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## SUMMARY

This proposal presents strategies for teaching English as a foreign language for beginners using Aesop's fables as a pedagogical resource. Communication is the new organizing principle for the EFL classroom; however, it also demands knowledge of certain linguistic and learning principles that guide language development. The Generative Grammar of Noam Chomsky explains us how the speakers-listeners of a linguistic community are able to communicate and interpret utterances using an innate competence. Besides, learning and psychological theories such as: Howard Gardner's Multiple Intelligences (MI) theory, Jean Piaget's Theory of Cognitive Development, and Abraham Maslow's Hierarchy of needs allow us to develop adequate strategies for the students' level, preferences, and needs. Fables have been regarded as moral tales for children for a long time, but they may be useful in an EFL setting due to their didactic nature. They present the language in such a way that students' attention is trapped. Finally, a practical model of three lesson plans finishes this proposal.

**Key words:** Generative Grammar, Literature integration, Aesop's fables, Fable-based activities, Warm-ups, Listening, Reading, Writing, Speaking, Drama, Moral teaching, Craft activities.



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## **RESPONSIBILITY**

The author is responsible for the opinions in this proposal.





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## **DEDICATION**

This proposal is dedicated to my family who encourages me all the time to pursue my dreams, but in a special way to my father, my model and the light in my life. Thank you for your patience, time, and dedication. I love you.

María Esther Mendoza



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## **ABSTRACT**

The proposal presents a methodology for teaching English as a foreign language through Aesop's fables as a pedagogical strategy. It begins referring briefly the Linguistics of Chomsky concretely the language creativity obtained from the common competence that every speaker in a linguistic community has. Then it refers to learning and psychological principles such as: Howard Gardner's Theory of Multiple Intelligences (MI), Jean Piaget's Theory of Cognitive Development, and Abraham Maslow's Theory of Hierarchy of needs. After some brief considerations about fables, it presents a series of activities based on this genre. Finally, it offers a practical application with three lesson plans.



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## INTRODUCTION

Teaching any language demands knowledge of certain linguistic principles that guide students' learning and teaching methodology. One of them, and perhaps the most important according to the French Linguist, André Martinet<sup>1</sup>, is considering language a communicative tool. Communication is the main function every language pursues. Other functions such as supporting abstract thinking or expressing beauty are secondary.

Consequently, the teacher has to create situations inside and outside the classroom that allow the student to understand the mechanisms that every language uses to guarantee communication. A non-threatening learning-environment and a variety of methods and techniques may help students assimilate a foreign language as well as developing their creativity and reinforcing their language learning skills.

This proposal is guided by the principles mentioned above. We began talking about the linguistic principles of the Generative Grammar of Noam Chomsky<sup>2</sup> that point out the ability that the speaker-listener has in order to communicate and interpret utterances using an innate knowledge of an endless number of sentences and applying a finite number of syntactic, phonological, and semantic rules. Second language acquisition is illustrated by Krashen's Monitor Model which sets the basis for the application of the Natural Approach developed by Tracy Terrell.<sup>3</sup>

Traditionally, teaching either the mother tongue or a foreign language meant a group of grammatical rules barely supported by audiovisual techniques. We are not criticizing this teaching approach; however, we think

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<sup>1</sup> Martinet, André. *Elementos de Lingüística General*. Trans. Julio Calonge. Madrid: Gredos, 1965. 28. Print.

<sup>2</sup> Chomsky, Noam. *Aspectos de la teoría de la sintaxis*. Trans. Carlos Pulgarín Otero. Madrid: Aguilar, 1971. 45. Print.

<sup>3</sup> Kiyamazarslan, Vedad. "The Natural Approach: What is it?" *The Natural Approach Web Site*, n.p., 1995. Web. 25 Sep. 2011.



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it should be renovated according to what learners need to be integrated in the technological era. Today's education must be dynamic and effective in order to meet our digital students' needs.<sup>4</sup> Integrating Literature in the EFL classroom may be a useful resource to teach a language for two main reasons. First of all, it motivates the students because it presents the target language as a means of communication. Furthermore, Literature becomes a vehicle of aesthetic experiences in which creativity and imagination are tapped. Therefore, in the second chapter we describe briefly how Literature could be integrated in three levels: Teaching with, about and in, and through Literature. Moreover, we include the learning theories that support Literature integration: Howard Gardner's Multiple Intelligences (MI) theory, Jean Piaget's Theory of Cognitive Development, and Abraham Maslow's Hierarchy of needs.

The Aesopic fable is a key element in this proposal because as a literary resource allows us to create strategies for teaching English as a foreign language. In the third chapter, we talk about the fable (definition and elements), Aesop (the Father of fables), and fable-based activities that may be applied in the EFL classroom. They are organized in the following categories: Warm-ups, Listening, Speaking, Reading, Writing, Moral teaching, Drama, and Craft activities. Four authors guided our work to develop the mentioned activities: Cornett<sup>5</sup>, Curtain and Dahlberg<sup>6</sup>, Doff<sup>7</sup>, and Valdez<sup>8</sup>.

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<sup>4</sup> Shelly, Gary B. et al. *Integrating Technology and Digital Media in the Classroom*. 5<sup>th</sup> ed. Boston: Cengage Learning, 2008.32. Print

<sup>5</sup> Cornett, Claudia E. *Creating Meaning through Literature and the Arts: An Integration Resource for Classroom Teachers*. 3<sup>rd</sup> ed. New Jersey: Pearson-Prentice Hall, 2007. Print.

<sup>6</sup> Curtain, Helena, and Carol Ann Dahlberg. *Languages and Children-Making the match: New Languages for Young learners*. 3<sup>rd</sup> ed. Boston: Pearson, 2004. Print.

<sup>7</sup> Doff, Adrian. *Teach English: A training course for teachers*. 1988. Cambridge: Cambridge UP, 1997. Print.

<sup>8</sup> Valdez, Alora. *Learning in Living Color: Using Literature to incorporate Multicultural Education into the Primary Curriculum*. Needham Heights: Allyn & Bacon, 1999. Print.



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Finally, our work finishes with a practical application with three lessons plans. Students' evaluation is continuous and integrated in the activities. In the Annex, we also include illustrations and pictures of the teaching material that may be used for developing the activities.



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## CHAPTER I

### LINGUISTIC AND COMMUNICATIVE COMPETENCE AND CLASSROOM IMPLICATIONS

#### Introduction

We have all noticed how children learn their native language with ease. By the time they are six years old, they speak fluently and produce utterances that they have never heard before. It seems they have a natural language learning ability, but how can they do that? Since the seventeenth- and eighteenth- century, scholars have pointed out there were “innate and ... universal features of the human mind” (Brewster and Ellis 17). In the 1950s, the linguistic Noam Chomsky revived these ideas. He claims that human beings were pre-programmed to learn a language by suggesting “an internal or innate Language Acquisition Device (LAD), now referred as Universal Grammar (UG)” (18). Krashen’s Monitor Model, an important second language acquisition (SLA) theory, emerged from the innatist view. In turn, it initiates the path to communicative methodologies as the Natural approach which advocates focusing on meaning rather than a focus on form: “acquisition is the natural assimilation of language rules by using language for communication” (Kiyamazartan. par. 3).

#### 1. Generative Grammar

According to the linguistic theory of Noam Chomsky, *Grammar* is a set of rules or finite, mental, and innate principles applied by the speakers-listeners of a specific linguistic community to generate and interpret an endless number of sentences. Thus, “Grammar” is a synonym of “language”, and since its rules “generate” sentences, Grammar is called “Generative grammar” (45).



## 1.1. Components

The primary components in Generative grammar include:

- 1.1.1. *Syntactic component*. It is the basic component that generates utterances by the means of recursive rules.
- 1.1.2. *Phonological component*. “A set of phonological rules which determines the phonic structure of a sentence...” (Lewandosky 48).
- 1.1.3. *Semantic component*. This component is merely interpretative: “it determines the semantic interpretation of a sentence combining the structure generated by the syntactic component and a specific semantic interpretation” (Chomsky 213).

## 1.2. Competence and Performance

Chomsky introduces the concepts of competence and performance as a fundamental part of his Generative grammar, *Competence* is an idealized capacity or implicit knowledge that the speakers-listeners of a linguistic community have about their language. Due to it, the members of a community are able to create and interpret an endless number of sentences by the means of a limited number of grammatical rules. Moreover, it enables language users to recognize ambiguous sentences or accept even apparently meaningless sentences as syntactically correct (62).

The use of the competence is called *performance* or the application of the rules of the competence in concrete situations. It might accurately reflect competence, but it is interfered by speech errors such as: memory limitations, distractions, shifts of attention and interest, or other psychological factors. In short, competence and performance involve “knowing” and “doing” (78).



## **2. Krashen's Second Language Acquisition theory**

The innatist perspective of how infants develop grammatical competence in their first language (L1) was applied in second language(L2) learning by Stephen Krashen. In the 1980's, he developed his "Monitor model" to explain Second language acquisition. The model consists of five hypotheses:

### **2.1. The Acquisition-Learning hypothesis**

Krashen states that there are two independent systems of second language performance: "the acquired system" and "the learned system." The former is a subconscious process very similar to the development of L1. When children learn their native language, they are concentrated not in the form but in the communicative act. In contrast, the latter is product of formal learning, so it is a conscious process where the learner is more aware of grammatical rules (qtd. in Schütz sec. 2). For instance, a child who is brought into a second language setting where he receives comprehensible input from his teachers and context after few months is able to use the target language successfully. His parents; however, who have been studying the language seriously for a similar period of time do not have their child's proficiency. In conclusion, children acquire language more quickly and with much less effort while their parents may struggle to learn a L2.

### **2.2. The Monitor hypothesis**

Although both systems are independent, they are mutually supportive. While the acquired system initiates utterances, the other monitors them, in other words, it applies grammatical rules to language production either oral or written (Chamot and O' Malley 10). According to Kiyamazarslan, three conditions limit the successful use of the monitor: 1) there must be enough time, 2) the focus must be on form and not on meaning, and 3) the learner must know the rule (par.5). Finally, for Krashen the role of the monitor should be minor "only to correct deviations from "normal" speech and to give it a more polished appearance" (qtd. in Schütz sec. 2).



### **2.3. The Natural Order hypothesis**

The acquisition of a language features follows a predictable sequence. In other words, certain grammatical structures or morphemes are acquired before others in first language acquisition, and a similar natural order is found in SLA. Similarly, developmental errors occur in learners as a natural sign of acquisition (Ludescher sec. 3). This order is independent of the learners' age, L1 background, and conditions of exposure (Dormer par.2; Schütz sec.2).

### **2.4. The Input hypothesis**

Acquisition occurs when the learner is exposed to comprehensible input, the amount or level of language that the students can fully understand, plus a bit above their current stage of linguistic competence:  $i+1$  where  $i$  represents the learners current level and  $+1$  is the step above that level (Curtain and Dahlberg 8; Dormer par.3).

### **2.5. The Affective Filter hypothesis**

A person's general emotional state affects the language learning process. Krashen describes a filter that the brain erects to block out second language input when "low motivation, low self-esteem, and debilitating anxiety are brought to the class" (qtd. in Schütz sec.2). In contrast, the filter goes down in learners with high motivation, self-confidence, a good self-image, and a low level of anxiety (Curtain and Dahlberg 8). In short, positive affect is necessary for acquisition.

## **3. The Natural Approach**

The Natural Approach (NA) is an attempt to apply Krashen's five hypotheses, in the beginner's language classroom. It was developed by Tracy Terrell, one of Krashen's colleagues in 1977. It emphasizes "exposure to comprehensible input instead of grammar practice, and on emotional preparedness for acquisition to take place" (Kiymazarslan par.5). Krashen



regards communication as “the primary function of language” (qtd. in Ludescher sec. 3). Thus, NA focuses on developing basic oral and written communication skills. This approach separates the complex process of SLA into three basic levels or stages (Brown 31; Curtain and Dahlberg 43):

**3.1. Level 1: Comprehension (Pre-production).** Students are just beginning to learn the language. They would benefit from delaying production until speech “emerges”, so they listen and absorb L2, while teacher does most of the talking. This stage is also known as the “silent period” because students do not speak but respond non-verbally.

**3.2. Level 2: Early Speech Production.** At this level, students produce some language along with non-verbal responses. They respond to yes-no questions, either-or questions, and who-where-what questions that require single words and short phrases. Small group and pair activities are ideal to begin communication. The teacher focuses on meaning instead of form, so correcting errors is minimal.

**3.3. Level 3: Speech Emergence.** Students are able to express themselves effectively because their oral and written communication skills are developed. They move from using phrases and sentences to extended discourse. Moreover, they can answer complex questions that require them to use problem-solving skills. At this point, students have gotten language proficiency.

#### **4. Linguistic and Communicative Competence and Classroom Implications**

Chomsky introduces the term *linguistic competence* as a system of rules that allows the speaker-listener to understand what is acceptable and what is not in the language they speak (qtd. in Phillips and Tan). In contrast, Dell Hymes claims that the speakers of a language need more than a grammatical knowledge of it to be able to communicate effectively. They have to know



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how language is used by members of a speech community: “knowing how, when, and why, to say what to whom (“Aspects of Communicative Competence”). Thus, *communicative competence* is defined as “the ability to use the language correctly and appropriately to accomplish communication goals” (“Goal: Communicative Competence”). Canale and Swain add that communicative competence is actually the combination of the following components (qtd. in Curtain and Dahlberg 25):

- **Grammatical competence.** Ability to apply grammatical rules, produce, and interpret a message correctly.
- **Discourse competence.** Knowing how to construct stretches of language, connect them appropriately, and maintain an extended exchange of messages.
- **Sociolinguistic competence.** Using and responding to language according to the social situation.
- **Strategic competence.** Ability to understand a basic meaning or to be understood.

In EFL settings, students have few opportunities to use the target language communicatively, so the teacher has to create an environment where a genuine exchange of information takes place. Thus, acquisition is reached naturally. In addition to a rich context, acquisition requires language input or amount of target language that the student receives. In Krashen’s view, input must be “meaningful and interesting to the learner, comprehensible, and not grammatically sequenced (qtd. in Curtain and Dahlberg 3). In other words, “comprehensible input.” This is accomplished through the use of gestures, examples, illustrations, experiences, so language is easily understood.

To conclude, real-life communication in the classroom is the new organizing principle for language instruction. The goal is getting students to use the new language to accomplish some function such as persuading, promising, or expressing themselves in a social context.



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## CHAPTER II

### LITERATURE INTEGRATION INTO TEACHING ENGLISH AS A FOREIGN LANGUAGE

#### Introduction

Art is found in every aspect of our life, and education is not an exception. Cornett claims, “Meaningful arts integration entails more than cosmetic changes to schools and classrooms” (12). In fact, arts are pedagogical pillars that energize learning. Literature, visual art, drama, dance, and music are essential teaching tools to “introduce, develop, or bring closure in any academic area” (13). Arts-integration, specifically literature could be used in an EFL setting as an innovative way to teach the target language.

#### 1. What is Literature?

Traditionally, literature is defined as “anything written”; however, this interpretation is not accurate. For Robert Frost, the American poet, literature is “a performance in words” (qtd. in Barnet, Berman, and Burto 1). Thus, literature refers to creative works in which the imagination of the author plays an important role. Besides, it suggests that literary texts entertain and afford pleasure to readers. A good book, for example, captures and holds our attention. It seems it takes us through an endless journey, and we forget our world for a moment. Certainly, a literary work has the power to catch us up momentarily and delight us (2).

#### 2. Literary arts

Clandfield assures, “Literature is only literature if it is considered as art” (par. 1). Literary works convey thoughts and emotions but above all used words imaginatively. Furthermore, it extends to every curricular topic, so it should be used throughout academic areas (Cornett 74).



Unfortunately, literary instruction has not been developed appropriately in our context. For our students, Literature means endless books without any sense due to an inappropriate guide. As a result, they are not motivated and do not learn. On the other hand, teachers favor literacy learning, that is, the ability to read and write rather than "...immerse their students in aesthetic experiences with words" (117). In conclusion, students immerse in an aesthetic environment will be able to read and write literature meaningfully as well as acquiring literacy in any area.

### **3. Teaching With, About, in, and Through Literature**

Literature integration has three levels:

#### **3.1. Level one: With**

This is the beginning level. Literature is used casually for "enjoyment and to give students chances to work creatively" (Cornett 57). In this phase, it is not connected at all to curriculum areas and does not follow school standards. For example, arts-based strategies are introduced to close the lesson such as drawing a scene from the story after reading it.

#### **3.2. Level two: About and In**

The next stage demands increasing amounts and intensity of literature in the classroom. It is keyed to standards, so lessons are designed to teach about literary content and connect it to other curricular areas, most often social studies and science. Thus, collaborative work among colleagues is developed. Literary works become the teaching material to enhance students' literacy and aesthetic thinking (Cornett 13). This proposal aims to work at this level in which the Aesopic fable could be developed in an EFL environment.

#### **3.3. Level three: Through**

This is the fullest arts integration level. It implies an aesthetic classroom environment where literature is both learning tool and unit center.



Lessons are planned according to academic and arts standards: “Teaching through the arts seeks high aesthetic standards and involves students in significant arts experiences connected to units” (Cornett 58).

#### 4. Literature Integration and Learning Theories

Arts integration is supported by important learning theories. Famous researchers such as Howard Gardner, Jean Piaget, and Abraham Maslow give us foundations to implement literature in the language classroom.

##### 4.1. Howard Gardner: Multiple Intelligences (MI) Theory

Howard Gardner, Harvard researcher, reconceptualizes the term intelligence. He suggests that there are eight different forms of intelligences (see fig. 1) “multiple capacities humans use to solve problems and create products that are valued in cultural settings (qtd in.Cornett 40).

Fig 1. Multiple Intelligences.

Linguistic intelligence	<b>“Word Lovers”</b> A learner that likes to read. He loves to write, tells stories, and plays word games.
Logical-mathematical intelligence	<b>“Reasoners”</b> A learner who is good at problem-solving. He likes classifying, exploring abstract relationships, discovering patterns, and doing Math.
Spatial intelligence	<b>“Imagers”</b> A learner who enjoys drawing. He learns designing and visualizing.
Kinesthetic intelligence	<b>“Movers”</b> A learner that learns through manipulating and moving objects. He uses his body to communicate.
Musical intelligence	<b>“Music Lovers”</b> A learner who learns through music: chants, rhymes, or songs. He also responds to it and plays instruments.
Interpersonal intelligence	<b>“People-people”</b> A learner who empathizes and understands others. He enjoys pair-or group-work.



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Intrapersonal intelligence	<b>“Loners”</b> A learner who likes to reflect on feelings, intentions, dreams, and goals. He prefers working alone, having his own space, and pursuing own interests.
Naturalist intelligence	<b>“Nature lovers”</b> A learner who is good at understanding and categorizing things in nature.

Unfortunately, our educational system has traditionally only supported the first two intelligences: linguistic and logical-mathematical whereas the others have often been misunderstood and neglected. The language teacher should not forget learner differences. Each student has his own learning style or way to learn based on his preferences, attitudes, and possibilities. For example, some feel more comfortable working in pairs rather than by themselves. Others prefer to touch or move in order to understand while some just learn from listening. Foss claims that when students’ learning style was never included, students experienced stress and learning was seriously affected (qtd. in Curtain and Dahlberg 10). Therefore, a variety of activities that addresses students’ learning style should be provided in the classroom: “our goal as language teachers is to support the learning of every student, appealing to a variety of learning styles, and to nurture all of the forms of intelligence represented in each our classes” (11). Educators can use the information on learning styles and multiple intelligences to improve their lessons and diversify their teaching but not for labeling students in a determined category as Gardner explains, “such labeling can impede efforts to provide the best educational interventions for success with a wide range of children” (qtd. in Curtain and Dahlberg 12). Finally, he assures everyone has capacities an all eight areas: “intelligences seldom operate in isolation” (qtd. in Cornett 40).

4.1.1. *Arts integration*

According to Cornett, four of the eight intelligences are arts domains: verbal (literary arts), spatial (visual art), musical and kinesthetic (dance and drama). The other four are linked, too (40). For instance, “the writer’s chair”



activity allows students to share original writing as well as emotions and ideas (127). Thus, a literature-based task develops verbal and intrapersonal intelligence.

## 4.2. Jean Piaget: Stages of cognitive development

Jean Piaget, the Swiss biologist, regards children as active individuals who construct their own thinking through active involvement with the environment (Curtain and Dahlberg 13; Brewster and Ellis 29). According to him, all children go through four stages of cognitive and affective development in childhood and adolescence:

- Sensory-motor intelligence (zero to two years)
- Preoperational thought (two to seven years)
- Concrete operations (seven to eleven years)
- Formal operations (eleven to fifteen years or older)

He thinks these stages are natural and sequential, building on one another from concrete to abstract levels of thinking. Brewster and Ellis suggest that a child should not be forced to move to a higher level until he was “ready” (31). It is frustrating for both teacher and learner when a stage is skipped (Cornett 44).

### 4.2.1. *Formal operations*

This graduation work is focused on early adolescents (8vo. Básica). They are just new comers to high school where new demands of academic disciplines can overwhelm them. Also, their minds and bodies are changing rapidly. They want to be more independent although peer group is fundamental for social interaction. An emerging sexuality disturbs them coming with a flood of emotions. Their cognitive structures have reached the highest level of development, *formal operations*, so they are able to apply logical reasoning. In other words, they think hypothetically and understand abstract problems that do not have concrete referents.



#### 4.2.2. Arts integration

Literature extends “higher-order thinking needed for problem solving” (Cornett 100). Thus, students in this stage are ready to work with literary problems and solve them. The technique “put your thumb up when you find the problem” helps students identify disagreements, disputes, or difficulties. Teacher can also use a debate or a moral dilemma to identify the conflict in the story or to evaluate characters. In “The Eagle and the Beetle”, a feud between the characters dominates the fable. Students can take the role of the proud Eagle or the aggrieved Beetle in a class debate. Both sides give their viewpoints, and while they discuss, they brainstorm solutions to the quarrel. Also, when a story is retold from a different point of view, students learn that problems have many sides (101).

#### 4.3. Abraham Maslow: Hierarchy of Needs

In the 1970’s, Maslow proposed a theory of motivation that suggests that people were motivated by specific needs. They are categorized into a hierarchy with physiological needs on the bottom, security, social, and self-esteem needs come next, and finally self-fulfillment on top (see fig. 2). Once basic needs like food, water, clothes, and a place to live are met, people move up to the others such as aesthetic or cognitive requirements (Cornett 45; Cherry sec. 3). Maslow assures that complex needs were never filled in contrast to low-level ones. Therefore, people are always seeking them (46).

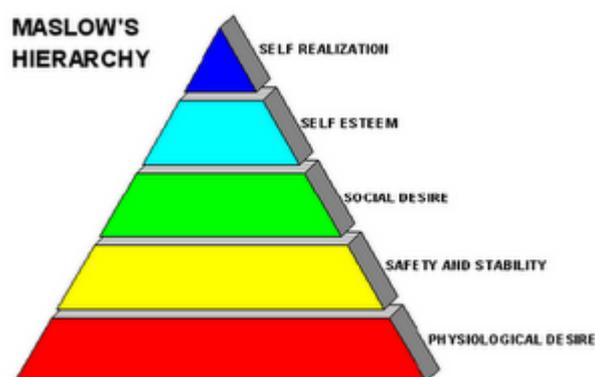


Fig. 2. Maslow’s Hierarchy. Kendra Cherry; “Hierarchy of Needs: The Five Level of Maslow’s Hierarchy of Needs”; *About.com*; NY Times, n.d.; Web; 21 Sep. 2011.



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#### 4.3.1. Arts integration

Cornett points out how motivating Literature is when it is treated as art-form (99). Louise Rosenblatt develops her *Reader Response Theory* to explain aesthetic reading. She assures that readers were involved aesthetically when they associated sounds and images to words rather than just facts. Therefore, they enjoyed language because their imagination was thrilled (qtd. in Cornett 125). An interesting book, for example, makes us want to read it voraciously to savor it. This phenomenon is called the *Matthew effect*, a biblical allusion to the “rich get richer” verse (102). Literature as well as providing an aesthetic experience also “stimulates the senses”, that is, it provokes a physical response. The *Stendhal Effect* explains how people are stunned when they are aesthetic engaged through the arts (72). In conclusion, literature is an artful world that energizes students. Undoubtedly, we gain aesthetic joy from literary works.

### 5. Why use Literature?

There are many good reasons for using literature in the classroom:

#### 5.1. Motivation

Scholars claim that learning a language was sometimes an overwhelming process, so learners need to be motivated in order to succeed. For most students, their primary motivation comes from outside, in other words, *extrinsic motivation*. Examples are a better job opportunity, or a good grade in a test. Unfortunately, they quickly disappear (Snow 29). In contrast, many researchers suggest teachers should encourage students to rely on rewards that come from within themselves, *intrinsic motivation*: “If all learners were intrinsically motivated ... we might not even need teachers” (Brown 68). Arts naturally produce intrinsic motivation because they satisfy our aesthetic need for beauty and order (Cornett 46). Literature, as the most integrated art form, is an aesthetic experience with words that gives us joy and awe.



## **5.2. Communication through the arts**

Arts are unrivaled communication agents. Our human ancestors expressed themselves by dancing, painting in caves, carving bones, or storytelling timeless folktales (Cornett 6). Researchers in SLA state that students need to communicate in the target language in order to master it. When learners share what they really think, feel, or believe, they are using English as a tool for communicating. Indeed, literature provides great opportunities to understand, respond to, and express thoughts and feelings (16).

## **5.3. Comprehensible input**

According to Ellis, successful language learning requires extensive second language input (3). It should be meaningful and interesting to the learner but above all comprehensible (Curtain and Dahlberg 3). A teacher facilitates comprehensible input by incorporating real-life situations that require communication. Literature, for example, offers messages in the target language that convey relevant information in forms such as poems, tales, or short-stories.

## **5.4. Cultural heritage**

Eisner defines the arts as “culture vaults” that house human history (qtd. in Cornett 18). When cultural artifacts are examined, they show the values and lifestyles of a human settlement within a specific period of time. Culture is also an important aspect of language study: “whenever you teach a language, you also teach a complex system of cultural, customs, values, and ways of thinking, feeling, and acting” (Brown 74). Multicultural literature is a must in today’s education. Poetry, short stories, novels, folktales, plays, essays, and autobiographies from different ethnic and cultural groups help students to “reject racism, ...accept and affirm pluralism, and advance the democratic principles of social justice” (Valdez 3).



### **5.5. Authentic material**

It has already been mentioned that students need to be exposed to real language for successful acquisition. Incorporating authentic material in the classroom allows them to learn from texts designed for native speakers in which real language is presented (Berardo 64). Although non-authentic texts written for pedagogic purposes are easy to understand due to their artificial language, they do not show how language is really used. Concretely, literary texts and their diverse aesthetic styles are ideal inputs that reflect the real world of English. Besides, they awaken the students' taste for literary arts.

### **5.6. Moral values**

Due to the multicultural aspects of the classroom, today's education needs to teach values to students without religious connotation. In literature, we find different stories where bad and good are intertwined, as well as characters who weave through moral conflicts. Fables, for example, develop moral thinking by means of a moral at the end of the story. In "The Ant and the Grasshopper" the hard working ant worked without rest during summer, while the lazy grasshopper relaxed in the sun. In the end, the idle insect found himself without food. The stated moral is: "you should have worked hard during summer in preparation for winter." Thus, literature makes students reflect and behave using values.



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## CHAPTER III

### FABLES AS AN EDUCATIONAL RESOURCE INTO TEACHING ENGLISH AS A FOREIGN LANGUAGE

#### Introduction

Fables have been regarded as moral tales for children for a long time. Also, they have been used to convey literary instruction as spelling and reading books. Undoubtedly, they entertain as well as instruct. Their didactic nature should be exploited in an EFL learning environment. Fable-based lessons, for example, could enhance students' language development because they are essentially communicative. Finally, this innovative methodology uses the timeless wisdom of animal tales and their language learning value.

#### 1. Fable

##### 1.1. Definition

In general, fable means "fiction" ("Fable"). Fables, like myths or folktales, dive into a fantastic world in which character animals speak and act like humans to convey a moral lesson ("Esopo").

##### 1.2. Elements

The literary fable has three elements:

###### 1.2.1. Narration

The narrative is short and either in prose or verse. One single action is developed; time and place as well as details such as description of characters are barely mentioned ("Fable"; Cornett 108). Dialogue is often used to make characters interact. Finally, a conflict between the characters is presented.



### **1.2.2. Characters**

Fables are also known as Beast fables because their actors are anthropomorphized animals who depict human behaviors, although gods, natural objects, or human beings are also found (“Fable”). These one-dimensional characters embody the primary concern in fables, right versus wrong. The characters are usually diametrical opposites: strong versus weak, as with the lion and the mouse, or cunning versus foolish as with the fox and the crow. This, anthropomorphism is used to highlight human follies and weaknesses.

### **1.3. Moral or lesson**

Jean de La Fontaine, the great fabulist of the 17<sup>th</sup> century, called the moral “the soul of the fable” (“Fable”). Since ancient times, fables inculcated a “moral maxim, social duty, or political truth” (Townsend sec. 1). They teach a general principle of conduct by presenting a specific example of behavior portrayed in a character trait that is later explicitly formulated in the moral at the end of the story. Townsend points out that the moral or lesson needs to be plain and closely related to the narration so that “every reader should be compelled to give to it the same undeniable interpretation” (sec.1). Perhaps, the moral in the fable is the most didactic element.

## **2. Aesop’s Life**

Little is known about the life of Aesop. He is a certainly a legendary figure: “a semihistorical, semimythical author of moralizing beast fables” (“Aesop). According to Herodotus, Greek historian, Aesop lived in the sixth century, but his birthplace remains a mystery. Samos, Sardis, Messembria in Thrace, and Cotioeum in Phrygia are suggested of origin. Aesop was a slave, ugly and deformed, but so brilliant that he was freed by his master, ladom of Samos due to “his ability to craft fables” (Groarke par. 4). As a freeman, he became involved in public affairs and traveled a lot. Plutarch, Greek historian, said King Croesus of Lydia offered him residency and a job at his court, home of learning and learned men. In one of these ambassadorial missions



he met a violent death. The king sent him to the temple of Apollo at Delphi to distribute a certain amount of gold to the citizens. However, they were so covetous that the fabulist refused to divide the money and took it back to his master. The Delphians were so furious that they accused him of stealing a golden bowl from the temple. He was sentenced to death and thrown into the sea from a cliff. Thus, the most famous fabulist was executed as a criminal; however, he was honored posthumously. In Athens, for example, a statue was erected to his memory by one of the most famous Greek sculptors, Lysippus (Townsend sec.1). To conclude, although Aesop is a mythical figure, he is the indisputable master of fables.

### **3. Fable-based activities**

Wells claims that stories are “the most fundamental means of making meaning...[they] pervade all the aspects of learning” (qtd. in Brewster and Ellis 33). Curtain and Dahlberg add, “...a story helps to make meaning comprehensible, especially when it is richly supported with visuals, gestures, and students participation” (31). Therefore, fables become ideal communication vehicles that provide students both opportunities and tools to experience and use the language for meaningful purposes.

#### **3.1. Warm-ups**

Teachers who want to integrate literature in their classrooms need to “create arts-based literature strategies to introduce, develop, and/or conclude lessons” (Cornett 127). Warm-ups help students get ready to work with literature.



*CAP Prediction.* CAP (characters, actions, and problems). Make a vocabulary list using words from “The Lion and the Mouse.” Students sort them into three categories C, A, or P (Cornett 138).

*Vocabulary List*

- Lion
- Mouse
- Help
- Rest
- Tie
- Catch
- Hunters
- Gnaw

CHARACTERS	ACTIONS	PROBLEMS
Lion	To Help	To Tie
Mouse	To Rest	To Catch
Hunters	To Gnaw	

Fig. 3 CAP prediction chart

... words from the ... paired. Students group them by relationship. Then the ... their reasons (Cornett 138).

- Lion-Mouse
- Paw-Lion
- Hunter-net
- Rope-net
- Whisker –mouse



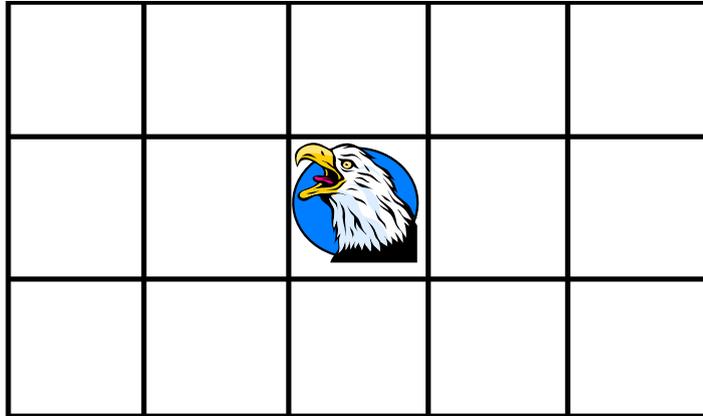
Fig. 4. Word cards

*List bingo game.* Display a vocabulary list and make students choose five words from it. Give them a bingo chart. Then call out a word from the list in random order, while students cross off the words on their own chart as they are called. The first student to cross out all the words is the winner (Curtain and Dahlberg 339).



*Vocabulary List*

- Eagle
- Beetle
- Spare
- Wings
- Eggs
- Fly
- Nest
- Mountain crag
- Jupiter
- Lap



Bingo chart template

Fig. 5. MC900088466. Microsoft Office. com;Microsoft;n.d.; 29. Oct. 2011; JPEG file.

*Blackboard fable character.* Show the class a picture of a character, for example, the Tortoise in “The Hare and the Tortoise”, while one student goes outside. When he comes back, he draws the character by following directions. The whole class is involved giving suggestions to the development of the drawing (Curtain and Dahlberg 335).

*Fable character drawing.* This activity introduces fable characters as following commands. Give each student a blank piece of paper and make them draw a head only. Then they pass their papers a number of times to the left or right and tell them to draw another part of the body until they complete a fable character, for example, the mouse in the “The Lion and the Mouse.”

*Magic box.* This resource reveals vocabulary items in a fun way. A stuffed animal, for example, the Lion in “The Lion and the Mouse” is placed in the box. Students guess and describe it from touch alone (Cornett 137; Curtain and Dahlberg 339).

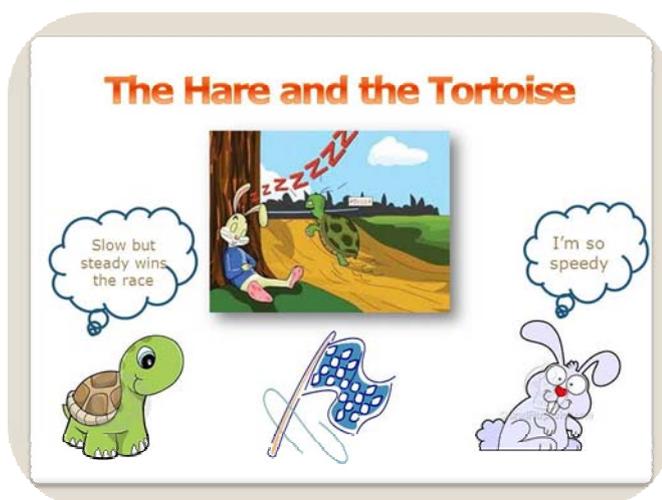


### 3.2. Listening

Curtain and Dahlberg point out, "Listening is considered... the cornerstone of language development" (62). Listening skills are vital to develop oral communication: "To have a successful conversation, students must understand what is said to them" (Doff 198). A listening activity should be carefully prepared. Students need a purpose or a specific reason for listening. Teacher can help them through guiding questions, a listening task, or brainstorming what they could expect (201).

Fables are one of the easiest ways to give listening practice. They naturally engage students of all ages and are genuinely communicative. Furthermore, when Listening is supported with visuals or actions, the message is better understood (Curtain and Dahlberg 63; Doff 87). Finally, listening to a story is always a pleasurable experience.

*Eliciting using a fable collage (Pre-listening).* The teacher can introduce the fable using this questioning technique. First, the students interpret the collage. For example, they analyze the title and the pictures. Then teacher asks appropriate questions to find out students' responses. Thus, they share what they already know or guess what they are going to hear next (Doff 14).



Fable collage

- What the story is about?*
- What is the hare doing?*
- What is the tortoise doing?*

Fig. 6.MC900030436, MC900326480. Microsoft Office. com;Microsoft,n.d.; 29. Oct. 2011; JPEG files.



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*Somebody-Wanted-But-So (pre-listening)*. Make a chart with four columns: character, motive, problem, and plot. Students draw the character (first section), what he wanted (motive), the conflict (but), and the resolution (so). After listening, their predictions are confirmed or rejected (Cornett 138).

CHARACTER	MOTIVE	PROBLEM	PLOT
<i>The Beetle</i> 	The beetle wanted revenge because the eagle humiliated him.	The beetle destroyed the eagle's eggs.	Jupiter, the King of gods, resolved the quarrel.

Somebody-Wanted-But-So chart

Fig.7. Smiling-ladybug-clipart. *Bagytidings.com*;BabyTidings-Letters & Arts, n.d; 29 Oct. 2011; JPEG file.

*Story map*. This strategy visually organizes the central structure and main events of simple stories as fables facilitating students' understanding. After listening, it can be filled in by the teacher and students together or use to ask appropriate questions to check comprehension (Curtain and Dahlberg 65).

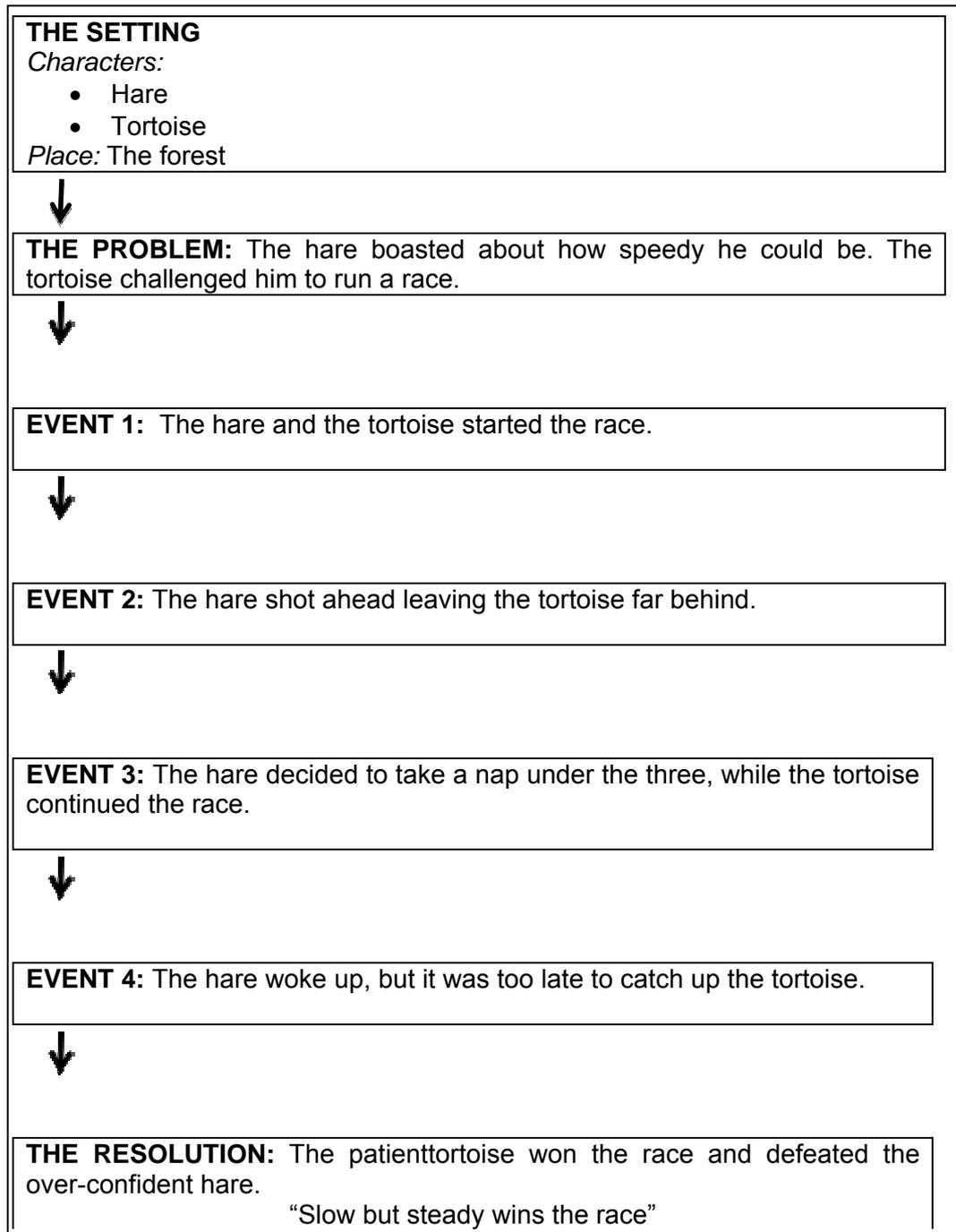


Fig. 8. Story map  
“The Hare and the Tortoise”

*What is the setting?*

*Who are the main characters?*

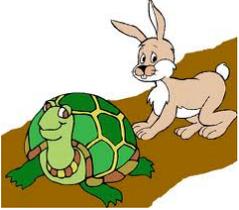
*What was the problem?*

*How did the main character feel in the end?*



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*Who, What, Where, When, How worksheet.* Separate students into groups. After reading a fable, each group fills a who, what, where, when, how worksheet (Valdez 88).

<b>Who, What, Where, When, How?</b>	
<b>Name:</b> _____	<b>Date:</b> _____
<b>Title:</b> _____	
<b>Author:</b> _____	
<b>Who were in this fable?</b>	
_____	
<b>What did they do?</b>	
_____	
<b>Where did they do it?</b>	
_____	
<b>When did they do it?</b>	
_____	
<b>How did you like this fable?</b>	
_____	

Who, What, Where, When, How worksheet

Fig. 9. A Bunny riding on a Turtle's back. *Clipartreview.com*; Clipart Review, n.d.; 29 Oct. 2011; JPEG file.



### 3.3. Reading

Reading is an active process in which the readers construct meaning from the printed page based on experiences and information stored in their memory (Curtain and Dahlberg 68). As with Listening, reading activities need a purpose that guides them: “there is something we want to find out, some information we want to check or clarify, some opinion we want to match against our own, etc” (Doff 170). Visual support and other explanations also help readers understand the meaning of the text. In short, Reading is making sense of a written text within a meaningful context.

*Predicting.* (Pre-reading). Students make predictions using the first line or the moral lesson in the fable.

*Guiding questions.* (Pre-reading). The teacher can give one or two questions orally or written on the board to guide students. They should be short, simple and related to the main points of the fable.

*What the story is about?*  
*What is the hare doing?*  
*What is the tortoise doing?*

*Anticipation guides.* (Pre-reading). Display five theme-related statements that students will read in the fable. They rate their agreement or disagreement. After reading, they confirm or change ratings (Cornett 144).

Rate from 1-Strongly Agree to 5-Strongly disagree.	
• The Beetle attacked the Eagle.	1-2-3-4-5
• The Beetle flew to the Eagle's nest and destroyed his eggs.	
• The Eagle talked to Jupiter about his problem.	1-2-3-4-5
• Jupiter hated beetles.	1-2-3-4-5
• While the Eagle's eggs lie in the nest in spring, the Beetle still sleeps in the ground.	1-2-3-4-5



*Fable poster.* Before reading, students need enough background knowledge in order to understand the message within the text. The teacher can post posters around the class that convey visual or auditory information such as a fable. Thus, the classroom setting is enriched with environmental print in the target language (Curtain and Dahlberg 89).

*Fable in third person.* Give each student a role in the fable. Make it more real by giving them a mask of the character. While the teacher reads the story, they act out their parts. If there is a dialogue, they repeat their lines. Emphasize that they have to mime or use a loud voice (Curtain and Dahlberg 345).

*True-False exercise.* The teacher can check students' comprehension using a set of true and false statements.



The hare was the fastest animal in the forest. T  F

The hare and the tortoise decided to race. T  F

The tortoise fell asleep, while the hare ran. T  F

The tortoise won the race. T  F

True-False exercise

Fig. 11.A Hare walking past a Tortoise. *Clipartreview.com*; Clipart Review, n.d.; 29 Oct. 2011; JPEG file.

*Labeling.* After reading a fable, students match the moral lesson with the corresponding picture.



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### Labeling exercise

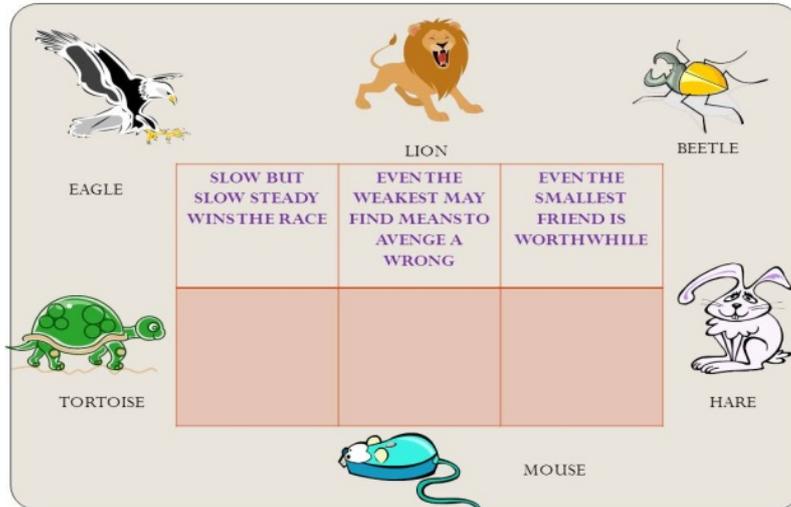


Fig. 12. Microsoft Office. com; Microsoft, n.d.; 29. Oct. 2011; JPEG files.

*Ladder to success.* After reading Aesop’s biography, students list important events in his life on the rungs chronologically. Early episodes are closer to the bottom (Cornett 139).

### Ladder to success



Fig. 13. Ladder clipart. C/ker.com; Rolera, n.d.; 29. Oct. 2011; JPEG file.



### 3.4. Speaking

According to Curtain and Dahlberg, the development of oral communication skills plays a key role in SLA. When pupils express themselves orally, they learn (98). The communicative competence should be heavily supported giving pupils a purpose for using language, stimulating personal responses, focusing on the message rather than on using structures correctly, and organizing activities in pairs and small groups that multiply the opportunities for language use. Therefore, speaking English means using it to give a variety of responses naturally, that is, communicating.

*Ten questions. (Pre-speaking)* A student assumes the role of a fable character. The rest of the class ask “yes-no questions” in order to guess the identity in ten or less questions (Cornett 145).

#### Role: Lion

1. Are you a tinny animal?
2. Do you live in the forest?
3. Do you like hunters?
4. Do you eat vegetables?
5. Is your tail short?
6. Do you roar?
7. Do you have huge paws?
8. Are you hungry now?
9. Do you have a mane?
10. Are you the King of Beasts?



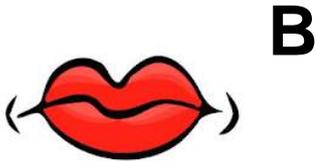
Fig. 14. Caricatura de cara de león.  
*Microsoft Office. com*;Microsoft, n.d.;  
29. Oct. 2011;JPEG file.

*Hear-say activity.* Students work in pairs. Fable’s events are put in the correct order. Each partner has the “Hear-Say grid” arranged in two columns, “I hear” and “I say.” Student A begins by saying the phrase in the “I say” column that has an asterisk. Then Student B finds that sentence in the “I hear” column and says the sentence next to it in the “I say column.” Student A does the same and so on until both return to the language item with the asterisk. This activity requires careful listening and speaking (Curtain and Dahlberg125).



**Hear-Say “The Lion and the Mouse”**

	
<p>Moral lesson: “Even the smallest friend is worthwhile.”</p>	<ul style="list-style-type: none"> <li>• A lion lay asleep in the forest.</li> </ul>
<p>“Spare me” begged the poor mouse.</p>	<p>“Please let me go and someday I will repay you,” the mouse said.</p>
<p>Some weeks later, the lion was caught in a net.</p>	<p>The hunters tied the lion to a tree while they went for a wagon to carry him.</p>
<p>The mouse freed the lion.</p>	<p>“I have returned the favor,” claimed the mouse.</p>
<p>A timid little mouse came upon him unexpectedly.</p>	<p>Woken from his nap, the lion laid his huge paw to kill the mouse.</p>
<p>The lion answered, “Yes, you did it.”</p>	<p>“You a little mouse have helped the King of Beasts,” added the Lion.</p>
<p>The mouse saw the lion’s sad plight.</p>	<p>The mouse gnawed away the ropes of the net.</p>
<p>The lion was amused at the idea of the little mouse being able to help him.</p>	<p>The lion lifted his paw and let him go.</p>

	
<p>“You a little mouse have helped the King of Beasts,” added the Lion.</p>	<p>Moral lesson: “Even the smallest friend is worthwhile.”</p>
<p>The mouse gnawed away the ropes of the net.</p>	<p>The mouse freed the lion.</p>
<p>“Please let me go and someday I will repay you,” the mouse said.</p>	<p>The lion was amused at the idea of the little mouse being able to help him.</p>
<p>The lion lifted his paw and let him go.</p>	<p>Some weeks later, the lion was caught in a net.</p>
<p>A lion lay asleep in the forest.</p>	<p>A timid little mouse came upon him unexpectedly.</p>
<p>The hunters tied the lion to a tree while they went for a wagon to carry him.</p>	<p>The mouse saw the lion’s sad plight.</p>
<p>“I have returned the favor,” claimed the mouse.</p>	<p>The lion answered, “Yes, you did it.”</p>
<p>Woken from his nap, the lion laid his huge paw to kill the mouse.</p>	<p>“Spare me” begged the poor mouse.</p>



*Fable in first person.* Students retell the fable in the first person working in pairs. For example, Student A as the Eagle: “I was hunting a delicious hare, but suddenly a tiny beetle asked me for her life...”

*Clothesline.* In front of the class, make a clothesline attaching a string to two chairs. Break students in groups. Let them decide on four or five of the main events in the story. Then each student draws an event or writes them in individual cards. Using the clothesline, they clip their drawings in the order that the events occurred. The group retells the fable watching the pictures (Cornett 139; Valdez 55).

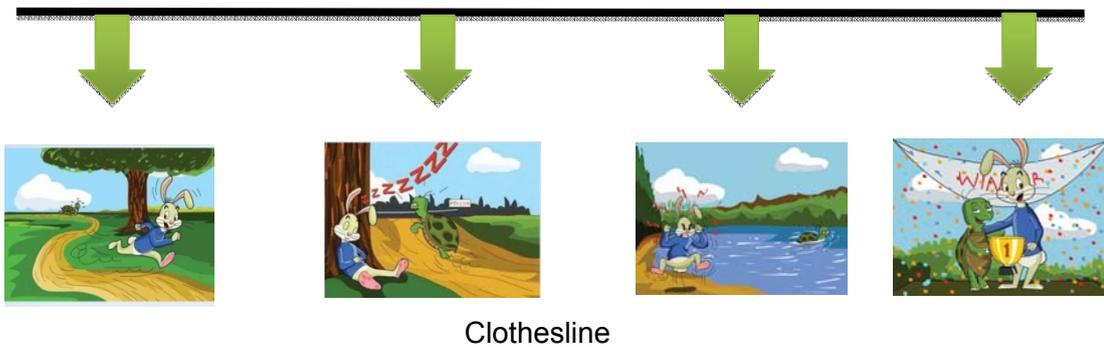


Fig. 16. The Tortoise and the Hare. *androidzoom.com*; AndroidZoom ©, 29.Oct.2011; JPEG files.

*Character analysis chart.* Students complete a character analysis chart using evidence found in the fable. Then they orally present their character in front of the class (Valdez 103).

Character Trait	How Trait is revealed in the fable
 <p><b>Grateful</b> <b>Humble</b></p>	<ul style="list-style-type: none"> <li>• He gnawed the rope of the net when the lion was caught by the hunters.</li> <li>• He was a tiny creature; however, he helped the King of Beasts.</li> </ul>

Character analysis chart

Fig. 17MC900013240. *Microsoft Office. com.* Microsoft corporation, n.d. 29. Oct. 2011. JPEG file.



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*Dialogues.* This strategy is intrinsically communicative. When students act out a dialogue, they naturally incorporate what they have learned previously. For example, after listening to a fable, they could recreate it in pairs in front of the class. As a culminating activity, dialogues could be used in a script for a play or puppet show. Thus, the teacher taps students' natural inclination for dramatization (Curtain and Dahlberg 31; Doff 146).

*With a partner improvise a discussion about friendship between the Lion and the Mouse.*

- L: You have helped dear friend!
- M: Yes, I returned the favor.
- L: I dismissed you because of your small size.
- M: Even a mouse could help the King of Beasts!
- L: I know. I' am sorry for that.
- M: Don't worry. Let's forget it!
- L: Okay. From now on, we're the best friends in the world!

*Role play.* It is step beyond a dialogue because the students need to imagine a role and situation. Furthermore, they decide what language to use and how the conversation is developed, that is, they improvise heavily (Curtain and Dahlberg 32; Doff 236). Cornett points out some steps to create a role play (262):

- Choose topics that students know something about.
- Define the situation.
- Give the audience a role.
- Plan an introduction to set up the scene.

Situation: The Eagle complains to Zeus about the Beetle's mean behavior. Role play their conversation.

Situation: A trial.

- Prosecution: Beetle
- Defense: Eagle



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Each group needs a judge, a prosecution and defense lawyer, a detective, and a jury.

*Reproducing scenes from the fable.* Students tell the end of the fables using prompts (Doff 64).



Picture Prompts

Fig.18. Aesop's Fables. Online collection. [aesopfables.com](http://aesopfables.com); n.p., 26 Oct. 2007; 29 Oct. 2011; JPEG files.

### 3.5. Writing

Unfortunately, Writing is regarded as “the least important of the four skills for many students” (Doff 148). However, Pillai claims that writing skills are essential for achieving career and business goals (par. 1). Besides, it is an important means of communication. When we write, we put our thoughts into words, with a specific purpose and audience in mind. The writer mentally interacts with both the message and the readers.

At beginning levels, writing activities focus on mechanical copying. However, the teacher should encourage students to go from writing



sentences to developing short paragraphs on general topics (Doff 149). Therefore, the productive skill requires creativity and individuality beyond just a graphic representation of speech.

### Controlled writing activities

*Word pictures.* A vocabulary word is written or drawn in such a way that it portrays the meaning of the word (Curtain and Dahlberg 76).

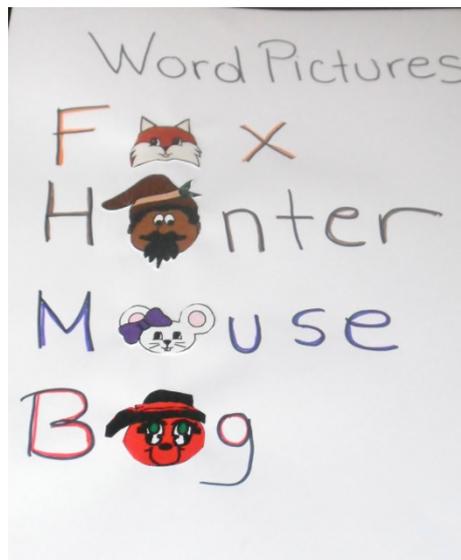


Fig. 19. Word pictures

*Copying task.* It is a simple activity that allows students to copy and understand what they are writing (Doff 134).

- Copy the true sentences only.



- The lion lay a sleep in the forest.
- The mouse chewed through the ropes to set the lion free.
- The lion roared.
- The mouse promised to repay the lion one day.
- The lion became caught in a net.

Fig. 20. The Lion and the Mouse. *ingilizce.masaldiyari.net*; Thales, n.d.; 29 Oct. 2011; JPEG file.



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*Gap-filling activity.* The teacher removes words or phrases from the moral of the story. Then he reads them out and students fill the gaps (Doff 150).

**Listen to the teacher. Then write out the complete sentences.**



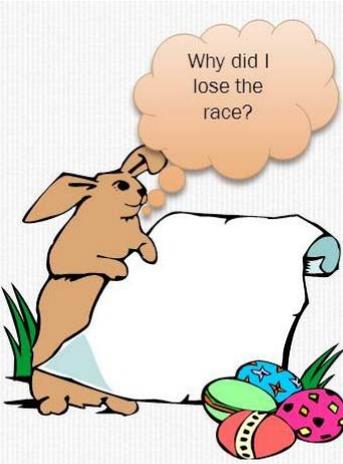
Even the \_\_\_\_\_ may find \_\_\_\_\_ to  
avenge a \_\_\_\_\_.

Gap-filling activity

Fig. 21.MC900088460.*Microsoft Office. com*;Microsoft, n.d.; 29. Oct. 2011;JPEG file.

*Editing activity.* Students edit mistakes in the text (Doff 152).

- The hare writes an entry for her diary. Correct her errors. There are 5 mistakes.



Why did I lose the race?

**Dear Diary:**  
I'm so disappointed at losing the race. I know that I'm more faster, than the tortoise. She's slow, than me. Besides, I'm more smarter, and beautifuler, than her. However, I realize that I was overconfident, careless, and lax. If I had not taken things for granted, there's no way the tortoise could have beaten me. I will challenge the tortoise to a new race to prove that I'm a better, runner than her.

Editing activity

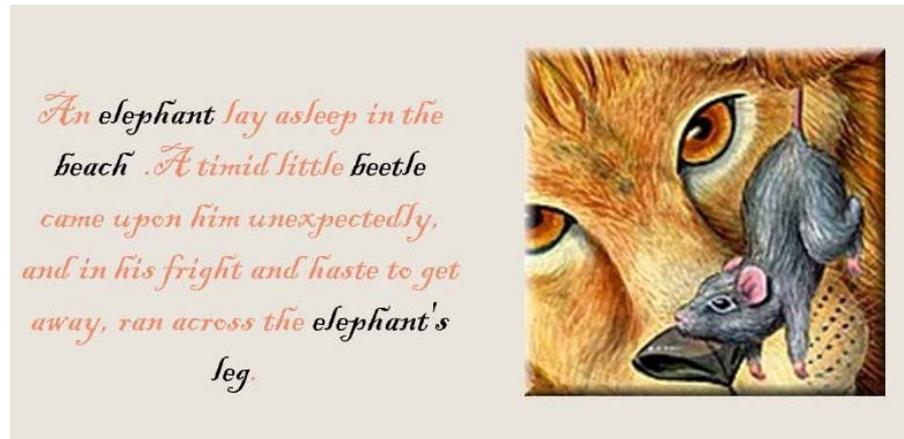
Fig. 22.Teamwork.*Non Linear Controls and Robotics (NCR) Department of Mechanical and Aerospace Engineering*;U of Florida,n.d.; 26 Oct. 2011; PPT file.



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*Matching the picture.* Students correct the facts based on visual evidence (Doff 151).

- Re-write the sentences so that they match the picture.



Matching the picture

Fig. 23. The Lion and the Mouse. Nicole Rapoli; [nikisart.com](http://nikisart.com); Nicole Rapoli ©, n.d.; 29. Oct. 2011; JPEG file.

*Fantastic picture.* Students create their own fantasy animal. They could use fable characters and combine their physical and emotional features. Each fantasy animal is named and described using a template. Then working in pairs, a partner reads his animal's description, while the other tries to draw it. After the activity, they can see if their versions match with the originals (Curtain and Dahlberg 77-78).





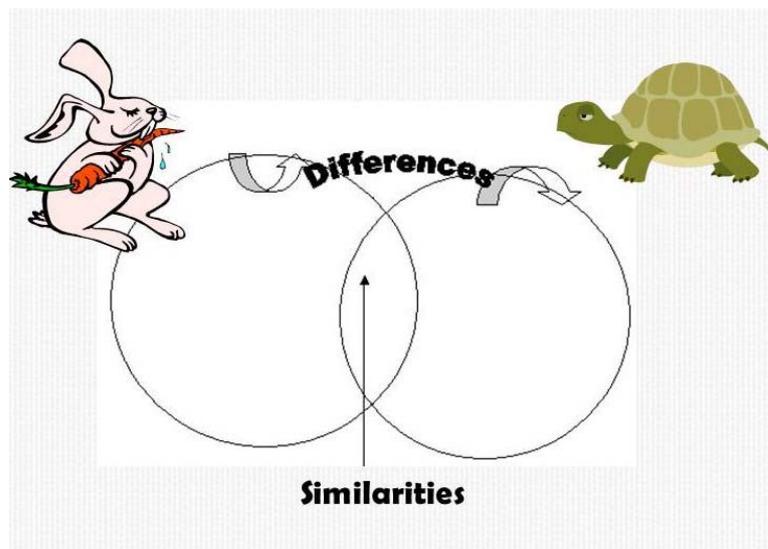
Advanced Level

*KWL chart.* It helps learners activate prior knowledge. A KWL chart is divided in three sections: Know “K”, Want “W”, Learn “L.” In the first section, students write what they already know about fables. Then the teacher asks them what they want to learn about them. After reading or listening to the story, they found out some of the answers to what they wanted to know about moral tales (Valdez 96).

What do I know?	What do I want to Know?	What did I learn?

Fig. 25. KWL chart

*Comparing and contrasting.* Students compare and contrast two characters in the fables using a *Venn diagram*(see fig. 26) in which two overlapping circles are drawn. Separate circles are for the individual characteristics of the two things being compared. The overlap area is for similarities (Cornett 138; Valdez 47).



Venn diagram

Fig. 26. Tortuga, MC900030437. Microsoft Office. com;Microsoft, n.d.; 29. Oct. 2011; JPEG files.



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*Story map.* Students can write a summary of a fable using a story map, or rewrite it by changing one or more elements. For example, they can add new characters or new vocabulary.

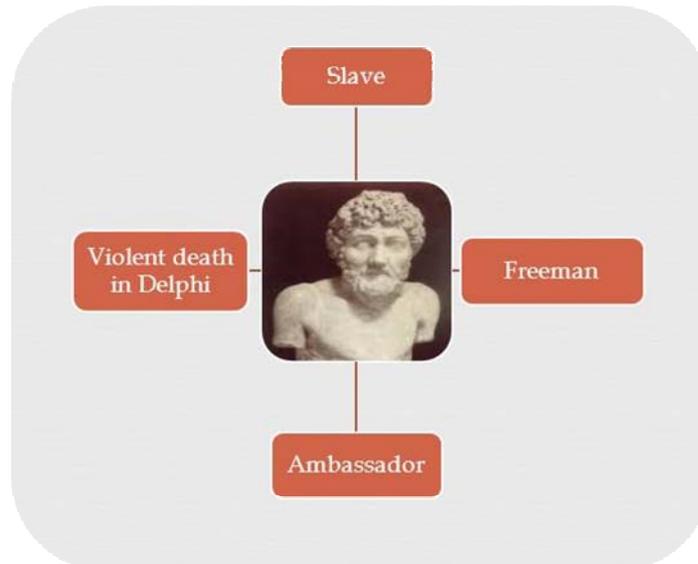
*Writer's chair.* This is a routine in which the students share original writing as their own fable. The writer sits in a special chair and reads aloud his fable, while the class carefully listens to him. Peers could give him feedback or ask open questions (Cornett 127).

*Story response sheet.* After reading, students fill out a story response sheet in which they write why they liked the story and draw a picture to show how the fable made them feel (Valdez 81).

<b>Name:</b> _____
<b>Date:</b> _____
<b>Title of the Fable:</b> _____
<b>Author of the Fable:</b> _____
<b>I liked the Fable because</b> _____
<b>Here is a picture about the Fable</b>
<div style="border: 1px solid black; height: 100px; width: 100%;"></div>

Fig. 27. Story response sheet

*Bio web.*It helps students write biographical summaries. Write a person's name in the center. Draw and label legs on the web with important events in the person's life (Cornett 139).



Aesop's Bio Web

Fig. 28. Aesop. C.D. Merriman; *The Literature Network*; Jalic, 2006; 29. Oct. 2011; JPEG file.

*Interviewing fable characters.* Students can write questions to any of the fable characters (Curtain and Dahlberg 94).



### An Interview with Mr. Mouse

- Today, I'm glad to have with us a wonderful guest. He helped the King of Beasts when a hunter trapped him last week.
- Let's give him a round of applause.
- **Host:** Welcome Mr. Mouse.
- **Mouse:** Thank you for inviting me.
- **Host:** Were you afraid when you freed the lion?
- **Mouse:** No. Actually, I was happy to return him the favor.
- **Host:** Where did you find the Lion?
- **Mouse:** I passed by in the forest and saw him trapped in the net, so I helped him.
- **Host:** How did you help him?
- **Mouse:** I chewed the ropes of the net
- **Host:** Are you good friends now?
- **Mouse:** Yes, of course. We're buddies.



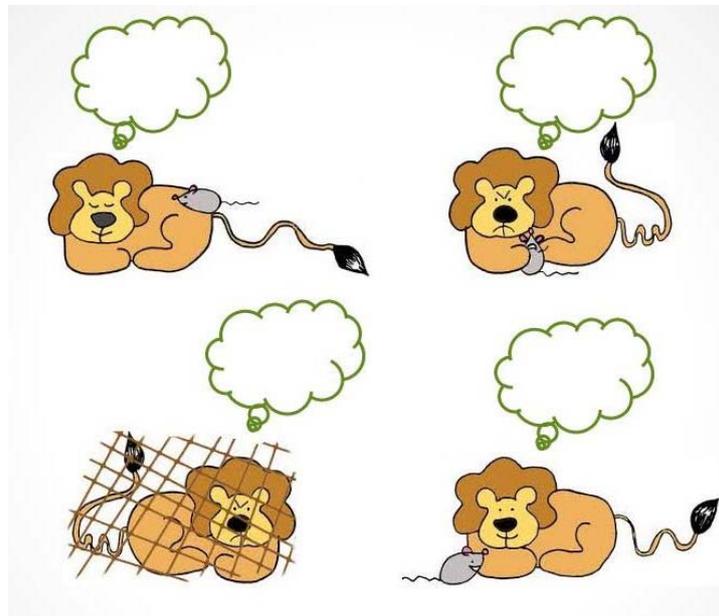
An interview with Mr. Mouse

Fig 29. MC900344852. *Microsoft Office. com*; Microsoft, n.d.; 29. Oct. 2011; JPEG file.



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*Fable comic strips.* Students can write a simple dialogue or filling balloons in a comic strip (Curtain and Dahlberg 94).



Comic Strip

“The Lion and the Mouse”

Fig. 30. The Lion and the Mouse. Rohini Chowdhury; Long time ago: stories for children; Rohini Chowdhury©, 2002; 29 Oct. 2011; JPEG files.

*Word bank.* The class creates a word bank to collect the meanings of key vocabulary. The teacher assigns each pair of students a word. Then they define it using the context of the fable or the dictionary. Finally, the words are gathered in the class word bank.

*Classroom mailbox.* Students can write an informal letter to their favorite fable character and deliver it in the classroom mailbox (Curtain and Dahlberg 94).



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### Informal Letter Template

Fig. 31Eagle 26. *cliparts101.com;ClipArts101.com,n.d;*  
29. Oct. 2011; JPGE file.

*Creative writing.* Students can write:

- A prequel. What may happen before the characters met?

*Before the lion and the mouse met in the forest, the big cat was hunting a delicious hare for dinner. He didn't catch her, so he decided to take a nap. Suddenly, a tiny mouse ran across his nose....*

- A new ending for the fable.

*The story continues...*

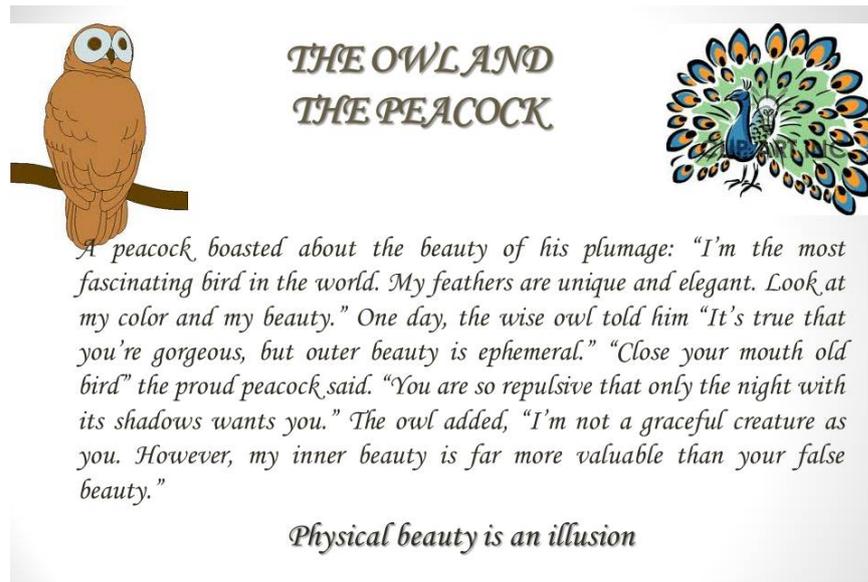
*After the tortoise won the race, the hare was disappointed. He realized that he'd lost the race only because he had been overconfident, careless and lax... If he had not taken things for granted, there's no way the tortoise could have beaten him.*

*Thus, he challenged the tortoise to another race. The tortoise agreed. This time, the hare went all out and ran without stopping from start to finish. He won by several miles("Teamwork").*



- An original fable using new characters.

Write a fable in which the characters are a peacock and an owl. Do not forget to include the moral lesson at the end of it.



An original fable

Fig. 32. MC900325592, MC900434961. Microsoft Office. com;Microsoft, n.d; 29. Oct. 2011; JPEG files.

- A modern fable based on the traditional version.

*A business man was driving to his office. He was so busy thinking about his sessions and clients that he didn't notice a boy trying to cross the street. Fortunately, his BMW brakes worked well. He was so angry and yelled at the boy, "Be careful the next time." The boy answered, "Thank you for saving my life." "Some-day I will surely repay you." The man was amused at the idea of that boy being able to help him. A few weeks later, the business man took a shortcut to his office; however, he came across a thief who almost killed him. Suddenly, the boy appeared and helped the man. He took him to his house where the boy's mother gently washed his injuries. When he woke up, he realized that the boy spent all night by his side. "You have helped me", exclaimed the man. The boy answered, "I return the favor."*



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### ***Little friends may prove great friends***

#### **3.6. Moral teaching**

Today's education should teach values without involving religion. Using classic stories like Aesop's fables would help students learn right from wrong. The ethical principles found in fables make pupils think how the story can work in their lives (Hailey sec. 2). In short, these timeless pieces of wisdom are a modern approach to stimulate moral standards.

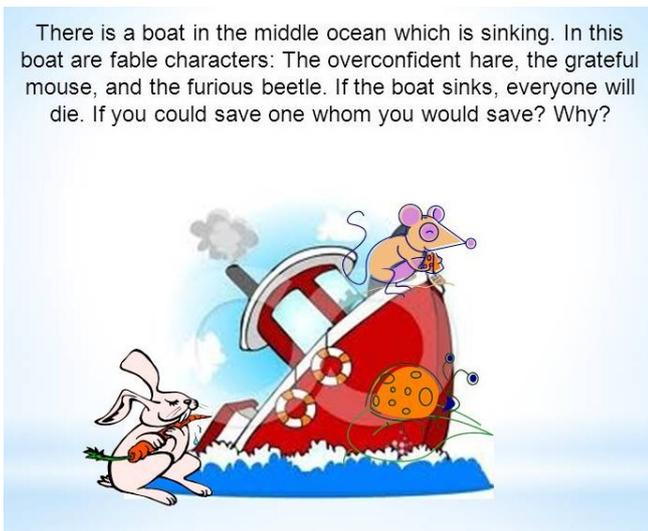
*Panels.* Students could be fable characters who present views on an issue. Panels begin with opening statements and then the audience asks questions (Cornett 260).

*Debate.* Divide students into two teams to back a side on an issue: "Do you think the Beetle's behavior was morally correct? Give time to plan. Begin the discussion with a person from each side stating a position in a time limit. After each side presents, give time for rebuttal and summary statement (Cornett 262).

*Moral dilemma.* A dilemma is defined as "a situation in which you have to choose between two equally unpleasant alternatives. You have to decide on the morally correct course of action, not just the one you would prefer" (Martin par.3). Students have to imagine themselves in the situation. It makes them more interested.

*The sinking boat activity.* Students could discuss in groups the following situation (Pat sec. 1):

There is a boat in the middle ocean which is sinking. In this boat are fable characters: The overconfident hare, the grateful mouse, and the furious beetle. If the boat sinks, everyone will die. If you could save one whom you would save? Why?



The sinking boat activity

Fig. 33. Clipart Illustration of a Captain on a sinking boat. Dennis Cox. [clipartof.com](http://clipartof.com); Clipartof, n.d.; 29. Oct. 2011; JPEG file.



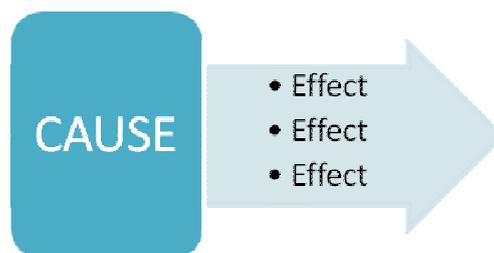
*Discussions.* Cornett points out, “discussions are naturally rewarding because they are social and intellectually engaging” (128). Besides, they are student-centered as the teacher acts as monitor.

### *Guidelines*

- Organize the class in a circle, so everybody can see.
- Define the discussion clearly.
- Choose open questions that can be supported with text evidence.
- Connect the fable with students’ experience in order to generate personal responses. Ask them to express feelings or opinions.
- Encourage all to participate.

*Before*→ “The Hare and the Tortoise”

- *Discussion cards.* Give students an index card to write out ideas for the discussion.
- *Cause-Effect.* This type organizer shows relationships among events within a story (Curtain and Dahlberg 267).



- Elicit students’ responses showing them a fable collage or the moral lesson.
  - What do you think this fable is about? Who? When and where?
  - What might be the problem in this fable? Analyze its moral.

*During*→ “The Eagle and the Beetle”



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- While students share their comments or give reasons to defend their point of view, the teacher periodically stops and restates important ideas.
  - What is the problem? How was it solved?
  - What kind of person is this character (Eagle)? How do you know it?
  - What should the Beetle do?

*After*→ “The Lion and the Mouse”

- To end the discussion follow these guidelines.

### Personal responses

- How did the character make you feel? Why?
- Which fable did you like the most?
- What did you like least about the fable?
- What did you like? What were your favorite parts? Why?
- Did the story end the way you predicted? Why or why not?

### Connections

- How is this fable like something in your life?
- How is this story like others you've read?
- What will you remember about this story next week? Next year?

### Moral evaluation

- Why did the character do what they did? What does the fable tell you about friendship?
- Was it right that the Lion forgave the Mouse? Why or why not?
- How did the Lion change in the story?
- What is the moral you least identify with?
- What is the moral you most identify with? Write it and comment.
- Why Aesop used a moral at the end of the story? Write it and comment.



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*Moral values worksheet.* After reading or listening to a fable, students fill out a moral value worksheet. It makes them reflect about the teaching moral in the tale. They can work in pairs and talk about what they had learned (Larkin sec.1).

<p style="text-align: center;"><b>The moral of the story</b></p> <p style="text-align: center;"><b>“Even the smallest friend is worthwhile”</b></p> <div style="text-align: center;"></div> <p><b>After hearing the fable I felt</b> _____</p> <p><b>If you were the mouse, would you save the lion?</b></p> <p>_____</p> <p><b>Have you ever helped somebody who did not expect it?</b></p> <p>_____</p> <p><b>How can good deeds make a difference?</b></p> <p>_____</p>
---

Moral values worksheet

Fig. 34. The Lion and the Mouse. Ellen’s friends; *Puppetoons*; Blogger, n.d; Web; 29 Oct 2011.

### 3.7. Drama

John Dewey, the educational reformer, looks at Drama as a tool to make learning active (qtd. in Cornett 217). Drama emphasizes students doing rather than just memorizing. Besides, through drama learners express their feelings in a positive way because all the senses and emotions are engaged. Cornett gives teachers some reasons to integrate Drama:

- Drama stimulates motivation with its interesting topics.



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- Multiple intelligences such as verbal and bodily kinesthetic are used.
- It increases Reading comprehension and Writing fluency.
- It expands Speaking and Listening: “Drama unties the tongue that may get tangled if not made supple through practice” (219).
- In addition to verbal communication, Drama activities involve nonverbal language through the use of body and face.
- Drama is a group art in which cooperation and social skills are needed.
- As Maslow points out drama contributes to aesthetic development placed at the top of his pyramid.

*Say it your way.* Teacher gives a student a role card with a character name. He assumes the role changing his voice (volume, rate, pitch, pause, stress), miming, or adopting the character’s attitude (Cornett 258).

*Invisible fable characters.* Use a mystery box and fill it with character’s names. Make students take a strip and then pretend to be the character. The class puts thumbs up if they guess correctly (Cornett 252).

*Character talk.* Students write important sentences or the moral of the story on cards. Mix cards in a mystery box. Then they draw the cards and read aloud as the character who said it. Discuss the line (Cornett 258).

*Think back pantomime.* The teacher assigns actions of characters. For example, while the Tortoise is struggling to win the race, the Hare takes his nap. Thus, students recall key events in the story by miming (Cornett 253).

*Prediction pantomime.* Teacher reads aloud the fable, but he stops at an intense point, for example, when the Lion is caught by the hunters. Then he asks students to mime predictions of what might happen next (Cornett 253).

*Improvised scene.* The class is broken into small groups. Each one picks a scene from the beginning, middle, or end of the story. Encourage students to use dialogues and a lot of improvisation. Each group presents a scene. (Valdez 35).



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*Culminating activity.* The original fable or students' version can be dramatized. Cornett suggests following these steps (256):

- Familiarize the students with the fable. Read it to them several times.
- Using a story map review the plot, setting, and characters.
- Make all participate. Add characters or create crowds. Plan sounds, effects, and music.
- Coach them all the time.

*Puppet show.* In groups students put together a puppet show based on the three fables. Each group creates *finger puppets* to depict the characters in the fable. They can also paint the scenery for the show. Finally, they could perform their puppet shows at the end of the year (Valdez 108).

### **3.8. Craft activities**

Noddings assures us that one goal of education has to be to help students be happy (qtd. in Cornett 223). When students are involved in art-related experiences, they are having fun and learning for three main reasons. First, they experiment and express their ideas without concern. Creativity and imagination emerge naturally as well as problem-solving skills. Finally, self-esteem is promoted when an art project is finished ("The benefits of arts and crafts for kids"). In addition, an art activity expands the lesson or unit: "...hands-on experiences of creating their own projects to reinforce what's taught in the classroom" (Curtain and Dahlberg 366). In short, arts and crafts benefit our students, but above all they integrate entertainment in learning, a must in today's education.

*Diorama or shadow boxes.* These are scenes made by using a shoe box. It is a kind of stagelike setting with objects (Cornett 202). Students could create dioramas using the three fables.



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*Clay.* Students can model fable characters with clay.

*Animal masks.* Students make their own masks for retelling and improvisations of stories.



Hare mask

Fig. 35. Easy Easter bunny. [dltk-teach.com](http://dltk-teach.com); DLTK's Sites ©, n.d.; Web; 29 Oct. 2011.

*Puppets.* Using puppets in the language classroom benefits both teacher and students. The teacher can use them to give directions, demonstrate actions or behaviors that will later be expected from the class in an appealing way. In contrast, students use them to perform plays or conversations increasing their speaking skills. Making their puppets is also a way to involve pupils in hands-on experiences (Curtain and Dahlberg 360).

*Picture book.* Students can create a picture book in which the three fables are illustrated for children (Curtain and Dahlberg 82).

*Visual version of a fable.* The class is divided in groups and each one illustrates a scene from the fable using collage or drawings. Then all images are joined to tell the story visually and display as whole class version.



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## CHAPTER IV

### LESSON PLANS USING FABLE-BASED STRATEGIES FOR TEACHING ENGLISH AS A FOREIGN LANGUAGE

Orfano claims that fables could be put to good use in an EFL learning environment for two reasons: they can improve students' language development in an innovative way and at the same time convey a moral message (sec. 1)

The attached lesson plans are designed for beginners (8vo. Básica). Each one covers a class period of 45-60 minutes. They follow a Task-based learning framework. TBL offers the students the opportunity to use the target language in a communicative way. According to Bowen, the primary focus of classroom activity is a task that reflects real life situations in which students use language to achieve a specific objective. Each task should be organized in the following way: Pre-task activity, Task cycle: task-planning-report, and Language focus. The class begins with a communicative task without focusing on form. Then students do a task and report it. Only at the end, there is a specific focus on language form. Although the language focus stage is found at the end of the lesson, it does not mean that structures are any less important (sec.2). Finally, TBL allows learners to use the language they want as they do in real-life situations as Merrill Swain's comprehensible output theory suggests: "[students] need to have a setting in which their attempts at communication are valued and shaped to make them acceptable and understandable" (qtd. in Curtain and Dahlberg 4).

The aims of the lessons are:

- To integrate all four skills: Listening, Reading, Speaking, and Writing.
- To learn a specific grammatical point.
- To develop a moral teaching.
- To get students on arts experiences.



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## TBL LESSON PLAN #1

**Level:** Beginners

**Grammar focus:** Comparative Adjectives

**Language Function:** To compare and contrast persons, objects, and situations.

**Message:** To help students view the same story from different perspectives.

**Fable:** “The Hare and the Tortoise”

### Preparation

- Flashcards
- Original version “The Hare and the Tortoise”
- Modern version “The Hare and the Tortoise”
- Venn Diagram
- Editing worksheet
- Clay

### Pre-task warmer

- Introduce the fable using flashcards.





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- Show the structure indirectly by writing questions on the board:

*Which one do you think is slower?*

*Yes, the tortoise is slower than the hare.*

*The hare is faster than the tortoise.*

- Encourage students to keep comparing the hare and the tortoise.

### Task

- Read aloud the original version of “The Hare and the Tortoise” or make students read it in groups.
- Set a purpose by telling students they will compare and contrast a modern version of “The Hare and the Tortoise” with the original version.
- Have them pay attention to the characters, setting, and plot.
- Ask students to listen for the similarities and differences between both versions.
- Make a Venn diagram.
- Break the class in groups of three and let them discuss the similarities and differences they have found.
- Fill in the Venn diagram with their responses.
- Check students’ comprehension eliciting their personal responses.
- Start with teacher’s opinion and encourage the groups to follow the model:

*T: “I think the original version is better than the modern because...”*

*S: “For me, the modern fable is more interesting because...”*

### Planning

- Ask the groups to retell the story from the Tortoise’s point of view and report it to the whole class.
- Give a short example.

*“I’m slower than the hare, but I can’t stand her teasing me all the time. I’m smarter and a better runner than she is, so I challenge her to a race...”*



### Report

- When the students are ready, ask a spokesperson from each group to present the group’s report.
- Tell the class that they must decide at the end of all presentations which one was the most original.

### Post task Speaking

- Divide the class and groups. Make them improvise their favorite scene either from the original or the modern version in order to differentiate both.

### Language focus

- Choose two or three examples from the fable which include the grammar point “Comparative Adjectives” and write them on the board.

*The hare is faster than the tortoise.*

*The original version is more interesting than the modern version.*

- Check that students understand the meaning of the sentences.
- Explain the structure with a structure table.

### Comparative Adjectives

Comparative Adjectives with -er				
		Comparative Adjective	than	
The hare	is	<b>faster</b>	than	the tortoise
The tortoise	is	<b>heavier</b>	than	the hare

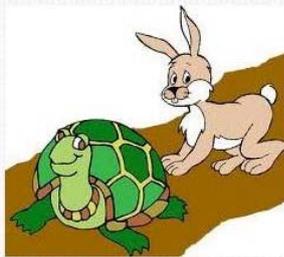
Comparative Adjectives with more				
		Comparative Adjective	than	
The hare’s version	is	<b>more interesting</b>	than	the tortoise’s one.
The tortoise’s shell	is	<b>more colorful</b>	than	the hare’s fur



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### Language practice

- Give students some practice in the grammar point.
- Use an *Editing worksheet*.
- Students could write a *paragraph* comparing and contrasting the hare and the tortoise.



#### Hare vs Tortoise

In my opinion, the hare is better than the tortoise...

### Follow-up

- Students could model fable characters with clay.



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# THE HARE AND THE TORTOISE

Once upon a time there was a hare who, boasting how he could run faster than anyone else, was forever teasing a tortoise for its slowness. Then one day, the irate tortoise answered back: "Who do you think you are? There's no denying you're swift, but even you can be beaten!" The hare squealed with laughter.



"Beaten in a race? By whom? Not you, surely! I bet there's nobody in the world that can win against me, I'm so speedy. Now, why don't you try?"

They decided to settle the argument with a race. They agreed on a route and started off the race.

The hare shot ahead and ran briskly for some time. Then seeing that he was far ahead of the tortoise, he thought he'd sit under a tree for some time and relax before continuing the race.

He sat under the tree and soon fell asleep. The tortoise plodding on overtook him and soon finished the race, emerging as the undisputed champ.

The hare woke up and realized that he'd lost the race.

*Slow but steady wins the race!*

## References

"The Hare and the Tortoise." *dltk-teach.com*. DLTK's sites ©, n.d. Web. 29 Oct. 2011.



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# THE HARE AND THE TORTOISE

## Modern Version

*The hare was disappointed at losing the race and he did some soul-searching. He realized that he'd lost the race only because he had been overconfident, careless and lax. If he had not taken things for granted, there's no way the tortoise could have beaten him.*



*So he challenged the tortoise to another race. The tortoise agreed*

*This time, the hare went all out and ran without stopping from start to finish. He won by several miles.*

*The moral of the story?*

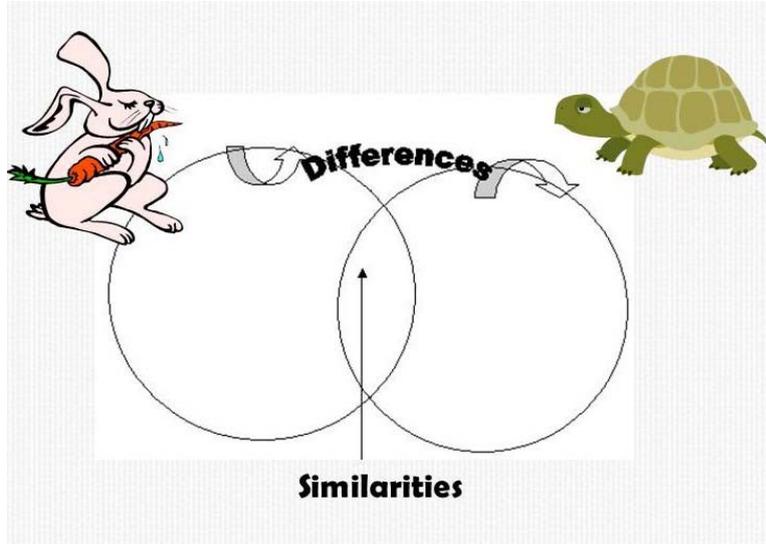
*Fast and consistent will always beat the slow and steady!*

### References

*"Teamwork." Non Linear Controls and Robotics (NCR) Department of Mechanical and Aerospace Engineering. U of Florida, n.d. 26 Oct. 2011. PPT file.*



## Venn diagram



## Editing worksheet

The hare writes an entry for her diary. Correct her errors. There are 5 mistakes.

Why did I lose the race?

**Dear Diary:**  
I'm so disappointed at losing the race. I know that I'm more faster, than the tortoise. She's slow, than me. Besides, I'm more smarter, and beautifuler, than her. However, I realize that I was overconfident, careless, and lax. If I had not taken things for granted, there's no way the tortoise could have beaten me. I will challenge the tortoise to a new race to prove that I'm a better, runner than her.



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## TBL LESSON PLAN #2

**Level:** Beginners

**Grammar focus:** The Simple Past: Regular and Irregular Verbs (Positive Statements and Yes/No questions)

**Language structure:** To talk about past events.

**Message:** To encourage students to help others.

**Fable:** "The Lion and the Mouse"

### Preparation

- Magic box and word cards
- Vocabulary list
- Bingo chart
- Fable poster
- Materials for drinking straw puppets and puppet theater
- Copying task worksheet
- Postcard

### Pre-Task warmer

- Pre-teach the vocabulary list using a *magic box*.
  - Make word cards and place them in the box.
  - Ask one student to pick one card but not to show it to the class.
  - Encourage him/her to mime in order to reveal the item.
- Display a vocabulary list and make students choose five words from it.
- Give them a bingo chart.
- Then call out a word from the list in random order, while students cross off the words on their own chart as they are called.
- The first student to cross out all the words is the winner.



## Task

- Introduce the fable showing the class a fable poster.
- Write the following questions on the board.

*Did you do something nice for another person?*

*Do you think you can help someone who is bigger, stronger, or older than you?*

- Let students discuss in pairs.
- Explain that they are going to listen to or read the fable “The Lion and the Mouse” which tells them how good actions can happen.
- Point out that they must take notes.
- Check comprehension with a set of questions.

*What happened to the mouse?*

*What happened to the lion?*

*How did the mouse free the lion?*

*Why couldn't the lion free himself?*

## Planning

- Divide the class in groups of three.
- Tell students they are going to present a puppet show with new characters (a cat, a fox, and a hound). They have to emphasize the value of helping others.
- Give them time to:
  - Prepare a short script with their notes.
  - Create the puppets (Provide them with drinking straws, scotch tape, scissors, and the fox and the cat coloring page).
  - Assign roles.

## Report

- In groups students put together their puppet shows.
- The best performances could be presented to other classes at the end of the year.



### Post Task

- Make students fold a piece of paper into three sections.
- Ask them to list three ways in which the Lion helped the Mouse. For example:

*He didn't eat the mouse.*

- Now, they have to remember three things they did this year for others and illustrate them. On the other side of the paper, they draw what a stranger did for them.
- In pairs, they have to guess what they did for others.
- Help them with a few Yes/No questions. Here some suggestions:
  - Did you help an old lady to cross the street?
  - Did you do the dishes for your mother these past days?
  - Did anybody give you a seat on the bus?

### Language Focus

- Choose two or three examples from the fable which include the grammar point and write them on the board.

*The lion lay asleep in the forest.*

*The mouse ran across the lion's mouse.*

*The lion lifted his paw.*

*The mouse begged for his life.*

- Check that students understand the meaning of the sentences.
- Explain the structure with a structure table.

### The Simple Past: Regular and Irregular Verbs

Statements	
Regular Verbs	Irregular Verbs
The mouse helped the lion	The lion <b>forgave</b> the mouse's life.
The lion rested in the forest.	The lion <b>slept</b> under a palm tree.
The hunter <b>tied</b> the lion to a tree.	The hunter <b>caught</b> the lion in a net.



### The Simple Past: Regular and Irregular Verbs (Yes/No Questions)

Yes/No Questions				Short Answers	
<b>Did</b>	<b>Subject</b>	<b>Base form</b>		<b>Affirmative</b>	<b>Negative</b>
.Did	the mouse	help chew beg	the lion? the net? for his life?	Yes, he did.	No, he didn't.

### Language Practice

- Give students some practice in the grammar point.
- Use a *Copying task*.
- In pairs, students write a postcard.

### Follow-up

- Students could make a tiny puppet theater that is useful for putting on shows with the drinking straw puppets.



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## The Lion and the Mouse



A lion lay asleep in the forest, his great head resting on his paws. A timid little mouse came upon him unexpectedly, and in her fright and haste to get away, ran across the lion's nose. Woken from his nap, the lion laid his huge paw angrily on the tiny creature to kill her.

"Spare me!" begged the poor mouse. "Please let me go and someday I will surely repay you."

The lion was so amused at the idea of the little mouse being able to help the King of Beasts that he lifted up his paw and let her go.

Some weeks later, the lion was caught in a net. The hunters, who desired to carry the lion alive to their King, tied him to a tree while they went in search of a wagon to carry him.

Just then the little mouse happened to pass by, and seeing the lion's sad plight, went up to him and soon gnawed away the ropes of the net, freeing the lion.

"You have helped me and now I have returned the favor. Was I not right - even a mouse can help a lion!" said the little mouse.

**EVEN THE SMALLEST FRIEND IS WORTHWHILE**

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## Vocabulary list

- Lion-Mouse
- Paw-Lion
- Hunter-net
- Rope-net
- Whisker –mouse

## Magic Box and Word cards



## Bingo chart



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## Drinking straw puppets



## Copying task worksheet

Copy the true sentences only.



- The lion lay a sleep in the forest.
- The mouse chewed through the ropes to set the lion free.
- The lion roared.
- The mouse promised to repay the lion one day.
- The lion became caught in a net.



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## Postcard

Let's pretend you are the Lion and the Mouse. Now, you are now good friends and you're on vacations in Baños de Ambato. Write a postcard for your friends telling them what you did these days.

<p>Dear all, How are you doing? We're having a lot of fun! Baños de Ambato is awesome. Yesterday, we visited the Cathedral in downtown.</p> <hr/> <hr/> <hr/> <hr/> <p>Love, The Lion and the Mouse</p> 	 <p>To: Our friends in the forest.</p>
--	---

## Puppet Theater





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### TBL LESSON PLAN #3

**Level:** Beginners

**Grammar focus:** Should/Shouldn't

**Language Function:** To give advice or opinion.

**Messages:**

- To encourage students to understand why it is not good to have preconceived notions about other people.
- To recognize cause-and-effect relationships in the fable "The Eagle and the Beetle."

**Fable:** "The Eagle and the Beetle"

#### Preparation

- Cause-effect worksheet
- Cause-effect graphic organizer
- Animal masks
- Editing worksheet

#### Pre-Task warmer

- A student assumes the role of an Eagle.
- The rest of the class ask "yes-no questions" in order to guess the identity in ten or less questions.



- 1.
- 2.

Are you tiny animal?  
Do you live in the forest?



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3. Do you like hunters?
4. Do you eat vegetables?
5. Do you attack your prey?
6. Do you have huge yellow paws?
7. Do you eat carrion?
8. Are you hungry now?
9. Do you build nests?
10. Are you the national bird and symbol of the United States of America?

**Task**

- Introduce the fable using a passage.

*The Eagle pounced upon her prey, the sweep of her great wings tumbling the Beetle a dozen feet away. Furious at the disrespect shown her, the Beetle flew to the Eagle's nest and rolled out the eggs.*

- Ask questions.

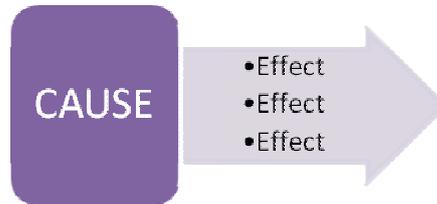
*Why the beetle roll the eggs?*

*Should he do that?*

- Make students predict.
- Explain students that this fable will be told orally rather than read, so they will use their ears and imagination. Add that they have to take notes.
- Choose two students to assume the roles of the Eagle and the Beetle.
- Make it more real by giving them animal masks.
- While the teacher is reading, they act out their parts.
- Emphasize that they have to mime.
- After listening, provide each student with a cause and effect worksheet to record cause-effect relationships they have found in the fable.
- Write their answers on the board using a cause-effect graphic organizer.



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## Preparation

- Break the class in pairs.
- Tell students they have to present a role play to the rest of the class.
- Create a situation:

**Student A:** You're the Eagle. You have a terrible stomachache because you've eaten carrion. Ask for suggestions. Use *should/shouldn't*.

*I feel terrible I have an upset stomach.*

*What should I do?*

**Student B:** You're the Beetle, and you own a drugstore. The Eagle needs something for her stomachache. Make some suggestions. Use *should/shouldn't*

*You should drink a chamomile tea.*

*You should take antacids.*

## Report

- Each pair presents their role plays while the class carefully listens to them.



### Post Task Speaking

- Introduce the topic pointing out that the Beetle was stereotyped because he was smaller than the Eagle.
- Explain that a *stereotype* is a popular belief about specific social groups or types of individuals.
- Brainstorm common preconceived notions or stereotypes Ecuadorians have.
- Write students' responses on the board.
- Organize a debate.
- Divide students into two teams.
- Post the issue: *Is it correct that some Ecuadorian TV programs stereotype indigenous and black people, montubios, and women?*
- Begin with a person from each side stating a position in a time limit.
- Give time for rebuttal.
- End the discussion with a moral evaluation

### Language focus

- Choose two or three examples from the fable which include the grammar point and write them on the board.

*The eagle should help the Beetle.*

*The beetle shouldn't roll out the eagle's eggs.*

- Check that students understand the meaning of the sentences.
- Explain the structure with a structure table.

Subject	Modal	Base form	
The eagle	<b>should</b>	build	her nest in another place.
Zeus	<b>should</b>	be	more careful with the eagle's eggs.
The beetle	<b>shouldn't</b>	destroy	the eggs.
Zeus	<b>shouldn't</b>	help	the eagle.



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### Language practice

- Give students some practice in the grammar point.
- Use an *Editing exercise*.
- Make students write a short letter to an advice column.

### Follow-up

- Students could make animal masks based on fable characters for retelling and improvisation of stories.

### Editing Worksheet

Correct the mistakes in the informal letter. There are five mistakes. The first mistake is already corrected.

October 28, 2011.

Dear Eagle:

I want to tell you that I'm your number one fan. I love your brown body and white head and tail. However, I think you should ~~change~~ your diet . Carrion isn't good for your health! You should ate more raw fish or rodents. I knew that you're on a trial recently. You're right! The beetle shouldn't rolled out your eggs, but you shouldn't eaten the hare. I think you should apologizing .

I hope you would come to visit me one day. We could go to Cajas. I know you will love the high mountains.

Yours,  
María Esther



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## Advice column

You are the Eagle. You are so regretful and you want the Beetle to forgive you! Write a letter to *Dear Abby* column.



Dear Abby,

I have a problem, and I need your advice.

I was so mean with a tiny creature, a beetle. Now, he hates me! He chases me and he has destroyed my eggs. I'm desperate.

What should I do?

*Sorrowful Eagle*



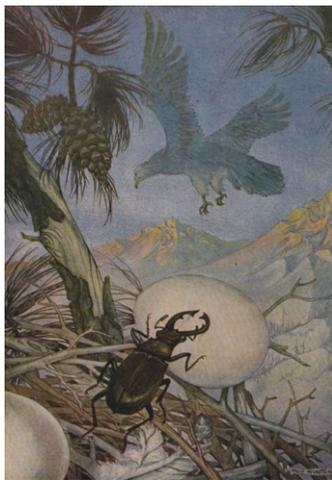
Dear sorrowful Eagle,

Your situation is dire!

I think you should talk with the beetle and explain him .

You should.....

# THE EAGLE AND THE BEETLE



*A Beetle once begged the Eagle to spare a Hare which had run to her for protection. But the Eagle pounced upon her prey, the sweep of her great wings tumbling the Beetle a dozen feet away. Furious at the disrespect shown her, the Beetle flew to the Eagle's nest and rolled out the eggs. The Eagle's grief and anger knew no bounds, but who had done the cruel deed she did not know.*



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*.Next year, the Eagle built her nest far up on a mountain crag; but the Beetle found it and again destroyed the eggs. In despair the Eagle now implored great Jupiter to let her place her eggs in his lap. There none would dare harm them. But the Beetle buzzed about Jupiter's head, and made him rise to drive her away; and the eggs rolled from his lap.*

*Now the Beetle told the reason for her action, and Jupiter had to acknowledge the justice of her cause. And they say that ever after, while the Eagle's eggs lie in the nest in spring, the Beetle still sleeps in the ground. For so Jupiter commanded.*

*Even the weakest may find means to avenge a  
wrong*

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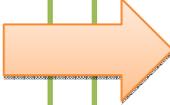
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## CAUSE-EFFECT WORKSHEET

**CAUSE**

**EFFECT**

WHY DID IT HAPPEN?          	WHAT HAPPENED?          
--	--



WHY DID IT HAPPEN?          	WHAT HAPPENED?          
--	--



WHY DID IT HAPPEN?          	WHAT HAPPENED?          
--	--





## CONCLUSIONS

We have drawn the following conclusions:

1. After working with this proposal, we have verified André Martinet's thesis: "Learning a language is not to label known objects, but to get used to analyzing in another way something that is the object of linguistic communications<sup>9</sup>." We know that a language is not an exact copy of the reality. It is a social product that reflects the culture of each linguistic community and encloses aspects or diverse manifestations such as: knowledge, science, literature, history, customs, and so forth. Therefore, using Literature as a teaching strategy is adequate for teaching English as a foreign language.
2. It is necessary for the teacher to recognize the inner mechanisms of the linguistic elements, that is, the mechanical and functional behavior of the language units. This conduct reflects the thought and the innate and creative capacity that every member of a linguistic community has.
3. Teaching and learning a language involves tapping into the culture of the native-speakers. In this proposal, we apply this principle through Aesop's fables. Literature is considered authentic material because it uses a real language not designed with stereotyped phrases very common in grammatical textbooks. Although fables are linked mainly to the Aesopic tradition, we have tried to fit them to American culture as in the fable "The Eagle and the Beetle."
4. The psychopedagogic aspect is a key element in this proposal. Jean Piaget points out that children construct their own thinking actively and progressively going from concrete levels of thinking to abstract ones. Besides, this sequence should be observed by teachers in order to

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<sup>9</sup>André Martinet, *Elementos de Lingüística General*. Trans. Julio Calonge (Madrid: Gredos, 1965) 28. Print.



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achieve successful learning. We have followed Piaget's advice applying activities and strategies such as debates or moral dilemmas according to our students' cognitive development, formal operations stage (11-15 years-old), which enables them to understand abstract problems that do not have concrete referents.

5. Using fables is adequate in teaching English as foreign language for beginners because the learning process becomes an attractive, enjoyable and dynamic task due to the narrative style. Furthermore, it presents moral values so important in today's education through the moral lessons of fables.
6. For the didactic aspect, the use of pictures, flashcards, masks, puppets, dioramas, and clay figures may be useful and appropriate for teaching English a foreign language for beginners (11-15 years-old). This teaching material attracts and holds students' attention, energizes the learning process and above all gets the ultimate goal of the language classroom, efficiency in the assimilation of contents and mechanisms of the language without focusing on the cold grammatization.



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## ANNEX

### FABLE POSTER



Fig. 36 "El León y el Ratón". Everardo Zapata Santillana.ed. *Lee y Colorea con Coquito*. Vol 1.(Guayaquil: LIBCO, 2005). n.pag. Print. 6.vols.

### MAGIC BOX



Fig. 37.Magic box.



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## PUPPETS



Fig. 38. "The Hare and the Tortoise"

Drinking straw puppets



Fig. 39. "The Hare and the Tortoise"

Finger Puppet Theater



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Fig. 40. Fable characters  
Finger puppets



Fig. 41. "The Lion and the Mouse"  
Puppets



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## DIORAMA



Fig.42. "The Eagle and the Beetle."

Diorama

## CLAY FIGURES



Fig. 43. "The Hare and the Tortoise"

Clay figures



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## MASKS



Fig. 44. "The Lion and the Mouse"

Lion Mask

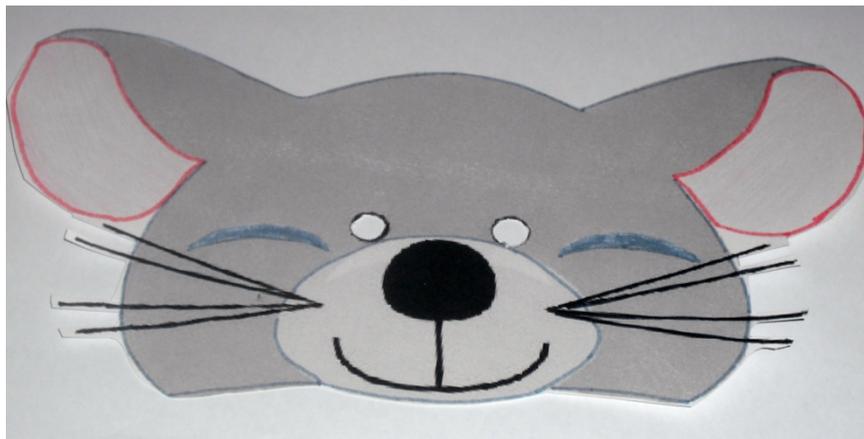


Fig. 45. "The Lion and the Mouse"

Mouse Mask



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Fig. 46. "The Eagle and the Beetle"

Eagle Mask



Fig. 47. "The Eagle and the Beetle"

Beetle Mask



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