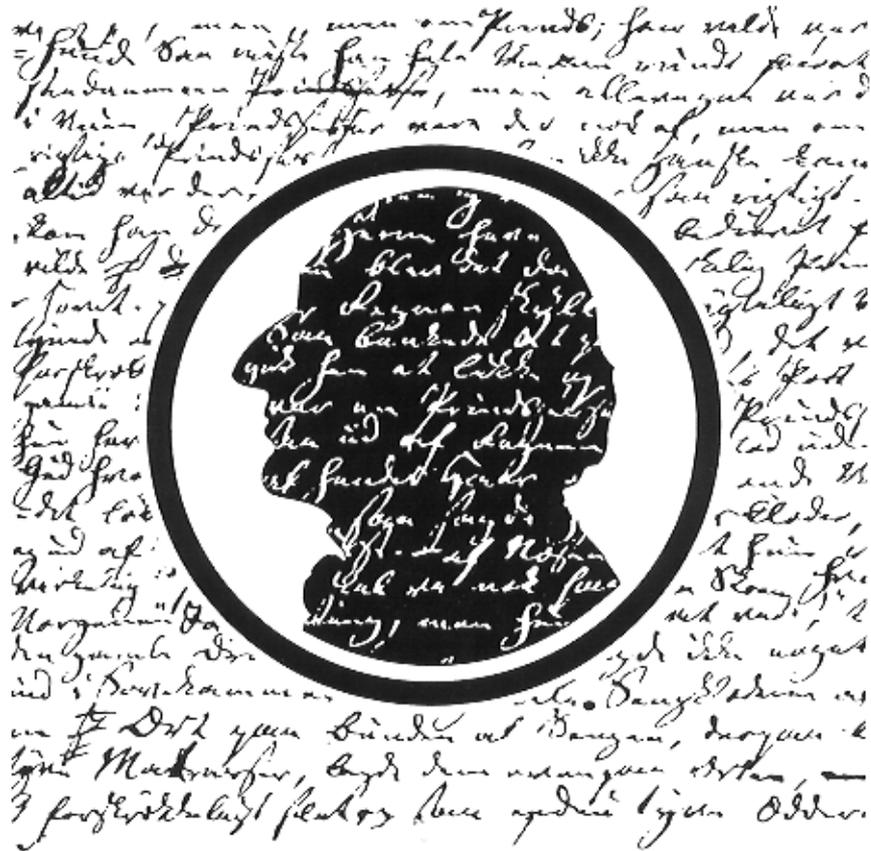


HOW TO MAKE WRITERS



TEACHER'S MANUAL

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INTRODUCTION

“It is necessary that the child in order to feed his/her own imagination and so that he uses it in appropriated tasks, which they reinforce the structure and they extend the horizons, he can grow up in a rich ambit of impulses and stimulus in all directions”

G. Rodari

“The creative function is peculiar of all the human beings and the same time it is necessary from the scientific to the technical, it is essential as in the scientific discoveries as in the work of art beginning, it is also necessary condition in the daily life”

L.S. Vygotski

“Creative people are wanted because the world goes on such as it is. No, it is not like this. We develop everyone’s creativity in order the world changes”

G. Rodari

“Live a fountain sometimes, the world tells the secret of the world”

J. Vinyoli

We are convinced that the power of the language opens the doors of the complex world, the exploration of the own feelings and the hability of expressing and transmitting them is facilitated, it is suposed to obtain a free expression using the word whit creativity, which introduces us in the widest ways in the world of comunication, it is known that teachers try to develope this discipline in class.

The fact tha pupils get the habilities, reading and writing, extensively suposes to be able to solve all kinds of everyday life situations, and so the pleasure of enjoying and dreaming beatiful stories, to keep experiences and memories and to move to a fantastic world where imaginari events can take place, result of desires which only can be developed in this field where the world is on service of the imagination and the creativity.

The pedagogic project which we propose in this teacher’s manual it is the work synthesis of a group that try for facilitating some clear, easy and effective tools when the language area must be programmed, specially concerning to the imagination and the creativity habilities, that children have in an innate way, and it is only needed to awaken in a proper form.

We are conscious that in the pedagogic field there are very good studies which help the teacher in his daily tasks, but the fact of joining effort of several European schools with the common objective to release, to understand and to live in nowdays Europe and to deepen in the several cultures of a forever Europe, it is an attractive challenge, which we are sure that it contributes to promote the introduction of the European dimension in the school curriculum.

This worry has driven to the European schools which take part in this team to work out a previous work of analysi of the conceptual, procedings and attitides contents, the general methodology which each one uses in the educative centre when the language area is worked and to get to a final syntesis which the result is the manual for teachers that we present.

The exposed didactic units have the different discussed and accorded criteria, which we synthetize below:

- To apply a constructive conception so that the pupils takes part in an active way in the process of teaching/learning, he has conscience of the real knowledge which he/she starts and he/she wants to improve, to widen and to enrich these ones.
- To give a significative, funtional aspect to each didactic unit programmed so that the pupil can apply the knowledges who gets on his/her own in all kinds of contexts.
- To treat the subjects properly having consideration for the diversity of pupils who we are working with.
- To determine some systems of creative work which drive the pupils to an autochthonous and free production, without tutelage, where the teacher's work is to encourage, to direct, to drive the pupil's tasks.

“The teaches transforms himself into a cheering person. In a creativity promoter. He is not the one who transmits a beatiful and finished knowledge, a spoon every day... He is an adult who is whit the children to give them the best of himself, to develope also on his own the habit of the creation, of the imagination”

G. Rodari

- To promote different shapes of the pupils, big group, small group, personal investigation in an out of school. The use of new technologies, which are for the children great stimulus that the teacher must know to get a big profit.
- To propose centres of interest that stimulate and encourage children to write and create texts, having as a base the several actuations that the european schools have carried out in their classes.
- To give to the pupils the differents typologies of text (narrative, conversational, poetic...) using the adequate register of the language.
- To temporize the didactic unit chosen and to lay down a calendary of actuations with the who will carry it out.
- To promote the interdisciplinary subjects in the different didactic units: music, art, new twchnologies, drama, etc.
- To diffeminate the results of the different worked units: in the school, in the city, to other schools, internet. This helps the pupils self-steem and induce them to new works in front of succesful results.
- To offer motivated stimulus so that children encourage themselves to produce good texts as in the form as in the ground.

The teacher innate psychologist, knowing very well his class-group will adapt the manual proposals, to the needs of the moment of its application. So they are totally open proposals.

- To create an evaluation system where the pupils get involved in. On this way, applying a self-evaluation path, a system of continuous evaluation we will get a self reflection by the children which will drive them to a right connection when it is necessary, so that they will get a better work. This task of improvement can be structured, in the group, by through, reading and evaluating the different pupil's tasks. They can get help with the teacher, looking for examples of work of well known authors, simply using their own tools and their own resources.
- To develop an identity European conscience as concerning to teachers.
- To know, to deepen and to update the great wealth literary traditions, the tales, the myths of an Europe of everyone.

Starting from own reality of every European country, respecting and promoting its cultural richness, its tradition and guided by the desire for joining efforts we will contribute to the development of the conscience of the world citizens from the own culture and from the political and social European reality.

Certain of the great importance which this reality represents to the formation of boys and girls and the responsibility we have as teachers in order to awaken this European conscience at school, and with the desires for promoting an open, creative, democratic education we remember the words of *G. Rodari*:

“I address to those who believe in the need that the imagination has its own place in the education, whoever has faith in children's creativity, whoever knows the liberating meaning of the word. All the uses of the word for every body it seems a good emblem, in a fine democratic way, not only because they are all artists, but because nobody is slave.”

WAYS TO START

It is necessary to realise that we must think before we start. Every time we want our pupils to write, we must *motivate* them *again and again*. Therefore we must use different ways of starting with different stimuli. In the projects we have used in our schools you will find examples of what we mean. You can use endless amounts of stimuli. For example:

- ✓ read a story: pupils must imagine to be one of the characters in the story
- ✓ give a selection of traditional tales and discover the characteristics of the characters
- ✓ discuss how stories were invented (oral tradition)
- ✓ discuss the structure of tales and give examples
- ✓ ask pupils to make a list of different heroes in tales
- ✓ use different archetypal characters and make a salad of tales (Pinokkio goes to the 7 dwarfes and
- ✓ what would happen when SnowWhite lives in today's world
- ✓ make a prompt sheet (see example) and take an image: a dragon / broomstick / boots
- ✓ throw a stone in water and first there is a small ring (beginning of story)
 - then a bigger ring (story grows)
 - then there is an even bigger ring (story grows and grows)

WAYS TO WORK

Again it is wise to use many different ways. It can be individually, in small groups or bigger groups, even the whole class. The pupils can make use of libraries, information at home, from friends, friends of parents, Internet, CD-ROMs and so on. You can work together with the pupils or give them a personal task. The pupils can work by just writing a story or a poem, or you can integrate other subjects in your teaching (music, geography, making pictures, dancing): *interdisciplinary work*.

The more the pupils integrate in their project, the better the quality and the results will be. The teacher must pay extra attention to his role. In modern theory (and practice) the teacher more and more has a guiding, coaching role, to stimulate and motivate. The pupils are so learning to do their daily tasks better and learn their own *responsibility for their work and results*. In this way they are able to build their knowledge with the help of the teacher.

It is therefore necessary to pay attention that the work (how to work !!) is not only meant for the result of the work but there is only result in the process of the learning. They acquire *knowledge and abilities*.

It is of course obvious that the teacher before starting to work must realise the different levels of knowledge and abilities of pupils in his group and must respect these.

The methods chosen must always be: *attractive and stimulating*
clear and precise for all the pupils

WAYS TO PRESENT

Again there are many possibilities. Of course the main object of this manual is written products, both *narrative and poetical*. But there are many other presentations as well once we tricker the imagination of children.

They can in the process also present orally, interdisciplinary (music, dance, poetry), with pictures, video, film (audio-visual), posters, advertisements and so on.

Again it is important that children are told precisely what is expected of them, so that they can work towards the way it must be presented. The teacher must be strict with the results of the presentation. In the projects of this manual you will find many different ways of presenting simultaneously during one project. We have found it very motivating for the children to print a book with the children in the school (individually or in groups).

THE HIGHER THE EXPECTATIONS, THE BETTER THE QUALITY

WAYS TO IMPROVE

It is always very difficult to find many ways of improving the work of the children. Yet we realise that two moments are essential: during the project and after the project. Of course improvements can begin at the start of the project when we make precise and clear what is expected of our pupils and what guiding material we give.

During the project we can improve when pupils help and correct each other's work. This can be instructed in a formal and informal way. It is necessary again to prepare and think beforehand how exactly you as teacher want the pupils to improve. Material is often needed (correction forms: see project about letter writing).

Material from previous years as examples of what can be produced often helps pupils to go ahead. Also work of official artists are a good stimulus to improve the quality as happened in the Renaissance: copy first then try to improve the master.

After the project the teacher can discuss suggestions for improvement with the pupils, individually or in groups.

WAYS TO EVALUATE

It is always necessary to evaluate the project you have done with your pupils. This evaluation is valuable for a next time you want to do this particular project. The *evaluation* matters for the *process of the project* and for *your role as a teacher*. It is advisable to evaluate with the pupils as well, because they can learn from such an evaluation and give you useful tips about what they liked and disliked, found easy or difficult, about your role as teacher.

Do not forget to make notes during and after the project when you come across ideas to change the project or the process a next time. Often we forget afterwards what these good ideas were and they go lost for a next time.

Evaluation on the product can take place

- by the pupil (self-correction) with the help of correction sheets (for example on structure and spelling, but also in value of art-work),
- by other pupils (group correction)
- or by the teacher.

HOW TO USE THIS MANUAL

In this manual you will find a great number of projects. The different members of the working group 'Teacher's Manual' have developed and tried all sorts of ideas in order to stimulate children to write. It is done for different agegroups (although it is easy to change the set up for another agegroup) and as well in prose as in poetry.

In the manual you will find clearly written whether it is prose or poetry. You will also find the agegroup described. Once you have selected your choice you will find a didactic description of the 5 ways described in the paragraph before this one.

In the chosen format you can find the number of lessons, the general aims there are, the necessary materials and above all a description of what must be done in each lesson. It is clearly written what sort of planning you must do beforehand and how to operate during the project.

You will also find at the end of each description an example of what some children made as a result of the activities. Of course it is clear that many changes can be made between the different project in order to make one to your own satisfaction or needs or possibilities. The working group 'Teacher's Manual' has been aware during the 3 years working on this manual that each school and each country has its own possibilities and impossibilities. Some schools have children from many different backgrounds, even multicultural; every school has to perform the national curriculum and this sometimes limits the possibilities for extra projects. We therefore are very happy to present this manual as it makes clear that the different countries in Europe have a lot in common, a lot to learn from each other and to teach to each other.

This teacher's manual is divided in three paragraphs:

- ◆ projects about **PROSE**
- ◆ projects about **POETRY**
- ◆ projects about **WRITING LETTERS** or **MAKING PAPERS**

You will find in each section the projects set out for groups of young children to older children. After each project you will find one or more examples of work made by children (in original language and translated in English).

PROSE PROJECTS

I SALAD OF TRADITIONAL TALES

Teacher's Programme

Age: 8-9 (primary school)

Contents of the process

-To develop children imagination establishing different relations between heros of the traditional Tales.

-To create new Tales from the traditional Tales. To update traditional Tales

-To understand the different features of the Tale's characters, they have to work as they have been classfied or their way of being can be changed and new stories can be invented.

-Based with the idea of the book “The fantasy grammar” by Gianni Rodari” –Ed. Columna Edicions S.A. Barcelona 1997. Traslation Teresa Duran.

II GENERAL INTRODUCTION OF OBJECTIVES

- A. To have knowledge of the traditional and fairy Tales and to apply them in a new creative and imaginative espression.
- B. To awaken the interest to dialogue and so to admit and respect other ones opinions.
- C. To value the fairy and traditional Tales and to connect them with the culture of every country.
- D. To create and solve new situations in a creative way
- E. To create habits for reading and writing only to enjoy.

Stage	Main Elements	Materials Needed	Description of Activities
1	<ul style="list-style-type: none"> -To arrange the fairy Tales, functions and features of the characters -Space -*Line sequences -*Chain sequences -Class-group. 	Books of fairy Tales: .The snow white .The ugly duckling .Cinderella .The red shoes .The new Emperor clothes, etc.	<p style="text-align: center;"><u>How to start</u></p> <ul style="list-style-type: none"> -To dialogue with the class group -To ask children the name of the different heros from wellknown Tales and they make up a list -To ask them for the differences of th several characters <p>Ex: The “ugly duckling” is humil The “emperor” is wise and silly The “wolf” is clever.</p> <ul style="list-style-type: none"> -A mural can be done with the list of the different questions: .What would happen it the “Cinderello´s prince married with “snow white”? .What would happen if “the ugly duckling” walking got to the “new Emperor” palace? -Each character takes his/her vital energy, in a new story which will ask boys and girls work their imagination and creativity.
2	<ul style="list-style-type: none"> -The same as above -Small groups 	-The mural made in the previous lesson with all the questions asked	<ul style="list-style-type: none"> -Groups of 5-6 pupils -Chilñdren with their fantasy and creativity invent a “Salad of Tales” and new stories will be written.
3	<ul style="list-style-type: none"> -Small groups -To write a tale: <ul style="list-style-type: none"> .characters .space .times .sequences .rhythm of the action 	-Books of tales -Dictionaries: synonymous -Literary resources -Book of typical sentences.	<p style="text-align: center;"><u>How to work</u></p> <ul style="list-style-type: none"> -In groups will be invented or create a Salad of traditional Tales. Each group must keep the own way of setting in motion of the different chosen heros -It is necessary to point that the humility of the “ungly duckling” can conect with the vanity of the “Emperor”.. -Funny stories can be asked where “the snow white” and “Cinderella” fight in order to get the love of the Prince -Tales can be updated. So with the own character we change the action at present time.

* Line sequences: The line sequence is when the process is solved in a way correlative and the Tale is closed and solved.

* Chain sequences: The chain sequences are when the process of the Tale is not closed yet, and, so, there is a possibility of doing a better or worse process.

Stage	Main Elements	Materials Needed	Description of Activities
4	<p>1st option: -To learn how to bind a book -The covers -The illustrations</p> <hr/> <p>2nd option: -To prepare a shadow play -Gross curricular with the technology work-shop.</p>	<p>-Different kinds of illustrations: different techniques (computer-watercolour-collage) -To bind: cardboard, scissors</p> <hr/> <p>-Colour paper and stick wood to do the shadows-screen overhead projector -music</p>	<p><u>How to present</u></p> <p>-With the help of the teacher and an illustrator expert each group writes a Tale, then illustrates it and the tale can be printed in the computer.</p> <p>1st option: -In the technology work-shop the books are binded</p> <p>2nd option: -Each group can prepare their tale in a shadow play. It can be represented for the school or for the parents.</p>

HOW TO IMPROVE

- Each group presents its story to the rest of the class, they can discuss about the situations created or invented
- The base Tales, will help the pupils with the structure and rhythm to follow when they write the Tale.
- The teacher will help the work of each group, paying attention with the mistakes or errors in the context, form, etc, so the texts slowly will be better
- The ilustrater guides the different drawings, pictures for the book of tales.

HOW TO EVALUATE

Initial evaluation:

Before starting the project the teacher will ask questions to pupils about the knowledge of traditional or fairy tales

Formative evaluation:

During the project the teacher will follow the work and difficulties of each group, taking care of the mistakes: coherence of the text, ortography, adequation etc, and also the creativity, imagination that pupils use in the new story.

Self-evaluation:

With a Self-evaluation table each group will evaluate its work, if the group has got its objectives or if the group must change the way of working

Final evaluation:

Finished the project. The teacher will mark the objectives, the presentation and the final result of the project

Self-evaluation by the teacher if the program of the project is right.

SALAD OF TALES

Once upon a time a very vain emperor was trying dresses on in the dressing room. After a while the vain little mouse passed near there with her beautiful pink lace on the tail, the curious mouse looked through the window and saw the emperor: -who is she? Whoever he is, I think I am falling in love with him, what a stiletto, what a character, he is already mine. The emperor looked at the window and saw the little mouse; his eyes were full of hearts, his legs were shaking! What a pretty mouse!

Very soon the news of the new marriage was spread in the village

The cat with boots knew the story and said: this is my turn, in the mouse's home are missing cats, so he went there.

He rang the bell, the mouse was cooking a cake for the emperor.

-Hello, mouse, he whispered

-Hello, she answered

-I come to tell you a good news, sit down and listen to me, and the cat said like this: look little mouse my landlord, the "awful OGRE" is very old, he is retired yet, I can get him out of the castle very easily .

-I don't understand you, she said strange

-Well, look my wedding present is his castle

The little mouse was very happy. I am so pretty that everybody wants me!

But she didn't realize that the cat's intentions were dishonest; he would eat her when he had her in the castle

After Hansel and Gretel went to congratulate her

-Hello, little mouse said Gretel, we also have a present for you. We give you a little piece of our chocolate house

The cat looked through the window and observed that the little mouse was more interested for the "destroying - tooth" house than for the castle - Badly, he thought and went inside again - little mouse, I forgot to tell you something, in the castle there is a pool where strolls the ugly duckling or better to say the conceited swam. After saying that he went out

When Cinderella and the prince knew that the little mouse was going to marry, they organized a party: there were "the blue beard", "the redhood" and "the seven dwarfs" and more, and of course the cat was also there near Hansel and Gretel.

The little mouse in order to be very beautiful on her wedding day, she had done a very strict diet and she was like a spaghetti.

Everybody was dancing and passing a good time

When the cat with boots arrived very elegant and arrogant, he went to invite the little mouse to dance but when he saw her so thin he was astonished.

-I have to eat this bag of bones!

He jumped so high that he climbed the wall of the castle and he miaowed very hard.

The vain emperor and the pretty little mouse lived very happy.

Anna Pérez

OGRE: Giant of the fairytales that eats men's meat

Retelling a Traditional Story which the writer makes his/her own.
 Age 8-11 years
Content of Process
 - telling a traditional story - The Tailor’s Button
 - creating identity, environment and circumstances to enable the author and audience to relate to the character.
 - editing/redrafting and final presentation

Objectives
 - to write creatively within a set of guidelines
 - to develop the ability to sequence
 - to consider the need for, and effect of, identity, environment and circumstance
 - to develop the ability to evaluate written prose
 - to listen sympathetically to the work of others
 - to develop editing/redrafting skills.

Stage	Main Elements	Materials Needed	Activities
	How to start		
1	Telling the story of the Tailor’s Button, but giving the tailor an identity, environment and a set of circumstances.	The Tailor’s Button	Teacher shares their own story of a person (the tailor) having an item of material and what happens to the material over time. E.g. a wardrobe mistress given the cloak once worn by a famous actor & uses it in the costume that she makes. Cloak - Ball Dress - Tunic - Scarf - Buttons (Cinderella) (Aladdin) (Dick Whittington)
	Tell the original form of the story.		Telling the original story, where the tailor has no identity, environment or circumstances. Discuss how the teacher made their story his/her own.
	How to work		
2	Brainstorming alternative – identities- environments- circumstances- which parts can be changed and which must be retained		Children discuss in groups, ideas are brought together by teacher. Establish where changes can occur and what needs to remain unchanged. (eg. Large to small, type of material)

3-6	Producing the outline/storyline Make into a book for a young child or other audience. Illustrations could be used		Children individually produce their storyline/storyboard Author reads or shares book with suitable audience. See example by Tom aged 9 years.
	How to improve		
4	Listening critically to the stories and expressing opinions.- suitability of language for audience- sequence, continuity		Relate their story to the group/class using the storyline/storyboard as a memory jogger. The class evaluate the story – interest, sequence, repetition etc
5	Develop & Improve ideas in original stories. Editing / redrafting		Discuss what changes can be made either to avoid repetition or deliberately keep and develop it - eg using repetition or catchphrase for audience participation. Create and develop continuity.
6	Make into a book for a young child or other audience. Illustrations could be used.		Redrafting and production in book format, possibly with illustrations. Author reads or shares book with suitable audience

THE TAILOR'S BUTTON (original text)

Once upon a time there was a tailor. He was a particularly fine tailor, who had spent all of his working life making garments for others, never having the time to make anything for himself. He was desperately in need of a new coat and eventually his wife managed to persuade him that the time had come for him to make a new coat for himself. As it was the first coat that he was to make for himself he took particular care in choosing his material. He ordered a length of the best woollen cloth in a rich deep blue. For the lining he chose the finest red silk And so the tailor set to work making his new coat .

When at last the coat was finished both the tailor and his wife were delighted with it - The tailor couldn't wait to show off his magnificent coat. He had always been a man who lived a quiet sort of life, never going out very much other than to deliver orders to his customers. However now that he possessed a wonderful new coat he was constantly looking for opportunities to wear it. Increasingly the tailor and his wife attended social functions in their community so that the tailor could wear his new coat. Always people would admire the coat. Consequently both his reputation and his order book grew until he became known as the finest tailor in the town, then in the county and eventually people were travelling for many miles so that they could have their clothes made by him.

As time passed and the tailor was wearing his coat every day it began to show signs of wear. At first he took no notice and ignored it until one day his wife said that unless he did something about his coat she would not accompany him when he next intended them to go out together. This upset the tailor, he enjoyed taking his wife out, but even more he enjoyed wearing his coat and he felt that it had brought him luck by improving his business. What was he to do? He examined the coat carefully Yes it was looking shabby, but he couldn't bear to part with it. He looked at it again. It was only worn in parts and other parts were still quite good. He started cutting and found that there was enough of the good material for him to make a jacket.

The tailor wore his jacket every time he went out and his wife was happy to be seen with him wearing it. As time passed the jacket began to show signs of wear and eventually the tailor was told by his wife that he must do something about it. He still did not want to part with the cloth so he examined the jacket carefully and cut out the worn parts. Fortunately there was still enough good material for him to make a waistcoat. With the red silk lining it looked particularly grand and the tailor felt very proud to be seen wearing it.

As time passed the waistcoat began to wear it was mainly on the front where it would get rubbed by his hands but the back was still good The tailor began to cut and out of the good cloth he was able to make for himself a cap. It was a very smart cap and the tailor enjoyed wearing it. Whenever he was seen outside people would admire his cap.

Sadly the time came when the cap was too shabby to wear. The tailor still could not bear to part with the material He cut and carefully pieced together the pieces of good material that were left. There was just enough for him to make a collar for another coat he was by now wearing. The collar transformed this otherwise rather ordinary coat and the tailor was very pleased with what he had done. He was so pleased that when he was wearing the coat he was constantly touching the collar.

Consequently the collar quickly began to wear and eventually the time came when it had to be removed from the coat and a new collar made.

The tailor cut away the worn parts of the collar until he was left with the piece of material which had been at the back on the inside. All that remained of the collar was a very small piece of cloth, so small that the tailor could only think of covering a button with it. So that is what he did, he covered a button and sewed the button onto his favourite jacket.

He began to wear this jacket all of the time and was always touching the button because it was special. Eventually the button became greasy and shabby looking, so much so that it was spoiling his jacket. The button had to be removed from the jacket and another one sewn on. The tailor looked at the button that he had removed from his jacket. This was all that remained now of the material of his magnificent coat. The whole of the button was greasy and worn. What could he possibly do with that? He thought and he thought until suddenly he shouted to his wife, "I know what I'll do, I'll make a story." And that is exactly what he did and that is the story which I have told you.

By
Thomas
Woodruffe

The wonderful Tiger skin

One day a dress maker Amy won a competition on the best dressmaker competition. She was 44 year old the second time she had won a competition. The first competition she won a packets of seeds in a Gardening competition. She won £6000 in the dress maker competition. Amy went and bought Tiger skins to make a coat. The coat took one year to make. The coat was special to her. She wore it to go out. Everybody looked at Amy. Everybody loved the coat. She stroked the coat it felt soft and squidgy. The coat got worn out because she stroked it too much. The coat was too precious to throw away. So she made a jacket out of the coat's good bits. The jacket was even more precious than the coat because the jacket was made from the coat. She wore the jacket everywhere. Everybody admired the jacket. The jacket needed to wash. The jacket shrank in the wash. Amy was upset so she made a waist coat. The waist coat was more precious than the jacket or coat. Amy wore it to go everywhere. That night Amy's dog ripped the waistcoat up. Amy hit the dog for half an hour and nothing can be meaner than a handle of a vacuum cleaner. Amy made a scarf from a long bit that Amy's dog had not ripped up. Amy wore the scarf everyday. She took it out. Everybody looked at the scarf. That night Amy was even harder, Amy picked Rocky her

*Amy's dog went on the scarf.

The wonderful Tiger skin

dog up and threw Rocky out the window. Amy made a hat out of the bits that Rocky did not wear. The hat was more precious than the coat and the jacket and the waistcoat (and don't forget the scarf!). The hat was loved by the village. One day the wind blew Amy's hat away. Amy ran and ran and ran. Amy found it in a puddle. Amy got the hat. She made a button out of the dog bits. Amy put the button on a dress. But not on properly. Amy went for a walk. The button fell off and went down the drain, and all she had left was a story.

(P.S.) Amy told everybody.



I WRITING STORIES THROUGH IMAGES

Teacher’s Programe

Age: 9 - 12 years old (primary school).

Contents of the process

- Narrative language
- What does an image suggest?
- Stimulus through a drawing, a picture, an image

II GENERAL INTRODUCTION OF OBJECTIVES

- A- To stimulate the art of writing through the perception: a motivated image.
- B- To sensitize children and to develop the sense of observation concerning as in the phisical feelings as in the spiritual feelings

III DIDACTIC DESCRIPTION OF THE PROJECT

Stage	Main Elements	Materials Needed	Description of Activities
1	-To connect the suggestive images with the feelings of the children -Group-class	-A picture -A drawing -A photo -A real scenery: The sea-a lake etc.	<u>How to start</u> -To present the image to all the class, ask the pupils to look at the different aspects. -To ask them some questions, always adequated to the image presented to them -How is the enviroment that is found in this image? Quite-happy-dinamic? -Which colours are there in the image? Happyness-ansciety-sadness Worry-loneliness-funny -Which sounds surround the image? -Soft words, laughther -The sound of the wind -The rustle of the trees -The murmur of the sea -The whisper of the water -Disturbing silence –cry-songs.
2	-Class-group -To widen the vocabulary to help the individual work		<u>How to work</u> -All the class make up a list of vocabulary about: -nouns -adjectives -verbs which can help the individual work.
3	-Individual work -To structure fantastic stories from real elements.	-Card index vocabulary -A synonymous dictionary -Imaginative texts where there is a connection: fantasy=reality.	-Each pupil write a story about the worked image -An element from the image can be changed, then results a different story -What would happen if the different elements of the image suddenly were alive?

Stage	Main Elements	Materials Needed	Description of Activities
4	-Group-class	-Compositors written by pupils	<u>How to present</u> -To read the different texts created by pupils
	-Individual work	-Pencil papers crayons, coloured pencils	-To draw a picture of the written story
5	-The structure of a book of tales	-The necessary elements to make a book	<u>How to present</u> -Children make a book of tales for their class and for the other classes -It can be sold during “the book day” St. Georges -To try its publishing or printing

HOW TO IMPROVE

DURING THE PROJECT

- a-The teacher helps the pupil when it is necessary
- b-To invite a writer to look carefully the process of the children
- c-To invite a publisher to reinforce the ideas of the children with the different skills

AFTER THE PROJECT

- a-Pupils read each other stories and suggest different alterations/improvements
- b-Reading others stories may give ideas to improve ones own story

HOW TO EVALUATE

Teachers

- The work must be evaluated in two ways:
 - a) –The structure of the text
The cohesion of the text
 - b) –The creativity and imagination of the children

Pupils

- Pupils before starting the project will have some task to accomplish, during and after the project they must check this regularly.

The 1.000 pesetas bill

It was a boring afternoon, those when you don't know what to do because your best friend has gone to visit his grandfather.

Then, I thought about describing something. Have you ever tried to do it? Surprising though it may seem, it's good because to realise that things can be very interesting.

So I picked up some paper and a pencil and sat down to the camping table. First, I thought about describing my best friend or maybe my bedroom, but, to tell the truth, it smelt bad.

Finally, I decided to describe something that, even though some people insist on saying the opposite, was one of the most important things of this materialist world where we live: a 1.000 pesetas bill.

The room was in silence, and you could only hear the running of the pencil on the paper and the superlow music I put on to relax me.

I picked up the scribbling, ran my tongue over my dry lips and revised what I had written.

"A real veteran 1.000 pesetas bill has to be creased. This is a fact that proves his authenticity, cause people put it in so strange places as in a packet of cigarettes, a train shoe or, as in the movies, in their underwear. Places, all of them, where the things ... get wrinkled."

"A real 1.000 pesetas bill has to have a pale green colour, as if it was sick. It is due to the pressure it has to stand. When someone sends us to buy some potatoes to the shop in the less suitable moment, they put the poor bill in a dark wet box that smells stuffy, and the bill gets under stress and some other illness."

"A real 1.000 pesetas bill has to have a drawing of a man with a moustache as big as a bus. This man seems sick, but it's due to the colour of the bill"

"A real 1.000 pesetas bill has to have some men little as ants who walk by a Canary Islands countryside, and big letters that clear up the place where the bill was made: BANCO DE ESPAÑA (Bank of Spain)"

"A real 1.000 pesetas bill has to have the image of a man that appears and disappears if you put or take bill under a light. A string of numbers that nobody really knows what are they good for, but it must be there, and also some annotations written in such little letters that can't be read..."

I thought that it wasn't so bad, the description. You could try it, couldn't you?

Jessica Plaza (12 years old)

THE MOON AND THE SUN
by Pere Sancerni Miralda (12 years)

A wonderful day of spring time, when the sun was shining brightly above the little village called "The four winds", it happened something unusual.

At half past seven in the evening the star began to set when the moon suddenly appeared and said:

-Hello sun!, I had never seen you before. Always when you rise I set, and set you rise.

Today I have rushed in my journey and at last I have, met you. Wait a moment, please! I would like to talk to you. We both are the kings of the universe, you see, don't you think that we must know each other better?.

-I can't-answered the sun-They are waiting for me in another village, and then they would not have light and children could not play either men work or women cook, eat, wash or iron.

With this answer the moon got very angry, but she tried to persuade him again.

-Well, but, when tomorrow morning you rise, do not look at me, I am so angry that I will turn my face.

The sun did not want to lose his friend and after thinking a lot, he thought that the village could wait for a little while.

The moon seeing that the sun did not move, showed a happy, round and a wonderful face, the same as she shows when she reigns in the space with the other little stars.

They both agreed and began to talk. The first was the sun saying:

-Look, little moon, every morning at daybreak, when I rise between the clouds, it is wonderful to look down the earth.....and its people rushing and getting up. I can see Maria's little boy waking up and putting on his big trousers, square shirt and wool sweater, whose his grand-mother did, and his Leather with his blonde hair and transparent blue eyes. When he sees my light his face is plenty of fantasy and he is very happy.

In the morning the world is happy and noisy, the men go to work with the smoke machines. The women go out shopping, prepare the meal and feed all the family.

The kids go to school to each other happily.

In the evening, it is different. I always look at the things in another way, because I set slowly to arise in a new place and give a new day.

The moon noticed the happiness that the sun could see every day, said quickly:

-You are very lucky, when I rise all this fantasy has finished
Children are very sleepy and everybody close the windows and I am not see anything.... Every night is the same, silences only. I sometimes heard the cat miaowing in the street or some owl whistle.

The moon began to get very sad.

-I have got an idea! -said the sun.

The moon neither listened to sun looked at him, but hearing the sun words, got happy again.

-What you meant?- asked the moon.

-Do you know, what we can do? -said the sun.

-I shall rise at 3 p.m in the afternoon and I shall set at 3 in the morning, and you can rise at 3 in the morning and I'll set at 3 in the afternoon.

After a big decision both stars were very happy and satisfied both could stay all day and at night But, what happened with the humans? What was the world life ? They did not think about this. The humans were like a disaster.

Children woke up at 3 p.m, They had lunch at 7 p.m and went to bed at 3 a.m. It was a busy life, with hurries, worries, all upside down, nobody could understand each other!.

Slowly the sun noticed that, that did not work, to have to wait for so many hours with a silence city it was not his job, when it became late, the poor sun got sleepy.

The moon saw that the propose of the sun did not solve anything even destroyed the humans lives, she decided to meet the sun again.

The sun was passing when, suddenly he heard a voice far away.

-Sun, wait for me!

He sat on a corn fortable cloud waiting for the misterious voice; at last the misterious voice arrived jumping from star to star.

The sun watching so many stars thought that behind them was the moon.

She appeared very tired and said:

-I do not know when you wanted to chanse the time.

-I wanted the day a little for me and a little for you, and the night the same - said the sun
But if we change our day, they world doesn't understand! I liked very much but I see, this can not be, we must do our right way.

-Wait for a moment!.

-What do you want? -asked the sun

-I only ask you, that from time to time I could see you only a little in the morning, to see the happyness of the earth -answered the moon, with its bright and round eyes.

Since then, you can see that during bright and shiny days, between the clouds, appears the smile face of the moon She only wabts to enjoy day life.

Amb la boira que s'aixee... escoltem la veu del bosc

El bosc dorm, ben abrigat en els seus llençols de boira.
 Dorm ben tranquil, perquè és poderós i ningú no pot fer-li mal.
 Aleshores el sol, matiner, es lleva, i amb el ganivet de la mantega esquinça la foscor de la nit, donant pas a un nou dia.
 La lloba obre els ulls, enuma l'aire i surt del cau.
 Se n'ha d'anar de cacera, així que es llença al bosc a cercar la seva víctima.
 Amb un trot suau, arriba a una clariana fosca i humida, on la boira s'amaga de la llum del sol.
 La lloba jeu a l'herba i espera. Els seus ulls travessen el sotabosc amb atenció.
 El cos forjat de les llargues nits a la intempèrie, lluita contra la mossegada del fred. Les fines orelles tirades cap endavant a l'espera de qualsevol indicatiu de vida. La cara, flonja com el cotó, reposa entre les potes.
 La lloba escolta, escolta la veu del bosc.
 És la mateixa veu que li dirà on és l'aliment perquè la veu del bosc no s'escolta, s'ha de sentir.
 La veu del bosc és el xiuxiueig dels arbres dient-se secrets a l'orella, és la fressa somorta dels ratolins menjant ametlles, és el xiulet del vent topant contra les roques.
 La lloba s'aixeca, posa el cos alerta i abaixa les orelles.
 Una llebre entra a la clariana, dona petits bots aquí i allà, busca brots tendres.
 La lloba la segueix amb la mirada, la veu del bosc li diu que avui els seus cadells tindran menjar.
 La lloba salta i atrapa la llebre, al musell sent l'escalfor de la sang. És una sensació d'èxtasi, d'embriaguesa.
 La lloba alça els ulls al cel i dona gràcies al bosc, amb un udol llarg i salvatge.
 La lloba torna al seu cau. Porta la llebre entre les dents i els cadells surten a rebre-la.
 La lloba observa el bosc tènue i lluminat pel sol, i la boira que s'aixeca per fugir dels seus rajos.

Jessica Plaza Plaza (12 years old)



WITH THE RAISING FOG WE LISTEN TO THE VOICE OF THE FOREST.

Forest sleeps, sheltered with sheets of fog. Sleeps, quite, because it's powerful and nobody can hear it. Then the sun, so early, wakes up and with the butter knife breaks the dark night to welcome the new day.

The she-wolf opens its eyes, breathes the fresh air and goes out of the cave. It must go to hunt so it goes to the forest to look for its victim. Slowly it arrives to a dark and wet place where fog hides out of the light of the sun. The she-wolf sits down over the grass and waits. Its eyes are fixedly looking with attention.

Its body is accustomed to long nights out of the cave, it fights against the bite of cold. Its thin ears are waiting for any indication of life. The spill, like cotton face, rests over the legs.

It feels, feels the voice of the forest. It's the same voice that it will tell it where is the capture, because the voice of the forest can't be heard, it must be felt. The voice of the forest is like a whisper from trees telling secrets in its ears, it's like the sound of little rats eating almonds, it's like the sound of the wind pushing against rocks.

The she-wolf stands up, its body is on the alert now and lets the ears down. A little hare is near there, it is going around looking for little and tender buds. The she-wolf follows it with the eyes, the voice of the forest is telling it that the little wolves will have aliment today. The she-wolf jumps and hunts the hare, it can feel the hot blood. It's an exciting and strong sensation, The she-wolf looks at the sky and thanks the forest with a long and savage howl.

The she-wolf comes back to its cave. It takes the hare in his mouth and the little wolves come out to receive it. The she-wolf looks at the forest softly illuminated by the sun, and fog raises to escape from the lights of the sun.

Jessica Plaza (12 years old)

SAINT JORDI AND THE DRAGON

Once upon a time there was a very quite village until a dragon that scared everybody arrived. It arrived at the village in a very rainy day.

There was a Princess that when she realised of this fact, went running and crying to the palace of the King and said: "Oh, Majesty, something horrible happened. The mother of Saint Jordi came to my house and told me that a dragon is here and it is always saying: - why don't you give me three children to eat or I will eat the Princess-"

And the Princess told The king: "I took a decision: that it eats me".

- "Oh, no my daughter" - shouted the king.

Then the Princess went to the place where the dragon was and told it: "eat me".

When the dragon was going to bite her Saint Jordi appeared and nailed it with his sword.

The dragon died. Then they saw it had not blood but a very beautiful rose. At the end. Saint Jordi and the Princess got married and they were happy forever and ever.

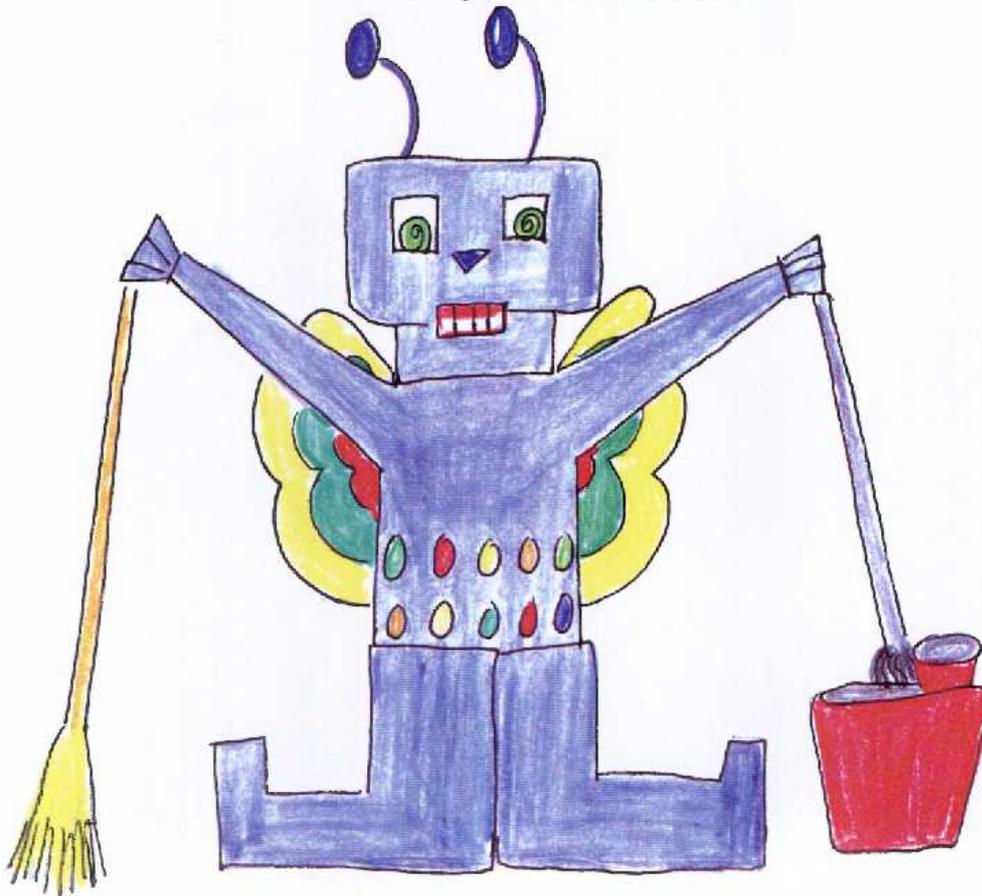


"THE ROBOT"

Once upon a time there was an inventor who was sleeping during the night and the next morning he woke up and made a good robot with mechanic pieces.

He pressed down the blue button to try it and...the robot, immediately started to tell riddles and jokes. He pressed down the pink button and it cleaned all the house. The inventor put on it wings and pressed down the green button and it started to fly. Then the inventor had a good idea. He opened a shop of robots like this, and earned a lot of money.

Text written by Marc Miró and Mariona Vila



(9 years old)

"THE TREE THAT SPOKE"

Once upon a time there was a boy who used to go to the forest every day, to walk. One sunny day of summer he sat behind a tree to look the nature, and some time passed, and he heard a voice.

- Hi!, said the voice

The boy looked at the tree and when he saw what it was speaking with he felt so afraid.

The tree told him :

- Do not be afraid. I want to be your friend

The boy answered to it :

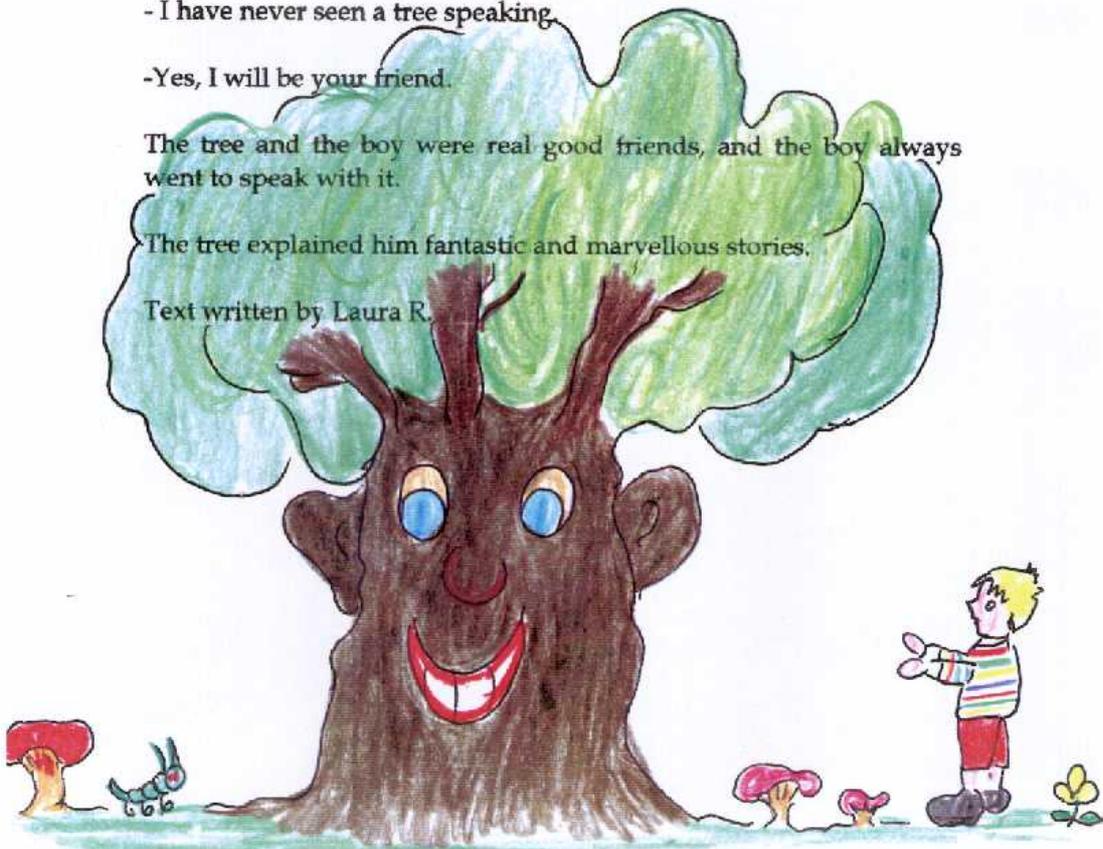
- I have never seen a tree speaking.

-Yes, I will be your friend.

The tree and the boy were real good friends, and the boy always went to speak with it.

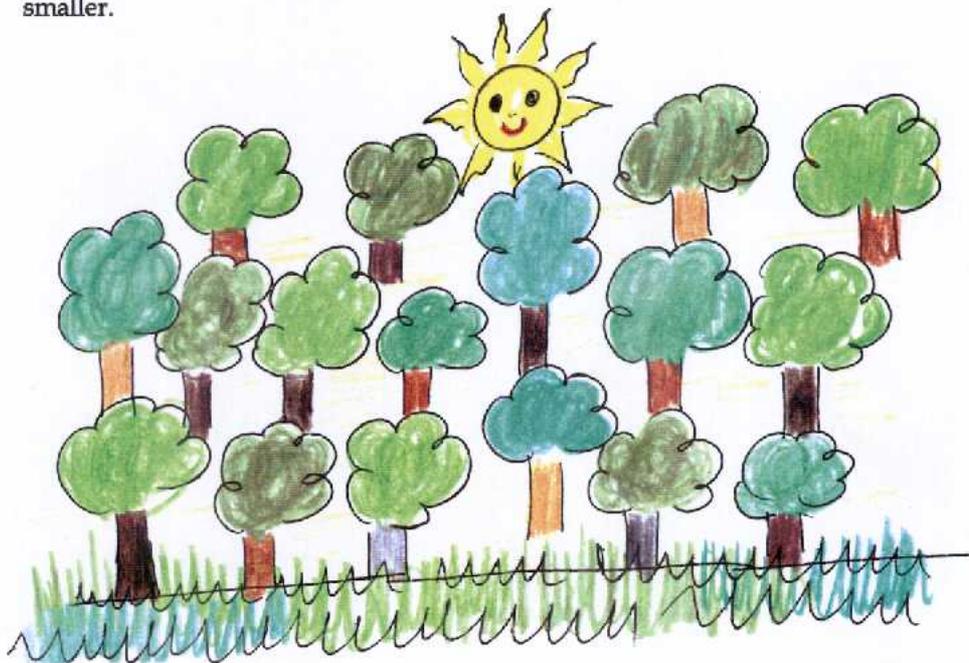
The tree explained him fantastic and marvellous stories.

Text written by Laura R.



THE FOREST

Forest, little forest that you are at the foot of the mountain.
Forest, little forest that you are so right.
The smelling plants always make me feel
a great perfume of thyme and rosemary.
Your trees, so tall
everyday are bigger.
Forest, little forest that I always go far and you look like
smaller.



(9 years old)

I. „ PAULE PUHMANN’S TRIP AROUND EUROPE

Teacher’s Programme

Age: 9-11 (primary school)

Contents of the process

- Prepare a trip around Europe and write a checklist of things you need
- Inform yourself about each country
- Design posters for our „travel-agency“
- Write down fancies of Paule Puhmann of his adventures and experiences while travelling (abbrev.: PaulePuhmann = PP)
- Invent an European board-game
- Create a „PP-Show“

II. GENERAL INTRODUCTION OF OBJECTIVES

- To strengthen the identity of foreign pupils and give help to integrate them
- To encourage them speaking their native tongue (bilingual education)
- To inform the class about their countries of origin and invite foreign parents as advisers
- To make understand the problems of foreigners in our country
- To inform about the countries of our European Project „How to make Writers“
- To invite writing by meditating
- To improve writing by writing conferences
- To invite neighbour’s class to play our PP-game
- To present our works in form of a „PP-show“

Social forms of working

Single work	S	Partner work	P
Group work	G	Plenar circle	PL

DIDACTIC DESCRIPTION OF THE PROJECT

Stage	Main elements	Materials needed	Description of activities
1	<p>PP visits class and asks for help to prepare his trip</p> <p>PP's route is discussed and marked on a map</p>	<p>Paddleboat and accessories , copy-book, writing-materials, paper A4, coloured Pencils</p> <p>a big map of Europe, one copy A3 for each pupil, writing materials</p>	<p><u>How to start</u></p> <p><u>PL</u> Singing the PP-song we welcome the sailor in our class</p> <ul style="list-style-type: none"> • We set up the boat in the middle of our circle • We name the details of the boat and note them • PP talks of his life as a boatsman and of his idea of travelling around Europe <p><u>How to work</u></p> <ul style="list-style-type: none"> • <u>P,S</u> : We learn to paddle • <u>S</u> : While paddling the other pupils draw PP and his boat • <u>P</u> : We write a check-list for PP's trip
2	<p>How to give him advices for each country he wants to see?</p> <p>We become informed about one European country of our choice</p>	<p>Prospectuses of travel-agencies, library-books, photos, The map of Europe, a film of Paris</p>	<p><u>PL</u> :</p> <ul style="list-style-type: none"> • Mark PP's route on the big map in front of the class • We discuss: <ul style="list-style-type: none"> - How can he go from one country to the next? - Where can he paddle? - Where it is better to take the train or a plane? • Mark PP's route on the big map in front of the class, use the symbols for boat, train,plane • Gather materials of European countries
3			<p><u>G</u> :</p> <ul style="list-style-type: none"> • Choose a country and prepare group-work - Inform yourselves about your country , make notes ,gather pictures and form a magazin for PP - use the map of Europe and a special map of Your country • <u>PL</u> : In our French lesson a film about Paris as one European capital is shown and interpreted („Paris en 2CV“)

Stg.	Main elements	Materials needed	Description of activities
4	We set up a travel-agency and pass informations to PP (letter)	Pictures cut off from travelling-magazines, notes, Paper-board, Scissors, Glue	<p>G :</p> <ul style="list-style-type: none"> • Make big posters of your country (lateron we use the posters as decoration for the PP-show) • Write advices for PP for his travel across your country <ul style="list-style-type: none"> - what are the most interesting sites - how to travel (boat, train, plane) - specialities of your country • Pass on the advices and the magazin of your group to PP in a letter
5	<p>Writing-meditation : PP dreams: „That’s where I’d like to be“.</p> <p>Inventing and writing a fictional story of PP’s trip</p> <p>over-working</p> <p>Read the story to the group</p>	<p>Music cassette: „Waves“ or „Kitaro“</p> <p>Writing-materials</p> <p>Copy-book</p> <p>Note-book</p>	<p>How to start</p> <p>Teacher’s instructions for meditating: „PP is back to Hamburg. He is looking at your nice pictures and dreams of a wonderful place of his trip.Let’s dream with him!</p> <ul style="list-style-type: none"> - Rest your head on your arms, - close your eyes , - imagine this place in details!“ <p>.....How to work</p> <p>S : Write down your story of the place you would like to be on PP’s trip!</p> <p>How to improve</p> <ul style="list-style-type: none"> • S : Check Your story in accordance with earlier introduced criterias like: <ul style="list-style-type: none"> -introduction, main part, end of stories -climax in the main part <p>.....-could it really happen that way?</p> <ul style="list-style-type: none"> - complete sentences -correct sentence punctation -look up difficult words in a dictionary <ul style="list-style-type: none"> • G : <u>Writing conference</u> <ul style="list-style-type: none"> -Read the story to your country-team, listeners ask for unclear points

Stage	Main elements	Materials needed	Description of activities
(cont.)	<p>over-working again</p> <p>reading the story to the class</p> <p>Write an adventure of PP</p>	Writing materials	<p>-listeners ask for more exciting und exact expressions -they help each others</p> <p>S : -Write your improved story and illustrate it. -Read it to the plenum.</p> <p>How to present</p> <p>G : Present your posters and stories in the forum of the school</p> <p>How to start</p> <p>G : Get together in your team and tell adventures that could happen to PP, support each other getting exiting ideas!</p> <p>How to work</p> <p>S : Write your adventure story</p> <p>How to improve</p> <p>G : writing conference</p> <p>How to start</p> <p>PL :</p> <ul style="list-style-type: none"> -What's a board-game? examples? -corresponding rules of these games -let's develop a „PP board-game“including your good ideas written down in the adventure stories
6	<p>Develop a board-game : „PP's trip around Europe“</p> <p>participation of others to PP's adventures</p> <p>Invent and improve the game</p>	<p>cut-outs from a map of Europe, paper-board, glue</p> <p>Green and orange stickers, Note-books, Pens</p>	<p>How to work</p> <p>PL :</p> <p>Materials are placed in the middle of the circle. Showing the materials pupils propose the steps of Working out the game :</p> <ul style="list-style-type: none"> • Mark start and goal of the trip on a prepared map of Europe (see appendix). <p>PL :</p> <ul style="list-style-type: none"> • 70 green stickers mark the stations on his route, meaning: Go on! • G : Your country-team writes down events/adventures for your part of the game (7 fields) • PL : These ideas are introduced to the plenum, discussed, rejected or improved or accepted as part of the game • G : Note the ideas on a separate paper! Put an orange sticker on the fields of an event on <i>your</i> game!

Stage	Main elements	Materials needed	Description of activities
		Playing-figures, dices, Copies of the rules and events for each game-board	<p><u>How to present and improve</u></p> <p>G : Invite neighbour's class for playing; the winner gets a „Gummibärchen“</p>
7	The „PP-Show“ : acting little scenes, reading our stories, singing, dancing Preparing the PP-Show	Songs and dances of European countries, Typical accessories of each country <u>Songs:</u> G: „PP's Paddelboot“ „Ick hew mol in Hamburg een Veer-master seen“ GB: „My bonnie is over the Ocean“, F : „Avec mon panier je vais au marché“ I : „La bella polenta“ <u>Dances:</u> E : „Loco, loco“ Croatia: Kukuvička Russia: Minuschka Greece: Tsirgotikos	<p><u>How to start</u></p> <p><u>PL :</u></p> <ul style="list-style-type: none"> We consider which parts of our PP-work should be shown to the parents and guests: <ul style="list-style-type: none"> -postes and pictures of the countries -the travel-route on a map of Europe in overhead-projection -reading of our stories -acting of little scenes in different countries with the possibility to speak mother-tongue or French <p><u>How to work</u> (two weeks)</p> <p><u>PL :</u></p> <ul style="list-style-type: none"> We choose songs and dances we have learned in music- and sports-lessons Pupils coming from Russia and Turkey sing songs of their home-country <p><u>G ::</u></p> <ul style="list-style-type: none"> Write down little scenes, find rolls and act them! Work out the programme-agenda! Each of the items will be practised by the pupils in the auditorium (two weeks) <p><u>S :</u> Write an invitation to parents and guests: <ul style="list-style-type: none"> -Who invites? -Whom do you invite? -date, time, location, purpose </p> <p><u>How to present</u></p> <ul style="list-style-type: none"> The board-games have been shown in the aula of the school Our PP-Show was presented to the guests (3 hours) The teacher guided through the programme.

Our Rules for the „Paule-Puhmann-Dice-Game“

Start: The player with highest number begins.

- (1) P.P. has a good start with the help of the wind from back.
Move forward three fields!
- (2) He is got to fight against high waves. Skip one turn !
- (3) P.P. gets a free ticket for a theatreplay by H.C. Andersen.
Tumble the dice once again !
- (8) He has a lot of time on the ferry. Tumble the dice again and
-move up one field, if the dice shows above tree points,
-move back one field, if below three and
-stay at (8), if it shows exactly three points !
- (10) P.P. does sightseeing on the red London-bus. If You throw „6“,
You can cross the Channel by hoover-craft-ferry !
- (12) He fells in love in Paris. Move up two fields !
- (14) In Lyon he gets out off the TGV. Friends take him out for dinner
in a bistro. Skip one turn !
- (15) Rafting on the Ardèche he goes down a little cataract.
Tumble the dice once again !

On he goes by the TGV to Marseille where he eats a „bouillabaisse“.
Furtheron he paddles to Barcelona.
- (23) In Almeria a shark comes close at him.
Quickly he paddles to Mallorca !
- (27) P.P. goes hiking in mountains of Mallorca. Tumble once more !
- (33) From Turino he goes down the river „Po“ to Venice.
Go directly there!
- (34) Bella and Toni invite him for to eat spaghetti. Tumble „1“ !
- (38) He enjoys a wonderful trip paddling down the adriatic coast to Montenegro.
Go on to Athens !
- (42) P.P. vsits the Akropolis in Athens. Go on to Antalya !
- (48) In Antalya P.P. visits a Turkish bath. Skip one turn !
- (49) In Pamukkale he enjoys the warm water sitting in the natural pools
of chalk-stone. Lateron he takes the bus to Istanbul (52) !
- (52) In Istanbul he visits the „Blue Mosque“. Pick up the slowest player and
bring him here !
- (53) P.P. takes the ferry to Odessa (55). But first there is a storm on the Black Sea.
Skip one turn at (53) !
- (55) After having paddled for a long time, P.P. is exhausted and takes an
aeroplane from Odessa to Saint Petersburg. Go there !
- (61) Here P.P. goes to the theatre. He must wait for to come in, You must wait up
to „6“ !
On he goes by train to Moskov. Here he visits the Kremlin.
Move up tree fields!

(70) Arrival in Hamburg : „Hurray, finally at home!!!“

Appendix

Editions of European songs and dances (Germany)

Mundsburger Musik-Magazin
Postfach 760751
D-2000-Hamburg

Tel: 040/224479/2208434

Kallmeyer-Verlag
Postfach 100202
D-3016 Seelzer-Velber

Fidula-Verlag
D-5407 Boppard/Rhein

Songbook : Kolibri
Cassette: ISBN : 3-507 02503-5

How to evaluate

1. Evaluation with the pupils

In our morning-circles we took a review to reflect the experiences and the feelings during this period of the work. Children talked about their joy, their difficulties and fears and what they had learned by this project.

2. Evaluation by the teacher

Children had worked in different groups very engaged for three weeks in different groups.

Main effects of the group-work in this project:

- an open and friendly atmosphere between all pupils
- the increased interest and understanding for the other lifestyle of our foreign pupils because of a better knowledge of their culture
- children improved consciously their writing skills, particularly by supporting one another in writing-conferences
- they trained to use a dictionary and an encyclopaedia

Final evaluation

It was very important for the children to lecture their writings to parents and guests, to invite neighbour's class for playing with them the selfdeveloped game and to show their works in the foyer of the school. This way children have got a lot of appreciation for their endeavour. Thus our European project became part of school-life, too.



Da möchte ich sein!

Nach Санкт-Петербург reisen.

In dem schönen Schloß umher laufen.

Vielleicht durch den Park spazieren,

oder auch Blumen pflücken, Picknicken,

ganz leise sein und, hört, hört gut zu wie

die Vögel singen, wie das Gras rauscht und

wie der Wind weht. Ja, da möchte ich hin.

Auch die Statuen beobachten. In den Him-

mel gucken und im Gras liegen.

Hier auch schwimmen gehen.

Rußland ist ein schönes Land,

hier kann man das Leben genießen!



Kristina

There I wished to be!

Travelling to Saint-Petersburgh

Strolling along in the beautiful palace.

Perhaps walking in the park or picking flowers

Have a picnic, being quiet and listen, listen to the singing birds,

to the whispering grass and how the wind blows

Looking at the statues. Lying in the grass and watching in the sky

Russia is a beautiful country, here You can enjoy life!

Kristina, comin from Russia two years ago, mother-language

Russian, meanwhile perfectly double-language

Paula Puhmann's Adventures in France

Paula Puhmann went paddling in France.
He took the TGV towards Ardèche,
where he made a rafting-tour on this wild river.
Suddenly he came across a small cascade.
I hope my canoe won't drown! he thought to himself.
I can't look ahead! Help!
He was very scared.
He paddled down the cascade.
Wow, I've been very lucky, I made it!
But he had lost his compass and therefore he did not know the way.
Fortunately he came to a cave.
People say that the monster of the Ardèche is living there.
But it is only a tale!
He went in and saw two pirates running away.
Paula Puhmann went to a door and opened it.
There was a toy-box.
He opened it, but there was a chain of jewels in it!
Leaving the cave he found by chance his compass.
He paddled to a French police-station
and showed the treasure he had found inside the cave.
Two policemen were coming with the two men he had seen.
They were thieves and got arrested.
And finally I went off.

Marianne, coming from Russia three years ago, German parents.

Paula Puhmanns Abenteuer in Frankreich
Paula Puhmann paddelt nach Frankreich.
Er fährt mit dem TGV zur Ardèche.

Dort paddelt er den Wildwasserbach hinab.
Doch plötzlich sieht er einen kleinen Wasserfall.
Er denkt: "Hoffentlich, kippie ich mit meinem Boot
nicht um! Ich kann nicht hinschauen. Hilfe!"
Und paddelt ihn hinunter.

"Ach, zum Glück geht es mir gut!"

Paula Puhmann hatte richtig Angst!

Dabei verlor er seinen Kompass.

Er weiß nicht mehr weiter.

Gott sei Dank kommt er in einer Höhle an.

Man sagt, dort lebe das Ungeheuer von der Ardèche.

Doch das ist nur eine Sage. Dann geht er hinein

und sieht zwei Seeräuber schnell herauflaufen.

Schnell versteckt er sich, als sie weg sind, kommt er aus

seinem Versteck. Doch dann geht er weiter bis zu einem

Tor und öffnet es. Dort ist eine Spielkiste.

Er nimmt den Deckel ab. Drinnen ist eine Juwelen-

kette. Als er rausgeht aus der Höhle, findet er zu-

fällig seinen Kompass. Er paddelt zur Friseurstation

Polizei und zeigt ihnen den Schatz.

Doch dann kommen zwei Polizisten mit den zwei

Heimern, die er gesehen hatte. Sie wurden ver-

haftet und ich machte mich auf den Weg.



I WRITING STORIES

Teacher’s Programe
Age 10-11 years (primary school)

Contents of the process

- The myths, the tales, the traditional tales and legends, magic elements of Europe.
- The cultural richness in the Europe of the nations
- The short narration: main characters which are composed
- The tale structure: the adequation of the different traditional elements to the phisical and social reality which it belongs.

II GENERAL INTRODUCTION OF OBJECTIVES

- A-To know the popular, traditional, mytical elements as a source of the European Union Culture
- B-To develop pupil’s imagination and creativity though stimulus
- C-To apply properly the descriptive, narrative, dialogue etc, techniques in a text.
- D-To carry out an investigation work using different means: own books, school library, city library, though internet asking for information about: tales, heros etc, to the different countries.

III DIDACTIC DESCRIPTION OF THE PROJECT

Stage	Main Elements	Materials Needed	Description of Activities
1-2-3	-To introduce the character of the “old Europe” as the main idea of the project -To know the short narration -Different tales and legends of Europe	-A map of Europe -Tales from Europe	<u>How to start</u> -To talk about the European Union Geographycally. -To talk about the heros, of the tales, legends of the different European countries -Which the help of the “old Europe” to discover how boys and girls of the different countries know the traditional tales and write another ones.
4	-The creativity and imagination of the children, to create the character -Smalls groups	-Basic vocabulary -Synonumous dictionary -Descriptive texts	<u>How to work</u> -Small groups: 6 pupils -the groups make a composition to describe the “old Europe” -They vote the best description.
5-6-7	-Small groups -They make the glove puppet	-Glue, ballons -Newspaper -Cardboard -Paint -Clothes -Wool -A wood stick -Nylon threat	-To make the glove puppet of the “old Europe” -To build the head, one pupil of each group will participate -The other groups make hands, etc.

Stage	Main Elements	Materials Needed	Description of Activities
8-9-10	<ul style="list-style-type: none"> -To write a narrative text with the same structures of the read tales of Europe in class. -Small groups. 	<ul style="list-style-type: none"> -A map of Europe -The means to travel -Traditional tales of Europe. 	<ul style="list-style-type: none"> -To plan the travel of the old Europe. -To chose the route that the old Europe will follow. -Means of transport: <ul style="list-style-type: none"> -St florenç dragon -The flying trunk -The swans -The red shoes -The cinderella´s pumpkin -To distribute the work in groups -Coordinator group: <ul style="list-style-type: none"> It starts the story situating the place of action, and coordinates the trips from one country to another one -5 different groups who are the responsible of one country which have to discover: traditional tales, heros of different tales, wellknown story-tellers. -The old Europe will contact with each one of the different country and will ask a new story that children have written. -Each group write a story: tales
11			<p style="text-align: center;"><u>How to present</u></p> <ul style="list-style-type: none"> -Exhibition at school of the work done -Performance of the different stories by children but with the glove puppet of “the old Europe” as a link -To make a book with all the tales that children have written of the different countries.

HOW TO IMPROVE

- To read each other tales: the group class can suggest different changes or improvements, a better story can be done.
- With the help of the teacher before and during the project the work will be better.

HOW TO EVALUATE

Initial evaluation: -Before starting the project, the teacher will evaluate which is the knowledge of pupils about: tales, legends etc European

Self-evaluation:-Children will have some marks to evaluate they must use them to show that the project is done.

Formative-evaluation: -During the process of the project, the teacher observes and writes: the difficulties, the advances etc.-To revise the work done-. He can correct the mistakes, he will give advise to the groups or individually to help the work of the pupils.

Self evaluation:

- With the self-evaluation table pupils will evaluate themselves. They will have the objectives to carry out. –They will say why they haven't done the tasks.
- Children evaluate their own stories, comparing them with the other pupils ones.

THE OLD EUROPE ARRIVES

It was or it wasn't, a truth or a lie, reality or imagination? We have not wanted to guess itYou reader, when you read it and you have thought about it, you decide.

A clear and sunny day, while we were talking about several things all together, in the classroom we listened to some knocks on the door. The door opened and it appeared an old lady, a very elegant grandmother with white hair and wearing her hair in a bun. A wide forehead, thin eyebrows and blue eyes, cunning, sparkling, blue eyes like the sky; a straight nose a little raised at the tip, a rosy and fine lips.

-Good morning! She said

-Good morning! – we answered low, the surprise was enormous!

-I am the old Europe!

- ?

- Yes, I am ; Even though it seems strange, I am the spirit which join brother countries between them yours, Catalunya, and I come to propose you a funny journey. But, there is a condition. We have to work. We have to get from each country we visit a story which a child has written so that I will know if nowadays boys and girls like reading a writing tales like their grandparents

- Great idea

- If you like, I have a lot of contacts which will help us, my friends fairies, giants, dragons, trolls, and with the help of them we will do everything

Child - All right

Child - And which countries will we visit?

O.E. - This is a surprise

- Now, while we are waiting for the night we will arrange the package. It must be light, but we cannot forget the magic wand, and the magic formulas book, it can help us a lot!

Child - Why must we wait for the night?

O.E. -Because the night is misterious and magic, so with the moonlight and the stars we will start the trip.... see you later! Goodbye!

Child -Where do you live Old Europe...?

O.E. -Far away...!

And with these words, she disappeared.

The night ran majestic, the stars were opening their little windows in the sky and the moon winked an eye.

Confused they didn't know where to go, suddenly all was light again with a strange light, it seemed a dream.

In front of us a staircase appeared which never ended. Slowly we climbed the first step and with only putting one foot on it, in the sky a better was drawn and after another and another until the word EUROPE was formed; on the last step we could go into a house where it was full of flags from different European countries. The door opened and it appeared our friend with a sweet smile, in the hand she was carrying a little suitcase, it was squared and with brown leather on the sides and the handle with the same colour, in the other hand she was carrying an umbrella.

-Welcome boys and girls, we are starting our adventure.

-Okey they all answered

Now we have to call the St. Llorenç del Munt dragon, it is a friend of mine. It will carry on its back and will carry us through the Pyrenees until arriving in France.

The dragon was sleeping in his cave (called SIMANYA). Suddenly the light of the name EUROPE woke up it; he understood that his friend needed it.

-I am coming Old Europe. Its voice was heard through the sky and the mountains, and the echo reached at us.

The dragon washed his face to wake up, moved his tail and opened his wings to check if they worked and flew to the Old Europe home.

O.E. -Hello my friend, could you do us a favour, you are a friend of Tales and legends, and we would like to travel through all my lands to know boys and girls who write Tales, can you drive us to France?

Dragon -Yes, of course, you only must climb up on my back and let's fly...

It was fantastic, slowly it disappeared the mountain of St. Lorenç, Montserrat, the port of Barcelona, the Sagrada Família, all was getting small, the Pyrenees were in front of us like a big wall.

Child -I am frightened! We are going to crash!

Dragon -Don't worry, I can control everything

O.E. -He is an expert, nothing will happen.

They crossed: mountains, hills, rocks and... all the south of France suddenly... a plane was coming towards us...

Dragon -Look out!, put all together, "uff" on the right, "uff"... we have eluded it, ... what a fright!

Look... look, what is that over there that is so bright. It is the Eiffel Tower with lights and Notre Dame, and the Elises Champs and... the river Sena what wonderful!

O.E. -Here, here dragon, stop here we get off on the river Sena now we go on way.

Dragon -I suppose I have helped you.

O.E. -Thank you for everything

Dragon -Goodbye, and I wish you a good trip!... when you return come to see me, and you can explain me all the stories that children have given to you.

O.E. -Ok. Goodbye...

The dragon flew away in the magic night.

The Old Europe arranged her dress very well, put her hat on and she took out the magic formulas book

We can start: ...

OPEN SPACE

At this moment boys and girls invent a magic formula so that a French traditional being appears, this one will help the Old Europe to find Tales written by boys and girls.

In this space children invent stories and give them to the "magic element" so that he or she gives them to the Old Europe.

It is the first composition which after will take part in the book of Tales written in class by children: "The Old Europe"

They had the first treasure, a nice that had written a French boy; and something very special and important too, a friendly that had helped them, now he was there to say goodbye - But...

-Which was the next country?

-And, how are we going there?

She stayed still, opened the magic formulas book and said a strange words, and suddenly in front of us there was a marvellous carriage, it was "Cinderella carriage", it was so big that all of us jumped in.

The carriage was lined with silk, it was like if we were the protagonists of a fairy tale.

We were going to Germany

At the both sides of the carriage there were very big wings and we flew up and up. The last village was getting smaller until it disappeared...

The driver was very serious, and drove the carriage very firmly. The clouds waved us while we passed by, and some of them looked at us very surprised.

Slowly we came into a very thick and dark of clouds which looked at us with bad intentions, two of them crashed like fighters, a light, very bright was between them, and far away we could heard a very loud noise like a fierce animal.

We were very frightened, and we were very close to protect ourselves from the rain which entered for the carriage's windows.

The driver drove the carriage up and up until we left the storm, we drove over the clouds white and soft like cotton, the darkness and the storm were under us, the sun was shinning very happy

After some hours we were flying over the "The selva negra" and the river "Danubi" we reached we were waited for

COORDINATOR GROUP

Walking through Scotland

In Edinburgh as every July, a party was celebrated in the main square, where men with skirts and thick jerseys played bagpipes and the people danced without stopping, and they drank a very good Scotch whisky. Suddenly it began to rain, it is logical as the climate in that area is humid and wet in Summer and in winter.

The people began to go home and the party was delayed until the next weekend; but one of the musicians lost his bagpipe because of the heavy rain the bagpipe was taken by the flow of the water.

The flow dragged it down until Glasgow and it didn't know what to do, it was lost; but luckily it met a bottle, an empty bottle of whisky, the bottle had been dropped by a barman. They followed the same way.

They were arriving in Grampian mountains and it was very cold, suddenly an old woman – the old Europe – she appeared in front of them and asked them:

-Would you come with me to the Grampian mountains? I know very interesting and beautiful paths-

They both said yes. They spent the night in a wood but that they found in a field.

The next morning, they got up very early, they had the typical breakfast with fried eggs, bacon, toast and orange juice, and very happy they started walking to the Glenelg cliff, the excursion seemed fantastic.

Over the magic and beautiful Europe, they crossed green and light mountains, on the background the rough sea had a fight with the immobile rocks all day.

When the sun had set and the rocky mountains became fateful figures, they landed near the lake. The time was nice and they felt something strange in the air.

Suddenly the water of the lake began to shake more and more. Suddenly among the circles of the green water appeared a very strange head and a penetrating sight. It was the Loch Ness monster.

-What are you doing here? He asked

-We are discovering the beautiful things of this country – answered the bagpipe – and I think that you can help us a lot, talking about old legends. But...I can not speak, the mystery of my history, it is the big secret which is surrounded.

Well, but we are not normal beings, we are part of this land.

-I would also like to speak to somebody who is interested in me.

-Start – start...!!!

-Look, long time ago, anybody knew my existence. I lived happy in the depth of the lake. The people slowly dirtied the water until I could neither live, breathe, eat nor sleep, and dream. My roar frightened the people, and slowly the rumor began to run that I devoured children and people, that I was a horrible, violent, and wizard monster, and everybody went away frightened from here.

One day came a child, he came to have a swim, here, in the lake but when he saw me he was afraid of me and he began to run, but my roar, my sad roar my plaintive voice made understand him that I was unable to hurt him; very soon we were friends and I took him to visit my lake, the hidden treasures, the sunk boats, all the wonderful things in the depth. The next day he returned and the next. Everyday I told him a different story. He was my only friend but suddenly the child didn't come...the child became a man and he did not trust on me. He had heard the lies of awful people and he believed them, so I did not see him again.

-Mr monster, be quiet, we are going to meet him and we'll bring him here so you can talk with him.

-Thanks – said the monster – I am so lonely! Our friends went to Aberdeen, (the monster told them that his friend Tom lived there). After searching they found a man, an old man dark skin for the sun who said to be Tom. The old Europe, the bagpipe, and the bottle of whisky did not know what to do, they did not dare to talk about the monster but the man told them where he lived and told them he could help them in any way.

Our friends went to his house.

Pum, pum!!!

-Who is there? Asked a young voice

-We are some friends of the lock ness monster-

Come in, come in, what do you want of me?

-Wait a while- said the old Europe, we are going to explain you a nice story- Do you know story of our lake?

-Yes, said the boy, my father has told me a lot of times.

-We would like you to come with us to see it and make him happy.

-But, he is so violent!

-Don't believe it, only bad people say this. He needs a friend who loves him and visits him as you father did when he was young

-Then, I will be his friend, said the boy

So, they went to the lake, the boy and the monster embraced each other and decided not to frighten any more.

When they turned round, the old Europe, the bagpipe and the bottle had disappeared, they had to go on their journey.

Ireland

We are in heart of Ireland. The country of our friend Peter, a Finnian a bit who lives in the forests of cork, which are the most leafy and magic of this part of land, as they are full of Finnians.

The Finnian are people very friendly and very small, they usually have a white or grey beard; with the beard you can guess the age they are, the maximum they can get are 5 centuries.

They have got big ears and a potato nose, fish and blue eyes like the sky; they wear little and curious clothes, they wear a green little jacket and chequered green trousers, and I forgot about their loved hat which every Finnian has even if he is young. It is a tall, small, green hat with a trefoil drawing. They are very happy and liars they like joking to each other.

It was a hot day, Peter, do you remember him don't you? Then, he was walking as every morning when suddenly - oh, oh, oh, - What happens? He had stepped on something soft - coned you take four foot out? - who talks? Asked Peter.

-But, if you are a trefoil - uaaaa... why do you cry? I have hurt you.

-You have not hurt me - answered the trefoil. What's your name? - asked Peter - Smith, and you? - said the trefoil crying, what has happened -well, I went -well, all right, he was interrupted by the Finnian. You'd better tell me this while we drink some beer "Guinness" in a Pub in the village.

-"Well, I was walking through the forest of the Finnian when I felt some steps, I looked up and I saw the famous statue of the poet "W.B.Yeats", he or the statue as you like, wanted to break my roots but he was not able to, so he pulled out one of my leaves. He put into his pocket and left"

-Oh! What a pity!! said Peter - But you have already two left

-Yes, but if in a week I don't have my three leaves all the trefoils will disappear and with them all the Finnians, the harps, the doors, the cliffs and all the magic in Ireland.

-Oh! no!, this is a joke for "super Peter"

-Ja,ja,ja, smiled Smith.

-I will help you for my country.

-Thanks - thanks - said happy the trefoil.

-Where we can start searching.

-First we can start in Cork, we can go to Blarney Castle, perhaps we are lucky

Let's go! they found a friend horse, called Alexandre, and they began the journey.

When they got to the castle, they looked for everywhere but they could not find the poet.

-Let's go to Tralee, but before in order to have good luck we must kiss the stone of Blarney; it is said that it is magic.

-All right - then, they did it.

-Come on, Smith or I will call you the kissing trefoil!!!

-Don't say that, the idea was yours

-All right, you win, but we'd better go on our way; - where do we go?

-How long have we got, then?

-Six days

-Then if we follow this way we must go to Tralee and the "Dingle Abbey"

-Then you turn on the left and I turn the right and we will meet later - Ok

After some time at about 8:00pm they met at the meeting point.

-Uf...uf... I'm tired - said Peter.

-I am too, but did you find him? I didn't

-Yes, I did

-Yes!! What are you saying?

-It is a joke

-You! And your jokes! Peter!

-What did you see? - asked Smith

-No, please, first you

-No, please, first you

-No, first you

-Ok said Peter very angry

I have passed for "Gallarius Oratory", it is a stone church from the Paleochristian times, it is very beautiful but before I passed by "Kilmolkeadas" it is a pagan place, in the graveyard there are still some ancient stones a cross and a sundial. And I have also seen the "Riasc", the ruins of a monastery which is from the VII century

I've gone sightseeing through "Ballyferrier"

-Now, it's your turn Smith

-Then, I went to "Dungleg" it is a fort from the metal age and it is very well conserved; after that I went to "Shea Head" and then to "Dunmore Head" where you can see the "Blaskets" islands, talking about Blasket, then I saw Blasket Centre where you are given lessons about the way they live and speak there.

As you can see we are not very lucky...but we have enjoyed very much seeing our country.

-Then, now it would be better to go to Limerick which which is very near! Let's go!

It was quite dark, but with the horse very soon they searched to the place.

-Oh! Peter, this is the place where the river Shannon passes

-Yes, it is true, over there!!

-Then, it is sure we find the famous poet

-How? Why? What does he do?

-Well, fishing, didn't you know that he is very fond of fishing?

-No, I didn't

-They went near the river but they didn't find him, so they went on to Galway. On that place they went to see the "mother cliffs" which are one of the highest in Europe, only two hundred metres over the sea level and eight Km of extension.

Our friends had never seen such an extraordinary place, Smith didn't see down the cliffs as he was afraid of the height

There, they didn't find the poet so they decided to go to Dublin, which is the capital of Ireland

-Now, we are a bit late, we only have one day and a half and Dublin is very big to find the poet - said Smith sadly.

I know that - said Peter, we can ask to the statues if they have seen him.

And so they did, they asked first to the bronze statue of Molly Malone in Grafton street, then they also asked to the famous Irish novelist James Joyce statue, and finally to James Joyce statue, nobody knew anything about the poet.

-We won't find him - said Smith crying

-Look, we are very stupid, where did W.B. Yeats live when he was alive?

-In Sligo

-Then he will be there, I am sure, he will!!!

-Yes, yes, you are very clever Peter.

-Well. I...we have been very unobservant

-Quickly, they went to Sligo. They visited the town looking for the house where the poet lived as a child

-Look at there.

-Let's go, then

-Hello, sir - said Smith very shy

-Hello, little trefoil - what do you want?

-Well...me...

-Wait for a moment, aren't you the trefoil which a week ago I look out a leaf?

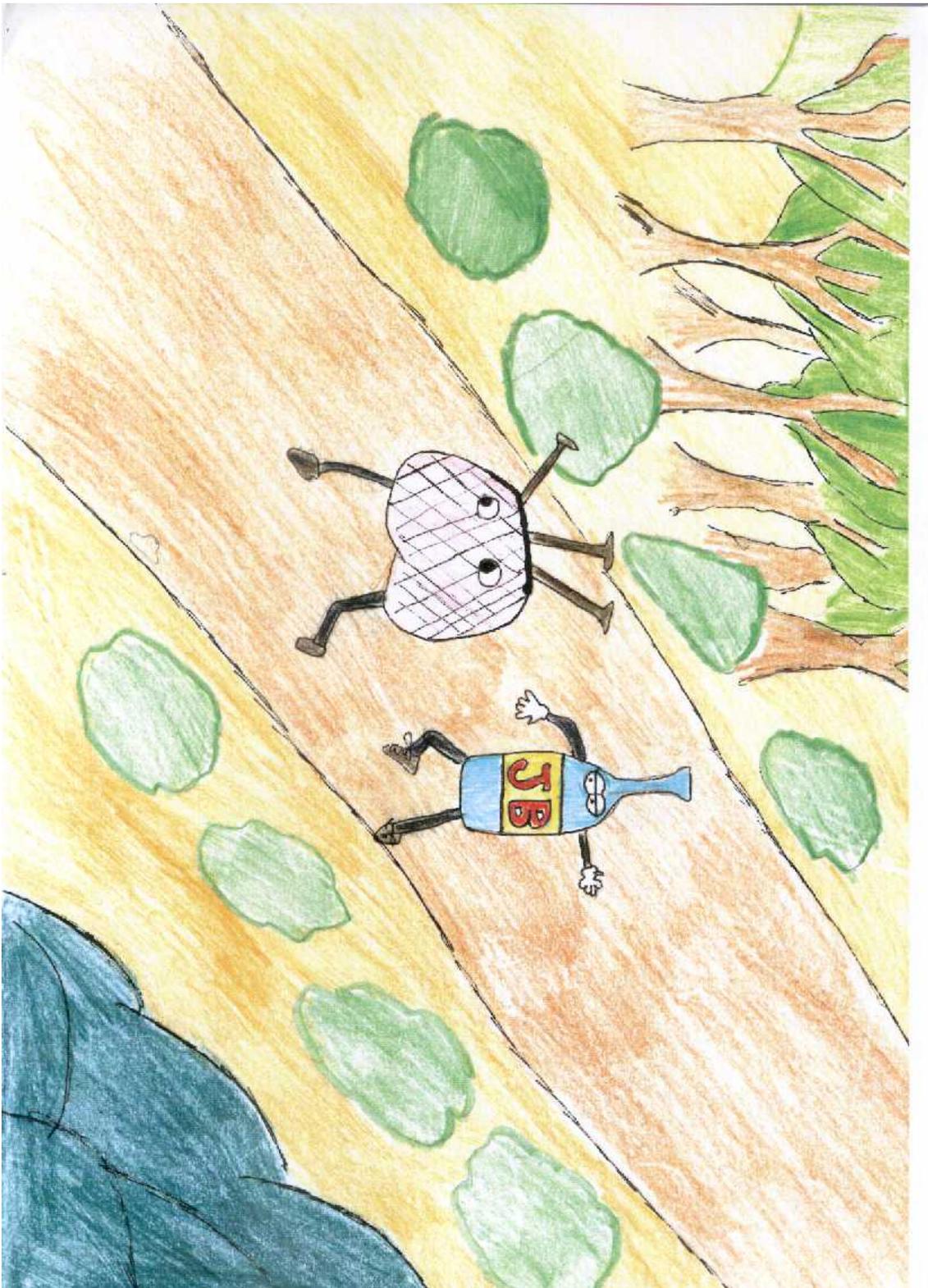
-Yes, I am, so we are here, if you don't give me the leaf all the magic of Ireland will disappear.

-Is it true?

-Yes, answered, the poor trefoil

-My friend, I am very sorry. I could never be the responsible of a think like that. – How can I bring it to you? I broke it.
-If you really want that the magic of Ireland doesn't dissapear, there is no problem, the leave will stick it self
-Slowly the writer put the small leave on the trefoil and ..
Oh! I feel very well. I am very happy
The writer very excited wanted to perpetrate that moment for the posterity...and logically he wrote a poem.

A trefoil called Smith
crossed Ireland west to east
with help and great courage
not to lose it good heart.
A finnian helped it
and thanks to him they found it
and at the end all finished
and Ireland they saved.





The adventures of Mynoskas

The Mynoska is a mother doll very special, it wears a brown headscarf on the head which makes contrast with the light skin, small blue eyes, and thin, dark eyebrows like the night, black hair like the half-burnt coal which goes from ear to ear. Snub nosed with round, dark holes, small mouth and crimson lips. It wears a loud-colour dress, with several attractive colours.

It is so maternal that it always takes its daughters inside it.

One day while the mother was sleeping the dolls that were inside tried to go out in order to see the outer. My god! They were always closed inside it could not be!!

-We have to see the world girls – said Baboska

-You are right- Answered the others, except the smallest we can not remain like this all the time, and not only she sits on the sofa, while we satay inside, we can not watch our favourite T,V, program, but also she eats the biggest piece of the cake! We can not stand anymore!! Exclaimed the third doll called Baboska

Why don't we go to see the world?and to live adventures!

Brilliant, exclaimed all. Except the smallest called Petitoska.

She was still very small, all that noise frightened her, she didn't know if she could go alone. Then Baboska felt responsible and said to her that she never left her alone, that they would go always together.

Then, all the sisters waited for the mother Mynoska was sleeping peacefully on her shelf, and slowly they opened her, while the dolls were going out one by one without making any noise; Baboska closed again the mother and she went out through the window until she got to the garden.

-Girls: you can come out, let's go – said happily Baboska

Slowly they were appearing the three girls kept into one each other. First Poruoska, after Felioska and finally Petitoska.

-My god, girls fantastic! – said Felioska...

All day here inside. It is so boring ...

-Well, girls; now everyone of us will go to visit some interesting places of our country – said Baboska, in a few days we can meet here and we are going to explain to each other what we have seen.

All right . oh! You Petitoska, you will come with me oh! Girls, look out! And we will meet here in this garden in a week

-Good luck!! Good bye!!

-Good bye – answered Felioska and Poruoska.

The next morning the mother Mynoska got up and she felt very light, like empty inside, she went to wake up the daughters inside and she saw that they weren't there yet, the window that faced the garden was opened, there was no doubt, they had escaped.

-But, where have they gone now? Why have they escaped? Perhaps, because they were always here inside closed... Perhaps I have been very selfish, I have never let them to live their life.

Then she decided to meet them, and she wanted to explain them that she understood them, and that from then, all would be very different.

She looked for through villages but was not lucky, until she got to Moscow, she was frightened, the city was so big!

The Red Square seemed a town; suddenly she saw Babioska that with Petitoska.

The mother ran towards them and embraced them while she said: I won't have you inside anymore from now we are going out when you want and we can arrange some holidays if you like!!

-Thank you mum, we will come

All right, let's meet Poruoska and Felioska.

All together went to meet the other dolls. They went to St. Petersburg, but there, the dolls weren't so they went on looking for and got to Wolgoad, a very poor village with destroyed

houses, there, they found Poruoska in a little cottage; when she saw them she rushed towards Minoska and she explained that she felt very alone and she had been very frightened, and so she had hide there. After that, they went to meet the last doll, Felioska. They walked quickly they wanted to meet her, they passed through the main street that was in the centre of the square and they saw mother Minoska that said she had seen her direction to the harbour.

The four sisters went to the sea.They looked for her everywhere until they heard a loud music. They got nearer and nearer until they got to a big yacht. And inside an empty barrel of wine very big. There was a party of Minoskas with music and drinks.

The four dolls found their sister Felioska dancing and smiling, she was very happy, and she invited them to the party.

They spent a very good time. When the party finished they caught the train and returned home.

They were very tired, but it was worth.

Each one explained what they had seen and lived.

And finally Minoska, the mother confessed that she had been very strict so, since the five dolls shared the life together, and they were very very happy.

Kehoma Belmonte

I THE FAIRY TALE

Teacher's Programme

Age 10-11-12 years old (primary school)

Contents of the process

- The tale and fairy tales
- Fairy tales and traditional ones of different European countries.
- The structure of the tale.

II GENERAL INTRODUCTION OF OBJECTIVES

- A- Method of written expression: the fairy tale
- B- Structure of the fairy tale
- C- The text of the fairy tale: the action: real and fantasy elements/the time/the space.
- D- The characters in the fairy tale and the different roles of each one
- E- Formulas for starting and ending the fairy tale
- F- Story telling and the roots of popular tradition:
 - a) Oral transmission
 - b) Special characteristics of each country and how they are represented.

III DIDACTIC DESCRIPTION OF THE PROJECT

Stage	Main Elements	Materials Needed	Description of Activities
1-2	<ul style="list-style-type: none"> -Initial evaluation -Preparation of the self-correction table -Objectives that we propose for ourselves -Popular elements that fairy stories usually have: -The hero, the rival, secondary characters -The role that each one plays -The beginning and the end of the fairy story -Read the text -Discussion -Group class 	<ul style="list-style-type: none"> -The lyrics and musical instruments with in a fairy story -Fairy tales -Traditional tales -Known tales 	<p style="text-align: center;"><u>How to start</u></p> <ul style="list-style-type: none"> -Initial evaluation of the oral form to recall what a fairy tale is: -Brief narrative -Fantastic nature or with some realistic elements -No author -Passed down orally from generation to generation -We have reached them through compilers -Special formulas for beginning and ending stories -Plant elements intervene to which are attributed magic healing properties: thyme, rosemary, etc. -Participation of popular individuals: giants, dragons, etc. -Participation of instruments through traditional dance ,music: the flute, the horn, the bagpipes, etc.
3	<ul style="list-style-type: none"> -Group class -Structure of the text -Discussion 	<p>“the flower of the Penical”</p>	<p style="text-align: center;"><u>How to work</u></p> <p>Having carried out the above recollection, the story is read by the teacher and the children follow the text. Afterwards a discussion is held on the vocabulary used in the tale, the structure of the narrative and the characters and their different functions.</p>
4	<ul style="list-style-type: none"> Small groups. -Groups are allocated to find out the general characteristics of the fairy tale in the text 	<ul style="list-style-type: none"> -Books from the school library -Other libraries -Tales from other countries 	<p>1st group: it will work particullary on the popular individuals which are usually found in our country fairy tales: giants, dragons etc and religions elements: the mother of god</p> <p>-They can look for popular individuals in the fairy stories from other countries.</p> <p>2nd group: it will find out out which plants are associated with miraculous powers only in fairy tales</p> <p>3rd group: it will deal with the musical instruments and the folk songs which are only found in fairy stories (poems, popular songs).</p> <p>4th group: it will determine the structure of the text and the function of each of the characters.</p> <p>-The constant number “three” in the narrative: the hero always has to have two rivals. There are three sons, three princesses, three princes etc, the third is always the good one and the other two are the negative elements.</p> <p>The members of this group have to look for examples of the constant number three in the own country and on the others.</p>

Stage	Main Elements	Materials Needed	Description of Activities
5	Group class -Discussion -The works of each groups	Support bibliography -written cards	Once the groups have completed the investigative work a discussion will be held in class where the students can exchange their experiences and have a foundation for their work. They must present the work written in cards
6-7	Cross-curricular activities: -language -Music -Art -Technology.	-Paper -Pencils	<u>How to present</u> 1st option: to convert the narrative text into a conversational text (drama)
		-Paper -Pencils	-To establish some bases of support: -What each character is like, physically and psychologically; to create a prototype -The place where the action happens real or imaginary -The time of the action
		-Sticks, gloves, papier mache etc	<u>The language class</u> Will work on the narrative text in order to convert it into a conversational text.
		-Recorder -Cassettes	<u>The art class</u> Will make puppets
		-Lighs -Sound: radio cassettes, recorder	<u>The music class</u> Will work with the recorder on the folk song which serves as a background to the story.
-Pencils -Pens -Paper -Music	<u>Technical workshop</u> -The students will create special effects: lights, sound, magical elements etc.		
-Crayons -Colour pencils -Paint -Paper	<u>Language class</u> Finally, the characters are cast, and after the dramatic work, which will be carried out in the language class, the fairy tale will be performed for the rest of the school and the parents.		
-Music -Scenery -Paint -Clothes -Card-boud	2nd option: Having the base work available, each child is asked to write a fairy tale in which all the constants which have been discovered are contained. Some appropriate music should also be created, with a supporting folk song. They can be given three specific elements: the king –a misfortune- the plant rosemary Once finished, they are collected in and conected and made into a book.		
-Video-camara -Music	Each one of the stories can be illustrate with a picture by the child who wrote it.		
-Paper -Crayons -Paint	3rd option: converting the text into a shortplay. Here the teacher will have to intervene to help direct and coach physical expression. The text could be shortened quite a bit, but gestures have to have an important role, like the music and scenery 4th option: audio-visual montage 5th option: after having completed the foundation work on the fairy tale, writing one together, bearing in mind all the characteristics, and later making a comic		

HOW TO IMPROVE

It depends on the option chosen

- Improvements ideas: -vocabulary, structure, syntax, spelling, contents
- To improve the imagination and creativity of the children while they are working
- Reading other tales may give ideas to improve own story

HOW TO EVALUATE

Initial evaluation: Already explained (what do you know about ...)

Progressive evaluation: This evaluation is done while the children are working on the tasks

Self-evaluation – Self-conection: It is an important that the child is self-evaluating and self correcting from the moment of starting the tasks until reaching the proposed objectives, in such a way that the teacher reads the work it will be almost perfect.

THE FLOWER OF THE PENICAL (original text)

It was upon a time a king who had three sons, and all of them wanted to become kings when their father dies, so, their father did not know to whom legMe the kingdom. One day he called them and told them:

-Look, my sons: I love all you very much, and I think that all of you can become king when I die. But, as I do not know to whom give the crown, we will do a test. Go all three around the world to look for "the flowwer of the penical" which I need to cure the wound I have on my leg, and, who brings it first, he will be my sucesor.

The oldest will set off, first; then, the second and the youngest the last. And I want to see whom of you will be the luckiest and will have good fortune. The king made arrenge for each one a walking dress, and a big bag, in which there was a big cake so theywere able to eat during the way.

The first day the oldest set off. Walking and walking looking for everywhere, without finding out any flower that it seemed to be the one he wanted. Walldng and waildug he met an old lady with a little child very poor and ragged, and she asked him:

-Where are you going sweet?

-To looking for "the flower of the penical" because if! find it I will become the king.

-if you would like to give me a little crumb of your cake for this child, who is starving?

-if he dies, I don't care, the cake is only for pie.

-You can look for it, the more you look for jt the less you will find it.

The dissatisfied prince, went on his way, an the more he looked for the less he found the flower. The following day the second son set off. Walking and walking, he also met the old lady with the child, and, like his brother, she asked him where he went.

-To look for "the flower of penical", that I find it, I will become king.

-If you would like to give me a little crumb of your cake for this child who is very hungry?

-He can die from starvation, the cake is only for me.

-You can look for it, the more you look for it the less you will find it.

The second prince went around the world and looked for it everywhere, and, the more he looked for, the less he found any flower which seemed to be the one he wanted.

The third day, the youngest king's son set off, with the big bag and tha cake. He went across the country and he also met the old lady with the poor, ragged little child, and like his brothers, she asked him where he was going, He answered:

-I am going to look for "the flower of the penical", that our father told us that who finds it he will be the king but me, poor of me, I don't think to find it, since my brothers set oft before than me.

-Listen, wouldn't you give me a little crumb of your cake for this child who is very hungry?

-Oh, yes, of course, good woman!, here you are all the cake, for the boy, which I do not need it, because I always have food.

And, then with the action he gave the cake to her. The good old lady, who was the Mother of God with her son, broke a crumb, which it was so little that it was difficult to see and she gave it to the child, who could not find among his little fingers. Then, she said to the boy:

-It is not necessary you look for "the flower of the penical", I will give it to you.

And among some herbs she picked up a wonderful flower which smeelles pleasant and good.

Then she gave it to the boy:

-Where can I hide it?, because if my brothers find it they will steal it from me.

The Mother of God took off his shoe and she put the flower inside the shoe, so nobody could see anything, and she told him:

-Hurry up, go! You will be king!

The youngest prince left his way to his home, but he came across with his brothers.

-We can see that you are very happy, we imagine that you bring the flower.

-Oh, no! I do not bring it, and you?

-We, no, we do not bring it, but you do, because we can smell it.

They argued about if he brought or did not bring it, then they decided to undress him, and in fact, when they took off his shoes they found "the flower of the penical".

Both brothers got very angry and the envy was very strong because they could not understand that the youngest brother had got the flower, so, they killed him and took the flower.

To disguise their crime, they buried him near a river. After the crime both brothers had a long discussion as they both wanted the flower and they could not agree because they both liked the idea of becoming kings. All were reasons, and neither of them wanted to go back, until that the oldest with a sword killed his brother.

The oldest had the flower, and he went to his father, saying that he had found the flower. Time passed by and the other two brothers did not get to the palace, and the father, all the time was thinking about what could have happened to his sons, and when he talked about it to his bad son, he answered

-They must be already looking for the flower, and they are envious, I am sure they do not want to come back without the flower. I think I would do the same if I had not found it so early.

Time passed by, and on the place where was buried the poor young prince a reedbed was grown with tall and beautiful reeds.

One day a shepherd cut a reed to make a pipe, and when the pipe was made, he made sound it and he with a big surprise listened to this:

Little shepherd, good little shepherd,
you that play and shake me
I was killed in the river sand
for the flower of the penical
for my father's leg
which it hurt him very much

When the shepherd listened to this, at once he went to find the king and talked to him like this:

-You can see, my king that I have made a pipe from a reed, as other many times, but instead of playing as always, it plays in a very strange way.

The king took the pipe, he played it and this said:

Father, my father!

You that play the pipe

I was killed by my brothers

for "the flower of the penical"

I will not be able to be king,

but they will be.

The bad brother confessed, that it was true that he and his brother killed their youngest brother who brought the flower because they wanted it, and after this he had killed the second for the same reason. The king asked him to show him the place where he had buried the youngest son and with the help of the shepherd, they showed the place, they made a hole and the brother was found who was alive, as the Mother of God everyday took him food. The king made hang the oldest son, for bad, and left the crown and the kingdom for the youngest, who was the deserving.

PRINCESS ANNE HAS LOST HAPPINESS

The day was raising and the sun shone as patent leather. In the horizon was appeaing the sun as a soft strawberry. The sky was in blue colour like a bewitching like the eyes of the princess Anne that woke up with the songs of birds.

Everybody knew that the princess Anne had three special gifts that three fairies had concerned her as a present when she was born. One was the beauty. She had a long and shining hair like the look of stars, a blue eyes like sapphires and red lips like the blood; and when she laughed a long and straight little chain of white teeth could be seen like a necklace of pearls. I was delighted just looking at her. The second one was a soft voice like the whisper of birds and a melody like a symphony of a violin that when you listened to it you felt captivated by the harmony of her words. The third and the last one was to posses happiness ; she was always happy and she had the faculty of understanding not only humans or animals but satisfy everybody around her.

One day, the princess went to the forest to take some flowers and while she was singing and playing with the animals, one giant saw her and dominated by the envy he had, using his magic power took the beauty of the princess off like a poor flower from the ground.

The princess did not realize until she came back to the palace and her little dog Xic, received her doing jumps and so happy. She always laughed but this time she looked at Xic and with a sad face went to her bedroom saying nothing.

When all the servants saw the princess passing in front of them, without that smile on her face, and with a bunch of flowers just hanging of her delicate hands, were so strange and told it to the king.

Quickly the king called the best doctor of the world but he could not know what happened to the sweet princess. In front of this situation the king was desperate and called the best magician of all the history to find the cause of that harm and guess what was the thing that had the princess prisoner in that infinite sadness.

The magician discovered that princess Anne had lost the happiness and said it to the king like that:

- Sir king, I have discovered the harm that makes ugly princess Anne and that worries you too much. Princess Anne has lost happiness.

- But this is impossible. Who could caught it? or where did she lose it?

- On my opinion, if I am not wrong, a powerful giant that lives in the forest of the "thousand desires" was the author of this. He had planted the happiness that stole to the princess in his garden and an orange tree was born. From this tree lots of oranges hang and they are the symbol of happiness and joy. Well, among all the oranges there are three of them that are ripe and that hide the happiness of your daughter and to get it a handsome prince should go in the night, when the giant sleeps, and get them. Then, he should cut them in two halves, take the heart of a dove and make a potion that the princess must drink. Then the happiness will be born again inside her.

The king did not think this twice and asked the most gentile and bravest prince to go to the garden to carry out the orders of the magician. When the prince arrived at the garden, the light of the moon guided him to the orange tree. He took the fruits and put them over the table and cut the first one. Suddenly the dove escaped and he could not caught it. He did the same with the second orange but the dove flied and moved away the sky. He only had the third orange. He cut it in two halves and so carefully he took the dove with his hands and brought it.

On the way to palace he put the dove into the sack and suddenly he met a little old woman with her nose too close to the chin who ask him a little of bread. The prince felt affected by her and gave the old woman all the food he had. The little old woman to be grateful gave him three strange flowers. These flowers had petals of gold and a little silver's pearls inside that could blind your eyes with their shining. And she told to the prince:

- Handsome boy, these flowers are magic and they have the same gift as doves. You will not have to kill them.

The prince thanked her a lot for her present because he did not want to heart the little innocent doves.

When he arrived at the palace he made a potion wit the flowers and the juice they got the princess drank it. Quickly a sweet and tranquil smile was drawn in the princess' face and the happiness came back to the bottom of her heart. Then they left the dove that flied over the horizon. But everyday, the dove used to come back to the palace, next to its brothers, ant put over the window of the princess and they used to leave a magic flower.

The prince and the princess got married and they had many sons which possessed and eternal happiness. And...

who do not want to believe
will not drink wine of pumpkin
nor go to dance to the place.

Gemma Herrero

I NARRATIVE TEXT

Teacher's Programme
Age: 11-12-13/older (Secondary School)

Contents of the process

- Detection of the realistic elements and the wonderful elements of the text
- The binomial as a factor to awaken the creativity to boys and girls
- To awaken interest to write narrative texts with creativity
- The description, very important in the narrative text.

II GENERAL INTRODUCTION OF OBJECTIVES

- A. Short narrative: the Tale. Structure of the narrative text
- B. The rhythm in the narrative text
- C. The narrator in first person
- D. The description: physical, psychological
- E. Binomial*: man/fish. Elements of a mysterious world. Ridiculous/daily reality.
- F. Elements of a mysterious world or ridiculous; incorporated into a daily reality.

*Binomial: To apply in a writing composition a “Fantastic binomial”, it represents to choose two words at random the more different semantic the more, so that the imagination works to create a story. It is necessary to establish a relation between them, to continue a fantastic united where the strange elements can live.

Ex: a water drop and a star.

Stage	Main Elements	Materials Needed	Description of Activities
1	<p>-Gianni Rodari in his book "Grammar of fantasy", treats the binomial as an important tool to develop pupil's creativity since they are little</p> <p>Imagination is forced to run and to establish, between both elements of the binomial, two relatives; a fantastic joint in which two strange elements can be together.</p> <p>-To determine the time in the narration.</p> <p>-To analyse the different sensations that the protagonist experiences through senses its importance in the binomial man/fish</p> <p>-To establish parallelism.</p> <p>-To realise of the importance of the colour in the different descriptions. Colours, sometimes not so defined.</p> <p>-To evaluate the descriptive language</p> <p>-Use of the different stylistic resources: comparison, adjectives, nominal complementation</p>	<p>The text of the author: Metamorphosis by Mercè Rodoreda.</p>	<p style="text-align: center;"><u>How to start</u></p> <p>1st step: Reading of a Tale. The teachers can do this task or the pupils of the group-class.</p> <p>2nd step: To ask pupils for actions and perspectives of what they would like to work the project from here, we can find interesting ideas.</p> <p>3rd step: In groups, the pupils do an interpretation of the text: -they should take the dictionary and find those words that are difficult to understand. -the reading comprehension can be directed, through a guiding questionnaire, or in an opening way and so each pupil can write his/her interpretation</p> <p>4th step: Propose them the inside world that hides under the words of the author (fantasy-reality).</p> <p>5th step: To discover the binomial that is established: man/fish.</p> <p>6th step: Conversation about the results of the different groups.</p>

Stage	Main Elements	Materials Needed	Description of Activities
2	<p>-<u>The rhythm of the story.</u></p> <p>-Justification of the fantastic element into the reality of the story. The transformation of the protagonist is slow and progressive.</p> <p>-To arrange the process step by step, that they follow it using sentences from the text.</p>	<p>-Different narrative texts where can be determined the different rhythms of the story</p>	<p style="text-align: center;"><u>How to work</u></p> <p>-Work in groups of 4</p> <p>-To elaborate the basic structure of the story. To check if the story fits with the classical division presentation</p> <p>.Knot</p> <p>.Outcome</p> <p>-Initial situation</p> <p>-Disturbing event</p> <p>-Fantastic outcome</p> <p>-To discover which is the rhythm of the story at the initial situation?</p> <p>-How this rhythm develops through the story?</p> <p>-Elements that contribute to the creation of this rhythm.</p> <p>-To look for grammatical and expressive elements which create a slow rhythm.</p> <p>-To look for expressive elements which make to change the slow rhythm to a quicker one</p> <p>-Sentences (simple or composed) verbal times used</p> <p>-Conversation (group-class) each group makes its explanation and</p>

			they reach to some conclusions
3	-The times in the story -Sentences (simple or composed) -Verbal times used.	-The same as above	-To work in group -To discover the importance of the different verbal times in the story -Past-present -Facts that are classified in time -Parallelism that is established (to love the water when he was a little boy).

Stage	Main Elements	Materials Needed	Description of Activities				
4	-The narrative techniques: -The description: physical; psychological.	Different narrative texts: -Virginia Wolf -Pere Calders -Josep Pla Maxino Gorki	-Group work -Sensorial world -Classification of the sensations being perceived by the different sense (sight, touch, hearing, taste) -Classification of the different resources that uses the author to create the adignate narrative setting ¿ colours (comparison, adjectives). -To classify the spirit sensations				
			Sens. of peace and happiness	Sensation of anxiety	Sensation of fear	Sensation of pleasure	Sensation of disquiet
5,6,7	Creative part of the work -To apply all the elements analysed -To write their own text	The work done by the different groups	-Conversation: Class group -Exhibition of the different investigations and the conclusions of each group -A mural can be shown in the classroom where all the analysed elements of the text well classified will be there (material of support) -Individual work -To write a Tale which the protagonist finally becomes a being that you choose -To justicy it from the begining until the fantastic ending. -The metamorphic process should be slow with a progressive and deliberate as same as distressed. -It is necessary to make so detailed descriptions in the metamorphic process with a rich vocabulary.				
8	-Group-class ----- Interdisciplinary work with: ural Sciences and Technological areas	-The necessary material to make masks -Screen-lights sound to do the darklight technique -----	<u>How to present</u>				
			1st option: To do a representation of one of the texts created by one pupil. Elaboration of masks and scenery with slides to shadows. Dark light technique. 2nd option: To elaborate a summary that reflects the process that follows the metamorphosis of an animal: rocket-butterfly. To compare the scientific language with the literary language used to write the fairy tale.				

HOW TO IMPROVE

-During the process of realization pupils compare their discoveries and analysis with the other different groups.

HOW TO EVALUATE

Initial evaluation

-To establish through some questions with closed answers, which is the previous knowledge that pupils have about the narrative text and about the description

Formative evaluation

-The cognitive part can be evaluated with tests, objective trials, works...

-The procedures can be evaluated with questionnaires, observational rates.

-Attitudes, values and rules- it will be basically done with the observational sheet of the dynamics of the group, the interest they demonstrate and observation and individual interview of the pupils.

The other evaluation

-It will be done through the evaluation of the work that each group had produced and the self-evaluation and self-regulation that each pupil did about the individual work

THE RIVER AND THE BOAT (original text by Mercè Rodoreda)

If you like rowing behind the woods there is a river and the boat, said my friend's wife. I was invited to spend a weekend to their property and everybody knew that I liked the water. I remember my mum, telling, with a kind of expression that, when I was very little, when I was bathed I laughed; and when they drained the sponge on me I opened the mouth like a fish. I had the first sensation of rain in the house where I spent the summer. One night it rained without stopping and I got up to look at the water, I was afraid of the dark, but I went out to the terrace and I lay down on the floor, the rain fell on my mouth and I drank it, and the fear disappeared. That water was the water which filled the fountain, I thought. And everyday with a reed I incited the fountain because the water finished quickly and it asked more rain to the clouds. I learnt to swim in the river. Among it, there was a little sand island; I lay down, with the legs in the water, I closed the eyes, and I played to go around the world floating in the water. I can not explain my thirst. A delirium of feeling the fresh water in the gums, a delirium of feeling the water in the throat.

A glass of full water, the hand in the water, the cheek under the water, the bath... I don't like the sea water. My water is the sweet water, the spring water, the water with reeds with shadows of leaves on the sides, no deep water, transparent, clear, with sticks at the bottom. The water that runs away. The salted water attacks you, the sweet water takes you. The dreams of sweet water never end.

I got up early in the morning; it was windy and some leaves brunt by. The heat ran around me. My friends were still sleeping: the house seemed desolated, as anybody lived there. The wood arrived until the river, but in fact you could not see the river, because it was covered by tall herbs and a row of old willows. A bird shouted: a magpie towards the sky, over the trees. An other followed it with a blue plumage and with the wings' tips whither than salt. I went through the wood, still grey from the daybreak, when the smell of herbs started mixing. The water was shining with spots of shadow and light, the first ray of sunlight through the branches died on the water and it was born again in the depth, vague, in a white cobweb. After the row of willows started the reeds. The river bank was covered by grass.

I found the boat behind a splashed bush with balls of the colour, like a frozen fire, green, with the paint dried and cracked. The oars were black as if they had been splashed with tar

Among the reeds, against the boat keel, a dole with the head smashed was singing. The dress was rotten by the time and the water, surrounded by small leaves. I got a bath before getting on the boat. The water was dense, it was not a young water, but a stagnated water, and the river, it seemed a narrow lake, so green that I could not see my arms if the water covered them. I swam a little. After, sitting on the boat, I looked at my hands. I had been ten minutes in the water but the skin around the nails was white and wrinkled as if I had been all the morning. When I was going to catch the oars I wanted to rest a bit: with my eyes closed and my head up, the breeze and the mutter of insects - a moment ago, at the edge of the boat there was a bee like a sip of gold - I guessed the slow revolving of everything, the earth, the water, the wheat island and rocks and trees kept by waves of light and night. And I started to row with the black oars. The boat was heavy: the river seemed oil and the oars became heavier and heavier. I kept going to the reeds, I went under a vault of leaves. Above the wind inflamed and eclipsed the green of the leaves but, I was no happy, that fight of transparencies in the shadow hurt my heart instead; it seemed as if something told me goodbye. Suddenly, the light green disappeared; the wind had stopped and only the dead leaves on the water moved slowly - a roof of rusted colours was torn in every flow of oar. From the water ascended a breath that I became sleepy.

Far away there were flowers with fire on the cheek, the sun side from side warmed the land, but on the water the light was poor and dark. I saw the river got narrow and the stumps got dense, all of them covered with moss, bright of so much hot humidity which I had also on my skin. After a short time I stopped rowing, nothing could be heard, neither an animal nor a bird. Inside me something

started to change. I rowed again; the boat advanced more slowly, even though I rowed very hard, tired I looked at an oar at the moment I was taking it out from the water, it seemed shorter. And the other one, only there was half. Something in the depth was eaten the wood and I was taken without effort. "If you like rowing...", I heard my friend's wife voice, but I did not remember how she was and I am sure we never met. You could not see neither land nor sun. All was green and black, and the river got narrow and soon the boat could pass with both river banks grazing both sides. The oars were unable to row. If I wanted to go back I had to get off the boat and leave it there, and my friend would ask me what I had done with it and I would have to explain that the river got narrow, that the trees were like walls... It fell a white feather and rested on the water, the trees were not trees and the leaves were not leaves. I only remembered the doll with the smashed head, singing on the boat. It was a long time ago... and my breath was short and difficult. It seemed that I could not close my eyes. I touched them, and they were round, In the landscape, all shadows, it beat something like a birth. I still tried to row, and the boat moved without oars. But I drowned and it was my shortness of breath which pushed it. I opened the mouth tore on both sides. And when I could not breath anymore I felt an extremity and with the feet I made a hole in the boat which seemed like mud. I felt a terrible pressure on both sides of the neck, and the boat melted and I was alone with the death which grew up inside me like a poisonous herb. And I felt a sudden frenzy and I fell down on the water like a white feather and with the legs stuck together.

On every side of the chest I got spiny fans, and, in the middle, pectoral fins. I tried to swim with the arms, but I could not remember where they were. And then I felt from the top to the bottom of my back, with pain, that a membranous flipper was risen and that the water sucked me. Innocent, I started to swim. Everything was fresh and easy. Divine. I became a fish. And I was a fish for a long time.

ONE SILVER WAY

I had a very pallid skin; white as thin sugar. Sometimes, when the big and burning ball of fire of the summer caressed me lovely, the melted emerald with the colour of the rainy sky could be guessed in my white face. I do not know when my love for the forest was born. Perhaps I loved it in my mother's paunch, and that is why I fitted strongly to her belly, as a seed that with its roots grasses to the earth; surely because I knew that I was going to be human.

I remember my grandmother used to sit down round an old table with three legs every afternoon; there, with her friends from childhood they used to consult the future through the cards, they raised objects up without touching them and whispered secrets to the spirits. Those meetings were furtive, but they permitted me to stay since a year ago I got lost in the forest. When I found myself under that millennial willow my grandmother knew by intuition (and she never was wrong) that I was not done for this world, and that sooner or later I would leave it. For this reason, I could learn the wonders of that little unrealistic universe, where everything was equilibrium, where the words had gone. One world of spirits, memories and... magic.

- Lady, don't go, look at the sky. It is going to be dark soon - Said Mariona, the hostess of the house I was lodged. But I never liked the orders and it was not a custom in me to obey them. Well, the ones that trees and wind dictated to me in my ears liked to me. In fact, I was not afraid of darkness, on the contrary I loved and I love the little light of the moon filtering through the dark leaves, the tenderness of the shining seeds of the sky, the thousands of sounds that fill and wake the air up, the ghosts that live in old rotten trunks of the aged trees...

I went down the path that crossed the forest, that it was starting to wake up, while the sun, slowly set behind the green horizon. "Serene afternoon, perfect calm, just broken by the magic sound", I recited while I was going by the narrow path, and with the tall herbs and daisies, and the sweet-smelling herbs all around. Suddenly an owl appeared over a branch and its eyes were like two live coal of fire, looking fixedly at me and violently opened. I penetrated into the kingdom of willows and ilices. I could not see a piece of sky. Over my head a roof of mysterious dark and leaf green, just broken by the birds that used the last minutes of sun. I stopped for a while and closing my eyes I breath so strong until my lungs were full of peace. I sited down for a short time over an old and hunchback trunk half covered with moss. I was so tired. My feet did not want to move but I did not want either, I was so well there... I have not walked so much, just some hundred of metres that for me were like all a life. An abundant and tender smile illuminated my dark eyes looking at some leaves being born from the trunk, from my trunk. From where I was sited, the farm was so small and so far... I thought I could not never come back, that it was so far, that I have walked too much and that I was in another world.

There, sited, I almost guessed the slow turn of all the things. In those minutes I understood the secret of the sun with its thousand lukewarm tongues; and of the furious wind that pushes the clouds; the secret of the first herbs of the silent way. And a shell was opened in my heart with sounds of new regions. The sky had the colour of the oranges recently taken from the trees, while the sun, bloody, hid behind the mountains. And the shadows, my confidants were peacefully spreading, but instead of being happy for that lady that wrapped me up with the soft and nocturnal veil, my heart was pricking me a little like if something was telling me goodbye.

The silence, everything was quite. The owls have left their lamentations whispering and even the crickets stopped their concerts. I continued walking slowly, like if something was pushing me to continue. I could not come back. The way that took me to the trunk had disappeared, only the steps and on my back... nothing!, the smoke of a thick fog. I could hear the voice of Mariona "lady, don't go...", but that was a long time ago... And I could see my grandmother far, so far with her silver hair... And memories escaped of my brain, like the water of the rivers, the water without bridle. And I did not know why I was there nor where I was going. Perhaps one hundred ways of silver came out of that forest, perhaps the land and the sky jointed in the

horizon, but I was so tired to guess it. An unusual fever blurred all I was feeling, and something inside of me was starting to change. My way began to be narrow and daisies were slowly replaced by thorns that scratched my hair. I wished so much to stop. My feet, that always have been so enterprising in the groups of carnival were weak and every step I did the way was much longer. Under my feet the earth sank and absorbed me; and every step I did it was more difficult, and more... And everything was black and red, and I only could see the big moon as a big silver paunch that was laughing of my desperation. The landscape was breathing a wait as the point of a birth. The sky was crying blood, and the forest was closing. And every time I could move less, I was very tired, too tired... and I had to make a big effort to move. The earth was eating me and I could not move my feet, the flesh have opened and an infinite roots were looking for the hot subsoil . And I wanted to run, but my legs were stuck, and I opened my mouth as I was able to do it, asking for help, shouting, but my shouts died before leaving from my mouth. I was alone in front of that desperation that was possessing me, and that was running my inside, quickly, like a poisonous herb. And I was growing very rapidly and I felt a horrible pressure on my arms, that were growing painfully to the infinitive. And the moon looked at me laughing while I was suffocated. And all my bones complained at the same time I was stretching and growing more and more. And then, I felt like a branch was going out of my head, and my hair fell down around me... but it was not hair, it was green leaves.

One owl put over me, I became a young and impetuous willow. The night was clearer and stars shone in the white and peaceful sky. Now everything was different. Everything was perfect.

Laura Castillo

SPIRIT OF BIRD

- You have piloted a lot of helicopters, haven't you?
- Yes, I like a lot flying. I always dreamt, since I was a child to fly as a bird. This is my passion.
- Well, my husband has a little helicopter in the terrace. If you ask him the key he won't deny it to you.
- Oh thank you very much, lady.

They had invited me to spend the weekend in their property and everybody knew I liked to fly. When I was a child I always used to run down that way to feel the air caressing me my face. It made me feel alive, it made me feel old, it made me feel as a bird. When I went to school I was always looking through the window, I watched the birds one by one and I dreamt that perhaps one day I would fly as any of them; it was my obsession. My preferred bird was the robin, perhaps for the colours, perhaps for the indescribable beauty. My anxiety for air can not be explained, it is a delirium of feeling the fresh air over the pulses, a delirium of feeling the air removing my hair.

I woke up early in the morning, it was a delicious windy day, fresh and humid, and some leaves burned by the heat were running around me, they fell down too soon. My friends should be still in bed and I had the keys of the helicopter in my pocket. The keys burnt me and I feel something strange deep in my heart; I think it was a premonition. I crossed all the house until I arrived at the terrace. It was an old house and so majestic, with a beautiful garden around it with leafy trees. When I arrived at the balcony I felt the smell of the violent herbs that started to mix. I arrived at the helicopter, it was green with a cracked and very dry paint; it looked like a F-19 of the Second World War. I opened the door, the seats were of a black skin and so comfortable. Before going in I breathed deep, as trying to retain as much as air possible, filling my lungs of energy of life and air and I rested for a while with my eyes closed and the head up, and with the breeze, the little noises of the insects caressing me. I started the helicopter with a big sweetness and I raised slowly. Leaving the house on my back, I went into the thick leaves. The wind turned on and turned off the green colour of the leaves, but instead of being happy that flight of transparencies and shadows pricked my heart a little; it was like if something would tell me goodbye. Suddenly the wind stopped and the sun from side to side

should beat the earth. Inside me something started to change and an unusual fever blurred me all I was feeling. Without breath I looked at one of the wings and it seemed shorter, the other one too. It was like if the air ate them. I heard the voice of my wife's friend, but I did not remember how she was and I almost could promise that we never know each other. I could not see even a finger of land or a little of sun. Everything was green and black and the world became so little to me. The land was not the land and the clouds were not the clouds. My breath was deep and long. I felt my eyes were inflated and that I couldn't close them. The landscape, all shadows, beat for a while as the point of a birth. I tried to control the flywheel, everything was useless. The air was penetrating my lungs as never did it before and in the most sublime point I felt that all my body was naked and protected at the same time. I felt something strange in my cheeks and I perceived like my mandibles lengthened becoming a beak. I broke the glass in the middle of a windy gust, and suddenly I did not know where my arms were. The helicopter was fusing and I was alone with that death that was growing inside of me, so quickly, as a poisonous herb. The air promoted me forward and I fell over a cotton cloud. My body was of feathers of colours and the legs were small and yellow, and I had a long and thin tail, dark and clear. Then I felt painfully that two wings were being born from a part of my body. The air took me in a soft whirl, innocent I started to fly. Everything was fresh and easy. Divine. I became a bird. And I was a bird for a long time.

Aida Arias

POETRY PROJECTS

CICLE: Initial Primary Teaching
AGE: 6-7-8 years

Process

-The poetic text is worked through workshops during all the course. Each one has a duration of a month, twice a week. Every month the kind of poetry changes.-

II GENERAL INTRODUCTION OF OBJECTIVES

- A. To develop in our pupils their creative capacities of the language through games with the words, and ludic activities.
- B. To work the poetry from the beginning of the cause, recalling in a first place songs, riddles, rhymes and poems that they have learnt in their stage: Infantile cycle.
Parallel and in oral and written level, they are given some demonstrations in their own language by two reasons.
 1. To give them something that belongs to them, making feel them integrated in a group, to give them safety.
 2. As a base of the learning of their language.
- C. The child must be able to enjoy the esthetic aspect that the language offers him/her and develops a creative and imaginative spirit.
- D. To know that with activity “The Poetry” we work some contents and we obtain many objectives but the fundamental idea is to “play” with the word.
“The game of the word, the game with its sounds a its silences, the game of what it says and is hidden always the game of the word”
- E. Through this “game” the children arrive at what the school has proposed, at the creation of the own poem.

III DIDACTIC DESCRIPTION OF THE PROJECT

Stage	Main Elements	Materials Needed	Description of Activities
1-2	-The introduction of the poetic language -The rhyme of the words. -The sound.	-Books of poems written by pupils of the school. -Poems, songs riddles, that trere are at school or brought by children -Posters, pictures suggestive images. -The card index vocabulary. -Good and chosen music to be played while reading poems.	<u>How to start</u> <ul style="list-style-type: none">- The teacher reads some poems with the sound of music- To apply the suggesting images to the poems- Talking about the read poems reality, fantasy, imagination of the poet.- To observe the music of the text.

Stage	Main Elements	Materials Needed	Description of Activities
3-4	Small groups	-Crayons, coloured pencils paint, paper pencils -The card index vocabulary -A synonymous dictionary	How to work <u>1st option</u> -In groups of 3-4 children chose one of the read poems, they read it again and draw a picture of it. <u>2nd option</u> -To go out of school: to the park, to the mountain, to a lake. Then observe the different sensations which we feel: sounds, happiness, warm, cold, tactiles.
5-6	Individual or group class	-Diferent texts -Images -Videos	-Individually with the chosen material, and with the poems read in class; to create a new poem Ex: The group chose several texts which describe the shape of the trees, from here we will construct a real poetical vocabulary -A video can be also watched
7-8	Group class	-A videocamera	<u>How to present</u> -The group class draw transparencies of the observed elements when they went out. <u>1st option</u> -Parents invited at school and while they are watching the transparencies the children recite their own poems written in class. <u>2nd option</u> -The teacher shoots the elements: trees, shapes, the sun, clouds etc. Then it can be added good music. Then we can make the same in option one with the parents but this time with the video. <u>3rd option</u> -A book of poems can be printed.

HOW TO IMPROVE

DURING THE PROJECT

- a-Pupils read each other poems and suggest improvements
- b-Individual correction by the teacher.
Children re-write the poem if it is necessary

AFTER PROJECT

- a-Children get a better work after comparing it with the support material they have: books of poems, poems of famous authors.

HOW TO EVALUATE

- It is a continuous evaluation during all the workshop
- Teacher and children evaluate the different process which they have carried out.
- Self-evaluation path by the pupil, where each pupil suggest the different aspects and observations.
- Pupils value if they have done the work which have been asked for; rhyme, poetical vocabulary etc.
- If pupils haven't finished the work must say if it has been for negligence or for ignorance.
- The teacher will act depending on the results.

POEMS WRITTEN BY PUPILS

Roses

Roses are red
and its leafs are greenish
with a pleasant smell
and with some very tapering thorns.

Alba Sala. Six years old

The rose of Saint George

The day of Saint George
is the one I like most
I give a little rose
to my little girlfriend
and a little book
to my little friend.

Jaume Soria. Six years old

Spring

Spring
is the most beautiful season
Fields are full
of weed, butterflies and bees,
birds are very happy
and sing in the middle of the people.

Arnau Rovira. Six years old.

The ladybird

When ladybird goes to field
she always goes to have a walk
She is always on a flower
because she wants to rest.
When she wants to eat
she always eats a flower.

First course.

LES ROSES

Les roses són vermelles
i les seves fulles verdoses
amb una olor agradable
i amb unes punxes molt afilades.

Alba Salat 6 anys

LA ROSA DE SANT JORDI

El dia de Sant Jordi
és el meu preferit
Jo li regalo una roseta
a la meva amigueta
I el llibret
Al meu amigueta

Jaume Soria 6 anys

LA PRIMAVERA

La primavera
és l'estació més bonica
Els camps estan tots plens
d'herbes, papallones i abelles,
els ocells molt contents
canten pel mig de la gent

Arnau Rovira 6 anys

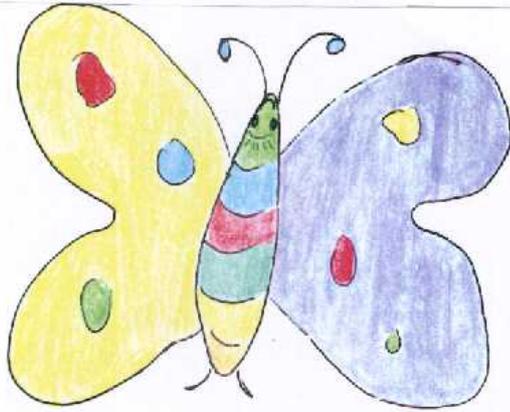
LA MARIETA

Quan la marieta surt al camp
sempre va a passejar.
Sempre es col·loca a sobre una flor
perque sempre vol descansar.
Quan té ganes de menjar
Sempre menja una flor

ler curs

BUTTERFLY

*Fly butterfly
open your wings
of such an alive colours
smell one flower
and rest after your fly
Coloured butterfly.*



Papallona

*Uola papallona
externa les teves ales
de colors tan vius
olora una flor
i descansa del teu vol*

Adrià Bonilla

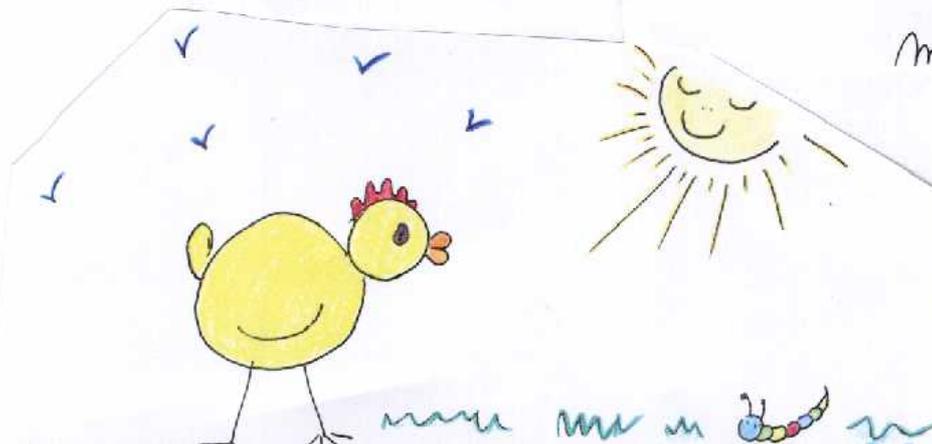


CHICK

*Chick, little chick
that you hide in your little bed
of straw and you eat hangers
from ground, and you are so beautiful
as a flower
and you have the colour of the sun.*

*pollet pollet
que t'amagues al lletet
de palla i menges cuquets
de terra, i ets tan maco
com una flor
i tens el color del sol*

Mariena



Sant Jordi

Ja ha arribat Sant Jordi!
 hi ha paradetes al carrer
 plenes de roses i llibres.
 Una rosa vull comprar
 pel meu miller amic
 Sara



SANT JORDI

*Saint George has arrived
 there are stands on the street
 full of roses and books.
 I want to buy a rose
 for my best friend.*

LA PRIMAVERA

Totes les flors són obertes
 tots els animals tornen
 Som a la primavera
 correu, veniu!
 correu i olreu!

Alba

SPRING

*All the flowers are opened
 all the animals come back.
 We are in spring
 run, come
 run and smell.*



I. "EMOTIONS / FEELINGS" A POETRY PROJECT

(The dancing words)

Teachers programme

Age: 7-10 (primary school)

Contents of the process

- Recognise rhyming words in songs, rhymes and poems.
- Learn to express your feelings by writing.
- Learn rhyming words, rhyming sentences and learn to make a poem.
- Make a poetry poster, a poetry book with the class, an exhibition about the subject and a performance in the classroom or on stage.

II. GENERAL INTRODUCTION OF OBJECTIVES

- Show children the different ways of songs, rhymes and poems, through which they learn to recognise the possibilities of rhyme (by means of reading and games).
- Stimulate children to put their feelings on paper with rhyming words.
- Stimulate children to work together to make rhyming words, rhyming sentences and poems.

DIDACTIC DESCRIPTION OF THE PROJECT

Lesson	Main elements	Materials Needed	Description of activities
1	<ul style="list-style-type: none"> •Introduction of the project by means of a suitcase or surprise box. •Talking together about the subject and characteristics •Listen to rhymes, poems and songs. •Recognise the rhymes. •Work together. 	<ul style="list-style-type: none"> •A suitcase or surprise box with a collection of poems, poetry books, music tapes or compact discs, photo's, pictures, special objects or toys. •Blackboard. •Writing material. •Cards. 	<p>HOW TO START</p> <ul style="list-style-type: none"> •During this lesson the teacher will introduce the suitcase or surprise box with the special collection. •Talking about: <ul style="list-style-type: none"> - This collection. - The subject emotions/feelings. - Why poetry. - How to work with rhymes. •Reading some poems (by teacher or pupil). •Listen or sing some popular children's songs written by well-known songwriters. •Determine the subject and rhymes by brainstorming and write the words on the blackboard. •The children are writing these words on paper and are thinking for more rhymes (individual or working in small groups). •After this the children write these words on cards and on the other side they make a drawing of the subject. •At the end they collect the cards in a box, basket or hat. •Talk together about the results (improve: how to make some cards better?). •Now the children have a game (they can sort rhyme words). •The game can be played individual or in a small group. •Agreement for the next lesson: collect pictures, photo's, poems and stories for the class about the subject "feelings". Look at

			home and in the library.
2	<ul style="list-style-type: none"> •Group discussion about the collected material, the characteristics of poetry and the subject feelings. •Playing a mimic game (feelings). •The children make a presentation table of the collected material. •The children write their ideas on paper, such as different kinds of feelings and rhymes in which they use the subject. 	<ul style="list-style-type: none"> •The collected material. •Poetry books. •Writing material. •Drawing material. •Painting material. •Cassette recorder, walk man or compact disc player and tapes or compact discs. •Computer. 	<p>HOW TO WORK</p> <ul style="list-style-type: none"> •Presentation and group discussion about the collected material and the subject. •Some children make a presentation table of the collected material (later that day). •The teacher or some pupils are reading some poems again for the whole group. •The children write the different words of feelings on paper (happy, sad, etc.). •After this he or she choose one of the words and makes some rhymes (sentences) or a short poem. •Extra work can be: <ul style="list-style-type: none"> - Make some more poems. - Read in a poetry book. - Make poems on the computer. - Make a presentation table. - Listen to songs or poems on the walk-man, cassette-recorder or compact disc player. - Make a drawing, painting or poster and write also some text on this paper. - Make a mask (feelings) from paper or clay. - Look for a poem written by a famous writer or written by your own. - Try to learn a poem by head (at school or at home) for a performance. •Make an appointment with the children when they can give their performance.
3 + 4			<p>HOW TO IMPROVE</p> <ul style="list-style-type: none"> •During 2 (or more) language lessons the children can improve their work or write some more poems. •The teacher helps the child with the spelling problems. •The children may help each other to make improvements. •The teacher makes an agreement when the final rhymes and poems have to be ready (made at school and at home).
5			<p>HOW TO PRESENT</p> <ul style="list-style-type: none"> •Make a presentation table. •Make a poetry book from the poems the children made. •Make an exhibition with the poetry book, the drawings, paintings, posters, cards, games and masks. •Children or the teacher are reading the rhymes and poems in front of the class or sitting in a circle. •Some or all children perform their rhymes, poems or songs on stage for all the children, (grand)parents and teachers.
6			<p>HOW TO EVALUATE</p> <ul style="list-style-type: none"> •Discuss the project, the poetry book and the performance with the children. •Analyse the discussion and draw a conclusion. •Implement the conclusion in the project the next time.



Friendship and joy
 Friendship and joy
 Then you feel free!
 Friendship and joy. That's real jee.
 Then you can really be happy

Lewis



Words dance in my head
 HELP my word was stolen
 It is no longer in my head
 Oje oje, it is longer with me
 Do you know what word it was?
 It was in my bag

Eva van Weenen

I VISUAL POETRY

Teacher’s Programe

Age: 8-9 –10 years old (primary school)

Contents of the process

-Development of the writing and oral expression

-To give a special importance to senses, images, smells, tastes, sounds, that have been reflected in the game of the words.

-It can be done as a “workshop”

II GENERAL INTRODUCTION OF OBJECTIVES

- A To discover the creative use of the word in the poems
- B The creative, free, new reasoning, in the poetic field
- C To discover the link between image and mind
- D To relate the area of art with the workshop of visual poetry
- E To relate the area of computing with the workshop of visual poetry
- F To simulate the creativity and the fantasy of the children working the link of the visual image (drawing, order of the words etc, and the meaning of the words). Critic, ironic or lyric meaning of the composition.

III DIDACTIC DESCRIPTION OF THE PROJECT

Stage	Main Elements	Materials Needed	Description of Activities
1	<ul style="list-style-type: none"> -Word-image -To discover <p>The context of a poem</p> <ul style="list-style-type: none"> -To stimulate the creative and new thoughts of the children -Small groups 	<ul style="list-style-type: none"> -A book of visual poems 	<p style="text-align: center;"><u>How to start</u></p> <ul style="list-style-type: none"> -Group class -A mural with different visual poems is presented -They have to discover the meaning, looking for the link between image/word -Groups of 5 or 6 pupils, they must create a new visual poem with the help of the pattern
2-3	<ul style="list-style-type: none"> -Group class <hr style="border-top: 1px dashed black;"/> <ul style="list-style-type: none"> -Small groups <hr style="border-top: 1px dashed black;"/> <p>To stimulate the pupil so he/she reacts in a sensitive, critical, ironic way, with the things he/she perceives through the sense and then he/she materializes it visually</p>	<ul style="list-style-type: none"> -Art elements -Paint -Brush -Pencils -Crayons <hr style="border-top: 1px dashed black;"/> <ul style="list-style-type: none"> -Computer -Book of visual poems <hr style="border-top: 1px dashed black;"/> <ul style="list-style-type: none"> -Paper to paint -Clothes -Brushes -Cardboard -Paint -Engraving -Linoneum -Gouges 	<p style="text-align: center;"><u>How to work</u></p> <ul style="list-style-type: none"> -Reading and performance of the different visual poems: calligrams, wordgames, trifles <p>1st option: from the worked texts, the pupils choose a traditional poem and change it into a visual poem</p> <p>2nd option: boys and girls from the group draw a kind of letters which they insert in the composition. Ex: they compose a poem on the sea where all the “m” are the waves.</p> <p>3rd option: to write different poems playing with the size and the different structure of the letters.</p> <p>4th option: -From an image to make a calligram</p> <p>-To do one syllable poem in each verse.</p> <p>5th option: -To write a poem about a concret subject where some of the letters are elements of the base subject.</p>
4			<p style="text-align: center;"><u>How to present</u></p> <ul style="list-style-type: none"> -To compile all the different kinds of visual poems written by children -Written on a mural -Made with different materials: paper, engraving, linoneum, painting, etc. -Poems made with computer -To do an exhibition at school open to the city.

HOW TO IMPROVE

-As it is a practice work, during all the realization, the pupils of each group will observe and comment their own work.

-To invite writers and publishers who can appreciate the work that pupils are carrying out, and help them to do a better work.

HOW TO EVALUATE

-Self-evaluation: at the beginning of the work each group will have a self-evaluation table with the objectives to carry out.

At the end of the project they have to explain what they have learned or what they haven't understood.

-To analyse the final results.

"Tirallonga de mots" de Pere Quart

Déu
I tu, què vols?
Jo
Doncs jo sols vull
-ei, si pot ser-:

Un poc de fam
i un xic de pa.
Un Poc de fred
i un poc de foc.
Un xic de son
i un poc de lli t.
Un xic de set
i un poc de vi
I un poc de llet.

I un poc de pau.

Un poc de pas,
un poc de pes
I un poc de pis.

I un xic de niu.
Un xic de pic,
Un poc de pac
un xic de sou
i un xic de xec.

I un poc de sol
I un poc de sal
i un poc de cel
(...)
I un tros de camp
i un xic de fruit
i un tros de clos
prop de la llar
amb aus i flors.
I un poc de bosc
amb pins i brins.
I un xic de font
I un xic de riu
i un poc de rec
i un poc de pont.

I un poc de gorg.

I un poc de mar
i un xic de port.
I un poc de llor.
(...)
Vull ser: ruc? clerc?
Bell? Lleig? Dret? Tort?
Gras? Prim? Llest? Llosc?
Nou? Vell? Ferm? Flac?
Bla? Dur? Bui t? Ple?
Dolç? Tosc? Sec? Moll?
Greu? Lleu? Curt? Llarg?
(...)
Un poc de tot.

I a més, què vull?

Un xic de seny.

I un poc de temps.

I un xic de món.

I un poc de sort.

I un poc de mort.

I un poc de Vós.

Ei, si pot ser.

Pere Quart (Joan Oliver)

"List of words" of Pere Quart

God
what do you want?

Me
So I only want
-well, if possible-

A bit of hunger
a little of bread
A little of cold
And a little of fire
A bit of sleep
and a little of bed
A bit of thirst
and a little of wine
and a little of milk.

And a little of peace.

A little of step
a little of weight
and a little of floor.

A bit of nest.
A bit of peak
a little of reward
a little of salary
and a little of cheque

And a little of sun
and a little of salt
and a little of sky
(...)

And a piece of land
and a bit of fruit
and a piece of
next to home
with birds and flowers.
And a bit of forest
with pines and branches.

And a little of fountain
and a little of river
and a bit of watering
and a little of bridge
and a little of hole
and a little of sea
and a little of seaport
and a little of laurel
(...)
I want to be: donkey? priest?
Handsome? Ugly? Clever? Silly?
New? Old? Strong? Thin?
Soft? Hard? Empty? Full?
Sweet? Coarse? Dry? Wet?
Grave? Light? Short? Long?
(...)
A little of everything.

And further ore, what do I want?

And a little of reason

And a little of world

And a little of luck

And a little of death

And a little of You.

Well, if possible.

Pere Quart (Joan Oliver)

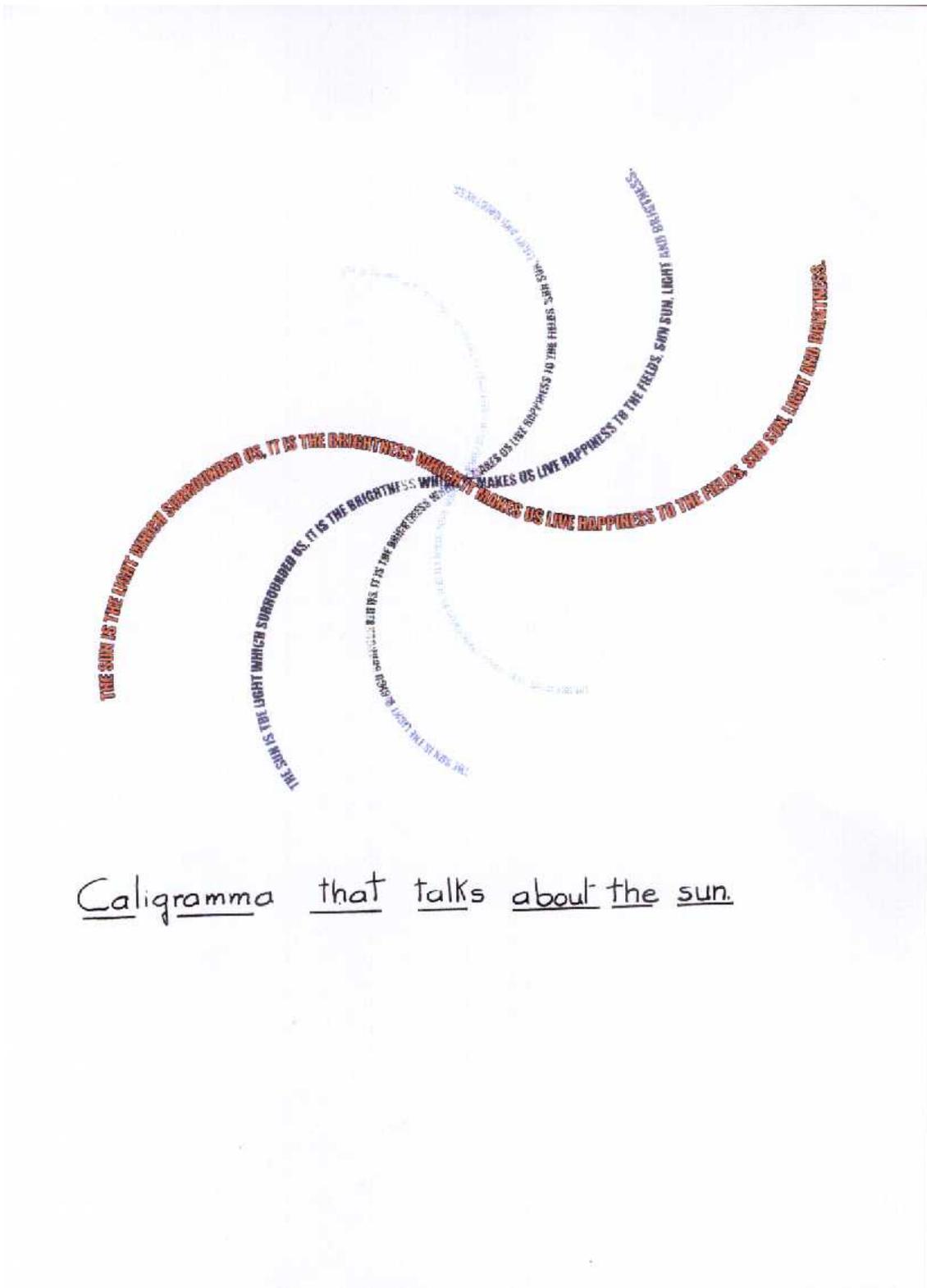
SPECIFIC WORK OF VOCABULARY

Conversation and interpretation of different verses of the poem "List of words" of the poet Pere IV.

-God-
- And what do you want?
- So I want
well, if possible!
A little of sun
and a bit of grief
a white cloud
and a very big sky
a little of peace
and a little of war
well, if possible!
I only want
a little of wheat
and a grain of sickle
a hale of honey
and a bit of gall
a big oasis
and a white desert
I want all of this
and something else
I want hope
and a honest life
and a better world
in my hands
well, if possible!

Déu
-I tu que vols?
-Doncs jo sols vull
ei si pot ser
un tros de sol
i un xic de dol
un núvol blanc
i un cel ben gran
un xic de pau
i un poc de guerra
ei, si pot ser!
Jo només vull
un poc de blat
I un gra de falç
un poc de mel
I un xic de fel
Un oasi gran
i un desert blanc
I vull tot això
i quelcom més
vull l'esperança
i el viure honrat
i un món millor
al meu abast
ei, si pot ser!

Jaume Camps
Albert Capel 12 years



Caligram that talks about the sun.

ALBA (name of a child)

In the morning when I wake up

I open the window completely

So brave the sun comes shining

With rays of gold around it

This poem has been confection in the way that the first letter of each verse form the name ALBA.

aaaa || bb aaaa
aaaa || bb aaaa
a a || bb a a
aaaa || bb aaaa
a a || bb a a

aaaa
aaaa
a a
aaaa
a a l camí quan em llevo

||
|||| a finestra obro de bat a bat

bb
bb
bb
bb
bb en valent el sol, entra brillant

aaaa
aaaa
a a
aaaa
a a
a a mb ratjos d'or al seu voltant

Alba Pérez

I THE BOOK OF BEAST (Poetry workshop)

Teacher’s Programe

Age: 8-9 –10 years old (primary school)

Contents of the process

-As a centre of interest, we propose the project of working the subject of “ANIMALS”

-BASED ON POEMS OF “Pere Guart” – “Josep Carner”

II GENERAL INTRODUCTION OF OBJECTIVES

- A Paralelism between the virtues and the defects of humans and animals
- B To make compositions with critical and irony sense

III DIDACTIC DESCRIPTION OF THE PROJECT

Stage	Main Elements	Materials Needed	Description of Activities
1	Cross-curriculum -music class -art class -class-group	-music by “Joan Oliver” “The book of Beast”	<u>How to start</u> -To present the project to the pupils to confection a “Book of Beast” at the poetry workshop -To talk to the class group of different animals and establish a conversation. -To ask them to choose an animal to work in the poetry work shop
2	-Group class a)Work of vocabulary: -adjectival -Stylistic resources: metaphors, comparisons. b)Metrical analysis of the poems c)Parallelisms that we found in the actions. d)Concrete animals and people.	-Book of the poems “The Book of Beast” -Paper -Pencils -Crayons -Colours	<u>How to work</u> -Global reading of the adequate poems that correspond for their ages of the “Book of Beast” by <i>Joan Oliver</i> and <i>Josep Carner</i> .

Stage	Main Elements	Materials Needed	Description of Activities	
3	-Individual work -Paint-work		Each boy or girl choose an animal and confgection a card like this one:	
First		Second	Thirid	Fourth
Physical Graffes neck	traits Ex: the have a long	Phychological real traits Atributions they do in fables and Tales. Ex:Faithful dog	Way of life and way of acting.	Parallelisms they establish with virtues, defects and way of doing of humans.
4	-The use of the correct vocabulary -They will choose the metrics -Interdisciplinary are proposing the subject: "the defence of animals rights"	-Note book of resources - Dictionary of synonymous.	-Doing this, and paying attention to the objective, the student will make his or her poem -The student will represent, in the class of plastic arts, the animal that chooses to do the poem.	
			<u>How to present</u> -To do an exhibition at school of their "Book of Beast" -To do a recital of poems with music -The "Book of Beast" can be interpreted	

HOW TO IMPROVE

-As it is a practic work, during all the realization, the pupils of each group will observe and comment their own work.

-To invite writers and publishers who can apreciate the work that pupils are carrying out, and help them to do a better work.

HOW TO EVALUATE

-Self-evaluation: at the beginning of the work each group will have a self-evaluation table with the objectives to carry out.

At the end of the project they have to explain what they have learned or what they haven't understood.

-To analyse the final results.

TO JOAN OLIVER *

YOU

Free man
you are the writer
free as a bird
who obeys his thinks

Everything of him is freedom
not having the need me
of listening to anyone
nothing will change
his thinking
nor his way of reasoning

You are good friends
you and freedom
you have got luck on your hands
and friendship next to you.

Montse Ramon-Josefa Merino

THE FLY AND THE FROG

The fly play and the frog
ssss
ssss,
glup.

Everything is finished,
it says nothing,
rest on peace,
inside the frog.

Joan Borràs

SNAIL

You leave behind you
closed walking home
you leave behind you
a silver-plated trace

Anna M Guilabert

THE MOSQUITO

What a noise
What it will be ?
A mosquito
that wants to bite me

What is this ? Is it a grain?
the mosquito has already bitten
what a malicious animal

M Montserrat Roig

THE PIG

Fatty man, pink dressed
Sure all of you know it
in love with sow
It is always sitting on mud

On Saint Martin's day
they take it its pink dress out
and watching its end
It says: oh my God, who gave
birth to me.

X. Bertran

RAVEN

As funeral gloves
raven open its wings
with a fly of track
to the valleys of Wales

DOME

* Motivated by the readings, we did of poems of Pere Quart and concretely of his Book of Beasts, these poems arose on the different groups where we analysed this writer of our country. Some poets have been collected in an album that will be given personally to the writer during an interview that children of 7 course as a second experience of personal contacts with several writers of our country.

THE CANARY

Eternal convict
under four heavy bars
everyday inside a jail
bored it sees days go passing.

It does not know to fly
poor canary!

Wings are not wings,
poor convict!
It was too yellow
they caught it unconcerned
poor canary!
It does not see the light no more
It does not see the sea no more
air is no air no more
home is not home no more
poor canary
without freedom!

M. Rosa Jané

THE LITTLE FLY

Little fly, little fly
you never are stopped
flying, flying
your wings are movLng.
You are curios and rebellious
for you, every food is good
you are minuscule
but annoying

Toni Martínez

GORILLA

Burly and magnificent gorilla
like a fertilized oak
ferocious but with a sad face
you are a monkey that has become fat

Antonio Milán

CROCODILE

My shin
or your bag
my skin
or your belt

Scales of fish
tail of dragon
I do swim
and I like
good food.
Without creams or brews
I take the sun
of the lady
I stop having
the tanned skin

Cristina Arineso

TIGER

Tiger, you are a big animal
dressed on a striped skin
you are very courageous
eating all the people.
You are pursued for you skin
or because you kill everybody.
Tiger, you have got a big competitor
that is your friend the lion

M. Fernández

SAMPLE A CARD OF SUPPORT

Student: Yolanda Villanueva
Andersen School

Chosen animal: Horse

Physical features	Psychological features	Way of behaving	Attributions
Long legs, strong and light	Loyal and friend of man	It lives in group when it is free	Tales present it as a friend and collaborator of man
Big size	Intelligent	Man uses it to carry loads, on riding, and as a cart-horse	Memory, intelligence, common sense, is attributed to it
Long hair tail	It has got a big sense of orientation	It knows and obeys his owner	Elegance. In beautiful stories, the most of princes appear on a beautiful horse
Big eyes, brown iris	It has got a big memory		
Bright hair	It is a lover of freedom		
Majestic horsehair			
Small and attentive ears			
Herbivorous			
Strong and agile at the same time			
Its scream ia called neigh			

Sayings

- "To be a horse of battle"
- "To be between legs of horse"
- "To be a lawless horse"
- "Do not look the teeth of a given horse"
- "Riding a horse"

THE HORSE

Friend, horse, don't run so fast.
Your galloping walk,
lets me backwards
"I have got a friend, that is a horse"
clog of the clop, plate of clac.

Friend, the field is all for you.
You enjoy it, friend horse
Yours is the freedom,
don't let it go pass
clog of the clop, plate of clac

Friend, the life runs away
you must enjoy it
running through the fields, to the sound of wind.
Friend, horse, don't run so fast
your life is escaping
clog of the clop, plate of clac.

From man escape
go away running
towards the moon
towards the wind
"I have got a friend, that is a horse"
"clog of the clop, plate of clac".

Sara López

EL CAVALL

Amic, cavall, no corris tant.
El teu camínat galopant,
em deixa enrere
"tinc un amic, que és el cavall"
esclap de clop, plat de clac.

Amic, el camp tot és per tu,
tu el dis fruitas cavall amic,
la llibertat es teua
no la deixis passar ni un xic,
esclap de clop, plat de clac.

Amic, la vida va corrent
V'has de distriubar d'abastament
corrent pels camps, al ser del vent.

Amic, cavall, no corris tant,
la teua vida es va escapant
esclap de clop, plat de clac.

de l'home fúria,
marxa corrent
en vers la llum,
en vers el vent.

"tinc un amic, que és el cavall"
"esclap de clop, plat de clac."

Sara López



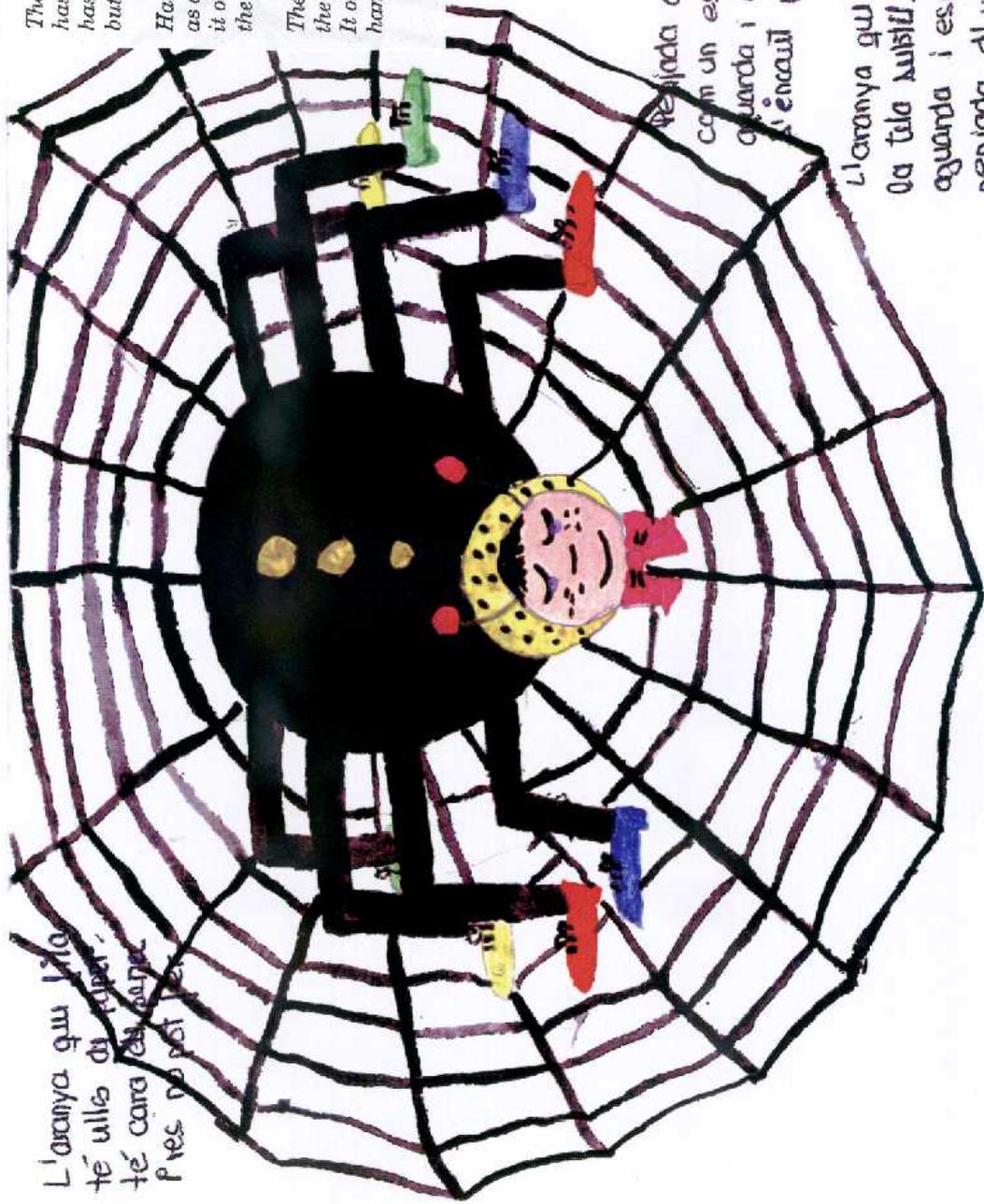
THE SPIDER

The spider that knits,
has a paper eyes
has sad face
but nothing it can do.

Hanging from a tree,
as a sparrow-hawk,
it observes and waits
the incautious passenger.

The spider that knits,
the light spider's web.
It observes and waits
hanging from a thread.

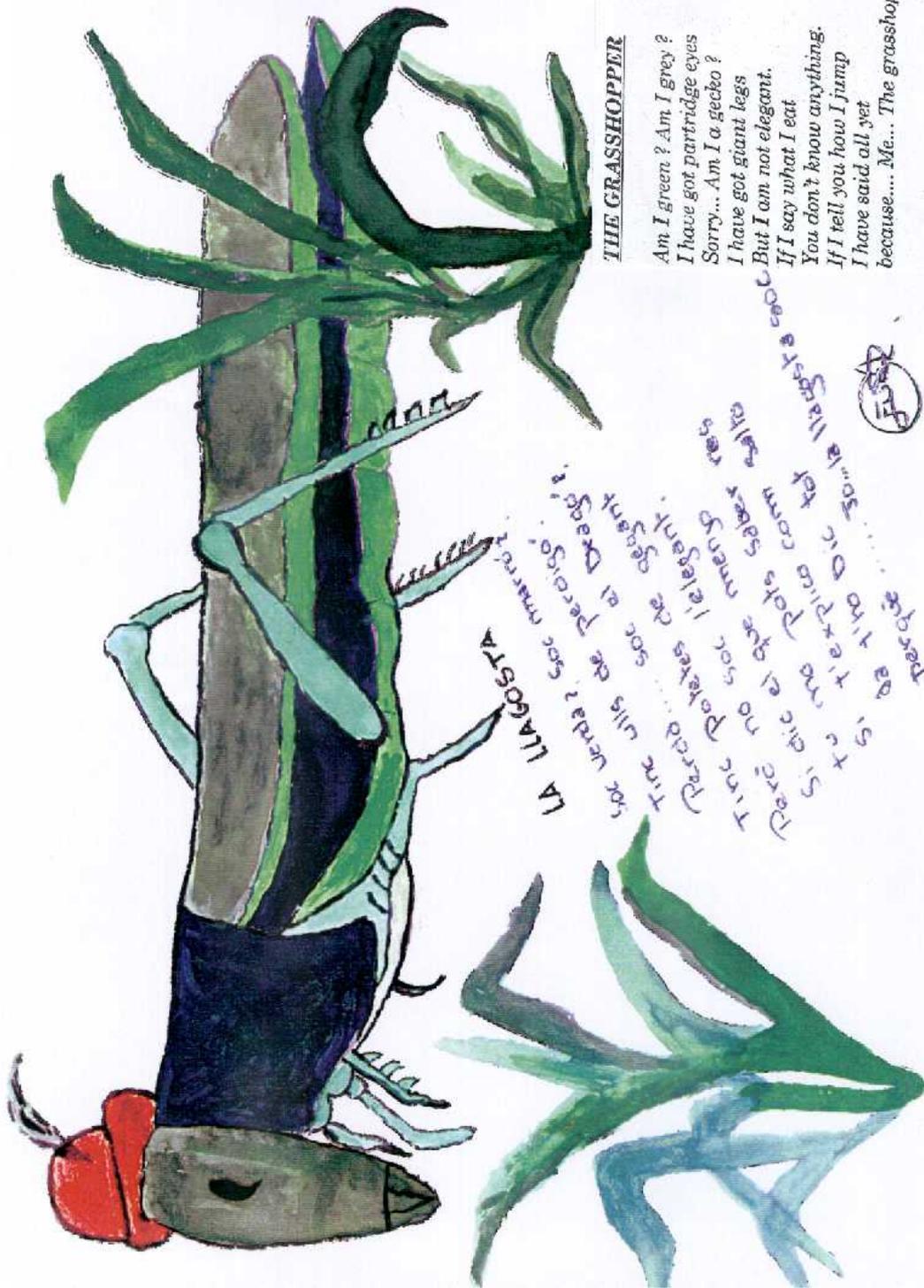
Marta



L'aranya que l'ho
té ulls de paper,
té cara tristona,
P'les no pot fer.

Penjada a l'arbre,
com un espaver
aguarda i espera,
s'encauït passantger.

L'aranya que l'ho
da tala tristill,
aguarda i espera,
penjada d'un fil. MARTA F.



THE GRASSHOPPER

Am I green? Am I grey?
 I have got partridge eyes
 Sorry... Am I a gecko?
 I have got giant legs
 But I am not elegant.
 If I say what I eat
 You don't know anything.
 If I tell you how I jump
 I have said all yet
 because... Me... The grasshopper, I am.

Juan

LA LLAGOSTA
 Sóc verda? Sóc gris?
 Tinc ulls de perdiu.
 Perdís... sóc elegant.
 Tinc potates de gegant.
 Però no sóc elegant.
 Si dic el que menjo
 Si dic no sóc elegant.
 Si t'ho dic tot
 Si t'explico com salto
 perquè... Jo... La llagosta, sóc jo.



I LYRIC POETRY AND PROSE

Teacher's Programme

-Age: 11-12-13 years old (primary-secondary school)

Contents of the process

-To choose the most adequate texts in order to work:

- The structure of the poem
- Accentuation
- The rhyme and the cadence
- Strophes

II GENERAL INTRODUCTION OF OBJECTIVES

- A Poetic expression of the feelings: aesthetic, animic, socials etc...
- B To discover and to know how to express the feelings above mentioned
- C To apply a correct vocabulary and an adequate style in this kind of poems

III DIDACTIC DESCRIPTION OF THE PROJECT

Stage	Main Elements	Materials Needed	Description of Activities
1-2	<ul style="list-style-type: none"> -To listen, to read to analyse, to understand and to recite poems -To write own poems -Big group 	<ul style="list-style-type: none"> -Cassette recorder -Books of poems <ul style="list-style-type: none"> .Pablo Neruda -J.R.Jimenez -F.Garcia Lorca -Rafael Alberti -Adolfo Beker -Paul Verlaine -Gerardo Diego -Jorge Guillen -J.Salvat Papasseit -Caterina Arderin -Vinyoli -Lluis Llac -Marti Pol -Rosa Faveroni -M.Desclot 	<p style="text-align: center;"><u>How to start</u></p> <ul style="list-style-type: none"> -To listen to different texts from these authors -To read the chosen, lyric texts by the teacher or an expert -To dialogue and talk about them -To classify the recited poems depending on its dominant sequence: <ul style="list-style-type: none"> .Phonetic .Semantic .Text structure: <ul style="list-style-type: none"> If I were... I would like to be..... I like..... When I say..... .Rhythmic
3	<ul style="list-style-type: none"> -Small groups -To analyse poems 	<ul style="list-style-type: none"> -Photocopies of different texts of the books of poems <ul style="list-style-type: none"> ---Phonetic--- -“Old park” by J.R.Jimenez -“Adolescence” by F. Garcia Lorca -“Rhymes” by Adolfo Becker -“Storm” by Pablo Neruda -“If i were” by Salvan Papasseit. 	<p style="text-align: center;"><u>How to work</u></p> <ul style="list-style-type: none"> -Every group will choose a poem where there is a dominant sequence -To analyse the poem -To compile the different resources used by the author
4	<ul style="list-style-type: none"> -To discover poetry in the different things that we are surrounded: <ul style="list-style-type: none"> .landscapes .pictures .music .peace .love .friendship -Small groups 	<ul style="list-style-type: none"> -The same material- 	<ul style="list-style-type: none"> -Each group books for poems which structure is similar to those worked at school;-In the school library or in a public library. -To compile the chosen poems and to analyse them, this can be done in the group. -The pupils can compile the literary resources found in the poems, they can keep some of them.

Stage	Main Elements	Materials Needed	Description of Activities
5	-Big groups ----- -Small groups	 ----- paper, pencil, pen ----- paper-paint, pencil-colours.	-The work made by the group is compiled and discussed in the class -The teacher explains and emphasize that poets change daily elements into poetical images -Students try to discover the parallelism between the poetic language and the scientific language Ex: Angry sky Funny sea -In small groups pupils try to write their own parallelisms: the sky full of cumulus.....angry giants -A mural is done with all the parallelisms and the different language used
6	-Individual work -The same as above		-Each pupil writes his/her own poem; following the learned structures -Free expression, but the own feeling must be reflected in the poem. The inspiration can be taken by a picture, music, love a feeling, friendship etc.
7	 ----- -Cross-curricular activities with: .music .art .technology	-Computer -Art elements:paint, bushes colours, crayons,etc.. ----- -The final printed "Book of poems" ----- -Paper, paint, clothes, etc. ----- -Paper, paint, pencils, computer	<u>How to present</u> 1st option: After analysing the individual work, a presentation is proposed: -The written poems will be passed on a paper (the same size for everybody) -The structure of the book of poems that must be created -The illustration of the different poems -How to bind the book 2nd option: -The different poems chosen by themes can be on murals in the classroom. They will have illustrations with the images which children have taken the inspiration -Some of them can be send to different magazines of the city. 3rd option: -This option can be worked as a cross-curricular activity with: music and art. A reading of poems is arranged on an important date (Cultural week) in Catalonia (ST.Georges). -In the art subject class it is prepared all the decorations -In the music subject class it is prepared the music. -Card invitations can be done -Posters of publicity can be sent.

HOW TO IMPROVE

- During the project the pupils with the teacher's help will correct their poems
- To read others pupils poems may help
- Several drafts must be done until the final poem
- If the vocabulary is not correct, they must use dictionaries: synonymous, antonyms
- Every poem must be read by the pupil several times before he/she gives it to the teacher in the correct way
- It can be asked an expert to valorate the work, a poet can help the final project.

HOW TO EVALUATE

- A continuous and progressive evaluation can be done by the teachers who take part in this project
- After evaluating the final projects, it is very important to evaluate the attitude during the process:
 - the interest for the poetic art
 - the creative capacity
 - the cross-curricular with music, art, image and poetry
 - to evaluate the "group-work"
 - to evaluate the creative and correct presentation of the different compositions.
 - teachers must do a self-reflexion of the process that they have followed to drive the work, the proposed texts, in order to follow them in a good way, so they can correct the texts if they are too difficult or bit bored for children
- It is important to get a valoration of the students, if they like the production and presentatin of the final project.

L'ILLA

Que bella és l'illa
situada enmig del mar enfurismat, perdut i sense cap rumb,
enmig d'aquell blau fosc il·luminat pels raigs de sol,
colpejada, abufetejada, cada vegada més per l'escuma del mar

Que bella és l'illa
contemplada des de la vora de la mar,
sola, abandonada, lluny, orfe,
i vorejada d'un petit món de coloraines.

Que bella és l'illa,
fent joc amb el cel roig i groguenc que s'ajunta amb l'horitzó
enmascarat de negres orenetes que volen al seu voltant.

Que bella és l'illa,
que tinc dintre el meu pensament.

Gemma Pardo Vallis 7è



THE ISLAND

How beautiful the island is,
in the middle of a turbulent sea, lost, with no way out.
In the middle of this deep blue, illuminated
by the rays of the sun.
Beaten and buffeted again and again
by the foam of the sea.

How beautiful the island is,
contemplated from the seashore.
Lonely, abandoned, distant, orphaned,
surrounded by a small world of colours.

How beautiful the island is,
matching the ruddy golden sky which meets horizon
and which is masked by the black swallows flying around.
How beautiful the island is
which I have in my thoughts.

LA TARDOR

La tardor daurada
ens porta frescor,
ja cauen les fulles
es moren les flors.
Comencen les pluges
el dia és més curt,
els núvols no deixen
que surti la llum.
Mengem les castanyes
torrades al foc
I les castanyeres
que estan al carrer
s'abriguen i es tapen
tot fent paperines
que semblen barrets.
Mengem moniatos,
cuïts a poc a poc
ben a prop del foc
la mare prepara
panellets ben bons
i quan al defora
la neu cau a flocs
tots al vol de taula
parlem de records.

M^a. Araceli Ruiz 7è



AUTUMN

The golden autumn
brings us coolness.
Already the leaves are falling;
already the flowers are dying.
The rains begin.
The days are shorter.
The clouds won't let
the sunshine through.
We eat chestnuts
roasted on the fire.
The chestnuts sellers
in the street
are warmly wrapped up
while making paper cones,
which look like little hats.
We eat sweet orange potatoes
cooked slowly
close to the fire.
Mother make delicious *panallets
and when the snowflakes fall outside
all around the table
we are share our memories.

*Panallets are small round sweets made of marzipan and covered in pine nuts.

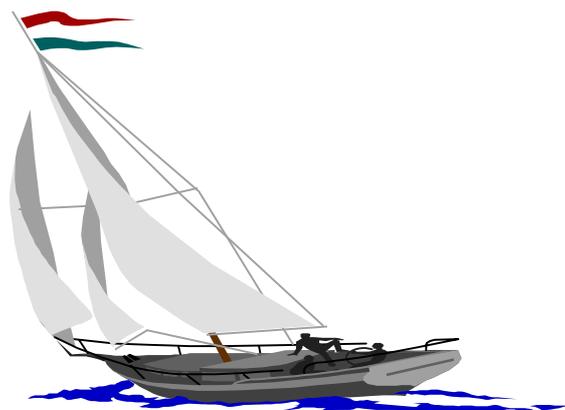
EL MAR

El mar és blau
és d'una blavor fosca i lluent.
A l'albada quan surto a passejar,
veig el sol que brilla sobre l'aigua.

El mar és blau
és d'un blau clar i espurnejant.
Quan trepitja la sorra,
veig que l'aigua va esborrant
les meves petjades.
I jo em vaig mullant.

El mar és blau
d'un gris platejat de lluna.
Voldria tenir amics,
com els peixos que neden i són lliures
voldria ser una mica de mar.

Anna Costa 7é

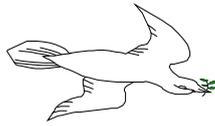


THE SEA

The sea is blue.
It is a deep and shining blue.
At dawn when I go out walking
I see the sun which shines on the water.

The sea is blue.
It is a light and sparkling blue.
When I tread on the sand
I can see where the water is erasing
my footprints,
and I am getting wet.

The sea is blue,
silvery grey like the moon.
I would like to have friends
like the fish that swim and are free.
I would like to be a little part of the sea.



ECOLOGIA

Ara que sóc ben lluny
de la contaminada metròpolis
sento el fred de les muntanyes
que em fibla als pulmons
i em gela la cara
i sóc ben feliç.

Sento els arbres dir-se
secrets en veu baixa
i el crit de les àguiles
responent al meu eco
i trencant el silenci
i sóc ben feliç.

Sento una sensació de buit
sota els meus peus
i un vertigen al cor
que no es pot explicar
quan miro cap el cel
i sóc ben feliç.

Sento com tot emet
pau i harmonia
i no entenc com
hi ha gent que gosa
trencar aquest equilibri.
Allà on hi hagi un bocí de bosc,
jo seré feliç.

ECOLOGY

Now I am far away
from the polluted metropolis,
feeling the chill of the mountains
which stings my lungs
and freezes my face,
and I am very happy.

I feel the trees are
whispering secrets to each other,
and the cries of the eagles
respond to my echo
and break the silence,
and I am very happy.

I feel a sensation of nothingness
under my feet,
and a dizziness in my heart
which I can't explain
When I look up at the sky,
and I am very happy.

I feel as if everything is full of
peace and harmony,
and I don't understand
why people dare to
destroy this balance.
Wherever there is a patch of forest
I will be happy.

Jessica Plaza Plaza 7è



L'AMISTAT

Quan tu no hi ets
res és igual.
El blanc és gris.
El cel no és blau.

Quan sóc amb tu
tot és somriure i somniar
Sé d'amistats
però no és igual.
Tu ets especial.
Quan vas marxar
et vas endur
un tros de mi
dins del teu blau.

Per què has marxat?
Torna aviat
perquè aquí, ja sense tu.
res és igual.
Per què jo, si tu no hi ets.
no puc somniar.

FRIENDSHIP (AMISTAT)

If you're not here
nothing is the same.
No blue sky near
white turns to grey.

If you're around me,
everything's dream and smile.
I know about friendship
and it's not the same thing
so special you are.
You took part of me
inside your blue
when you left.

Why did you go?
please come back soon,
since if you're not here
nothing's the same
If you are not here
I'm unable to dream

Saray Garcia 7è



LA TARDOR



La tardor és el silenci que s'aproxima
és l'escalfor de la llar de foc
La tardor són els dies que s'escurcen
són els temps de tornar a port.

La tardor és el remor de les fulles,
és el so del vent gelat.
La tardor són les aus que fugen,
són les ones dansant en el mar.

La tardor és el color esclaiat del cel
és el boscam abundós de claps.
La tardor són els ocells cridant, rebels,
són les hores que van passant.

La tardor és la platja trista,
és el sol cansat d'escalfar.
La tardor és alçar la vista
sense saber què mirar.

Marta Bernet 7é



AUTUMN

Autumn is the approaching silence
It is the warmth of the heart.
Autumn is the shortening days
It is the time to return to port.

Autumn is the rustling of leaves
It is the sound of bitter winds.
Autumn is migrating birds
It is the waves dancing on the sea.

Autumn is a dull sky
It is a forest floor covered in pools of light.
Autumn is screaming angry birds
It is passing time.

Autumn is a lonely beach
It is the sun, tired of shining.
Autumn is gazing into space
without knowing what you are looking at.

Marta Bernet

<p><u>I POETRY PROJECT</u> Teacher's Programme Age: 10-12 + older (secondary school)</p> <p><i>Contents of the process</i></p> <ul style="list-style-type: none">- Reading different kind of poems, rhymes, songs- Find the different characteristics- Write a poem- Make a poetrybook with the class

<p><u>II GENERAL INTRODUCTION OF OBJECTIVES</u></p> <ul style="list-style-type: none">- To make children realise the different poetic possibilities (Characteristics: form, language, typology, triviality, metaphors, rhyme)- To make children write poetry- To make children responsible for their own workprocess- To make children work together with other children
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DIDACTIC DESCRIPTION OF THE PROJECT

Lesson	Main elements	Materials Needed	Description of Activities
1	<ul style="list-style-type: none">. Introduction of the project. make a planning in time (when do I have to start learning a poem to recite?)	<ul style="list-style-type: none">. a selection of poetry / song / rhyme books. a paper with names for each group	<p>HOW TO START</p> <p>During a lesson the teacher will explain what the program for these 6 lessons will be in detail. The children must find out the differences between riddles, rhymes, poems, non-rhyming poems, and songs. They must find themselves in the library or elsewhere an example of each sort. They must compare these with material of 3 group members. They must discuss the differences between the different types of poetry, write these down, make their own poem and learn a poem to recite in front of the class.</p>

2	<ul style="list-style-type: none"> . group discussion . working together . make a presentation-paper 	<ul style="list-style-type: none"> . enough paper A4 or A3 Format 	<p>HOW TO WORK</p> <p>As homework the children have looked for different examples of the types of poems. They have copies of each sort with them. They discuss the work in their group. They will try to reach an agreement and put this to paper A4, typed out and give this before the next lesson to the teacher. They also agree on who will present what to the class next time.</p>
3	<ul style="list-style-type: none"> . group presentation . different characteristics of poetry 		<p>HOW TO PRESENT</p> <p>The teacher has enlarged the A4-papers to A3 size and hangs them in front of the class. Each group presents the outcome of the discussion to formulate the differences of the types of poems, riddles and songs. The teacher of course helps in the end to get about the right differences on the blackboard.</p>
4			<p>During lesson 4 the children have the time to write their own poem or song. They have been given a task, this time to fantasise that they are a plant or animal in spring and they must put down in words the thoughts of this plant, tree or animal. It must be at least 14 lines long. It may be illustrated or made into a song with music. (here you can work interdisciplinary: music dance).</p>
5			<p>HOW TO IMPROVE</p> <p>During the next lesson they have the opportunity to compare their poem with those of others. They may help each other to make improvements, they may look at good ideas from others and use them in their product. Next lesson they must hand in the definite poem.</p> <p>HOW TO PRESENT 2</p> <p>The teacher can collect the poems and make them into a class poetrybook, or think of a way, depending on the possibilities of the school to let the children make their own book, with illustrations and even let the whole printing problem to them (use a computer and a modern copier, even a colour one, look for sponsors)</p>
6-7		<ul style="list-style-type: none"> . make a time schedule when each pupil will recite a poem 	<p>In the week after this each pupil must recite a poem in front of the class, out of their head, choice free. This can be marked.</p> <p>HOW TO EVALUATE</p> <p>Discussion with the class about the project, what needs improvement next time, what must be more clear, what they have learned, what they will do differently next time.</p>



POEMS OF SPRING

PUPILS OF FIRST FORM J

POETRYPROJECT 1998

MINKEMA COLLEGE
Woerden The Netherlands
European project
How to make writers?
Socrates program. Comenius project

Spring

Finally it's spring
Lambs are having short hair.
Butterflies in my tummy,
Ducks are jumping in the
water.
New leaves are growing on the
trees,
The sun is shining all day.
There are flowers in the
meadow,
Because it's May.
The birds are singing,
Everybody is spraying the
plants.
I don't like water,
Because I'm a cat.
I rather ly in the sun,
I wish I could swim.
Nice in the water, so lovely
and refreshing,
That's why I miss the spring.

Like a butterfly.....

Like a butterfly, I glide in the wind,
The sunbeams are shining everywhere,
The bright, blue sky is before me,
I don't know where I must go,
I resolve to go, where the wind me brings...

The wind brings me farther away,
It's getting warmer and I'm looking around,
I see lambs playful in the meadow,
And I also see little ducks swimming,
I spread my wings and I go farther,
I'm feeling very cheerfull and happy
I know very well why that is,
The cold days are over now,
It's spring.....

Marije Vermeulen, B1i

SPRING

*The ice breaks and the snow melts,
There are flowers in the fields,
I walk outside and hear the birds whistling,
The sun shine's again and the clouds disappear,
Away with those scarfs and gloves,
Animals are making love,
Young sheep's and cows, they drink milk sweet,
They are bawling and eating grass,
I wish I was a little lamb,
They become ugly and old,
The next day YOU eat leg of mutton,
Meat is the thing you've chosen for.
I think it's sad and pathetic
First with he flowers and bees in the meadow,
And than human comes,
Would you like to end on a plate?
Just like sheep's and pigs?*

*Springtime is beautiful but painful
I realize the animal pain in this time of the year!!*

Betty

MINKEMA COLLEGE

I LOVE: A POETRY PROJECT

Teacher’s Programme

Age : 16 - 18 (secondary school)

Contents of the process

- love in prose and poetry (and other arts) through the ages
- difference between love in narrative, poetic and song text
- pupils must make their own planning and be responsible for their process
- working together in a group

II GENERAL INTRODUCTION OF OBJECTIVES

- to show pupils that love in literature (and art) is of all ages
- to make pupils see that each age has its own characteristics and demands of literature (form, structure, contents, description, directness)
- to make pupils see that in each age there is a difference between trivial texts and literature
- to make pupils plan their work
- to make pupils cooperate
- to make pupils write poetry

DIDACTIC DESCRIPTION OF THE PROJECT

Lesson	Main elements	Material needed	General description of activities
1	. find characteristics of love . realisation of personal ideas about love	a (big)selection of love poetry and love in narrative texts through the ages from Greek time to Modern times (try to find European art)	HOW TO START <ul style="list-style-type: none">• Pupils must write down their first thoughts (as many as possible) (characteristics) about love (3 minutes) (roses, heart, friendship, sex, walking in moonlight and so on)• then they must compare these words with 2 other pupils• they must try to write down as group the 3 most important characteristics of love (pay attention to other forms of love than juste love for another person: divine love, parental love, love for nature. love for sport)• then they must change to 2 new pupils and do it again• class discussion, try to work out important words that explain love• Give the children a LOVE book with all the necessary information (texts, tasks)

<p>2 till 10 (or less if you want to)</p>	<p>. difference between trivial text and literature . difference and similarities between songs and poems . different ways in art to express love</p>	<p>. songtexts on cassette or CD (different types: chanson type, popsong and so on) . love-book . video (opera, ballet, film, orchestra) . other material you find suited (European!)</p>	<p>HOW TO WORK</p> <ul style="list-style-type: none"> • Each lesson we start with a song on tape, a poetic text or a popmusic text (different qualities alternating). The pupils must pay attention to music - words, metaphors, structure, rhyme etc). Then we move on to a choice the teacher made from the LOVE-book, that includes other forms of art than just literature: paintings, sculpture; it is easy to find paintings of old love-myths, love stories). It is possible to ask pupils to add to the book (on forehand) by asking them to hand in popular love songs, poems and stories. Their involvement will grow this way as it becomes their project. • During the 10 lessons each time the children must prepare chosen texts: from Plato, Ovidius, the Middle Ages, the Renaissance, the age of Enlightenment, Fin de siècle last century and moderns times. We pay attention to symbols, choice of words, specific popular themes (the sonnet for example), ways of describing, sexual elements and so on. • During these lessons there is also something to see: part of an opera (Dido and Aeneas by Purcell, we listen to a 'love of God' text by Bach from the Matthäus Passion, we listen to medieval music of Tristan and Isold.
<p>11</p>			<p>HOW TO PRESENT</p> <p>□ The children have to present two tasks:</p> <ul style="list-style-type: none"> • they have to write an essay about a choice they made from different tasks given: such as compare the songtexts in the texts given of music-words, poetic quality, kind of love-text (missing love, broken love, missing love and so on) etc.; • or a comparison between Plato and his idea of the search of the man to other text with similar element of man yearning for something like Atlantis; • or a comparison between the renaissance sonnets and the sonnets of 100 years ago, impressionistic and the modern ones; or an easy one about the way a loved one was described in early times and now. <p>□ Secondly they must write a poem themselves, preferably a sonnet (this was to difficult for some and I gave them the opportunity to make another type) and present this together with their favourite lovetext or poem or song. Then with some help let them translate it into English for the project.</p> <p>□ The teacher can collect the poems and make them into a class poetry-book, or think of a way, depending on the possibilities of the school to let the children make their own book, with illustrations and even let the whole printing problem to them (use a computer and a modern copier, even a colour one, look for sponsors)</p>

HOW TO IMPROVE

DURING THE PROJECT:

- a- Pupils read each others poems / essays
- b- Reading others poems may give ideas to improve their own.
- c- Improvement ideas:
 - vocabulary
 - structure.
 - syntax.
 - spelling
 - contents.
 - images style-elements

AFTER PROJECT

Possibility to re-write the poem or essay after evaluation with pupils / after correction by teacher.

HOW TO EVALUATE .

After evaluating the results of the pupil's poems and essays, it is always necessary to evaluate

- Process of project.
- Your role as teacher.

It is advised to pay attention to 3 parts:

Before starting: - initial evaluation → what is the knowledge of pupils on this subject

During: - evaluation during the project (how is their planning, have they prepared each lesson from the lovebook?, do they make notes of all their findings during the lessons)

After: - final evaluation → in which changes can be made in the description time of the project for next and make notes for didactic behaviour next time.

It is advisable to evaluate the project with the pupils, also during the project.



The MUSE and LOVE

A love project 5 vwo
By Peter Schoon

Do you think that, tomorrow and yesterday
I feel for you, I think of you?
Do you feel that, tomorrow and yesterday
I think of you, I feel for you?
Do you know, I feel and think,
I think
And feel
And know
that I love you

Marloes Kleinman

Let's leave together

Come, let's leave together,
sneaking away for a while,
Forget everything and everyone,
In our being together in love.

Come, let's leave together,
Nothing to attend to for a while,
Let things be,
And forget everything around us.

Come, let's leave together,
Some time for ourselves for a while,
Time to come round,
In our own paradise.

Come, let's leave together,
Just with two of us for a while,
We don't need anybody,
Together we will find our way out.

Come, let's leave together,
See no acquaintance for a while,
To the land of our dreams,
Whwere we will be happy together.

Claudia van der Wind

Our love

Our love is like water, waterlike gold
Ever shining
And never too old

Our love is like water that
Cold as death
And warm as the sun
Shoots through our veins.

Together we're travelling through life
Now, forever chained to each other
By a holy contract
From which our love flows

Rik Wenting

We talked without words
And fooled each other
Laughed our heads off
And made fun of each other

But I wasn't the only one
To love you
That is why you used me
You made my world cruel

Now go away
At least he is trustworthy
He makes me forget you

That how it must be
I want to geroget you
But, you know I still love you

Kim

MAKING PAPERS AND WRITING LETTERS

European Project: "How to make writers"

Fleet Street ~ “to make a newspaper”

Teacher's Programme

Age: 11 ~ 13 years (or might be older)

Contents of the process:

- § reading different kind of newspapers to find their characteristics
- § learning the skills to use when producing a newspaper how to write. lay-out etc.
- § writing different kinds of articles, interviews, chronicles, features etc.
- § catching a critical view on language, spelling, contents in written materials
- § making a final product to a certain deadline
- § working together in groups with individual and social responsibility
- § implementing the world outside the school in your education

General introduction of objectives:

- § the world-wide mediapicture requires understanding and 1 critical attitudes towards it. This is an opportunity to make pupils aware of the agendas ~ hidden or -not ~ behind the production of newspaper . Education in theory as well as in practise.
- § learning pupils about the process of communication
- § learning pupils to write with a certain purpose
- § learning pupils to write in a certain genre
- § learning pupils to give and receive critics on produced work
- § learning pupils to plan their work, individual and in a group
- § learning pupils to co-operate
- § learning pupils the necessary interaction between school and society

How to improve

During the project:

Each day discussing with the pupils in the group what their new plans are. Did they succeed so far ~ or is something still missing in the plan of today/tomorrow/the day after. Let them discuss the articles being produced so far ~ could something be rewritten to make it more concrete or understandable? On this spot the teacher gives critics as well , more as suggestions and advice. Overlooking the production as a whole: What needs to be done, and what needs to be done better. Does this group match the other groups?

After the project:

If you have the intention and possibility, you can use the evaluation to improve your next newspaper.

How to evaluate

If you have had a certain target group, ask for the reaction. What did they like, or did not like? Ask for written replies ~ or make an interview, or a marketing research. 'The results might even be used in math-lessons

Discuss with each group, and with the entire group, the reactions. As a teacher do not hesitate to tell your opinion of the final product.

If you have the possibility ~ you often have if you think about it ~ ask a professional to visit the school and give his/her judgement. It is very stimulating to the pupils to hear this kind of respond on their products ~ and it is obvious to use it, if you did follow the suggestion about involving your local newspaper.

1

Do also discuss the process with them. Did they succeed in working on their own? as a group? Did they find it easy to meet other people outside school? Does personal behaviour mean anything in this connection?

And what did they think of your role as an advisor? Did they manage to get a respond on each question ~ or were they sometimes told to find out the answer themselves? Did you involve yourself too much? There are many good possibilities to get an evaluation also on yourself as a teacher.

Lesson	Main elements	Materials Needed	Description of Activities
1.	Discussion about different newspapers (n.p). Reading a newspaper to find news	A number of different newspapers (as many as there are pupils)	In this first lesson you introduce the subject 'Newspapers' by showing the group several examples of n.p. Discuss, why there are a large number of different n.p. – how are they different from each other? 'The Sun' vs. 'The Times' or 'Bild' vs. 'Frankfurter Allgemeine'. Ask them, if they or their parents read n.p regularly- Why/why not? If you have the possibility ~ you often have when you think about it - you may have contacted your local newspaper for a studyvisit with your group to see the production of n.p. If, include this in your introduction. Give each pupil a n.p and ask him/her to go home, read it and find the most important news for him/her.-They are asked to present this in the next lesson.
2 / 3	Individual presentation of news Making notes Giving a headline to an article.		Each pupil now gives a short presentation of the news from the n.p that were chosen by him/her. Let them argue why they chose it. The rest of the group makes short notes from each presentation. Put the article, together with all the notes, on the notice board. Give them now an article each, without the headline. Ask them to read it carefully and to give it a headline. Put it on the notice board. Homework: Give each of them a headline and ask them to write a short story linked to it.

4	<p>What is an article? Change a fairytale into an article.</p>	<p>Note-paper. A number of different articles from n.p without headlines. A number of different headlines. Examples of the language and the structure used in articles. Copies of a wellknown fairytale.</p>	<p>Show a typical newsarticle with headline, semi-headline, who/what/where/when and additional facts. This is the way, any newsarticle all over the world uses a its structure. Notice the certain language: 'Reports were given...' , 'Asked his opinion, the FM said...." The teacher introduces the rewriting of the fairytale by asking suggestions for a new headline, semi-headline and perhaps the opening of the article. Homework- Finish the fairytale written as an article.</p>
5 till 8	<p>Introduction of interviews, features, leading articles, photo-texts.</p>	<p>Examples of each new genre, photos with and without text.</p>	<p>Let them make questions for interviewing each other about an agreed subject. Make sure they understand that an answer almost never can be referred to as only Yes or no. They must put much more words on it. Let them discuss the results: Is it satisfying, did it cover what I actually said during the interviews? and give some hints about good questions. Put the interviews on the notice board. Introduce them to features in n.p. Ut them write a feature about their last birthday-party. Discuss it, especially the language, which must be rich and interesting. Put it on the notice board. Show a leading article from a n.p. Point cut that here, and almost only here, the n.p. gives its opinion on certain matters. Let them write a leading article about e.g. homework. Discuss and put on notice board. Show them photos with text from n.p. Give each of them a photo without text and ask them to write one.</p>
9 -10	<p>The lay-out of a newspaper. Introduction Let them make their own layout.</p>	<p>Pages from a n.p. Paper in A-3 format. Scissors, glue</p>	<p>Introduce the <u>simple rules of layout</u>. Show examples. Let them cut a page from a n.p into smaller pieces and try to create their own layout. Also commercials can be used as good examples - and they can create their own. Let them give critics to each other.</p>
11 - 28			<p>How to work 11 - 28 This general introduction should make your group able to start producing their own n.p. If you did not visit your local newspaper until now, try to do it.</p>

		<p>It is a splendid motivation.</p> <p>For the production of your own n.p you will need a lot of materials, but do not give up: You can put it on any level, which is possible for you and your school to handle. Good to have is several PC's with relevant software, cameras, copymachine, picturescanner etc. But, as said: You can do it on any level. Typewriters can be used, even handwriting, paper, glue, drawings instead of photos.....</p> <p>It is advisable to produce a n.p at a minimum of 4 A-3 pages. This size gives the best possibilities and will make it look more as a realistic n.p.</p> <p>Decide the target group of your n.p. Other pupils in school, parents, people living in the neighbourhood... Split up the group in 4 smaller groups (each group responsible for one page in the n.p). You may decide a main subject for the n.p (e.g drugs, or after-school activities), but at least each small group must have its own 'area' to cover. But make sure that the n.p will be a whole, not just a bit of this and a bit of that. Let each small group form an editorial staff, but make sure that every pupil will <i>be</i> a writer. Often some only wants to be drawers, photographers etc. Let them discuss their subject and how to find the news. They will make contacts out of school, prepare interviews and write, write, write... The process has started, let them support each other, but be there, all the time, as the advisor and assistant. They are now learning by themselves. Writing and rewriting will be discussed on the daily meetings in the staff, decisions about photos, drawings, layout must be made.</p> <p>All the time remind them that they must use, what they learned during the lessons <i>of</i> introduction to make a result, which is worth presenting.</p> <p>Make a deadline, which must be kept</p>
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Udgivet af 7.A
Spurvelundskolen
Spurvelundsvej 16,
5270 Odense N.

V LO' 'KALAVISEN



Mette Asmussen, chairman of Pupils Council, runs a fight for the pupils.

CHAIRMAN OF PUPIL'S COUNCIL WILL NOT GIVE UP!!

METTE ASMUSSEN, AGE 12, CHAIRMAN OF PUPIL'S COUNCIL AT SPURVELUNDSKOLEN, WILL NOT GIVE UP. PUPILS AT SCHOOL WANT TO DECIDE ON THEIR OWN IF THEY WILL STAY INSIDE DURING THE BREAKS.

Mette Asmussen, age 12, pupil in class 7A, is chairman of Pupil's Council and runs a fight for the pupils at school to allow them to stay inside the buildings during the 11-o'clock break. Twice Mette has tried to get an acceptance from the Parent's Council, but when they ask the teachers, the answer is "NO". Mette says: "There is nothing I can do about it. If I take a personal contact to Lars Bjornsten (the headteacher) he just asks me to leave". Anyway, Mette has not given up yet. A new Parent's Council has just been elected and might give a hope of success.

MORE ABOUT PUPILS RIGHT TO DECIDE, PAGE 2



LEADING ARTICLE ABOUT ELECTORAL AGE

The editorial staff of this newspaper do not find the idea of a reduction in the electoral age convenient. On the other hand, it should not be raised. Let it stay as the age of 18, just like it is.

- We think it should remain as such, since when you are 18, you have the full age.
- Then you know, what you are voting about and the reason of you vote. This you can not realize at the age of 16.

POLITICS IS BORING FOR YOUNGSTERS

BENDT BENDTSEN FINDS THAT YOUNG PEOPLE IN GENERAL KNOWS TOO LITTLE ABOUT POLITICS. FOR THIS REASON ELECTORAL AGE SHALL NOT BE REDUCED TILL 16 YEARS.

"Let us not reduce the electoral age of 18 years till 16 years, Bendt Bendtsen says. "The electoral age fits with the full age and that is fine. Young people will not find politics more interesting for that reason. They are more busy watching the latest american TV-production instead of reading the newspapers."

Bendt Bendtsen himself started his interest in politics when he was a pupil of class 7. He finds it exciting to be a politician, and he is a member of the National Parliament and the Local Parliament. That's the way he puts influence to his own life and the life of his two children.

"Let us not reduce the electoral age," says Bendt Bendtsen.



1 WRITING NEWSPAPER ARTICLES

Teacher’s Programme

Age:13-15(secondary school)

Contents of the process

- Writing articles for the school newspaper
- Writing articles to local /national/ international newspapers about matters of universal importance

GENERAL INTRODUCTION OF OBJECTIVES

- To “expose’ Ss to the problems the world is facing nowadays
- To teach them how to use information outside the classroom and how to “bring” the world into the classroom
- To make them good language “users” both in the written and the spoken languages (L1 and L2).
- To make them good listeners and good readers
- To sensitize them in world matters and persuade them that language can help them “fight” for a better world

L	Main elements	Materials needed	Description of activities
1	- Introduction -General characteristics of different types of articles	-Examples of different types of articles -Ss are exposed to various articles concerning the modern diseases of “Faraho”, pollution,over population,water shortage,child labor and abuse e.t.c.	<p><u>HOW TO START</u></p> <ul style="list-style-type: none"> • Brainstorming with all sorts of articles • Introduction of various ways to express one’s opinion in public • Different kinds of articles: Articles addressed to the editor’s column, articles meant to be published in a school, a local, a national or an international paper. • Article text structure • Article text language (linguistic, paralinguistic approach) • Reading “between the lines” • Purpose for writing an article • Article genre (language used)

L	Main elements	Materials needed	Description of activities
2	Ss are introduced to the “philosophy” of development education	World map to familiarize Ss with the idea of the over growth of North in comparison to the suffering South	<ul style="list-style-type: none"> • Give instructions of how to play various board games which sensitize them to world problems using at the same time “key words” for key issues. • This part of classroom activity can be carried out in different subjects e.g. English/French as a Foreign Language, Geography, Physics, Mathematics e.t.c • Discuss with Ss the right to express one’s opinion in public by writing an article on issues of general concern
3	Ss should value different civilizations and cultures according to one’s contribution in the history of planet Earth	Newspaper and magazine articles in languages Ss are taught either at school or at home. If any one of the articles is “recognisable” by one student only s/he could ask the class to guess what it is about	<ul style="list-style-type: none"> • Ss work in groups according to the kind of article they have chosen to work with (reports of environmental concern, interviews and opinions expressed by experts on famine, social analysis of children labor and abuse e.t.c. • They are asked to locate the most “powerful” words in the various texts, and swap articles to decide on the way the information is put together (text structure) • The teacher gives each group a different article in pieces and asks them to “reconstruct” it in a given period of time arguing among themselves about the most important piece of information, the least e.t.c.
4	Full understanding of how an article is structured .syntax .grammar .vocabulary -language use .content	Parts of articles (introductions, main elements, endings for Ss to work to work with in their groups	<p>At this stage it is significant for the Ss to understand that the written language bears certain “norms” which are to be respected by an effective writer.</p> <ul style="list-style-type: none"> • Ask Ss to change the beginnings or the endings of pre-selected articles so as to add the elements of surprise, originality, unpredictability, enthusiasm, anger, sarcasm, irony, suspicion. • Ask Ss to find other ways to start or end these articles or write other arguments in the main part of the article • Ask Ss to choose words which could change the register of any pre-selected article
5	Individual, peer or group work in which Ss are fully involved in the procedure of how a	Wall poster made by a group of Ss to illustrate the possible structure of an article e.g. INTRODUCTION	<p>The groups present their “findings” in the rest of the class and give examples of what they value more in any article.</p> <ul style="list-style-type: none"> • All group work is pinned up for the rest of the class to read • Groups decide on the most successful alterations and group leaders read their articles aloud.

	newspaper article is ...born	MAIN ELEMENTS ENDINGS	<ul style="list-style-type: none"> In a simulation Ss pretend they are the editors of the newspaper and want some words “out” or whole paragraphs omitted
6 & 7	first discussion within the groups-then whole class discussion about how public opinion can be influenced for or against world issues according to how well or how badly an article is written		<p>At this stage Ss should be able to try and write their own piece of writing (article) for the school newspaper. They can choose either a matter of local concern or of regional / national or even international one.</p> <p>The teacher tries to motivate them by setting up a class contest in which the articles could be evaluated for their minimum number of mistakes, the good language use, the structure, the style, the register, the beginning or the ending e.t.c.</p> <p>The whole task could start as a group activity so as to make weak Ss feel more secure. It could be completed at home where Ss could be given some extra help by a member of the family.</p> <p>The important thing is for Ss to know that by writing an article for their school paper (or any paper), they use language to “place” themselves in the world and become active citizens who are responsible for everything that happens near them or far away from them.</p>
8	Ss can take the floor and decide which of the vital global issues they would like to present in the form of a newspaper article to arise public interest and reaction. Teachers of other subjects, parents, the wider community, the whole nation, the continent, or even the		<p>Ss organise a special edition for their newspaper and a special event during which they can invite experts to talk to them about Sociolinguistics and the importance of the world heritage which can be protected both through actions and through the careful choice of words put together.</p> <p>Greek Ss edited their newspaper with the financial support of the Greek National Agency for European Projects (I.K.Y.) and have spread the word. Language can make us better readers and better writers but also better people.</p>

	world could participate in the form of a contest		
			<p>-----WRITE AN ARTICLE-----</p> <p>HOW TO PRESENT</p> <p>Various options</p> <p>Ss can be asked to write an article for the school newspaper in order to :</p> <ul style="list-style-type: none"> • state their opinion • second another writer’s opinion • disagree with him/her • call upon readers’ sensitivity • ask them to take action • inform the public • protest against addictions • protect the environment • take roles in their “micro” societies • address readers (formally/informally) <p>N.B. All the above mentioned articles could be on any of the topics introduced in Development Education</p> <p>All the articles can be presented in any innovative way the students may choose.</p>

HOW TO IMPROVE

DURING THE PROJECT

- a- Ss read their article again and try to improve it according to the T’s marking/suggestions. It is important that the teacher constantly uses the same marking code which should be fully explicit to the learner.
- b- Ss read each others’ articles and mark them following their teacher’s marking code (peer correction).
- c- Ss read each others’ articles and suggest alterations, different writing styles, register according to the readers’ age, status, position in the hierarchy of local/wider community e.t.c
- d- Ss are asked to bring into the classroom abstracts from local newspapers of what they consider as successful articles.
- e- Ss are asked to give their opinion for the best written article within their group and within a given period of school time. They can then name the best writer of the week, the semester or the school year.

HOW TO EVALUATE

As in any form of assessment, evaluation could be divided in three stages

BEFORE-WHILE-AFTER

In the BEFORE stage it is advisable to know what someone’s targets are before any of the activities begin. In our joint project “How to make writers”, the importance of all learning lies on effective writing strategies by arising Ss’ awareness about world matters.

In the WHILE stage it is important to moderate all teaching techniques so as to help Ss develop both literally and linguistically but also psychologically and mentally.

In the AFTER it is worth finding out the all the goals and objectives have been successfully met.

The “assessors” of the project should be the Ss themselves but also the other members of the school community, their parents, the partners of the other schools e.t.c.

Human Rights

Despite the universal acceptance and reference to the declaration U.N.O. of the rights of man an ‘extravagant’ query is being born: Do we keep on improving or getting worse as a whole, as humanity in the sector of the protection of the human rights, of the political, the social, the economical rights?

An optimistic consideration would attract a positive answer to this crucial question. Actually, the achievements of the humanity are very important. Throughout the declaration of the French and the American revolutions, the chart of U.N.O. and the summit of Helsinki it is obvious that a long distance has been covered. On the other hand the cruelty of the contemporary regimes is not just a matter of the international organisations; it’s a matter that concerns every government, every human being.

The anxiety of the people, the fear ‘in front’ of the violation of the human rights, ‘in front’ of the strenght with which the contemporary regimes are being confirmed, a strenght that is owed to the scientific and technological progress and has led to the international declarations, charts and orders of the protection of man. The insuring of these rights, the maintainance of the international agreement, the protection of every human being is charged to every nation because every person is a member of a nation.

We, as students of the 7th School Haidairi, just want to ask you world leaders to give peace another chance and allow our generation to grow in a non threatening environment!!!

C class students

The Jolly Postman

Writing for a selected audience

Age 10 - 13 years (appeals to boys)

Content of Process

- letter writing
- variety of forms of written communication
- producing material for a selected audience

Objectives

- writing for a selected audience
- to develop knowledge of the variety of letters, sources and formats

Stage	Main Elements	Materials Needed	Activities
	How to start		
1	Reading the book of letters which are delivered to various characters	The Jolly Postman by J&A Ahlberg Heinemann Ltd ISBN 0-434-9215-2	Teacher reads the book which contains a series of different types of letter delivered to various nursery rhyme & fairytale characters.
	Discussion of the effectiveness of the book, who would be the most suitable audience		Discussion of the types of letter, content, linking theme & analysis of what age the book is written for.
	<i>How to Work</i>		
2	Writing a “postman” book of their own. Brainstorming ideas for their own book. Setting the parameters within which the group will work.		Discuss in groups (4 to 8) real or fictitious characters who might receive letters. Parameters - produce a list of 6-8 people to receive letters - who the letters will be from - content of letter - theme which will link the letters together - audience for the book - needs to be decided in the early stages but may be altered as the parameters are established

3/4	Working in groups, but writing letters individually or in pairs. Linking theme - verse – prose – repetition.		Great historical characters, pop stars, fairytale characters. eg Nursery rhymes Humpty Dumpty. Jack & Jill Letters to from doctors and lawyers Bills for the stabling of the King's Horses, X-Ray and medical care of Jack's head Theme - bills - The Billing Postman
5/6	Production of book, letters, envelopes, illustrations - if used. Design for book layout. Linking storyline.	Suitable materials, card, envelopes, backing. Use of ICT	Use of ICT or by hand-Producing letters in various fonts, formats etc. Suitable envelopes for letters Illustrations, if included. Combination of elements into final form.
7	Presentation of book to other groups.		Discussion & assessment of suitability for selected audience by groups.
8	Presentation of finished product to appropriate audience selected by group. Assessment of success.		Visit to another class or school to share the finished book with a real audience. Discussion with audience of enjoyment and suitability. Self assessment of success

How to improve. Activities to include at the various stages to help children improve their work.

Stage 3/4. In these stages the groups can present their ideas to each other within the group to evaluate work in relation to common theme, and suitability of language for audience selected. Research can be done into the format of different types of letters e.g. A formal bill, or a final request for payment before prosecution.

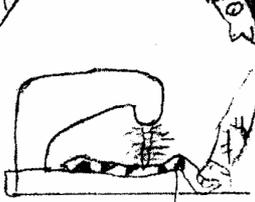
Stage 7. At this stage the children can present their work to other groups in the same class. Their work can be critically assessed as to effectiveness of the continuity, sequencing, suitability of letter structure and for audience selected. Redrafting, or replacement of parts, can take place at this point.

Stage 8. The presentation of the finished product to the selected audience can be followed by an evaluation by the audience. This can be used by the authors to review and assess their work.

STORY BOARD.

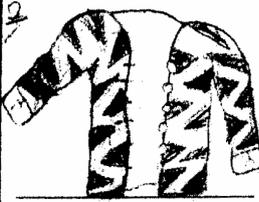
by Tom | The Special Piece of Cloth | 11.96

1



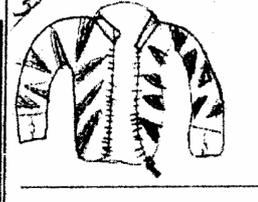
The dressmaker Amy was making a fur coat for her self.

2



The coat was Tiger skins. She ^(not real) wore it every day.

3



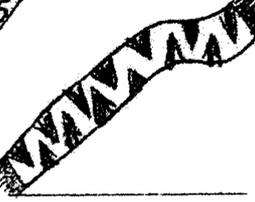
She wore it out. She made a jacket. She wore it every day.

4



The jacket wore out. She made a waist coat. She wore it every day.

5



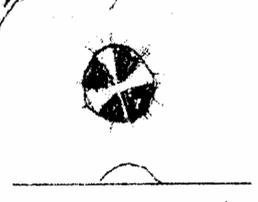
She wore it out. She made a scarf. She wore it every day.

6



She wore it out. She made a hat. She wore it every day.

7



She wore it out. She made a button. She wore it every day.

8



She wore it out. She did not know what to make so she made a story.

6/11/96
✓ under machine
✓ under machine

WRITING LETTERS

Teacher's Programme

Age:10-12 + older (secondary school)

Contents of the process

- Reading different kind of letters.
- Correspondence between pupils from the school and children of another school.
- Letters to a world organization with a concrete objective

II GENERAL INTRODUCTION OF OBJECTIVES

- To evaluate the power of the world, in the social setting, with the purpose of arguing and defending your own ideas.
- To express the value of communication.
- To see the necessity to know how to express oneself with coherence and adequacy.
- Respect towards the natural heritage.
- Acknowledgment and valuation of other cultures and ethnics.
- Valuation of the human rights

DIDACTIC DESCRIPTION OF THE PROJECT

Stage	Main elements	Materials Needed	Description of Activities
1	. Introduction . General characteristics of different types of letters.	. Examples of different types of letters . For each pupil a copy of different examples of letters . Pupils bring these to school . Teacher makes copies from textbook of school . Teacher makes material	<u>HOW TO START</u> . Introduction of the epistolary genre . Different kind of letters: literary letters: without waiting for an answer, where the only aim is the literary creation; correspondence between writers; social letters. . Epistolary text structure . Epistolary text language . Objective of the letter . The reasoning epistolary genre
2	. Synthesis of history geography, social elements . Historical ethnic problems	.Geographic colonisation maps . Text of letter of Indian Head	<u>HOW TO WORK</u> . Reading of the letter of the Indian Head . Interdisciplinary work with social science, history, geography subject . In class: Discussion about the action all over the world: colonizing, being colonized . Make a point about the subject about the American continent: objectives which we propose to the pupils.
3	. Understanding of	. Books from school or	. Divide class in groups and look for the next information:

	geography place and problem . Value of different cultures	town library or homes . Internet . Specialist invited to school	tribes that lived in America and their situation . Their way of living, actuation, beliefs, magic rituals,... of these tribes. Actuation of the colonized villages in the different countries they lived in. . To draw different maps where the information is centred
4	Full understanding of text by . Structure . Syntax . Vocabulary . Contents	Letter of Indian Head	When we know that the students have done some work with the central subject of the letter and that they have a wide acknowledgement of the problem, we will start analysing the text "this is how the life finishes and we start surviving" written by the head of the Suwamish Tribe, Seattle. 1- The text is read by the teacher with a special care of the diction 2- To look for those words from the text which are difficult to understand 3- To look for the objective of the letter 4- To recognize the epistolary text structure
5	Individual or group work	Sheme with values (matrix) Letter of Indian	Set up the different criteria about white or red skin men concerning the values and the laws which governed the nature. (See Appendix values. The children must create their own values from the letter)
6-7	Group discussion first, then class discussion. Rules of discussion: . listen . respect . correct . expression of thought . summaries good conclusions . synthesis of central ideas		. In groups: Make groups of 6 pupils (more or less) . <u>Task:</u> a-Relate main elements from the letter to today's world b-Each pupil must look for a different element c-Group discussion d-Each secretary will present group results to class . <u>Organisation:</u> Each group names a secretary, who coordinates the work of the group members. Each member will research a concrete fact from the letter and will try to place it in today's context. (See ideas of sentences here given): Do a comment about what you think about the expressions of the text "The white skin man doesn't care which part of the land he likes most, because it is like a stranger who comes at night and takes out of the land what he needs" "Their insatiable hunger will devour the land and after him it will only remain desert" "The man has not knitted the net which is the life; he only is a yarn" "Your God is the same as ours" "We can not understand what will happen when the buffalos disappear. The horses lose their freedom and when there is no forest without smelling of man and when over the green hills we can see everywhere the brass wire which brings four voices" "Where is the thick forest? It disappeared. Where is the eagle? It disappeared... This is how the life finishes and we start surviving!" . Search and work out the information . Apply the tribe's head words – Seattle – written 140 years ago to the problem of the destruction of nature . <u>HOMEWORK:</u> To do this exercise properly, it is necessary that boys and girls work in groups and they have to look individually for information to the different Ecological associations and animal defence and they share this in their group. To copy out and classify the information they get. Final Conclusions.

8	<p>Organise exhibition during several days/weeks open to parents, visitors</p> <p>Options:</p> <p>1:invite expert about modern problem with lecture</p> <p>2:show film (Dancing Wolves)</p> <p>3:concert etnic music and so on, make video about presentation(s)</p>		<p>Exhibition in the classroom with:</p> <ul style="list-style-type: none"> .Maps made by the different groups with the situation of the tribes and the colonizing .Photographic material which have been obtained .Diagrams of the information .In the class of art they can make different gadgets or objects like the Indian Tribes used to have .Make different musical Indian instruments .The believes and magic rituals .The human rights of these tribes .Maps where the information obtained by the different Ecological associations .Situate the actual Indian tribes which live in America .Extra possibility in school time: <ul style="list-style-type: none"> Films:"Dancing with wolves", "A man called horse" Conference: Colloquy with an expert <ul style="list-style-type: none"> -doctors without bounderies -expert about Bosnia -expert about economic use of Antartica
9			<p style="text-align: center;"><u>HOW TO PRESENT</u> <u>WRITE A LETTER</u></p> <p>Different options:</p> <ul style="list-style-type: none"> .The epistolary language: the letter structure: <ul style="list-style-type: none"> -greeting (beginning) -the main element -finish the letter (ending) 1st option: <ul style="list-style-type: none"> -Invent a story where the main character is an Indian boy or girl from the Suwamish tribe -We can write about the friendship between an Indian girl and a white boy -The human rights in both civilizations -We must use all the acknowledgements of the work -To maintain the lyric language which is composed the letter which is the base of this work 2nd option: <ul style="list-style-type: none"> -Penfriend letter with other students from different countries for example -Objective:to know the traditions, life and customs from another country, to npractise English 3rd option: <ul style="list-style-type: none"> -To write a letter to... For example a letter to the Secretary of UNO (Unit Nations Organizations) so that he helps in the problem of Bosnia. -Letter from Escola Andersen to a School in Mostart (Bosnia) to help them during the difficult moments they have 4th option: <ul style="list-style-type: none"> -To write a letter to one or more pupils from other schools in different countries about an European Subject, for example: <ul style="list-style-type: none"> -the introduction of the Euro -the need of law for traffic speeding -any other topic: free travel in Europe, the world prison sentences in Europe school systems in Europe.

HOW TO IMPROVE

DURING THE PROJECT:

a-Pupils read each others letters and suggest alterations/improvements.

b-Reading others letters may give ideas to improve own letter

c-Improvement ideas:-vocabulary

-structure

-syntax

-spelling

-contents

d-Material needed: checklist and official letters

AFTER PROJECT

a-Possibility to re-write the letter after evaluation with pupils after correction by teacher

HOW TO EVALUATE

After evaluating the results of the pupil's letters and discussing them with the pupils it is always necessary to evaluate

- Process of project

- Your role as teacher

It is advised to pay attention to 3 parts:

Before starting:- initial evaluation—what is the knowledge of pupils

During: - evaluation during the project

After: - final evaluation--in which changes can be made in the description time of the

Project for next and make notes for didactic behaviour next time

It is advisable to evaluate the project with the pupils, also during the project.

Appendix with suggestions for different parts and styles of letters to be given to pupils to help them to write letters. Each teacher must in the native language of the pupils give a number of possibilities for each section. Here only some suggestions are given

<i>type</i>	<i>informal language</i>	<i>formal language</i>
when a letter is received	thank you for your letter it was time you wrote to me	today I received your letter just now I have received your letter to answer your letter of today
general question	I want to ask you something could you send me	I would like it if you can send me I write this letter to ask your help
when offering something	can I be of any use if you want me to ..., I can ..	I like to offer you
to give information	I would like to say I'm sorry to say	I promise
complaint	I don't agree it is not good it doesn't work	I let you know that I am not satisfied with
not accepting	even if you get angry I cannot I do not know anything about it	in this situation it is not a promise
thanking	thanks a lot thank you for	I thank you very much I like to thank you for
to say sorry	I'm sorry I was mistaken	I beg your pardon excuse me that I was mistaken
to express hope	I suppose so let's see	I hope I express the hope that is it

Appendix with different elements in a letter. The pupils can use this kind of card to check and improve their letter or one of another pupil.

			Model				received letter				final draft			
	pre-text		Informal		formal		informal		formal		informal		Formal	
	yes	no	yes	No	yes	no	yes	no	yes	no	yes	no	yes	No
headings														
place														
date														
name sender														
adress sender														
name receiver														
adress receiver														
greetings														
central part														
introduction														
main points														
conclusions														
end														
goodbye														
signature														
post scriptum														
text structure														
consequent title														
correspond name														
correspond person														
consequent time verbs														
paragraph 1														
paragraph 2														
paragraph 3														
balance between paragraphs														

Appendix writing planner to be used by pupils to control their letterwriting.

relation receiver	used language	what to say	what information
known <ul style="list-style-type: none"> q familiar q friendly q amorous 	Informal <ul style="list-style-type: none"> q slang q colloquial q standard 	<ul style="list-style-type: none"> q party q 	<ul style="list-style-type: none"> q date q time q place q q q
not known <ul style="list-style-type: none"> q professional q superior q official 	Formal <ul style="list-style-type: none"> q standard q literary q scientific 	<ul style="list-style-type: none"> q application q 	<ul style="list-style-type: none"> q Objective (birthday/wedding) q reason/why q explanation

Appendix with ways to start and end a letter. Each teacher must for the native language work this appendix out.

	informal	Formal
ways to start	Hello Dear how are you?	Sir Madam
ways to finish	Bye Adieu lots of love see you later lots of memories au revoir	I'm looking forward to hear from you Yours faithfully Yours sincerely

THIS IS HOW THE LIFE FINISHES AND WE START SURVIVING (original text)

This document was written 140 years ago. His author Seattle, head of the Suwamish tribe, which was settle down in the land that today forms the north. American state of Washington. The letter that Seattle sent in 1855 to, the President of the United States, Mr. Franklin Pierce, answers the offer of his government to buy the Suwamish lands.

- The great head of Washington has told us that he wants to buy our lands. The great head has sent to us words of friendship and good intention. We are very pleased with this detail because we know that they are not interested in our friendship. We want to consider the offer, because we know that, if we did not do it, it could be that the white skins come and take our lands with fire guns. That the great head of Washington trusts in the leader Seattle's words with the same certainty that he hopes the return of the seasons. Our words are like unalterable stars.

How can you buy or sell the sky, or the warm of the land? We think that this idea is strange. Neither they are... ours the fresh air nor the sparkling of water. How can they be bought? We are going to decide it soon. They should know that my people think that every part of that land is sacred.

The bright leave, the sand beach, the fog in the wood, the gap among the trees and the buzzing insect are sacred experiences and memories of my people. The sap which goes up the trees memories of the red skin man.

The dead of the white man forget their land when they start the journey to the stars. Our dead never go away from the land, which is the mother. We are a bit of this land, we are made of a part of it. The scent of the flowers, the deer, the horse, the majestic eagle... all of them are our brothers. The rocks of the mountains, the juice of the fresh grass, the warm of the horse... all belong to our family.

So that, when the head of Washington tells us that he wants to buy our lands, it is too much what he asks. The great head wants to give us a place to live all together. He will be our father and us their sons. We have to think his offer. It is not very easy, as our lands are sacred. The water of our rivers and seas not only is water but also blood of our ancestor. If we see our lands, you should remember and teach to your sons that they are and that the mysterious reflex of the clear water of the lakes explains the events of my people life.

The sound of the water is my father voice. The rivers are our brothers, because they give us water. The rivers drag our canoes and feed our sons. If we sell our lands, you should remember and teach to your sons that they are our brothers and yours. You should treat the rivers with the heart.

We understand very well that the white skin man can not understand our way of being. He does not care which part of the land he likes most, because is like a strange who comes at night and takes out of the land what he needs. He does not look the land as a sister, but like an enemy. When he owns it, he scorns it and goes on walking. Behind him there are the parent's graves and he doesn't care, he doesn't sorrow to dispossess his sons' land. He forgets his father's grave and the rights of his sons. He treats the mother land and the brother sky like things which you can buy or sell; like they were animals or collars. Their insatiable hunger will devour the land and after him it will only remain desert.

I can not understand. Our way of being is very different. Your cities hurt the red skin man's eyes. It can be like this because the red skin man is wild and I can not understand the things. There isn't any calm place in the cities of the white skin man; any place where I can hear the leaves of the spring, or the fresh wings of an insect. It may be it seems to me like this because I am wild and I don't understand the things. The noise of the city is an insult for the hearing. And I wonder: which kind of life has the man that he is not able to listen to the shout of the magpie or the night

discussion of the frogs around the pool? I am a red skin man and I can not understand. The indies enjoy the light sound of the wind on the lake and its smell after the midday rain.

The red skin man knows very well the worth of the air, as everything breathes it: the animals, the tree, the man. But it seems that the white skin man doesn't feel the air which breathes. Like he was a man who is dying, he is unable to feel its bad smell. However, if we sell you our lands, you should understand how we love the air because the air is the spirit that gives the life and shares everything. If we sell the lands, you should leave them in peace, and sacred, because they were the place where, also, the white skin man could savour the sweet wind of the flowers.

We must think and consider the offer of buying our lands. If we decided to accept. I should give you a condition: the white skin man looks at the animals from this land like his brothers. I am wild, but it seems that it must be like this. I have seen thousands of buffalos rotten abandoned on the meadows. The white skin man fired from the fire horse without stopping it. I am wild and I can not understand why the fire horse is more useful than the buffalo, because we only kill them for living. What can the man do without animals? If all the animals disappeared, the man should die without spirit. Because everything that happens to the animals, after it happens to the man. Everything is tied up.

You should teach to your sons that the land they tread on is the ash from the grandparents. They will respect the land if you tell them that is full of life of their ancestors. It is necessary that your sons know, as ours, that the land is the mother of all of us. That, all the pain caused to the land, the sons will be the suffers. The man who spits the land, to himself is spitting.

It is certain that the land doesn't belong to the man; it is the man who belongs to the land. The man has not knitted the net which is the life; he only is a yarn. He is tempting his life if he breaks the net, the suffer from the land becomes suffer for the sons. We are sure. Everything is tied up like the blood of the same family.

Even the white skin man, who has a friendship with God and he talks to him, he can not avoid our common destination. It can be true that we are brothers. We will see soon. But we know that our God is the same as yours. Do you think that you have power above Him and moreover you want to have you want to have it on our lands, but you will not be able to have it.

The God of all the men is sorry for white or red skin men. This land is loved for its creator and spoil it would be a great offence. The white skin man will die also and perhaps before than the rest of the tribes. If you dirty your bed any night you will die with your own detritus. But you will see the light when the last hour arrives, and you will understand that God drove you to these lands and let you its dominion and the domination of the red skin man with a special proposal. This destination is a mystery, because we can not understand what will happen when the buffalos disappear, the horses lose their freedom and when there is no wood without smell of man when over the green hills we can see everywhere the brass wire which brings your voice.

Where is the thick wood? It disappeared. Where is the eagle? It disappeared... This is how the life finishes and we start surviving!

Terrassa 27th october 1997

Dear Joana;

It is so long that we have not seen. It is impossible to forget your blue eyes like the sky, your long, blonde hair straight like the silk; your thin hands like vine shoot, your fleshy red lips and especially our chats, your sweet character and understanding.

Since you left everything is very hard; at work the papers grow up, at home I never make the bed, the girl next door can not speak to someone, the dog is alone then, everybody misses you.

At night, when the city sleeps, I sit down in front of the window. I stare at the bright stars and how the moon hides behind the blocks of flats. When it is dawn, I wake up and I can see the mist that goes out in the winter mornings, the snow is on the roofs, the traffic jam, the people very warm go to work, and I think: Come back Joana...,

Anna Martínez

LIST OF SCHOOLS AND MEMBERS

Name of school	Address	groupmember	Projects number
Andersen School / Hemrik School	Andersenstraat 2 3446 BS Woerden The Netherlands	<i>Ms. Jet de Hoop</i>	9
Escola Andersen	Pérez Caldóz 15 Cr. Moncada 512 08223 Terrassa Spain	<i>Ms. Mercé Barella</i> <i>Ms. Rosa Lligé</i> <i>Ms. Rosa Jané</i>	1 3 5 6 7 8 10 11 12 18
Goldings Middle School	Crestwood Road Lings Way Northampton NN3 8JJ England	<i>Ms. Sue Pearson</i> <i>Ms. Lesley Turner</i>	2 17
Hans Christian Andersen-Schule	Vennhofallee 85 33689 Bielefeld Germany	<i>Ms. Inge Dresselhaus</i> <i>Ms. Melanie Thies</i>	4
7 th High School Chaidiri	24 Ilia Venezi str 12461 Chaidiri Athens Greece	<i>Ms. Anna Martinou</i>	16
Minkema College	Minkemalaan 1 346 GL Woerden The Netherlands	<i>Mr. Peter Schoon</i>	13 14
Spurvelundskolen	Spurvelundsvej 16 5270 Odense N Denmark	<i>Mr. Flemming Andersen</i> <i>Mr. Lars Bjornsten</i>	15