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**“MOO”: A LITERARY WORKSHOP ON DOREEN
CRONIN’S PICTURE BOOK *CLICK, CLACK, MOO* FOR
SECOND GRADERS.**

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Acknowledgements

To the members of my family, friends and teachers who believed in me...

Thank you!

Introduction

When thinking about anything related to children, people tend to assume that every single thing in their early lives is easy and simple with their songs, TV shows, cartoons, toys, and even their books. Most adults do not realize that what they receive ends up shaping their minds as they grow up, developing their knowledge and critical thinking. The input that they receive may seem simple just because the addressers make it as attractive as possible for these kids; not only with the intention of teaching them new ideas, but also, in some cases, reinforcing appropriate habits. Everything seems fun and games; indeed, it is, since that is the way children learn best. In literature, for example, people believe that being for children means that every story of every children's book will be about friendship, how to be a good student, or some story of an animal.

What people need to discern is that some of these books can tell deeper stories by giving them a second view; for instance, being an active member of the society in which they live. This is what happens in Doreen Cronin's (2000) *Click, Clack, Moo: Cows that Type*. At first glance, one can consider that the book is just about cute farm animals using a typewriter to make demands; however, if one takes the time to study the story, they will grasp an important lesson worth teaching: stand up and fight for their rights. At the same time, an exploration on picture books carried out for this work will put in evidence the way in which authors of stories for children can carry quite a substantial undertow in such a close and friendly way that at first sight makes these works look so unobjectionable and unsophisticated.

This project will lay major emphasis on children's literature, specifically the aforementioned picture book, *Click, Clack, Moo: Cows That Type*, which became the root material to design an English workshop as part of the foreign language course delivered to a second grade class formed by forty students between the ages of six and eight, from Colegio Leonardo Murialdo, located in Cerro Barón, Valparaíso.

Theoretical Framework

- **Literature**

Anyone is able to take a written work and appreciate it, yet not everyone is a literary critic to discriminate passages that are “artistic” from those that are not. For instance, Widdowson’s analysis detects the critical need to identify “great works” of literature that become benchmarks which all other literary works are judged against and are seen by this author as a problem. This is because by having a “benchmark” to determine what is and what is not literature, we are being restrictive; at the same time, that means setting rules for something that has no edges in terms of definition (13).

The concept of *literature* has always been complex to define; some people may argue that every piece of writing—novels, poems, biographies, etc.—is literature. However, today there is no exact definition of it, but we can find some features given by numerous authors that can provide us a clearer notion of what literature is. In that respect, Widdowson states that it is almost impossible to give a certain definition of what literature is, given that the concept is not “restrictive” when talking about interpretations of it (7). That is to say, the concept of literature is so broad that it makes it impossible to provide an only definition of it; such an explanation would take a whole encyclopedia. If a universal rule for literature were to take it as written works told apart from ordinary discourses, genres such as drama would be excluded.

Definitions of literature may change from person to person, due to the era in which each live and the culture they are submerged; factors that make people understand literature through several definitions. As Husserl alludes, literature is “made of words,” words that are part of a language used in peculiar ways (qtd. in Widdowson 2); but not all people are going to understand literary works the way they understand a manual. This point recalls the idea of literature as a concept with no fixed definition, given that it acquires a different one according to the context of each place. In addition to that, he indicates that it will never be possible to comprehend all the time what the author intends to express in a literary work, and this has to do with the subjectivity that we can find in a written text (qtd. in Eagleton 58).

Widdowson relates to this idea by claiming that literature is “cultural rather than linguistic” (16), since every text has textual similarities, but not the meaning that only culture can convey. The

interpretation of the story will depend on the prior knowledge of the reader. Widdowson's idea can be clarified by considering Doreen Cronin's children's picture book, *Click, Clack, Moo: Cows that Type* (2000), as a reference: at first glance, this book can be quite a light reading with funny pictures of cows typing and arguing with a farmer who refuses to give them a blanket; while other readers can give it a political connotation and grasp ideals such as civic union, rights and duties, protests for better work conditions, etc.

For example, the Oscar winner Chilean short, *A Bear's Story*, by Gabriel Osorio, has been taken in many places as a demonstration against animal cruelty; however, most Latin Americans, especially Chileans, can distinguish the political undertone, since Osorio himself has claimed that his work is a memorial to the victims of Pinochet's dictatorship, specifically his grandfather, who was one of the many left-wing political prisoners of that time. The aforementioned short film demonstrates that it is more than a funny animal story for children, and that it involves the discussion of ideological contents in its background. The same happens in *Click, Clack, Moo*; it ought not to be underestimated for being addressed to a child audience, given that it presents an evident political undertone in the narration.

Therefore, taking into account what has just been said, another definition for literature would be a compilation of several genres and styles originated from the imagination of different individuals, not limited only to written forms such as books, but also in other formats —performed plays, for example —, that can let people be acquainted with a cultural background and lead to generate different interpretations of a situation presented. Literature is a complex concept, in certain way undefinable, not only due to the wide variety of genres and subdivisions that it presents, but also given the subjectivity of both addressers and addressees.

- **Young Adult Literature**

Given that this work will be mostly focused on children's literature, Young Adult Literature (YAL) will be mentioned first so as to provide a couple of analysis cornerstones which will aid the rest of this project. YAL started to be acknowledged as a distinct genre in the late 1960's, often defined as written works addressed to an audience formed by readers between the ages of sixteen and twenty-five, and with stories that involve mainly characters of similar age and experiences of the typical teenager or young adult. "With characters who [are] both tough and vulnerable, who [face] real social and emotional problems, who [have] economic worries and life choices to make, in a well-plotted, exciting narrative" (Trupe 8).

YAL works are usually 200 pages long first-person narratives clearly addressed to an adolescent readership; hence, their point of view is one of a very young person with their corresponding coming-of-age issues. This is why identification is important and, therefore, tone and voice are paramount. Some of the main themes covered involve accepting differences, finding the meaning of beauty, solving crimes, dealing with suicide, discovering sexual identity, among others; leaving out the "happily ever after" ending, which is common in children stories. Furthermore, this kind of literature is not limited to just one determined genre, since it can involve terror, love, suspense, comedy, among other stories. Teenagers do not delimit themselves in just one trend, given their constant pursuit for an identity, and this is an advantage taken by YAL writers for exploring a wide variety of genres.

Unlike children's texts, YA novels provide a more evident sophistication in both themes and form, not limiting itself to didactic purpose, but mainly on depicting characters and situations that resonate their readers' own life experiences. Young adults project themselves on what's going on in the story –since they have lived longer –and do not read to learn life lessons or gather warnings about future events in their social or individual life. What gives this genre fame is that, instead of educating, YA texts tell stories that make the audience feel. This is why it is not uncommon to see YAL readers deeply involved with characters from sagas such as Stephanie Meyer's *Twilight*, to the point they think of them as real.

It is also worth mentioning that there is no age restriction for reading a YAL work, even though the main target are teenagers; some 10-year olds could perfectly understand or be entertained by a

book of this genre as well as a 17-year old that will give it another interpretation—conversely, some teenagers may not engage to a children’s book (Trupe 8).

- **Children’s Literature**

It is believed that children books do not contain complicated ideas to teach; however, by paying close attention to some stories, one can come across with topics inside the book that are usually restricted to young adults or even for adults. Even though the younger ones could read and enjoy it, literature before eighteenth century was not addressed to them; among the literary input that children were exposed to by this era, besides fables, it includes lullabies and prayer books: works addressed to adults, yet also appreciated by children (Grenby, “The Origins of Children’s Literature”).

The origins of Children’s Literature are not quite clear; nonetheless, it is known that the first stories nowadays told for children were actually folk stories with which children became familiarized throughout time. According to Lerer, children’s literature started with the Greeks and Romans with stories such as Aesop's fables (qtd. in Barone 9). Conversely, Nikolajeva points out that the genre formally starts “existing before the eighteenth or nineteenth century, when books were targeted to children and not written for adults and appreciated by children” (qtd. in Barone 9).

Although fairy tales and folk stories did not have children as their main audience in their origins, they became the basis for children’s literature. The beginning of this new genre is commonly linked to the rise of a new middle class during the eighteenth and nineteenth century, when literary works addressed to children consisted mostly in instructional books and short pamphlets intended to educate the child morally and spiritually. Throughout time, book publishing intentions and techniques became subtler and more commercially appealing so didacticism mingled with the need to entertain and sell texts.

Together with this, ideas from philosophers such as John Locke influenced on shaping a new idea of childhood and urged their education through reading. Therefore, the opportunity to address written works for children had to be taken as integral part of the victorian idea of society and its construction.

One side-effect, incidentally, of the idea that ‘children’s literature’ originated from a historical revelation of the ‘child’ and ‘its needs’ (John Locke and Jean-Jacques Rousseau are quoted as standard in this context as the ‘discoverers’ of childhood) is that many (although not all) critics tend to describe and define ‘children’s literature’ in evolutionary terms: consciously or unconsciously ‘children’s literature’ is described as progressing towards an ever better and more accurate inclusion of the ‘child’ in the book. (Hunt 24).

The overt inclusion of the child in these texts as intended audience, as Tomlinson and Lynch-Brown note, forces presence of interest and relevance for its intended audience (qtd. in Barone 6). Nevertheless, it is hard to determine whether a topic is engaging or not for a child; while one is of interest for a group, it is not for the other. What makes this even more complex is the fact that adults create a market for this kind of text. Nowadays, the only definition for children’s literature is of books addressed for children, without a specific age range, and written with the current view of childhood in mind; including topics that *authors* perceive as relevant to them, intending to help educating the audience about the real world. Whereas some authors, such as Aiken, do not include moral messages in their stories on purpose, given that “children have a strong natural resistance to phoney morality” and “[t]hey can see through the adult with some moral axe to grind almost before [they open their] mouth,” other authors like Sutcliff claim their responsibility of their job, explicitly trying to add in some kind of ethic in the child reading (qtd. in Hunt 18).

It is not uncommon to think of children’s literature as a simple, monotonous and obvious genre; however, most of these written works aim for children’s cultural, social and moral instruction and learning. The didactic origins of this genre still weighs on today’s authors and market: children’s books entertain, but also teach their readers the ways of the world. A book shall not be judged by its cover, since this kind of literature can take into account important topics regarding social issues such as political ideologies, responsibility, associativity, and collaborative work—themes not found in the stories at first view, yet buried in their undertone (Stephens 2). *Click, Clack, Moo*, for example, hides a political conflict between a rebelling populace and an unresponsive government behind the lovely image of cows using a typewriter. This story covers complex ideas and concepts that will be developed up next.

- **Ideology and Children's literature**

As it was mentioned before, Cronin's picture book, *Click, Clack, Moo*, is not just a funny farm animal story for kids, but a more complex tale that has ideas and situations that are not commonly taught to little children. What the author does is to demonstrate that such a difficult concept that is ideology—one of the important concepts involved in the book—can be transmitted in a friendly way to very young readers. "One of the most venerable conceptions of ideology is as a system of thought which propagates systematic falsehood in the selfish interest of the powerful and malign forces dominating a particular historical era" (Hawkes 12). The concept of ideology is understood as ideas that are taught to people as definitive truths, and with this definition is that governments and churches have "controlled" numerous societies through memorable times in different aspects, just to get what is favorable to them and not to the people.

Taking into account the definition of ideology in literature, we can say that narratives carry in different sets of preferences and ideas that shape the story, which can be either implicit—concealed within the general picture and requiring a further reading—or explicit—blatantly presented in the text and developed throughout the plotline. Thus, one way readers can become engaged with a literary text is by acknowledging or ignoring the presence of an ideology in it: the reader can impose their own into the text, or just enjoy the story ignoring any ideological undertone. According to this premise, Eco proposes the concept of the polysemous text, in which there are three main principles related to the reader's interpretation of ideology in a written work: "a) readers can assume the ideology of the text and subsume it into their own reading; b) readers can miss or ignore the ideology of the text and import their own; c) readers can question the text in order to reveal the underlying ideology" (qtd. in Hunt 49).

As seen above, ideological readings depend largely on what the reader's interpretive processes and decisions come to be. Iser suggests that texts carry with them a cultural repertoire that has to be matched by the reader (qtd. in Hunt 48); that is to say, language does not only show words, but also reflect a culture transmitted by those words. Along with that, the ideals of a culture are transferred. This is why Volosinov understands all language as ideological; through this concept of ideology, he therefore refers to language as an evaluative tool—i.e. it makes possible for people to express their judgement towards something (qtd. in Hunt 41): readers will always make their own interpretation, since evaluation is an inherent aspect in any conscious being.

The wide variety of ideologies of both the authors and the audiences contribute to the development of the written work and the interpretation of it, respectively. Readers identify themselves with certain protagonist due to their ideals. Not only on adult or teenage literature—being the latter one very popular due to the relatable characters and situations explained previously—, but also on children’s literature. Keeping this in mind, it is possible to relate it to Natalie Babbitt’s idea that children books are not necessarily less serious than adult books, nor necessarily filled with “simpler” or “different” ideas (qtd. in Hunt 24). They just provide a simpler action that deceives readers into thinking they do not try to incept ideologies.

The author of *Click, Clack, Moo*, brings up this awareness implicitly by means of a seemingly innocent children’s story in which ranch animals rebel against a farmer who does not pay attention to some of their necessities. This rebellion represents a political text in which community gathers and organizes itself in order to fight against injustice. Both parties involved in the conflict –animals and the farmer –manage to get to a point of agreement. Workers get what they need, empower themselves and accept duties, expressed at the end of the story in the electric blankets that the cows and chicks get in return for handing the typewriter to the farmer.

- **Picture Books and Allegory**

Nodelman defines picture books as a combination of verbal texts and visual images (70). It is necessary to learn how to read a picture book, given that images always provide an idea that is complemented in the written text and vice versa. In other words, this is the idea that Barthes calls “relaying” (qtd. in Nodelman 221), which consists in the completion that one part provides in terms of the meaning that the other lacks. Hence, the story is told through the images as well as the written text. Furthermore, this word-image relationship can be divided in two main categories: congruency, in which the connection is completely accordant, sometimes with illustrations of proceeding actions in order to push the story forward or with each part taking turns in telling the story; in deviation, on the other hand, the illustrations diverge from the text either in some aspects or completely (Schwarcz, 15).

Picture books are for an intended audience, usually an inexperienced one, given that the authors of these kind of publications try to educate the readers with messages and ideas through images, which almost all the time are considered quite straightforward. Picture books are intended to

educate about subjects such as society, values, culture, etc.; abstract ideas that become easier to teach through allegories. Picture books are allegories per se, in the way that they epitomize a whole situation in detailed visual images.

An allegory is a figure of speech that consists of making use of concrete images to represent a complex or abstract subject, an idea or a principle. “The ‘other meaning’ of allegory may conceal a secret significance, in that it may persuade readers to probe for another meaning, it may enrich the meaning that has been given, or it may draw attention to a split between the surface meaning and what is underneath” (Tambling 12). Allegories work on a more specific interpretative ground since they have a more limited scope –generally the text contains clues or indicates what the symbols are –but a more effective and immediate effect on their audience. That is to say, issues from human life, and historical or political matters can be explained through the usage of symbols widely understood by a specific community which has been educated to understand them in a particular way.

As stated above, picture books, as they are addressed to children, contribute in their readers’ training as such. As a consequence, they will be highly allegorical in character. In the story this project focuses on, cows withholding their milk until they get a solution for the cold in the barn represent workers protesting for better job conditions. In simple terms, allegories are extended metaphors, for an image is denoting the idea of something that presents similarities with what it is being replaced with.

- **Animal Stories**

Animal stories lend themselves very easily –and have been used profusely –to allegorical use. Animal stories have a paramount presence in the story and evolution of children's literature –from animal fables to folk tales –and have been used to instruct children on ideas or peculiarities about everything that surrounds them. Nonetheless, this kind of stories has not always had that purpose, given that the first books involving animals as characters in their stories were used merely to teach kids how to read. Throughout time, people started to notice that kids were learning with more enthusiasm; hence, the use of animals in literature began (Shaw, “Children’s Animal Tales”).

The use of animal characters has to do with the idea that kids do not feel animals as strangers; they do not see them as something too apart from them, as they see human traits in them—animals represent facets of human personality and nature; “in anthropomorphic picture books or folk tales in which animals are depicted performing social actions and functions particular to human beings, in that the discrepancy between human and animal behaviour can easily mask the assumption that the implied human behaviour reflects social reality” (Stephens 2-3).

It is almost universally accepted that in stories lions represent bravery or ferociousness, foxes are sneaky and pigs are filthy. Hence, authors have used these associations in order to educate or teach their audience—children—about the world that surrounds them, but also to teach about feelings, bad and good things, manners, etc. At the same time, the appearance of these peculiar characters has to do with the notion that kids relate to what they are feeling, and even visualize their pets in them; therefore, kids will develop a bond with the story. Thanks to this, animal stories are considered as some of the most popular and recommended genres for children.

The story of *Click, Clack, Moo* involves this anthropomorphization in different farm animals; not only do they have the ability to perform human tasks such as using a typewriter, but also they are able to gather in meetings and plan a whole revolution for better job conditions. Through those human traits, animals in the story are providing a lesson on matters such as teamwork, fighting for a common cause, respect for rights and accomplishment of duties, among other ideas.

A Reading of Doreen Cronin's *Click, Clack, Moo*

Click, Clack, Moo: Cows that Type is a picture book written by the American children's book writer Doreen Cronin, illustrated by Betsy Lewin, and published in 2000. It has for protagonists different animals with a few human characteristics such as the ability to use a typewriter or place their own demands. In addition, being this a picture book of an animal story, it is targeted to a young audience of beginner readers, with the aim of educating through the communication of a message by the use of visual aids and short written texts involving characters that are likeable and relatable.

In this story, "Farmer Brown has a problem" since his cows found a typewriter in the barn and turned out to know how to use it, hence the "click, clack, moo" he hears all day long. Flabbergasted he gets after receiving a note from the cows demanding better work conditions, for the barn is too cold for them at night; they ask for electric blankets, or else no milk. As the farmer ignores their request, the cows go on strike; afterwards, the hens withhold their eggs in solidarity. No milk, no eggs; therefore, no farm. The neutral party, the duck, becomes the messenger and brings the last note to Brown, in which the cows and hens try to make a deal with him: they are willing to change the typewriter for electric blankets. This time the farmer did not hesitate, and the animals got what they wanted. Unfortunately, his problems did not come to an end, since the ducks began their own revolution for a diving board.

Babbitt's idea (24) resonates when applied to a reading of *Click, Clack, Moo*. This book aimed to children is more than funny animals and colorful pictures, for the reason that it promotes more complex ideals. For instance, there is the fight for the rights to be respected, along with the encouragement of solidarity and union for a cause. In this case, cows and chickens can be seen as leaders of a revolutionary movement that is going on at the barn, idea that can be compared to the reality of a working class. These animals, as producers of milk and eggs in the barn, symbolize the producers of raw material of a company; with this thought in mind, these workers deliberate that they have the right to demand better work conditions. However, the farmer, representing the head of the company, denies this petition at first, but then starts a dialogue between the two parties in order to come up with a solution.

This is pure politics from a Marxist view, given that he stated that the working class is important in a society, since it is the one that keeps a business functioning; consequently, contributes to the growth of the economy of the nation. If this interpretation is transferred to the story, the farmer can be seen as the member of the dominant social class, worried about the prosperity of the corporation over the well-being of their subordinates. Ideology keeps the lower class controlled; superiors obtain benefits at expense of the employees' naïveté by brainwashing, lying, and hiding information, convincing their subordinates that everything is done for a brighter future for them.

“The product made by the worker belongs to the capitalist, who considers it as a commodity to be sold. This leads Marx to emphasize that capitalism involves an alienation of our selves, as well as an objectification. What is more, under the system of wage-labour the worker's own labour-power becomes a commodity, which he or she sells for money. Money thus represents human labour in objectified form” (Hawkes 97).

Furthermore, lower class workers are invisible to the higher statuses until they make themselves noticed; for instance, the cows start existing only once they begin to send their typewritten protest notes to the farmer—first a “click,” then a “clack,” to finally make their “moo” heard. The first element that shows up to let both the farmer and the readers acknowledge the existence of these characters is a letter. Not having found the typewriter, the cows—and subsequently, the chicks—would have not been heard, and the story would have ended just as it began. This demonstrates the power that words have in terms of making a character be present and have a voice in a story.

This revolution of the farm animals can be seen as a civil disobedience, as Thoreau pointed out: one person can make a noticeable change against the government, but if ten, one hundred, and more people join forces to fight against those who corruptly rule the society, the change is going to be even more significant (14). The same thing happens in the story: after the cows made a petition to their “boss” and were not heard, the hens added themselves to the fight of the cows in order to let them know that they were not alone, and to defeat the ruler of their society as a big united group.

Another aspect to discuss is the humanization of the animals in the story: animals were able to learn to communicate through dialogues with the person in charge to let him know their necessities

as a working class. Animals have a voice, which they use for sending a message demanding a fairer society with more appropriate work conditions. But, at the same time, we can think of the animalization of humans: people working hard all day long like donkeys carrying a burden, following the orders of an owner—member of a higher status.

Need Analysis

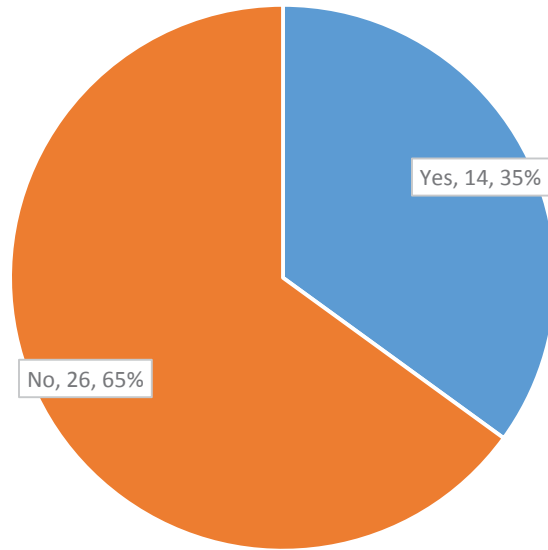
In order to carry out an effective need analysis, the study subjects—second-graders from a public elementary school—were given a survey for them to answer. Below appears the survey sheet with each question, and afterwards the results from the analysis. Since the students do not master the second language yet, the survey was conducted in Spanish.

Survey

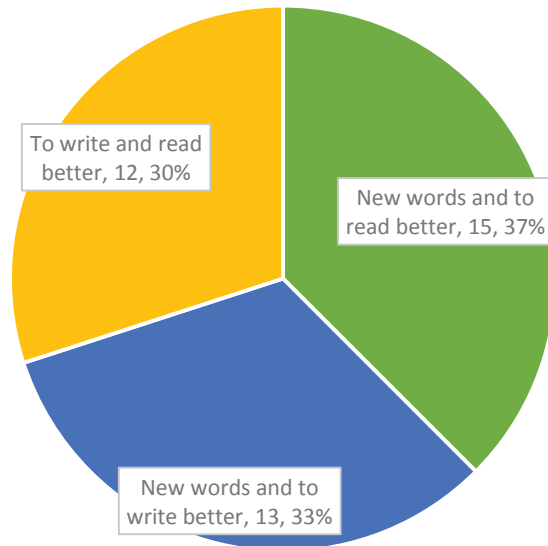
Name: _____ Class: _____ Date: _____

- 1) Do you read alone? Yes No
- 2) What do you learn while reading a book? (You can choose 2)
 New words To write better To read better
- 3) What do you like the most when reading a book?
 Images Story Characters
- 4) What kind of books do you read the most?
 Princesses Robots Terror Normal kids Animals
 Other: _____

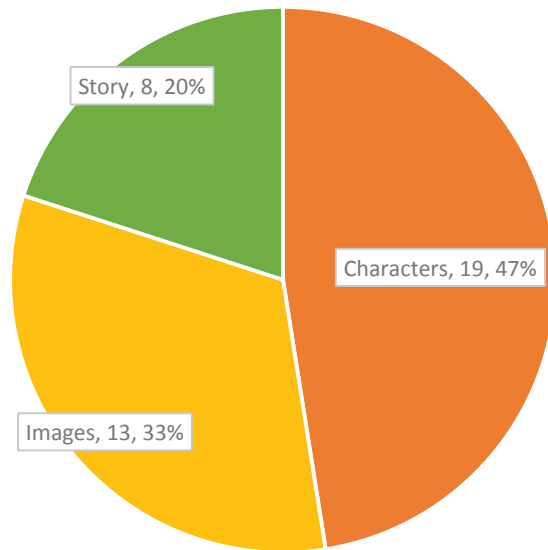
Do you read alone?



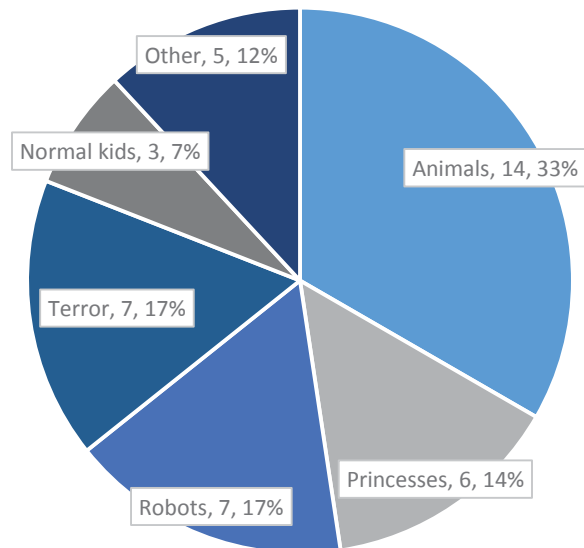
What do you learn while reading a book?



What do you like the most when reading a book?



What kind of books do you read the most?



Analysis

The analysis shows that most of the students (65%) in this class of 40 do not read on their own yet, which is understandable, given that they are still acquiring basic reading skills and their ability to read is still too restricted due to the lack of experience. Practicing reading has become a way for these children to learn how to read, write, and acquire new vocabulary, being the first and third one together the most frequent outcomes (37%; however, the first and second, as well the second and third together are not far less frequent, since the percentages in both are no lower than 30%). The main focus on the book choice was the characters, since it is what students in this class liked the most about a book (47%, versus a 33% that prefers images and a 20% that likes the story itself); being animals the most preferred kind of characters in stories (33%, versus other results lower than 20%).

Rationale

Considering the aforementioned evidence, the book *Click, Clack, Moo: Cows that Type* can be exploited inside the classroom in the following ways:

- Group reading sessions, in which the teacher will read aloud and the students will be following the story in their books. Throughout time, as students become familiarized with the narrative, each of them will read a part of the story to their class. Along with these reading aloud sessions, a class discussion regarding the book will be held. This is considering the 65% that do not read on their own yet.
- In view of what the students learn through reading, there will be a reinforcement of reading, speaking and vocabulary through reading and commenting, expressing opinions, asking questions, giving examples in different situations, etc.
- Role-play activities, working with the characters of the book and reviving the story in the classroom. These activities will help reinforce concepts such as teamwork and responsibility; besides, the focus on the characters is taking into account the preference of 47% of the class.
- Handicrafts related to the animal characters of the story (drawing, coloring, etc.) and designing a classroom mural encouraging ideas such as creativity, teamwork, caring for animals, among others. As the students are very young, these kinds of activities will let them have a good time while learning; at the same time, it will encourage teamwork, problem solution and a further involvement with the story by carrying out hands-on tasks in groups.

Being this a book intended for children, it can be exploited in numerous ways, and the emphasis will be mainly laid on values such as responsibility, teamwork, problem solution, creativity, and forming opinions. At the same time, it will be a useful way of helping the students develop a better use and comprehension of the language through the practice on reading and speaking.

Description of the school

Leonardo Murialdo School, the object of study, is a public Catholic institution located at Barón Hill, Valparaíso, which offers lessons from reception to senior years to even over forty students per class. This school has relied on an integration program for three years, approximately, which has helped bring education opportunities to students with special needs (children with disorders such as Asperger's syndrome, ADHD, language delay, among others) and unfavorable economic situation. The main goal of the school's English Department is vocabulary acquisition in the target language in students from reception year to fifth grade; later on, lessons cover more complex grammatical structures.

In terms of infrastructure, the school consists of a building with two classrooms per class (twenty-four in total, considering that there are two groups per level), two schoolyards (one for elementary and the other for high school students), another one for reception year and kindergarten students, a gym that is also used as an auditorium, two cafeterias, a library, two teacher offices (one for elementary and one for high school), a nursing room, the principal's office, three school inspector rooms, a science lab, a computer lab, and the respective offices for administrative personnel. Besides, as it is a Catholic school, it has its own church across the street, named Nuestra Señora del Pilar.

Visión Murialdina

Nuestras instituciones educativas quieren ser escuelas en pastoral, de excelente calidad formativa y académica, que promuevan la educación integral desde la pedagogía del amor, propia de su patrono San Leonardo Murialdo. Desde esta perspectiva nuestros establecimientos educacionales cultivan la acogida, en un clima de "bien unida familia", siendo centros de evangelización, de promoción humana y de solidaridad, reconociendo la diversidad y favoreciendo la inclusión. Nuestro objetivo es formar estudiantes íntegros, cristianamente inspirados e históricamente ubicados, para que puedan alcanzar una síntesis consciente entre razón y fe, siendo a lo largo de sus vidas buenos cristianos y honestos ciudadanos.

Misión Murialdina

Institución educativa humanista-científica, cuya propuesta formativa se fundamenta en la experiencia espiritual y pedagógica de San Leonardo Murialdo, quien puso en el centro de su vida el amor de Dios, dedicándose a una educación de calidad para niños y jóvenes, especialmente de los más pobres y abandonados, como amigo, hermano y padre, para que, de este modo, “ninguno se pierda”.

La misión apunta a educar el corazón, con un estilo que promueve con afabilidad y firmeza la prevención, animando y orientando, favoreciendo la actitud de acogida en un clima de “bien unida familia”.

Buscamos crear en nuestra escuela un espacio alegre, participativo, donde todos quienes forman parte de la comunidad educativa vivan aquellos valores que definen nuestro perfil murialdino: fe, solidaridad, laboriosidad e inclusión.

Valores

Laboriosidad

Solidaridad

Crecimiento en la fe

Inclusión

Lesson Planning

Macroplanning

Unit	Objectives	Content	Methodology
1. Getting the Idea of a Farm	<ul style="list-style-type: none"> - To be familiar with the story of <i>Click, Clack, Moo: Cows That Type</i> to the class - To reinforce verbs related to handicrafts such as “to draw”, “to cut”, “to paste,” etc. - To present vocabulary related to animals that appear in the book <i>Click, Clack, Moo: Cows That Type</i> - To encourage students to work in teams 	<ul style="list-style-type: none"> - Farm animals - Classroom verbs (“to draw,” “to cut,” “to paste,” etc.) 	<ul style="list-style-type: none"> - While the teacher reads aloud, the students will follow the story - Teacher-centered class to reinforce the verbs - Group handicraft activities (create farm-themed decorations, draw assigned animals)
2. Creating Our Own Farm	<ul style="list-style-type: none"> - To encourage students to work in teams - To create a farm-themed classroom - To make students express their opinions about a character in particular 	<ul style="list-style-type: none"> - Farm animals - Descriptive adjectives (e.g. loyal, hard-working, neat, etc.) 	<ul style="list-style-type: none"> - Group handicraft activities - Assigning group leaders - Student-centered class in which they will express opinions
3. Taking care of the Farm	<ul style="list-style-type: none"> - Create rules to improve the environment of the classroom - Express their opinions and suggest changes - Assume responsibilities as leaders 	<ul style="list-style-type: none"> - Critical thinking - Coexisting - Leadership 	<ul style="list-style-type: none"> - Student-centered classes - Group and class discussions - Assigning group leaders

<p>4. From the Farm to the World</p>	<ul style="list-style-type: none"> - To make students think critically on ways to get better things for their environment 	<ul style="list-style-type: none"> - Critical thinking - Debating - Expressing opinions - Letter writing conventions 	<ul style="list-style-type: none"> - Group hands-on activities - Student-centered class, students will present their own arguments
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Microplanning

Unit	Sessions	Objectives	Topics	Tasks/Activities
<p style="text-align: center;">1</p> <p>Getting the Idea of a Farm</p>	1	<ul style="list-style-type: none"> - To read and comprehend the book (<i>Click, Clack, Moo: Cows That Type</i>) that will be used during the whole workshop. 	<ul style="list-style-type: none"> - <i>Click, Clack, Moo: Cows That Type</i>. Introduction to the book. 	<ul style="list-style-type: none"> - Present the workshop and set rules of behavior in the class. - Using a projector, the book will be presented to the class and the teacher will read aloud so that the students can follow the story. - There will be a guided discussion about the events from the narrative. Students will be asked for their opinions and thoughts regarding the story. Some Spanish will be allowed. - Students will be selected to read aloud a section of the tale. Ideally, all will get a chance to read aloud. - Tell the students to bring materials for next class: color pencils, pasteboard, scissors, tape, etc.
	2	<ul style="list-style-type: none"> - Do collaborative work in groups and create decorations for a farm-themed classroom. 	<ul style="list-style-type: none"> - Classroom verbs 	<ul style="list-style-type: none"> - Make students remember the story read the previous class. - Ask students for the materials mentioned last class. - The class will be divided in 8 groups of 5 students each for working in the farm-themed decoration of the classroom. They will be assigned a space of the room that each group will have to decorate as a farm, recalling the story read. - Review the verbs covered in their previous English lessons, related to classwork: e.g. "to draw," "to color," "to cut," "to paste," etc. These verbs will be applied while they decorate.

			<ul style="list-style-type: none"> - This class will be for the students to organize their groups and make their decorations. - As a wrap-up, the students will be reminded that next class they have to bring their decorations, which they can finish next class in case they are not done.
3	<ul style="list-style-type: none"> - To work collaboratively in order to create a farm-themed classroom. - Apply verbs in hands-on activities. 	<ul style="list-style-type: none"> - Classroom verbs - Teamwork 	<ul style="list-style-type: none"> - Students will be asked for the decorations from last class and told to join with their groups. - The teacher will ask each group about the ideas they have for the farm-themed classroom. - Review the verbs covered in their previous English lessons, related to classwork: e.g. "to draw," "to color," "to cut," "to paste," etc. - Students will be asked to decorate their assigned spaces using their creations. The teacher will check their little farms and provide feedback. - Students will be asked to bring their handcraft materials for next class once again.

Unit	Sessions	Objectives	Topics	Tasks/Activities
<p style="text-align: center;">2</p> <p>Creating Our Own Farm</p>	1	<ul style="list-style-type: none"> - To work in teams in order to create a picture of a character of the book. 	<ul style="list-style-type: none"> - Farm animals 	<ul style="list-style-type: none"> - Students will be told to join in their groups and will get an animal from the picture book assigned at random by the teacher. There will be eight groups in total: cows, chicks, dogs, cats, horses, sheep, ducks, and pigs. - Once they know their animal, the children will have to draw a big picture of it, to paste it on their side of the farm. - At the end of the class, each group must have the animal assigned in their little farms.
	2	<ul style="list-style-type: none"> - Differentiate the meaning of descriptive adjectives and assign them to characters in the story. 	<ul style="list-style-type: none"> - Descriptive adjectives - Values - Giving opinions 	<ul style="list-style-type: none"> - The students will work on their own; they will be given a list of ten descriptive adjectives (e.g. "loyal," "clean," "neat," "hard-working") that they will have to write down in their notebooks. Once everyone is ready, they will be given a dictionary for them to look up for the meanings in Spanish and write them down. - In groups, the students will decide on which adjectives suit better their assigned animal, and they will write each on a piece of paper and put it next to their animal. - As a wrap-up, the teacher will ask the students why they chose those adjectives for their animals.

	3	<ul style="list-style-type: none"> - To recall the meaning of the descriptive adjective taught in previous classes. - To come up with activities related to some descriptive adjectives. 	<ul style="list-style-type: none"> - Descriptive adjectives - Teamwork - Leadership 	<ul style="list-style-type: none"> - After a review of the story, the students will gather in their groups and recall the meaning of the adjectives they used for their animals. Once they remember them, they will make a list of activities that represent the adjectives they chose. - The teacher will be monitoring the work and helping the students write down their list in English. Then, when the list is ready, each group will read aloud the things they will do. - The teacher will assign a leader in each group, who will guide their partners in the tasks they came up with during the whole next week. The following class, the leaders will present with their groups what they did.
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Unit	Sessions	Objectives	Topics	Tasks/Activities
3 Taking Care of the Farm	1	<ul style="list-style-type: none"> - Create a set of coexistence rules for the class - Show the ability and responsibility of being a group leader 	<ul style="list-style-type: none"> - Coexistence - Teamwork - Leadership 	<ul style="list-style-type: none"> - Students will join in their groups and present the tasks they performed from their lists with which they came up last week. - Each group will create a list of coexistence rules that they will have to follow. There will be a leader chosen by the group members that will make sure that those rules are not broken. The rules will be written in English with the help of the teacher and a dictionary. At the end of the class, the rules will be pasted on the wall at each "farm" in the classroom, so that everyone can read them (e.g. "to keep our farm clean," "to help the other groups if they need help"). - The rules will have to be followed during the week in every subject, and the leaders of each group will let know whether they were obeyed or not.
	2	<ul style="list-style-type: none"> - Be able to criticize constructively not only others but oneself - Show the ability and responsibility of being a group leader - Respect the rules and each other 	<ul style="list-style-type: none"> - Critical thinking - Coexistence - Teamwork - Leadership 	<ul style="list-style-type: none"> - Students will gather in groups and discuss whether the rules were followed or not. Afterwards, the teacher will ask the groups to tell their conclusions aloud; yes, no, why, and why not. - Next to their animal pictures, they will paste a blank piece of paper in which their classmates from different groups will provide feedback on their respect for the rules. If they are

obeyed, they can leave some positive reinforcement such as star, a heart or a congratulations message; or else a suggestion if the rule is broken.

- At the end of the class, the students will be asked to write a congratulating message to another group for the design of their farm, and those messages will be delivered during the week.

3	<ul style="list-style-type: none">- Be able to criticize constructively not only others but oneself- Find ways to improve the class environment	<ul style="list-style-type: none">- Critical thinking- Coexistence	<ul style="list-style-type: none">- The class will have a self-assessment session in which they will have to say in which way they will keep their good habits or switch their bad ones, according to the feedback provided by their classmates. Also, they will discuss how those rules helped coexisting in their environment.
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Unit	Sessions	Objectives	Topics	Tasks/Activities
<p style="text-align: center;">4</p> <p>From the Farm to the World</p>	1	<ul style="list-style-type: none"> - Find ways to improve the class environment - Express their own opinions 	<ul style="list-style-type: none"> - Critical thinking - Coexistence - Expressing points of view 	<ul style="list-style-type: none"> - Students will come up with ideas for achieving a friendlier environment in the classroom in terms of partnership, responsibility, tidiness, etc. - The class will debate their requests with the teacher and classmates.
	2	<ul style="list-style-type: none"> - Come up with own ideas to improve life in the community - Express their own opinions 	<ul style="list-style-type: none"> - Critical thinking - Coexistence - Expressing points of view - Debating 	<ul style="list-style-type: none"> - The class will come up with improvements that they would like to get in their school, not thinking only about their class, but also the other ones. At the same time, they will have to tell their proposals for achieving those improvements. - Each of the groups will come up with at least 3 improvements for the school. They will be written on the board, and the most important ones according to the class will be chosen to be put into practice. - The voting will consider debates and opinions from the class and the teacher.
	3	<ul style="list-style-type: none"> - Communicate points of view through a letter - Come up with own ideas to improve life in the community 	<ul style="list-style-type: none"> - Critical thinking - Coexistence - Expressing points of view - Writing letters 	<ul style="list-style-type: none"> - Taking into account the improvements with which they came up for their school, students will write a letter to a politician from the city, in which they will let know the enhancements they consider necessary for the community and what they offer in return for achieving them.

- The letter will be edited with the help of the teacher in a *PowerPoint* presentation projected on the board.

Sample Activities

Unit I, Lesson 3

Farm-themed classroom: In groups, the students will decorate an area of the classroom as a part of the farm from the book.

Beginning: (10 min)

- In the previous lesson, students were separated in eight groups of five; from now on, we will be working with these eight groups.
- The class will be asked to get together in their respective groups.

Development: (25 min)

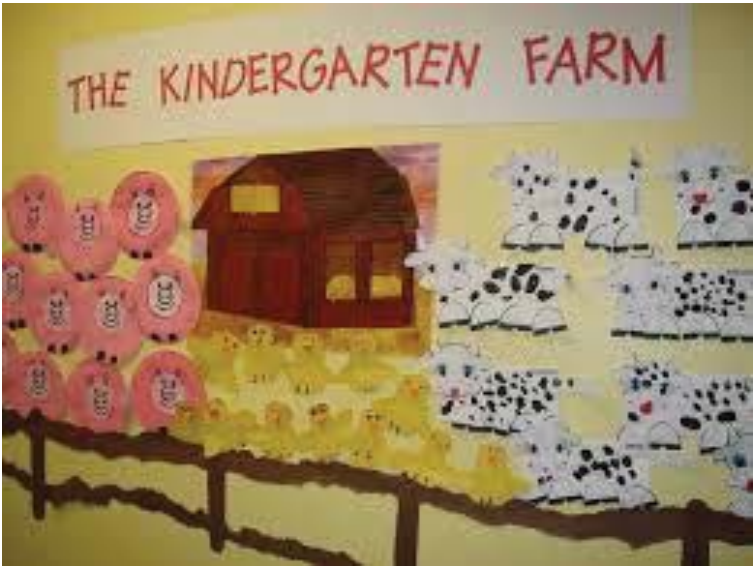
- Now that the students are in their groups, the classroom will be divided in eight spaces—one per group.
- The groups will be asked to take out the ornaments and decorations for the “farm” that they are going to build, that were confectioned last class.
- The spaces will be decorated by the students, and at the same time will be practicing orally verbs such as to cut, to paste, to paint, etc. taught in previous classes, while the teacher is monitoring.

Closure: (10 min)

- By the end of this class, every “farm” assigned to the groups has to be fully decorated. The students will explain to the teacher why they decided to design it that way.

Materials: Pasteboard, color paper, color pencils, scissors, glue, etc.




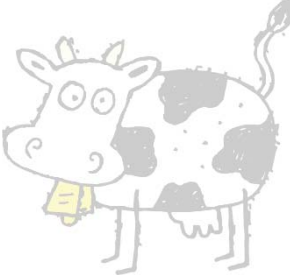









➤ The following images are examples of the expected results from the activity.



Unit II, Lesson 2

This class will be divided into two sections:

- A theoretical one, in which the students will have to work on a handout, where they will look up in a dictionary for the meaning of different adjectives on a list (**15 min**)

Colegio Leonardo Murialdo de Valparaíso Desempeño de Excelencia		Departamento de inglés
Name: _____	Date: _____	Class: <u>2nd</u> grade
<ul style="list-style-type: none">• With a dictionary find the meaning of the following words:		
 _____	 _____	
 _____	 _____	 _____
 _____	 _____	 _____
	 _____	 _____

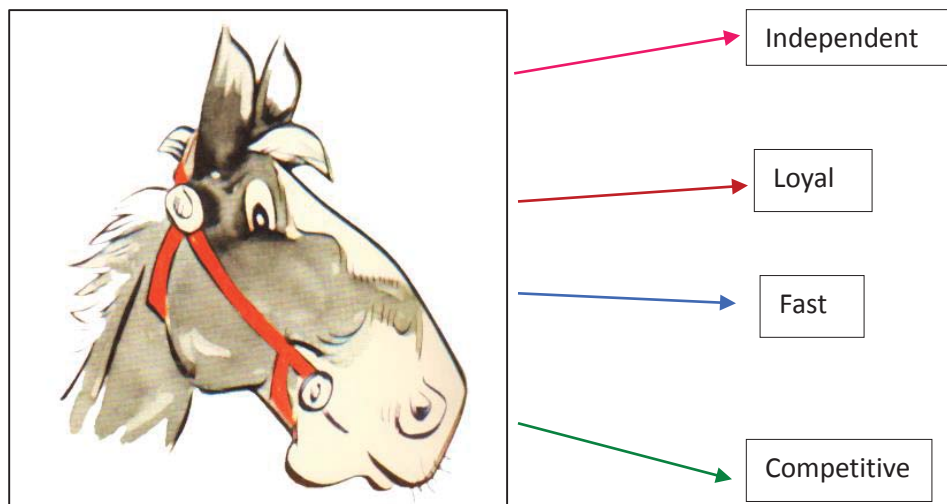
- The second part will be a hands-on activity: **(20 min)**
- After the students are done with the descriptive adjectives, they will get in their groups and will draw a picture of their animal to paste it on their “farm”. Later they will write the adjectives, from the list, that they think represent the best their animal next to the picture drawn.

Closure:

- Students will be asked why they chose those descriptive adjectives, and will tell the whole class their reasons.

Materials: Pasteboard, color paper, color pencils, scissors, glue, dictionary, notebook, etc.

- Example of the results expected from the hands-on activity.



Unit III, Lesson 1

For this activity, the students will gather in their groups and work on creating a friendlier environment in their farm.

Beginning: (10 min)

- Students will be asked to think by themselves about the rules that they have to follow at home and at school.

Development: (20 min)

- In their correspondent groups, students will talk about the rules that they thought as examples to later create a set of rules to be followed in their farms
- These rules will be written in English with the help of the teacher and a dictionary.

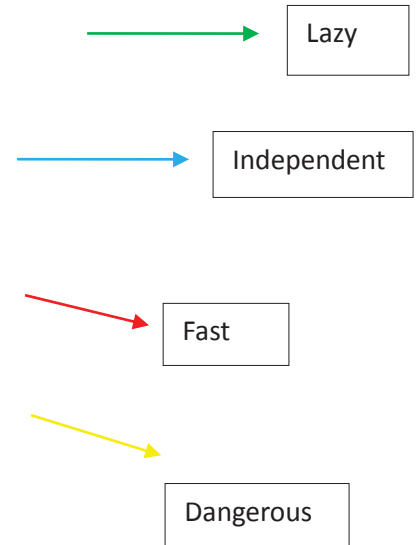
Closure: (15 min)

- By the end of the class, the rules must be pasted on the wall next to the picture of the animals of the eight groups, and have to share them with the rest of the class.
- After hearing all the groups, the teacher will tell the whole class to respect and follow their own rules during the week and in every class, apart from English.

Materials: Pasteboard, color paper, color pencils, scissors, glue, dictionary, etc.

➤ Example of the results expected from the activity.

- RULES
1. To keep our farm clean
 2. To help the other groups if they need help
 3. To be responsible with our tasks
 4. To be respectful to other people
 5. To follow the rules in every moment while in school



Unit IV, Lesson 3

Beginning: (10 min)

- The class will recall the rules they set for their coexistence and the improvements for their classroom and school environment; they will explain how they had an impact in their classes.

Development: (30 min)

Letter: Together with the teacher, the class will write a letter to a politician:

- The letter will contain demands for making life better in Valparaíso.
- This activity will be carried out with the whole class, and not with the groups created in previous sessions.
- Students will have to provide ideas, opinions, and discuss them with the rest of the class and the teacher.
- The letter will be written in a computer that will be projected in order the students can see the result of their ideas.

Closure: (5 min)

- The letter will be read aloud by the teacher and the class will evaluate whether it is satisfactory or not to have it printed and sent.

Materials: The board, markers, a dictionary.

➤ Example of the result of the activity.

Dear Mayor Castro:

As students from Colegio Leonardo Murialdo, and inhabitants of Valparaíso, we write the following letter to let you know our demands to get a better place to live.

Insert demands here

Sincerely,

2nd grade class from Colegio Leonardo Murialdo.

SYLLABUS DESIGN

I. Course Description:

This workshop is mainly addressed to young students between the ages of 6 and 8 (2nd Grade), encouraging values such as solidarity, companionship, independence; and other elements such as teamwork and critical thinking, mainly through group hands-on activities. The emphasis will be laid on the concept of ideology as something that must be generated by oneself instead of being inculcated externally. Only one book will be used for the development of the sessions: *Click, Clack, Moo* by Doreen Cronin, relating it to the content of the English program. Through this written work, the students will question some situations in the story, relating them to real-life situations that are close to them. The students will carry out guided discussions, role-plays and handicraft activities in order to create solutions to different problems and develop critical thinking and collaborative work, along with the enhancement of their speaking skills. The workshop will be conducted once a week for 45 minutes, as part of the English course.

II. Objectives and Learning Outcomes:

General Objectives:

Analyze the picture book of *Click, Clack, Moo*, guided by the teacher through mainly wh-questions, relating the tale to their own acknowledgement of rights and duties, and discriminating bad from good situations.

Through an assisted reading of Doreen Cronin's *Click, Clack, Moo*, students will become aware of the importance of collaborative work and interaction within a community. This will be done by relating Cronin's story to their own acknowledgement of rights and duties in the class and as citizens.

Specific Objectives:

- Work in groups respecting each other
- Discuss ideas with their classmates
- Participate actively in the activities of the class
- To be able to express their own point of view
- Compare some situations of the picture book to real-life issues

Learning Outcomes:

By the end of this course, students will:

- Identify vocabulary in English related to farming and animals in oral and written texts
- Express their point of view to others in group discussions
- Express their opinions and suggestions through written texts such as letters, notes, and lists
- Describe psychological characteristics of people and animals in written form
- Refer to actions related to classwork (e.g. cut, draw, write, etc.) in oral and written form

III. Course Requirements:

1. Class attendance and participation policy:

- Attend 70% of the workshop, justify absences
- Bring all the material required to the class
- Be respectful with peers and teacher
- Participate in the class with enthusiasm
- Prepare their activities responsibly, on the given time, and properly focused
- Willingness to participate in every activity dictated by the teacher

2. Course readings:

- a. Course Materials: *Click, Clack, Moo* book.
- b. Additional Materials: Worksheets, craft materials, images, projector, speakers, computer, etc.

3. Assessment:

The final grade of this workshop will be constituted by several percentages corresponding to speaking and writing activities (25% each), a final project (30%) and participation in class (20%).

- Speaking activities: Class discussion, debates, expressing opinions, expressing likes and dislikes, etc.
- Writing activities: Students will be asked to write their opinions and/or thoughts about certain topics that the teacher will give during the sessions, related to the story of the book read.
- Main project: Students will be divided in groups, which will have an animal assigned related to the story of the book. Each group will have to draw their corresponding animal on a piece of cardboard; afterwards, they will write down characteristics and information about the care of the species assigned. The animal cardboards will go on the "English Corner" mural section that the class has at the back of the classroom.
- Participation in class: All students have to participate in class to get a 20% of the final grade. Participation will be graded during all the sessions during all the activities.

Late Assignments: The activities mentioned before will be conducted and done during the class, so there will be no homework. All the activities will be finished during the class period; hence, if the students have to hand in an assignment, there will be no delays accepted.

Academic misconduct: Students are expected to develop a good behavior during the class and towards the people inside the classroom. The teacher will be a role model to them and will teach them the basic values to achieve a respectful and a harmonious educational environment. If the students do not behave as expected, their names will be written on the board and will miss the recess.

IV. Grading Procedures:

Speaking activities	25%
Writing activities	25%
Main project	30%
Students' participation	20%

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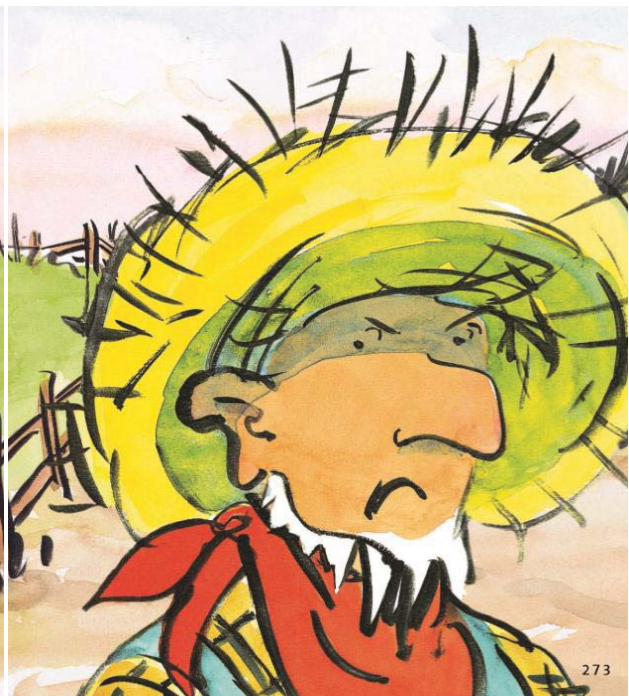
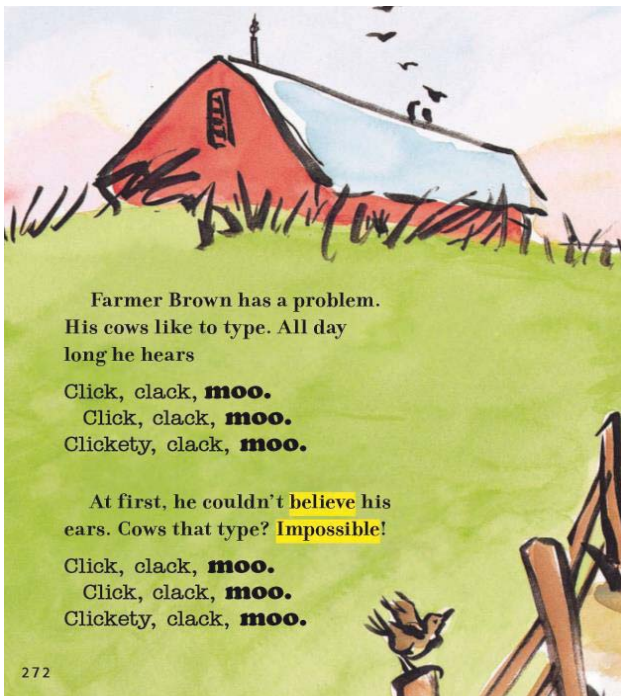
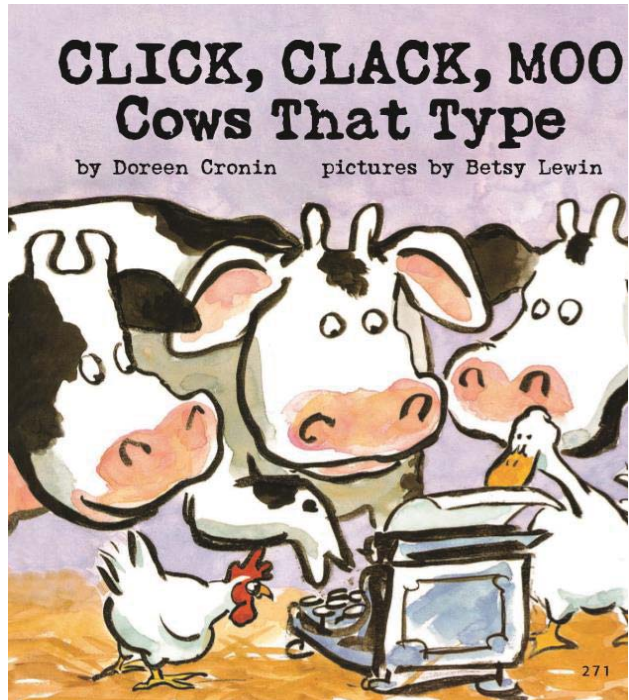
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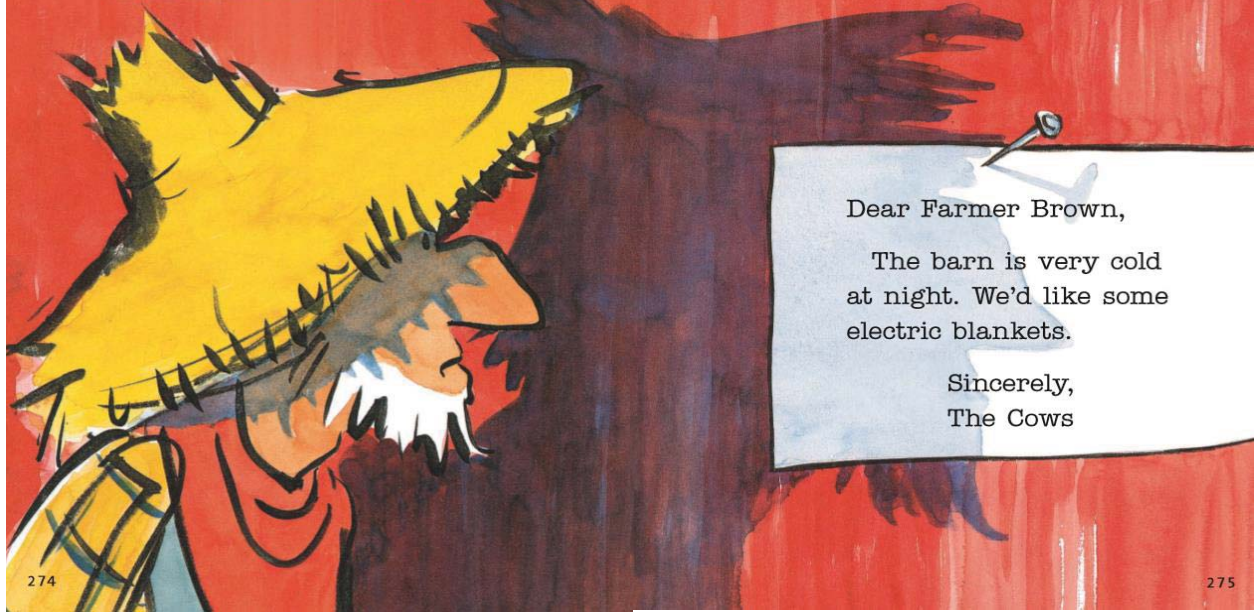
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Appendix

Click, Clack, Moo: Cows that Type



Then he couldn't believe his eyes.



Dear Farmer Brown,

The barn is very cold
at night. We'd like some
electric blankets.

Sincerely,
The Cows

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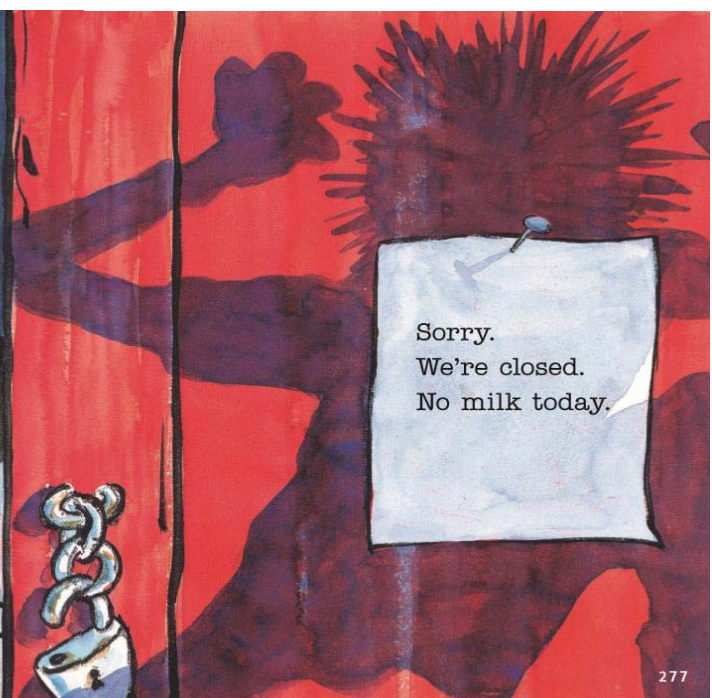
275

It was bad **enough** the cows had found the old typewriter in the barn. Now they wanted electric blankets! "No way," said Farmer Brown. "No electric blankets."

So the cows went on strike. They left a note on the barn door.



276



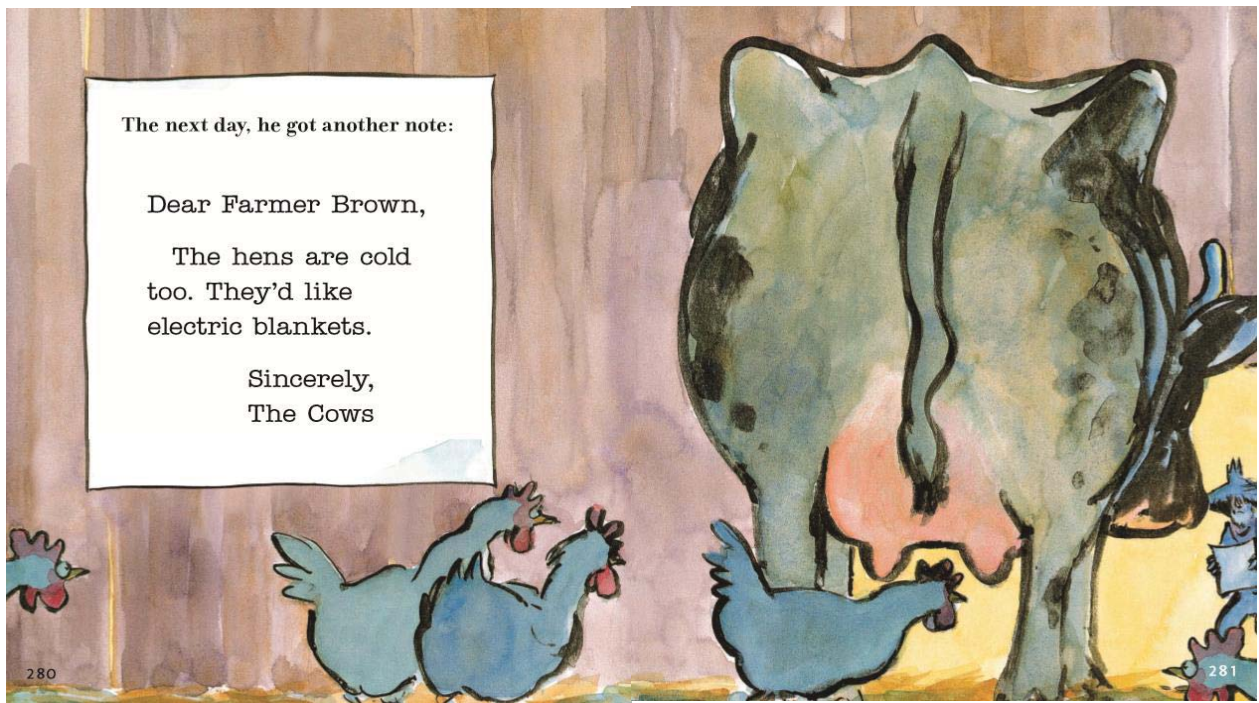
Sorry.
We're closed.
No milk today.

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“No milk today!” cried Farmer Brown. In the background, he heard the cows busy at work:

Click, clack, **moo.**
Click, clack, **moo.**
Clickety, clack, **moo.**

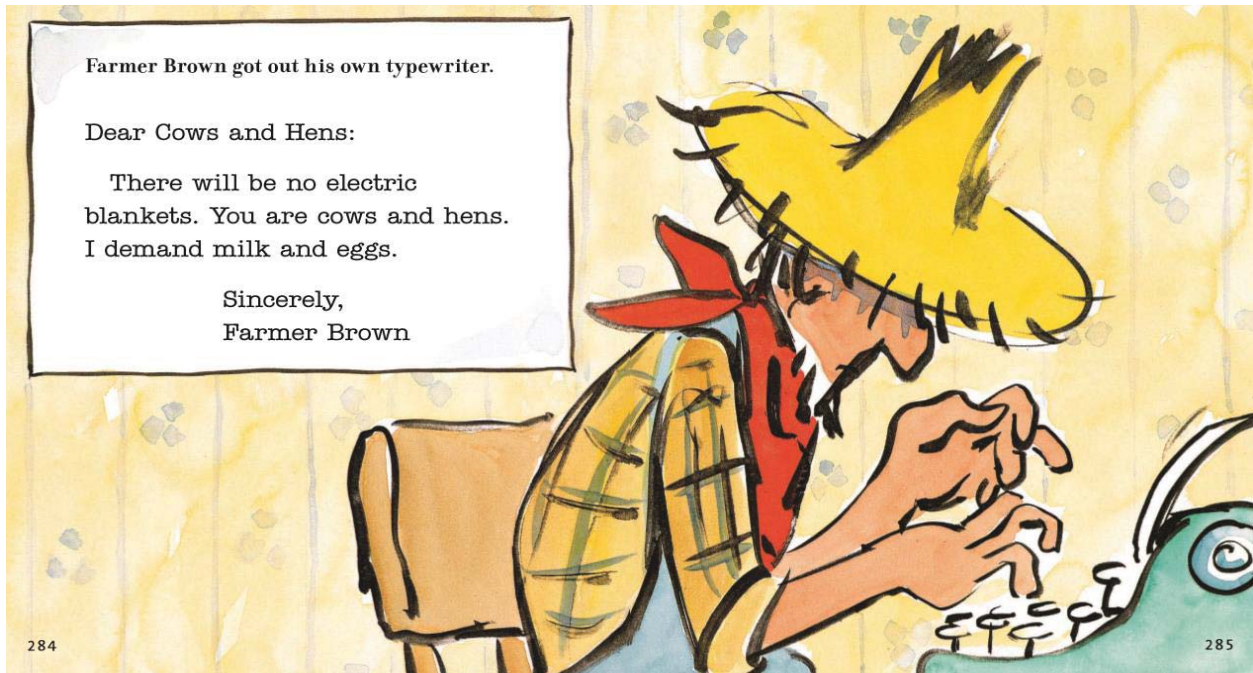
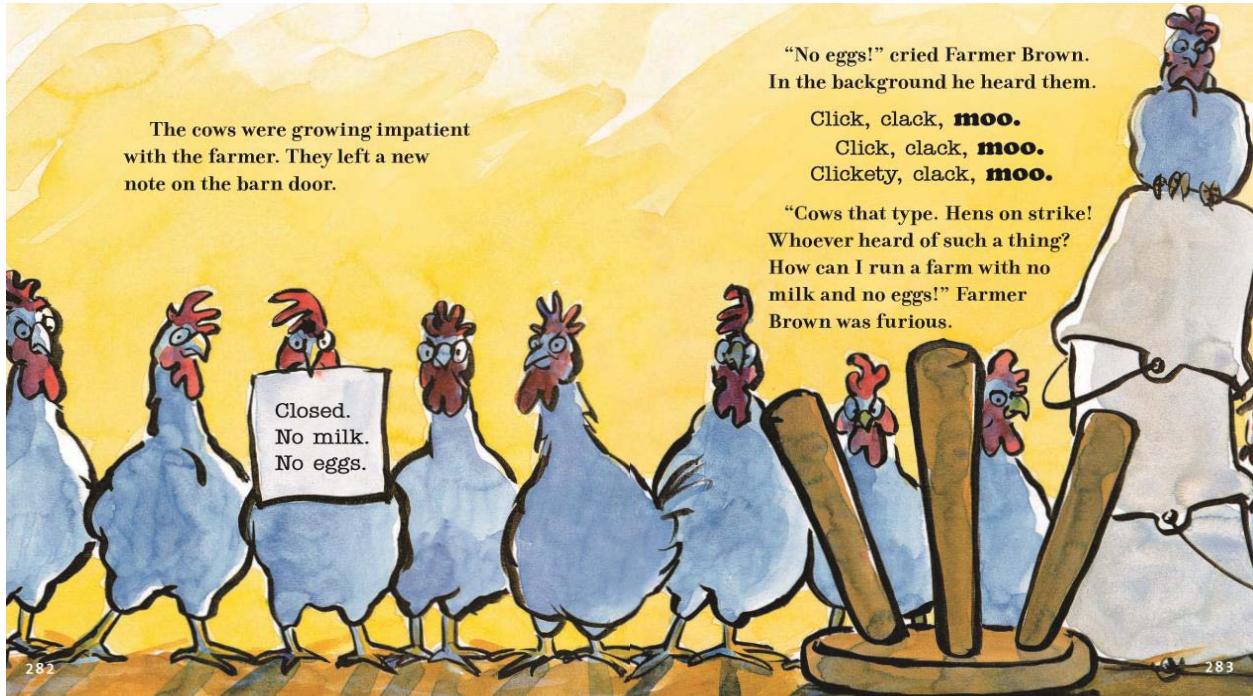


The next day, he got another note:

Dear Farmer Brown,

The hens are cold too. They'd like electric blankets.

Sincerely,
The Cows



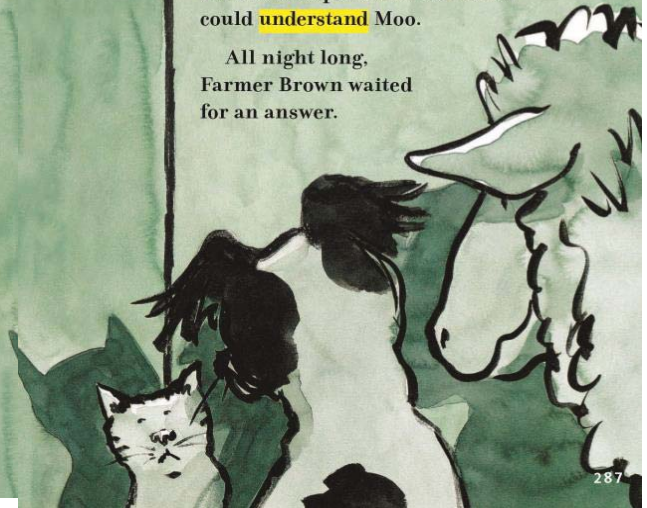


286

Duck was a neutral party, so he brought the ultimatum to the cows.

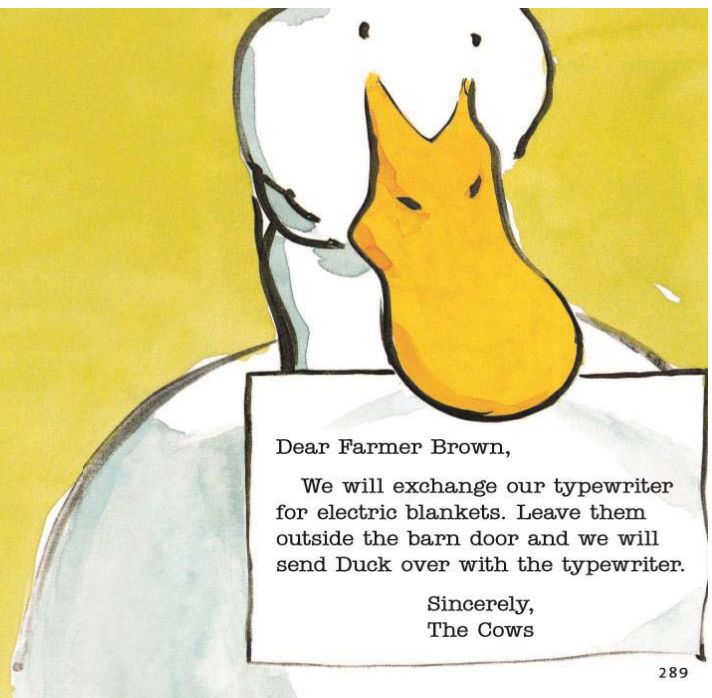
The cows held an emergency meeting. All the animals gathered around the barn to snoop, but none of them could understand Moo.

All night long, Farmer Brown waited for an answer.



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Duck knocked on the door early the next morning. He handed Farmer Brown a note:



Dear Farmer Brown,

We will exchange our typewriter for electric blankets. Leave them outside the barn door and we will send Duck over with the typewriter.

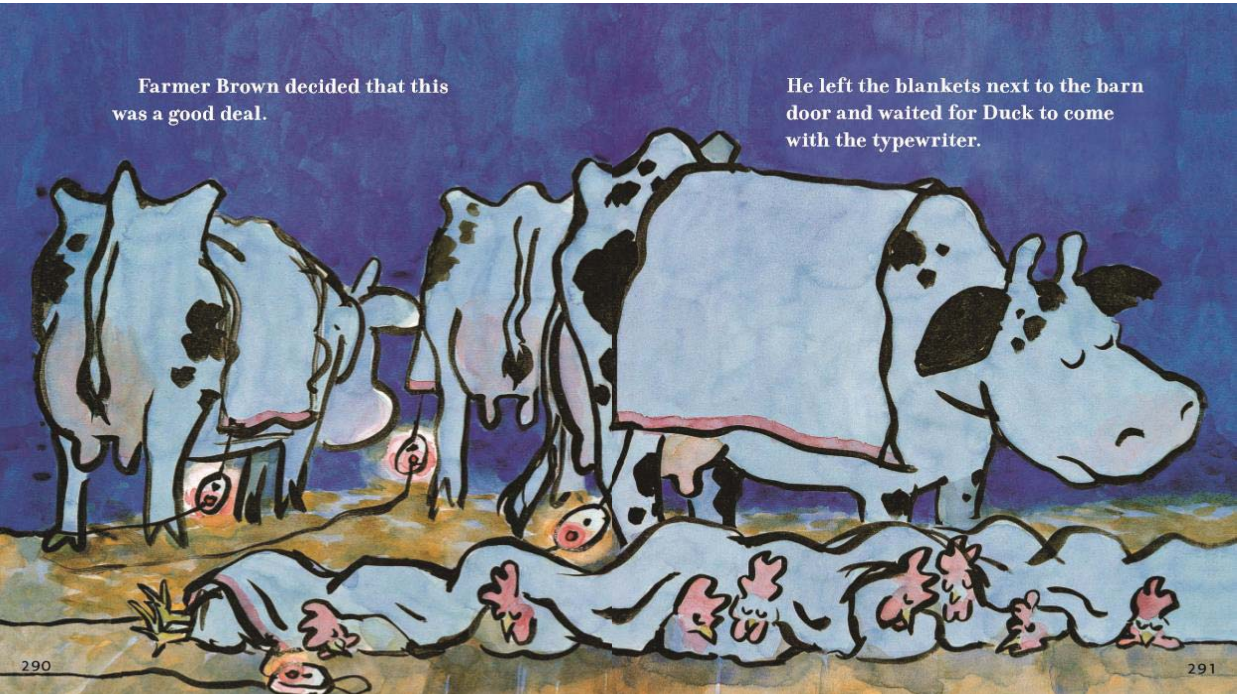
Sincerely,
The Cows

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Farmer Brown decided that this was a good deal.

He left the blankets next to the barn door and waited for Duck to come with the typewriter.



The next morning he got a note:

Dear Farmer Brown,

The pond is quite boring.
We'd like a diving board.

Sincerely,
The Ducks

Click, clack, **quack.**
Click, clack, **quack.**
Clickety, clack, **quack.**

