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FACULTAD DE FILOSOFÍA, LETRAS Y CIENCIAS DE LA EDUCACIÓN CARRERA DE LENGUA Y LITERATURA INGLESA

“DESCRIPTIONS AND NARRATIONS AS EFL LEARNING RESOURCES TO DEVELOP SPEAKING SKILLS IN SENIOR STUDENTS OF THE HIGH SCHOOLS OF AZOGUES”

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Autoras:

Carolina de Jesús Cabrera Guillén

C.I. 0302477534

Verónica Filomena Vivar Zambrano

C.I. 0302016274

Director:

Mst. Thomas Elden Youman Henley

C.I. 0102653730

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ABSTRACT

Despite the fact that numberless teaching techniques have been implemented in the late years, teachers, linguists and education researches still complain about the gaps they detect in the language classroom when it comes to develop students' communicative competence. On an attempt to achieve its aim, we have framed the use of descriptions and narrations in order to explore the context, and use it as clues to produce oral language. Obviously, the framing of our research topic has given way to some questions: (1) how can Description and Narration benefit low-level students? (2) In which areas of language can Description and Narration be significantly helpful? (3) What strategies are teachers supposed to use in order present attractive and motivational activities related to description and narration as an effective way of learning English language?

Our proposal thoroughly responds to these questions because it is based on some previous studies that have proved to be efficient enough in developing students' communicative competence; that's is why, our research project focuses on exploring context-building descriptions and storytelling narrative and how it influences on senior learners' learning, at the time that it promotes a friendly atmosphere. The above-described details justify the fact that the use of description and narration as a tool in the language classroom makes the Pedagogic component that must be included into the language syllabus in order to strengthen and fill the gap, which has affected the upgrading of the language teaching-learning process. This way, it is our endeavor to present in detail the positive characteristics of description and narration as a solution to reinforce and complement the already-existing techniques and strategies commonly used in the teaching of English language to students of beginnings levels.

KEY WORDS: description, narration, EFL learning and production, high school Azogues.



RESUMEN

A pesar de que en los últimos años se han implementado innumerables técnicas de enseñanza, los profesores, los lingüistas y los investigadores de la educación todavía se quejan de las brechas que detectan en el aula de idiomas cuando se trata de desarrollar la competencia comunicativa de los estudiantes. En el intento de lograr el objetivo, hemos enmarcado el uso de descripciones y narraciones con el fin de explorar el contexto, y utilizarlo como pistas para producir el lenguaje oral. Obviamente, la formulación de nuestro tema de investigación ha dado paso a algunas preguntas: (1) ¿cómo puede la descripción y la narración beneficiar a los estudiantes de bajo nivel? (2) ¿En qué áreas del lenguaje la descripción y la narración pueden ser de gran ayuda? (3) ¿Qué estrategias deben utilizar los profesores para presentar actividades atractivas y motivacionales relacionadas con la descripción y la narración como una forma efectiva de aprender el idioma inglés? Nuestra propuesta responde a estas preguntas porque se basa en algunos estudios previos que han demostrado ser lo suficientemente eficientes para desarrollar la competencia comunicativa de los estudiantes; Es por eso que nuestro proyecto de investigación se centra en la exploración de descripciones de contexto y narraciones y cómo influye en el aprendizaje de los estudiantes mayores, en el momento en que promueve una atmósfera amistosa. Los detalles descritos anteriormente justifican el hecho de que el uso de la descripción y la narración como herramienta en el aula de idiomas hace que el componente pedagógico que debe incluirse en el programa de idiomas con el fin de reforzar y llenar el vacío que ha afectado a la mejora de la Aprendizaje de lenguas. De esta manera, es nuestro esfuerzo presentar en detalle las características positivas de la descripción y la narración como una solución para reforzar y complementar las técnicas y estrategias ya existentes comúnmente utilizados en la enseñanza del idioma Inglés a los estudiantes de principiantes.

PALABRAS CLAVE: descripción, narración, aprendizaje y producción de EFL, Colegio de Azogues.



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0302477534



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Verónica Filomena Vivar Zambrano
0302016274



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DEDICATORY

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INTRODUCTION

As we can see that storytelling has not met so far with its real commitment, despite the fact that it is one of the most ancient resources that have been available for teachers and students alike. It has not been duly exploited because some teachers consider that presenting reading activities in the language classroom is boring and abstract for students, but actually, it has not due to the lack of creativity and the habit of avoiding investing time by devising classroom activities dealing with descriptions and narrations. This way, students have not benefited yet from all the resources hidden in it. Though it sounds traditional, this classroom resource is able to give way to a wide range of fun and motivational activities such as poems, song lyrics, jokes, short stories, riddles, and guess-guess and so on. This way, learners are led to grasp the essence of poems, to get introduced into the universal art of music, to lift their spirit by laughing, to enhance their vocabulary and enrich their background, to decipher riddles, and infer the name of things through descriptions. Therefore, it is just a matter of taking advantage of the richness of descriptions and narrations and the utility they can offer to the language classroom.

Thus The Longman dictionary defined description has been conceptualized “as a piece of writing or speech that gives details about what someone or something is like” (Longman, 2010). And the Heritage dictionary defined narration as “the act of giving an oral or written account or description of something, especially to supply a running commentary for a motion picture or a live event” (Mifflin, 2006). This means that language teachers have not discovered the real power of narrative and descriptive inquiries. Thereby, our aim is oriented to exploit these resources to their



most by going beyond the classic question-answer format, the typical conversation-like interview, or the casual discussions about the topic.

In our criterion, it is imperative to break classical models by establishing and procedure dialogues and establishing comparisons or differences of the resources content with the students, or their real life situations, in order to awake students' interest and willingness to orally participate. Regarding storytelling, it has become the key adaptable element to enhance communicative language teaching for two language skills, writing and speaking. From this point of view, it is regarded as an art because students enjoy and love working on it and at the time that they enrich their background and acquire language fluency. The motivating influence of story telling lies in that they are examples of the heart and soul of the people who created them. Likewise, they are treasured reminders of how life used to be in good and bad times, and how they show non-members of that culture some of the thinking strategies and beliefs that have made different groups what they are today, as asserted by (Zabel M. , 1991)



CHAPTER I

1.1 TOPIC

“Descriptions and Narrations as EFL Learning Resources to Develop Speaking Skills in Senior Students of the High Schools of Azogues”

1.2 DELIMITATION

This project will contain lesson plans which would allow us to apply our proposal of using short descriptions and narrations. These lesson plans will be supported by the communicative approach that may provide students with the tool to generate speaking activities through the mastering of essential grammar structures and the expansion of their lexicon, which permits students to express what they really want to.

It was focused for senior students because they had a lot of difficulties with English. It is a big problem because they do not learn enough, and when they go to the university, they will have a lot of problems in this subject.

1.3 SIGNIFICANCE AND JUSTIFICATION

The syllabi for teaching English in high schools has been devised to give students a rough knowledge of the language in the light of the basic skills and sub-skills, without emphasizing on the oral skills due to the shortness of time and the class size. Therefore, it was planned to design a set of activities grounded on short and easily understandable descriptions and narrations to help students develop their speaking skills.

The aim of this work will be geared to devise lesson plans containing interesting descriptions and narrations so that students may be able to comment, discuss, make question-answer dialogues and adapt them to their own experiences to then



share them. The implementation of descriptions and narrations will help students gain some level of self-confidence and encouragement towards speaking the foreign language. This challenge can even lead them enjoy the exciting endeavor of speaking English and being exposed to new cultures, people and places.

1.4 OBJECTIVES

1.4.1. General objective

To provide teachers with useful lesson plans based on descriptions and narrations as a source to generate communicative activities in the language classroom.

1.4.2. Specific objectives

- To devise lesson plans suitable for producing oral language and developing communicative skills through descriptions and narrations.
- To analyze the contributions of the interview made to English Teachers to check the importance that teachers give to the descriptions and narrations in the classroom.
- To compare and contrast what the English Teachers say and what the authors infer from the interview to extract a unified approach.

1.5 RESEARCH QUESTION

What kind of descriptive and narrative activities, based on what the theory and teachers said, should be included in the English lesson plans for senior students to develop speaking skills?



CHAPTER II

2.1 LITERATURE REVIEW

2.1.1 Definition and Scope of Descriptions and Narrations

Generally speaking, descriptions and narrations are twin sisters that contribute with each other, and mutually enrich their scope and role, especially, when it comes to language teaching. Browning defined description as a set of techniques that help the writer show the readers what has been assimilated by means of the five human senses. The author asserts that narration is another set of techniques that helps the writer concisely tell a reader a story that makes a point. He goes further on claiming that description is an element that lies in the use of effective visual images that viewers are likely to remember, whereas narration is an element that rests on an ongoing story. They both provide learners with information from a different direction and way, but under a similar perspective (Browning, 2010). Angelou retook Browning's point of view and suggests that an example should be the suitable complement to clarify what descriptions and narrations intend to do reference (Angelou, 2012).

Angelou emphasized that the predominant technique of essay is narration, or storytelling. She adds, it is worthwhile to remark, that the element that highlights a narrative is a dialogue, or conversation, in order to have the reader understand the characters she describes. Additionally, the author uses description to paint a picture, so that the reader can visualize the people in the story. She mentions picture because it helps people perceive the world through the senses: sight, hearing, smell, touch and taste. She justified statement on affirming that every scrap of information we collect about the world around us comes through our five senses, it is logical that



descriptions painted through words by using sense impression provides the reader with more vivid pictures, whenever the sense impressions are well-complemented by the spatial order. (Angelou, 2012)

Angelou went deeper when she decided to add an example as a third technique to the two basic ones – descriptions and narrations – in order to take readers from theory to practice, converging with the basic rule of education performance consisting in getting engaged in a given activity, rather than just seeing and hearing. The author is right on complementing the two classic techniques with a third one, an example, because in her concept, an example adds color and shape to what is depicted through words. Accordingly, she describes the unification of each of the three techniques: (Angelou, 2012)

2.1.1.1 Description

- Description helps to understand an essay in the same way that they understand the world through the five human senses.
- Narration helps writers make a point by telling a story, although the point may become evident as the story unfolds; writers often reinforce the point at the end of the story.
- Examples provide specific instances that help the reader understand a more general point.

Further on, Angelou highlights the role of the three techniques not only throughout the learning process, but also in real life situations. Thus, she invites readers to wonder a) How communicative would we be without description? b) Where would we be without description? and c) How useful would words be without



description? The author supports her questions by stating that “it is used every day to communicating the essentials of life and to adding the embellishments that keep listeners hanging on every word.”

This means that description is a manifold technique. It is also essential in writing, since it helps readers understand the point and keeps them waiting for the next detail. Additionally, the scope of description is so wide that makes of this technique a multi-function element within education and specifically in language teaching, for it works in the light of the five sense impressions, which links it with some sciences dealing with education and the human activity in general. For example, when description is involved in writing, sight is the sense impression that makes descriptive imagery quite visual, provided that visual impressions are strong and lasting. In this case, description is related to Psychological studies, which confirm that people are more likely to rely on what they see than on what they hear or just read, working in line with the old saying “seeing is believing.”

The relationship between description and hearing lies in that our sense of hearing provides with information about the world around us, for instance, when we are warned by the blast of a horn, energized by the driving beat of rock music, or soothed by the thunder of the ocean. Similarly, smell is positively involved in description because it has a powerful connection to memory. The use of smell in description can help us complete the picture the writer creates for the reader. Likewise, the sense of touch contributes to description since it is a backdrop of all experience. This means that touch adds a special stroke to the picture the writer draws for the reader.



2.1.1.2 Narration

Basically, it has been regarded as the art and the heart of storytelling. It is common knowledge that every story has a beginning, middle and end, which means that a story implies a systematic procedure, complemented by some other characteristics. In the same way, it emphasizes details that are central to the story's point and downplays those that are not.

Naturally, focusing on narration implies thinking on stories. Accordingly, the tight link between narration and stories is so tight that Liu claimed that the reason of narration are stories, and the essence of stories is narration. Therefore, the author describes five essential elements of a story consisting of: characters, the setting, the plot, the conflict and the resolution. The role of these components is to keep the story running smoothly and to allow a logical development of the action that the reader can follow.

The characters are the individuals that the story is about. The information of these characters must be personalized in order to allow the reader identify, distinguish and visualize each person. This procedure is achieved by providing detailed descriptions of a character's physical attributes and personality traits. It is obvious that the core component of a story should be a main character, who determines the way the plot will be developed and also who will solve the problem the story centers upon. The second component, known as setting is the location or place where the action is held. Thereby, the writer should describe the environment or surroundings of the story in such detail, providing the reader with the feel that he or she can picture the scene. From this perspective, everyday settings can help a reader to better visualize the story and feel connected to the plot, the third element, that is regarded as the



actual story, on which rests the very fundamentals of the whole book. A plot like a story should have a beginning, middle and end – followed by the subsequent descriptions and suspense, known as exposition, elements that allow the reader make sense of the action and carry out a meticulous assessment from beginning to end. (Liu, 2011)

The fourth component is conflict. It goes without saying that every story has a conflict to be resolved. The core of the plot is the conflict and the ways in which the characters attempt to solve the problem, previous to the coming up of the climax that relates the story's action transition from the problem itself to the right moment before the resolution. The final component of a story is resolution, the way the action is resolved. This element must fit the rest of the story in tone and creativity, so that it permits to reach or establish a compromise or consensus of all the parts of the conflict.

Example

It is the element that gives the reader a specific illustration of an idea. In other words, an example is the crisp and specific picture that shows exactly the meaning of the sentence it illustrates. For instance, it is a vivid and direct way of transferring the story meaning from the writer to the reader because examples have the power to illustrate and depict the point, for it always includes narration or description.

2.1.2 Descriptions and Narrations as Teaching Resources

Descriptions and narrations can be regarded as separate techniques, or the two as a single one. Whatever is the situation, they are the most frequent language resources used in the language classroom because they are suitable



techniques for teaching, reading, writing, speaking, listening, spelling, vocabulary, phonics and even literature. Descriptions and narrations are resources that provide learners with information. Indeed, narrations have been considered half the art of storytelling in the sense that it keeps a story free from explanation as it is being reproduced. Butcher made a distinction of the two techniques and centers her focus on narrations when he states that the highlighting and extraordinary side of narrations hinges in the greatest accuracy, though the psychological connection of events is not forced on the reader because it is left to him or her to interpret things the way he understands them. This is how the narrative achieves amplitude that information does not avail of. (Butcher, 2012)

Narrative has gone beyond the language classroom to get involved in teaching life skills, different ways of coping with life situations and problem-solving. Narrations also extends its role to assist students in applying the skills they learn into practical daily life. The author adds that on using narrative in storytelling, it would help students develop a larger scope of influence in the learning process, since it allows learners' minds to think about the box of our own experience in order to develop creative ways of problem solving. Another contribution of narration is that it allows learners to identify the theme and characters in a story. This process provides learners with the possibility to realize their own errors in thinking. (Butcher, 2012)

Brunner focused on the importance of narrations by stating that stories impose a structure, a compelling reality on what learners' experience, even a philosophical stance. (Brunner, 2002) In this respect, Ellyatt asserted that storytelling or narrative is usually combined with human actions or events that affect human beings. (Ellyatt, 2002)



Hopwood retook descriptions and narrations as a teaching technique on affirming that its use in the language classroom is unavoidable. In the author's criterion, it is a highly productive and activity-generating technique that originates class discussion, dialogues, yes /no questions, text-understanding, topic adaptations, colloquial conversations, extracts and so on. No doubt, descriptions and narrations are engaged in both, receptive and productive language skills. Provided that the introduction of any reading implies an input, once learners have grasped part of the information, they are able to produce either in written or oral forms of language the information, skimming, scanning, criticizing, commenting, opinionating, filling up tables, or interpreting statements etc. (Hopwood, 1999)

Bail manifested that descriptions have been implemented as a speaking technique because it allows learners to develop their speaking skills, at the time that helps them enhance their vocabulary and use new language structures. Furthermore, this technique contributes to break the fear of speaking in front of the class. Bail asserts that description is the ideal tool to present games that help learners to achieve and improve their oral production. For example, playing word-guessing is a funny and spirit-lifting activity; detail-inquiry is another game that pushes learners to speak in the light of the picture or object that is being displayed; find the opposite is a game mainly performed by using adjectival words or pictures in which the students have to find the antonyms in a short while. If it is possible to use sophisticated technology, teachers and learners can play taboo in order to achieve language fluency and accuracy at the time that they enjoy and overcome anxiety. (Bail, 2010)



2.1.3. Advantages and Disadvantages of Descriptions and Narrations

Foucault considered that before establishing the pros and cons of this technique, it is necessary to analyze the setting in which it is to be practiced. He adds that as everything in the world, this technique has advantages and disadvantages. (Foucault, 2010)

In an attempt to prove the usefulness of descriptions and narrations, and to give evidence that pros are much more than cons, Saphier has designed a set of pros and cons of this technique, emphasizing on its strong points. (Saphier, 1993)

2.1.3.1 Advantages:

- Descriptions and narrations as a technique is the main course of every text unit or lesson.
- This technique encircles the major information that is used as the input of every lesson.
- It gives language teachers the possibility to present a wide range of activities in the language classroom.
- It allows learners to achieve language fluency by producing chunks of language through the lessons input.
- It is involved in the five language skills of modern methodology, as well as with grammar lexicon and the sub-skills.
- It helps teachers improve their instruction level, by making him or her realize what must be improved.
- It encourages some students to get engaged in independent and spontaneous reading and writing activities.



- Narrations provide real examples to use in discussing something that could have been done differently.
- The descriptions and narrations technique generates fun and entertaining activities that create the desired rapport and change the classroom atmosphere.

2.1.3.2 Disadvantages:

- This technique does not work with teachers or learners who do not like reading.
- Some teachers think that descriptions and narrations can work alone without the due class planning and the subsequent monitoring.
- There are people who think that this technique has to be used with literature only.
- Some teachers and students alike consider descriptions and narrations as a technique that is limited to help improve reading and writing.
- When some learners listen to their teacher talking about descriptions or narrations, immediately, they get discouraged and bored.

Cameron Converged with Saphier's appreciation related to the rate of pros and cons of descriptions and narrations, since they depend on the writer's points of view. There are not the only factor that determines the validity of this teaching technique, she when claiming that it is a relative issue that is directly influenced by the setting, the time in which it is applied, and ultimately, the actors of the language teaching-learning process. Cameron pointed out that whatever the situation, the descriptions and narrations technique has been, keeps being, and will continue to be an efficient



and multi-folding technique that generates numberless activities that result in a methodological change within the language classroom, performance that is translated into interaction and a friendly and cooperative working atmosphere. Accordingly, this technique is more than just a tangle of unrelated details, which should join in conveying a single dominant impression that helps transfer learners' attitude toward the language lessons but it should be practiced. (as cited in Cameron, 2013)

2.1.4. Potential Contribution of Description and Narration to the Language Teaching-Learning Process

The support of descriptions and narrations as a language teaching-learning resource has been highly relevant, and continues to be essential as the necessities of education keep growing day by day. This technique has lately gotten involved in the devising, issuing and provisioning of periodicals of teaching and applied linguistics that have addressed practical and theoretical concerns and treated daily activities as a part of the context of Language learning. (Shaw, 1998)

In this author's criterion, the evolution and dramatic changes produced in education, especially in the field of language teaching has brought along the massive use of technology followed by the subsequent exigencies that new pedagogies demand from language teachers. From this perspective, narrations and descriptions have become much more influential as education and technology develop in line. Consequently, it is language teachers who have to reshape the way of teaching languages by leaving behind the old-fashioned methodologies consisting in teaching language structure and non-contextual lists of words, methods and techniques that have resulted in the waste of time and an uncommunicative approach and in the face



of this long-standing problem applied linguistics, cognitive linguistics and psychology of language have converged on valuing the contribution of descriptions and narrations as a teaching technique, on account of the fact that it has become the language component responsible for the imperative introduction of textual information into language text units. For such a purpose, specialists in language fields have implemented a new type of technique known as pedagogical narrations.

Emilia asserted that pedagogical narrations have contributed for the success, which has inspired educators to look at information as a valuable tool for making learning visible. This challenging decision has led educators to subsequent questionings such as: what information should be presented? How to go about it? And what is its purpose? The author claims that these questions have come out from the traditional barriers found in most of the language classrooms, namely: too little time, limited resources, technical challenges, and that general business of a practitioner's day can be daunting.

This kind of thinking has been nominated as critical reflection defined as the art of thinking deeply about the learners fundamental beliefs, with the goal of understanding the various cultural and social factors that shapes the students' sense of self. (Emilia, 2013)

Burt visualized the descriptions and narrations from a different point of view, but directly orientated to improve language teaching. Thereby, they highlight the role of descriptions and narrations in establishing a strong relationship between oral proficiency and development of reading. Likewise, Burt remarked the use of authentic tasks that permit teachers and learners to connect to the real world by means of reading and writing development. This process benefits learners with



explicit and specific teaching in relation to reading comprehension strategies, vocabulary development, fluency and phonics. (Burt, 2002)

Culler regarded descriptions and narrations as a tool for reflection and analysis that has been explored across many disciplines. This technique has been the favorite tool of philosophers, literary critics and even scholars who have debated whether this technique helps learners to achieve or improve coherence. Focusing on the same study (Culler, 2002). Spence made reference to the value of descriptions and narrations as an analytical tool in social science research. He even remarks the role of descriptions and narrations, particularizing narrative in making interpretative sense of learners' context by holistically examining the complexity of language learning in the school setting. Under this premise, the author remarks the relevance of descriptions and narrations in his criterion. It has proved to be the key medium for reflecting on reading stories, or any other type of information because it is reflection that leads to critique and deep analysis, which might transcend to other subjects and orientate learners' mind in a fairly way (Spence, 2004).

In order to go further in this matter, the author specifies the value of narrative and sorts it out into two groups:

- Personal narrative: in which the author tells his or her true stories because they are regarded as memorable
- Imaginative narrative: deals with telling something about a person, animal, or imaginary character, who goes through unusual actions that are geared to get something or solve a problem.

Further on, he tackles on the functionality of narrative, which has been regarded as explanatory and informative, consequently, it meets with four different roles:



- a) Inform: categorize or sort out information into parts, types, things, ways or attributes
- b) Describe: vividly describe the subject and tell the function of its parts, that is how they work, what they do, or why they are important
- c) Explain: sequence information to explain steps, how to, or to tell what happened
- d) Analyze: to analyze the subject for a specific outcome, or conclusion by using comparison, contrast, cause and effect, problem-solving, or pros and cons.

Carroll on pondering the utility of narration introduces in his study the networked notion of what he calls “Narrative Connection” which is like a set of family resemblances that connect together a member of the important features of what narratives are generally understood to be. He argued that narrative discourse is comprised of more than one event that are connected are about a unified subject, as such are represented as being perspicuously ordered in time. Therefore, the author explains that narrative is not merely a list of series or events, or some states of affairs, but a sequence of events that implies a temporal ordering, which final result is a chronicle, defined by Carroll as a discursive representation, that connects at least two events in the career of a unified subject; such is the case of a reliable temporal ordering that is retrievable from the context of the enunciation. In the light of these functions, the author thinks that some sort of causation is most often suggested as necessary condition that consistently links the changes in states of affairs together in a way that would make narratives consistently identifiable as such. (Carroll, 1992)



2.1.5. Literary figures involved in the use of descriptions and narrations into the language classroom

Glucksberg provided a lexical definition of figurative language on stating that “it is a non-literal meaning of language, which is thereby somewhat abstract”. This adjectival meaning departs from a literal use of words, but suffers semantic changes when joining to the rest of words that makes up the expression.

Glucksberg pointed out that the nature of figurative language lies in that the meaning does not coincide with the literal language’s meaning, such is the case of metaphors and idioms. Therefore, it rigorously requires of context consisting of the words surrounding the metaphor or idiom. She adds that this aim may be achieved by correctly framing the “what” and “how” of the use of figurative language in the foreign language syllabi of high schools. She asserts that it is also imperative to promote a greater awareness of the importance of this linguistic aspect for language teachers and students alike. From this perspective, the role of figurative language is to expand the lexicon, polish the language structure, and above all reflect the background and personality of the language speaker.

Retaking the relevance of descriptions and narrations as a teaching technique, several linguists, education researchers and English teachers have proved that it strengthens its link with language teaching as time passes by and modern pedagogies become more demanding of techniques and strategies to fill the gaps still existing within the language classroom. (Glucksberg, 2001)

Within this context, Brandon prioritized the role of narration when he defines it as an event or series of events written to express a specific meaning or significance. To justify his statement, Brandon refers to five properties involved in narration: situation



– the background or set up of an event; conflict – the friction or the explanation of the problem within the narrative; struggle – comes from the conflict: how the conflict is dealt with; outcome – the resolution, or the result of the struggle, and meaning – the moral of the story: the lesson learned, frequently, the overall point of the narrations.

Brandon suggested that the above-mentioned literature components would produce effective results if they make the narrative come alive by using sensory descriptions and vivid language, which provides the text with an image-like impression at the reader's sight.

Naturally, putting into play the above described narration properties demands the execution of a systematic process, commonly known as process analysis, which in Brandon's words "is a series of actions, functions, steps or operations that bring about a particular end or result". (Brandon, 2005). The required interlocking steps have to keep a chronological order for either of the two cases: on how something works or on how something is done. From this point of view, there are two types of process analysis: Informative and Directive. The first kind of process explains how something occurs, or is done through key information, whereas the second one tells the audience how to do something step-by-step.

Additionally, the benefits of descriptions and narrations can be considered to some other skills of language as stated about writing. He went further on his statement related to the relevance of narration components, when he adds exemplification as a complementary or last-stroke-giving component in the sense that it is a form of writing that explains, convinces and amuses. On being a particular style of writing, it focuses on the specific, vivid and representative examples to help the writer prove his /her point. The author even thinks that it is possible to use an



extended example to prove the point being dealt with. This may be done by choosing an overall example and providing as many details as possible in order to connect the example to the thesis or topic sentence. For example if somebody writes about raising the age of driver's license to 18, it would be necessary to choose to focus on 16 years olds' dangerous, thoughtless driving habits to support the point. (Brandon, 2005)

Solverket focused on figurative language teaching in the language classroom from a socio-constructionist perspective in order to establish to what extent figurative language is being taught in high schools, how much it helps in the teaching-learning language process, and what is its impact in the learners' mind. The author's research has established that teaching figurative language demands "multi-approaches" that include: single unit, conceptual, synonymic, relevance, contextual, cultural/historical background, exposal and constructional approaches. He claimed that teaching figurative language such as metaphors and idioms is hard-work because students have difficulties in interpreting meanings with non-literal language. (Solverket, 2011)

Yeibo highlighted the role of figurative language within the literary and linguistic fields because this permits to establish a close relationship between theme and figuration, which is the essence in the foregrounding stylistic function of texts. Accordingly, the key function of figurative language in stylistic works is that it helps achieve a comprehensive description and interpretation of the poet's idiolect. In so doing, it investigates the stylistic value of figuration of semantic signifiers, at the time that it reinforces the poetry message in content and form. In this respect, Halliday's (1978) three meta-functions of language: ideational, interpersonal and textual as the analytical model in order to examine the use of figurative devices such as imagery,



metaphorization, rhetorical operations, humor and phonic figures – these are aspects that influence in the meaning of texts in relation to context of situation and textual function, whose final results is the production of aesthetic effects (as cited in Yeibo, 2012)

Yeibo deepened on his study of figurative language when he asserts that the key role of this kind of language is to encode the meaning of a literary text, by contributing to both functional and artistic purposes, acting as semantic signifiers and helping the literary artist in achieving beauty in form. Consequently, he claims that figurative language constitutes the corner stone of the literariness or ornamental nature of literary language, for it enables the writer or poet to exploit and manipulate the latent potentials of language, whose final result is the achievement of stylistic effects. (Yeibo, 2012)

Ogunsiji complemented Yeibo's idea on manifesting that figurative language is a form of picture language. This means that the use of figurations not only decorate poems and endow them with aesthetic value, but also convey connotative meanings and produce certain special effects, which enrich the texts and make the meanings more precise and concrete. In other words, Ogunsiji (2000) stated that the use of figurative language implies going beyond the ordinary denotative, or dictionary meaning of language, and siding with the connotative or implied meaning because this is what poetry commonly suggests, which has been known as the judgment of the tangible manifestation of style, characterized by the deviant language of poetry that overly breaks linguistic conventions of all levels of its use; that is, semantic, phonological, lexical and syntactic. Therefore, linguistics, poets and music composers have devised the grammar of poetry and the grammar of song. 2000, p.56



CHAPTER III

3.1 PRACTICAL APPLICATION

On the purpose to get the expected results, some activities that might be applied in senior students' classrooms are planned and presented in lesson plans.

Firstly, to select some pictures related to famous people, personal belongings, and some worldwide places, which are to be described by students with the guidance of some key words such as adjectives for people, things and places, some adverbs and verbs, accompanied by some object names. The core purpose of this strategy is to play *taboo*. It is a game in which students have a limited time, say 1 minute, to listen to the descriptions of a person, a thing or a place, without mentioning the target word. The student who guesses the word will win *one point*, when the picture confirming the correct answer is displayed by the teacher, or another student, but if the describer mentions the target word, the game procedure stops and a new round with a new word must start. This kind of activity may be carried out either inside or outside the classroom and can even be practiced at students' homes, and could be performed in pairs or in groups.

As it is commonly known, narration is the presentation of stories and can also be fascinating because they usually encompass a socio-cultural, a psychological and a literary function that transfers characters or events of past epochs to our time.

One of the world's classics that stand for good teaching will be chosen: "*The Girl and the Milk*." First, to make a list of some referential and clued statements related to the story in slips of paper and give one to each student then the teacher has to read one by one, and the student who has the mentioned statement should raise his or her hand and say "It's my turn" and complete the statement helped by the story



handout with an audible voice. If the answer is correct, the teacher will thumb up and say “good student”. His or her reply will be “Yes I am smarter than the girl of this story”. At the end, the teacher should ask the students “what is the moral of the story”? The students will answer in chorus “Don’t count the chicks until they hatch from the eggs”.

3.2 RESEARCH METHODOLOGY

Most of this project is bibliographic with an additional qualitative component that lays the analytical bases and guarantee the quality of the theoretical framework within which subsequent statements and ideas that are reflected in the document undertaking a systematic process of scientific research through an operational process based in observation, comparison and deduction that allow us to position ourselves in the theoretical reality based in reading of books and articles to guide this work. We analyze each one of the articles and books that we found ourselves allied with descriptions and narrations although we do not find much information about this theme. However there are some well-known authors who contributed to our project and it serves as a solid foundation that will allow us to make judgments of scientific value.

Among the chosen books we have: *Figurative Language and Stylistic Function* in J. P. Clark-Bekederemo’s *Poetry*. Ebi Yeibo and *Showing and Telling: Description, Narration, and Example*. Maya Angelou because the criteria for their discharges have been valued worldwide aspect that supports the knowledge possessed.



Articles: Theory and Psychology “Who am I? Narration and its contribution to self and identity”, Pedagogical Narration: What’s It All About? They are based on tangible realities that ensure the information they publish.

Based on the knowledge gained through deductions, comparisons, synthesis of bibliographic documents, how to contrast it with the reality of teaching English Language classroom sought for that, interviews captured the view of those who, day after day perform constantly in real life, allowed to achieve the different points of view by the experimental teachers.

We made an interview because we wanted to enrich our investigation and the interview is a complement to what the authors mention about descriptions and narrations.

These are the questions of the survey that was done to four English teachers, two women and two men.

How often do you use descriptions and narrations in your language classroom?
Why?

What are the cons and the pros of using descriptions and narrations in the language classroom?

In your opinion which skill is related with language teaching?

From your point of view, what is the strategy to create interaction by means of descriptions and narrations?

From your experience, how could you mark the acceptance of descriptions and narrations by your students?



As a productive skill, how would you qualify descriptions and narrations as a teaching strategy?

We have selected the above-detailed questions in order to emphasize the aim of our proposal and provide the potential users of this project with accurate guidance, so that they can visualize the pros and cons of descriptions and narrations and detect the gaps of the already-existing programs and resources to achieve the long-expected attempt geared to optimize the results of the language teaching-learning process.

The respondents of our interview were four English teachers from the most highlighted high schools of Azogues. We applied it on all of them because we considered important to know if they use descriptions and narrations in the classroom. Also, their attitude towards the use of this technique and specifically their reaction at the descriptions and narrations resource.

The resources used in the research were basically bibliographic supported by digital documents such as study cases, articles and linguistic as well as other pedagogical research. As a first step for this research a theoretical framework has been prepared, in which the use of descriptions and narrations to promote and develop communicative skills are justified and explained. For such a purpose, the advantages and disadvantages that could be found on implementing descriptions and narrations in the language classroom have been investigated; also of the potential benefits that students will get thanks to this teaching resource.



CHAPTER IV

ANALYSIS AND INTERPRETATION OF THE INFORMATION GATHERED

As human beings, we usually tend to observe, and perceive things in a superficial way. That is the case of language teachers, who have disregarded the value and importance hidden behind the role of descriptions and narrations. When focusing our attention on the weaknesses of the students' language level, specifically the beginners, and also those who have completed their second schooling, who are unable to utter even a basic greeting, or to respond a single question, we realized the process has resulted in a waste of time when it comes to show how much English we have learned in around 900 hours of class, and essentially on noticing the difference with students from Europe or Asia, who are able to establish basic conversations, send Facebook messages, write e-mails, family letters, and even present school reports in English. The big question is "what is the difference?" or "where is the difference? Basically, Asian and European students have wisely and didactically been introduced to descriptions and narrations from the very beginning, which has enriched them with vocabulary, grammar structure patterns, culture, stereotyped sentences, and the most important is that these students have become familiarized with the useful habit of reading, which has turned most of them into independent researchers. That is why many grandparents entertain their grandchildren by telling stories, either mythical or real. In so doing, they provide kids with a variety of tools to enhance their language corpus.

Previous research on this matter has widely proved the efficiency of descriptions and narrations because they both provide readers with context, which gives readers



the clue to decipher the meaning of unknown words thanks to the surrounding words that allow us to associate the sense of the familiar words with the new one.

We wanted to know the point of view of some English teachers about our project of descriptions and narrations so we asked several questions about this theme. We chose four English teachers from the highlighted high schools from Azogues two private high schools and two public high schools and we gathered the following information.

The first question of our interview is *how often do you use descriptions and narrations in your language classroom? Why?*

Most of them told us that they often use descriptions and narrations because students learn more when they imitate others who use descriptions and narrations in the classroom and also it helps to improve the speaking skill.

The second question is *what are the cons and the pros of using descriptions and narrations in the language classroom?*

English teachers manifested the advantages and disadvantages about the use of descriptions and narrations. Two from the four English teachers said only about the pros and the other two about the cons. The first two English teachers said that they do not see anything against or disadvantages, probably because they do not have problems with them when they use descriptions and narrations in the classroom. And the other two English teachers said that they do not have enough time to put in practice this technique.



The third question is *in your opinion which skill is related with language teaching?*

The English teachers said that all the skills are important when they use descriptions and narrations but they agree with us to improve the speaking skill and it helps students to communicate inside and outside the classroom. For example English teacher one said “I think integrated skill approach helps students to learn and interact naturally in the language, but I believe that speaking and listening are the most important because if you learn a new language it is important for students to listen and speak all the time and the environment is very important too when I use descriptions and narrations”

The fourth question is *from your point of view, what is the strategy to create interaction by means of descriptions and narrations?*

The four English teachers agree and they said that there is no best strategy to learn a new language but they believe the communities work is the best strategy because they have the opportunities to learn from the teacher and from the classmates. Also English teacher two added “sometimes the environment is very good and sometimes students are very tired and the students do not work in a very good way.”

The fifth question is *from your experience, how could you mark the acceptance of descriptions and narrations by your students?*

From the English teachers experience about descriptions and narrations are very important to learn English, without leaving aside other skills as writing, reading, speaking and listening which are the base of learning this foreign language that



always presents complications when internalize because there is not any possibility to practice outside the classroom. English teacher three added “my students will work in a very good way because they love to listen stories and participate in class and narrate their weekends and the things to do every day and it helps to students to connect with the real life.”

The sixth question is *as a productive skill, how would you qualify descriptions and narrations as a teaching strategy?*

The English Teachers qualified descriptions and narrations as a reflective and productive skill because students can reflect about them and they can do many activities and this way develop speaking skill. English teacher four said “Actually when they use that strategy students produce more when they have more information and they get more confident with all the information they get and they can produce or they can communicate with others in another language.”

Finally, we can compare that some English teachers agree with the author like Burt because “they said that the environment is very important when they want to use descriptions and narration because they can connect with the real world” Likewise Burt said “the use of authentic tasks that permit teachers and learners to connect to the real world by means of reading and writing development” The other English teachers disagree with some authors because they said that “they do not have enough time to use descriptions and narrations in the classroom”



CHAPTER V

CONCLUSIONS

Once the project was completed we could conclude with the following aspects that consider the most important, that we could find to serve us as an experience for us as English teachers.

- In the process of teaching-learning in the English subject there are four skills to be developed for a proper understanding such as writing, reading, listening and speaking. Each one is important and they cannot be ruled out. In Teaching- learning at the baccalaureate level it is given emphasis in reading, writing and speaking, but despite the effort that is put by teachers, the speaking skill presents several deficiencies because despite students have completed ten years of general basic education and three of baccalaureate teachers have seen the fluency of speaking is limited and this problem is transferred to universities at the time that students start to study the college career.
- According to the results of the interviews, teachers said they often used descriptions and narrations as a technique to improve the speaking skill which would be an indication that should reinforce or change the methodology that is being used at the time and that is why it is proposed that the speaking skill has focused sequentially.
- The experience of the teachers who collaborated with the interviews indicate that they obtained acceptance when using descriptions and narrations as activities that improve pronunciation and qualify as very positive when encouraging production and reflection in the classroom.



RECOMMENDATIONS:

Throughout the development of this project, we have meticulously examined and analyzed the gaps found in the already-existing in speaking skill when using descriptions and narrations.

- Based on the research, we strongly recommend teachers to be wise and diligent in devising a variety of tasks dealing with descriptions and narrations in order to have students interact in the language classroom.
- When planning to present descriptions and narrations activities, it is not advisable to be extremely picky with the type of texts that are going to be used in the language classroom, so that they can meet with the students' interests and likes.
- It is highly recommendable to be careful with not turning descriptions and narrations activities into a classroom routine, but to make of it an occasional task, which would be expected by students to eagerly await as if it will be a different activity.
- The length and the level of tasks tackled on descriptions and narrations have to be suitable to the time that is to be required, and the students level, so that the material can be understood with much difficulty, which avoids the waste of time in checking the meaning of so many new words, and the subsequent poor understanding of the text.



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ANNEXES

INTERVIEW

1. How often do you use descriptions and narrations in your language classroom?
2. What are the cons and the pros of using descriptions and narrations in the language classroom?
3. In your opinion which skills one related with language teaching?
4. From your point of view, what is the strategy to create interaction by means of description and narration?
5. From your experience, how could you mark the acceptance of description and narration by your students?
6. As a productive skill, how would you quality description and narration as a teaching strategy?



LESSON PLANS

LESSON PLAN 1

1. TOPIC

Simple Present

2. AIM

At the end of the lesson, the students will be able to use the Simple Present to talk about students' daily routines.

3. NEW VOCABULARY

Wake up, get up, take a shower, eat breakfast/lunch/dinner, go to school, do homework, watch tv, surf the Internet, go to bed.

4. STAGES

4. 1. Warm up

- Socializing:
 - The teacher will ask the students to pass to the board and circle the words that they found in the puzzle.

4. 2. Presentation

4.2.1. Pre-teaching:

- Review of the use of the simple present with the verb *be*
- the teacher will present examples on the board and the students will also be asked to do so.



4.2.2. Creating a situation

- The teacher will talk about a personal experience in which he or she describes his or her daily routine. Then the teacher will write a routine on the board.

Example:

- I get up at 6 o'clock.

4.3. The teacher will present two more examples on the board and then he or she will construct a structure chart with them.

- I take a shower.
- I eat a Breakfast.
- I go to work.

4.4. The students will be asked to give more examples, and the teacher will write those examples on the board, following the order of the structure chart.

4.5. PRACTICE

4.5.1. Mechanical practice

- Substitution drills: Complete the sentences with the correct form of the verb.
- The students will be presented with the worksheet on which five incomplete statements are written.
- The Students will fill in the blanks with the correct form of the verbs in parentheses.



4.5.2. Meanninful practice

- The teacher will write five statements on the board and the students will be asked to complete the statements with their own information.

- I get up
- I take a shower
- I eat
- I go to
- I do

4. PRODUCTION:

- Cut up the twelve daily routines actions from worksheet and put them, one for every two students.
- Mime the routines in order and get the children to copy the actions only.

While you mime the actions say them aloud as well.

1. wake up
2. get up
3. have a shower
4. get dressed
5. have breakfast
6. clean your teeth
7. walk to school
8. do your schoolwork
9. go home
10. watch TV
11. do your homework



12. go to bed

- Do the mimes again in order and ask the students to repeat the words after you as well as copying the actions.
- Then just say each routine (still in order) and get the students to do the actions without the picture.
- Then ask the students to independently say the words as well as doing the actions.
- Divide the class into pairs. Give each pair an envelope. Ask the students to get the cards out.
- Say one of the routines, e.g. Wake up. The students have to find the *Wake up* card and show it to you. Do the same with five cards by saying each routine and the pupils showing the right card.

5. MATERIALS

- board
- markers
- eraser
- worksheets
- pair of scissors
- papers



EXERCISES

1. Make statements with the simple present.

1. _____ (she / play) tennis every week?
2. They _____ (go) to the cinema every Wednesday.
3. You _____ (find) the weather here cold.
4. Lucy _____ (ride) her bicycle to work.
5. _____ (we / make) too much noise at night?

2. Cut and envelope each routine

1. wake up
2. get up
3. have a shower
4. get dressed
5. have breakfast
6. clean your teeth
7. walk to school
8. do your schoolwork
9. go home
10. watch TV
11. do your homework
12. go to bed



LESSON PLAN 2

1. TOPIC

Present Progressive

2. AIM

At the end of the lesson, the students will be able to use the present progressive to talk what you are doing right now.

3. NEW VOCABULARY

Play, cook, chat, sing, draw, cut, talk, watch, listen, read, swim, teach, use, dance

4. STAGES

4. 1. Warm UP

- Socializing:
 - The teacher will ask the students to pass to the board and write a verb that they know.

4.2. Presentation

4.2.1. Pre-teaching:

- Review of the use of the simple present with other verbs
- The teacher will present examples on the board and the students will also be asked to do so.



4.2.2. Creating a situation

- The teacher will talk about a personal experience in which he or she describes what is he or she doing right now? Then the teacher will write an action what is he or she doing now?

Example:

- I am writing on the board.

4.3. The teacher will present two more examples on the board and then he or she will construct a structure chart with them.

- I am speaking .
- He is listening.
- We are reading.

4.4. The students will be asked to give more examples, and the teacher will write those examples on the board, following the order of the structure chart.

4.5. Practice

4.5.1. Mechanical practice

- Substitution drills: Complete the sentences with the correct form of the verb be and verb with ing.
- The students will be presented with the worksheet on which five incomplete statements are written.
- The Students will fill in the blanks with the correct form of the verbs in parentheses.



4.5.2. Meanninful practice

- The teacher will write five statements on the board and the students will be asked to complete the statements with their own information.

- I am speaking
- I am listening
- He is eating
- We are going to
- They are playing.....

4. PRODUCTION:

- Write ten verbs in a piece of paper using present progressive.

swim

play

act

drive

sing

write

read

ride a bike

jump

dance

- Cut each one of these verbs and put in a box
- Each student has to choose one and he or she has to do a sentence using the present progressive and then he or she has to act according to the sentence.



5. MATERIALS

- board
- markers
- eraser
- worksheets
- pair of scissors
- papers

EXERCISES

1. Complete the statements using present progressive.

1. She _____ (go) to the park right now.
2. They _____ (not/swim) in the lake.
3. We _____ (play) the guitar now.
4. I _____ (eat) Chinese food.
5. He _____ (speak) Italian.

2. Cut and envelope each verb.

swim
play
act
drive
sing
write
read



ride a bike
jump
dance