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PLAYWAY 1
TO ENGLISH
Teacher's Guide

a manual for the teacher

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Contents

Playway to English

With PLAY - WAY **(clap)** learning Eng - lish is fun, with

PLAY - WAY, PLAY - WAY, hip, hip, hoo- ray! hip, hip, hoo- ray! **(clap)**

Learn- ing to list- en is ea - sy, **(clap)** learn- ing to speak is not hard, **(clap)**

come on and smile, **(clap)** com - mu - ni - cate, **(clap)** learn- ing Eng-lish is great!

Pictograms in the Teacher's Guide

Pupil's Book

Stories Video

Stories Audio Cassette/CD

Class Audio Cassette/CD

Picture Cards

Story Cards

Activity Book

Activity Book Audio Cassette /CD

Max, the glove puppet

I.

Introduction

PLAYWAY TO ENGLISH is an integrated teaching programme for teaching English to young learners at beginner level. The essential characteristic of **PLAYWAY TO ENGLISH** is the acquisition of the foreign language through play. Using the **SMILE** approach, **PLAYWAY TO ENGLISH** provides very young learners with a basic competence in listening comprehension and speaking skills, and makes learning a foreign language fun. In this way, children can confidently "use" the foreign language to listen and to speak long before they are taught to read and write.

The **SMILE** approach has been successfully tested with young learners and is based on the following elements:

S kill-oriented learning

M ulti-sensory learner motivation

I ntelligence-building activities

L ong-term memory storage of the language through music, movement, rhythm and rhyme

E xciting sketches, stories and games

The components of PLAYWAY TO ENGLISH

- **Teacher's Guide**
- **Pupil's Book**
- **Stories Video Cassette**
- **Stories Audio Cassette/CD**
- **Class Audio Cassette/CD**
- **Picture Cards**
- **Story Cards**
- **Max, the glove puppet**
- **Activity Book**
- **Activity Book Audio Cassette/CD**

Teacher's Guide

The *Teacher's Guide* includes:
- An introduction to the teaching concept of **PLAYWAY TO ENGLISH.**
- Key concepts of cognitive psychology on which **PLAYWAY TO ENGLISH** is based.
- Principles governing the use of the materials.
- A discussion of important questions concerning classroom management and teacher-parent communication.
- Lesson plans: These are designed to give you a clear overview of the 14 topics, their intended aims, activities, the vocabulary presented, and tips on pronunciation difficulties. The detailed, step-by-step lesson plans have been tested in the classroom. You will also find suggestions on how to practise listening comprehension and speaking skills, and the sub-skills vocabulary and pronunciation.

- Teacher tips as follows:
  – Classroom management ideas (on establishing and developing classroom routines and teacher strategies)
  – Learning to learn suggestions
  – Additional activities
  – Pronunciation tips (on difficult pronunciation items)
  – Comments
  – Reminders (which draw your attention to special teaching points and practices)
  – Suggestions (on matters of procedure and/or extensions of activities)

Pupil's Book

The *Pupil's Book* consists of **55 pages** and an **appendix** containing puzzle pieces and stick-in pictures. The *Pupil's Book* is designed to be task-oriented, and is always used **after** classroom work on *vocabulary,* a *video sketch,* a *story,* a *rhyme,* a *song* or *chant* or an *action story.*
The function of the *Pupil's Book* is to provide the class with task-oriented activities as illustrated by the following examples:
- New words are introduced to the learners by means of *Picture Cards.* In addition, the children listen to the words on the *Class Audio Cassette/CD,* point to the corresponding pictures in the *Pupil's Book,* and practise the vocabulary through games with a partner.
- After you have worked on an *action story* with the children, they put a series of pictures in the correct order.
- The children watch and listen to a *sketch* on video, then stick the missing pieces of the pictures in their books.
- The children watch and listen to a *story* on video, then put together a puzzle that they will stick into their books.
- The children solve a problem, look for animals hidden in a picture, etc.
- The children listen to a *chant, song* or *rhyme* on the *Class Audio Cassette/CD* and point to the pictures in the *Pupil's Book* which illustrate the text. When they later repeat the text, the pictures act as a support.

Stories Video Cassette

The video **sketches** and **stories** correspond to the topics in the *Pupil's Book* and are presented in a stimulating and exciting way. The short sequences on the video were created with the intention of counter-balancing many programmes that children see on television. Characteristics of the video:
- Very young learners see each scene as a separate entity. If there is a change of camera position, they can not easily follow

the story. The video of **PLAYWAY TO ENGLISH** was therefore shot from the wide angle camera position showing the whole scene to aid the learners' comprehension of the stories.

● As they get older, children have the ability to store rapidly-changing pictures in their memories; storing language at the same time, however, takes them longer. Therefore, scene sequences in the **PLAYWAY TO ENGLISH** videos are carefully paced to provide children with enough time to "digest" scene changes.

● The content of the video sequences is designed to be "pro-social". This term is used to describe television programmes which convey a positive message and do not use violence or other similar means of building suspense. Studies show that such programmes have positive effects on children's behaviour. This can be explained by the fact that learning through a model is very important at this age.

● It has been clearly proven that children can generally recount stories which they first see on television and then read in a book. Therefore, in **PLAYWAY TO ENGLISH** the *stories* and *sketches* are first presented on video, and then the pupils reconstruct them by using the puzzles or stick-in pictures in the *Pupil's Book.*

● Each sequence is repeated three times on the video tape. The second version is identical to the first and functions as reinforcement and revision. The third is a playback version. Through repetition, the children are better able to store the plots of the *stories* and *sketches* in their long-term memories. The third version aids the children in the reconstruction of the *stories* or *sketches.* They see the story and hear the sounds (but not the words). Instead, with the teacher's help, they speak the words themselves as they watch.

The *Stories Video Cassette* contains five *sketches* and seven cartoon *stories.*

Sketches:

The puppets, **Linda, Benny** and **Max,** perform the *sketches.* Linda and Benny are English children around the age of six or seven. Max is a fantasy character. The *sketches* present amusing episodes, of a level appropriate to the target age group, which can be acted out in the classroom with the help of *Max, the glove puppet.* The video sketches are an ideal model for the children's pronunciation, as they hear the voices of a variety of native speakers. By showing the video repeatedly, the dialogues are stored in the children's memories in an enjoyable way.

Cartoon Stories:

On the video, the children see a series of pictures which a narrator combines to form a *story.* Animals perform in some of the *stories,* as do Benny, Linda and Max, and one *story* is about the growth of a flower from a seed. In addition to acquiring a foreign language, the children also gain insight into the workings of nature. Through the combination of pictures and words, the children are able to remember the plots of the *stories.*

Stories Audio Cassette/CD

A *Stories Audio Cassette/CD* is available for situations when video is not available. This contains the soundtrack of the Stories Video.

Class Audio Cassette/CD

The *Class Audio Cassette/CD* contains **action stories**, **chants**, **rhymes**, **songs** and **vocabulary activities.** Hearing the foreign language intensively and frequently is essential for the development of speaking skills.

The teacher is the children's main model for pronunciation and intonation. The **PLAYWAY TO ENGLISH** *Class Audio Cassette/CD* provides the children with the opportunity to hear various speakers – English children and a number of adult native speakers – from the beginning of the learning process. This listening experience accustoms their ear to variations in the pronunciation of English.

There is obviously a connection between motivation and pronunciation. Very accurate imitation can be achieved by identifying with the characters in a funny *sketch*; it is only rarely the result of isolated pronunciation activities.

The **PLAYWAY TO ENGLISH** *Class Audio Cassette/CD* can be used at home. Parents who have little or long-forgotten knowledge of English can accompany their children throughout their learning process by joining in with them as they sing along with the *songs* and repeat the *action stories, chants* and *rhymes.*

Picture Cards

Most of the **new words** are depicted on the **82 Picture Cards.** These are intended to assist the teacher in explaining the meanings of the words. The spoken word is supported by its visual representation. This helps the children store the words better.

The *Picture Cards* save time because the teacher doesn't have to draw on the board or make their own pictures. The colourful *Picture Cards* are used for revising vocabulary and also in games.

Story Cards

When the children have watched the *stories* on the video, they reconstruct the *story* visually using the puzzle pieces in the appendix of the *Pupil's Book.* Next, they tell the *story* again with the help of the *Story Cards.* The cards are also used for revision, in order to help the children tell the *story* as it is gradually reconstructed.

Max, the glove puppet

With the aid of Max, the teacher can function as two people. This enables the children to understand short dialogues better. The teacher can also use Max to ask the children questions or to act out simple sketches with them. As children of this age like to identify with animals or fantasy characters, the glove puppet is an ideal medium for increasing their motivation. Children are constantly eager to take on the role of Max when he is used in acting out, practising or revising dialogues. They know a glove puppet is not alive, and yet, when the teacher uses him to communicate with the children, the line between make-believe and reality is blurred. Play becomes reality, and in play situations such as these children make the foreign language their own.

Activity Book and Activity Book Audio Cassette/CD

The *Activity Book* offers a variety of exercises designed to consolidate the language that the children have learnt and to assist them in using it creatively in individual, pair and group work. There are a wide range of activities involving pupils in a number of different tasks: they listen and fill in, colour or stick in pictures, compelete logical sequences by drawing pictures, draw, colour and speak, and so on. There are also cutting and pasting activities to develop the pupils' fine motor skills while they are practising language. The *Activity Book Audio Cassette/CD* contains all the texts for the listening tasks in the *Activity Book.*

Aims

The aims of **PLAYWAY TO ENGLISH** are:
● to let the children experience through all the senses that learning a foreign language is fun.
● to enable the children to experience language as a means of communication.
● to establish listening comprehension and speaking skills.
● to offer a wide variety of activities which encourage the learning process.
● to contribute to the development of the children's cognitive and social skills, their emotional growth, and their basic and fine motor skills.
● to establish an open-minded and positive attitude towards other peoples and cultures by making the children familiar with another linguistic community.
● to provide the teacher with concrete models to follow and tips and ideas to further expand the activities.

Contents

PLAYWAY TO ENGLISH is organised into **12 units,** based on **topics** appropriate and motivating for very young learners.
PLAYWAY TO ENGLISH also touches on various cultural aspects of English speakers through two optional extra units dealing with Christmas and Easter.

Topics

Unit 1: **What's your name?**
Unit 2: **School**
Unit 3: **Fruit**
Unit 4: **Pets**
Unit 5: **Toys**
Unit 6: **Winter**
Unit 7: **Health**
Unit 8: **Party time**
Unit 9: **Food and drink**
Unit 10: **Weather**
Unit 11: **Animals**
Unit 12: **Holidays**
Christmas
Easter

Types of text

In PLAYWAY TO ENGLISH there are the following types of text:

● **Sketches**
● **Stories**
● **Action stories**
● **Songs**
● **Chants**
● **Rhymes**

It has been clearly shown that information in a foreign language best remains in the children's memories when the content of what they are learning appeals to them. *Stories, sketches, rhymes, songs,* and *chants* in particular are an ideal means of conveying language in an interesting and humorous way.

SKETCHES

Children love watching and acting out *sketches.* The children first see a *sketch* as a puppet show on the video tape. Then they practise the

dialogues, and finally they act out the *sketch.* Working on the *sketches* is essential for the development of speaking skills.

STORIES

Stories are an essential part of teaching a foreign language to young learners. With the help of *stories* appropriate to their age, children can understand longer plots and gradually get used to descriptive and narrative language.
In **PLAYWAY TO ENGLISH**, the topic *animals*, for example, is about different animals who want to play music for a sick lion. However, each instrument played on its own just torments the lion. Only when the animals play the instruments together can the lion enjoy the music. The repetitive elements of the story make it easy for the children to understand and pick up important chunks of language.
The piloting of PLAYWAY TO ENGLISH clearly showed that children love acting out the stories and sketches they have seen on video. The lesson plans give suggestions as to how this can be done in a carefully structured way so that acting out stories and sketches gives the children a feeling of success. The repetitive nature of the stories also helps the children to remember important chunks of language.

ACTION STORIES

The *action stories* in **PLAYWAY TO ENGLISH 1** have a maximum of eight sentences and are performed by movement, gesture and mime. They are based on the **Total Physical Response (TPR)** method developed by James Asher[1]. As already noted in the *sketches* and *stories* sections, it is important to establish listening comprehension skills. The closer the link between what children hear and a concrete action, the better they can remember the phrases they have learned, and the easier it is to transfer them into productive use of the language.
The multi-sensory approach to conveying a language makes it possible for children to learn to understand simple *stories* and to remember these *stories* for a long time.
When doing an *action story,* the children hear a sentence and perform it with gesture or mime by imitating the teacher. The sentence is represented physically after it has been heard. In this way, listening comprehension is directly linked to action. *Action stories* provide children with the opportunity to learn through the senses. Studies on the use of Total Physical Response show that, for several reasons, this method is well-suited to getting the foreign language across to children at beginner level. These reasons are:

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[1] James Asher, Learning Another Language Through Action, Sky Oaks Publications, 1988.

● Doing the actions with others allows the child to experience the task as an active game. In this game, language and action are experienced as inseparable, and the meaning of the language is learned directly through the action.
● *Action stories* are learned in an anxiety-free environment and through play. The actions of the group provide security for those children who need longer to digest the language. They can orient themselves by looking at other children in the group and using them as models.
● From the very start, the child learns that they can do something in the foreign language. This is an early and important experience and strengthens the child's trust in their own ability to learn a foreign language.
● Training the children's listening comprehension skills forms an important foundation for their speaking. When working with the *action stories,* the children should first and foremost be listening. Gradually, they will speak along with the teacher, and in this way gain self-confidence in their pronunciation and intonation.
The primary goal in working with *action stories* lies in developing listening comprehension. That is to say, the teaching/learning goal is achieved when the children can independently act out the sentences of an *action story* after practising it. The aim of working with *action stories* is not to have the children immediately recite the *story* or be able to reconstruct it freely. The number of children able to recount the *action stories* increases after regular repetition.

SONGS

Songs are highly valuable in motivating very young learners. Singing in a group is fun, and children enjoy learning a repertoire of *songs* during the course of the year. **PLAYWAY TO ENGLISH** offers *songs* that were written especially for the individual topics. The advantage of this is that the *songs* consolidate the language presented, and the oral input can be easily monitored.

CHANTS

Chants, recited in a set rhythm, offer children the opportunity to practise pronunciation, intonation and rhythm. The teacher starts by reciting the *chant* and by performing the accompanying gestures. The children imitate the gestures.
For example, the children hear:

What's this? What's this?
Miaow, miaow.
A cat, a cat.
A cat. Miaow.
...

There is a visual representation of the *chant* in the *Pupil's Book.* The children listen to the *chant* on the *Class Audio Cassette/CD* twice and at the same time point to the appropriate pictures in the book. Experience during piloting showed that the pictures helped the children to reconstruct the text mentally.

Next the children listen to the first playback version of the *chant* which contains gaps *(And now you),* and speak the missing parts of the text. Finally, the children recite the complete text of the *chant* rhythmically, supported by the second playback version *(One more time).*

RHYMES

The *rhymes* in **PLAYWAY TO ENGLISH** were also written especially for the individual topics. The children can experience the *rhymes* in a multi-sensory way. For example, a *rhyme* like:

Snow, snow.
Snowman grow.
Oh, the sun.
Snowman run.

is presented so that the children simultaneously listen, speak, and perform certain movements. By involving as many senses as possible, the *rhymes* are retained in the memory for a long time.

Research in pre-primary English classrooms shows that children who have forgotten the text can easily remember it again by recalling the series of movements.

How to use PLAYWAY TO ENGLISH in the classroom

PLAYWAY TO ENGLISH features **12 topics,** plus the celebrations of Christmas and Easter. The map of the book on pages 13 – 16 lists information
to help the teacher with their overall **lesson planning.** In the lesson plans each unit is represented by a picture symbol, which also appears on the relevant pages of the *Pupil's Book.*

The following guidelines are listed at the beginning of each lesson plan:
- Vocabulary, phrases and structures
- Linguistic skills
- Cognitive, motor and social skills
- Materials

Pictograms in the *Pupil's Book* and *Activity Book*

Pictogram	Meaning	Pictogram	Meaning
	Count and speak.		Think and draw.
	Do a chant.		Think and draw lines.
	Draw and speak.		Think and fill in the missing numbers.
	Listen and point.		Watch the video and put the puzzle together.
	Look and colour.		Watch the video and stick in pictures.
	Look and cross out.		Work in pairs.
	Look and fill in dots.		Speak and paint.
	Look and fill in numbers.		Listen and tick.
	Look and speak.		Listen and cross out.
	Sing a song.		Listen and draw the dots.
	Stick in pictures.		Throw the dice.

Small pictograms on each page in the *Pupil's Book* indicate the teaching procedures which are to be used in working with the page. For the teacher, these pictograms facilitate the preparation of the lesson, and for the children they gradually become a guide in the learning process, increasing their self-awareness as learners.

The map of the book

The map of the book on the following pages provides an overview of the contents of **PLAYWAY TO ENGLISH** for lesson planning and for quick reference when revising. As far as the optional units *Christmas* and *Easter* are concerned, these appear at the end of the book. This gives you the flexibility to use them if and when appropriate.

Topics	Types of text and activities	Vocabulary, phrases and structures

1 What's your name?	● I'm Max (sketch)
	  - Stick-in pictures
	  - Mini-dialogues
	● What's your name? (song)
		● Good morning/afternoon; Hello, I'm Max/…; What's your name?
		● Hello to you.
		● Receptive: Where's Benny/Linda/Max?
		● Here.

2 School	● Presenting vocabulary (Picture Cards)
	  - Listening activity
	  - Vocabulary games
	● Take your pencil case (action story)
	  - Carrying out instructions
	  - Carrying out jumbled instructions
	  - Putting pictures in order
	● Benny's flower (sketch)
	  - Stick-in pictures
	  - Mini-dialogues
	● School is fun (song)
		● book; pencil case; scissors; pencil; schoolbag; glue
		  Receptive: Do it; Touch the pencil/…
		
		● Receptive: Take your pencil case; Put it in your schoolbag;
		  Go to school.
		
		● Help me, Max; The red pencil/… please; okay; Thank you;
		  Coming; Here I am.
		
		● School is fun; yeah

3 Fruit	● Presenting vocabulary (Picture Cards)
	  - Listening activity
	  - Vocabulary games
	● Presenting vocabulary (Picture Cards)
	  - Vocabulary games
	  - Circling the correct number of items
	● Open your schoolbag (action story)
	  - Carrying out instructions
	  - Carrying out jumbled instructions
	  - Putting pictures in order
	● Give me a banana (chant)
	● Going shopping (story)
	  - Putting the puzzle together
	  - Telling the story (Story Cards)
	  - Mini-dialogues
		● apple; banana; plum; pear
		
		● one; two; three; four; five; two apples/bananas/pears/plums
		  Receptive: How many bananas/… are there?
		
		● Receptive: Open your schoolbag; Take out an apple;
		  Bite into it; Yummy!
		
		● Give me a banana/an apple/…; Here you are; It's over there.
		● Primarily receptive: Linda and Benny are going shopping;
		  Have a plum; Linda and Benny are at home; Look, here's Max;
		  What's in the basket?; No apples/no …; It's Max.

Topics	Types of text and activities	Vocabulary, phrases and structures
4 Pets	● Presenting vocabulary (Picture Cards) - Listening activity - Vocabulary games ● Revision of vocabulary and logical sequences ● What's this? (chant) ● The mouse (story) - Putting the puzzle together - Telling the story (Story Cards) ● Revision of vocabulary and hidden picture game	● cat; dog; hamster; mouse; duck; rabbit ● Is it a cat/...?; No, sorry; Yes. ● What's this?; miaow; woof; squeak; quack ● Let's play; No, go away. Primarily receptive: The mouse is (very) sad; The mouse goes away; Let's go to the show; Wonderful; Super; Abracadabra. ● Yes, it is; No, it isn't; one mouse; two dogs; three cats; four rabbits Receptive: How many animals are there?
5 Toys	● Presenting vocabulary (Picture Cards) - Listening activity - Vocabulary games ● Revising and expanding vocabulary (Picture Cards) - Vocabulary games - Making a colour spinning top ● Bingo! ● Listen, listen (chant) ● My blue train (rhyme) ● Vocabulary games for revising and hidden picture game	● teddy bear; train; plane; car (vroom); doll (mummy); computer game; ball; puzzle ● blue; red; green; yellow; pink Receptive: Draw a yellow/... ball; What colour is number one?; What number is blue? ● Bingo! ● Listen; And there's a plane. ● My yellow star; (I've) finished. ● one teddy bear; two dolls; three balls; four planes Receptive: How many toys are there?
6 Winter	● Snow! Let's make a snowman (action story) - Carrying out instructions - Carrying out jumbled instructions - Putting pictures in order ● This is my snowman (song) ● The snowman (story) - Putting the puzzle together - Telling a story which contains mistakes ● Revision of words and picture riddle Snow, snow (rhyme)	● Receptive: snow; Let's make a snowman; eyes; mouth; nose; Yippee! ● This is my snowman; eyes and mouth and nose; What a big nose ● Primarily receptive: The rabbit is hungry; mmmh; Got it! ● snow; sun; grow; run
7 Health	● Get out of bed (action story) - Carrying out instructions - Carrying out jumbled instructions - Putting pictures in order ● Get out of bed (song) ● A loose tooth (sketch) - Stick-in pictures - Role-plays ● Identifying quantities	● Receptive: Get out of bed; Wash your face; Clean your teeth; Bend your knees; Jump; Have a glass of milk. ● Get out of bed; Wash your face; Clean your teeth; Bend your knees; Jump; Let's keep fit. ● Open your mouth; Pull. Primarily receptive: Try again, please; Look, my tooth. ● Receptive: How many schoolbags/... can you find?; Draw a circle around the schoolbag/...

Topics	Types of text and activities	Vocabulary, phrases and structures

8 Party time	● Presenting vocabulary (Picture Cards)
	  Princess, sheriff (rhyme)
	● Princess, sheriff (song)
	  Vocabulary games and logical sequences
	● Revision of words and hidden pictures
	
	● A party song (song)
	  Picture puzzle
	● Making a mask
	● The ghost (sketch)
	  - Stick-in pictures
	  - Mini-dialogue
	  - Role-play
		● princess; sheriff; ghost; clown; six; seven; eight; nine; ten; Sit down.
		
		● bear; more
		  Receptive: How many ghosts/… are there?
		● Clap your hands; Stamp your feet; Turn around; Dance and sing.
		  Receptive: She's/He's a ghost/…
		● Primarily receptive: Let's play a game; Close your eyes; Right;
		  Now you; Let's run.

9 Food and drink	● Pizza, pizza (chant)
	● Presenting vocabulary (Picture Cards)
	  - Vocabulary games
	  - Expressing food likes
	  - Mini-dialogue
	● Max's birthday (sketch)
	  - Stick-in pictures
	  - Role-play
	● Lots of spaghetti (chant)
		● pizza; cornflakes; I like pizza/…; Yummy!
		● spaghetti; cheese; chips; cake; milk; What do you like?; flowers
		
		● I'm not/so hungry; Happy birthday; Ouch!
		
		● lots of spaghetti/chicken on a big plate; with butter; great; ketchup

10 Weather	● Presenting vocabulary (Picture Cards)
	  - Listening activity
	  - Vocabulary games
	  A cap on a cat (chant)
	● It's raining (song)
	● The little seed (story)
	  - Putting the puzzle together
	  - Telling the story (Story Cards)
	  - Scenic presentation
	  - Seeds – a mini-project (suggestion)
	● Rain, rain, rain (chant)
		● rain: wind; clouds; A cap on a frog; Caps are always fun.
		
		● It's raining; Come out; Oh, what a rainy day.
		● Primarily receptive: The little seed is asleep; Look at the clouds;
		  The little seed grows; It grows and grows; The rain stops;
		  Here comes the sun; It's warm.
		
		● Here comes the rain/…

Topics	Types of text and activities	Vocabulary, phrases and structures

11 Animals	● Presenting vocabulary (Picture Cards)
	  - Listening activity
	  - Vocabulary games
	  - Hidden pictures
	● The lion is ill (story)
	  - Putting the puzzle together
	  - Telling the story (Story Cards)
	  - Games
	● Listen to the animals (song)
	
	● Revision of words and logical sequences
		● lion; elephant; monkey; hippo; snake; Is it the lion/...
		Receptive: What animals can you find? What's in box number one/...?
		
		● Primarily receptive: The lion is ill; The elephant/... wants to help;
		Listen to my music; Stop it, please;
		Thank you for the wonderful music.
		
		● Listen to the animals; What a wonderful song;
		Come on, sing and dance with me.
		● rubber
		Receptive: Now number one/...; Which picture doesn't fit?; Cross it out.

12 Holidays	● It's hot (action story)
	  - Carrying out instructions
	  - Carrying out jumbled instructions
	  - Putting pictures in order
	● Presenting vocabulary (Picture Cards)
	  - Vocabulary games
	● Max goes on holiday (story)
	  - Putting the puzzle together
	  - Telling the story (Story Cards)
	  - Guessing game
	● Logical sequences
	  - Happy, happy holiday (song)
	Colouring in a hidden picture
		● Receptive: It's hot; Go to the swimming pool; Look up at the sky;
		It starts raining; Take off your shoes/socks/jeans/T-shirt;
		Run home in the rain.
		
		● holiday; beach; jungle; mountains; farm; city; garden
		Primarily receptive: Let's see; What have we got so far?
		● Primarily receptive: It's summer; Max goes on holiday;
		Is Max on the beach/in the jungle/...?; no; Where is Max?;
		He is not in the .../on the...; He is in his garden;
		He's eating flowers; Max is happy.
		● Happy holiday; Goodbye; See you on the.../in the...; Hooray!
		Receptive: Try to find the way to Linda/...; What's next?
		Tell me the way to Linda/...

Christmas	● Wishing each other Merry Christmas and British Christmas customs
	● Father Christmas (story)
	  - Putting the puzzle together
	  - Telling the story (Story Cards)
	● A Merry, Merry Christmas (song)
	  - Making a Father Christmas puppet
		● Number one/... is...
		Receptive: Father Christmas; Rudolph the reindeer
		● Primarily receptive: It's Christmas; Linda; Benny and Max are
		asleep; A book for Linda, a ball for Benny and a teddy bear for Max;
		What can I do?; brrr; It's cold.
		● A Merry, Merry Christmas to all of you

Easter	● Two long ears ... (action story)
	  - Carrying out instructions
	  - Carrying out jumbled instructions
	  - Putting pictures in order
	● Expanding vocabulary: numbers and colours
	(Picture Cards); One - yellow
	  - Listening activity and colouring in a hidden picture
	● Easter Bunny (chant)
		● Receptive: long ears; round face; big belly; legs; a basket full of eggs;
		That's my Easter bunny.
		
		● orange; black; brown; grey; white; Start again.
		Receptive: How many red/... eggs can you find?
		
		● long ears; strong legs; hop; Bring us eggs; Don't stop.

Basic techniques

No matter how eager some adults might be for children to read and write, we need to be aware of each child's readiness. To be ready to read, a child has to be able to focus their eyes on the page, line and word. To be ready to write, they have to have mastered a certain degree of eye-hand coordination. As we have stated, the emphasis in **PLAYWAY TO ENGLISH** is on listening and speaking. There are also a number of subtle pre-reading and pre-writing activities which help children develop the muscle coordination they need for reading and writing. By moving towards the development of these important skills carefully and systematically, we empower the learners with a feeling of confidence and success.

Working with the *Picture Cards*

The purpose of the *Picture Cards* is to provide a visual means of introducing most of the **new words.** In addition to this, by providing a **visual anchor** in the memory, they replace the written word. In the lesson plans, you will find suggestions for how to work with the *Picture Cards* in each lesson. These suggestions are based on the following principles of teaching:

● In the early stages of teaching a foreign language, the meanings of new words should be taught with as much visual support as possible.
● The principle **listening before speaking** applies. The children should get used to a word's pronunciation and intonation first, before they are required to repeat it.
● **All the senses should be involved** when introducing new words. Pictures, pronunciation and intonation, as well as learning techniques involving motor skills, complement each other and help to fix a word in the children's long-term memory.
● Repeating the words as often as necessary leads to even more lasting storage of the new words. No more than one or two minutes is required for this. The *Picture Cards* are extremely well suited for such revision stages.

Picture Cards

1 book	11 number 1
2 pencil case	12 number 2
3 scissors	13 number 3
4 pencil	14 number 4
5 school bag	15 number 5
6 glue	16 cat
7 apple	17 dog
8 banana	18 hamster
9 plum	19 mouse
10 pear	20 duck

21 rabbit	52 cornflakes
22 teddy bear	53 pizza
23 train	54 cake
24 plane	55 milk
25 car	56 flowers
26 doll	57 plate
27 computer game	58 butter
28 ball	59 chicken
29 puzzle	60 rain
30 blue	61 wind
31 red	62 snow
32 green	63 sun
33 yellow	64 clouds
34 pink	65 cap
35 star	66 frog
36 eyes	67 lion
37 mouth	68 elephant
38 nose	69 monkey
39 snowman	70 hippo
40 queen	71 snake
41 cowboy	72 beach
42 ghost	73 jungle
43 clown	74 mountains
44 number 6	75 farm
45 number 7	76 city
46 number 8	77 garden
47 number 9	78 orange
48 number 10	79 black
49 spaghetti	80 brown
50 cheese	81 grey
51 chips	82 white

Using the *Stories Video*

We recommend the following steps for using the video:

● Teach important phrases or words **beforehand,** through the use of the *Picture Cards* or mime.
● Play the video sequences **several times.** Occasionally the children will feel the need to tell you in their mother tongue what has happened in the *sketch* or *story.* By doing so, they are seeking confirmation and recognition of their achievement in understanding.
● Follow-up activities for the video sequences are puzzles (to supplement the *stories)* or stick-in pictures (to use after the *sketches).* The children remove the puzzle pieces or the stick-in pictures from the appendix of their *Pupil's Books.* Then they put the pieces or pictures on the corresponding pages of their book. Walk around the class and check to make sure that the children have put the puzzles together correctly, or put the pictures in the right places. Then ask the children to stick the puzzle pieces/pictures in. Provide water and cotton wool or sponges for moistening and sticking in the puzzle pieces/pictures.
● The *Story Cards* or *Max, the glove puppet,* are used in play-based activities to **reinforce**

the new language. In the later units, *Story Cards* and the *glove puppet* can be used for regular revision of the new words and phrases.

● The playback version of the *stories* and *sketches* aids **oral reconstruction.** With your help, the children say the texts that go with the corresponding series of pictures. The children are not expected to be able to tell a whole story. It is recommended that you quietly cue the learners as necessary when they are attempting to reconstruct the text. You should also be aware that at this point in their development in the foreign language, not all the children will be able to reconstruct the text.

Alternatives to using the *Stories Video*

When a video is not available, we recommend the following procedures in working with the stories:

● Prepare by introducing words and phrases beforehand. You will normally do this using *Picture Cards* and now and again with the help of individual *Story Cards.*

● Play the story from the *Stories Audio Cassette/CD.* As the children are listening, show them the appropriate *Story Cards* to aid comprehension. It may be useful to repeat this step once or twice.

● Most follow-up activities will be the same as if the story had been presented on video. For example, the learners, put together puzzles, and act out parts of the story or the whole story in a role-play activity.

In working with the puppet sketches, the following procedure is recommended if video is not available:

● If necessary, pre-teach words with the help of *Picture Cards.*

● Ask the children to take out the stick-in pictures from the appropriate page in the appendix. Ask them to place the pictures next to the Pupil's Book and look at the double page where the stick-in pictures need to go.

● Play the cassette. Ask them to place the appropriate stick-in pictures on the empty spaces in the *Pupil's Book*.

● Check if all the pictures are in the correct place. Then ask the children to moisten the pictures and to stick them in.

Using the *Story Cards*

Story Cards help the children to repeat the language of the *stories* and to **store it in their**

long-term memory. The *Story Cards* can be used as follows:

● Stick the first picture of the *story* on the board and say the corresponding sentence from the video.

● As you do this, you can encourage the children to take part in reconstructing the *story* by speaking along with you.

● As soon as you see that the children can tell a *story* by themselves, step back a little and encourage them to continue. Guide them through the *story* by putting the pictures on the board in sequence. If the children do not know how to continue, prompt them by whispering a word or two.

● You can indicate the order of the pictures by drawing the appropriate number of dice dots, or writing the appropriate number, next to each one. Then say a sentence from the *story* and get the children to point to the appropriate picture.

● Tell the children to close their eyes. Jumble the order of the pictures. The children then open their eyes and put the pictures in the correct order. When a picture is put in the right place, say the corresponding sentence, or get the children to try to say it.

How to use *Max, the glove puppet*

In the first unit, *What's your name?,* the children get to know the main characters in **PLAYWAY TO ENGLISH:** Linda, Benny and Max. *Max, the glove puppet,* has **important functions** in the lesson:

● *Max* can be put in a prominent place when you want to signal to the children that the lesson is beginning. When the children see *Max,* they recall what they have already learned, and in this way their previous knowledge is activated without their realising it.

● After the children have watched the first *sketch* on video, *Max* steps out of the imaginary world of the puppet theatre and into the real world of the classroom. *Max* acts as a link between both learning contexts. This enables you to practise important phrases and language functions communicatively in class. For example, after the children have heard how Benny, Linda and Max ask each other's names in the video *sketch, Max, the glove puppet,* now in the classroom, asks the children the same question *(What's your name?).* In this way, the play situation encourages real use of language.

● *Max* can be used as a model whose words the children can repeat. Tell the children that he loves it when they repeat what he says to them.

Here are a few **methodological tips** on how to use *Max, the glove puppet,* effectively:

● Change your voice slightly, so that you are using a different voice for *Max.* You could imitate the voice *Max* has on the video. This will help the children to perceive *Max* with his own identity, making him seem more real.
● Make sure that *Max's* head moves only when he is speaking. When you are speaking as yourself, *Max's* head should not be moving. This is important in helping the children's understanding.
● When children talk to *Max* in their mother tongue, he doesn't understand them. *Max* should never be used in the children's native language, because he is an important psychological anchor for use in the foreign language only.

Using the *Pupil's Book*

The various methodological components of the *Pupil's Book* enable you to make your teaching entertaining and fun-orientated:

● The **topic pictures** make it easy for the children to approach the content of what they are learning, because they are a visual link with their everyday world. **Tasks with an objective** *(e.g. Listen and point. Count and speak.)* help the child acquire the pronunciation and meanings of words.
● Vocabulary is practised by means of play-based **activities** (logical sequences, rhymes, connecting items that are the same, and crossing out items that are different, etc.), and through **pair work.** This also establishes cooperative ways of working.
● **Picture puzzles** and **games** (like Bingo, for example) provide play-based tasks through which the children process phrases and words without realising it.
● After watching the *sketches* on video, the children remove the **stick-in pictures** from the appendix of their Pupil's Books. They then match up stickers with the pictures on the Pupil's Book page. The teacher checks their work and the children then stick their pictures in place.
● After watching *stories* on video, the children remove the **puzzle pieces** from the appendix. They then look at the corresponding *Pupil's Book* page and put the pieces together. The teacher checks their work and the children then stick them in place.
● After working with the *songs, chants* and *rhymes,* the children reconstruct them with the help of the **pictures** in the *Pupil's Book.* The pictures are also very useful when revising later on. In addition, children can more easily show their parents what they have learned because the pictures serve as an important memory aid.

Working with action stories

Action stories are based on the Total Physical Response method in that the children's **listening comprehension** is established holistically and through play[1]. Here is an example of the text of a simple *action story* (with the particular topic of *school*):
Take your pencil case.
Put it in your schoolbag.
Take your schoolbag.
Go to school.

In the lesson plans, there are instructions on how to work with the *action stories,* which are summarised in the following steps:

● The teacher introduces new words by using the *Picture Cards.* In this case, for example, *pencil case* and *schoolbag*, but not *take* or *put in*. The meanings of the latter will be conveyed in the *action story* entirely through the plot.
● The teacher gives the first instruction (*Take your pencil case*), and carries it out by miming the action.
● The teacher gives the next instruction (*Put it in your schoolbag.*), and mimes this too. The children imitate the teacher's actions as closely as possible. All the sentences of the *action story* are worked on one after another in this way.
● The sequence of instructions and actions is **repeated several times,** until the teacher sees that the children can carry out the instructions independently without difficulty.
● The teacher then gives the instructions again, in the same order as before, and the children carry them out. This time, the teacher does not do the actions with the children. The teacher repeats the instructions until they see that the children understand them properly.
● Next, the teacher jumbles the instructions, and the children carry them out (without the teacher acting as a model for the actions).
● The children enjoy it when the teacher gives individual pupils instructions in random order, and at an increasingly fast pace. This game is fun, practises quick response to commands in the foreign language and increases the children's concentration.
● Finally, the children open their *Pupil's Books* and put each of the *action story* pictures on the appropriate page in the right order, by numbering them in sequence.

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[1] Cf. James Asher, Learning Another Language Through Action, Sky Oaks Publications, 1988.

Using the *Activity Book*

As a general guideline, the *Activity Book* is for use at the end of a lesson rather than at the beginning since it helps to consolidate the language presented and practised through various other means. These are the main methodological steps that pupils take when they work with the *Activity Book*:

● The children listen to sequences of instructions that are similar to the language they have heard in the action stories and put pictures in order.
● They hear words, sequences of words, sentences or short dialogues and decide which pictures go with what they have heard.
● They listen and compare pictures with what they have heard and complete the pictures if things are missing.
● They look at logical sequences, "read" them out and complete the sequences by drawing the missing pictures.
● They listen to stories that are slightly different from the ones they have already learnt and complete tasks.
● They ask each other how many objects there are in puzzle pictures, count the objects and say how many there are.
● They practise language through the use of various games, for example *Bingo*, *Snakes and Ladders* and *Memory*.
● They look at rows of pictures and say which pictures are the same and which are different.
● They do craft activities and cut out, fold, paste, colour and draw.
● They solve logical puzzles and other problem-solving activities and also create similar puzzles themselves and then solve them in pairs.

Observations in cognitive psychology on early learning of a foreign language

Requirements of foreign-language learning for very young learners

Most children have basic skills, developed in the process of acquiring their mother tongue, which make them capable of learning a new language. While learning a foreign language, children continue to develop these skills[1], which are as follows:

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[1] Cf. Susan Halliwell, Teaching English in the Primary Classroom, Longman, 1992, pp. 3 – 7.

● **The ability to grasp meanings**
Before toddlers know the exact meanings of individual words, they are able to understand the sense of complete utterances. Intonation, mime, gesture, and the context between what was said and their environment, help them to "decode" what they have heard. Children continue to develop this ability. Developing it further is what matters in foreign-language learning.

● **The ability to manage with limited linguistic means**
When two-year-old Barbara did not want to follow her mother's request to come in from the garden because she was supposed to go to sleep, she said, *Can't. Must do homework*. She probably used this expression without knowing its exact meaning. She had experienced how her older brother had used the expression successfully to avoid obeying one of their mother's requests. Her attempt to give the same expression as an excuse shows without doubt that children can manage language creatively long before they begin formal learning. The same phenomenon can be observed in the early stages of foreign-language learning. Children frequently "play" with language and try to increase their language abilities, which are often quite limited, by transferring what they have learned into other contexts and by making up new words or expressions. For example, words in the mother tongue are frequently "pronounced in English" when a child can't think of the word in the target language. All these observations help the teacher understand important processes of language learning.

● **The ability to learn indirectly**
Very young learners do not learn vocabulary, structures or phrases as separate entities. They are intrigued by *stories* and try to understand them. They like the sounds of the new words the teacher introduces and enjoy repeating them. They have fun with *songs* and *chants* and move enthusiastically when they sing along. They want to find the answer in a guessing game and eagerly use the structure that the teacher has introduced when they do this. They act out scenes from a *sketch* in class, imitating the voices of the characters they are playing so well that their pronunciation comes very close to the model they have previously heard on the video. In all these cases, and in many others, the children are unconsciously learning important linguistic skills. Here, language is not an end in itself, but a natural means of reaching a communicative goal.

● **The ability to learn through fantasy and imagination**
Children know that role-play is a game. At the same time, they identify so strongly with the *story* that it is as if it were actually real life. *Max, the glove puppet,* assumes a dual identity for the children: he is life-like, yet imaginary. The line between make-believe and reality is blurred when children are involved in role-play. Children make the foreign language their own in such play situations. In this way, the new language gradually becomes more familiar.

● **The ability to interact and speak**
Children are chatterboxes. They have a natural need to communicate with each other and with us. This may not always be simple, especially when we want them to listen to us or to one another. However, it is also an important skill needed in order to learn speaking in a foreign language.

Learning languages as a holistic process

Language is communication. By using language, we can understand others and make ourselves understood. For many adults learning a foreign language, the conscious explanation of formal aspects of the new language is important. They want to understand how the language works, and the rules it follows. They want to know, for example, how different verb tenses are formed and how they are used. They try to use their cognitive knowledge of language to help them learn a language systematically.

Children learn a foreign language in a different way. They pick it up as a holistic process. The **development of listening comprehension** forms one of the important bases of this process. The child learns to understand what they hear, speculating about what it could mean. In this process, mime and gesture, real objects, and other visual aids, like pictures and drawings on the board, play an important role as aids to comprehension. From the beginning, children can understand the teacher's request *Stand up*, because the teacher stands up the first time the phrase is used, and asks the children to imitate them through mime and gesture. Subsequently, when the teacher uses the same expression time and again, they will gradually be able to do it without any prompting. What a child assumes a phrase or question could mean is verified through constant repetition. An anxiety-free atmosphere and a pleasant learning environment are created by praising children for having correctly understood and by patiently helping them when they have misunderstood. The content of what the children are offered in the new language is of crucial importance in

motivating them to work out the meaning of what they hear. Children are more motivated to understand what they have heard when the content of the lesson is meaningful, interesting, exciting or funny. The pleasure at their ability to understand e.g. a short *story* or a *sketch* in the foreign language increases their feeling of self-esteem and heightens their **motivation to learn.**

The same is true for **developing speaking skills.** *Songs, chants* and *rhymes* give children the opportunity to gain experience with pronunciation and intonation, through play, without anxiety. Children also practise and repeat important vocabulary and phrases in ways that are fun and subconsciously store them in their memories. *Stories* and *sketches* are as valuable an aid in the development of speaking skills when learning a foreign language as they are when acquiring the native language. The children memorise important phrases, but in a context which is communicative.

The SMILE approach

In developing the **SMILE** approach we were guided by the following basic principles, which are the result of research in cognitive psychology:

➤ Skill-oriented learning
M
I
L
E

In **PLAYWAY TO ENGLISH**, language is presented through picture cards, puppet theatre sketches or cartoon stories on video (or audio cassettes/CDs where video is not available), story cards, songs, chants, rhymes and action stories. In Level 1, the focus is on the development of the children's listening and speaking skills. Recent findings in cognitive psychology demonstrate clearly that the development of foreign-language skills does not take place independently of the child's general cognitive development. For example, when children are engaged in deciphering the meaning of a sentence that they have heard spoken by the teacher, they draw on abilities which they also need for handling tasks in other areas of learning and life. These abilities include solving problems, establishing causal relationships, drawing conclusions based on analogy, and so on. In this way, the teacher can help develop the children's general intellectual skills, while at the same time developing their listening and speaking skills.

S
➤ Multi-sensory learner motivation
I
L
E

You need only watch children at play to understand the significance of learning through all the senses. **PLAYWAY TO ENGLISH** aims to constantly activate all of the senses as far as possible. This is based on the following concepts of cognitive psychology:

- When our pupils take in information, they do so through the senses: they learn what they see, hear and do.
- The auditory intake of information corresponds to the activities of the left side of the brain. Processing information kinaesthetically is a function of the right side of the brain. The visual intake of information can be controlled by either the left or the right side.
- The more the individual senses are involved at the presentation stage, the better the pupils will be able to take in the information (multi-sensory intake).
- The intake of information activates the neurological system (visual, auditory, kinaesthetic), which processes information through thinking and remembering. During these processes, a multi-sensory activation of the brain heightens children's abilities to pay attention and concentrate, and to store lin-guistic information in their long-term memories.
- People have different learning styles and have a preference for one sensory channel over another (and can therefore also have weaknesses in one or two sensory channels). This underlines the importance of a teaching concept that takes account of the differing sensory needs of different learners and aims to strike a balance between visual, auditory, and kinaesthetic presentation, processing and practice of linguistic information.
- Children love *stories* (narrative texts) and humorous *sketches* (dialogues). They remain firmly in the memory when presented in a multi-sensory way, and words, parts of sentences, and sentences (chunks of language) can be fixed in the long-term memory.

S
M
➤ Intelligence-building activities
L
E

"Intelligence" is a collective term which covers a range of different human abilities, all of

them independent of one another. Researchers in intelligence speak of a multiplicity of "intelligences". Howard Gardner, for example, claims that there are seven different areas of intelligence, i.e. "multiple intelligences"[1]. Modern research in intelligence also clearly indicates that intelligence is not a gift with which human beings are born and which then stays with them for the rest of their lives in the form of a higher or lower IQ (intelligence quotient).

Intelligence is quite unmistakably influenced by learning processes. Simply put, it can be said that the development of intelligence can be facilitated. Learning a foreign language at an early age helps develop and stimulate a child's intelligence in a number of ways. All the intelligences named by Howard Gardner are stimulated through the **SMILE** approach:

Area of intelligence	Activation in PLAYWAY TO ENGLISH by:
Linguistic intelligence	- Systematically developing the ability to decode the meaning of a foreign language through a multi-plicity of different kinds of text. - Developing the child's sense of sound and hearing through listening and pronunciation activities. - Encouraging the desire to play with language. - Stimulating the subconscious discovery of linguistic rules. - Offering associative aids to noting vocabulary and phrases.
Musical intelligence	- Encouraging the ability to differentiate rhythms through *chants* and *rhymes.* - Encouraging the ability to differentiate tunes through *songs* and *activity songs.*
Interpersonal intelligence	- Developing fundamental social abilities as an inherent principle: learning to listen to one another, tolerating linguistic mistakes, patience, etc. - Encouraging empathy through role-play. - Encouraging the ability to work in a team by assigning cooperative tasks.
Kinaesthetic intelligence	Using the whole body when working on the language through *action stories, activity songs,* TPR, games and dances.

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[1] Howard Gardner, Frames of Mind. The Theory of Multiple Intelligences, 1983.

	● Developing fine motor skills through numerous kinds of activities: puzzles, stick-in pictures, drawing and colouring tasks.
Visual-spatial intelligence	● Developing the visual-spatial perception through discovery pictures. ● Encouraging the visual memory through picture puzzles.
Mathematical-logical intelligence	● Fostering this kind of intelligence through activities in which the children sort and put items in order. ● Establishing logical perception through logical sequences and activities that require putting things in order (puzzles).
Intrapersonal intelligence	● Establishing the ability to reflect before speaking. ● Prioritising and ranking, based on personal preferences. ● Evaluating and making choices on the basis of one's own criteria.

S
M
I

➤ Long-term memory storage through music, movement, rhythm and rhyme

E

It is well known that adults can remember *rhymes* and *songs* they learned in the earliest stages of childhood. The reason these *songs* are so well retained lies in the positive emotional quality people associate them with. People also remember them easily because they are performed with movement. Cognitive psychology attaches great importance to the use of music, movement and rhyme to process language and fix it in the long-term memory. Rhythm is also an important memory aid.

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➤ Exciting sketches, stories and games

When learning, motivation is highly dependent on whether or not the learners identify with the content of what they are learning. When children identify to a high degree with what they are learning, they understand it better and retain it in their memories longer. They understand whole phrases, parts of sentences, and often entire sentences (so-called chunks of language). Good learners of a foreign language stand out due to the fact that they continually transfer such chunks of language to other contexts. In this way, they practise and reinforce the foreign language. They are more easily able to "take possession" of it, and as a result take the "foreign" out of the foreign language.

This principle also plays an important role in acquiring good pronunciation. Role-play is a natural part of a child's everyday life. By playing roles, children develop their own identities. Identifying with the foreign language, and with roles and characters played in the foreign language in classroom role-play, helps children develop good pronunciation and intonation.

Learning a language through play is more than just fun and games

Learning a foreign language is anything but laboriously cramming vocabulary, the tiresome explanation of structures, or anxiously wrestling with how to speak correctly. At no age should learning a foreign language evoke such negative associations. Unfortunately, far too many adults do connect it with just such recollections.

PLAYWAY TO ENGLISH makes it possible for children to experience foreign language learning as enjoyable from the very beginning. They are involved in doing games, songs, chants, role-plays, puzzles and craft activities. For children these activites are fun, and yet they are involved in serious learning as they are doing them.

Here is a quotation from a colleague who worked with **PLAYWAY TO ENGLISH** during piloting:

"Because of the many elements of play, the children seem to forget completely that they are learning. They are so fascinated by the stories, sketches, and songs that they seem to take in the language effortlessly and totally without consciously realizing it."

Another advantage of learning through games is that the children experience the recycling stages as an opportunity to show the others what they have learned.

The importance of constant recycling

Acquiring a foreign language cannot be done without revision. Cognitive psychology states this unequivocally.

Foreign language acquisition makes it necessary to acquire a whole string of skills which can be summed up, in terms of cognitive psychology, as **procedural knowledge.** This is a multitude of intertwining cognitive process skills acquired as a complex whole, and cannot be compared with the simple learning of facts (declarative knowledge). One of the essential prerequisites for establishing procedural knowledge is that its acquisition requires significantly more time and is stimulated by constant regular revision over a longer period of time. Like driving a car, procedural knowledge is established by regular revision.

Therefore it is beneficial to revise with the children again and again, in very short stages during the lesson, material which they have already learned. Children enjoy these stages, which become a demonstration of their own capabilities. Revision is a necessary confirmation of successful learning. Recycling also gives the teacher plenty of opportunities for praising the children, which strengthens their self-confidence and increases their motivation.

PLAYWAY TO ENGLISH offers the teacher numerous meaningful possibilities for recycling:

- Repeat *songs* and *chants* regularly.
- Repeat *stories* and *rhymes,* and also let individual children recite them.
- Go through vocabulary revision regularly, using the *Picture Cards.*
- Use the *Story Cards* to revise the *stories.*
- Give children the opportunity to practise small mini-dialogues from the *sketches* by using *Max, the glove puppet.*
- Get the children to act out the *stories* and *sketches* in front of the class.
- Play from the *CD* or *Audio Cassette* the *songs, rhymes, chants* and *action stories* which have already been learned, while the children do routine activities (colouring something, for example). This stimulates incidental and peripheral learning.
- Play the video *sketches* or cartoon *stories* several times. After a while, turn off the sound and ask the children to say what the puppets in the *sketches* (or the narrator in the *stories)* are saying.

Developing the children's creativity

Teachers new to teaching young learners are often amazed at the fact that children want to do the same song or chant several times. When children are asked to act out a dialogue or do a role-play, the teacher often has to give all the pairs or groups an opportunity to present it in front of the class. Likewise, it is not unusal that the children ask to see a story on video or listen to it on cassette repeatedly. This enthusiasm is possible if the songs, chants, rhymes, stories and sketches presented are enjoyable for the learners. If this is the case, repetition and imitation are not meaningless and mechanical routine, but an important means of learning.

Repetition and imitation are especially helpful for the development of some aspects of language, for example pronunciation and intonation. However, success in learning a foreign language depends also to a large degree on the learners' ability to use the new language creatively. As Bernard Dufeau claims, "To talk is a creative, rather than a repetitive or simply imitative act. Learning a foreign language is also a creative process. When we use techniques to stimulate creativity or activate the imagination, we simultaneously develop mental aptitudes and processes needed in language learning."

The teacher of young learners can contribute significantly to the development of the children's creativity by creating a classroom atmosphere that encourages them to "play" with the language they are learning and use it creatively. Many teachers of young learners have a range of activities that they use in order to boost the children's creativity. For the learners, such activities may come as a surprise, and are therefore especially welcomed. The following suggestions were successfully tested in the **PLAYWAY TO ENGLISH** piloting. They can be used as optional **Steps to creativity** in addition to or instead of the normal classroom routines suggested in the lesson plans.

- Children love acting out dialogues, sketches and stories. Encourage them to modify these dialogues, sketches and stories by using words, phrases and sentences of their own choice whenever possible.
- Get children to invent "crazy" songlines. In one of the **PLAYWAY TO ENGLSH** trial classes, for example, the children had a lot of fun creating new lines based on the lyrics of the song in Unit 7, *Get of of bed, wash your face...* They came up with a number of funny creations, ranging from *Get out of bed, wash your mum...* to *Get out of bed, eat your shoes...* and obviously loved singing these lines instead of the original ones.
- Get children to create a "funny" chant or rhyme based on a text they have learned. This is an example of how the children in another trial class changed the chant from Unit 9:

Original text:	Text created:
Lots of spaghetti	*Lots of ice cream*
On a big, big, plate.	*On a big, big, plate.*
With butter and	*With ketchup and*
* cheese*	* milk*
Spaghetti is great.	*Ice cream is great.*

- Play a sketch or cartoon story from the video with the sound turned down. Get learners to speculate in their mother tongue what the sketch/story is about.
- Play a sketch or cartoon story from the video without pre-teaching any of the key words. Afterwards, say words that the children have heard on the video, but that were new to them and ask them to guess their meaning.

The *Pupil's Book* and the *Activity Book* contain a number of exercises which foster thinking and problem-solving. In their book *Psychology for Language Teachers,* Williams and Burden[1] stress the importance of involving learners in finding their own solutions to such tasks and quote constructivist von Glasersfeld[2] to stress their argument:

"The motivation to master new problems is most likely to spring from having enjoyed the satisfaction of finding solutions to problems in the past... The insight why a result is right, understanding the logic in the way it was produced, gives the student a feeling of ability and competence that is far more empowering than any external reinforcement... If students do not think their own way through problems and acquire the confidence that they can solve them, they can hardly be expected to be motivated to tackle more. (...) Problem solving is undoubtedly a powerful educational tool. However, I would suggest that its power greatly increases if the students come to see it as **fun**."

Many of the problem-solving activities in the *Activity Book* have been designed as **Steps to creativity**. Learners are involved in finding the solution to a task first. Then they develop a similar task and ask a partner to solve it. An example:

On page 16 in the *Activity Book* the learners see rows of pictures which they first "read out", one after the other, e.g. A plane and a car, an apple and a plane. They then listen to the *Activity Book Audio Cassette/CD* and tick the appropriate pairs of pictures in each line. Then the teacher checks their answers, e.g. *What about number 1?* Finally, the children find four frames in their *Activity Book* and draw two pictures, each representing one word, into each of the four frames. They work with a partner and show each other their drawings. Partner A

chooses one of the frames in their book and says the words without pointing at the picture. Partner B points at the appropriate picture. Then they swap roles several times. Similarly, learners are given choices in the *Activity Book* through a number of information gap exercises. On page 11, for example, they see a house and each child draws an animal of their choice in one of the four windows of the house in their book. They cover their drawings when they have finished. The children then work in pairs. Partner A asks, *What is it?* B tries to guess, e.g. *Is it a mouse?* A answers with *No, it isn't./Yes, it is.* When B has found out what it is, it is A's turn to guess the animal in B's house. Then, both A and B draw a second animal in one of the windows of their house and carry on with the game in the same way. When the children have finished the game, they can colour the house and the animals.

Classroom management

Setting up the young learners' classroom

This is a classroom which needs to be a little more "special" than others. There should be more space to move around and all the furniture and materials should be child-friendly, i.e. they should be safe, easily accessible, easily visible, colourful, etc.

- A "video viewing" space can be provided, so that children can sit on the floor when they watch the video *stories* and *sketches.* Either a light removable carpet or individual cushions or mats could be provided.
- Children should be able to reach both the notice board and the whiteboard/blackboard in order to stick their work up or re-arrange the *Picture Cards,* etc.
- Set up a bookcase and shelves of an accessible height, where the children can place objects they collect or make.
- Have a box with a supply of scrap paper for children to colour, cut out or use as backing when they work on their puzzles.
- Place rubbish bins visibly in at least two corners, to encourage children to use them during the lesson and at the end.

The teacher's tasks

In the process of getting the language across, the foreign-language teacher has a number of different tasks:

- Conveying linguistic input and checking that this input is understood.
- Using the native language at the appropriate time and in appropriate amounts.
- Establishing routines.

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[1] Cf. Williams and Burden, Psychology for Language Teachers, Cambridge University Press, 1997, p. 50
[2] Cf. von Glasersfeld, Radical Constructivism, Falmer, 1995, p. 181

- Encouraging learners to express themselves in the foreign language.
- Reacting to the learners' errors in a methodologically correct way.
- Encouraging learners to learn independently.
- Adapting the seating arrangement according to the type of activity.

Checking comprehension

When we learn a foreign language, we are constantly putting ourselves at risk of not understanding everything we hear or read. We understand what is known to us and we try to guess what we do not understand from the context. The teacher tries to help the children understand as much as possible by conveying the information through different sensory channels (auditory, visual, and motor). Watching the children when they are performing tasks gives the teacher clues as to how much they have understood.

Three patterns of behaviour frequently observed among teachers checking comprehension are **counterproductive**. These are:

- Constantly translating individual words. This makes children feel that they can only understand the foreign language when they understand every single word.
  For example:
  When you teach the sentences in the *action story* in Unit 7:
  Get out of bed.
  Wash your face.
  etc.
  you teach the children to understand the sentences as an integral whole. Translating individual words would be absurd and would hinder the learning process.
  In contrast, translation in the following case is appropriate:
  The teacher says, *Touch the pencil*, etc. to establish whether the children have mastered the English terms for school items. A child hits every object named. At this point, the teacher cannot distinguish whether the child is displaying aggressive behaviour, wants attention, or has not understood. The teacher goes to the child and says, *Touch the book*. She gives the mother tongue equivalent for "touch", and shows the child the action once again.
- The question, *Do you understand?* is in most cases counterproductive.
  Children prefer to say *yes* to a question, rather than go into explaining what they have not understood. It is much more useful to maintain eye contact and watch closely how the children behave. This will enable you to determine whether further aids to comprehension are needed.
- The following pattern of behaviour can frequently be observed during lessons. The teacher gives an instruction in English and then translates it into the native language. The reason behind this behaviour may be that the teacher is unsure as to whether or not the children really understand the instruction in English. As soon as the children realise that each instruction is also given in the native language, they hardly bother to listen to the English instruction any longer.
  It is therefore recommended that you speak in short sentences, give the children time to think, repeat the instructions patiently, and help by using mime and gestures, or, in some cases, support the instructions by drawing on the board or using pictures.

The role of the native language

In the first months of the children's contact with the foreign language, giving explanations, instructions, etc. in the native language cannot be avoided. The aim, however, over the course of the school year is to increase the use of the foreign language when conducting classroom activities. Through the constant use of classroom language, children learn to respond to standard expressions which start or establish a class routine. For example, children respond very quickly to the request *Let's do the chant* by standing up and moving the chairs to make room for themselves, and to the request *Now work in pairs*, by moving closer together.

Although our aim is to decrease the use of the native language, situations may occur where it will be necessary to translate individual words or phrases because they cannot be explained through gestures, pictures, etc.

It is unavoidable to explain, for example, the phrase *let's* in *Let's make a …* with a mother tongue equivalent when it first comes up. *Let's* cannot be represented with gestures, pictures, etc., and the children must be prevented from coming up with their own interpretations. On the other hand, when introducing the word *pear*, it is pointless to translate the word in addition to showing the picture of an actual pear. The meaning is clear because of the image.

To sum up, the following ground rule should determine the use of the native language: **Use as much English as possible and only as much of the native language as is absolutely necessary.**

Using the children's names

In foreign language schools, there is a tradition of giving children English names.
Two arguments are given for this practice:

- Children like to slip into other roles.
- When the teacher says, for example, *Pedro, can you help me, please*, the articulatory basis is the native language – the child's name – and the teacher then switches into English with the words which follow.

The arguments against this practice are:

● Playing a role in a *sketch* means that the child takes on the character's identity for the duration of the game. However, when Inma becomes "Sue" in the English class, she takes on no other identity. Only the name changes, while the child stays the same person, despite the fact that she has been given another name.

● At the very beginning of the English class, the learners do not yet know all the names of the other pupils. If at this point each child is given an additional name, many children will hardly be able to remember them.

● The children – and sometimes the teacher – forget the other pupils' English names time and time again. This leads to confusion in group work and when working with a partner.

● If children are to learn to communicate in the foreign language, then this also means that they should state their own feelings, state of health, preferences, etc. When, for example, the teacher encourages "Sue", whose real name is Inma, to name her favourite food, Inma refers to herself. "Sue's" identity is not present.

● If Inma meets another child while on holiday, and this child can only communicate in English, when they ask her what her name is, she will answer, "Inma" and not, "Sue".

Routines

English teaching involves constantly changing classroom scenarios. The children watch and listen to a *story,* and show that they have understood it by putting together a puzzle. They learn a *song,* they practise and revise a *rhyme* they already know well, they work in pairs and ask their partner for words, and so on.

Alongside the changing scenarios, other processes are constantly taking place at a socio-emotional level. One child is being disruptive, another wants the teacher's attention, a third explains an activity to their partner, another is looking for their pencil or borrowing a rubber, etc.

The teacher tries to guide these processes verbally and non-verbally. The important thing is that the teacher begins to develop routines to control these complex processes, using English to an ever-increasing degree.

CLASSROOM LANGUAGE

General instructions:
Let's start.
Listen.
Can you come here?

Can you come to the front?
Show me a/the …
Bring me the …
Give me the …
Put it here/there.
Open/close the door/window.
Stop now.
Pay attention.
Stop eating.
Put it in the bin.

Working with vocabulary:
Say the word.
All together.
Say it with me.
Say it again.
Now in groups.

Working with the Pupil's Book:
Look at the picture/pictures.
Stick it in here.
Work in pairs./Get into pairs.
Colour the …
Open your books (at page…).

Working with songs, rhymes, chants:
Sing along.
Say after me.
Stand up.
Sit down.

Giving praise:
Great!
Well done.
Lovely!
Yes, that's right.
What a lovely drawing!
Good./Very good.
Excellent.
Good work.
Very nice.

Children:
May I have the scissors?
I don't know.
I don't understand.
May I go to the toilet?
Please check this.
Good morning./Good afternoon.
Goodbye.
Hello.
It's my turn.
Sorry!
Thank you.
I can't find my …
I haven't got …
What's … in English?

ESTABLISHING ROUTINES

Global routines
- Set the tone for the whole year. Be in class first to welcome the children, and leave last.
- Create an atmosphere which welcomes the children into the classroom.
- Establish classroom routines. For example, greet the children in English as they come in, and say *goodbye* as they leave.
- You may want to turn instructions into games, such as, *Open your books all together: one, two, three!*
- Teach learners to organise their desks, for example the *Pupil's Book,* the puzzle pieces, and the pictures.
- You may also want to use regular warm-up and closing routines, as shown below.

Warm-ups:
1. The circle:
Starting in a circle, in which the children and teacher greet each other, can help encourage punctuality. All the children will want to take part and enjoy the feeling of belonging from the very start.
2. Rows:
When children stand in two rows facing each other, they can perform activities such as clapping, foot-stamping and greeting one another, e.g. Learner 1: *Hello, Maria* (clap, clap, clap); Learner 2: *Hello, Sandra* (stamp, stamp, stamp).
When the young learners are in rows or circle formation, you have an opportunity to get them to work on their basic motor skills (circle formation, moving round, facing each other in rows, clapping, touching hands, then fingers, and "mirroring" each other's movements).

Closing routines:
1. During the first months:
- The class holds hands in a circle and says, *Bye-bye.*
- *Max, the glove puppet,* says, *Goodbye.*
2. In later months:
- The class shout *Hooray.*
- They sing a *song.*
- With the group in a circle, each learner says a word they like, and this is repeated by the rest of the class.

The first day of class: starting out right!
- Visit your classroom before you meet the children. Ask yourself, *How can I make this room a "magic" place to be?*
  - Do I need to add colour, move the desks, create a "viewing" area?
  - Where can we form a circle without having to move too many pieces of furniture?
  - What materials do I need to decorate the classroom?
  - What background music (instrumental, light classical, native-language popular songs, etc.) could I play as the children come in?
- This is the day you need to familiarise children with their classroom and their materials: *Max, the glove puppet,* the *Pupil's Book,* the crayons and markers they will use, cotton wool to moisten and stick in place the puzzle pieces or stick-in pictures, etc.

Paving the way to speaking freely

The emphasis in teaching very young learners lies in language intake, in reception. Only a certain amount of what the children understand and absorb will later be used in language production.

Young learners learn to speak by practising mini-dialogues, presenting *sketches,* reciting *rhymes* or *chants,* playing guessing games and other games and by communicating in the classroom.

Getting children to use the foreign language by themselves in the classroom needs facilitation and support from the teacher. When the children act out dialogues or sketches in front of the class, for example, the teacher can encourage them to change the original texts slightly and use other words or phrases. The following excerpts from classroom work are examples of the fact that children frequently try to transfer language they have previously heard and use them in new contexts:

Example 1:
While working with puzzles and before the children had stuck in the pictures, the teacher repeatedly used the phrase, *Let me check first.* After a while, the children picked up the expression from the teacher and asked her to check a task by saying, *Please check.*

Example 2:
One day, in another class, the teacher was greeted by a pupil with, *Come, let's play.* The request, *Let's play,* had come up in a *story* several times. The pupils remembered and used the expression in a new context.

Example 3:
Some children had finished the task of sticking pictures on the board in the correct order. They turned to the teacher and asked, *Sit down?*

Example 4:
In one *story,* a rabbit gets the snowman's carrot nose and calls out, *Got it.* The meaning of the phrase was conveyed to the class through gestures and a picture, and the children also performed the *story.* Weeks later, the teacher

heard a pupil call out, *Got it*, when she had found the last piece of a puzzle.

Dealing with errors

What errors do children make when acquiring a foreign language?

Basically, we differentiate between errors that occur in **understanding** and errors in **reproduction,** or production of language.

The errors that can be made at the reproduction stage or in the production of language occur at the levels of pronunciation and intonation, vocabulary and grammar.

The following three examples illustrate how to deal with these:

- Linda, in a role-play, says, *Turn round, Max*, to *Max, the glove puppet.* In the presentation, several children are not able to pronounce the "r" sound in *round* correctly. The teacher does not interrupt the role-play despite the fact that three children have made mistakes in pronunciation. Instead, she practises the "r" with the class by using other words they already know, and showing the exact positioning of the mouth. It would be naive to assume that this compensatory activity would have the effect of clearing up problems with the "r" once and for all. The correct pronunciation of sounds and sound combinations is the result of long practice. Adequate opportunities to hear the foreign language in motivating situations, the teacher's good example, and short activities which are carried out again and again, help the learners improve their pronunciation and intonation.
- A child says, *Here* in a dialogue, instead of, *Here you are.* The teacher does not interrupt, but practises the phrase again before another pair presents the dialogue.
- When working out a riddle, a child says, *Four cat.* The teacher repeats, *Right, four cats.* During a *sketch, rhyme,* or *chant,* it would be disruptive for the teacher to interrupt the course of the lesson. In this way, the teacher reacts positively to the correct content of the child's answer and adds the correction of the language error.

Making mistakes is unavoidable when trying to speak a foreign language. For this reason, when the teacher corrects a child the tone and context must be clearly helpful. It is counterproductive to correct with a negative attitude. It destroys the learners' confidence in themselves and disrupts their genuine efforts at fluency.

Mistakes that occur during activities with the objective of producing correct language (repetition and drilling activities) are corrected immediately. The teacher does not make corrections during role-plays and other situations (production and fluency stage) in which the children are trying to be fluent and creative. The teacher shows interest in what the child is communicating.

Should certain mistakes occur repeatedly in these phases, then the teacher should consider in retrospect what activities could be effective in improving the linguistic accuracy.

Learning to learn

Learning to learn can already be developed with very young learners. The goal is for children to gradually become slightly conscious of how they understand what they are presented with, what helps them remember words, phrases, and texts, and whether or not the pace of the lesson is adequate for them. In order to reach this goal, it is important to talk with children about goals and how they are learning. Learning to learn activities are clearly labelled in the *Teacher's Guide*.

Part of learning requires being able to assess oneself and the materials one is working with. Evaluation and assessment need to be developed from the start. Children gain confidence and security when they know how much they can do and how well they can do it. In addition, they become more able to prioritise, to express preferences and to evaluate the activities they carry out.

Evaluating the pupils' progress

The acquisition of a foreign language is a holistic process, especially in the young learners' classroom. Therefore, the assessment of the children's progress should not be limited to evaluating the pupils' language performance. As teachers, we also need to monitor constantly whether our learners are showing an interest in the foreign language, and how their cognitive, social and motor skills are developing.

On pages 324 - 327, you can find photocopiable charts that can be used for keeping track of the learners' progress at the end of Units 3, 6, 9 and 12 in **PLAYWAY TO ENGLISH**. We suggest that you fill in the pupils' names in the diagonal boxes across the top of the chart, and fill in a symbol (✓, ✓✓ or ✓✓✓) in the appropriate boxes below to indicate how well a learner has done in each of the skills listed horizontally.

One way of using the charts is to watch three or four pupils in each lesson and fill in your observations of these pupils' achievements in the chart during or after the lesson. If necessary, these notes can be used later to produce more detailed progress reports to give to the pupils or their parents.

The role of parents and teacher-parent communication

In general, the parents of primary school children have a very positive attitude towards the early learning of a foreign language, and also want to actively support their children's development. In taking the time to communicate with parents, we maintain their support for what we do in the classroom. Parents deserve to know and we need to explain to them the educational rationale behind the methodology used in **PLAYWAY TO ENGLISH**.

At the beginning of the school year and before your classes start, invite parents to attend an "orientation" meeting where the head teacher and the teacher(s) can discuss the following points with them:

● Children should have positive learning experiences. Through these experiences, they gain self-esteem and motivation and lose their shyness about expressing themselves in a foreign language.

● Parents should not expect their children to be able to speak English from the start. Children should learn above all to understand language, and later to respond orally in simple language.

● **PLAYWAY TO ENGLISH** develops children's intellectual, social, emotional and motor skills.

● Learning a foreign language at an early age stimulates an open-minded attitude toward other peoples and cultures.

● Point out to parents that it is very important to praise children for the slightest progress in learning. When a child comes home and says, *Today we learned "yes" and "no",* they should receive recognition.

● When children want to show at home what they can do, parents should listen patiently and show interest. Errors are a sign of progress in learning. It is quite normal for children to make a lot of errors at the beginning.

● Parents should not ask their children to translate an English sentence into their mother tongue.

The text on page 31 can be translated into the parents' mother tongue to be used as a guide during the meeting.

At the end of the meeting, give parents a translation of the list of things they can do to support their children, which appears on page 32. Take time to discuss with them any points that need to be explained further.

Also, inform parents that you will be communicating with them throughout the year, mainly to report to them about their child's progress. A sample report card appears on page 33.

In order to maintain on-going communication with your pupils' parents, you may find the following suggestions useful:

● Discuss the 14 *topics* of **PLAYWAY TO ENGLISH**. Their children will be learning about these topics and they will be performing activities related to them.

● Invite parents to get involved. They can observe a class in action (or view a video tape of a class in action).

● Hold parents' meetings every 2 to 3 months where you discuss the importance of listening and speaking.

● Introduce parents to the "culture of the foreign language classroom".

● Invite them to share celebrations with you and your pupils.

● Towards the end of the school year, invite parents to watch their children perform the **PLAYWAY TO ENGLISH** *songs* and *sketches.*

● As you observe and assess each child's development, send informal but useful reports to parents such as the one on p. 33.

Parents can support their children in the following ways:

● They can listen to the *Class Audio Cassette/ CD* or watch a video sequence with their children. It is important that only those video sequences which have already been dealt with in class are watched at home. In addition, parents can act out short scenes with their children, or get them to draw their favourite scenes.

● *Rhymes* and *chants* can be practised. For support, the pictures in the *Pupil's Book* can be used.

● Parents can "play school" with their children, and take on the role of the pupil. Children take great pleasure in teaching their parents the foreign language.

The letter on page 34 takes a closer look at learning a foreign language with **PLAYWAY TO ENGLISH**. Introduce parents to the advantages of **PLAYWAY TO ENGLISH** during one of your introductory teacher-parent meetings by demonstrating each of the teaching materials mentioned in the letter.

Photocopiable master

Young learners and foreign language learning

● Young children learn by making and doing.

● Children should have positive and pleasant learning experiences. This helps them store what they have learned in their long-term memory.

● Parents should not force their children to speak English from the start.

● It is a positive step when the child responds to spoken English. Children should learn to understand language first, and later they will respond orally using very basic language.

● Children at this age are still developing their fine motor skills and they are learning to coordinate their eye and hand movements, which they will need later when they read and write.

● Children using PLAYWAY TO ENGLISH 1 are going through a pre-reading and pre-writing phase. Do not ask your child to read and write in English at this stage.

● PLAYWAY TO ENGLISH is based on a method which develops children's cognitive, intellectual, social and motor skills.

Photocopiable master

The role of parents in the development and learning process of their children

● Offer emotional stability.

● Encourage and praise their efforts.

● Praise children for any progress in learning. It is very important to children that they can say "Hello" in English. Show them you appreciate it.

● Play with your children. Sing the songs they have learned in their English class.

● Use "instant recall" by asking them:
   e.g.
   "What did you like best today?"
   "What impressed you most today?"
   "Which word do you remember best and why?"
   "Would you like to teach this word to me?"

● Ask them to teach English to you.

● Ignore the small mistakes your children make. These will disappear in time.

Sample report card

Pupil's name: _____

What I have learned in English so far

1. I can draw, using blue, red and green.

2. I know my colours (*yellow, green,* etc.).

3. I can sing and I can clap and I can keep the beat and the rhythm at the same time.

My teacher says so, too: _____ (Teacher's signature) _____

Photocopiable master

Your children learn in the following ways with **PLAYWAY TO ENGLISH**:

● They grasp the meanings of new words with the help of the *Picture Cards.*

● They hear the pronunciation of new words on the *Class Audio Cassette/CD* and point to the right picture in the *Pupil's Book.*

● They learn to understand and perform short *action stories.*

● They learn *songs, rhymes* and *chants.*

● They learn to understand stories through watching *sketches* and simple *cartoons* on video.

● They learn to perform simple *dialogues* in class.