qué hay signos de pregunta? ¿Por qué esta imagen ("how much you really mean to me") aparece graficada de la siguiente manera?

ACTIVITY 13

Choose the correct option (a. or b.?). Then listen and check.

1. 16 a. Only/ b. If you're tossin' and you're turnin'
2. 17 And you just a. can't/ b. will fall asleep
3. 18 I'll **sing a song** beside a. you/ b. her
4. 19 And if you a. never/ b. ever forget how much you really mean to me
5. 20 Every a. year/ b. day I will remind you
6. 21 We find out what a. we/ b. they're made of
7. 22 a. if/ b. when we are called to help our friends in need

ACTIVITY 14

True or False? Justify your answer.

1. En 16, el autor dice que esta persona no se puede levantar de la cama por cansancio.

2. "17 And you just can't fall asleep" nos indica que viene durmiendo muy bien.

3. En "I'll **sing a song** beside you", le promete a su amiga que van a mirar una película juntos.

4. En 19 y 20, le promete que, si alguna vez siente que no le quiere, siempre le va a recordar que están para ayudarse.

5. En 21 y 22, descubrimos de qué estamos hechos cuando nos ayudamos a nosotros mismos, sin mirar para el costado.

ACTIVITY 15A

Read the THIRD STANZA and <u>underline</u> the parts that you recognize.

THIRD Stanza

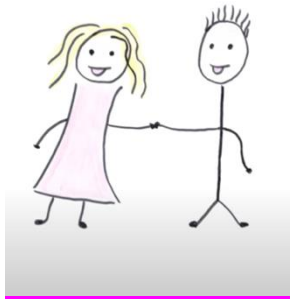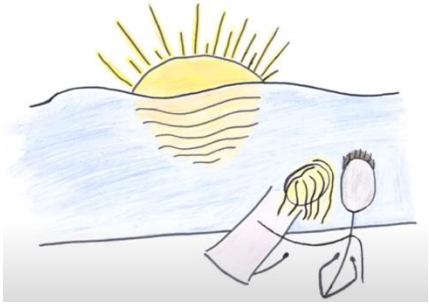22 You'll always have my shoulder when you cry

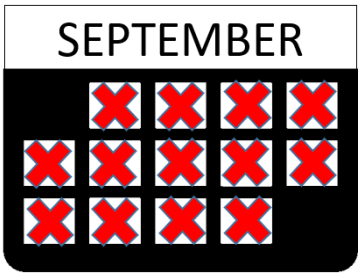23 **I'll never let go**, never **say goodbye**

24 You know

ACTIVITY 15B

Read the THIRD STANZA below and match the images to the phrases in colour in the stanza.

a) _____	b) _____	c) _____

ACTIVITY 16A

Find the words ALWAYS – NEVER in the THIRD STANZA. Complete the lines under the pictures below.

ACTIVITY 16B

Answer the questions below.

a. Which pictures in the THIRD STANZA are connected to ALWAYS and NEVER in the song?

b. Where do ALWAYS and NEVER appear? Lines …………..

c. "ALWAYS" means ……………………………………………………………………

d. "NEVER" means ……………………………………………………………………

e. Hay otra palabra parecida a ésta que aparece en todas las condiciones. ¿Cuál será? ¿Qué querrá decir?

ACTIVITY 17A

Listen and put the phrases in order. Which phrase does not belong in this song?

_____ WHEN WE ARE CALLED TO **HELP OUR FRIENDS IN NEED**

_____ **I'LL BE HERE FOR YOU**

_____ IF YOU EVER **FIND YOURSELF LOST IN THE DARK** AND YOU CAN'T SEE

_____ **I'LL BE THE LIGHT TO GUIDE YOU**

_____ **YOU CAN COUNT ON ME**

_____ **I'LL NEVER LET GO**

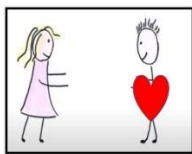_____ IF YOU EVER **FIND YOURSELF STUCK IN THE MIDDLE OF THE SEA**

ACTIVITY 17B

Match the pictures and some of the phrases above with an arrow (↗). Careful, there is an extra picture!

1.   2.   3.   4.

ACTIVITY 18A

Watch and listen to the song with the lyrics and answer: Which new sentence have we not discussed?

ACTIVITY 18B

Complete with the correct pronoun (YOU, I, ME).

a) _____ can count on b) _____ 'cause c) _____ can count on d) _____
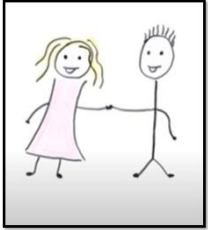
ACTIVITY 18C

Answer these questions

a. What new idea is presented in this line? ....

b. What's the meaning of 'cause? ....

c. What's different about both clauses (blue and violet)? ....

d. What's important about this message? Why? ....

ACTIVITY 19

Choose the right phrase for each picture.

a. You **help your friends in need.** b. **I'll be the light to guide you**. c. **Remember me**	 1.
a. Fox was **looking for something to eat.** b. **Close your eyes!** c. Fox **ran after the geese**	 2.
a. I have to **say goodbye.** b. **All I need to know** c. **You can count on me**.	 3.
a. I have to **travel far.** b. **I'll never let go.** c. Fox **turned red all over.**	 4.
a. **If you find yourself stuck** in the middle of the sea b. **I'm with you.** c. Eagle **took back his egg**.	 5.
a. If you **find yourself lost in the dark** b. **I'll be here for you** c. They were swimming **in the middle of the lake.**	 6.

ACTIVITY 20

Choose the correct option.

a) If you **FIND YOURSELF STUCK IN THE MIDDLE OF THE SEA** means

        1. si no podés ver.

        2. si te encontrás perdido en la oscuridad.

        3. si te encontrás atrapado en el medio del mar.

b) If you **FIND YOURSELF LOST IN THE DARK** means   1. si te encontrás perdido en la oscuridad.

        2. si no te podés dormir.

        3. si das vueltas en la cama.

c) You **HELP OUR FRIENDS IN NEED** means   1. ayudar sin que te lo pidan.

        2. ayudar a tus amigos cuando lo necesitan.

        3. cantar una canción.

d) **YOU CAN COUNT ON ME** means   1. podés hacer una cuenta conmigo.

        2. podés cantar conmigo.

        3. podés contar conmigo.

e) **I'LL BE THE LIGHT TO GUIDE YOU** means   1. yo seré la luz que te guíe.

        2. yo te ayudaré.

        3. yo te acompañaré.

f) **I'LL NEVER LET GO** means   1. nunca te marcharás.

        2. nunca te vayas.

        3. nunca te dejaré ir.

ACTIVITY 21A

Find six phrases from this song in the box below.

gotosleepfindyourselfstuckinthemiddleoftheseam
akeyoucryfindyourselflostinthedarkhelpyourfriend
sinneedyou'renotaloneyoucancountonmetothisda
yI'llbethelighttoguideyouI'llneverletgo

ACTIVITY 21B

How many extra phrases can you find? Where are they from? Write them below.

a. …………………………………………   d. …………………………………………

b. …………………………………………   e. …………………………………………

c. …………………………………………   f. …………………………………………

ACTIVITY 22

ODD ONE OUT. Which one is not part of…?

a) Stanza 1?	find yourself stuck (in the middle of the sea)	find yourself lost in the dark	I'll never let go	I'll be the light to guide you
b) the Chorus, Stanza 2 and Stanza 3?	I'll be the light to guide you	help your friends in need	you can count on me	I'll never let go
c) "Count on Me"?	find yourself stuck (in the middle of the sea)	All I need to know	find yourself lost in the dark	help your friends in need
d) "Count on Me"?	help your friends in need	I'll be the light to guide you	I'll never let go	Turned red all over

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ACTIVITY 23A

Colour the words to form phrases from the song. Careful! There is a phrase which isn't from the song.

1.

FIND	COUNT	LIGHT	IN	THE	STUCK
HE	YOURSELF	LOST	A	ON	DARK

2.

ARE	SANG	A	I
FOX	WHY	YOU	SONG

3.

HELP	OUR	TO	SEA	NEED
ME	GO	FRIENDS	IN	ME
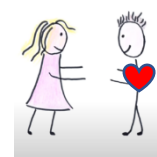
4.

I'LL	SHE	SEA	LIGHT	YOU	GUIDE	YOU
MEAN	BE	THE	A	TO	DOES	GOODBYE

5.

WILL	YOUR	TO	ON	FRIEND
YOU	CAN	COUNT	GUIDE	ME

6.

ALWAYS	NEVER	YOU	LIGHT
I'LL	DO	LET	GO
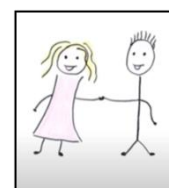
ACTIVITY 23B

Answer the question below.

a) ¿Qué personajes de las otras canciones y leyendas podrían decir estas frases? ....

b) ¿En qué momento? ....

c) ¿Qué otras frases podrían usar estos personajes? ¿En qué situaciones? ....

....

ACTIVITY 24

Read the sentences (a-f) and complete them with phrases from the song (1-6). The pictures will help you.

1. **find yourself stuck in the middle of the sea**

2. **(find yourself) lost in the dark**

3. **help our friends in need**

4. **count on me**

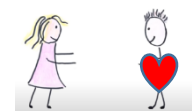5. **I'll be the light to guide you**

6. **I'll never let go**
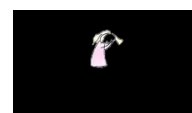
a. True friends **will never l_____ g_____.**

b. I can't help you; I'm very busy. Don't **c_____ o_____ m_____.**

c. We usually try to help those people who are **i_____ n_____.**

d. Have you ever **found y_____ l_____ i_____ the d_____?**

e. I'll be **t_____ l_____ to g_____ you** when everyone abandons you.

f. What can you do if **you f _____ yourself s_____ in the middle of the sea?**

ACTIVITY 25

Complete with the correct phrase.

Frases	¿Qué frase decís cuando querés…?
a.	1. hacerle saber a un amigo que puede recurrir a vos si necesita algo
b.	2. expresar que alguien está a la deriva en el mar sin manera de volver a la orilla
c.	3. hacerle saber a un amigo que vas a ser la luz que lo guíe
d.	4. hacerle saber a un amigo que nunca lo vas a abandonar
e.	5. expresar que hay que ayudar a quienes lo necesitan
f.	6. decirle que no está solo
g.	7. expresar que alguien está perdido y a oscuras
h.	8. expresar que esa persona es lo que has estado esperando

ACTIVITY 26

Correct the _mistakes_.

A reflection on life and friendship

Let me tell you a story about friendship! Last summer, my best friend suddenly felt sick at school and 1. _ran home_ for the day. This made me feel sad because I had to stay. 2. I _jumped after_ her to 3. _say cheese_ but it was too late to catch her. Because I was sad, the teacher began singing my best friend's favourite song and I immediately felt close to her again. We don't need to be together in person to feel the power of our friendship. Sometimes our friends move away or 4. _travel close_ and we stop seeing them. 5. _Saying hello_ to our loved ones can 6. _let you cry_, but when I say, "I'm with you", always 7. _forget me_. Even if you are alone, when you 8. _close your mouth,_ all I need to know is that you will remember that 9. _we are in this group_!

ACTIVITY 27

Answer: Which is the most important message in "Count on me" to you? Use phrases in the song.

ACTIVITY 28

True or false? Justify your answers. Which stanza?

1. Bruno Mars sabe que puede ayudar a su amigo cada vez que él/ella lo necesite. ....

2. Él no sabe si su amigo/a lo guiará como una luz si él se encuentra perdido en la oscuridad. ....

3. Podemos ver si nuestros/as amigos /as son verdaderos/as amigos/as cuando los/as necesitamos. ....

4. Bruno Mars cantará una canción para su amigo/a por su cumpleaños. ....

5. Si el/la amiga de Bruno Mars está perdido en la oscuridad, Bruno nunca lo dejará ir. ....

6. Bruno Mars ayudará a su amigo/a a recordar que él/ella es importante para su vida. ....

ACTIVITY 29

THE SONG IN MY LIFE.... Answer the following questions in Spanish:

a. What do you do **when you find yourself lost or stuck**?

....

....

b. Who can you **count on**? Why?

....

....

c. Do you have a best friend? Can you describe him/her?

....

....

d. Who can **count on you?**

....

....

e. How do you **help your friends in need**?

....

....

ACTIVITY 30

In your diaries, write a dialogue (two or three exchanges) using the chunks in this song and others you may want to include.

Example:

Speaker 1: I can't count on you.

Speaker 2: Yes, you can. I'll be there for you.

Speaker 1: No. I am alone. You always let go.

Activity 31

Friendship contract: write a kind of friendship contract for you and your best friend/s. Use expressions from the legends and songs you know.

If you ever … what will you do? (to your friends?)

If I…. you will

If you… I will

Who do you turn to if….

APPENDIX A

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APPENDIX B

TARGET FORMULAIC SEQUENCES AND PICTURES

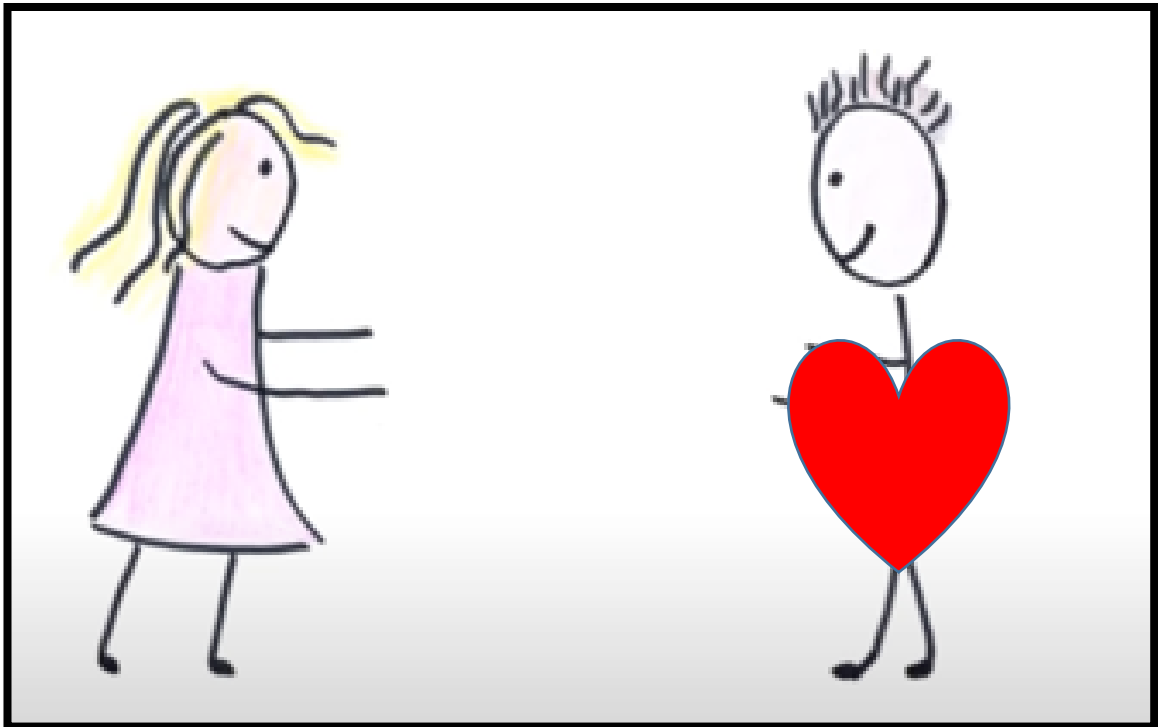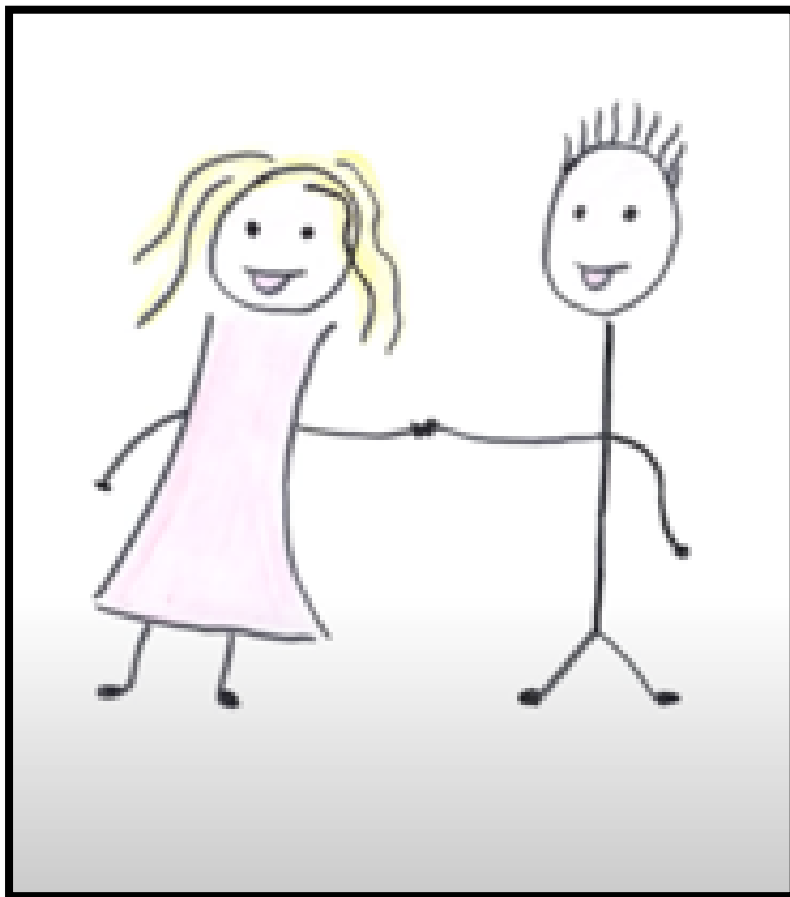| |
|---|
| FIND YOURSELF STUCK IN THE MIDDLE OF THE SEA |
| FIND YOURSELF LOST IN THE DARK |
| I'LL BE THE LIGHT TO GUIDE YOU |
| HELP YOUR FRIENDS IN NEED |

YOU CAN COUNT ON ME
I'LL NEVER LET GO

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APPENDIX C

LYRICS

[stanza 1]

1 If you ever **find yourself (stuck in the middle of the sea)**

2 I'll sail the world to find you

3 If you ever **find yourself lost in the dark** and you can't see

4 **I'll be the light to guide you**

5 We find out what we're made of

6 When we are called to **help our friends in need**

[CHORUS]

7 **You can count on me**

8 Like 1, 2, 3

9 I'll be there

10 And I know when I **need** it

11 I can **count on** you

12 Like 4, 3, 2

13 You'll be there

14 'Cause that's what friends are supposed to do

[stanza 2]

15 If you're tossin' and you're turnin'

16 And you just can't fall asleep

17 I'll sing a song beside you

18 And if you ever forget how much you really mean to me

19 Every day I will remind you

20 We find out what we're made of

21 When we are called to **help our friends in need**

You **can count on me**

Like 1, 2, 3

I'll be there

And I know when I need it

I **can count on** you

Like 4, 3, 2

You'll be there

'Cause that's **what friends are supposed to do**

[stanza 3]

You'll always have my shoulder when you cry

I'll **never let go,** never say goodbye

You know

You can **count on me**

Like 1, 2, 3

I'll be there

And I know when I need it

I **can count on** you

Like 4, 3, 2

And you'll be there

'Cause that's what friends are supposed to do

You can **count on me** 'cause I **can count on** you

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8. FRIENDS WILL BE THE LIGHT TO GUIDE YOU

Ma. Angélica Verdú

Magdalena Zinkgraf

Proyecto J033 – FadeL – Unco

TEACHER'S NOTES

Text: Levine, A., Lawrence, P. & Mars, B. (2011). Count on me [Recorded by B. Mars]. On *Doo-Wops & Hooligans* [CD]. New York, NY: Atlantic. Warner Music Australia. (2010)

Language level: Elementary

Age: 8-12

Objectives:

a)   to help EFL learners understand the lyrics and message of the song

b)   to help learners identify and understand the selected formulaic sequences;

c)   To get learners to practise the target sequences through guided activities;

d)   to consolidate knowledge of the selected chunks through generative, productive practice.

Target FSs:

> FIND YOURSELF STUCK (IN THE MIDDLE OF THE SEA), FIND YOURSELF LOST IN THE DARK, HELP YOUR FRIENDS IN NEED, YOU CAN COUNT ON ME, I'LL BE THE LIGHT TO GUIDE YOU, and I'LL NEVER LET GO

Teacher's resources:

Powerpoint presentation:

https://bibliotecadelenguas.uncoma.edu.ar/files/original/f6cff5de2f73310e55b4eb551d49bbc2.pptx

flashcards with the images in Step 2 (Appendix A)

Video (lyrics animation[9])

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[9] Bruno Mars - Count on me (animation by Faloan) https://www.youtube.com/watch?v=YWSvgVIoyC0 10 ago 2012; Música en este vídeo: Canción Count on Me; Artista Bruno Mars; Álbum Count on Me Compositores Ari Levine, Philip Lawrence, Bruno Mars; Con licencia cedida a YouTube por

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- https://youtu.be/YWSvgVIoyCo
- https://bibliotecadelenguas.uncoma.edu.ar/files/original/ecd98aa9b563c50145ac67f1
  5bda7454.mp4)

Video with pauses for chunks:

https://bibliotecadelenguas.uncoma.edu.ar/files/original/bbaaf3ad3f4bc63df6a526143ab7e1f2.mp
4

Flashcards chunks (Appendix B)

Lyrics (Appendix C)

Step 1
Remind Ss of the songs 'Remember me' and 'You are not alone', which are both about 'friendship'. Elicit ideas and possible chunks they might remember from the songs (like the titles of the songs, what they mean and when they are used). Ask the following questions:

- Which two songs have we worked with so far?
- What were they about? What was the message in them? (Provide options: were they about love? friendship? having fun?)
- Which phrases do you remember from these songs? Check your diaries for some of these phrases.

Answer key:
- The songs are "Remember me" and "You are not alone".
- "Remember me" is about expressing your feelings when someone you love is far away (missing someone, expressing their love) while "You are not alone" is about having someone who is present for you (friendship, unconditional love, having fun with friends).
- Possible answers include for "Remember me" SAY GOODBYE, MAKE YOU CRY, I'M FAR AWAY, REMEMBER ME, I'M WITH YOU, CLOSE YOUR EYES, TRAVEL FAR, and for "You are not alone" YOU'VE BEEN WAITING FOR, YOU'RE NOT ALONE, WE'RE IN THIS TOGETHER, I'LL BE HERE FOR YOU, ALL I NEED TO KNOW

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Step 2

Divide Ss in groups and give each group one or two pictures from Appendix A. Get Ss to look at the pictures of friends together, friends in need, friends supporting one another, friends helping one another, etc. and in their groups, decide what this new song could be about.

Step 3

Show Slide #2 in PowerPoint presentation with all the pictures in Appendix A. Get each group to present (in their mother tongue if necessary) one idea about the friendship they think their picture highlights. Invite each group to write their definition of Friendship in the box in **HANDOUT ACTIVITY 1** (in their mother tongue if necessary).

Answer key: (possible answers):

Friendship is having our friends by our side when we need them.

helping them when they need us.

building nice memories together.

Having fun with people we love.

Sharing time with people we love and who love us

Step 4

Get learners into groups and invite them to answer the questions in Slide 2 in the PowerPoint presentation about their friends and their relationships. Complete the box with a reflection in **HANDOUT ACTIVITY 1B**.

a) ¿Son importantes los/as amigos/as? ¿Por qué?

b) ¿Qué se supone que hacen los/as amigos/as cuando tenemos problemas?

c) ¿Qué significa un amigo/ una amiga para vos?

d) ¿Alguna vez ayudaste a un/a amigo/a que te necesitaba? ¿Cómo? ¿Qué hiciste?

e) ¿Alguna vez sentiste que necesitabas a un amigo/a? ¿Cuándo?

f) ¿Qué características tiene un buen amigo/a?

g) ¿Qué frases típicas escucharon sobre los/as amigos/as, o se le dicen a los/as amigos/as?

If Ss' proficiency level allows it, ask these questions in English.

a) Are friends important to you? Why?

b) What are our friends supposed to do when we are in need?

c) What does the word "friend" mean to you?

d) Have you ever helped a friend in need? How? What did you do?

e) Have you ever felt you needed a friend? When?

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    f)   What characteristics does a good friend have?

    g)   What typical phrases about friends have you heard/are said to friends?

Answer key:

A good friend is someone you can depend on; who will always be there for you; who will remember you if you are far away; who will help you; who will do fun activities with you; who will protect you

Step 5

Watch the video (Teacher's resources c)) in class and get Ss to discuss what the song is about, checking their answers in Steps 2 and 4. Encourage Ss to notice when the characters are happy or sad and what the other character does about it. Use questions like those below to guide Ss to the general meaning of the song, and to predict also the meanings of some of the target chunks. (If necessary, ask the questions in Spanish):

a)   What does the umbrella represent? What does the parcel (gift) represent?

b)   When is the girl sad? When does this change? Why?

c)   When is the boy sad? When does this change? Why?

d)   Why do the numbers appear? Relate this meaning with 'count'

Answer key:

a)   Protection against difficulties / the parcel represents friendship

b)   The girl is sad when she is alone in the middle of the sea, and lost in the dark.

c)   The boy is sad when he is alone; their mood changes when they are together.

d)   Counting could be a mathematical operation but it also refers to being there for someone we love. And this love is as basic as counting in the mathematical sense. Numbers go up and down (1, 2, 3/ 4, 3, 2 for the sake of rhyme)

Step 6

Pre-teaching of vocabulary: Draw Ss' attention to the pictures taken from the video in **HANDOUT ACTIVITY 2A** and Slide #4 in the PowerPoint presentation. Ask them to remember what they represent. Draw their attention to the table in **HANDOUT ACTIVITY 2A.** Help them understand what each of the columns represents ("ORDER" to order the pictures according to the video in 2B; "PICTURE" to refer to the picture letters above in 2A; "PHRASE" for the expressions in English to be focused on in this song; "MEANING" to complete with the explanation for the phrase in Spanish in 2B). Make sure they understand there is one instruction for each activity. Read each of the phrases in the table and ask them to repeat their pronunciation after you. Get them to guess which picture goes with which phrase. Ask them to write the picture letter next to the phrase.

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Step 7

Invite Ss to think of the equivalent in Spanish for the phrases and the pictures. Get learners to read out the MEANINGS in the box below the table in turns (**HANDOUT ACTIVITY 2B**). Remind them there is one that does not belong in the task. Get them to identify the extra meaning. Ask them to decide which picture represents each meaning (picture letters a-f). Ask them to write the correct meaning for each phrase in the table (**HANDOUT ACTIVITY 2B**).

Answer key:
2B) Extra meaning: te hace llorar.

Step 8

Watch the video with the chunks (See Teacher's Resources d)) with the Ss to check their answers. Notice that this video has been altered to allow Ss some extra time to pay close attention to the order of appearance of the target sequences. Give them time to ORDER the pictures in the table in the first column (in **HANDOUT ACTIVITY 2C**).

Answer key:

ORDER	PICTURE	PHRASE	MEANING
1	c.	I. FIND YOURSELF STUCK IN THE MIDDLE OF THE SEA	Encontrarse perdido en el medio del mar
6	f.	II. I'LL NEVER LET GO	Nunca te dejaré ir
5	a.	III. YOU CAN COUNT ON ME	contar con otra persona para que te ayude
4	e.	IV. HELP YOUR FRIENDS IN NEED	Amigos que necesitan ayuda
3	b.	V. I'LL BE THE LIGHT TO GUIDE YOU	Seré la luz que te guíe
2	d.	VI. FIND YOURSELF LOST IN THE DARK	Encontrarse perdido en la oscuridad

Step 9

Memory Game: Read out one phrase from the table (not in the order in which they appear) and ask them to identify the corresponding picture (letter) (PowerPoint presentation Slides 6-7 Step 9a). Read it out again and get them to mention the number in the table that corresponds to that phrase. After some repetitions, play the game focusing on the pictures. Mention one letter for one of the pictures (a-f) and get them to say the phrase (or the number in the table corresponding to the phrase) (PowerPoint presentation Slides 8-11 Step 9b). Use this opportunity again to practice the pronunciation of each of the target sequences.

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Step 10

Get Ss to read the first stanza of the song in silence and underline what they recognize from previous songs and legends (**HANDOUT ACTIVITY 3A)**. Check which words or phrases they are already familiar with. Make sure they repeat the pronunciation for these words and phrases after you.

Step 11

Ask Ss to b) read the stanza again and colour what is repeated in **HANDOUT ACTIVITY 3B.** Draw Ss' attention to the repeated 'If' and 'I'll' in Stanza 1. Remind them of the video for the meaning of this first stanza. Help them notice that a) 'if' introduces a condition for a hypothetical situation in which a friend could be, and b) 'I'll' presents the actions (consequences) that you will do to help him or her. Check with PowerPoint Presentation Slide #12.

Answer key:
First Stanza

1 If you ever **find** yourself stuck in the middle of the sea

2 I'll sail the world to find you

3 If you ever **find** yourself lost in the dark and you can't see

4 I'll be the light to guide you

5 (We'll) Find out what we're made of

6 When we are called to help our friends in need

Step 12

Draw Ss' attention to the labels ''CONDITIONS / CONSEQUENCES'' in **HANDOUT ACTIVITY 4A.** Go over the pictures in the columns with Ss and help them understand the connections between the pictures for conditions and those for consequences. Ask Ss to match conditions and consequences in stanza one with an arrow. There is one extra consequence. Check with PowerPoint Presentation Slide #13.

Answer key:

IF you	a. D. find yourself stuck in the middle of the sea	I'll	1.C. sail the world to find you.
	b. B. find yourself lost in the dark		2. A. be the light to guide you.

Step 13

In **HANDOUT ACTIVITY 4B** read out each phrase in the box under the table. Ask them to repeat after you in chorus. Play a short **memory game**, getting them to say which letter corresponds to

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the phrase you are calling out. Repeat with each of the chunks (in a different order from the one they have been presented in the task). After all the chunks have been called out at least twice, change the rules and call out each number for the pictures in **Handout Activity 4B**. Ask Ss to decide which of the phrases in the box expresses the conditions and which the consequences. Get them to write the correct expression under each picture.

Answer key:
a. C. find yourself stuck in the middle of the sea

1. B. sail the world to find you

b. A. find yourself lost in the dark

2. D. be the light to guide you

3. Extra picture: sing a song beside you

Step 14

In **HANDOUT ACTIVITY 5A** get learners to recall where they have read this phrase (*You're not alone*) and to match the pictures and the clauses in the sentence. to answer the questions. Draw their attention to WHEN and I'll; show them this is a similar phrase to the conditions in "If you find yourself …, I'll" in HANDOUT ACTIVITY 4. Check with PowerPoint Presentation Slide #14.

Answer key:
a) "you fall" picture 2.; b) "be your parachute" picture 1.

Step 15

In **HANDOUT ACTIVITY 5B**, get Ss to read the questions and offer possible answers. Check with PowerPoint Presentation SlideS #15 and #16.

Answer key:
a) In You're not alone.

b) Cuando te caigas, yo seré tu paracaídas

c) To present situations that are more likely to happen than hypothetical conditions.

d) To express the future consequences of those situations.

e) The situation that 'when' presents is more/~~less~~ possible than the situation that IF presents.

For the following questions ask Ss to revise lines 5 and 6 in the FIRST STANZA and find 'when'. Get them to identify the situation ("when you are called to help your friends in need") and who is in need in the stanza, why and how he responds or helps (questions f and g.). Encourage Ss to reflect on the order of the conditions and consequences in *You're not alone* and in the lines in this song. In the first example, first comes the when-clause; in *Count on me*, the consequence comes first

("We find out what we're made of") in these situations ("lost in the dark/ stuck in the middle of the sea").

f) The singer's friend may be in need. She's not in need of help right now...

g) He will be ready to help her by sailing the world and by being the light to guide her.

Step 16

Get Ss to recall the function of conditions and consequences and how they are expressed. Ask Ss to complete the chart (**HANDOUT ACTIVITY 6**) with the information from **HANDOUT ACTIVITIES 4** and **5**. Use the video to reinforce the meaning of condition-consequence. Help them reflect on the use of the future for consequences and the meaning of presenting conditions (these events have not happened yet). Check with PowerPoint Presentation Slide #17.

Answer key:

1. We present CONDITIONS with	*IF and WHEN*
2. We express the future in the CONSEQUENCES with	*WILL* *'LL*
3. Who are the participants in this song? Who is "I"? Who is "you"?	*I – YOU – WE* *I is the singer; YOU is his friend*

Step 17

Ask Ss to decide whether the statements in **HANDOUT ACTIVITY 7** are TRUE or False for Stanza 1. The statements appear in Spanish considering Ss' proficiency level. Get them to translate into English the parts of the statements they have already focused on. Ask them to read the FIRST STANZA again and to use the lines to find evidence to justify their answers. Get them to spot the incorrect part and ask them to correct them so that the 'false' statements become true for this stanza. Whenever possible, get them to use English to justify the answers. Revise with them conditionals and the use of the future tense for consequences.

Answer key:

a. T

b. F (si se encuentra en el medio del mar)

c. T

d. F (que los amigos ayudan a otro amigo que lo necesita)

e. T

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(Alternative task in English. Use this version in Slide #18 In the PowerPoint presentation, if Ss are confident in the use of the L2 or show them Slide #19 and encourage them to find the equivalent phrases between the Spanish version in their handouts and the English in the slide).

True or False? Find evidence for your decision

a.   In this first stanza, the author describes extreme conditions his/her friend can experience.

b.   The singer tells his friend that if s/he ever finds him/herself **in the middle of the** desert, he will sail the world to find her.

c.   The singer tells her friend that if s/he ever **find him/herself lost in the dark,** he will **be the light to guide her**.

d.   Friends don't know how to help you.

e.   We find out what we are made of when we **help our friends in need**.

Step 18
Get Ss to read the Chorus and underline the words and phrases they recognize (**HANDOUT ACTIVITY 8A)**. Invite them to recall where they have read/heard these words/phrases. Check with PowerPoint Presentation Slide #20.

Answer key:
I'll be there (from "You're not alone" and "Remember me").

Numbers

Step 19
Watch the video to help them understand the lyrics so far. Ask Ss to read the lyrics again and answer the questions in **HANDOUT ACTIVITY 8B**. Check with PowerPoint Presentation Slide #21.

Answer key:
a.   When you count on somebody you know they are there for you and they will help you (lines 7 and 11)

b.   Both the singer and his friend (I/ YOU) can count on each other. And both of **them will be there for** their friend (lines 9 and 13)

c.   Being able to count on your Friends is what you need in life. Knowing they are there for you and so are you is what makes a friendship and a relationship healthy. Concrete actions and evidence of your love are necessary. They show you are ready to actually help them when they are in need (examples appear in Stanza 1).

Step 20

Get SS to match the phrases and pictures in **HANDOUT ACTIVITY 9**. Draw their attention to the recycled picture and phrase from "You are not alone" (WE'RE IN THIS TOGETHER). Show them that there is an extra picture. Get them to remember from which legend it is ("Fox fools Eagle"). Check with PowerPoint Presentation Slide #22.

Answer key:
A.8 B. 3, C.2, D.7, E.5, F.4, G.1.

Extra picture H.6 "HAD AN IDEA"

Step 21

Play a **Memory game t**o practice the phrases in **HANDOUT ACTIVITY 9** (and their pronunciation). Arrange the set of Flashcards with pictures and phrases (See APPENDIX B) on the board to match the display in the handout. Call out each of the chunks and get Ss to shout out the correct number for the corresponding picture. Follow this procedure with each of the chunks (in a different order from the one they have been presented in the task). After all the chunks have been called out at least twice, change the rules and call out each of the numbers for the pictures in the handout. Invite Ss to first answer by referring to the letter of the chunk (A - G). Make sure they correctly match phrase and picture. Once it is clear Ss clearly identify the meaning-form link for each chunk, get Ss to call out the chunk itself when you mention a number for a picture. You can also play and/or check with PowerPoint Presentation Slides #23 & #24.

Step 22

Ask learners to read the version of the FIRST STANZA 1 and THE CHORUS in **HANDOUT ACTIVITY 10A**. Tell them there is one mistake in almost every line (not in lines 8 and 12). To find the mistake (one word), invite them to turn to page 2 (original version for the FIRST STANZA) and page 5 (original version of THE CHORUS) in their handouts and compare both versions. Go over each line with them in Slide #25 in the PowerPoint presentation to check they have spotted and crossed out the mistake. If necessary, revise the meaning of the line/s to help them understand the general meaning of the song so far. In HANDOUT ACTIVITY 10B get them to write the correct word above the mistaken word.

Answer key:
1. EVER (not 'never'); 2. FIND (not 'fight'); 3. EVER (not 'never'); 4. I (not 'she'); 5. WE (not 'they'); 6. WHEN (not 'then'); 7. ME (not 'them'); 9. Omit 'not' 10. KNOW (not 'think') 11. I (not 'she') 13. THERE (not 'here')

Step 23

In **HANDOUT ACTIVITY 11A,** get Ss to read the **SECOND STANZA** and underline the words and phrases they recognize. Check with PowerPoint Presentation Slides #26.

Answer key:

14 <u>If</u> you're tossin' and you're turnin'

15 And you just can't fall <u>asleep</u>

16 I'll <u>sing a song</u> beside you

17 And <u>if you ever</u> forget how much you really mean to me

18 <u>Every day</u> I will remind you

19 We <u>find</u> out what we're made of

20 <u>When</u> we are called to <u>help</u> our <u>friends</u> in need

Step 24

In **HANDOUT ACTIVITY 11B,** get Ss to read the stanza again and focus on the words that introduce a condition (IF) and the verb tense that signals the consequence (future). These should help them to identify the conditions. Make learners colour the new conditions. Check with Slide #26 in the PowerPoint presentation.

Answer key:

11A They will find that lines 19 and 20 are the same as lines 5 and 6 in STANZA 1.

11B The two new conditions are 14 **If** you're tossin' and you're turnin' and 17 And **if** you ever forget how much you really mean to me. The consequence is 'Every day I will remind you' and they should realise because of the use of the future.

Step 25

Invite Ss to watch the video and match the images in **HANDOUT ACTIVITY 12A** to the corresponding phrases, writing the correct number next to the corresponding phrase. Check this activity with them (you could do so with Slide #27 in the PowerPoint presentation). Some words and expressions have been highlighted that should help Ss decide. Take this opportunity to make Ss reflect on 'can't fall asleep' by focusing on the differences between pictures 3 and 4.

Answer key:

a. If you're tossin' and you're turnin' And you just can't fall asleep …4….

b. I'll sing a song beside you …3….

c. If you ever forget how much you really mean to me …3….

d. Every day I will remind you …1….

Step 26

Get Ss to focus on the ideas of reminding and forgetting by answering the questions in **HANDOUT ACTIVITY 12B**. Use Slide #27 in the PowerPoint presentation where "every day" contains very nice phrases about his friend.

Answer key:

a) FORGET

b) REMIND

Ask them (some of) these questions in Slide #28 in the PowerPoint presentation to guide them:

- Who forgets?
- What/Who do they forget?
- Who reminds them?
- What will they remind them?

c) the question marks indicate she wonders or is not sure whether the other person actually cares for her. The image tries to illustrate the expression "how much you really mean to me".

Step 27

Get Ss to read another version of the SECOND STANZA in **HANDOUT ACTIVITY 13**. Show them that there are two options in each line (a and b) separated by a slant bar. Ask them to choose the correct option first without checking on the previous page. Then get them to listen to the stanza and check. Carry out the checking with Slide #29 in the Powerpoint presentation.

Answer key:

1   b. If (not 'only')

2   a. can't (not 'will')

3   a. You (not 'her')

4   b. Ever (not 'never')

5   b. day (not 'year')

6   a. We (not 'they')

7   b. When (not 'then')

Step 28

In **HANDOUT ACTIVITY 14,** get Ss to read the statements and decide if they are True or False for the SECOND STANZA. Get them to discuss their answers in groups and justify them. Check using Slide #30 in the Powerpoint presentation.

Answer key:

1   F- El autor dice que esta persona da vueltas en la cama y no se puede dormir.

2 F- En este caso, 17 quiere decir que no se puede dormir.

3 F- El autor promete que va a cantar una canción junto a él.

4 V- El autor le dice a su amigo que, si nuestro amigo alguna vez se olvida lo que significa para nosotros, estaremos allí para recordárselo cada día.

5 F- El autor subraya que descubrimos de qué estamos hechos cuando nuestros amigos necesitan ayuda, y allí debemos estar.

Step 29

In **HANDOUT ACTIVITY 15A,** ask Ss to read the THIRD STANZA and underline the parts that they recognize. This will contribute to a growing sense of familiarity with words in the foreign language. Make sure they recall where they have worked with 'say goodbye' before. Check with Slide #31 in the Powerpoint presentation.

Answer key:
never say goodbye, I'll, when

Step 30

In **HANDOUT ACTIVITY 15B,** draw Ss' attention to the highlighted phrases and ask them to guess which picture refers to which phrase. The meaning of each phrase will be explored in Spanish with Ss. Invite them to match the pictures to some phrases appearing below them. To check the task, repeatedly call out the phrases getting Ss to identify them by referring to the corresponding letters. Then call out the letters for the pictures, expecting Ss to produce the corresponding phrase. Help them out modelling their pronunciation. You can carry out this task alternatively with Slide #32 in the Powerpoint presentation.

Answer key:
a) I'll never let go, b) have my shoulder to cry on c) never say goodbye

Step 30

In **HANDOUT ACTIVITY 16A,** ask Ss to look at the adverbs of frequency and match them to the pictures. Get them to decide to which actions they each refer. Remind them of other adverbs of frequency they have worked with in the course ('never' and 'ever' in Remember me). Check with Slide #33 in the Powerpoint presentation.

Answer key:
1) never; 2) always

Step 31

In **HANDOUT ACTIVITY 16B**, encourage Ss to answer the questions, working on previous knowledge they have of adverbs of frequency. Draw their attention to 'ever', which appears in the conditions in stanzas 1 and 2. Check with Slide #34 in the Powerpoint presentation.

Answer key:

a.   Picture b) is connected to "ALWAYS" and Picture c) is connected to "NEVER"

b.   "ALWAYS" appears on line 22 and "NEVER" appears on line 23 twice

c.   "ALWAYS" means "siempre".

d.   "NEVER" means "nunca".

e.   "EVER" means "alguna vez" and it usually appears with if-clauses and in questions.

Step 32

Organize Ss for them to play a CHUNK-MATCHING RACE in which they will have to match the pictures for the target chunks to the chunks (APPENDIX B). Place all slips for the chunks at the back of the classroom and project the pictures for the chunks on a beamer at the front of the classroom (Slide #52 in the PowerPoint presentation). Ss run to the front to label the picture being shown with the right chunk. Those who are fastest at this win.

Step 33

In **HANDOUT ACTIVITY 17A**, ask Ss to read the different fragments. Invite them to identify which one doesn't belong to this song. Get them to recall which song it is part of. Ask Ss to hypothesize on the order of the fragments as a pre-listening activity. Get them to listen to the song and put the phrases in order. Check the answers using Slide #35 in the PowerPoint presentation.

Answer key:

_4__ WHEN WE ARE CALLED TO **HELP OUR FRIENDS IN NEED.**

_X__ I'LL BE HERE FOR YOU (belongs to "You're not alone")

_2__ IF YOU EVER **FIND YOURSELF LOST IN THE DARK** AND YOU CAN'T SEE

_3__ **I'LL BE THE LIGHT TO GUIDE YOU**

_5__ **YOU CAN COUNT ON ME**

_6__ **I'LL NEVER LET GO**

_1__ IF YOU EVER **FIND YOURSELF STUCK IN THE MIDDLE OF THE SEA**

Step 34

Warn Ss that in **HANDOUT ACTIVITY 17B** there are a few pictures for **some of the fragments** in 17A and that they should decide which picture goes with which fragment. Get them to join them with

arrows. Get them to recall that one of these pictures comes from another previous song ("You're Not Alone"). Check with Slide #36 in the PowerPoint presentation.

Answer key:

1   I'LL BE THE LIGHT TO GUIDE YOU

2   HELP YOUR FRIENDS IN NEED

3   I'LL BE HERE FOR YOU

4   YOU CAN COUNT ON ME

Step 35

Distribute a copy of the complete lyrics (Appendix C) among Ss, and invite them to read the lyrics of all the song while they listen to it. Encourage them to find the sequences in **HANDOUT ACTIVITY 17A** in the song and colour them. Check this activity with Slide #35 in the Powerpoint presentation.

Step 36

In **HANDOUT ACTIVITY 18A,** invite Ss to listen to the song with the lyrics once again to discover that one final sentence in the song has not been discussed. Check using Slide #37 in the PowerPoint presentation.

Answer key:

"You can count on me' cause I can count on you".

Step 37

After finding that final sentence in the lyrics (**HANDOUT ACTIVITY 18A),** invite Ss to fill in the blanks with the correct pronouns in **HANDOUT ACTIVITY 18B**. The following task will help them reflect on the reciprocity of the sentence and on what that implies for the concept of friendship and good friends. Check the answers using Slide #38 in the PowerPoint presentation.

Answer key:

YOU can count on ME 'cause I can count on YOU

Step 38

In **HANDOUT ACTIVITY 18C,** invite Ss to answer some questions that will help them become aware of the importance of the pronouns in **HANDOUT ACTIVITY 18B**. Draw their attention to Reason clauses introduced by "'cause" and "because". Get Ss to answer the questions in their mother tongue if necessary. The answers below are included in Spanish as an example. Check the answers using Slide #38 in the PowerPoint presentation.

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Answer key:

a. Se presenta la idea de que en la amistad existe una cierta reciprocidad: "vos podés contar conmigo porque yo también puedo contar con vos" y juntos/as nos ayudamos

b. 'cause signfica "porque" y aparece en la cancion "You are not alone".

c. La diferencia es que se invierten los pronombres.

d. La importancia del mensaje radica en que en cualquier amistad se espera que los/las amigos/as puedan contar los unos con los otros en diferentes momentos.

Step 39

Get Ss to read the different options for each picture in **HANDOUT ACTIVITY 19.** Use Slide 39 in the PowerPoint presentation to help them recall where each phrase is from. Once they have all been revised (and pronounced), encourage Ss to choose the right phrase for the picture in the column on the right.

Answer key:
1.b; 2.a; 3.c; 4.b; 5.c; 6. b

STEP 40

Get Ss to read each of the phrases in **HANDOUT ACTIVITY 20** out loud. Help them with their pronunciation. In groups encourage them to find the right meaning for each phrase. Present this task as a competition, where the group to complete if first wins, and the group with the higher number of correct answers wins as well. Check the answers using Slide #40 in the PowerPoint presentation.

Answer key:
a. 3; b.1; c.2; d. 3; e. 1; f. 3

STEP 41

Make Ss aware that in the phrase snake in **HANDOUT ACTIVITY 21A**[10], six phrases from this song have been included. But there are many more recycled phrases placed back to back and they will need to remember where each ends and the next one begins. Draw their attention to the first one and help them realise where GO TO SLEEP ends using Slide #41 in the Powerpoint presentation. The coloured ones belong to "Count on me". Ask Ss to separate the different words that make up each of the sequences and practice their pronunciation once again.

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[10] Adapted from "Lexical snakes" on page 127 in SELIVAN Leo, 2018, *Lexical Grammar: Activities for Teaching Chunks and Exploring Patterns*, Cambridge: Cambridge University Press.

Answer key:

gotosleepfindyourselfstuckinthemiddleoftheseamakeyoucryfindyourselflostinthedarkhelpyourfriendsinneedyou'renotaloneyoucancountonmetothisdayi'llbethelighttoguideyoui'llneverletgo

Step 42

In **HANDOUT ACTIVITY 21B**, get Ss to identify the other sequences and encourage them to recall where each comes from. Encourage them to include slanting bars (/) to separate the words in each sequence. Check this activity with Slide #41 (above). Ask them to write down the extra phrases, paying attention to where each word ends.

Answer key:

GO TO SLEEP (Why Fox is Red) - MAKE YOU CRY (Remember me)– YOU'RE NOT ALONE – TO THIS DAY (Fox Fools Eagle)

STEP 43

Explain to Ss that in each line of each box in **HANDOUT ACTIVITY 22**[11] there is a question about which phrase doesn't belong to that song, stanza, etc. In line a), for example, read with them the different sequences. Ask them if they remember where they are from and if possible get them to recall what they mean. Invite Ss to find the ODD ONE OUT for a), b), c) and d). Give them the chance to go over their materials, and the lyrics of the song (Appendix C). Check the answers using Slide #35 in the PowerPoint presentation.

Answer key:

a) I'LL NEVER LET GO (Stanza 3);

b) I'LL BE THE LIGHT TO GUIDE YOU (stanza 1);

c) ALL I NEED TO KNOW ("You're not alone");

d) TURNED RED ALL OVER ("Fox fools Eagle")

STEP 44

In **HANDOUT ACTIVITY 23A**, make sure Ss realise they are to choose words and colour them, as in a snake, to form sequences they know. In Slide #43 in the PowerPoint presentation show them how 1. can be done. Revise with them their meaning and pronunciation. Help Ss notice that there is one sequence that doesn't belong to the song "Count on me". Get them to recall where it is from.

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[11] Adapted from "Odd one out" on page 154 in SELIVAN Leo, 2018, *Lexical Grammar: Activities for Teaching Chunks and Exploring Patterns*, Cambridge: Cambridge University Press.

Answer key:

1   FIND YOURSELF LOST IN THE DARK;

2   FOX SANG A SONG (from "Fox Fools Eagle");

3   HELP OUR FRIENDS IN NEED;

4   I'LL BE THE LIGHT TO GUIDE YOU;

5   YOU CAN COUNT ON ME;

6   I'LL NEVER LET GO

Step 45

Draw Ss' attention to the fact that the expressions in **HANDOUT ACTIVITY 23A** could be uttered by people in different situations. Get them to think which of the characters in the songs and legends could actually utter any of these expressions, when and why. In **HANDOUT ACTIVITY 23B,** they reflect on those questions. To answer them, help them realise which other characters could be 'in need', who could act as "the light to guide" someone else, who could "sing a song", when and what for, who can count on who… Find some examples in Slide #44 in the PowerPoint presentation.

Answer key:

Fox cannot count on Eagle;

Fox: I'm in need of help;

Coco's father: 'I'll never let go', I'll be the light to guide you.

STEP 46

LIVE LISTENING: Give a short talk using the text below and get Ss to note down **(in the free-production pages in their diaries)** useful chunks while you are talking. Use "air quotes" every time you mention a chunk (in bold type below). When you finish, ask Ss to compare with a partner how many chunks they have spotted. Elicit them and write them on the board. Draw their attention to the fact that the chunks are variations of sequences from "Count on me" and from another song. Get them to classify them and to identify which the other song is. Once you have finished collecting the diaries, check this activity with Slide #45 in the PowerPoint presentation.

Text:

This song is about friendship. Friends are important in our lives. We **are never alone**. When they are far away, friends **will be there for us**. In difficult times, they will always be present. **If we ever find ourselves stuck (in the middle of the sea),** they will help us. Situations may change, but our friendship will never change. **If we are lost in the dark**, friends **will be the light to guide us.** We

will also **be there for** them. We will always **help our friends in need. They can count on us and we can count on them.** We will **travel far** together and we will **never let go**. We will share happy times and solve problems together, never alone. Life would be sad without them. What a nice present our dear friends are!

STEP 47

Get Ss to read the expressions 1-6 in **HANDOUT ACTIVITY 24,** and to find the right picture that goes with them. Draw their attention to the missing words in sentences a-f. Help them understand each sentence and encourage them to fill in the gaps with the missing word/s. Make them aware of the fact that the first letter of each missing word is there to help them and so are the pictures. Also help them realise that only some of the component words in the sequence are missing, while others are already there. Check with Slides #46 & #47 in the PowerPoint presentation.

Answer key:
a.   LET GO
b.   COUNT ON ME
c.   IN NEED
d.   YOURSELF LOST IN (THE) DARK
e.   THE LIGHT (to) GUIDE
f.   FIND (yourself) STUCK

STEP 48

In **HANDOUT ACTIVITY 25,** play **"Disappearing chunks[12]"**. Write the chunks in the Answer key below on the board, but in random order. Give learners oral prompts for a chunk: ¿Qué frase decís cuando…?. Once a chunk has been correctly called out, erase it from the board. Encourage Ss to search their materials for the chunks. Warn them that there are two chunks that do not belong to "Count on me". Continue with the procedure until there are no chunks on the board. Play again but this time without a list of chunks in display, only giving Ss the prompts in the column on the right of **HANDOUT ACTIVITY 25. Get Ss to complete their charts on the handout** and check with Slide #48 in the PowerPoint presentation.

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[12] Adapted from "Disappearing chunks" on page 121 in SELIVAN Leo, 2018, *Lexical Grammar: Activities for Teaching Chunks and Exploring Patterns*, Cambridge: Cambridge University Press.

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Answer key:

a. you can count on me;

b. find yourself stuck in the middle of the sea;

c. I'll be the light to guide you;

d. I'll never let go;

e. help your friends in need;

f. You're not alone;

g. find yourself lost in the dark;

h. (you're the answer) I've been waiting for.

STEP 49

Dictogloss (Wajnryb 1990): This technique consists of the dictation of a text– at normal speaking speed while learners take notes. Before the dictation, if necessary, tell them that the text is about "FRIENDSHIP" (a word you could pre-teach, or remind them of, since it appears **in HANDOUT ACTIVITY 1A.** Also help them recall the word 'TOGETHER', perhaps recycling some of the expressions so far in the course about friendship and what friends do for others. The text is read out three or four times but learners are not given enough time to take dictation. In the first reading, Ss cannot take notes. Every time you read after that, pause at slanting bars (//) and quickly count to three before you read what follows. Finish reading the text and repeat the reading of the whole text twice again.

Get Ss into groups and ask them to use their notes to write a text that expresses the same meanings as the one you read in their diaries. Allow them 15 to 20 minutes. To check, show Slide #49 in the PowerPoint presentation with the original text and invite Ss to compare their versions to the original. If possible, type each group's version and project them to decide which best conveys the ideas in the original text (this could take place the following lesson). Remember that what is important in this task is the effort they make to pool together their knowledge of the chunks and what little language they have to convey the message. Notice that this text is very similar to the one in Step 46, which has already given them some practice. Let Ss know that, if they need to use their mother tongue, they can, and if they don't know how to spell a word, you will help them.

Original text:

This song is about friendship.// We are never alone //**'cause** friends will always //be there for us.// **If we ever find ourselves stuck// (in the middle of the sea),//** they will rescue us.// **If we are lost in the dark,//** friends **will be the light to guide us.//** We will always //**help our friends in need.** //**They**

can count on us //and we can count on them.// We will **travel far** together //and we will **never let go**.//

STEP 50
In **HANDOUT ACTIVITY 26,** explain to Ss that they will read a text with mistakes in chunks or phrases they have worked on. Read the text with them and check they understand its general meaning. Ask them whether they need any help with some words or phrases. Ask them questions in their mother tongue to check their understanding:

a) ¿de qué se trata el texto?

b) ¿Qué cuenta la historia?

c) ¿Qué pasó?

d) ¿Quiénes son los protagonistas?

e) ¿Cómo se dan cuenta?

f) ¿Qué palabras y frases reconocen?

Once the text is quite clear to them, encourage Ss to correct the mistakes in the text where there are *numbers and phrases in italics*. As a clue, tell them that only one word in that phrase is wrong, and that, if they change it, they will find a phrase they know from the course. To check the task, use Slide #50 in the PowerPoint presentation.

Answer key:
1   went home;
2   ran after;
3   say goodbye;
4   travel far;
5   Saying goodbye;
6   make you cry;
7   remember me;
8   Close your eyes;
9   We are in this together.

STEP 51
In **HANDOUT ACTIVITY 27,** invite Ss to write down the most important message in "Count on me", using phrases in the song. Let them know they can use their mother tongue if necessary.

(**Answer key:** Ss' own answers)

STEP 52

In **HANDOUT ACTIVITY 28,** get Ss to decide if the statements are True or false. Ask them to justify their answers by referring to the lyrics: in which stanza have they found the answer? Which expressions have helped them decide?

Notice that the statements appear in Spanish in Ss' handouts. Below is a version in English, which also appears in Slide #51 in the PowerPoint presentation. Use this slide to get Ss to find the English version for each statement and foster better understanding of the statements.

1   Bruno knows he can help his friend in need.

2   He doesn't know if his friend will be the light to guide him if he finds himself lost in the dark.

3   We can find what our friends are made of when they help us when we are in need.

4   Bruno will sing a song beside his friend for his/her birthday.

5   If Bruno's friend is lost in the dark, Bruno will never let go.

6   Bruno will remind his friend how much he means to him.

Answer key:

1   True (Stanza 1)

2   False (Stanza 1);

3   True (Stanza 1);

4   False (Stanza 2);

5   False;

6   True (Stanza 2)

STEP 53

In **HANDOUT ACTIVITY 29,** get Ss to read with you the different questions and make sure they understand them. Specifically make the distinction between b and c so that they realise the difference in pronouns and what this implies. Invite Ss to reflect on their relationships, their friends and what they do together. Encourage them to discuss the questions in small groups, answering the questions in the handout in "The Songs in my life" in Spanish. Allow for a moment where each group shares some of these reflections with the rest of the class.

Answer key:
Ss' own answers

STEP 54

HANDOUT ACTIVITY 30 is a less controlled writing activity where SS can put into practice some of the sequences they have learnt in more controlled contexts. Go through the example in the handout with them. Ask Ss to work in groups and think of conversations among people they know, or fictional characters or even characters in the legends or songs. Get them to write the end-results in their diaries. Explain that these dialogues should consist of two or three exchanges, using the chunks in the song and others they may want to include.

Answer key:
Ss' own answers

STEP 55

Encourage Ss to think of a very good friend of theirs. Ask them to imagine situations where both their friends or themselves might need help. Get them to write a FRIENDSHIP CONTRACT using the sentence frames in **HANDOUT ACTIVITY 31 and the chunks they know from the different songs and legends worked on so far in the course**. Perhaps you can illustrate how to go about this task with the class as a whole, giving an example of you and a friend of yours.

Answer key:
Ss' own answers

Gabriela Fernández
Ma. del Mar Valcarce
Carla Valls
José Sobrino
Clara Chiclana
Illustrator: Pablo Mirenda

HOPE FOR TOMORROW

Topics

Facing up consequences

Value Education

There is always hope in the face of adversity

Facing up consequences

Rules and obligations

Grammatical competence

- Don't / you must (orders)
- Simple past
- The superlative form
- The Possessive case ('s)
- Simple present (interrogative form)
- Reason clauses (so –that/ because)
- Adverbs of frequency (never)
- Comparative patterns (the more … the more)
- Time clauses (when)
- Modal verbs (would/ could)

Lexical/Formulaic competence

ONCE UPON A TIME

KEEP (IT) SAFE

THOUGHT ABOUT (IT)

MADE UP (HER) MIND

HAD HOPE

Other vocabulary:

   Members of the family

   Adjectives to describe people

   Negative qualities

PANDORA'S BOX

ACTIVITY 1
Match the following characters in this myth with their descriptions.

A
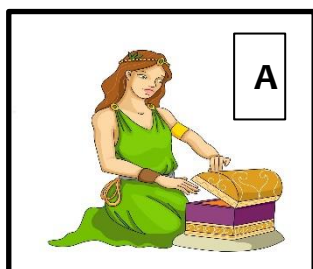
EPIMETHEUS 1

CREATED ANIMALS ON EARTH
PROMETHEUS' BROTHER
PANDORA'S HUSBAND

B
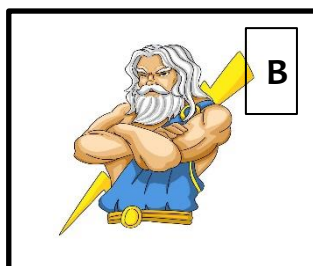
PANDORA 2

HUMAN
CLEVER
BEAUTIFUL
CURIOUS
MARRIED TO EPIMETHEUS

C
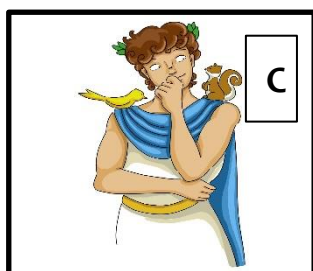
PANDORA 3

HUMAN
CLEVER
BEAUTIFUL
CURIOUS
MARRIED TO EPIMETHEUS

D
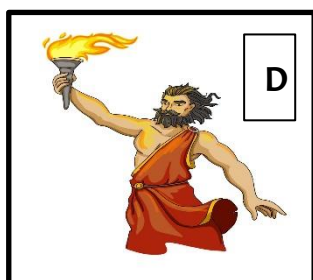
ZEUS 4

THE MOST POWERFUL GREEK GOD

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ACTIVITY 1 B
Read the descriptions above. Are these sentences True or False?

1. Epimetheus created fire.   ……………………

2. Pandora is Epimetheus' wife.   ……………………

3. Zeus is human.   ……………………

4. Prometheus is a very curious person.   ……………………

ACTIVITY 2 A
Match the words in the box with the pictures.

THE LID	- IN THE CORNER OF THE HOUSE -	A BOX
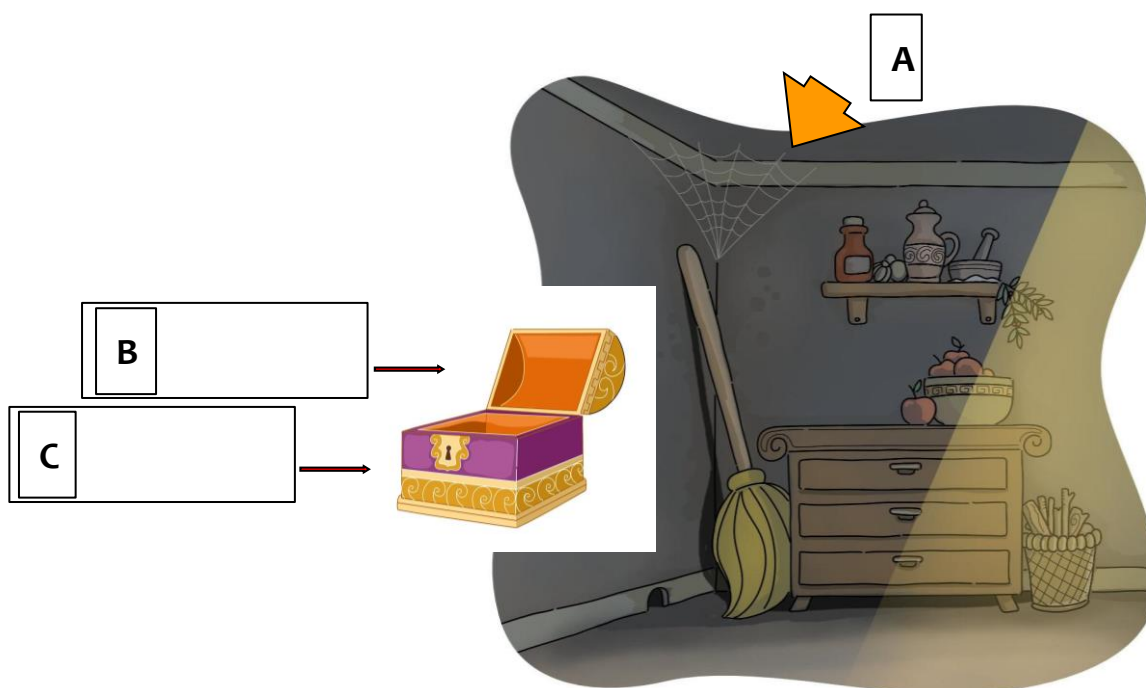
Why are these three elements important in the story?

ACTIVITY 2 B
Read the questions carefully and choose a possible answer.

A) Who offers Pandora the box as a present?

| 1 | **Zeus's** | 2 | **Prometheus** | 2 | **Epimetheus** |

B) Whose house is it?

| 1 | **Prometheus's** | 2 | **Zeus's** | 3 | **Pandora's** |

C) Where is the box in the house?

| 1 | **ON the chest of drawers** | 2 | **IN the corner** | 3 | **OUTSIDE the house** |

D) What do you think he/she wants to do with the box?
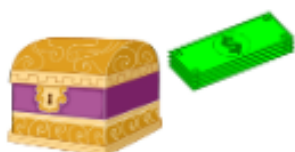
| 1 | **BUY IT** | 2 | **OPEN it** | 3 | **STEAL it** |

E) What is there inside the box?
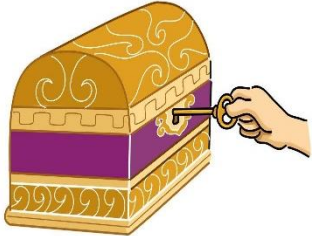
| 1 | **JEWELS** | 2 | **HORRIBLE THINGS** | 3 | **YOUR OPTION** |

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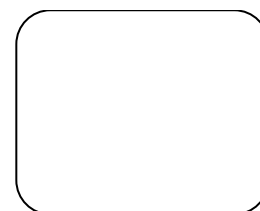
ACTIVITY 3A
Look at the following events from the story and check your predictions in exercise 2B above.

A. OPENED THE BOX	B. GAVE THE BOX	C. CAME OUT OF THE BOX
D. DESPAIR	E. PUT THE BOX IN A CORNER OF A HOUSE	F. WAS LOCKED
G. GOT ANGRY	H. HAD HOPE	I. MADE A SPECIAL WOMAN

ACTIVITY 3B
Suggest a possible order of the events in Activity 3A. Complete with the number:

A-	B-	C-
D-	E-	F-
G-	H-	I-

ACTIVITY 4A
Listen to the story and clap your hands every time you identify a familiar word.

ACTIVITY 4B
Read the story below and check your predictions in Activity 3A.

PANDORA'S BOX

Once upon a time, there were two brothers, Prometheus and

Epimetheus . Prometheus created the fire and his brother created all the animals on

earth. People were so happy with these gifts that Zeus, the most powerful of all Greek

gods, got angry with them because fire was only for the gods. So he

made a special woman to punish people on Earth; she was beautiful and clever. He called her

Pandora .

Zeus sent for Epimetheus . "Here is a wife for you, Epimetheus," he said.

"She is a reward for making all the animals on earth". Zeus gave Pandora and Epimetheus

a box which was locked . "Take this box and **keep it safe**", said Zeus, "You

must never open it ." Epimetheus and Pandora were soon married . He put

the box in a dark corner of his house .

Pandora was very curious about the box and, the more she **thought about it**, the more

she wanted to know what was in it. Could it be jewels or some other precious things?

Day after day Pandora begged Epimetheus to open the box and every day he

said "No". One morning when Epimetheus had gone out, Pandora **made up her mind**. She

opened it . When she lifted the lid, horrible things came out of the box . There

was hate, cruelty, anger, poverty, sickness and death.

Pandora tried to close the lid, but it was too late. Then one last thing came out

of the box. It was hope . People would now suffer all kinds of terrible things, but they would

never despair because they **had hope**.

ACTIVITY 5
Listen to the story and correct the following ideas. ~~Cross out~~ what is wrong and write the correct part.

A) Epimetheus is Pandora's brother.   ………………………..

B) Epimetheus made a special woman   ………………………..

C) Prometheus married Pandora   ………………………..

D) Epimetheus gave Pandora the box   ………………………..

E) Prometheus told Pandora: "Don't open the box!"   ………………………..

F) Zeus opened the box.   ………………………..

G) Positive things came out of the box.   ………………………..

H) Epimetheus had hope.   ………………………..

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ACTIVITY 6
Read the question below. Look at the pictures and circle the right option.

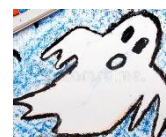**WHAT CAME OUT OF THE BOX?**

A) SICKNESS   B) ANGER   C) DEATH

D) POVERTY   E) HOPE   F) GHOSTS

ACTIVITY 7
Tick the right box.

What is "**it**" in these ideas from the story?

A) "Take this box and keep **it** safe", said Zeus, "You must never open **it**".

B) … the more she thought about **it,** the more she wanted to know what was in **it.**

C) She opened **it.**

| A) Some jewellery | B) the box | C) A key |

ACTIVITY 8
Look at the phrases in bold and choose the right picture.

A) **Once upon a time**, there were two brothers, Prometheus and Epimetheus.

| 1 | | | 2 | |

B) "Take this box and **keep it safe**", said Zeus, "You must never open it".

| 1 | | | 2 | |

C) Pandora said "**All I need to know** is what's inside the box!"

| 1 | | | 2 | |

D) Pandora **made up her mind**. She opened the box.

| 1 | | | 2 | |

E) Pandora was curious about the box. She **thought about** it every day.

| 1 | | | 2 | |

F) People wouldn't despair. They **had hope**.

| 1 | | | 2 | |

G) Pandora was **looking for something to eat,** so she opened the box.

| 1 | | | 2 | |

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ACTIVITY 9
Read the story carefully. Write the phrases in bold in the story under the right picture.

A) ………………………………………..

B) ………………………………………..

C) ………………………………………..

D) ………………………………………..

E) ………………………………………..

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ACTIVITY 10

Look at the pictures and complete the statements with the phrases in the box. There are two intrusive ideas.

had hope - once upon a time - made up her mind - turned red all over -

we are in this together - keep it safe - took it back - thought about it

A) Pandora _____. She opened the box.

B) _____, there were two brothers, Prometheus and Epimetheus.

C) People didn't despair. They _____

D) Epimetheus told Pandora: "_____!"

E) Zeus told Pandora: "Take this box and _____."

F) Pandora was curious about the box. She _____ every day.

G) Pandora opened the box and _____.

H) Epimetheus put the box under his bed and Pandora _____.

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ACTIVITY 11
Look at the pictures and complete this crossword. Careful! There are two intrusive phrases from other songs and legends.

8.

3.

4.

6.

7.

5.

1.

2.
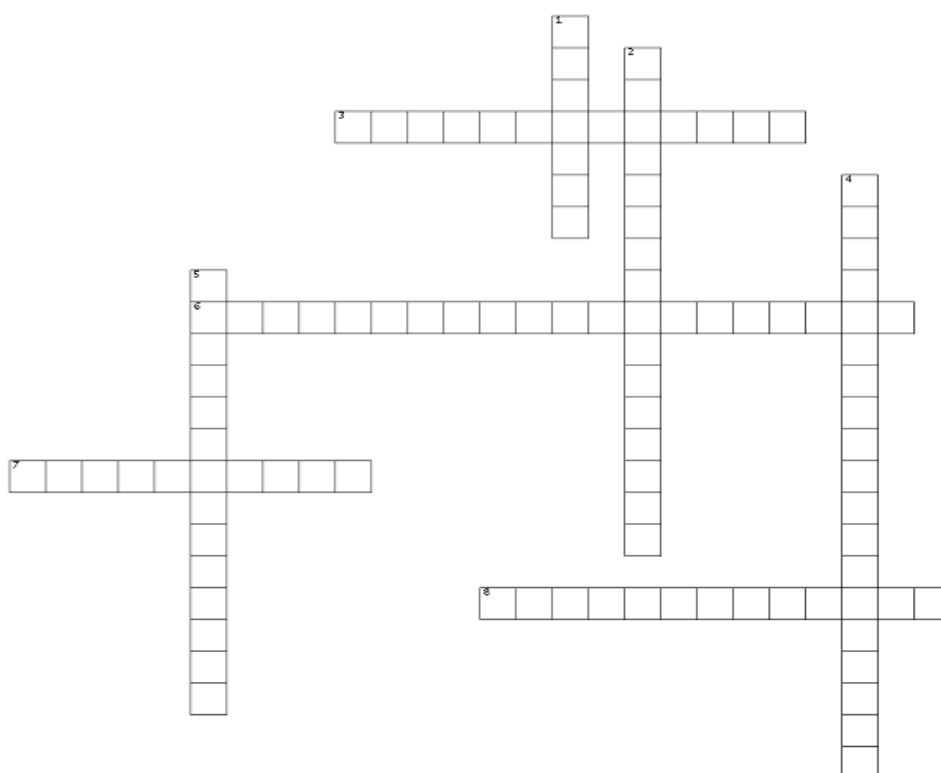
ACTIVITY 12
Write the missing words in this summary. There are two ideas that don't belong to this story.

(1) O_____ U _____ A T_____, there were two brothers, Prometheus and Epimetheus. Zeus created Pandora and Epimetheus married her. Zeus gave Pandora and Epimetheus a box. He told them: "(2) K_____ IT S_____. Don't open it!"

Pandora was curious about the box. She (3) T_____ A_____ IT every day. Day after day, Pandora begged her husband Epimetheus to open the box.

It was late at night and Pandora didn't (4) G_____ TO S_____ She (5) M_____ U_____ HER M_____ and opened the box. There was hate, cruelty, and poverty in it. She (6) F_____ HERSELF L_____ IN THE D_____. But there was also hope in the box. People would suffer a lot but they (7) H_____ H_____.

GAME TIME: WHAT'S MY CHUNK?

ACTIVITY 13A
Get into two big groups and get ready to play this game.

ACTIVITY 13B
Look at the pictures and write the phrases in the right box.

A) _____ _____	B) _____ _____	C) _____ _____	D) _____ _____	E) _____ _____
F) _____ _____	G) _____ _____	H) _____ _____	I) _____ _____	J) _____ _____

ACTIVITY 14
Read this story. Correct the phrases in bold.

A) Once upon a day, there were two sisters, Helena and Joy. Helena told Joy: "Here is my favourite ring B) Make it safe! Helena put the ring in a box. Day after day, Helena checked the ring was in the box but one day it disappeared. She was sad about her sister. She C) made up her hand and told her the truth. Her sister wasn't angry with her and told her: "You can D) run on me. Let's look for it together!" Helena E) thought hope and told Joy: F) "Close your ears. Can you see the ring?" Her sister G) had about the ring for some minutes and said to her: "I can see your ring in a black shoe". And there it was, inside one of Joy's favourite shoes .

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THINKING TIME

ACTIVITY 15
 In pairs, discuss:

A) What's the message behind this story?

B) There is a popular saying: Curiosity killed the cat. What does it mean? Is it good or bad for people to be curious? How can you connect this saying with the story?

C) Why do you think Zeus gave Pandora this box?

D) If you were Pandora, would you open this box? Why? Why not?

E) If you met Pandora, what three questions would you ask her?

ACTIVITY 16A

Imagine Pandora visits your school. She has got a new box with the songs and the stories we've worked with up to now. What ideas do you think will come out of the box when she opens it? Write them inside it.

Stories

Why Fox is Red

Fox Fools Eagle

………………………………………………..

……………………………………………….

…………………………………………….

…………………………………………….

Songs

Remember Me

You are not alone

Count on Me

………………………………………………..

………………………………………………….

…………………………………...…………………….

………………………………….………………………..

REFLECTION TIME

ACTIVITY 16B
Pandora is about to leave your school and she wants a present from you. Choose two of your favourite stories or songs. Think about the central ideas in them and write a message for other students on the paper slips below. Don't forget to put them in her box.

Why Fox is Red

....
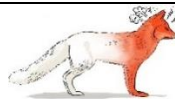
Fox Fools Eagle

....

Pandora's Box

....

Count o n Me

....

Remember Me

....

You are not alone

....

ACTIVITY 17
Work in pairs. Choose one of the following options:

Option A)

Imagine you're Pandora and Zeus. Write and record the conversation they have after Pandora opens the box.

Option B)

Imagine you're Pandora and Santiago del Moro in a popular talk show. Write and record a video of the interview you have after Pandora opened the box.

Try to use the following phrases and others you have learnt:

HAD HOPE - I HAVE AN IDEA - I'LL BE HERE FOR YOU - LET'S SEE KEEP (IT) SAFE - MADE UP (HER) MIND - ONCE UPON A DAY - WENT HOME - THOUGHT ABOUT (IT)

9. HOPE FOR TOMORROW

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José Sobrino

Clara Chiclana

Illustrator: Pablo Mirenda

TEACHER´S NOTES

Language level: Elementary

Text: Pandora's Box (1999). In H. Amery (Adptr), J. Tyler (Ed.), L. Edwards (Ill.), *Greek Myths for Young Children* (pp. 9-11). Usborne Publishing Ltd, London Page.

Age: 8-12

Objectives:

a) to get EFL Ss to understand the myth;

b) to help EFL learners identify chunks;

c) to practise the target chunks through intensive guided activities;

d) to consolidate knowledge of the selected chunks through generative productive practice.

Target FSs:

ONCE UPON A TIME - KEEP (IT) SAFE - THOUGHT ABOUT (IT) - MADE UP (HER) MIND &
HAD HOPE

Teacher's resources:

a) Powerpoint slideshow
   (https://bibliotecadelenguas.uncoma.edu.ar/files/original/a1d324393bce0042bff9bbf753a30b40.pptx),

b) audiofile
   (https://bibliotecadelenguas.uncoma.edu.ar/files/original/980a930cab08ded4c069436dbe7280f9.mp3)
   and a student's handout (one per student)

Background Information:

Greek mythology starts at the beginning of the world. The Gods of Olympus, who lived on the top of mount Olympus in Greece, rose to power by defeating the Titans in the War of the Titans. They were Cronus and Rhea's children. Zeus was one of them. He became the king of gods in mount Olympus when he defeated all Giants with the help of his demi-god son, the hero Hercules. He looked like a human, but he was immortal and prettier and stronger than humans. He controlled the celestial phenomena and defined the laws that govern people. People respected and feared him at the same time. He looked after families and protected them from evil.

Epimetheus and Prometheus were Titan gods; they were descendants of the first Olympian gods, who were overthrown by Zeus. Prometheus was a wise Titan, but his brother, Epimetheus was a fool. Zeus gave them the task of populating the earth with human beings and animals.

Pandora was a clay woman who was created by Zeus in order to punish humans. She was clever, kind, and very beautiful.

Adapted from https://study.com/academy/lesson/mount-olympus-in-greek-mythology.html

A myth tells the story of a particular hero, usually a god or superhuman being or an event. It usually explains the mysteries of nature or the universe with no true basis. Myths exist in every culture, but the most well known ones are part of Greek and Roman mythology.

Adapted from https://literaryterms.net/myth/

Step 1
Tell Ss that they are going to read a myth called *Pandora's Box.* Use the information provided in the background information section to create a context for this introductory activity. Display Slide #2 in the PowerPoint presentation. Go over the descriptions together with the Ss to check comprehension. Ask Ss to match the characters in this myth with their descriptions in **Activity 1 in the Handout**. Encourage Ss to support their choices while checking this exercise.

Answer key:
A) 2
B) 4
C) 1
D) 3

Step 2
Display Slide #3 in the PowerPoint presentation and tell Ss that they are going to re-read the descriptions in Activity 1A and write True or False in **Activity 1B in the Handout**. Go over the options

with the Ss to check comprehension before they complete this activity. While checking this activity, encourage SS to support their answers by using information from the descriptions.

Answer key:
A) False. **Prometheus** created fire.

B) True

C) False. **Zeus** is a god.

D) False. **Pandora** is a very curious person.

Step 3

Display Slide #4 in the PowerPoint presentation and exploit the picture in **Activity 2A in the Handout**. Ask Ss questions like: What can you see in the picture? What part of the house is it? Is it day or night? Whose house is it? Is it Prometheus' house or Pandora's house? Draw Ss' attention to the words on top of the picture and have them write them in the corresponding box. After checking, have Ss speculate why these elements are important in the story.

Answer Key:
A) the lid   B) a box   C) in the corner of the house

Step 4

Display Slides #5 & #6 in the PowerPoint presentation. Explain to Ss that they are going to predict some aspects of the story in **Activity 2B in the Handout**. Get different Ss to read out the questions and their possible answers. Check Ss' understanding of the options by resorting to learners' L1 if necessary. Tell them to choose their own options. Ask them to share their answers in pairs. They will come back to their answers in **Handout Activity 3A.**

Answer key:
Students' own answers.

Step 5

Have Ss take a look at the images in **Activity 3A in the Handout** (Slide #7 in the PowerPoint presentation). Let Ss know that they represent some events in the story. Elicit the meaning of the words and phrases under the pictures in Ss' L1. Get Ss to check their predictions in the previous exercise by looking at the pictures in this activity. Use slides # 8 and #9 to check Ss' predictions.

Answer key:
A) 1.,   B) 3.,   C) 2.,   D) 2.,   E) 2.

Step 6

Prompt Ss to attempt a possible order of the events in **Activity 3B in the Handout** (Slide #10) and complete the table in **Activity 3B** with the number of the order in which the events occur. They will check this table and the order of events in Activity 4B later on.

Step 7

Tell Ss that they are going to listen to the story (Slide #11) and clap their hands when they identify a word they are familiar with or they can understand (**Activity 4A in the Handout**). After playing the recording, have learners recall the words they have identified and write them on the board.

Step 8

Have Ss take a quick look at the story in **Activity 4B** (slide #12). Elicit what they can observe in the pictures. Ask them to read the story so that they can check their predictions about the order of events in **Activity 3B**. Use slide # 13 in the PowerPoint presentation to check this exercise (Be careful! slide #13 also offers information as to Step 9.

Answer key:
1) G
2) I
3) B
4) F
5) E
6) A
7) C
8) D
9) H

Step 9

Have learners go through the story again and find who performed each of the actions in **Activity 3B in the handout**. Use Slide #13 to check this activity.

Answer key:
A) PANDORA opened the box.

B) ZEUS gave the box to Pandora and Epimetheus.

C) HORRIBLE THINGS came out of the box.

D) PEOPLE would never despair.

E) EPIMETHEUS put the box in the corner of the house.

F) THE BOX was locked (this is a case of passive voice, so draw Ss' attention to the doer of the action by asking Ss questions like *Who locked the box?*)

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G) ZEUS got angry.

H) PEOPLE had hope.

I) ZEUS made a special woman.

Step 10

Display Slide #14 in the PowerPoint presentation. Get Ss to listen to the recording again and correct the ideas in **Activity 5 in the Handout.** Prompt them to re-read the myth if necessary. Encourage them to support their answers.

Answer key:

A) Epimetheus is Prometheus' brother/ Epimetheus is Pandora's husband.

B) Zeus made a special woman.

C) Epimetheus married Pandora.

D) Zeus gave Pandora the box.

E) Zeus told Pandora: "Don't open the box!"

F) Pandora opened the box.

G) Horrible things came out of the box.

H) People had hope.

Step 11

Draw Ss' attention to **Activity 6 in the Handout**. Ask them to read the question *What came out of the box?* and check their comprehension. Revise with them the pronunciation and meanings of the six options. Ask them to circle the ones they remember reading in the myth. Use Slide #15 in the PowerPoint presentation to check their answers. Get Ss to define and exemplify what these abstract nouns mean to them.

Answer key:

Hate, cruelty, anger, poverty, sickness, and death came out from the box.

Step 12

Draw Ss' attention to **Activity 7 in the Handout**. Ask one of them to read the question and check their comprehension: they need to find out what "it" refers to in each of the 3 extracts taken from this myth. Ask them to read these ideas attentively and tick the right picture. Use Slide #16 in the PowerPoint presentation to check their answers. Encourage them to support their choices.

Answer key:

In all of them **'it'** refers to B) the box

Step 13

Draw Ss' attention to **Activity 8 in the Handout.** Ask them to read the phrases in **bold** and to choose the right picture. Use Slides #17, #18, #19 and #20 in the PowerPoint presentation to check this exercise. Encourage them to support their answers. In order to practise the pronunciation of the target phrases, call out the letters A-F randomly and motivate them to remember the phrase included in that exercise. Ask them to repeat each of the phrases chorally.

Answer key:

A) 1

B) 2

C) 1

D) 2

E) 1

F) 2

Step 14

Have Ss go through the myth again and match the phrases in bold in the text with the pictures in **Activity 9 in the Handout.** Use Slides #21 & #22 in the PowerPoint presentation to check their answers. While checking, prompt Ss to use English or their L1 to express the meaning they can interpret from the images. Get Ss to repeat these phrases so that they can learn their pronunciation.

Answer key:
A) thought about it

B) had hope

C) once upon a time

D) made up her mind

E) keep it safe

Step 15

Draw Ss' attention to **Activity 10 in the Handout** (Slides #23 & #24 in the PowerPoint presentation). Have them read the incomplete statements and choose a suitable phrase from the box to complete them. Prompt them to use the pictures as a reference. Encourage them to support their answers and to say which the two intrusive ideas are.

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Answer key:

A) made up her mind

B) Once upon a time

C) had hope

D) We are in this together

E) keep it safe

F) thought about it

G) turned red all over

H) took it back

Letters D and H are the intrusive phrases.

Step 16
Display Slides #25 & #26 in the PowerPoint presentation. Draw Ss' attention to **Activity 11 in the Handout** and ask them to look at the pictures and complete the crossword. To help them with this task, ask them to recall each of the corresponding phrases for the pictures. Let them know that they can use the previous activities in the handouts to complete them. Warn them that there are two intrusive phrases. Let them know that there are no spaces for boundaries between words. Prompt Ss to use their pencils to circle and identify the constituents of each phrase.

Answer key:
Down:

1) had hope

2) turned red all over

4) you've been waiting for (This phrase belongs to *You are not alone*)

5) thought about it

Across:

3) made up her mind

6) help our friends in need (This phrase belongs to *Count on me*)

7) keep it safe

8) once upon a time

Step 17
Display Slides #27 & #28 in the PowerPoint presentation. Tell Ss that they are going to read an abridged version of *Pandora's Box* with gaps in **Activity 12 in the Handout.** Ask them to go through it and complete the missing phrases considering the initial letters of the missing words. Warn them

that there are two intrusive ideas that are not part of the original story. While checking this activity, encourage them to identify these phrases which belong to other songs and legends.

Answer key:
1) Once upon a time

2) keep it safe

3) thought about (it)

4) go to sleep

5) made up her mind

6) found herself lost in the dark

7) had hope

Extra ideas: 4 from the legend "Why Fox is Red" and 6 from the song "Count on me". Draw Ss' attention to the fact that in 6) there is a slight difference from the original phrase in the song. This is related to the past FIND - FOUND.

Step 18

Tell Ss that they are going to play a game called *What's my Chunk?* in **Activity 13A in the Handout**. Divide the class into two big teams. Place two desks in front of the blackboard, one for Team A and one for Team B. Choose one S for each team and have them sit at one of the two desks. Explain to these Ss that you're going to write a phrase on the blackboard but they can't peep and their partners can't reveal it to them. Assign one minute for their partners to mime the phrases and for the Ss sitting at the desks to guess the phrase. Award one point for the winning team.

Selected phrases:

ran after the geese - made up her mind - you're not alone - once upon a time - thought about it - sang a song - had hope - I'll be the light to guide you - keep it safe - travel far

Step 19

Tell Ss that they will keep on competing in the same teams. Explain to them that the teacher is going to provide them with the word initials of a selected phrase on the blackboard and they are going to write the full phrase under the right picture in **Activity 13B in their handouts**. Award one point for the first team to come up with the phrase and write it in their handouts. Make sure that all members of the team write the phrases under the correct picture in the handout. Use Slide #29 in the PowerPoint presentation to check their answers.

Suggested order of the phrases:

had hope - I'll be the light to guide you - keep it safe - made up her mind - once upon a time - ran after the geese - sang a song - thought about it - travel far - you're not alone -

Step 20

Display Slide #30 in the PowerPoint presentation. Ask them to read the text in **Activity 14 in the Handout** carefully, identify the incorrect words in the phrases in bold and make their own corrections. Encourage them to support their choices when checking this exercise.

Answer key:
A) Once upon a time,

B) keep it safe

C) made up her mind

D) count on me

E) had hope

F) close your eyes

G) thought about it

Step 21

Pair up Ss. Draw their attention to slide # 31 in the PowerPoint presentation. Ask them to discuss questions (A - E) in **Activity 15 in the Handout.** Motivate them to discuss the questions at length and back up their answers. Encourage equal and active participation of all the Ss while checking this exercise. Resort to L1 when necessary.

Answer key:
Their own opinions.

Step 22

Display Slide #32 in the Ppt. Tell Ss to imagine that Pandora is visiting their school. Explain to them that Pandora has got a new box and they can find the stories they have read ("Why fox is red and Fox fools Eagle") and the songs they have listened to ("Remember me", "You're not alone", and "Count on me") in there. Encourage Ss to imagine the ideas and values that can come out of this box when Pandora opens it and write them in the bubbles they can see in **Activity 16A in the Handout**. As a round-up activity, hold a brief debate with all the Ss so that they can share their views and learn from their peers. Tell Ss that they can use their L1 if necessary in this activity.

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Answer key:

- "Why Fox is Red": anger, frustration, patience

- "Fox Fools Eagle": lies, revenge, deceit, intelligence

- "Pandora's Box": curiosity, evil, sadness, hope

- "Remember Me": absence, distance, love, homesickness

- "You're not alone": loneliness, friendship, love, distance

- "Count on Me": friendship, confidence, comfort

Step 23

Get Ss in pairs. Use Slide #33 in the PowerPoint presentation to draw their attention to **Activity 16B in the Handout.** Ask Ss to imagine that Pandora is about to leave their school and she would like a present from them. Tell them to choose two of their favourite stories and/or songs they have worked on up to now. Encourage them to think about the central ideas and values in them and write a message for other students on the paper slips provided. Prompt them to leave their messages in a cardboard box the T can bring.

Answer key:
Students' own opinions.

Step 24

Display Slide #34 in the PowerPoint presentation. Group Ss in pairs. Explain to them that they will do a role-play in **Activity 17 in the Handout**. Go through the options with your Ss first. For Option A, Ss will imagine they're Pandora and Zeus. Explain to them that they will write and record the conversation they have after she opens the box. For Option B, Ss will imagine they are part of a talk show. One of them will be the talk-show host while the other one will be Pandora. Ask Ss to write the script of this conversation and then role play it. Motivate them to use the phrases provided or any other they have learnt so far. Encourage them to unfold their imagination and wear costumes if necessary.

had hope - I have an idea - I'll be here for you - Let's see - keep it safe - made up her mind - once upon a day - went home - thought about it

References

Pandora's Box (1999). In H. Amery (Adptr), J. Tyler (Ed.), L. Edwards (Ill.). *Greek Myths for Young Children,* pp. 9-11. Usborne Publishing Ltd, London Page.

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