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DE VALPARAÍSO
FACULTAD DE FILOSOFÍA Y EDUCACIÓN
INSTITUTO DE LITERATURA Y CIENCIAS DEL LENGUAJE



PONTIFICIA
UNIVERSIDAD
CATÓLICA DE
VALPARAÍSO

Can Pictures Fly?

A Literature Workshop for third graders based on William Joyce's *The Fantastic Flying Books of Mr. Morris Lessmore*

**TRABAJO DE TITULACIÓN PARA OPTAR AL TÍTULO DE PROFESOR
DE INGLÉS Y AL GRADO DE LICENCIADO EN EDUCACIÓN**

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Viña del Mar, Junio 2017

TABLE OF CONTENTS

Table of Contents	2
Acknowledgements	4
I. INTRODUCTION	5
II. THEORETICAL FRAMEWORK	7
II. 1. Literature	7
II. 2. Children's Literature and The Adventure Story	9
II. 3. Picture Books	12
II. 4. A reading of William Joyce's The Fantastic Flying Books of Mr. Morris Lessmore.	17
III. NEEDS ANALYSIS AND RATIONALE	27
III. 1. Description of school	27
III. 2. Needs Analysis Results	30
III. 3. Rationale	40
IV. SYLLABUS DESIGN	42
V. COURSE DESCRIPTION	44
V. 1. Class Information	45
V. 2. Course Objectives	45
V. 2. 1. General Objectives	46
V. 2. 2. Specific Objectives	46
V. 2. 3. Expected Learning Outcomes	46
V. 3. Course Policy	47
V. 3. 1. Requisites	47
V. 3. 2. Course Assignment	47
V. 3. 3. Evaluations	48
V. 3. 4. Good Behavior	49
V. 3. 5. Academic Misconduct	49
VI. MACRO PLANNING	50
VI. 1. Overview	50
VI. 2. Class-by-class Planning	51

VII. MICRO PLANNING	88
VII. 1. Sample Lesson 1	88
VII. 2. Sample Lesson 2	98
VII. 3. Sample Lesson 3	104
VIII. WORKS CITED	109
IX. APPENDIX	111
IX. 1. Appendix 1	111
IX. 2. Appendix 2	112
IX. 3. Appendix 3	112
IX. 4. Appendix 4	112
IX. 5. Appendix 5	112
IX. 6. Appendix 6	113
IX. 7. Appendix 7	113
IX. 8. Appendix 8	113
IX. 9. Appendix 9	113
IX. 10. Appendix 10	113
IX. 11. Appendix 11	114
IX. 12. Appendix 12	114
IX. 13. Appendix 13	114
IX. 14. Appendix 14	115
IX. 15. Appendix 15	115
IX. 16. Appendix 16	116
IX. 17. Appendix 17	116

Acknowledgements

This project would not have existed without God who showed me the beauty of teaching and always gave me the strength to continue and do my best during this process.

To my mother, uncle and grandmother, Ema, Gabriel and Norma, for making my academic goals a reality.

To my only sister, Ambar, whom I can always count on.

To my beloved best friend and husband, Einar, whose words of encouragement, were always there when I needed them.

To my teacher of Literature and guide of this project, Mr. Villa, for his dedication, patient and support in every stage of this project.

To all of you, many thanks.

I. INTRODUCTION

Learning English is not an easy language to study, and at the same time, reading literature is not a task that students usually enjoy. Technology has placed an important role in society, leading students to get actively involved in tasks that do not always nourishes their brains or increases their abilities.

However, it is part of our role as teachers to encourage students to do tasks that can greatly benefit their learning experience and that can help them develop new skills.

Children's literature has been proved to help young readers boost their self-esteem, develop critical thinking skills, be more empathetic, among others. Children books generally tackle topics that are related to the children's experiences, allowing them to make sense of the world and the people who live in it in a naturally way.

It is for these and more reasons that schools should consider implementing reading workshops that enable students to take advantage of the limitless benefits that reading has for them. The workshop described in this project encourage nothing but what it has been aforementioned.

This project will place major emphasis on children's literature, where the picture book, *The Fantastic Flying Books of Mr. Morris Lessmore*, will become the core material for the design of an English workshop destined for third graders from the school San Ignacio de Loyola, Valparaíso.

The following section consists on a theoretical framework, which highlight essential concept that will set the ground for the upcoming sections.

The second section contains a needs analysis that was carried out with the target audience for potential uses in the classroom. This section is followed by an analysis of its results and the rationale for the project.

The third and fourth sections are intended to describe the syllabus to be used in the workshop, including all its specifications. Finally, the last two sections contain the planning of the workshop, both at a general level –macroplanning- and at a specific level –class-by-class planning,- with the inclusion of three sample lessons that will be fully displayed.

II. THEORETICAL FRAMEWORK

II. 1. Literature

Understanding exactly what literature is has been a challenge for literary theorists and scholars ever since the first text was ever written. Actually, in the attempt to define the term literature, one can distinguish between various approaches that respond to different visions which imply a partial standpoint. Consequently, most if not all definitions of literature will necessarily be incomplete, fragmented and questionable. To start with, for some scholars the definition will be centered on what a literary text is, for others the focus will be about what happens when one reads a text.

Meyer (1997) proposes to stop defining literature and concentrate on the criteria readers use to classify a text as literary. He suggests that a strict criterial approach –which seeks to provide a very specific list of features that must be met by all literary texts – is not accurate enough, and instead, he suggests focusing on a more open prototype approach. Meyer implies that literary texts are more complex and less rigid than a criterial approach would allow them to be. They involve a network of meaning negotiations, of similarities and relationships that overlap and criss-cross, since there is not something clearly common to all texts, but just general similarities and contrasts among them.

The prototype approach invites one to be more open in the criteria to define the term literature because as literature is communication, and the way to communicate is constantly changing, literature will continue to do so as well. In fact, some texts that have evolved from a verbal modality to a visual and even virtual modality have not been easily agreed to be considered literary texts.

Another perspective, proposed by Eagleton, invites us to think about literature as a cultural product of social and ideological conventions that would focus more on what happens when one reads a text.

Although it is true that literary theorists have failed in the attempt of narrowing down an exact definition for literature, for the purpose of this project, Mitchell's ideas will be considered, along with Meyer's perspective on literature as a constantly changing concept.

According to Mitchell, as there was a linguistic turn in the past which focused on the language itself, there is now a pictorial turn, which focuses on pictures and on its complex representations of reality. Thus, the pictorial turn is "[...] a postlinguistic, postsemiotic rediscovery of the picture as a complex interplay between visibility, apparatus, institutions, discourse, bodies and figurality." (Mitchell, 16) This perspective supports a more open criterion for defining which texts are literary, extending the possibilities for picture books and other books with virtual modality to be considered as so.

II. 2. Children's Literature and The Adventure Story

Children's books have not always been as one knows them today. Actually, children's literature has its origins in the middle ages, period in which people was kept civilized through the efforts of the Roman Catholic Church, so naturally, all children would have been familiar with the biblical stories. Those stories were intended to teach how to live the godly life, following at the same time an oral tradition. Nowadays, children's literature is usually related to a visual conception, which instead of representing innovation, it reinforces the traditional conception of children's literature.

Additionally, it is important to mention that one of the most famous kinds of writing for children is the adventure story, which as it is going to be tackled later, it has the potential to empower readers, so as how *The Fantastic Flying Books of Mr. Lessmore* does.

Moving on to adventure stories, it is hard to agree precisely on what differentiates the adventure story from other kinds of writing for children since the division between this kind of story and others is not easy to spot. In fact there is still no agreement on whether adventure is a distinct and demarcated literary genre, or "[...] rather a sort of [mere ornamental] flavor or coloring, used to give an appealing taste or appearance to works." (Grenby, 173)

The first blurred boundary in relation to adventure stories is the line between the different audiences they are intended for. Many of the first adventure stories were firstly intended for an adult audience; for instance, works like Daniel Defoe's *Robinson Crusoe* (1719) and Jonathan Swift's *Gulliver's Travels* (1726) are clearly addressed to an adult audience and deal with complex political statements. Some others were abridged for younger readers, most of them rewritten versions of older texts; however, editions specifically designed for children started being produced as early as the 1760s.

Another blurred boundary is the line between fiction and reality. Grenby states that in the nineteenth century descriptions of some real life expeditions were marketed for children by

adding a lot of elements coming from adventure stories so fiction mingled with documentary intentions and sold as actual adventures (12). In fact, newspaper articles and book accounts of expeditions to the North Pole or Africa could provide as much adventure as any wholly imagined narrative.

Conversely, the third most important blurred boundary is between adventure stories and fantasy fiction. It is believed that almost all adventure stories are fantasies, since they typically have what Grenby calls fantasy of empowerment, which is “[...] the imaginary fulfillment of the wish to be significant.” (174) In other words, people want to be extraordinary and make a difference in the world, fantasy allows them the possibility of vicariously (through the use of magical objects or fantastic creatures) achieving that greatness or chance to make history or change the course of the future. This is accomplished in the narrative by placing the characters right at the center of important events, where they have to face great danger and make crucial choices. These decisions usually impact their lives, the people around them, or even sometimes a whole society. Children who read these kinds of books are invited to think of themselves as influential persons despite their age, promoting accountability and inspiring them to overcome obstacles and set personal goals. There are some people who see adventure books just as evasion and lucrative entertainment for the masses. However, others see the potentiality to empower readers.

Additionally, in most stories, there is a characteristic plot structure used. They “[...] start with a domestic crisis of some kind which means that the protagonists have to leave the security of their home. This is generally followed by a minor adventure, during which they prove their worth, and then the opening up of the quest which will provide the main excitement for the rest of the [story]. This quest is generally structured as a series of minor crises which culminate in the completion of the mission: finding the treasure, solving the crime, freeing the hostage, returning home, and so on.” (Grenby, 183) In this adventure, the protagonists after facing the main crisis, they usually come into possession of a special advantage which helps them –a person, a pet, a skill, a weapon– and they are generally

accompanied by a faithful character. In some cases, the completion of the mission does not take a lineal ending but a cyclical ending instead, in which the protagonist becomes a model for the future stories to be “written”, providing young readers with understanding and empathy skills and promoting moral reasoning.

II. 3. Picture Books

It is claimed that the first picture book for children was produced in 1658 by Comenius, a Moravian Bishop and educator. (Selvey, 347) Today, after almost four hundred years later we have limitless choices available in relation to picture books, a variety of genres formatted as picture books, and even different categories to organize them. For the purpose of this project, the focus will be on picture storybooks in which the illustrations are as integral to the content as the text is since *The Fantastic Flying Books of Mr. Morris Lessmore* belongs to that category.

The history of the picture storybook is not very long. Different concepts have been introduced over the years, each one providing more complexity to what today we know as picture books. One of these important ideas was first devised by John Comenius, who used pictures to complement instruction by publishing in 1658 *Orbis Sensualium Pictus* (or *The World of Things Obvious to the Senses drawn in Pictures*), which is considered by many the first children's picture book. However, later during the nineteenth century, another concept was introduced by the illustrator Randolph Caldecott, who extended the meaning of the text beyond literal visualization (Selvey, 348) by using illustrations in open juxtaposition with the words it accompanies (or, better said, it is accompanied with) and by exploiting to the point of exhaustion the suggestiveness of events portrayed, a moment that implies actions happening prior and after the moment the reader sees.

The printer Edmund Evans also deserves mention for his pioneering work in the field of color printing, soliciting gifted artists to create the first colored illustrations for children's books. Among those artists he supported were Walter Crane, Randolph Caldecott, and Kate Greenaway. Evan's books became immensely popular and started the modern era of color illustrations in children's books that today we take for granted. "Greenaway popularized the appealing view of childhood as quaint, charming and unsullied." (Selvey, 350) However, Caldecott, with his unique way of depicting humor and lively characters in action, is often recognized as the most talented of the three artists.

During the nineteenth century many illustrated books were produced; nevertheless, it was not until the beginning of the twentieth century in England that the modern picture storybook emerged, with the work of the incomparable Beatrix Potter, who “sized to fit children’s small hands.” And added “[...] invaluable details that place the stories in particular seasons and locales (Selvey, 350) Like Caldecott, she set a high standard for the art of the picture story book, and her books (especially her Peter Rabbit series) became models for the authors and illustrators of the numerous picture books that followed.

As suggested above, the history of illustrations in picture storybooks teaches readers that great works in which both texts complement the best are the ones where the visual element is as integral to the content as the text, and for this reason, it is essential to learn about reading picture books and specifically about how children do, especially nowadays since a new visual literacy makes such interaction complex and rich.

It is believed that children are provided with picture books “[...] on the assumption that pictures communicate more naturally and more directly than words, and thus help young readers make sense of the texts they accompany.” (Nodelman in Hunt 70) However, taking that view would assume that children already have previous knowledge of how to interpret pictures, which is not always the case. In fact, young inexperienced readers, as they are in possession of innocent –and less prejudiced –eyes, connect with pictures emotionally first, and are spontaneously delighted in the colors and textures of pictures, instead of viewing them in terms of their potential to convey information as well. It is the prior knowledge of the narrative conventions of picture books; for instance, that leads to assuming who the narrator in the story is, or who the main character. Therefore, picture books communicate “[...] within a network of conventions and assumptions, about visual and verbal representation.”, and for that reason, “[...] thinking of picture books in semiotic terms is the most valuable tool in coming to understand them”. (Nodelman in Hunt 72)

Picture books are powerful deceivers when it comes to persuading young readers that they do represent the actual world in a simple way, and therefore, integrate them into the

ideology of our culture, especially when those readers are in need of learning how to think about their world, how to see and understand themselves and others. Not all the ideologies conveyed in picture books are equally acceptable, though, but they certainly facilitate social life. Modern societies' propaganda and, later, advertisement, has used images for decades to spread their messages and persuading the masses. Picture books have been educating children on account of their safety and moral upbringing for centuries. Moreover, picture storybooks "[...] most forcefully guide readers into culturally acceptable ideas about who they are through the privileging of the point of view from which they report on the events they describe." (Nodelman in Hunt 75) Namely, picture books provide a perspective that is both immediate and evident: the reader becomes the witness of a scene she has read about or will find soon enough in the story. This perspective provides readers with ways of understanding their own individuality (she is the one looking at others, the one learning a lesson based on the experience of an "other"), and offers a position of power; however, it implies readers to absorb all the codes and conventions, which means to be subjected to and by those ideologies.

Regarding the aforementioned, promoting in children awareness of the semiotics of picture books will allow them to negotiate and create their own vision and ideas of the world rather than repressing them into conformity to culturally acceptable ideologies. Picture books show a sequence of images, but instead of acting as deterministic settings of one version of the story, they work by stimulating the imagination. They imply a stronger connection to the reader's reality and its own conventions, in which the child needs to "read" images instead of waiting for some written text to explain them. This, very rarely a picture book will give the readers a written account of the setting for the story –location, time and place-. Some picture books completely rely on illustrations to serve this function since in some cases, "[...] cultural settings can be brought to life through illustrations in ways that words cannot do." (Fang 131)

The same goes for the "reading" of human expressions or body language. Illustrations help to develop the characters by depicting situations and emotions familiar to the children.

(Fang 132) This becomes a must in picture books since their length is generally short and that does not allow for more fully developed characters. Characters will define themselves by a repeated gesture, the position of their limbs, featuring an accessory or by a physical trait readers tend to associate to a virtue or defect.

Moreover, pictures can provide a different point of view about the actions described in the words; and at the same time, the words can provide slightly different information about the appearances shown in the pictures. In fact, “[...] words always tell us that things are not merely as they appear in the pictures, and the pictures always show us that events are not exactly as the words describe them.” (Nodelman in Hunt 79) This may create an interesting effect since more sophisticated tropes may be at play. A written text describing an honest man can be an ironic comment when readers see that man pickpocketing an innocent bystander.

Furthermore, pictures can contribute to the textual coherence by providing referential cues for the text, and information about sequential activities. We can see chronological sequences taking place in one picture, without disturbing the aesthetic unity of the whole. “[...] the movement carries the viewer from one picture to another, each in turn not being static like a tableau but full of activity, so the reader can readily imagine the character performing an action or the scene moving on.” (Temple University Press, 171) This is possible when the best moments of stopped time to depict are carefully chosen, and consequently, they play an important part in the telling of stories.

Additionally, in semiotic terms, “[...] each part of the picture book functions as a *sign* and has the potential to contribute meaning to the book.” (Sipe, 24) For instance, the proportions of a book are chosen for certain reasons. Doonan points out that, “a strongly horizontal shape is likely to be chosen for a book whose illustrations include much background, landscape, or long panoramic perspectives.” (qtd. in Sipe 25), while a vertical shape depicts human characters on a close-up scale.

The cover of the picture book also contributes to the meaning the artist is trying to convey, by communicating a mood and giving the reader signals about the thematic thrust of the story, so as with the endpapers, which also introduce design elements of the book.

All the elements aforementioned are essential to the understanding of picture storybooks, and the ultimate purpose of analyzing or criticizing them is to explore picture books “[...] with the power of seeing and feeling more intensely, thereby increasing our pleasure and capacity to wonder.” (Sipe 39)

II. 4. A reading of William Joyce's *The Fantastic Flying Books of Mr. Morris Lessmore*.

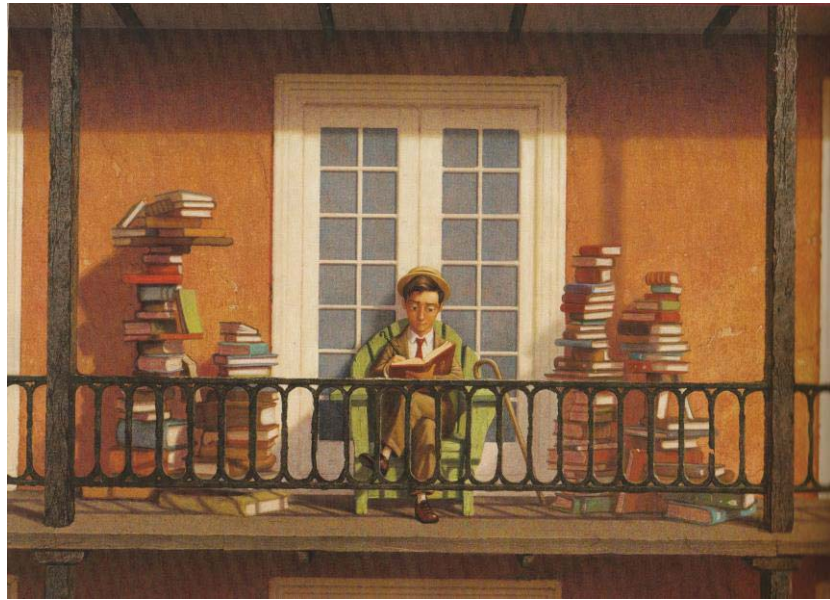
The Fantastic Flying Books of Mr. Morris Lessmore is a picture story book written and illustrated by William Joyce, with the collaboration of Joe Bluhm who debuted in this work as an illustrator of picture books. Mr. Morris Lessmore's story was published in 2012, but Joyce had been working on this art book since 1999.

The picture book is a tribute to Bill Morris, a pioneer of library promotions who devoted his life to books. William Joyce is also the creator of many classic books for children, including *The man in the Moon* and the Guardians series; however, Mr. Morris Lessmore is considered to be one of the most influential titles of the early twenty-first century.

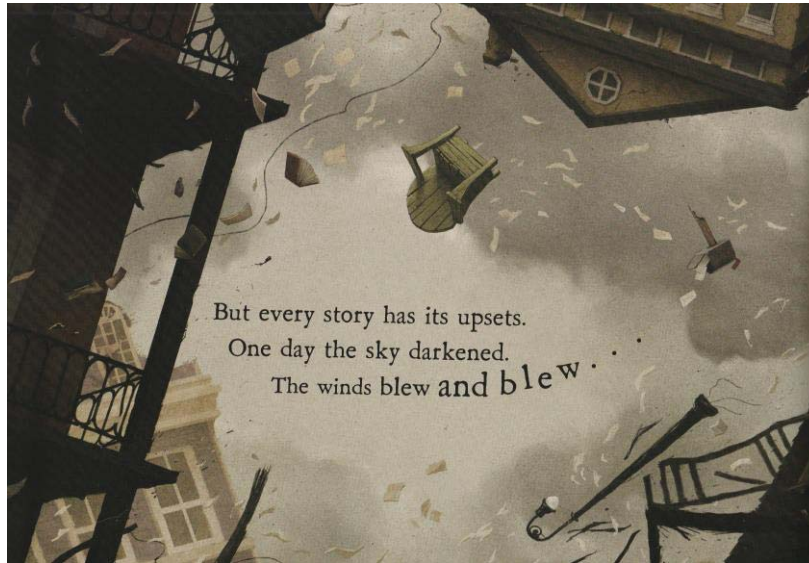
This book was inspired by the disaster of Hurricane Katrina which devastated New Orleans in 2005. *The Wizard of Oz* also served as inspiration, and so did Buster Keaton, a silent film actor very popular in the twentieth century, who visually modeled Mr. Lessmore's likeness.

The book itself has meaningful physical characteristics that –if it is analyzed under the picture theory- one can state that they have been intentionally chosen to be part of the whole experience of reading. For instance, in this text, the choice of paper and the endpaper play a very important role in adding to the meaning that the author is trying to convey. Joyce's story makes use of matte paper, which invites the reader's touch and sensuous interaction, and allows the colors to be communicated more directly. Regarding the endpaper, it suggests the mood of the story with the use of dark red, which is commonly associated with energy and passion. The endpaper also introduces design elements of the story, such as hats and books, which represents Mr. Morris Lessmore. All these elements that one sees before coming to the first text opening give the readers signals about the thematic thrust of the story and raise expectations about what is going to happen.

The story starts with a statement about Mr. Lessmore loving books and words. The narrator also mentions about the protagonist that, “life is a book of his own writing, one orderly page after another”. This concept is related to a poetic vision, but this vision is at the same time lineal and connected to order, stability and ruling. Everything that Mr. Lessmore reads confirms his position in the world. His reading is, it could be said, ideological.



In the following pages, a strong wind that blows everything away is shown as a devastating force that, significantly, tears houses –symbol of family and stability, place of refuge and solace– and turns them upside down. Books are scattered after the tornado, and they are taken away from their lineal order.



This forces Lessmore to “wander”, to explore the world, which is not shown as an orderly place, but as one of chaos and destruction. Until now, a great part of the hurricane’s aftermath is displayed by the use of black and white colors, which convey the sad mood of the character, and at the same time express the feeling of crisis and emptiness.

As it is told in the next pages, looking down had become Mr. Lessmore’s habit, but the moment he looks up, away from the debris, is the moment he is able to see colors, represented in the story with a woman pulled along by a squadron of flying books. It is important to notice that the same natural force that unleashes and destroys Lessmore’s peaceful reading crib –that is, the wind –is now associated with this glimpse of wonder.



This far, and with the meaningful gift of a book from the woman “everyone needs their own story” Lessmore starts his path of illumination. The book shows an illustration of Humpty Dumpty, a character from *Alice in Wonderland* that actually falls off a wall and breaks, reinforcing the idea that revelation is always connected to some painful lesson or that true imagination may be a consolation spot against the nonsense or cruelty of the world. This can be implied by the fact that in the story Mr. Lessmore tries to make his book fly, but it can’t; instead, it keeps falling on the ground. This allows readers to interpret that his imagination ability had been lost and that he is now being affected by the chaos of the world.



They arrive at a house where other books land and “nest” as well. This emphasizes the idea of movement, the idea of migration –as Lessmore’s own displacement from his comfort area–. Books do not represent the possibility of ideas, they “whisper” those ideas to the ones entering the house. The house becomes a place of paradox in which a person – Lessmore –can see ideas flying, but at the same time that the house is a solidly rooted building.



The world of books includes the object itself (a dimension that needs explicitness since children are no longer aware of them as physical realities), and its effect on the reader is generous since it invites to exercise the muscle of imagination, which can atrophies if it is not tended. This way, readers become the guests, and at the same time active caretakers. Mr. Lessmore fixes the fragile books (their physicality), but he discovers that the only way to bring stories alive again is by reading them.

This important discovery, it can be said to represent a highlight in the story or the highest pick on the graph, especially because the pictures are able to graph the level of energy and emotion, and engage the reader intensely. Moreover, not only these pictures but most of the pages of the book are illustrated in double spread pages that extend to the edges without any frame. “[...] when an illustration extends to the edges of the page without any frame, it is said to bleed.” (Sipe, 33) Doonan comments that, “full bleed suggests a life going on beyond the confines of the page so that the beholder becomes more of a participant than a spectator of the pictured events.” (qtd. in Sipe 33) Therefore, through the power of the language of picture books, readers are invited to have a vicarious experience of what it means to be immersed in a story.

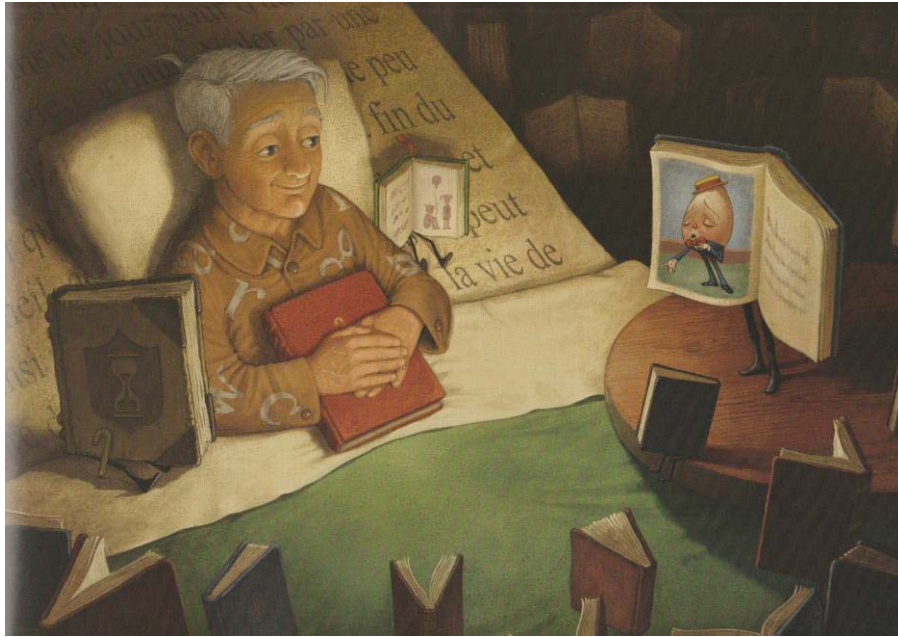


To be a reader means to write as well. As a reader one interpret and write one's own version of what has been read in one's head. Mr. Lessmore would write his own story, but he would appreciate stories written by others too. He would share books with other people saying that "everyone's story matters". Mr. Lessmore can be represented as a hero of his own story, but at the same time, of books.

Moreover, even though reading and writing are –to be said– actions that generally occur in solitude, they invite oneself to open to others and share this imaginary world that serves the purpose to unite and bring comfort.



It is important that living in the house of books does not shun time. Words can become life-long friends. Books taking care of old Mr. Lessmore reinforces the idea of consolation stated above. When the body is in decay, ideas and imagination act as a balsamic and healing oil to the soul.



Lessmore's last journey, leaving the house, is death, but at the same time it is a moment in which something lasting stays –his book–. Very much like the woman (or the Little Prince in the Antoine de Saint Exupery story), Mr. Lessmore “leaves the ground” by way of flying books. He is rejuvenated as he becomes a story to be remembered so he can stay young in our imaginations.



Through the power of imagination, children can perceive picture books as a great help to battle the intrinsic hardships of life. Imagination never dies; it makes people younger. Therefore, the silence of the books cannot last for long. Mr. Lessmore's book flies to the hands of the girl entering the house. A new tie has been established and more stories are to be told. The story ends as it began, and again, the power of stories will save the day.

“a good ending always circles back to the beginning. [...] This brings the story to a satisfying closure and is one of the principal ways the artists achieve resolution and a sense of completion.” (Sipe, 37)



III. NEEDS ANALYSIS AND RATIONALE

III. 1. Description of the School: San Ignacio de Loyola

La Escuela San Ignacio de Loyola de Valparaíso es una institución perteneciente a la Fundación Educacional Padre Jaime Larraín que imparte Educación Prebásica y Educación General Básica. Integra la Red Educacional Ignaciana, REI, y Fe y Alegría, movimiento de educación popular y promoción social presente en todos los países de América Latina, el Caribe y el Chad, en África.

Persigue la formación de personas que se incorporen con fervor a la misión humanizadora y evangelizadora de la Iglesia, como cristianos comprometidos con una sociedad más justa e inclusiva.

La Escuela se concibe como un lugar de encuentro, de diálogo, de reflexión compartida y de estimulación mutua desde el cual se observa y estudia la realidad. Como un espacio para el desarrollo de habilidades, destrezas y capacidades, así como también de actitudes y valores que permitan apropiarse de los contenidos fundamentales de las ciencias y de las artes, con una perspectiva dinámica y renovada, facilitando la adaptación a un mundo en permanente cambio.

Misión

Nuestra misión es ofrecer una formación integral de calidad a niños, niñas, jóvenes y personas adultas, a través de comunidades educativas que vivan la sociedad justa y solidaria que queremos construir, que aporten para mejorar la educación nacional y que colaboren con la misión evangelizadora de la Iglesia.

Visión

Soñamos con personas nuevas, renovadas en su espíritu y en su mente. Soñamos con una sociedad nueva, en la que sea posible vivir la fraternidad y soñamos también con una iglesia misionera para una nueva evangelización.

Modelo pedagógico

Pedagogía activa

No basta que las personas aprendan; se requiere que “aprendan a aprender”. Así también, se requiere de docentes que “aprendan a enseñar” y “enseñen a aprender”. Nuestra pedagogía promueve la actividad del sujeto que aprende, más que la exposición docta de quien enseña.

Educación para la libertad

Queremos formar personas libres, capaces de comprometerse con los demás, de trabajar y aprender en equipo, de vivir en comunidad y de ser responsables de sus actos.

Búsqueda de la excelencia personal

Creemos que todos pueden desarrollar al máximo sus capacidades y alcanzar aprendizajes cada vez más completos. Por eso, nuestro estilo educativo contiene una llamada permanente y esperanzadora a la superación personal.

Multiplicidad de experiencias, ambientes y agentes educativos

Cada estudiante se educa en la interacción diaria que establece con quienes le rodean. Así, todo encuentro en el marco de la Comunidad Educativa, toda experiencia de vida –incluso las negativas– son oportunidades de formación y crecimiento personal. La tarea formativa es ayudar a las personas a encontrar sentido a todo lo que viven y a valorar positivamente el encuentro con otros.

Alianza educativa familia – escuela

Consideramos que la familia es la principal animadora y responsable de la formación de los niños, niñas y jóvenes. Como instituciones educativas, nos ponemos a su servicio promoviendo la creación de comunidades que sean educadoras no sólo para sus estudiantes, sino también para sus padres, madres o tutores.

Motivación y sentido

Los contenidos se seleccionan de manera que sean relevantes para las personas porque les permiten “sentir y gustar”, “meditar o contemplar”, “aplicar los sentidos” y las “potencias del ánimo”. También es importante utilizar recursos variados en el proceso de enseñanza–aprendizaje, como la expresividad, los medios audiovisuales, la creatividad o las distintas formas de material escrito. Se hace un esfuerzo serio por llevar a la sala de clases los descubrimientos de la psicología de la motivación, despertando en docentes y estudiantes una búsqueda activa de significados y una buena articulación de los aspectos motivacionales, culturales, afectivos e intelectuales.

III. 2. Needs Analysis Results

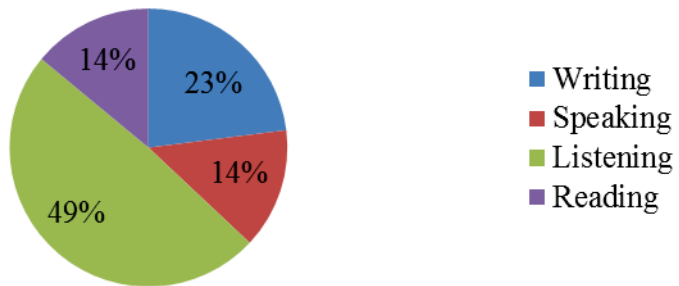
The level to be taught is a third grade of the elementary school San Ignacio de Loyola. There are forty-two students who had had little experience reading in their mother tongue and no further reading in English since there are no reading programs that have been carried out at the school.

Regarding the collection of information for the needs analysis, thirty-five out of the forty-two students participated answering a questionnaire, in which different aspects were evaluated, such as students' reading habits, the enjoyment of reading, perception of the contribution of reading, reading preferences, and English language skills' preferences and difficulties. In order to design the lessons for this workshop, all these elements are taken into consideration, since as Hyland states, all that information collected is the means of "establishing the *how* and *what* of a course" (73); in other words, they provide a useful guide to the course design in a way that it helps decision making about the object of study, and the approaches, methodologies, resources to be used while carrying out the workshop.

The following graphics expose the results of the questionnaire.

Question 1	
Which is the skill you like the most?	
Writing	8 students
Speaking	5 students
Listening	17 students
Reading	5 students

Preference on English Skills

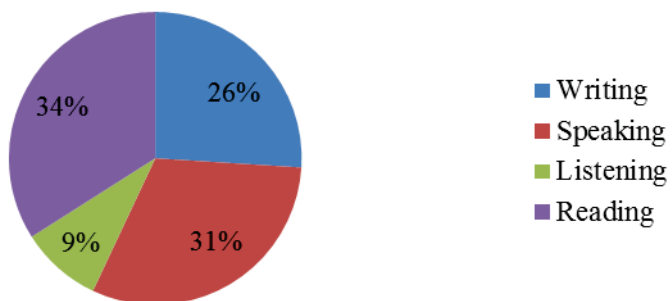


Question 2

Which is the skill that you find the most difficult?

Writing	9 students
Speaking	11 students
Listening	3 students
Reading	12 students

The Most Difficult English Skill



Regarding the previous graphics that are directly connected to English skills, it seems that 49% of students consider listening as the skill they enjoy the most and at the same time as the least difficult. Moreover 34% of students consider reading as the skill they struggle the most with, and only 14% of students have chosen it as the skill they enjoy the most. It is also important to take into consideration that a 31% of students struggle with speaking as well, and that 26% of students struggle with writing.

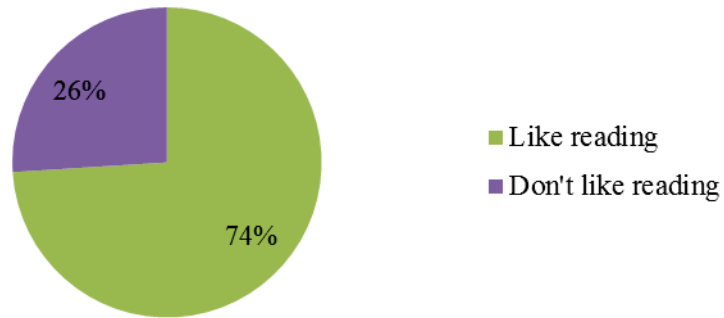
These results show a direct connection between their experience with a skill and their preference. It can be implied that they are able to enjoy listening because it is easy for them, and at the same time it can be implied that they do not enjoy reading because they struggle with it. It is important then to exploit reading skills by doing activities that they are capable of doing and that can boost their self-confidence and feel they are able to do it correctly. Moreover, it is vital that activities related to reading would be interesting and funny for them.

In terms of listening skills, the results reinforce the use of storytelling activities in the classroom, and provide the context for using a lot of language input in the workshop.

All in all, every skill needs to be worked, so when designing this workshop, it is very important to work with a great variety of resources to meet all their needs in terms of skills.

Question 3	
Do you like reading tales?	
Yes	26 students
No	9 students

Enjoyment of Reading

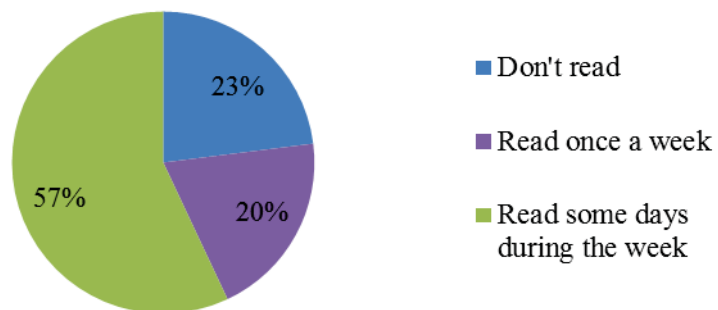


Question 4

How many times a week do you read?

Don't read	8 students
Once a week	7 students
Some days during the week	20 students

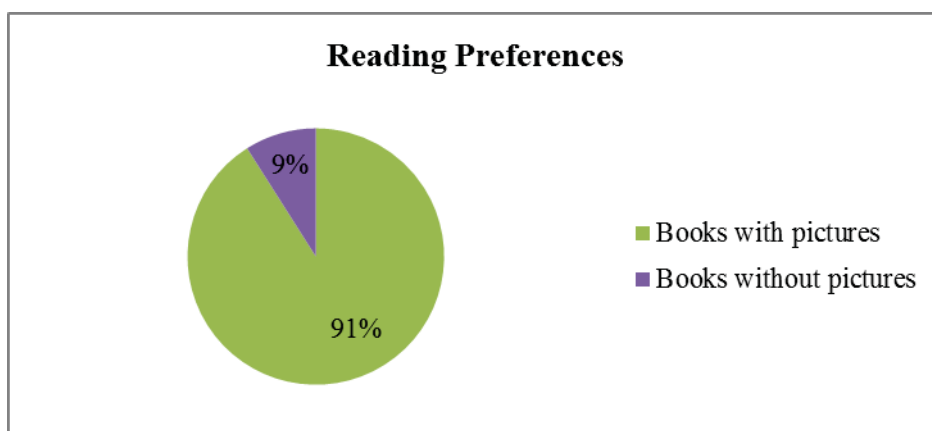
Reading Habits



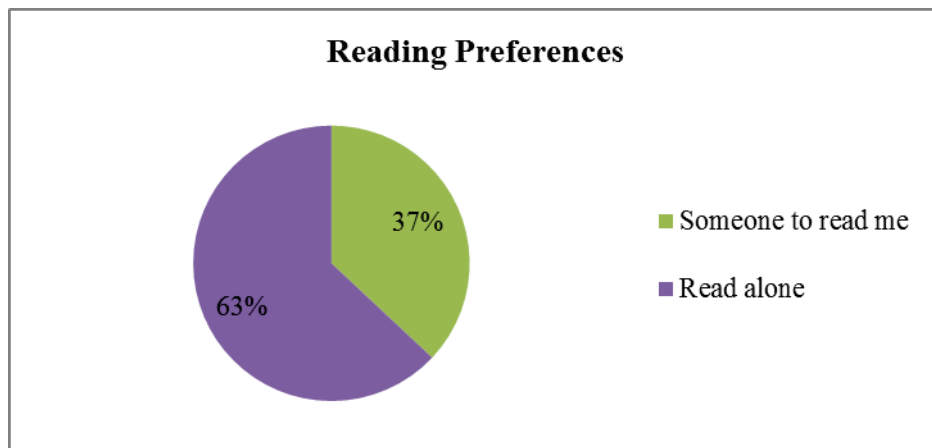
In relation to the previous graphics, 74% of students like reading tales, and 77% of students have reading habits, and read at least once a week. However, an important percentage of students do not like reading and are at the same time the ones who do not have reading habits; in fact, only 3 % of the students who do not like reading, have reading habits.

These results represent a challenge in terms of motivating the 26% of students who do not like reading, which is connected to the main aim of this workshop. Moreover, it is important to promote reading habits in order for their imagination muscle to exercise and grow, and in the future be able to read more complex books that can lead them to develop critical thinking more in depth.

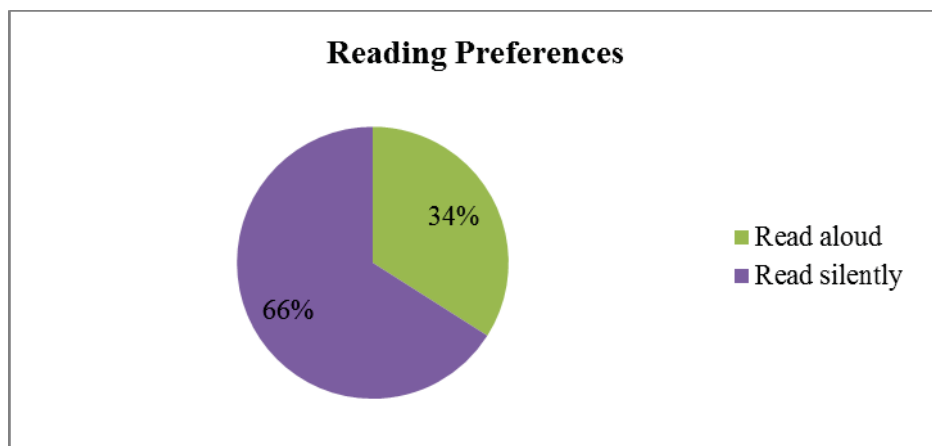
Question 5	
What kind of books do you prefer?	
With pictures	32 students
Without pictures	3 students



Question 6	
What do you prefer? Someone to read you or reading alone?	
Someone to read me	13 students
Read alone	22 students



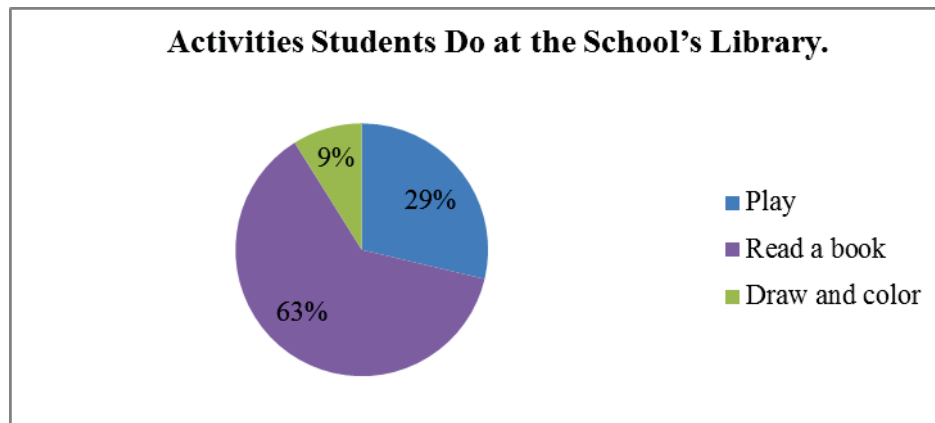
Question 7	
When you read a tale, do you prefer to read it aloud or silently?	
Read Aloud	12 students
Read Silently	23 students



Regarding the previous graphics 91% of students show preference for books with pictures, while only 9% prefer books without them. Moreover, the percentage of students who prefer someone else to read them is 37%, while the percentage of students who prefer reading alone is 63%. Additionally, 66% of students show preference for reading silently when doing it alone, and 34% prefer to read aloud.

These results both confirm the pertinence of the book of choice –picture book– and lead to make important decisions in the planning; for instance, providing the students with the same opportunities to work individually or silently and to work in groups or reading aloud. Moreover, storytelling and guided reading can be very useful with students of this level, especially with students who do not like reading.

Question 8	
When you go to the school's library, what do you usually do?	
I play	10 students
I read a book	22 students
I draw and color	3 students



According to the previous graphic, 63% of students affirm that they read a book when they go to the library; however, 37% play, draw or color.

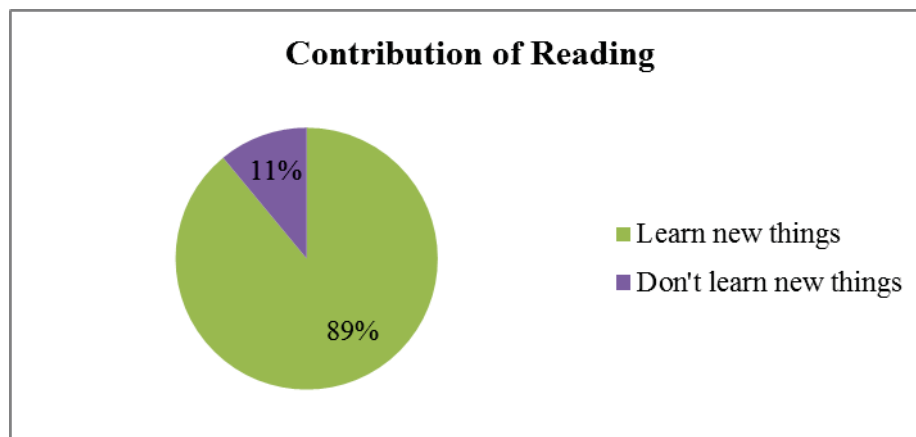
The information gathered leads to think of different ways of engaging students with reading at the library and giving that place a more important role inside the school community. This can be made by promoting instances such as a book club, a book fair, artistic interventions, storytelling activities, etc. in which students can use the library for reading purposes only.

Moreover, apart from celebrating the international day of books, a new celebration can be established; the day of picture books. In this way the sense of being part of a community that love reading can be increased and promoted to the rest of the school.

Additionally, since the library does not count with a huge number of books, a school campaign can be conducted in order to supply the library with more books.

Finally, it is important to mention that one student from the third grade –in which this project is based on– is one of the three library assistants who help organizing new activities, taking care of the books, and promoting reading among her classmates. This student can serve as a great motivation for their classmates to participate in the workshop and in all the activities related to reading that are carried out at the school.

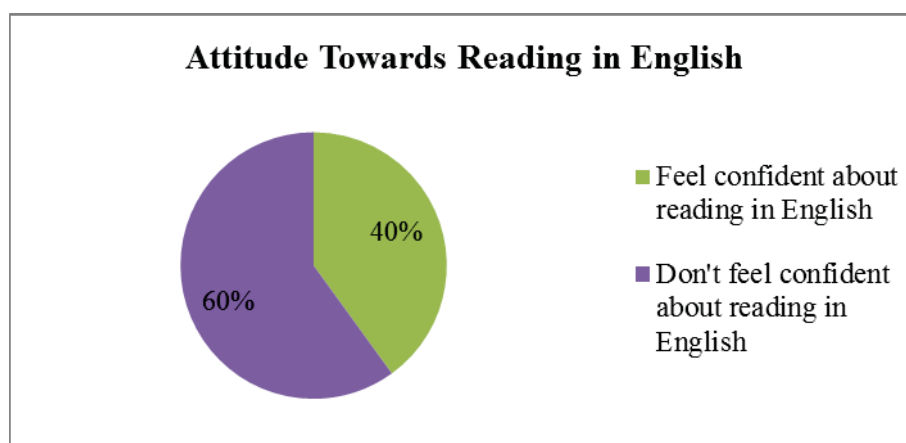
Question 9	
Do you believe that by reading books you learn new things?	
Yes	31 students
No	4 students



According to this graphic, 89% of students believe that reading contributes in learning new things, while 11% of them believe that they do not learn new things when reading.

These results invite to pay careful attention to students who do not see how reading contributes to their learning, and at the same time set the path for explicitly exploring with them the connections between books and their lives in order to make their learning experience meaningful.

Question 10	
Do you feel confident about reading a book in English?	
Yes	14 students
No	21 students



In this last graphic, 40% of students affirm to be confident about reading a tale in English, while 60% of them are not. It can be implied that these results show the percentage of students who would be interested in taking the workshop, or at least the percentage of students who would have a positive attitude in classes once the workshop gets started. The challenge with students who do not feel confident enough to read in English, would be making them believe that they are by ensuring them to have as more positive learning experiences as possible.

III. 3. Rationale

William Joyce's *The Fantastic Flying Books of Mr. Morris Lessmore*, was chosen for this literature workshop mainly because of its content, since it is about reading books, the process of discovering new worlds while reading, and the value stories have in our lives, promoting love for reading in students who do not enjoy it, and providing a better experience when reading to students who already enjoy it. Moreover, all the elements present in the narrative and illustrations; such as the peritext, the end paper, the typeface, the colors, among others, offer potential uses in the classroom, especially destined to teach students the language of picture books with the purpose of providing them with the tools to explore the text successfully and also read other picture storybooks in the future.

Furthermore, the story deals with the vision of resilience, showing that books contribute with the healing and reconstruction process after a crisis. This plays an important role in helping children to deal with their own circumstances, especially given the fact that a 68% of students of the school live under vulnerability conditions.

The figure of Mr. Lessmore invites readers to have hope and overcome crisis, knowing that crisis is not the end of something but the force that drives oneself to start again and discover new things. Mr. Lessmore, as previously stated, becomes the hero of his own story and invites readers to do the same. Actually, according to Tucker, "children see themselves in a naturally heroic way." (qtd. in Gamble, Yates 131) This occurs specially with the school-age child, whose vision is constantly being rewritten by how people behave and how that affects the world.

Stories with heroism are the ones with which young readers easily escape into and become involved with. This provides the children with stability and predictability. However, Tucker suggests that "[...] dilemmas and fear-inducing plots of children's books are an essential part of children's experience [as well]." (qtd. In Gamble, Yates 131)

Additionally, according to the English program proposed by MINEDUC, at this age students are concrete thinkers –which would allow them to exploit the book as a physical reality–. However, with the teacher support, students can start taking the first steps towards more abstract, reflexive and logical mental operations.

Having said that, tracing the first aspects of the metaphors present in the story, would only be appropriate with the constant support and reinforcement of the teacher, but it cannot be assume that children will be able to attribute metaphorical meaning to literal statements.

All things considered, the workshop is planned to be dynamic and practical, making use of visual material, verbal and written reminders and artistic representations that enhance critical thinking at all times and motivate students to love reading.

IV. SYLLABUS DESIGN

The syllabus design is an essential part when planning a course. According to Hutchinson and Waters, it is “a document which says what will (or at least should be learnt” (80). Its main purpose “[...] is to break down the mass of knowledge to be learnt into manageable units” (85) which needs to be based on certain criteria. Moreover, a syllabus “[...] gives moral support to the teacher and the learner, [and eventually parents too] in that it makes the language learning task appear manageable.”

There are several criteria in which a syllabus can be organized, and it is very important to take into consideration that despite there are many, a syllabi types are “[...] usually combined in more or less integrated ways, with one type as the organizing basis around which the others are arranged and related. (Reilly, 3)

Having said that, for the purpose of this project, the syllabus is mainly based on content/topic, which purpose is to “[...] teach some content or information using the language that the students are also learning. The subject matter is primary, and language learning occurs incidentally to the content learning.” (Reilly, 3) In this case, the topic and the contents are provided by the book *The Fantastic Flying Books of Mr. Morris Lessmore*.

Moreover, the syllabus of this project is skill-based, which aims to teach specific abilities that may play a part in using the language. This particular criteria is used under the fact that students are going to learn how to read picture books.

Additionally, some elements of a student-centered syllabus had been taken into consideration, highlighting the importance of considering the needs of the students and encouraging them to participate in the learning process all the time. (Jones, 2)

Finally, some elements of a structural approach had been taking into consideration with the aim of complementing the content and supporting reading comprehension skills. Thus, a word wall and a vocabulary booklet are going to be part of the lesson planning.

V. COURSE DESCRIPTION

This course will be developed as an extracurricular workshop for third graders of elementary school; it will be specifically designed to be applied in San Ignacio de Loyola School since the needs analysis was carried out in that educational center.

It is important to mention that any student from that level can participate considering that the final grade of the workshop is going to represent a percentage of the final grade of the students' regular English class. In order to give this opportunity to every student, there are going to be two or three parallels depending on the number of students who register to participate (Parents are going to do this). The maximum number of students for each parallel will be fourteen. They will be meeting two hours a week, after regular classes.

The book chosen to explore in this workshop is *The Fantastic Flying Books of Mr. Morris*, a 2012 picture book written by William Joyce, and inspired by the Academy Award winner for the best short animated film in the same year.

V. 1. Class Information

Name of the course:	Can Pictures Fly? A Literature Workshop for third graders based on William Joyce's <i>The Fantastic Flying Books of Mr. Morris Lessmore</i>
Type of Workshop:	Optional
Number of students:	14
Intended Audience:	Third grade of elementary school
Period:	Mondays, Tuesdays or Wednesdays after regular classes.
Weekly Hours:	Two hours per week
Type of Syllabus:	Content-based and skill-based.
Teacher:	Natalie Olmedo Cisternas

V.2. Course Objectives

V.2.1. General Objective

The main objective of this workshop is that students can have a first positive encounter with literature in English considering that the school does not have a reading plan in English for that level. This positive encounter would eventually encourage enjoyment and love for reading. Another goal is to provide them with the tools for them to learn the language of picture books to be applied in the workshop and in future reading contexts. Lastly, this workshop aims to enhance critical thinking about reading itself and about the themes of study in order for the students to understand the transcendental importance that books can have in their lives.

V.2.2. Specific Objectives

Students will be able to:

- Identify some basic information about the book (Title, author, year of publication, etc)
- Identify new vocabulary through the use of flashcards and a word wall.
- Listen and understand the story by using storytelling.
- Read parts of the story aloud.
- Make connections between the themes of the book and their own experiences
- Recall information from the story.
- Make connections between the pictures of the book and the text.
- Recognize differences between various book formats (audio book, physical book, digital book, book App).
- Understand how animated films are made.
- Relate the picture book to other books and movies.
- Relate some pieces of music to different parts of the story.
- Express their own ideas through writing and telling stories.

V.3.3. Expected Learning Outcomes

Students are expected to:

- Retell the story using flashcard.
- Decorate the classroom with specific thematics.
- Create stories using play dough and lego figures.
- Draw in a scrapbook.
- Work effectively with others.
- Create a short flip animation using paper and markers.

- Create new characters or scenes for the story and make them fit.
- Create a picture book collaboratively.

V.3. Course Policy

V.3.1. Requisites

- Since the students' parents are going to register their children for the course, the first requisite is that the students agree with being registered.
- Be able to attend all the lessons (students can miss only one lesson provided they have a doctor's note)
- Hand in every piece of assignment.
- Be willing to follow the rules of the workshop:
 - Listen and follow instructions
 - Show respect to others
 - Embrace mistakes
 - Work in a clean environment
- Participate in the final project of the workshop: Creating a picture book.

V.3.2. Course Assignments

Throughout the workshop, students will be assessed through:

- Participation in class: During the workshop many activities are going to be carried out. Students are expected to have a positive and enthusiastic attitude towards the in-class activities, sharing ideas and respecting others.
- Work in the vocabulary booklet: During the third unit, a vocabulary booklet is going to be used to reinforce learning and comprehension of the text. The booklet consists of some words written with dotted font and accompanied by pictures. The idea is

that students trace the words and color the pictures so as to internalize the vocabulary learned.

- Work in the scrapbook: Students will draw in their scrapbooks during the development of the workshop. This in-class activity will prepare them for the final project.
- Room Decoration: Students will use a variety of craft material to decorate the classroom in several opportunities. For this activity, a behavioral assessment will be carried out.
- Final Group Project: During the last unit of the workshop, students will create a picture book in groups. Their work is going to be exposed to the school community in the celebration of the picture book's day.

V.3.3 Evaluations

The workshop constitutes 30% of the final grade of the students' regular English class. As stated above, students are going to be assessed in different ways which will constitute the following percentages:

Participation in class	10%
Work in the vocabulary booklet	10%
Work in the scrapbook	20%
Room Decoration	30%
Final Project	30%

V.3.4. Good behavior

Every class, one student is going to get the award for *The Best Student of the Day*. This student will receive a certificate and will have access to the *Adventure Box*, which will contain lots of picture books from where they can choose one they like and keep it for them.

V.3.5. Academic misconduct

Students are expected to behave well and respect others during the class. The teacher will be a role model to them and will teach them the basic values to achieve a respectful and positive environment. If the students do not behave as expected, the teacher will send a note to their parents asking for support with their children misbehavior.

Additionally, a behavior chart will be stuck to the wall every class for students to know if they are meeting the expectations for their behavior.

VI. MACRO PLANNING

VI. 1. Overview

The course consists of eighteen sessions divided into four units.

The first unit named ‘**What’s your book about?**’ will consist of three lessons, in which the workshop, the book and reading as a skill will be introduced. Students share their previous reading experiences and they get to know formal aspects of the course.

The second unit named ‘**Can Pictures Fly?**’ will consist of four lessons in which students are going to identify some elements present in picture books that will allow them to read the pictures in Lessmore’s story and eventually comprehend the relationship between the pictures and the text.

The third unit named ‘**Exploring Lessmore’s house**’ will consist of seven lessons in which students are going to actively participate in a guided reading of the book, establishing relations with their personal experiences.

The fourth and last unit named ‘**Making the world colorful**’ will consist of four lessons in which students are going to share their experience in the workshop with the school community. Parents are going to actively participate in this process supporting and motivating their children in the final project of the workshop.

VI. 2. Class-by-class Planning

Unit	Lesson	Objectives	Topics	Activities
Unit 1: What's your book about?	1. Introduction to the workshop and reading.	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> Identify the main features of the workshop and some ideas about the importance of reading. Understand some procedures related to the workshop. Express their personal opinion about reading. 	<p>-The importance of reading.</p> <p>- Previous experiences towards reading.</p> <p>-The importance of Organization and commitment.</p>	<p>1. Engage</p> <p>-Students receive the course syllabus.</p> <p>-The teacher reads aloud and explains what the workshop is about, paying special attention to objectives and evaluations.</p> <p>-The teacher gives the students a classroom tour with a pertinent explanation for them to get to know important elements that will be present in the classroom during the workshop. Here are some examples for this:</p> <ul style="list-style-type: none"> ✓ A behavior chart ✓ A word wall ✓ A section for instructional/motivational posters. ✓ Storage tubs with different teaching/learning supplies, including the book of study. ✓ A play dough creation station ✓ A Lego storytelling creation station ✓ Mail boxes for handing in assignments or writing positive notes. ✓ A poster for the lessons schedule ✓ A poster for the rules of the workshop.

				<p>2. Study</p> <p>-Students answer a short survey about their previous experience on reading.</p> <p>-Students are asked to share some of their answers orally by using an anti-stress ball to take turns.</p> <p>(The questions are destined to have the students' perception of what a book is for them, why reading is important, and why they read. They must be different and deeper than the questions from the needs analysis)</p>
				<p>3. Activate</p> <p>-On the board and with the help of the teacher, students complete the following prompt using short sentences:</p> <div style="border: 1px solid black; border-radius: 10px; padding: 5px; margin: 10px 0;"> <p>With a book I can...</p> </div> <p>E.g. create a better world, visit new places, etc.</p> <p>*Depending on the context, students can answer in English or Spanish. If it is in Spanish it is important that the teacher writes them on the board in English anyway. Moreover, it is advisable that the teacher gives some examples first, so students know exactly what they are asked to do.</p>

				<p>Work in the scrapbook:</p> <ul style="list-style-type: none"> - In the first page of the scrapbook, students draw a portrait of themselves. This will give a sense of ownership to the scrapbooks. -The teacher shows some examples. (See Appendix 1)
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	2. Technical Aspects in Books	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> • Identify some technical aspects of the book of study. 	<p>-Technical aspects in books.</p> <p>-The importance of sharing ideas with others.</p>	<p>1.Engage</p> <p>-Students are asked to choose a partner for the entire duration of the workshop. In pairs, students create a secret handshake that they are going to use at the beginning of each class.</p> <p>For some guidance, students can watch this video excerpt from the movie <i>The Parent Trap</i>. (See Appendix 2)</p> <p>-The teacher reviews the contents covered in the previous class by re-building the brainstorming of ideas that the students created.</p> <p>-The teacher presents the physical book <i>The Fantastic Flying Books of Mr. Morris Lessmore</i> to the students.</p> <p>*Depending on the school and commitment of the students’ families, it is advisable that each student can own the physical book. If that is not possible, students can share some copies of the book.</p> <p>2.Study</p> <p>-Students learn about technical aspects of a picture book. (Book jacket, Title page, End paper, Author, Illustrator, Year of publication etc.)</p>
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				<p>3.Activate</p> <p>-Students complete a “Book Information” chart, in which they have to put into practice what they learned.</p> <p>-Students check their findings with their partners.</p> <p>-The chart is checked with the whole class, and then everybody makes a poster with that information. The poster is going to be stuck to the wall for the students to look at it whenever they want to.</p> <p>- Work in the scrapbook:</p> <p>- In the second page of the scrapbook, students draw themselves reading a book.</p> <p>*Some guiding questions:</p> <ol style="list-style-type: none"> 1. What would be that book about? 2. Where would you be reading that book? 3. Would you be reading it alone or with more people around you?
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	3. Differences between some book formats.	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> • Relate the picture book to other books and movies. • Recognize differences between various book formats. 	<p>-Book Formats</p> <p>-The experience of reading physical books.</p> <p>-The importance of sharing ideas with others.</p>	<p>Engage:</p> <p>-The teacher reviews last class by showing them the physical book <i>The Very Hungry Caterpillar</i> and asking them to identify some technical information.</p> <p>-Students watch the short animated film of <i>The Very Hungry Caterpillar</i>. (see Appendix3)</p> <p>-The teacher shows the students a digital version of <i>The Very Hungry Caterpillar</i>.</p> <p>* <i>The Very Hungry Caterpillar</i> is a suggestion only. It can be any picture book that it is available in different formats.</p> <p>Study:</p> <p>-The teacher explains that books can have different formats, and that they are some of them.</p> <p>-The teacher shares some similarities and differences between book formats.</p>
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				<p>Activate:</p> <p>-In pairs, and with the help of the teacher students think of more similarities and differences between book formats. (Physical book, digital book, audio books.)</p> <p>*It is advisable to explain or watch a video that makes those comparisons clear for the students.</p> <p>-The teacher shares some benefits on reading physical books over any other format.</p> <p>*It is advisable to make posters with this information so students can look at it as many times as they need to during the workshop. Students can be included in the creation of the poster by asking them to color the words and pictures that will illustrate the posters.</p>
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Unit	Lesson	Objectives	Topics	Activities
Unit 2: Can pictures fly?	1. Introduction to pictures	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> Explore illustrations of the book of study through self-questioning. 	-The message that pictures convey.	<p>1. Engage</p> <p>-The teacher does a review of last class highlighting the importance of reading physical books.</p> <p>-The teacher shares a video that shows how imagination is involved when reading a book. (See Appendix 4)</p>
				<p>2. Study</p> <p>-Students learn how to explore pictures in a book by making self-questions.</p> <p>-The teacher shows an example:</p> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>When I see this picture I ask myself...</p> </div> <p>-Why it is black and white</p> <p>-Why the character is looking down</p> <p>- Etc.</p> <p>-The class practice doing this aloud with the help of the teacher.</p>

				<p>3. Activate</p> <p>-With their thinking partners, students are going to observe some pictures of the book.</p> <p>-The teacher gives the students some sticky notes and ask them to write down the questions that come up when observing the pictures.</p> <p>*Ask for the extra CD that has the pictures of the book scanned.</p> <p>-After some time, students tape their pictures on the board and with the help of the teacher students share their questions.</p> <p>-The teacher explains that next class they are going to answer the questions by learning how to read pictures in a book.</p>
	2. How to read pictures in a book.	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> • Identify different categories to classify pictures. • Understand how pictures can 	- The message that pictures convey.	<p>1.Engage</p> <p>-The teacher shows some pictures distributed in 4 different categories: (See Appendix 5)</p> <p>1. Color 2. Frame 3. Close-up 4. Picture Size</p>

		convey different messages depending on their format.		<p>2.Study</p> <p>-Using the pictures and different categories illustrated on the board, the teacher explains some associations that can be made between the pictures and the message.</p> <p>-Students participate relating the pictures to the message that the author may be trying to convey. For instance:</p> <p>Sepia → old Black & white → sadness Without frame → open to imagination Close-up → More details and intimacy Double-spread pages → Important moments in the story</p> <p>3. Activate</p> <p>-In pairs, students use the same pictures of the book they used last class to classify them in one of the categories learned in the previous stage.</p> <p>-Students tape the pictures in the different categories illustrated on the board and explain their findings.</p>
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				<p>Work in the scrapbook:</p> <p>-Students are asked to draw a picture choosing one element learned in class.</p> <p>For instance, it can be a close-up of an apple, a teenager drawn in black and white, or a picture of a tree extending its branches to the edges.</p>
	3. Pictures in movement.	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> • Understand how animated films are 	<p>-Animations</p> <p>-Relation between movement and the readers' involvement in the story.</p>	<p>Engage:</p> <p>-The teacher shows an excerpt of the movie <i>Up</i>, paying special attention to the part in which the sequence of pictures create a motion effect. (See Appendix 6)</p>

		<p>made.</p> <ul style="list-style-type: none"> • Relate the notion of movement to pictures in the book. • Reinforce concepts learned through the creation of a flip book. 	<p>Study:</p> <p>-The teacher explains that a stop motion can be made out of pictures, emphasizing the fact that pictures can create movement and get us involved in the action.</p> <p>-The teacher shows a picture in double-spread page from the book in which Mr. Lessmore is immersed in a book.</p> <p>-Students relate the notion of movement to that picture.</p> <p>Activate:</p> <p>-Students see a video about making a flip book.</p> <p>-Students make a flip book, choosing from different topics that the teacher suggests.</p> <p>*Here it is advisable to give students different options; for instance, drawing the flip book, just coloring the pictures already printed and putting them together in a book format, or even giving them scrambled pictures for them to order and color.</p>
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				<p>Homework:</p> <p>-Students are asked to bring materials next class to make a craft activity.</p> <p>Materials:</p> <p>-Yellow eva foam. -Red eva foam. -Blue eva foam. -Scissors. - Silicone bars.</p>
	4. Relationship between pictures and text.	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> • Make connections between the pictures of the book and the text. • Relate the picture book to other books and movies. • Relate some pieces of music to parts of the story. 	-Relationship between pictures and text.	<p>Engage:</p> <p>-Students watch a video with a scene from <i>Pirates of the Caribbean</i> using different types of music. (See Appendix 7)</p> <p>*It can be any popular movie scene.</p> <p>-The teacher observes students reaction to the scene played with different types of music.</p> <p>Study:</p> <p>-The teacher explains that just like the music can tell a different story from what it is happening in the scene, so do the pictures can tell a different story from what is being told in the text in a picture book. However, pictures accompany the text in a harmonious way.</p> <p>*This is explained in order for students to grasp the complexity of pictures in a book.</p>

				<p>Activate:</p> <p>-Students watch an excerpt from the animation The Fantastic Flying Books of Mr. Morris Lessmore (see Appendix 8) without sound and they choose between three different types of music, the one that best fits the scene.</p> <p>-Students then predict what the text would say about what is happening in the scene.</p> <p>*It is advisable to show them the first part of the animation so it can be connected to the next unit in which students are going to read the text.</p>
				<p>-Then the teachers explains that during the following seven sessions, they are going to be reading the text, and to make it more fun, every student will have Mr. Lessmore's hat.</p> <p>-Students create a hat using the materials they were asked to bring. The hat is supposed to look like Mr. Lessmore's hat..</p> <p>*There is a link for a tutorial of how to make a hat (See Appendix 9)</p>

Unit	Lesson	Objectives	Topics	Activities
Unit 3: Exploring Lessmore's house.	1. Tornado	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> Identify new vocabulary through the use of flashcards and a word wall. Listen and understand the story. Recreate part of the story through role-playing. Reinforce understanding through room decoration. Make connections between the themes of the book and their own experiences. 	<p>-Crisis (represented by tornados)</p> <p>-Storytelling</p>	<p>1. Engage</p> <p>1.1. part A</p> <p>-Students listen to a song about tornados.</p> <p>-the teacher guides the students through the lyrics and motivates them to try to sing the song. This is to reinforce key vocabulary.</p> <p>-The teacher explains what the song is about and asks students to guess why is related to the book.</p> <p>1.2. part B</p> <p>- Students get to know new words related to the story.</p> <p>-The teacher uses the word wall to teach them.</p> <p>-Students work in the vocabulary booklet.</p> <p>*It is advisable to use words and pictures in the word wall.</p> <p>*Motivational stickers can be used to encourage students in this part of the workshop. (See Appendix 10)</p>

				<p>2. Study</p> <p>Storytelling time:</p> <ul style="list-style-type: none"> -Students sit on the floor using pillows and form a circle. -The teacher sits in the middle and reads the first four pages of the narrative. - While reading, the teacher stops to give time for students to share with their partner what they think is happening in the story. <p>*In this unit, students use comprehension-check sticks for letting the teacher know when to continue reading. (See Appendix 11)</p>
				<p>3. Activate</p> <ul style="list-style-type: none"> -Students then participate in a role-playing game that aims to recreate the scene in order to reinforce the lesson.

				Room Decoration: <ul style="list-style-type: none"> -Students create a tornado using craft materials (The teacher provides the materials) -With the help of the teacher, students assemble a frame with chicken coop wire and then wrap it with newspaper. -Students then decorate it with some cardboard houses, pages of some books, etc. -The teacher hang the tornado from the ceiling.
	2. Finding a treasure	At the end of this lesson students will be able to: <ul style="list-style-type: none"> • Identify new vocabulary through the use of flashcards and a word wall. • Listen and understand the story. • Make connections between the themes of the book and their own experiences. 	<ul style="list-style-type: none"> - Hope -Reconstruction 	1.Engage 1.1. part A <ul style="list-style-type: none"> -Students listen to and sing the same song about tornados and retell the part of the story told by the teacher last class. -Students watch an excerpt of the movie <i>Up</i> in which, Carl, the main character make his house fly, using helium balloons. (See Appendix 12) 1.2. part B <ul style="list-style-type: none"> - Students get to know new words related to the story. -The teacher uses the word wall to teach them. -Students work in the vocabulary booklet.

				<p>2.Study</p> <p>Storytelling time:</p> <ul style="list-style-type: none"> -Students sit on the floor using pillows and form a circle. -The teacher sits in the middle and reads the following three pages of the narrative. - While reading, the teacher stops to give time for students to share with their partner what they think is happening in the story, and make connections with their own life. -Students use their traffic lights sticks to check comprehension. <p>3.Activate</p> <ul style="list-style-type: none"> -In groups, students create a map for getting to the place where the books “nest”. (Not shown in the book). -The teacher shows them an example. -For this activity students use cardboard paper, markers and crayons. -The groups share their maps with the rest of the class.
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	3. Taking care of the books.	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> • Identify new vocabulary through the use of flashcards and a word wall. • Listen and understand the story. • Make connections between the themes of the book and their own experiences. 	<p>-The importance of taking care of book.</p>	<p>1. Engage:</p> <p>1.1. part A</p> <ul style="list-style-type: none"> - Students get to know new words related to the story. -The teacher uses the word wall to teach them. -Students work in the vocabulary booklet. <p>1.2. part B</p> <ul style="list-style-type: none"> -In groups, students play “treasure hunt”. -The teacher uses the school facilities to hide the clues that will guide students to where the treasure is. <p>There are some variations for this game (See Appendix 13)</p> <ul style="list-style-type: none"> - This game will guide students to the school library. Once they get there, students watch the animation of the book until the part where Mr. Lessmore arrives to where the books “nested”.
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				<p>2. Study:</p> <p>Storytelling time:</p> <ul style="list-style-type: none"> -Students sit on the floor using pillows and form a circle. -The teacher sits in the middle and reads the following three pages of the narrative. - While reading, the teacher stops to give time for students to share with their partner what they think is happening in the story, and make connections with their own life. -Students use their traffic lights sticks to check comprehension. <p>3. Activate:</p> <ul style="list-style-type: none"> -Students help organizing the books of the school library. -Students fix the books with fragile bindings, clean pencil marks and unfold the dog-eared pages of others. -The objective of this activity is to reinforce the importance of taking care of books. <p>*As the school do not have so many books, students can organize a book campaign by making posters that encourage classmates to bring to school the books that are not being used at home.</p>
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				Homework: -Students are asked to bring their favorite book next class.
	4. Emerging in a book.	At the end of this lesson students will be able to: <ul style="list-style-type: none"> • Identify new vocabulary through the use of flashcards and a word wall. • Listen and understand the story. • Make connections between the themes of the book and their own experiences. • Reinforce understanding through room decoration. 	-Becoming lost in a book.	1. Engage: -The teacher does a review of the last class. 1.1. part A -Students play a game in which they have to get in pairs and take turns to imitate each other according to the prompts that the teacher is going to say. For example: -How can you show me that you are happy? -How can you show me that you are sad? -The purpose of this game is that students can identify empathy as a component present when becoming lost in a book. (empathy with the character) 1.2. part B - Students get to know new words related to the story. -The teacher uses the word wall to teach them. -Students work in the vocabulary booklet.

				<p>Study:</p> <p>Storytelling time:</p> <ul style="list-style-type: none"> -Students sit on the floor using pillows and form a circle. -The teacher sits in the middle and reads the following page of the narrative. - While reading, the teacher stops to give time for students to share with their partner what they think is happening in the story, and make connections with their own life. <p>Activate:</p> <ul style="list-style-type: none"> -Students are given a time to read their favorite book. After that, students share with their classmates what the story is about and which character is the one they identify the most with. <p>Room Decoration:</p> <ul style="list-style-type: none"> -The teacher gives students magazines and newspapers. -Students choose five words that they like. -Students share why they like those words. -Students cut and paste those words in pennant flags templates of different colors. -Students organize the flags and distribute them across the classroom. (See Appendix 14)
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	5. As time goes by...	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> • Identify new vocabulary through the use of flashcards and a word wall. • Listen and understand the story. • Make connections between the themes of the book and their own experiences. • Express their own ideas through the 	-Books are friends	<p>1. Engage</p> <p>-The teacher does a review of the last class.</p> <p>1.1. part A</p> <p>-The teacher shows a timeline of her life, sharing important moments. The teacher explains that even when she shares with them a lot of moments, there are many more that are not illustrated in the timeline.</p> <p>-The teacher connects this to Lessmore's story.</p> <p>1.2. part B</p> <p>- Students get to know new words related to the story.</p> <p>-The teacher uses the word wall to teach them.</p> <p>-Students work in the vocabulary booklet.</p>
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		use of storytelling.		<p>2. Study</p> <p>Storytelling time:</p> <ul style="list-style-type: none"> -Students sit on the floor using pillows and form a circle. -The teacher sits in the middle and reads the following seven pages of the narrative. - While reading, the teacher stops to give time for students to share with their partner what they think is happening in the story, and make connections with their own life. -Students use their traffic lights sticks to check comprehension. -When the reading part is over, the teacher explains that so as in this story, every story has gaps that the reader needs to fill, allowing us to be creative and making the story more meaningful to us.
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				<p>3. Activate</p> <p>-Using a storytelling box, which contains all kinds of elements useful for telling stories (See Appendix 15), students create scenes about some of the adventures Mr. Lessmore had with the books (Not shown in the book).</p> <p>-In groups, students act out the new scenes. (Students are allowed to create new characters as well)</p> <p>*It is advisable to give students an example, so they know what they are expected to do.</p> <p>Work in the scrapbook:</p> <p>-Students are asked to draw the new scene that they liked the most.</p>
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	6. The last adventure.	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> • Identify new vocabulary through the use of flashcards and a word wall. • Listen and understand the story. • Make connections between the themes of the book and their own experiences. 	<p>-Books as contributions for the society.</p>	<p>1. Engage</p> <p>1.1. Part A</p> <p>-The teacher shows a power point presentation about some very well-known people that have already dead.</p> <p>-The teacher shows a picture and shares their contributions with society.</p> <p>For instance:</p> <p>-Violeta Parra -Alberto Hurtado</p> <p>- Without knowing this information, students guess what these people have in common.</p> <p>*The idea is that students can notice that even after their death, they are still reminded by many people because of their contributions.</p> <p>1.2. Part B</p> <p>- Students get to know new words related to the story.</p> <p>-The teacher uses the word wall to teach them.</p> <p>-Students work in the vocabulary booklet.</p>
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				<p>2. Study</p> <p>Storytelling time:</p> <ul style="list-style-type: none"> -Students sit on the floor using pillows and form a circle. -The teacher sits in the middle and reads the following last six pages of the narrative. - While reading, the teacher stops to give time for students to share with their partner what they think is happening in the story, and make connections with their own life. -Students use their traffic lights sticks to check comprehension.
				<p>3. Activate</p> <ul style="list-style-type: none"> -Students make a ranking list of the books they would recommend other children to read. (They make one for the classroom and other for the library bulletin board)
				<p>Work in the scrapbook:</p> <ul style="list-style-type: none"> -Students draw how they would feel if they have to give their favorite book to someone else.

	7. Retelling the story	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> • Identify new vocabulary through the use of flashcards and a word wall. • Listen and understand the story. • Make connections between the themes of the book and their own experiences. • Reinforce understanding through room decoration. 	-Telling stories	<p>Engage:</p> <p>-Students watch the animated film.</p> <p>-The teacher draws a story map on the board with the main events of the story.</p> <p>-Students match pictures of the story with the main events written on the board.</p> <hr/> <p>Study:</p> <p>Storytelling time:</p> <p>-Students sit on the floor using pillows and form a circle.</p> <p>-With the help of the teacher, students take turns to read parts of the book. They are asked to put emotion in their reading according to what is happening in the story, and make connections with their own life.</p> <p>-Students who are not reading are allowed to make sounds to accompany the story; for instance, the sound of the wind blowing.</p> <hr/> <p>Activate:</p> <p>-Students play a board game to reinforce understanding of the story.</p> <p>In the game there are going to be comprehension questions like:</p> <p>-What's the name of the main character? - -What happened at the beginning of the story? -Where did the main character arrived?</p>
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				<p>Room Decoration:</p> <ul style="list-style-type: none"> -Students create a reading corner in the classroom that may be used in other school subjects as well. -Students use pillows, wall stickers and flying books to decorate the corner. -Students use wooden crates to build a bookshelf to store books.
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Unit	Lesson	Objectives	Topics	Activities
Unit 2: Making the world colorful.	1. Developing creativity	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> • Develop creativity through games. • Express their own ideas through the creation of characters. • Select characters for their final project. 	<p>-Creativity</p> <p>-Decision-making.</p>	<p>1. Engage</p> <p>-The teacher shares with the students that their final project is going to be presented and read at the celebration of the picture book day!</p> <p>- Students watch a video that encourages them in this final project. (See Appendix 16)</p>

				<p>2. Study</p> <p>-The teacher shows a story map chart, telling the students that in order to make the picture book, everybody need to have this information clear.</p> <p>-The teacher explains what each section means.</p> <p>-Students play the game “Imaginative Identification” to develop creativity.</p> <p>-The game consists of using an object and giving it different identifications. For example:</p> <p>-The teacher holds up a pen and asks students what it is.</p> <p>-Students obviously answer that it is a pen, but then the teacher says that is not, and pretend to fly the pen around as if were a plane.</p> <p>The teacher asks the students again and they reply that it is a plane.</p> <p>Students repeat this procedure a couple of times using different objects.</p>
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				3. Activate <ul style="list-style-type: none"> - In groups and using play dough, students create possible characters for the story. They get materials from the play dough station. -After some time playing, students come up with proposals for characters and topic for the story. -The teacher takes notes on the board and make children decide for the most creative topic or setting with the most interesting characters.
	2. Step by step	At the end of this lesson students will be able to: <ul style="list-style-type: none"> • Develop creativity through games. • Express their own ideas through the creation of settings for a story. • Select settings for their final project. 	-Creativity -Decision-making.	1.Engage <ul style="list-style-type: none"> -Students watch a video about creativity (See Appendix 17)

				<p>2.Study</p> <ul style="list-style-type: none"> -The teacher explains that today’s objective is to decide the beginning, middle and end of the story. -Students play the game “Imaginative descriptions” - The game consists on suggesting possible relationship between two pictures randomly chosen. For example: -The teacher holds up a picture of a car and a picture of a package of cigarettes. -Students suggest that they are both dangerous to other people, that the driver of the car wants to stop smoking so that he can pay for the car, or that one student don’t like when people smoke in a car. *The connections can be personal or more objective. *The aim of this activity is that students get creative deciding how to relate episodes in their story. <p>3. Activate</p> <ul style="list-style-type: none"> - In groups and using Lego bricks, students create possible settings for the story. They get materials from the Lego station. -After some time playing, students come up with proposals for the story. -The teacher takes notes on the board and make children decide for the most creative story, using the winner characters of the last class.
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	3. Hands-on	<p>At the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> Express their own ideas through telling and illustrating stories. Work collaboratively. 	<p>-Picture books</p> <p>-Group work</p>	<p>Engage:</p> <p>-The teacher shows photos of some picture books made by children.</p>
				<p>Study:</p> <p>-The teacher explains that this class is for making the illustrations of the picture book.</p>
				<p>Activate:</p> <p>-Students get together in groups and divide the work. One groups illustrates page 1, other group page 2, and so on and so forth.</p> <p>Students will have the characters made with play dough and the settings made with Lego bricks for inspiration.</p> <p>*It is important to ask the students to leave some space for writing.</p> <p>- After they finish their drawings, some students hold the drawings in front of the class and put them in order.</p> <p>-The teacher makes sure that the order is the same one they wrote in the story map.</p>

				Homework: -Each group chooses one representative for taking the illustrated page home. -The teacher sends a note to their parents asking them to help them write some sentences in English. (The teacher sends the sentences ready, but students decide on what is going to be written) -Students are asked to bring the pages written for next class.
	4. We all have something in common	At the end of this lesson students will be able to: <ul style="list-style-type: none"> Express their own ideas through the creation of a picture book. 	-Imagination -Being part of a community.	Engage: -The teacher shares some photos of the students that were taken during the workshop. -Students comment and express their feelings about participating in the workshop.

				<p>Study:</p> <ul style="list-style-type: none"> -The teacher explains that this is the last class of the workshop and motivates students to finish their creation. -Students get the pages together by sewing them. <p>Activate:</p> <ul style="list-style-type: none"> -Students play the game “Yarn Web”. - The game consists on saying aloud something that we are asked to and then throwing a yarn (keeping the end of the wool) to another person, and that person to another, and so on and so forth. -Students are asked to complete the prompt while throwing the yarn. For instance: <div data-bbox="1047 1425 1533 1486" style="border: 1px solid black; padding: 2px;"> <p>Imagination...</p> </div> <ul style="list-style-type: none"> -Imagination keeps us young. -Imagination make me happy.
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				<p>-The teacher is the last one and completes the prompt by saying that imagination is in all of us, it is what unites us and allows us to do awesome things.</p> <p>-The teacher asks students to pull the strings to feel the connection between the members of this groups.</p> <p>-To end the game, the teacher cuts pieces of the wool and asks students to tight it on in someone else’s wrist to keep a symbolic reminder of this experience.</p> <p>-Everybody hug and get ready to see each other again in the celebration of the picture book day.</p> <p>Work in the scrapbook:</p> <p>-Students are asked to draw the thing they liked the most about the workshop.</p>
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VII. MICRO PLANNING

VII. 1. Sample Lesson 1

Unit: 2

Lesson: 3

Contents: Animations, Relation between movement and the readers' involvement in the story.

Objectives:

- Understand how animated films are made.
- Relate the notion of movement to pictures in the book.
- Create a flip book using templates.

Time	Lesson Sequence
5 minutes	-Students watch an excerpt of the movie <i>Up</i> , paying special attention to the part in which the sequence of pictures create a motion effect. https://www.youtube.com/watch?v=j8etbVnzhtU
15 minutes	-The teacher shows the pictures shown in the video and explains that a stop motion is generally made out of pictures. -The teacher emphasizes the fact that pictures can create movement and thus get us involved in the action or in the story.
15 minutes	-The teacher shows a picture from the book in which Mr. Lessmore is immersed in a book. -The teacher asks students to compare the picture of Carl with the pictures of Lessmore.

	<p>-Students relate the notion of movement to that picture.</p> <p>-The teacher concludes that both animations and pictures can give the reader the experience of movement; however in the physical book is not as evident as in the animation. The physical book exercise our imagination.</p>
5 minutes	<p>-Students see a video about making a flip book.</p> <p>https://www.youtube.com/watch?v=4IEVQPm1GQ4</p>
30 minutes	<p>-Students make a flip book, choosing from different topics that the teacher suggests.</p> <p>*Here it is advisable to give students different options; for instance, drawing the flip book, just coloring the pictures already printed and putting them together in a book format, or even giving them scrambled pictures for them to order and color.</p>
10 minutes	<p>-Once students are done making the flipbooks, they show their classmates the result.</p>
5 minutes	<p>-One student is chosen to be <i>The Best Student of the Day</i>.</p> <p>-Their classmates give a round of applause</p> <p>- The student chosen receives a certificate and have access to the adventure box.</p>
5 minutes	<p>-Students clean up listening to this song and prepare to leave the school.</p> <p>https://www.youtube.com/watch?v=SFE0mMWbA-Y</p>

Material for this class:

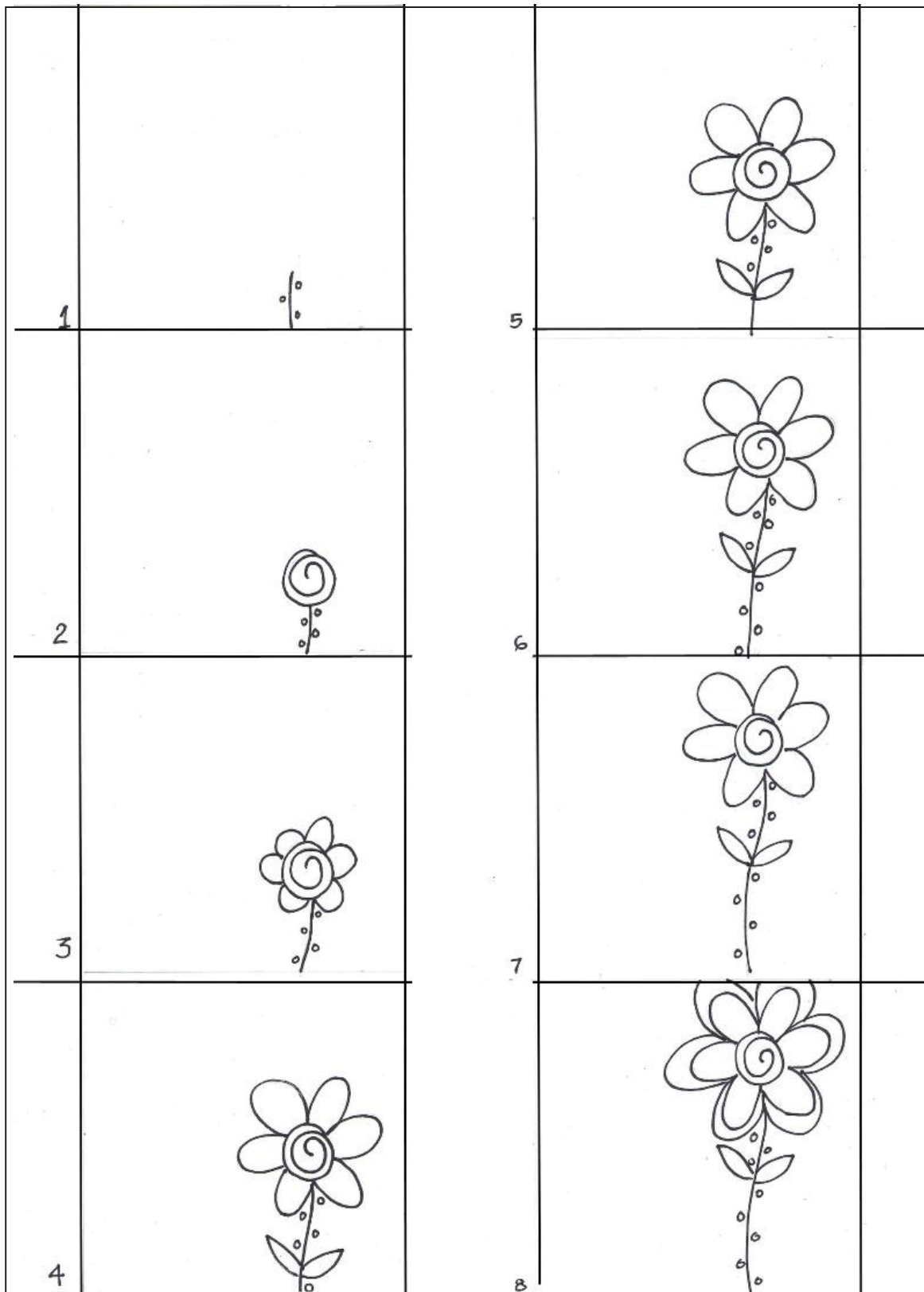
*Pictures sequence from the movie *Up*.



*Picture from the book.



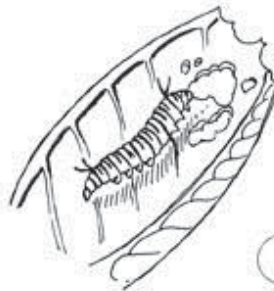
*Templates for the flip book.





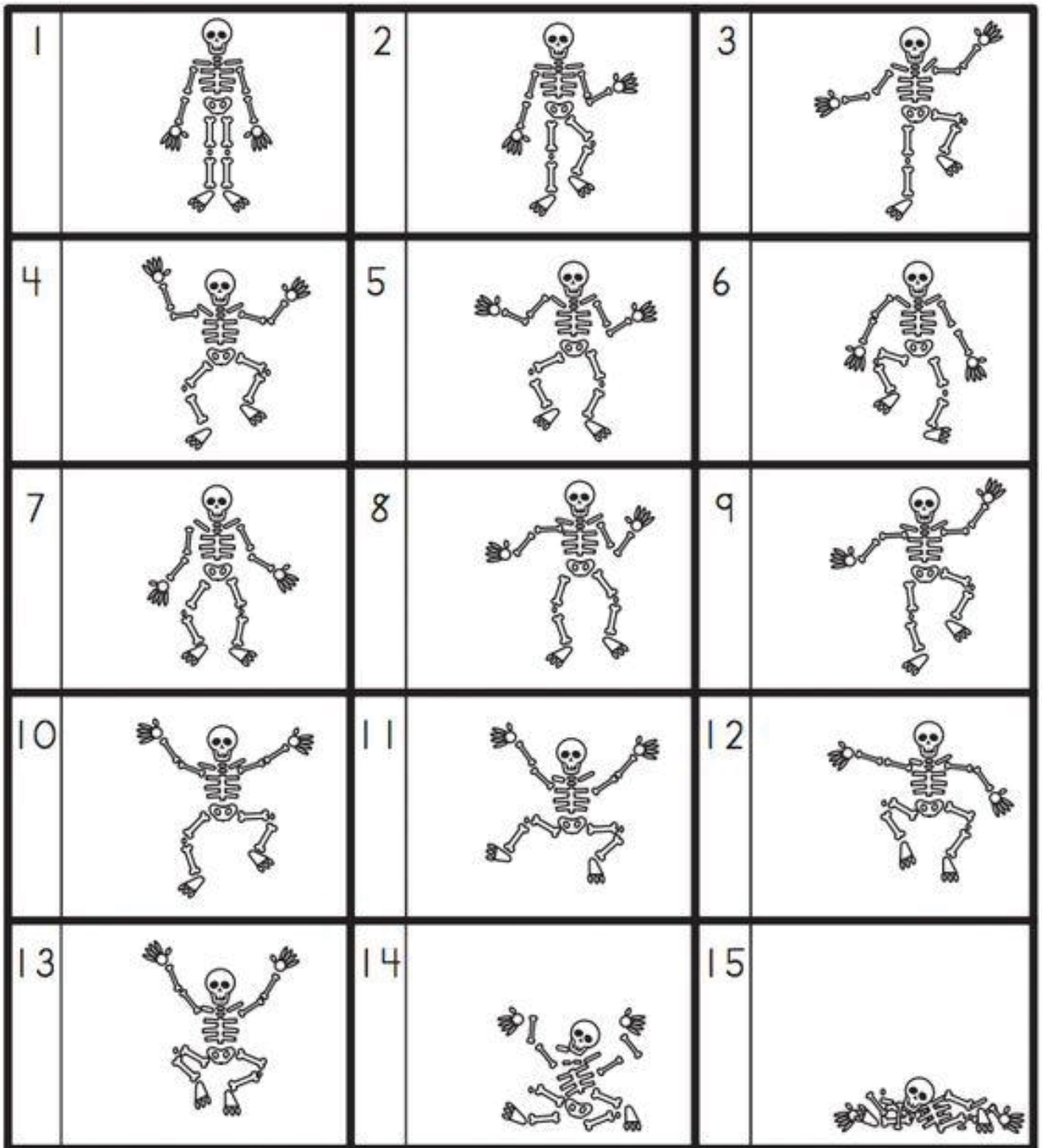
Life Cycle of the Butterfly

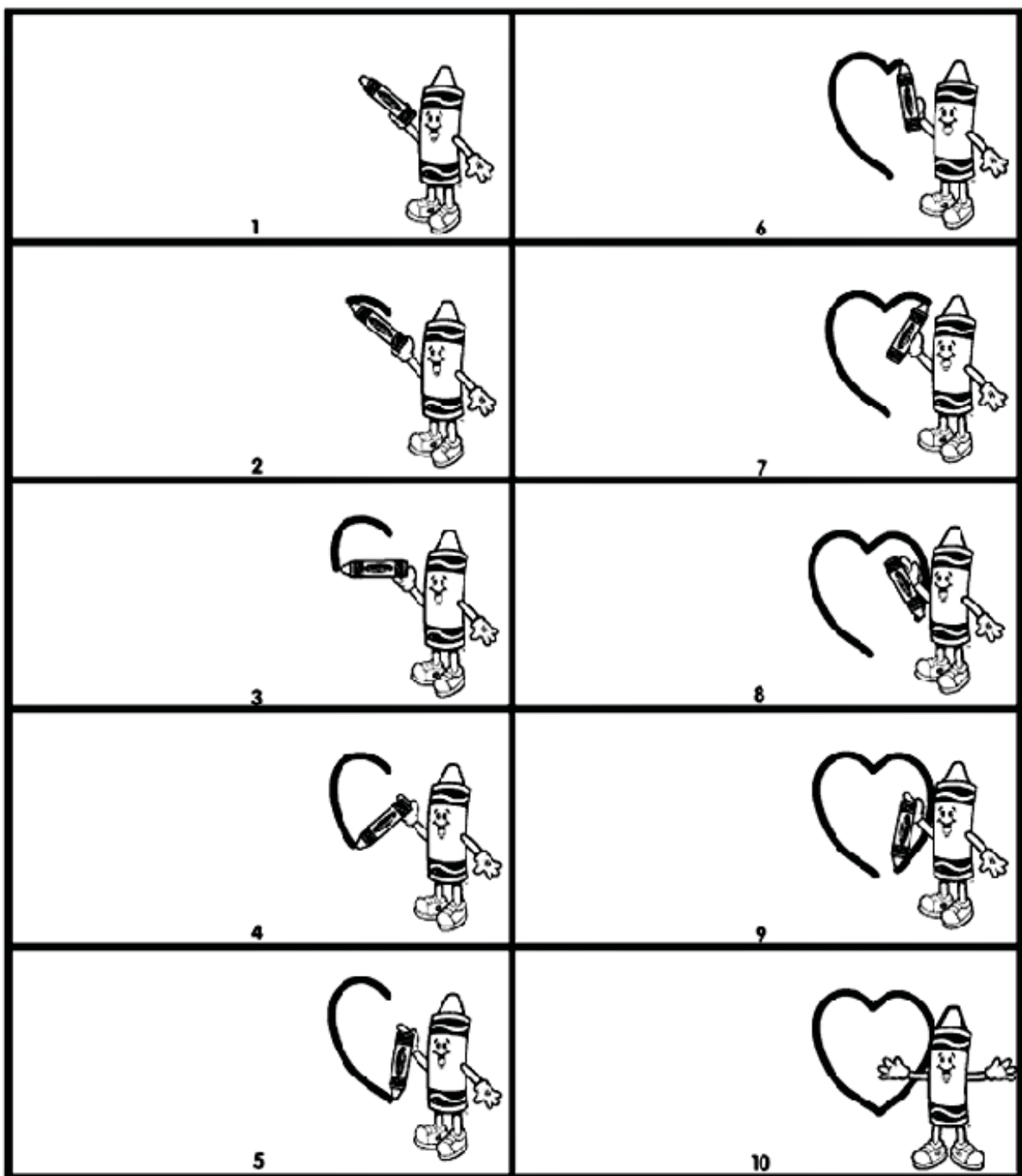
Cut out the stages of complete metamorphosis and arrange (or number) them in correct order.



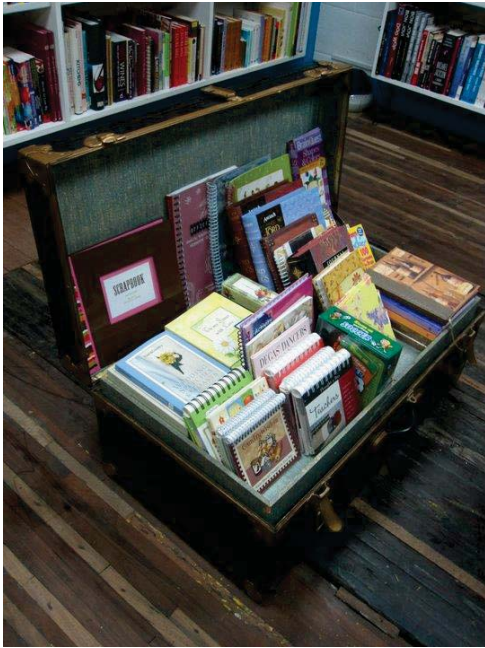
Sheri Amsel

www.exploringnature.org

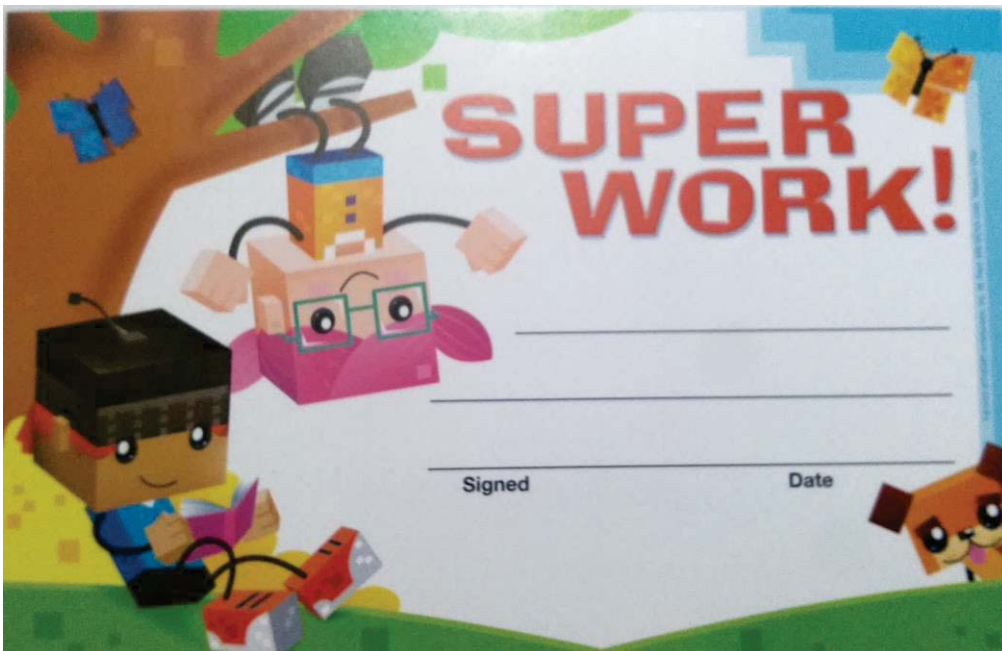




*Example of some adventure boxes.



*Certificate



VII. 2. Sample Lesson 2

Unit: 3

Lesson: 1

Contents: Crisis (represented by tornados) and storytelling

Objectives:

- Identify new vocabulary through the use of flashcards and a word wall.
- Listen and understand the story.
- Recreate part of the story through role-playing.
- Reinforce understanding through room decoration.

Time	Lesson Sequence
5 minutes	<p>-Students listen to a song about tornados.</p> <p>https://www.youtube.com/watch?v=MAIJWsd-E0Q</p> <p>-the teacher guides the students through the lyrics and motivates them to try to sing the song. This is to reinforce key vocabulary.</p> <p>-The teacher explains what the song is about and asks students to guess why they think is related to the book.</p>
10 minutes	<p>- Students get to know new words related to the story.</p> <p>-The teacher uses the word wall to teach them.</p>
10 minutes	<p>-Students work in the vocabulary booklet.</p>
20 minutes	<p>-Students sit on the floor using pillows and form a circle.</p> <p>-The teacher sits in the middle and reads the first four pages of the</p>

	<p>narrative.</p> <p>- While reading, the teacher stops to give time for students to share with their partner what they think is happening in the story.</p>
5 minutes	<p>-Students then participate in a role-playing game that aims to recreate the scene in order to reinforce the lesson.</p> <p>The game consists on that one students is going to be Mr. Lessmore and be placed at the center of a circle with words written in paper and taped to his clothes (It is advisable to use elements that represent the character, such us a book, a cane and a hat). The other students run around Lessmore in different directions and try to take the words out of his clothes. When they get to take all the words, Lessmore sits on the floor with a sad face.</p>
30 minutes	<p>-Students create a tornado using craft materials (The teacher provides the materials)</p> <p>-With the help of the teacher, students assemble a frame with chicken coop wire and then wrap it with newspaper.</p> <p>-Students then decorate it with some cardboard houses, pages of some books, etc.</p> <p>-The teacher hang the tornado from the ceiling.</p>
5 minutes	<p>-One student is chosen to be <i>The Best Student of the Day</i>.</p> <p>-Their classmates give a round of applause</p> <p>- The student chosen receives a certificate and have access to the adventure box.</p>

5 minutes	-Students clean up listening to this song and prepare to leave the school. https://www.youtube.com/watch?v=SFE0mMWbA-Y
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Material for this class:

*Part of the song with key words highlighted



Thought you'd change the weather
 Start a little storm
 Make a little rain
 But I'm gonna do one better
Hide the sun until you pray I'm a
tornado
 Lookin' for a soul to take



Yeah, I'm gonna lift this house, spin it
all around
Toss it in the air and put it in the ground
 Make sure you're never found



*Word wall

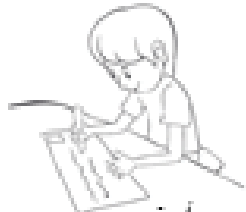


*Vocabulary booklet for this class

B		
b	<i>books</i>	<i>blow</i>

L		M	
I	<i>love</i>	m	<i>morning</i>

S		W	
s	<i>sky</i>	w	<i>wind</i>

W		coach	red
w	<i>write</i>	empathy	<i>words</i>

*Tornado



VII. 3. Sample Lesson 3

Unit: 4

Lesson: 3

Contents: Picture books, Group work.

Objectives:

- Express their own ideas through telling and illustrating stories.
- Work collaboratively.

Time	Lesson Sequence
5 minutes	-The teacher shows photos of some picture books made by children.
10 minutes	-The teacher explains that this class is for making the illustrations of the picture book. -Students get together in groups and divide the work.
45 minutes	-One groups illustrates page 1, other group page 2, and so on and so forth. -Students are expected to include the characters and setting in their illustrations. (these were made in previous lessons) *It is important to ask the students to leave some space for writing.
15 minutes	- After they finish their drawings, some students hold the drawings in front of the class and put them in order. -The teacher makes sure that the order is the same one they wrote in the story map.

5 minutes	<ul style="list-style-type: none"> -Each group chooses one representative for taking the illustrated page home. -The teacher sends a note to their parents asking them to help them write some sentences in English. (The teacher sends the sentences ready) -Students are asked to bring the pages written for next class.
5 minutes	<ul style="list-style-type: none"> -One student is chosen to be <i>The Best Student of the Day</i>. -Their classmates give a round of applause - The student chosen receives a certificate and have access to the adventure box.
5 minutes	<ul style="list-style-type: none"> - Students clean up listening to this song and prepare to leave the school. <p>https://www.youtube.com/watch?v=SFE0mMWbA-Y</p>

Material for this class:

*photos of picture books made by children



*what students are expected to include in their illustrations

Characters made of play dough



Setting made of Lego bricks



*Story map

Name _____ Date _____ Book Title _____		
<h2>Story Map</h2>		
Characters:		Setting:
Beginning:	Middle:	End:

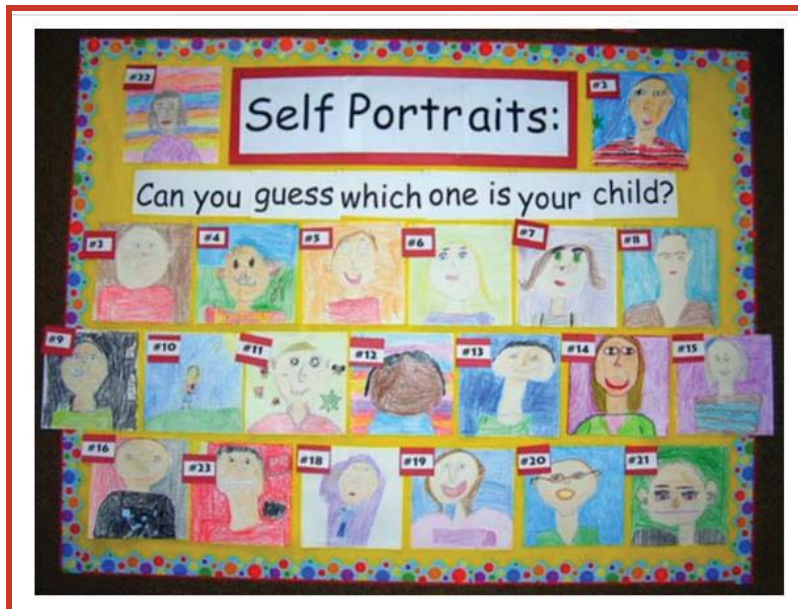
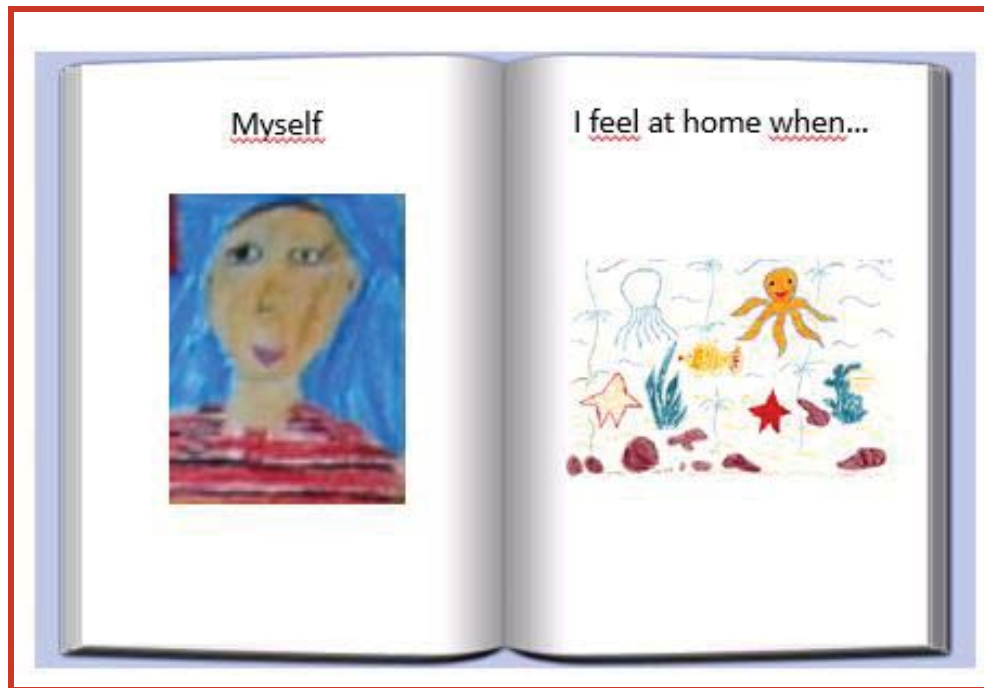
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IX. APPENDIX

IX. 1. Appendix 1



IX. 2. Appendix 2

<https://www.youtube.com/watch?v=obgA89jHi0U>

IX. 3. Appendix 3

<https://www.youtube.com/watch?v=75NQK-Sm1YY>

IX. 4. Appendix 4

<https://www.youtube.com/watch?v=kWYCfpVIgwQ>

IX. 5. Appendix 5



IX. 6. Appendix 6

<https://www.youtube.com/watch?v=N1NLzBGJavc>

IX. 7. Appendix 7

<https://www.youtube.com/watch?v=rn9V0cN4NWs>

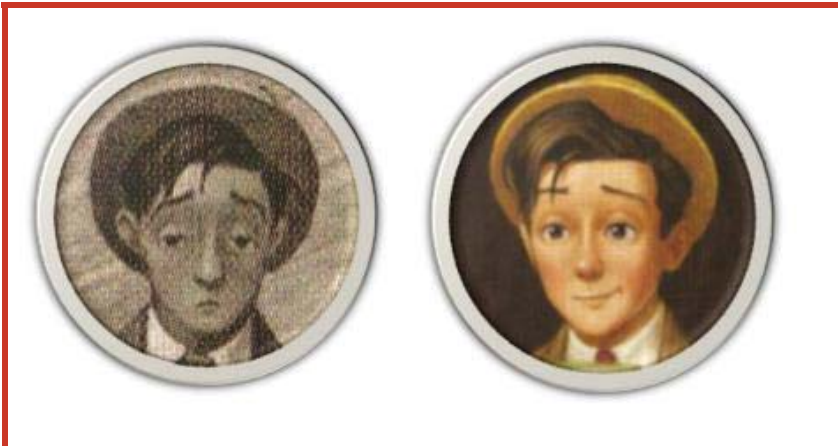
IX. 8. Appendix 8

<https://www.youtube.com/watch?v=3C14VKeGyuk&t=123s>

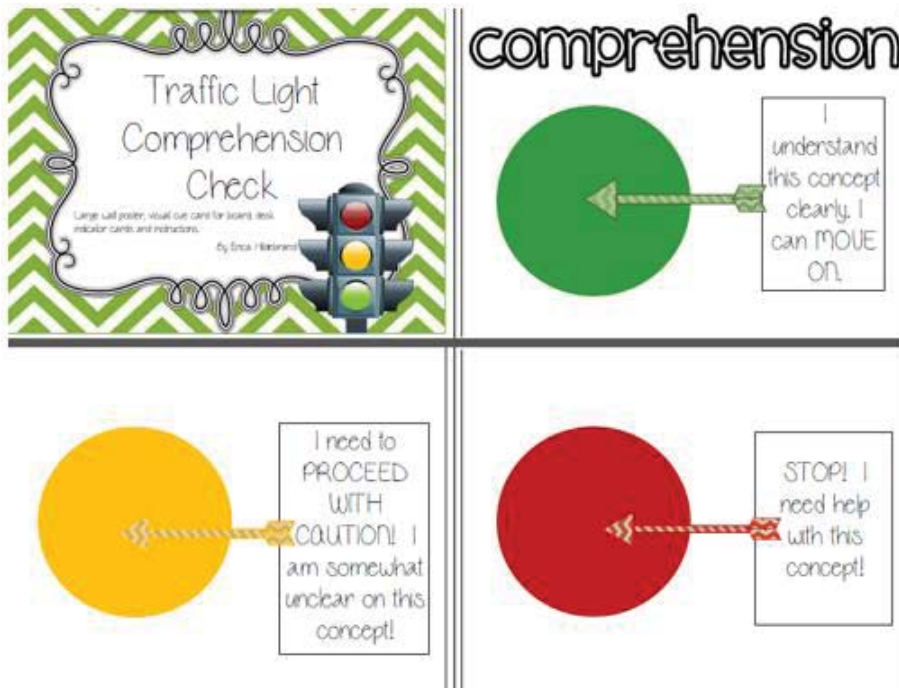
IX. 9. Appendix 9

<https://www.youtube.com/watch?v=D672ObRc42Q>

IX. 10. Appendix 10



IX. 11. Appendix 11



IX. 12. Appendix 12

<https://www.youtube.com/watch?v=N1NLzBGJavc>

IX. 13. Appendix 13

<https://www.youtube.com/watch?v=0kI144jCphE>

<https://www.youtube.com/watch?v=WmvhhFN6tBI>

IX. 14. Appendix 14



IX. 15. Appendix 15



IX. 16. Appendix 16

https://www.youtube.com/watch?v=9C_HReR_McQ → Until 02:03 only

IX. 17. Appendix 17

<https://www.youtube.com/watch?v=h8dTBthEEvA>