



**ACLE GUIDE
TO
21st CENTURY
EDUCATION**

Secondary School

E

NAME:

LANGUAGE GAMES^(A2-B2)

The following games are appropriate for secondary school students and for primary and secondary school teachers who need to exercise their English. Some activities will be too difficult for lower-level learners.

ADVERB MIME

Have participants stand in a circle and choose one of them to go outside of the room while the others decide on an adverb. The participant returns and stands in the middle of the circle. Her goal is to guess the adverb, and she can ask the others to mime an action in the manner of the adverb. She is allowed three guesses to get it right. Repeat with a new adverb.

*Angrily/Bravely/Calmly/
Carefully/Confidently/
Dreamily/Enthusiastically/
Gracefully/Greedily/Happily/
Innocently/Joyfully/Lazily/
Miserably/Mysteriously/
Nervously/Painfully/Politely/
Quickly/Quietly/Reluctantly/
Sadly/Secretly/Silently/
Sleepily/Slowly/Timidly/
Wearily*

ADVICE ALLEY

Have participants stand in two lines facing each other. Present a dilemma (e.g. You are angry with your headmaster./You can't find time to exercise./You want to lose weight./Your son is getting bad marks at school.) and explain that a participant will walk slowly between the two lines while the other participants offer advice. By the time she reaches the end of the lines, she gives her decision.

BIRTH YEAR

Have students research the year of their birth and then share with the class at least five important events from that year.

CALL MY BLUFF

Put students in teams of three, and give each team a few target vocabulary words and the correct definition of the words on a slip of paper. Students then need to write two false definitions for their word. In turns, teams present their word and definitions and the other teams have to decide which definition is the correct one. The team(s) that guess correctly win a point.

CELEBRITY COMPARISONS

Give students 2-3 small scraps of paper and ask them to write the name of a celebrity or famous character on each paper. Mix the papers up in a pile. Flip over two different celebrity names; have students take turns thinking of comparatives for each pair. The pair doesn't have to be related in any way; in fact, it can be better if they are completely different, e.g. *Shakira is a better singer than Queen Elizabeth. Queen Elizabeth is older than Shakira.*

CHARACTER-SITUATION IMPROV

Put participants into pairs and show them two sets of words: one of characters and one of situations. Select a number for each set and have participants improvise who they are and what they would do in this situation. After each variation, have one pair show their result.

Character Examples

1. Engineer
2. Doctor
3. Policeman
4. Soldier
5. Athlete
6. Lawyer
7. Hamlet
8. Napoleon

9. Matteo Renzi
10. Francesco Totti

Situation Examples

1. at the doctor's
2. at the zoo
3. in the bank
4. on the train
5. on the beach
6. in a plane
7. in a small, enclosed space
8. at a disco
9. in a café
10. in a cemetery

CLUEDO

The objective of this game is to work out who, where and how a murder took place. Three people (or more, depending on how difficult you want to make it) leave the room. Those left in the room brainstorm a person, place and object. For example: *Francesco Totti in Burger King with a pencil*. The first person enters the room, and the students in the room tell him/her the three things. The second person enters. The first person must communicate all three items without speaking. The twist is that the second person can't speak either, so there is no way for the first person to be sure they have communicated successfully. The second person may indicate through sounds, humming or gestures that they do or do not understand, but no language of any kind is permitted. When the second person thinks they have all three items, the third person enters, and the message is passed on in the same way. When the last person to enter the room thinks they have figured out the three items, they announce their conclusion, which is almost never identical to the original information.

COFFEE POT

Ask one participant to leave the room whilst the others choose a verb e.g. type, ski, fly. The participant returns to the

room and asks questions to guess the verb. The missing verb can be substituted with 'coffee pot'. The rest of the class provides the answers until the speaker can guess the verb. Example questions: *Why do you coffee pot? Can I coffee pot? Where do you coffee pot? Do you coffee pot by yourself? Do you need any special equipment for coffee potting?*

CONSEQUENCES

This activity is useful for practicing conditional clauses. Start by writing the first clause of a conditional sentence at the top of a sheet of paper, e.g. *If I won the lottery...* Pass the paper to the next person. They write the conclusion of the sentence, e.g. *I would buy a Ferrari*. Fold the paper so the first clause is hidden, and pass the paper on. The conclusion of the previous sentence becomes the first clause of a new sentence. Continue around the circle. Students should only be able to see what the previous person has written and nothing before, so the paper needs to be folded each time to hide the previous clauses. Afterwards, orally feed back some of the sentences.

CREATIVE DRILLS

Put participants into pairs. One person is A; the other person is B. Provide a short question that A needs to ask B and an emotion which the pairs need to use for the asking and the answering. Have them practice several times and swap roles before continuing with further questions. Example questions:

What's wrong?
Do you love me or not?
Would you like some?
Have you heard?
Would you do it again?
Do you like my dress?
Are you sure?
What are we going to do now?
What are you doing?

Are you serious?

THE DATING GAME

Choose three volunteers to be judges; they sit in front of the other students, who are then divided into 2-3 teams. Give each team a list of pre-prepared questions. They have about ten minutes to come up with interesting answers and the reason for their answers while you prep the judges; encourage creative answers. Then play the game. Judges choose one of the questions, ask each team, and listen to the answers before choosing their preferred answer and awarding points. This activity can be played on successive days with different questions and different judges.

DUBBING

Show participants a short movie/television clip without sound before eliciting from them what they think the characters are saying/thinking and why they think so. Then break them into groups according to the number of speaking roles in the clip and have them prepare a dub of the scene. Have one group demonstrate their example. Continue with other clips, time permitting.

EGO SHOWER

Have participants stand in a semi-circle. One participant at a time faces the group and talks about one of their achievements (focused on their achievements as teachers if it is a reflection activity). The other participants react by expressing admiration.

FAMOUS PEOPLE

Set up three chairs between the audience and the chalkboard and have three volunteers sit in the chairs with their backs to the chalkboard. Above each volunteers' head, write down the name of a famous person (or place) so that the audience, but not the volunteers can see –

a different name for each volunteer. The volunteers take turns asking yes/no questions to the audience to try to guess their identity. If they get a 'no,' the turn passes to the next volunteer. If they get a 'yes,' they can continue asking questions. *Variation:* Write only one name on the chalkboard. Volunteers must pay attention to previous answers and build on the information they already know. The winner is the first to guess the name written.

FEEL THE SPIRIT

Have participants stand in a circle. Enter the circle as a preacher and say, "I feel the spirit!" The participants shout back, "I feel the spirit". The preacher then says, "I feel the spirit in my [body part]," and moves that body part. The participants repeat. Then allow other participants to take the role of the preacher, encouraging them to become increasingly passionate.

FOLLOWING DIRECTIONS

Draw a simple picture (e.g. a house or a train) using geometric shapes and, keeping the drawing hidden, describe it to the participants. As they listen, they should try to replicate the drawing by following your directions. After this first example, have a few participants take your role. Afterwards, discuss whether the activity was easy or difficult, and why.

FORTUNATELY/UNFORTUNATELY

Participants sit in a circle. Explain that they are going to create a story as a group by going around the circle and adding one line each. The rule is that the lines must alternate between 'Fortunately' and 'Unfortunately'. You can start them off with a prompt, i.e. I was flying from Rome to New York, and change prompts as necessary.

GROUP ENVIRONMENT

Have participants stand in a circle and announce an environment such as an office or kitchen. One by one, the participants enter the environment and add, through action, one object before exiting. Each subsequent participant who enters can also interact with the objects already created and must maintain consistency of the physical environment. Afterwards, have the group describe the environment.

HOT SPOT

Have the participants stand in a circle. Start off telling a story. After a few lines, encourage a participant to tap you on the shoulder and take over the story. If the group is large, once the format is clear, you can break the participants into smaller groups.

I BELIEVE YOU

This activity practices intonation. Have a participant stand facing the wall at one end of the room. The remaining participants stand in a line behind him/her and take turns saying a line of dialogue that you've provided, with convincing intonation. The participant facing the wall should only turn around if they believe the speaker. Change the line of dialogue and the participant facing the wall. Sample lines:

I am sorry I broke it. It was an accident.

I love you but I have to leave you.

That's the best news I've ever heard.

Ummm...this is a difficult situation.

I'll have to think about it.

I suppose so.

Is that what you really think?

You did what?

INTRODUCTIONS GAME

Write a short story with around 10-15 interesting facts (family, hobbies,

favourites, etc.) about your life. Read to the class. Afterwards, in teams, quiz the students in how much they remember. The team with the most correct answers is the winner. Then students can write their own short story and hold their own quiz.

INVESTIGATIVE JOURNALIST

Put participants into pairs and present a list of topics that they need to take turns investigating by formulating and asking questions of their partner. Topics for lower-level participants may include a list such as: Family, Friends, Favorites, Free-Time. More advanced participants might instead 'investigate' their partner's last holiday using Who, What, When, Where, Why, How as prompts. Have a few pairs share the results of their investigation afterwards.

JUST A MINUTE

Write up (or have participants write up) some general topics on the board/screen such as jobs, hobbies, movies, food, family, music, sports, etc. Then put the participants into groups of four and number themselves 1-4. Throw a paper ball or airplane at the board. The first participant in each group has to talk about the topic that it hits closest to for one minute without stopping or having long pauses; you can adjust the time and the topics to make the activity easier or more challenging. If a participant stops talking or hesitates too long before the allotted time is up, she loses the challenge. Erase the first topic and continue the activity with the other three group members.

LIAR!

Divide the participants into four groups and call one person from each group to the front. The participants will be shown a noun (e.g. tiger); secretly designate one of the four a liar. Each participant will address the audience and give a description of the noun, but the liar will

tell a lie in order to throw them off. Finally, the remainder of the group must decide together what the noun was and who told the lie. Repeat with four more participants.

LIE DETECTORS

Put participants into groups and give each group a short text. Tell them that in each text there are five inaccuracies that they must find with their group; they can use their own general knowledge and/or search the Internet. *Variation:* Students research a topic and write a summary with five intentional inaccuracies. They then share their paragraph with their peers. Peers win points for each inaccuracy they find; writers win points for each inaccuracy that their peers don't find.

MAYOR

Explain that you need to elect a mayor. The participants are all candidates, but there's a problem: no one wants the job. The participants must convince their colleagues they shouldn't be elected mayor, and why. Start with an example: "I shouldn't be mayor because I would steal all of the city's money." Then allow the participants to take over. Hold a vote at the end to decide the new mayor.

NO, YOU CAN'T TAKE ME

Split the participants into small groups and give each group a room in the house, e.g. the bedroom, the kitchen, the basement. Within the group, each participant chooses one thing that would be found in the room. For example, if the room is the kitchen, one participant might be the refrigerator, one the stove, one the sink, etc. After choosing an object, each participant practices "being" that object and must think of at least one good reason why their object is important. Ask them to think about what would happen if their object were not there. Once sufficient thinking time has passed, go to

the first group and exclaim, "Look at all this useless stuff! I've got to get rid of some of this junk!" Select one participant to remove. She replies, "No, you can't take me!" and without revealing the name of the object, continues, "If you take me away..." followed by something that would go wrong without the object. For example, if the participant is pretending to be the bed, she might say, "If you take me away, no one will get any sleep." Once everyone in the group has spoken, have the other groups try to guess what object each person is and what room they are in. Continue with the next group.

PASS THE WORD

This activity stresses the importance of intonation and encourages participants to consider how many different meanings a word can have based on how it is said. Participants stand or sit in a circle and 'pass' around a word. If the word is 'Hello,' for example, they need to say it in as many different tones/ways to affect meaning.

THE PICNIC

The Picnic is an improv activity that encourages students to reflect on how saying 'yes' can bring positive change and new openings. Students sit in pairs facing each other. They need to pretend that they are on a picnic, with the following restrictions that you can feed to the students one by one:

- **No:** A conversation begins. Person 'A' offers 'B' something like cheese sandwiches, and 'B' must reject it, say something like "No, I can't eat cheese. Would you like a scone?" This, in turn is rejected by 'A', and so the conversation continues with each offer being rejected by the other person.
- **Yes, but:** As above, but instead of rejecting the offered food say

something like “I like cheese, but I’d rather have ham. Do you have any ham?” The idea is to reject but offer an alternative. Every offering is rejected but with an alternative being proposed, which is then rejected, and so on...

- **Yes and:** As above, but accept it and add to it, i.e. “Yes, I love cheese, and I have some delicious pickle that would go with that.” Every offering is accepted and added to.

Afterwards, discuss the difference between each situation. How does saying ‘yes’ change things? You can repeat the activity with different scenarios, spending most time on the ‘yes and’ situation.

PICTURE DIALOGUE

Show participants a painting or photo with people, and put them in groups according to the number of people in the image. Their task is to role-play the scene, using their imagination. Have as many groups as possible then showcase their role-play. They should start off as a frozen picture and then gradually come alive. For more variety, give each group a different painting/photo and have the participants guess which image they are bringing to life.

PREDICTING THE FUTURE

Put students into pairs or small groups and show them a list of future prediction topics. Give them a few minutes to discuss their ideas and jot them down. Then (using will), have the participants share their ideas.

QUESTIONS

Divide the participants into two lines standing face to face. The participants at the head of each line come forward. Give them a prompt (e.g. You’re building a

house./You’ve just felt a tremor.) or a setting and explain that they can converse only in questions. If a participant makes a mistake, hesitates or carries on for too long, call “Next!” and swap in a new player. For example:

Prompt: You’re in a football stadium.

A: Do you think Juventus is going to win?

B: Sorry, did you say something?

A: Are you deaf?

B: What?

SLIPS OF CONVERSATION

This activity can be used as a warm-up. Prepare slips of paper, each with a level-appropriate conversation question; participants can take a slip when they arrive. Then put the participants into pairs and have them take turns asking and answering their questions. Swap partners and questions and repeat. This activity could also be used at the end of a course as a reflection activity; after pairs speak, have them join with another pair and share their reflections.

SONG SCENARIOS

Play and have participants read the lyrics to a popular song in which there is a clear subject. Then have them create a conversation based on the song, e.g. imagine a conversation the characters have following the song, or the subject’s reply, or the same situation seen from a different point of view.

TAXI DRIVER

Put participants into groups of three. One person is a taxi driver who is very talkative and drives quite fast. The passengers have arrived at the airport of a foreign country and are a little nervous. Groups of passengers and taxi driver simultaneously role-play the ride from the airport to the hotel. Time permitting, choose a few groups to share their role-play with their

colleagues afterwards. *Variation:* If you can't make threes, some groups can consist of a taxi driver and one passenger.

TEACH A CLASS

Have students pair up, and assign each pair a grammar point and/or a set of vocabulary words that the class needs to practice. Pairs work together to prepare a creative explanation of the grammar/vocabulary and then teach it to the class.

TELEGRAMS

Have the class call out ten letters, and write them on the board. Put students into small teams and have them create telegrams using the ten letters, i.e. L, M, J, S, A, H, W, C, T, B could lead to: Lost my jeans. Staying at home. Where could they be?

TEN COMMANDMENTS

Have students work in 2-3 groups to create a list of ten modern-day commandments that they feel should apply in the world. Have a discussion afterwards in which the students share their lists and find out if anyone would change their commandments. *Variation:* After working in small groups, the class comes together and has to agree to a single list of ten commandments.

THREE WORDS

Break the class into groups of two or three. Each group is given the same three words ("Why?" "Oh!" and "Sorry," for example) and has to come up with a short scene in which the three words provided are the only spoken words. The scene can include pantomime and vocal sounds but only those three words can appear.

TRUE OR FALSE

Prepare a worksheet with a list of simple statements with the subject missing, e.g. "drinks coffee every day", "can say hello in

five languages", "is vegetarian". Give each student a worksheet and ask them to fold it in half so only the blank subject space is visible and they can't see the remainder of the sentence. They must write a different student's name in each space, and not put their own name. They then unfold the worksheet and read through the statements, making sure they know how to change them into the question form. Students then mingle and try to discover whether the statements they have created are true or false. The student with the most true statements is the winner.

TRUTH OR DARE

Prepare some level-appropriate personal questions and some silly dares on cards. Then put participants into small groups and have them present each other one by one with the truth-dare option. Possible dares include: *Dance the Macarena./Sing a pop song./Pretend you're riding a horse./Make a sound like a chicken./Act like Hercules, etc.*

TV INTERVIEW

Demonstrate the activity then put participants into groups of three to practice. Explain that they are going to role-play a TV interview. One person is the host, one person is the famous guest, and one person is the translator. The guest cannot speak English but instead speaks Gibberish. The host asks a series of questions, the translator translates the question into Gibberish, the guest answers, and then the translator gives the answer. It is important that, when speaking Gibberish, the participants convey meaning and mood via the tone of the voice, body language and facial expression. Showcase the results of a few groups, time permitting.

VISUAL ANALYSIS I

Divide the participants into small groups, and give each group a different

photograph. They have ten minutes to discuss the photo and practice describing it carefully; monitor and help with vocabulary as necessary. Then have each group describe its photo to the other groups without showing it to them. Show the photographs at the end and have the participants discuss whether it matched what they had imagined based on the description.

VISUAL ANALYSIS II

Show participants a series of provocative photographs (or paintings) and have them analyze them orally through guided questions. The aim is to encourage participants to analyze details, consider multiple interpretations, and support their ideas with evidence from the photographs. Typical questions include: *What are some words that come to mind when you see this photograph? Why do you say that? What's happening in this photograph? How do you know? How does _____ feel? How do you know? What is the relationship between _____ and _____? Why do you think so? When do you think this photograph was taken? Why? What would be a good title for this photograph?*

VOLLEYBALL

Spilt the group into two teams. Serve to Team A by asking them to provide three answers to a question. In volleyball, each player can only touch the ball once in a row; in this game, it is the same for the answers. If Team A answers correctly, they win a point; if not, Team B has the chance to answer and steal the point. Then it's Team B's turn, etc. Example questions:
What are 3 capital cities?
What are 3 things you find in the kitchen?
What are 3 colours?
What are 3 months of the year?
Can you name 3 animals that live in the jungle?
Can you name 3 types of food?

Can you name 3 months of the year?
Can you name 3 monuments in London?
Can you name 3 books?
Can you name 3 girls in this class?
What are 3 school subjects?
What are 3 body parts?
Can you name 3 American singers?
Can you name the 3 colours on the Irish flag?

Can you name 3 of the seven hills of Rome?
Can you name 3 famous painters?
Can you name 3 American states?
Can you name 3 Justin Bieber songs?

WHAT CAN YOU DO WITH IT?

Show a small collection of objects to the participants or write a list of objects on the board, e.g. *a paper bag, a hammer, a broom, an empty tin can, a mirror, a table*. Then ask them to imagine different things which could be done with the objects (*You can put things in a paper bag./You can light a fire with a paper bag./You can throw it at someone.*)

WHAT DO YOU REMEMBER?

Variation #1: Tell the participants to tell you, without turning around, what is behind them. Ask for descriptions of what they remember. Variation #2: Use instead the view out the window. Variation #3: Send one or two participants out of the room and have the remaining participants remember as much as they can about them. Then have the participants return and check what they remembered and what they forgot.

OSCAR WILDE

Oscar Wilde was born in Dublin, Ireland in 1860. He studied Greek and Latin at Trinity College Dublin and then at Magdalen College, Oxford. At university he shocked his professors with his eccentric clothes and irreverent attitude. Today, he is known as the most famous member of the Aesthetic Movement. This late 19th century English artistic movement believed in "Arts for Art's Sake" and the search for beauty and joy.

He worked as an art reviewer and gave lectures in the United States and Britain. In 1884 he got married and in 1888, he published "The Happy Prince and Other Tales", fairy stories written for his three sons. "Crime and Punishment" (1890) is Wilde's only novel. He is most famous for his plays, for example, "Lady Windermere's Fan" (1892), "An Ideal Husband" (1895) and "The Importance of Being Earnest" (1895).

In 1885 Wilde was sent to prison, first in Wansworth for two years, then to Reading. His years in prison gave him serious health problems. When he was released, he moved to Paris. He died in Ireland in 1900 a very rich man.

ANSWERS

He was born in 1854.

He had two sons.

His only novel was The Picture of Dorian Gray.

He died in Paris.

He died without any money.

TRUE OR FALSE?

NAME	FACT	TRUE	FALSE
	drinks coffee everyday.		
	can say "Hello" in 5 languages.		
	plays football once a week.		
	is vegetarian.		
	likes cooking.		
	has visited London		
	loves studying English.		
	has a brother.		
	can rap.		
	owns more than 10 pairs of shoes.		
	enjoys opera.		
	accesses Facebook every day.		
	has never been outside of Italy.		
	would like to visit Japan.		
	went to the beach last summer.		

Designing an Eco-Friendly City

	PRIMARIA	MEDIA	SUPERIORE
Level	1 2 3 4 5	1 2 3	1 2 3 4 5
Material(s)	Internet via phone/computer; Smartboard (LIM), Masdar Video, Blueprint Worksheet, Elements of an Eco-Friendly Worksheet, poster paper, construction paper, rules, markers, glue, etc.		
CLIL Link	Civics/Science/Social Sciences/Geometry/IT		
Learning Outcomes	Students will: <ul style="list-style-type: none">• brainstorm, discuss, and explore how great cities were designed• discuss and research ways in which a city can become more eco-friendly• give and support opinions• develop research skills• use various computer applications• learn and practice vocabulary associated with city planning• practice present simple, giving reasons, future simple• practice the language of persuasion• create a 3-D model of an eco-friendly city and present it to the class		

Introduction

(100 minutes)

- Lead a discussion about the students' favourite cities: *What are your favourite cities? Why? What makes a city good or bad?* Then direct the discussion towards eco-friendly cities. *What is an eco-friendly city? What makes a city eco-friendly? Do you think your city is eco-friendly? Why/Why not?*
- Show students a video about Masdar, an eco-friendly city: <https://www.youtube.com/watch?v=UnXQyqdD9XQ>. Afterwards, ask them follow-up questions about the video: *What do you think about this eco-friendly city? Would you like to live there? Why/Why not? What are some of its eco-friendly elements? Do you think anything is missing? Do you think that Masdar is a city of the future?*
- Using the application Polleverywhere if possible (<https://www.polleverywhere.com/>), brainstorm the important elements of a city, i.e. the city centre, the suburbs, green spaces, the business district, public transportation, public works, recycling facilities, entertainment, tourist facilities, etc.) Ask, using Polleverywhere if possible: *Which*

*modes of transportation are more eco-friendly? Which of these elements exist in your city?
Which of these elements are essential for an eco-friendly city?*

- In class with an Internet connection, or as homework, have students research eco-friendly cities (in English or in Italian) and 3-D models made in paper.
- Explain that the final product of the project entails them making a 3-D version of their eco-friendly city. Have students brainstorm the materials they will need to make the model and check that their list is realistic.
- **Formative Assessment for the Introduction:** Students should be able to discuss elements of cities; define an eco-friendly city; and use the Internet to research eco-friendly cities.

Development

(200 minutes; some phases of the project can also be assigned as homework)

Guided

- Divide the students into groups of 4-5. Explain that, in their group, they are going to design and build an eco-friendly city. Go through the Elements of an Eco-Friendly City Worksheet with them, ensuring that the vocabulary and task are clear. Then have them complete the worksheet as a group and feedback some of the answers as a class.
- Distribute the Blueprint Worksheet to the groups and go through the steps they need to take: giving the city a name, drawing a rough outline of their city on the grid, and completing the legend based on the drawing, reminding them to include the eco-friendly elements that they brainstormed on the first worksheet.

Independent

- For the building of the 3-D model, have students assign roles within their group (e.g. colouring, measuring, constructing buildings, drawing, labeling, etc.)
- They then transfer the design they made on the Blueprint Worksheet to a larger piece of paper or cardboard, colour and cut out the buildings and other elements of their

city, and ensure that the elements fit onto the model. Finally, they should label the elements of their city.

- Students in their groups write a script/text that describes and promotes their city. They need to explain how their city is eco-friendly, why it is an important design, and why people should come to their city to visit or to live.
- Students in their groups plan their presentation to accompany the script/text. Encourage creative ideas with strong visuals, e.g. a video/photo portfolio/blog post/poster that shows their design or a commercial that promotes their city as a place to live/visit. You may want to suggest useful applications such as the following; students can watch online tutorials for each of these applications.

Prezi – www.prezi.com

PowToon – www.powtoon.com

Canva – www.canva.com

Piktochart – www.piktochart.com

- **Formative Assessment for the Development:** Students should be able to collaborate with their group to complete the Elements of an Eco-Friendly City Worksheet and the Blueprint Worksheet as the first stages of designing their eco-friendly city; make a 3-D model of their eco-friendly city; and create a presentation of their design.

Conclusion

(50-100 minutes)

- Set up a box for the class to vote for their favourite city designs after brainstorming what they are looking for (creativity, clarity, eco-friendly principles, strong visuals, etc.)
- Groups present their eco-friendly cities to the class and answer questions about their design. Students vote for their favourite city. Count the votes and announce the winner(s).
- Promote the projects with parents, fellow teachers, on the school website, etc.
- **Summative Assessment for the Project:** Use the rubric to evaluate each student.



ELEMENTS OF AN ECO-FRIENDLY CITY

1. Decide on at least three eco-friendly elements to include in your city.
2. Give an example of a city that already implements that element in its city.
3. Give a reason why you are including it in your city.

LIST OF ECO-FRIENDLY ELEMENTS AND AN EXAMPLE CITY	REASON YOU ARE INCLUDING IT IN YOUR CITY
<p>Example:</p> <p><i>ELEMENT: BIKE LANES THROUGHOUT THE CITY</i></p> <p><i>EXAMPLE CITY: BARCELONA</i></p>	<p>Example:</p> <p><i>HELPS TO REDUCE THE NUMBER OF CARS IN THE CITY AND ALSO PROMOTE A HEALTHIER LIFESTYLE</i></p>
<p><i>ELEMENT:</i></p> <p><i>EXAMPLE CITY:</i></p>	
<p><i>ELEMENT:</i></p> <p><i>EXAMPLE CITY:</i></p>	
<p><i>ELEMENT:</i></p> <p><i>EXAMPLE CITY:</i></p>	
<p><i>ELEMENT:</i></p> <p><i>EXAMPLE CITY:</i></p>	



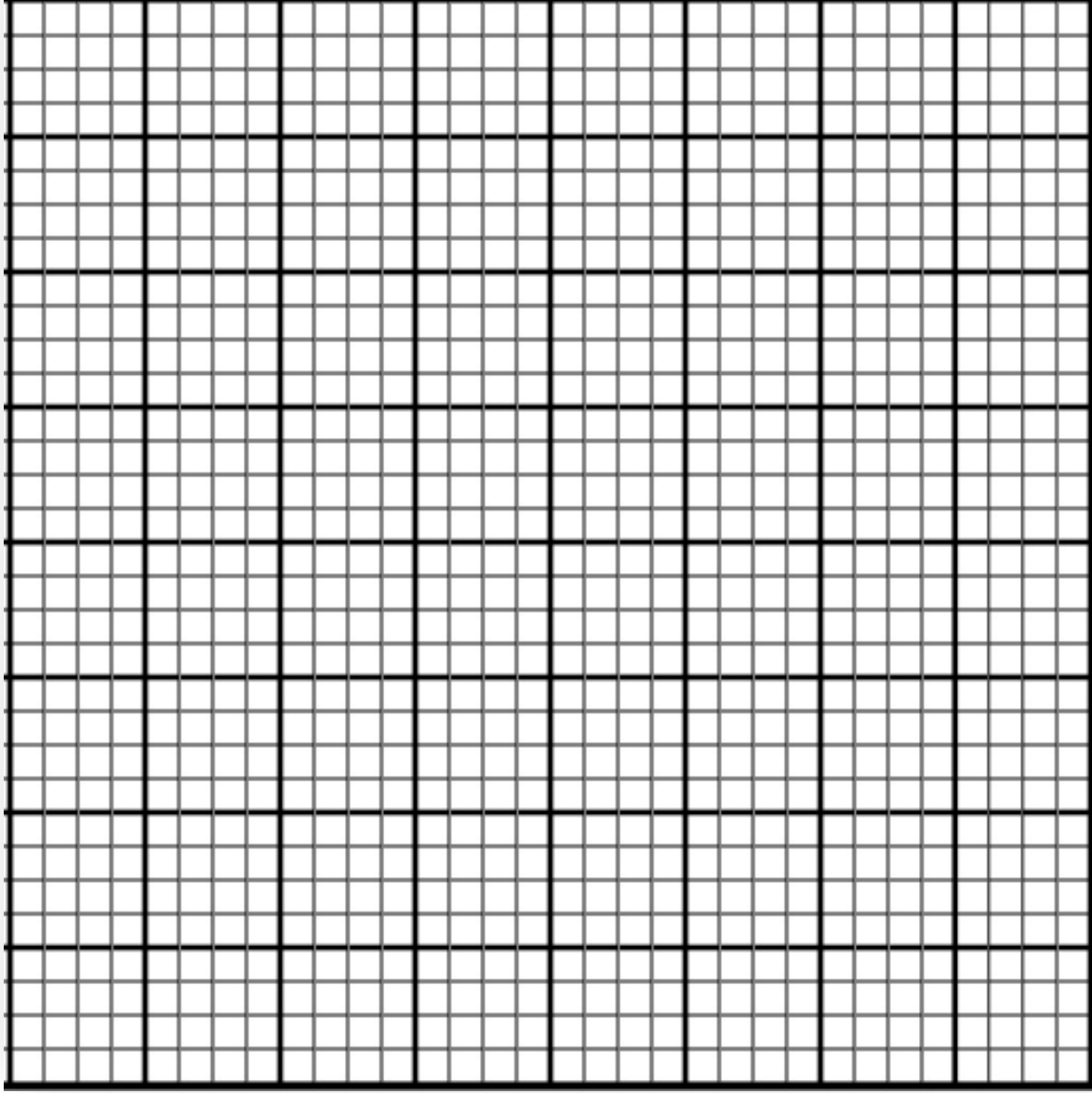
City name: _____

Group members: _____

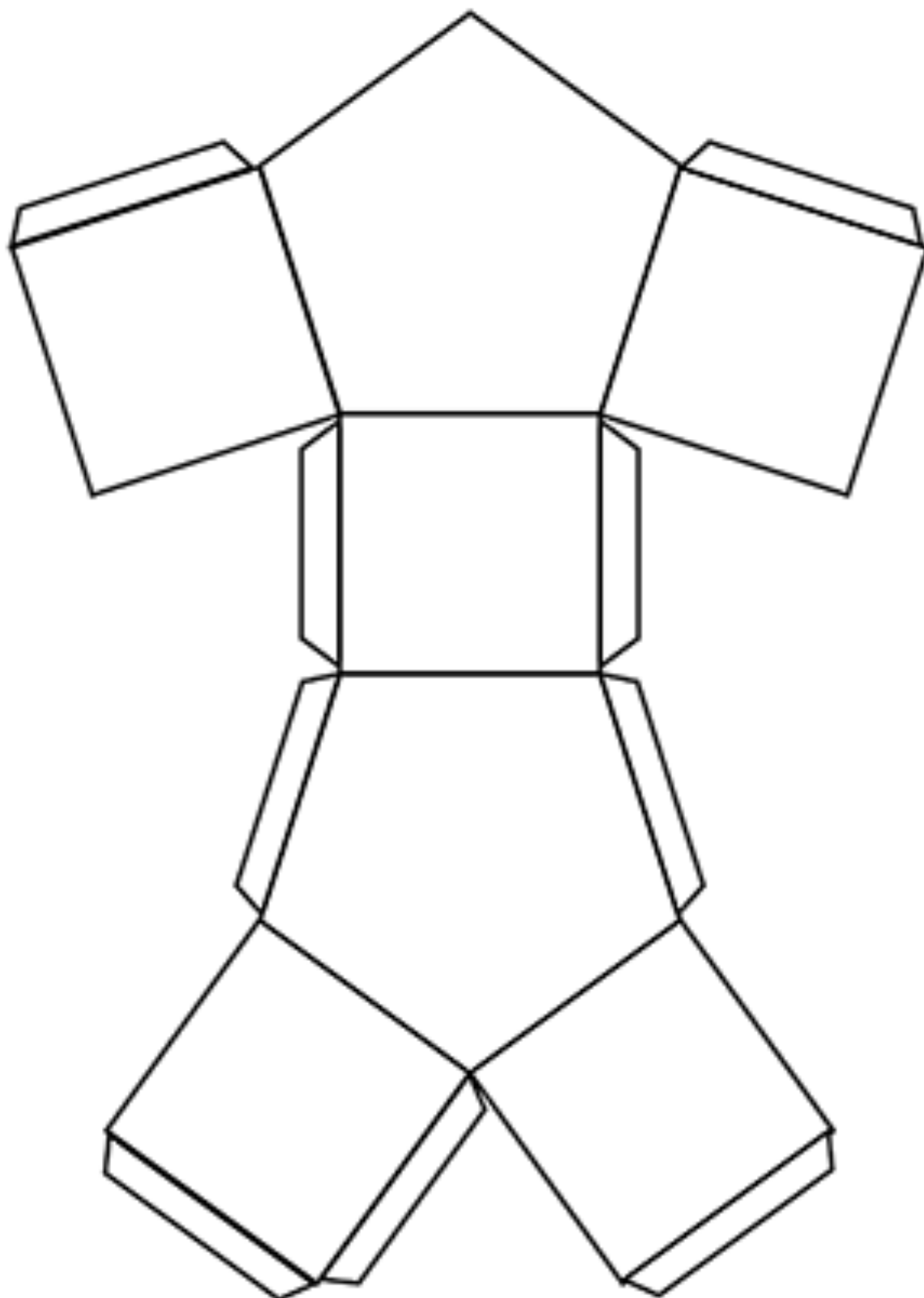
Design an Eco-friendly City

Legend

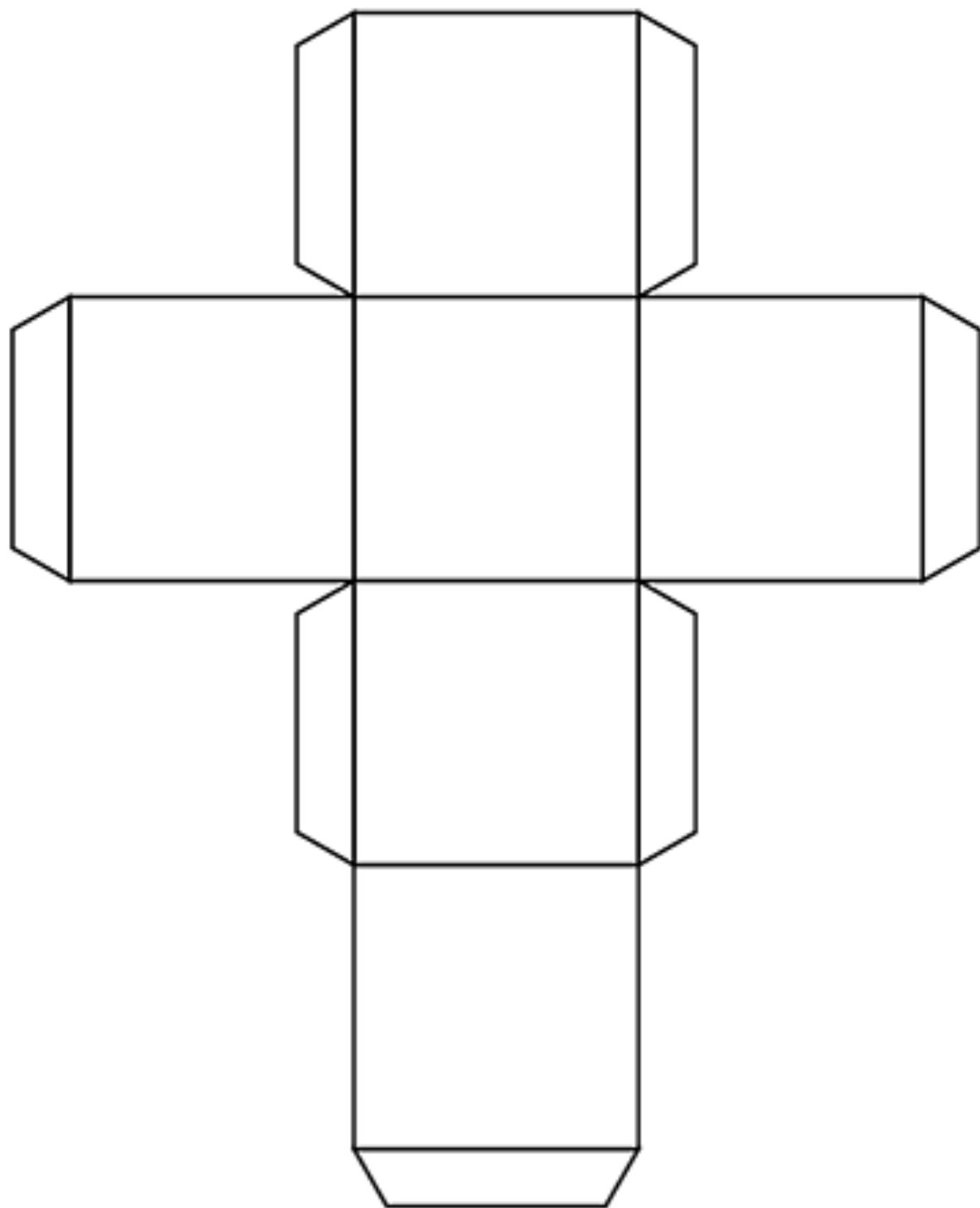
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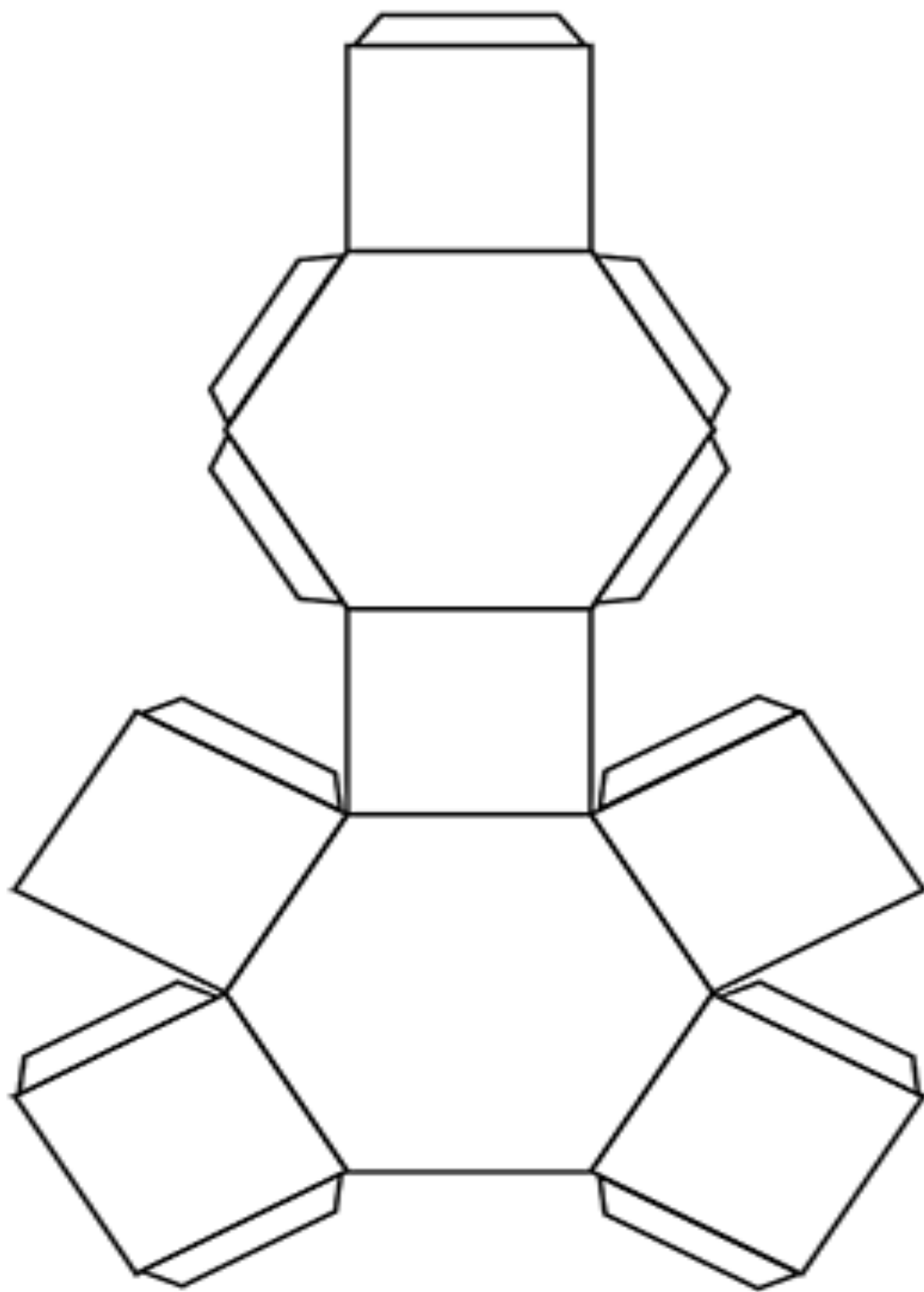
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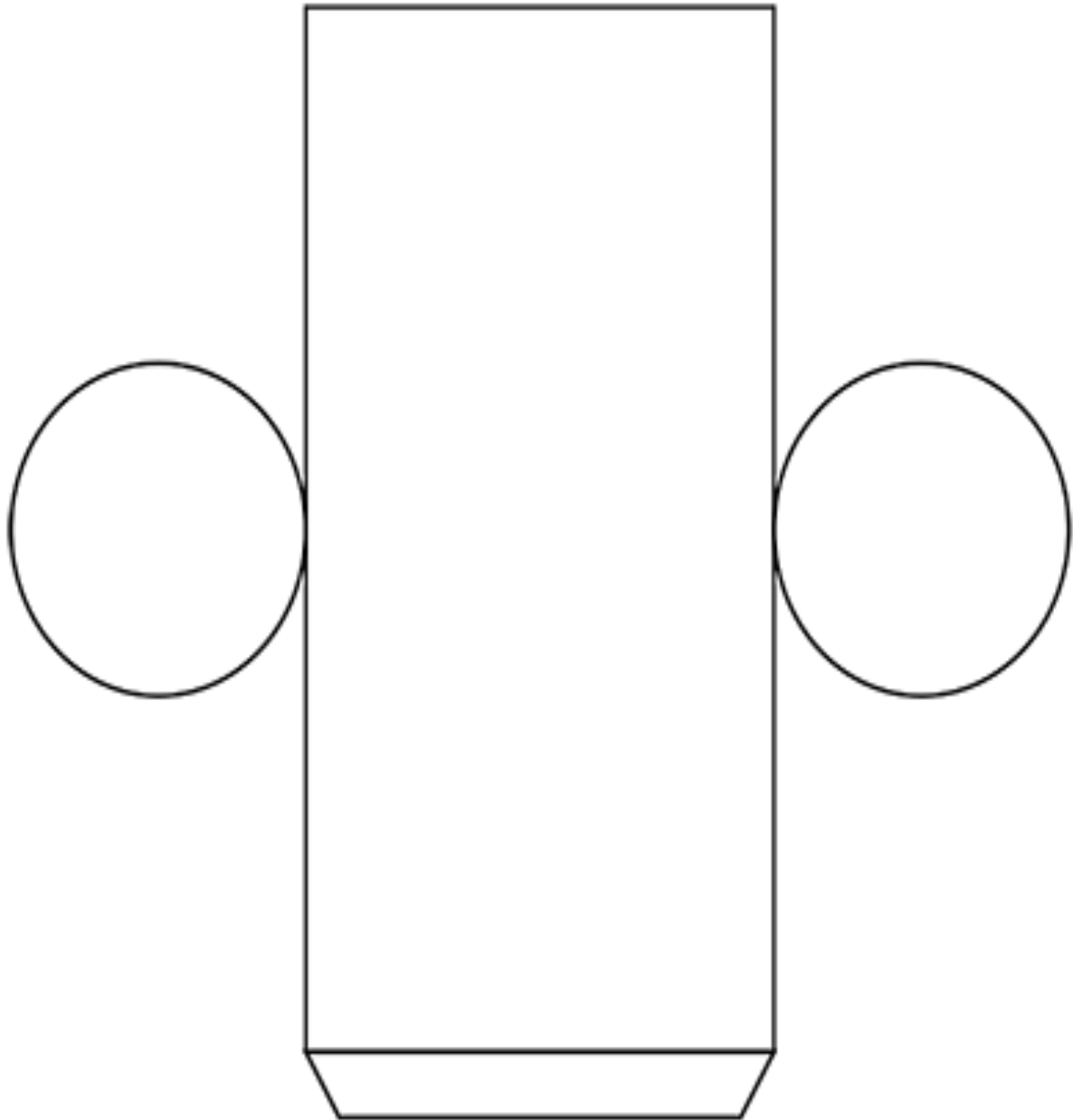
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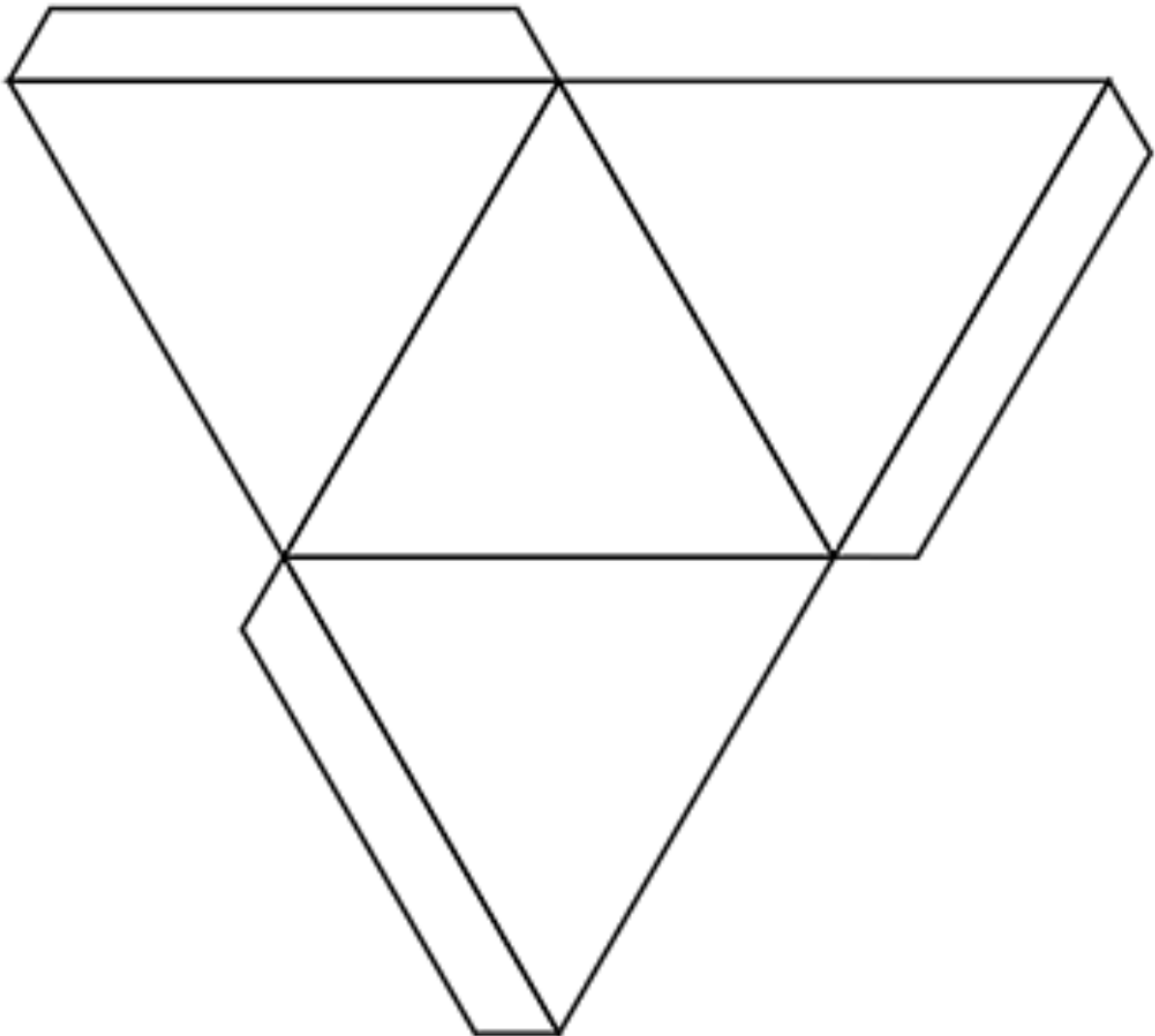
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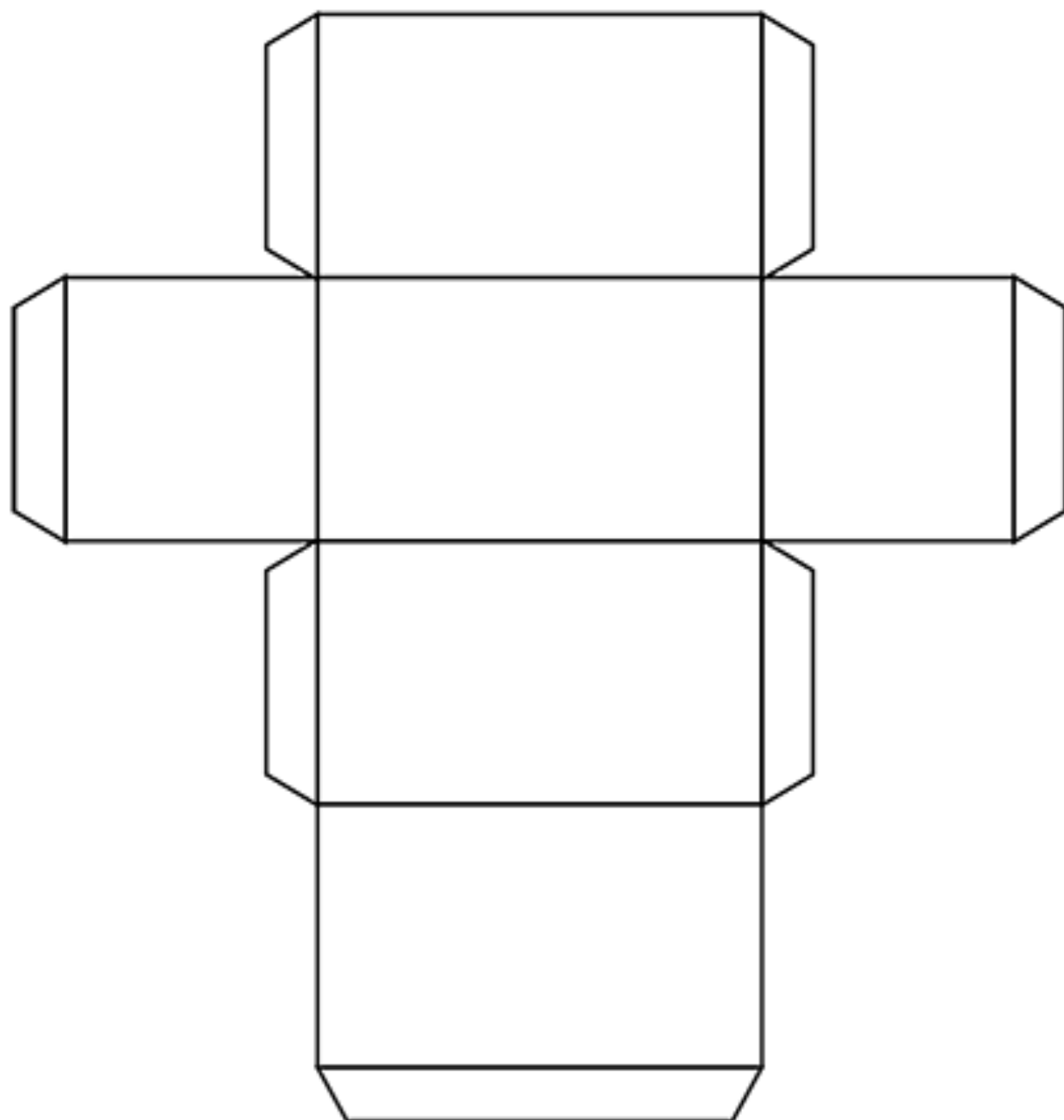
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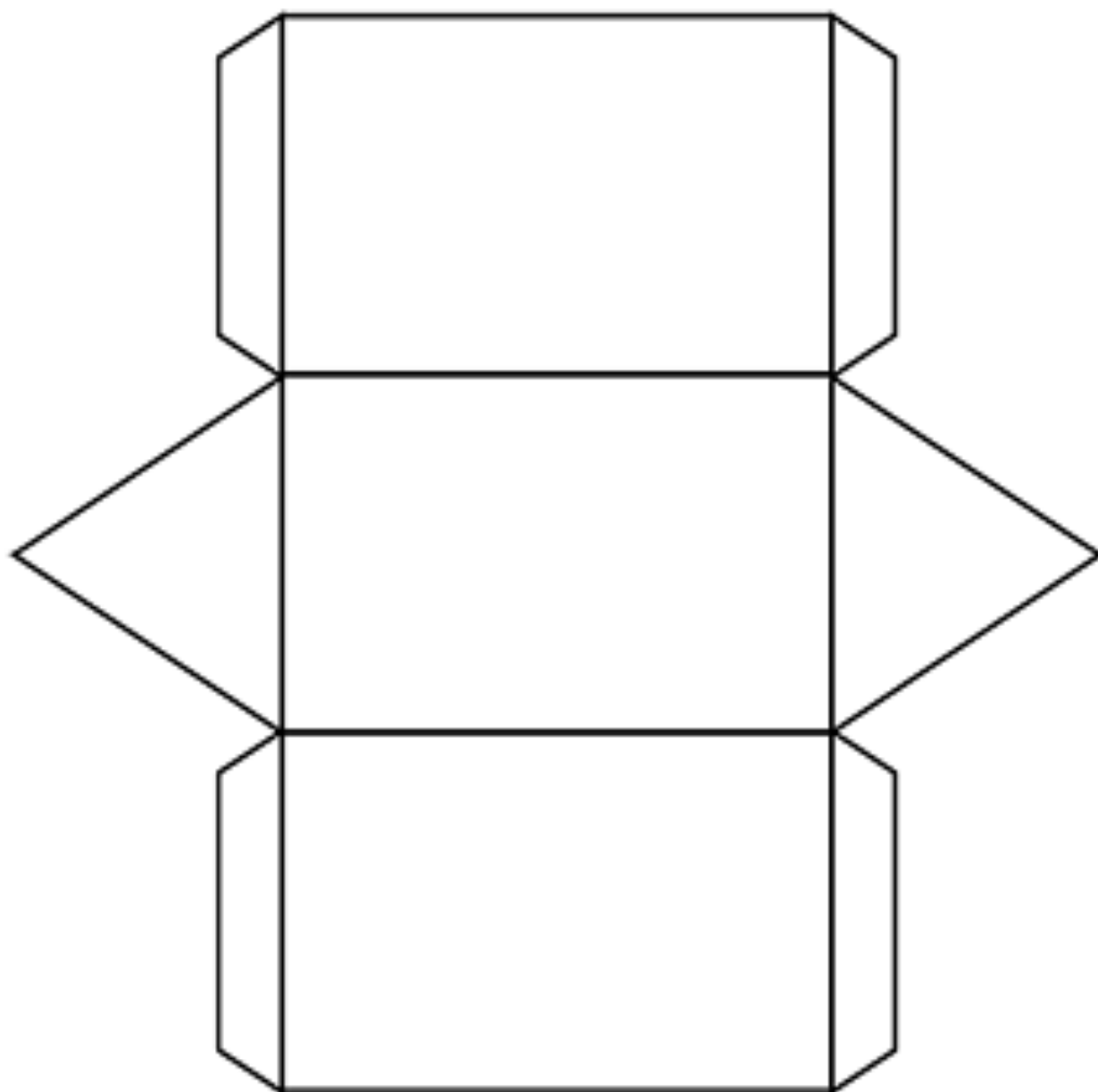
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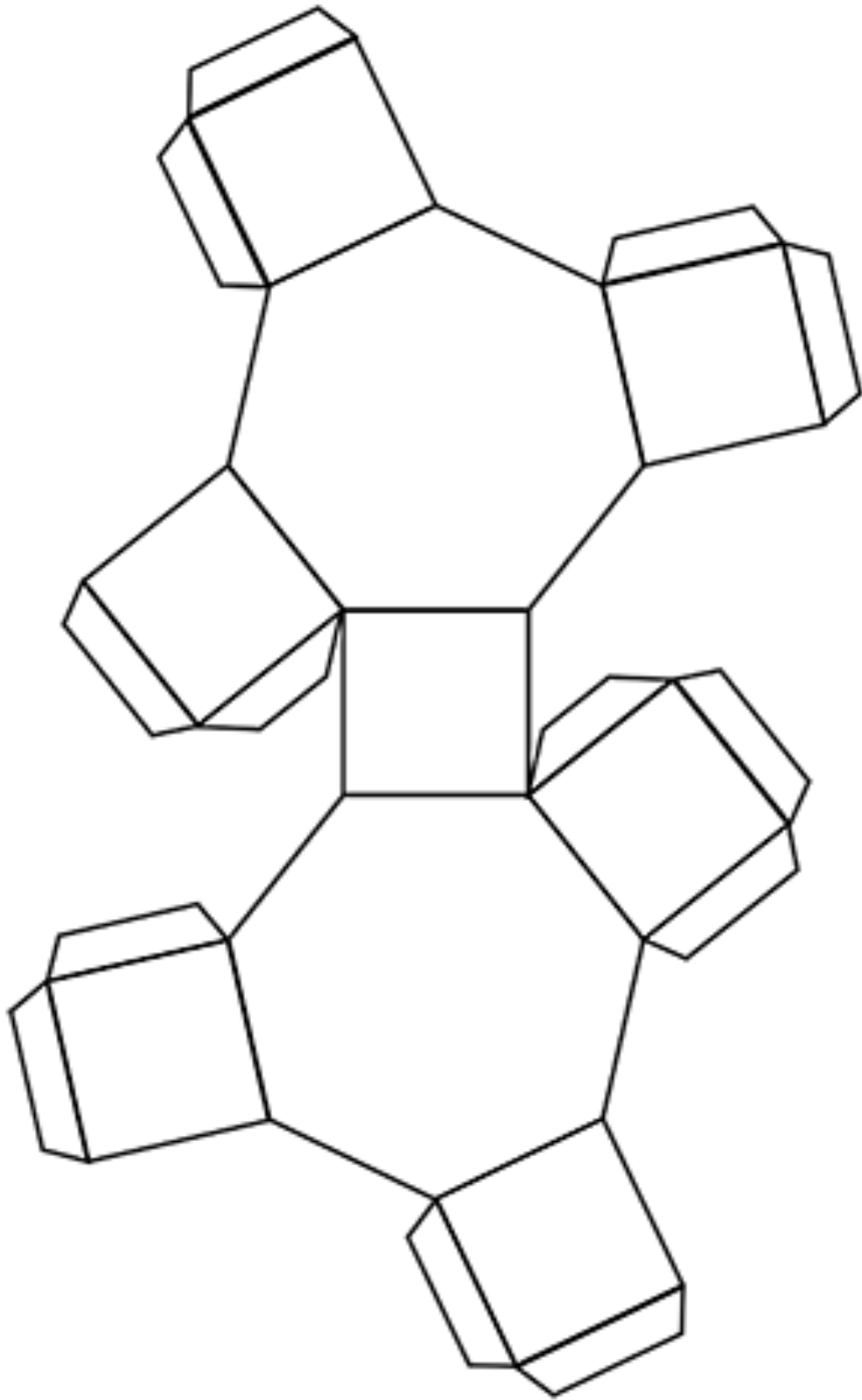
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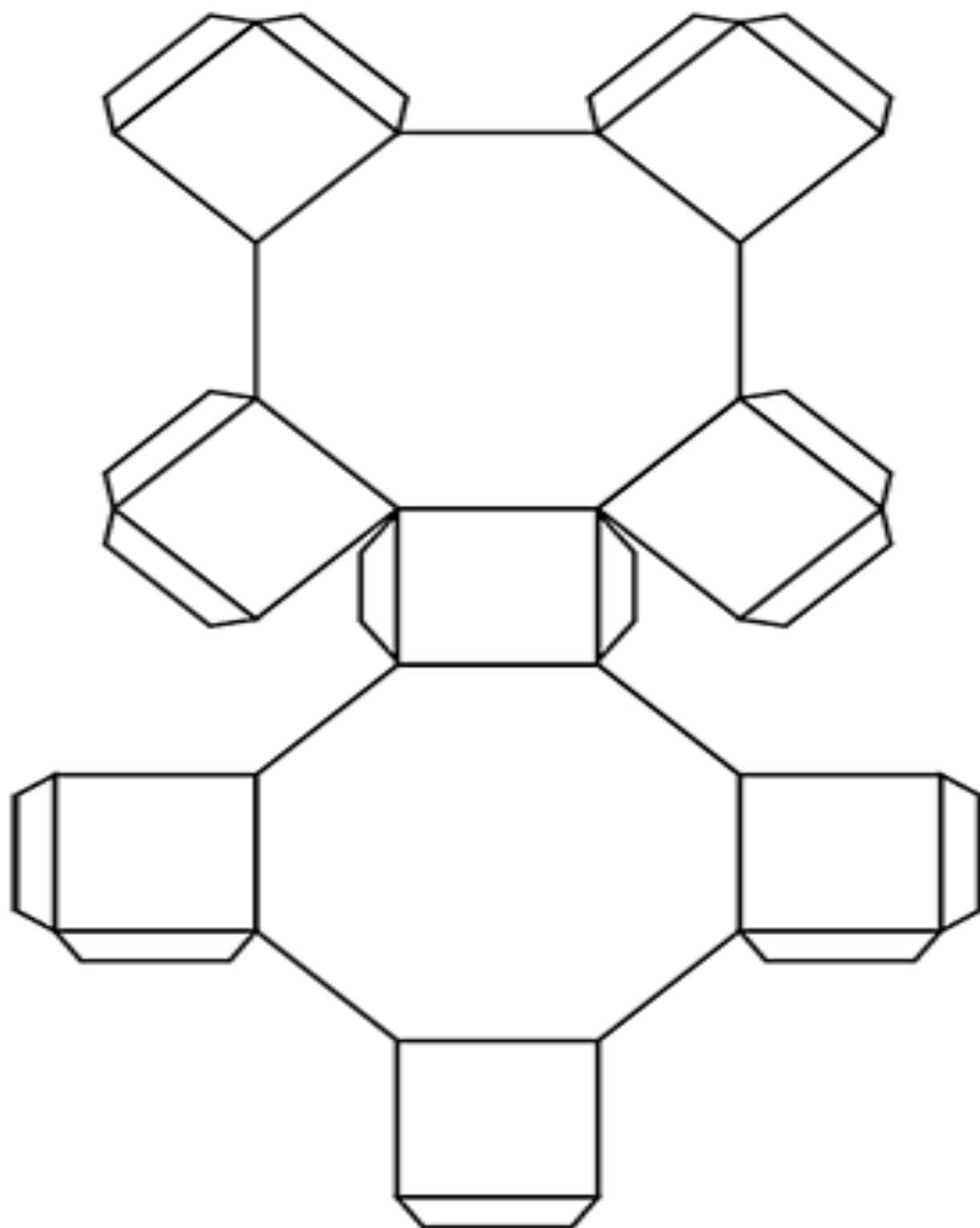
Triangular Prism



Heptagonal Prism



Octagonal Prism



Digital Storytelling and Community Photojournalism

	PRIMARIA	MEDIA	SUPERIORE
Level	1 2 3 4 5	1 2 3	1 2 3 4 5
Material(s)	Digital Storytelling examples; equipment to show videos; Smartphones or cameras; Smartphones with voice recording app; Internet access; Photography Scavenger Hunt; photographs for compare/contrast activity; Pitch Process Character Cards; Preparing for Our Interview worksheet; How Will You Tell Your Story? video		
CLIL Link	Civics/IT/Storytelling/Photography/History		
Learning Outcomes	Students will: <ul style="list-style-type: none">• practice talking about the past• practice expressing opinions• compare and contrast cultures, generations, and lifestyles• learn and practice language associated with IT and photography• explore photography and use various computer applications• document, photograph, write, and narrate a story from their community and share the results with an audience		

Note

Arranging interviews with members of the local community will require careful planning and co-ordination. Students may need assistance in this regard from you, fellow teachers, and/or parents to organise meetings, transport, etc. Be prepared to help in this regard.

Introduction

(100 minutes)

- Play *Four Squares* to get students thinking critically: Designate four corners of the classroom as *Agree*, *Disagree*, *Somewhat Agree*, *Somewhat Disagree* and say a statement to the class. Students walk towards the corner that matches their opinion. Give them time to think and discuss with others in their corner as to why they feel that way, then have a discussion between opposing viewpoints/corners. After the discussion, but before moving on to the next statement, ask if any students want to switch corners. Make sure that the statements are level-appropriate. Example statements:

Social media does more harm than good.

Life was better in the past.

In the future there will be no need for books.

The youth of today are lazy/misunderstood/better educated than ever before.

The older generation make a valuable contribution to society.

It is important to protect Italian culture.

It is important for young people and elderly people to communicate.

- Introduce digital storytelling with an example:
<https://www.youtube.com/watch?v=ZpwzzdHYCHU>. After showing the video, ask students follow-up questions: *What is the video about? Which computer programs do you think were used in making the video?*
- After watching the example, tell students the concept and goal of the project: that they will document, photograph, write, and tell a specific story that exists in their communities, and share the narrated photo streams they create with an audience. In order to focus the task, explain that the theme of their digital storytelling project should be related to the questions raised in *Four Squares*: how cultures change over time and cross-generational relationships and perspectives.
- To encourage the students to think of ways the world has changed, show them two photographs of the same location, several decades apart. Ask them to compare and contrast the scenes (See example photographs). Discuss the differences as a class. Example questions: *What do you see in the photographs? What are people wearing? Where are they going? What do you think is in their pockets? How many shop signs do you see? What is sold in the shops? What do they do in their free time?*
- Lead class in a brainstorming session about the kind of people whom they might like to interview and what they would like to find out from their interviewees. More in-depth brainstorming will take place later on in the project.
- In class or as homework, have students watch the tutorial *How to Take Better Photos With Your Smart Phone*: <https://www.youtube.com/watch?v=I9kNXQT38pE>

- Have students individually complete the *Photography Scavenger Hunt* (See hand-out.): Stress that you are evaluating their creativity in the photographic medium and not the speed with which they finish the tasks; encourage them to explore different options and styles for each task, i.e. interesting angles, good lighting and shadow, composition, symmetry, pattern, etc. They need to choose their top three photographs and upload them to Instagram with a hashtag that you provide (e.g. #class2Bphotoscavengerhunt)
- **Formative Assessment for the Introduction:** Students are able to brainstorm; express and defend their opinions; compare and contrast; and complete the *Photography Scavenger Hunt* and upload their top three photographs to Instagram.

Development

(5-7 50-minute lessons, not including parts of the project that you assign as homework)

Guided

- Split students into groups of four. Each group will create one Digital Story. In their groups, students should brainstorm the person they would like to interview from their community. Ask: *Who do you know that would make an interesting subject? Who has an intriguing family history or can bring a new angle to a story? What will you photograph?* (**N.B.** It is very likely that their interviews will be done in Italian and translated into English.) They can do this simply with pen and paper or you can use one of the creative brainstorming techniques outlined in the *Brainstorming Guide*. By the end of the brainstorming session, students should create a shortlist of four ideas for their project. Before deciding which one to pursue, they will pitch all four ideas to the class.
- Go through the following *Pitch Process*: Students should use these steps to share their group's ideas with the class, and to hear other groups' ideas. In this exercise, there are the "Presenters," (the group sharing their ideas), and the "Class," who listen, ask questions, and discuss. Each group should pitch, and each pitch should last around fifteen minutes.

The Pitch (5 minutes): The Presenters explain to the class the ideas they have come up with as a team: who the interview subject is, what information they want to find out, and what they plan to photograph.

Questions (5 minutes): The class asks the presenters questions, starting with simple, clarifying questions, and moving to deeper probing questions. Clarifying questions help better understand the ideas being discussed; they are simple and should have short answers. Examples of clarifying questions include “Do you live near the hospital?” or “Do you want to interview a doctor or a nurse?” Probing questions get deeper into the presenters’ ideas. Examples of probing questions include, “What do you like best about doctors?” or “Why do you want to visit the hospital?”

Discussion (5 minutes): The class now discusses the ideas they have presented. The presenters can listen and take notes but not contribute to the discussion. This is their chance to sit back, listen, and think. The class must discuss each idea and express what they like best about each idea. Give each student in the class a *Pitch Process Character Card* to complete. Make sure each student fills a card out and gives them to the presenters.

Final Word (1 minute): After the class has finished their discussion and completed their *Pitch Process Character Cards*, the presenters re-join the group and share what they think after hearing the ideas, answering questions, and listening to the discussion.

- After reflecting on the ideas that came up during the pitch process, each group settles on a final idea for their project, with guidance from the teacher. If possible try to encourage groups to pick an original, unique idea different from the other groups to ensure a diverse range of stories.
- Groups begin to finalise their interview questions using the *Preparing for Our Interview* worksheet. If access is available, students should use computers, smartphones, books and other library facilities to research what life would have been like when their subject was young in order to guide the interview in an interesting direction.

- Have students practice the questions they have come up with by role-playing the interviews in their groups. They should do a short video task in which they role-play the interview in the style of a TV talk show. Students can play the role of presenter, guests, cameraman, etc. Play the videos to the class. *Variation:* This can also be done as a “live” talk show, with groups in turn presenting their “scene” to the class. Whilst each group is presenting, the rest of the class takes notes and are free to contribute their own questions at the end. Thus it becomes a good listening and note-taking exercise, skills that the students will require for their actual interview.
- Allow groups time to reflect on the success of their role-played interviews. Ask: *Is there anything you need to change about your questions? Any questions that came up that should be included?*
- Students should now be ready to carry out their interviews. Have students check that they have the appropriate equipment to carry out the interview—camera, pens, notebooks, Smartphone, etc.

Independent

- Students carry out their interviews.
- After completing the interviews, groups need to organise all of the material in order to put their story together. Notes they have written should be elaborated while they are fresh; the transcript of the interview should be written out or typed and, if it was done in Italian, it should be translated; all photographs should be collected along with any extra material/research. They should reflect on their experience as a group and add these insights to their notes. Example reflection questions: *How did you feel during the interview? What did you find surprising, memorable, noteworthy, impressive? Did your opinion of your subject change at any time during the interview?*
- Once all material has been gathered, students decide which direct quotes they would like to use from the transcript and when they feel they should paraphrase. They also need to consider which photos go well with which quotes. This should be done when the experience is still fresh in their minds.

- Show the video in class (or assign as homework) “How Will You Tell Your Story?” <https://www.youtube.com/watch?v=NmbHksCD1XQ> This video gives an overview of different websites and tools students can use to make their video more exciting and visually interesting. Allow students time to explore these options and decide how best to create their video. Examples websites:

Google Slides – www.google.com/slides/about

Prezi – www.prezi.com

PowToon – www.powtoon.com

Canva – www.canva.com

Storybird – www.storybird.com

Piktochart – www.piktochart.com

- Students begin outlining their script. If further structure and guidance is required, students can create a storyboard showing how and when they will incorporate photos, videos, drawings, graphics, text, etc. To help guide the writing process, ask the following questions to each group:
 - *What can you use from the interview in your story?*
 - *How can you use your research from books, primary documents, and other sources?*
 - *How many photos will you use?*
 - *Should you match your writing to your photos or your photos to your writing?*
 - *Are you writing captions for your photos or are your photos really illustrations for your story?*
 - *Can you invent information if you don't know something?*
 - *Who is going to hear this or read this? Who is your audience?*
 - *What do you need to explain to your audience and what do they already know?*
 - *How do you start your story?*
 - *How do you end your story?*
- Students now choose which photos to use, edit these photos, create any drawings or visuals they need and refine the script so that it fits around the media they are using. They can also decide what music, if any, they would like to include.
- Once the first draft of the story has been completed, carry out a peer review. Groups swap scripts with another group and read their script (along with relevant photos, media, etc.) They then feedback to their classmates. Have them answer what they feel

works well, what needs more elaboration, i.e. students may suggest a different picture or may praise a particular quotation or image.

- Groups use the feedback to finalise their script. Once finalised, they need to record it. This should be done in a quiet, echo-free place to reduce background noise and disturbance. Encourage students to listen back to the recording and make several attempts if necessary.
- Once they are satisfied with how it looks and sounds, students put their story together on the computer.
- **Formative assessment for the Development:** Students are able to brainstorm the subject they would like to interview and choose a subject; collaborate with their group throughout this central phase of the project; pitch their idea, give/receive feedback about the project proposals; refine proposal based on feedback and reflection; prepare interview questions; role-play the interview; carry out the interviews; shape the project with the interview input (outline the script, collate materials, match images and text); give/receive feedback during the second peer review; complete the project (on time, according to specifications).

Conclusion

(50 minutes)

- Students share their completed stories with their friends, classmates, families and wider communities via online platforms such as YouTube (www.youtube.com).
- Allow students the opportunity to reflect on their project by playing *3-2-1*: students write three things they've learned during the project, two important details/ideas, and one question they still have. Share the results with their groups and with the class.
- **Summative Assessment for the Project:** Use the rubric to evaluate each student.

Extension Activities

- Hold a storytelling event in the school where all videos are showcased together. Students are available to explain the process of creating the video and answering any questions the viewers have. The audience can vote for their favourite, most insightful, most moving, best photography, best script etc. Hold an awards ceremony.

PHOTOGRAPHY SCAVENGER HUNT

1.	2.	3.	4.
Take a photo of someone from the right side.	Pick a location. Stand in one spot and take five unique photos. You cannot move your feet!	Take a photo of something symmetrical.	Take a photo inspired by the word "four". Use your imagination!
5.	6.	7.	8.
Take a photo of a reflection.	Take a photo of an everyday object in an unusual location.	Take a photo of someone from the left side.	Take a photo of shadow. Use lights to create an interesting effect.
9.	10.	11.	12.
Take a photo inspired by the word "blue". Use your imagination!	Take a photo of someone from below.	Find three objects and arrange them as you like. Take five photos of the same objects, arranged differently.	Take a photo of an interesting pattern.
13.	14.	15.	16.
Take a photo with only half of the subject within the frame.	Take five unique, abstract photos of one small object.	Take a photo inspired by the word "circle". Use your imagination!	Take a photo of someone from above.

Digital Storytelling and Community Photojournalism Brainstorming Guide

Try the following brainstorming games to get your students thinking of potential topics, interview subjects, and places to visit.

FIFTY THINGS

Give each group a large piece of paper, and give each student a marker. Announce a time limit and challenge each team to see who will be the first to come up with 50 things that people in the class can use as subjects for this project. The ideas are limitless: doctors, priests, restaurateurs, every different type of business owner in the community, and so on. You will have two winning teams—the first team to list 50 different things, and the team to list the most things total in the time limit.

THE STICKY NOTE CHALLENGE

Give each group a large stack of sticky notes, and make sure each student has a pen or pencil. Tell them to write just one idea for a photojournalism subject on each sticky note. Assign each group to a specific area of the classroom, give them a time limit, and challenge them to cover their space with their ideas. Once time has expired, determine different types of “winners” in your challenge: which group covered their space, which group has the most unique ideas, which group has the most sticky notes on the walls, etc. Then, have representatives from each group work together to organize the entire class’s notes by topic or theme. During this time, other students can see the ideas different teams generated, choose interesting ideas in different categories to highlight and discuss, or archive the class’s work through notes or photos.

AUDIENCE RESPONSE

Assign roles within each group; some students should be the Interviewers, some should be the Reporters. Interviewers should be prepared to talk to people in and around the school, and Reporters should be prepared to write down or record what they say. Give your students defined boundaries (“You can talk to the teachers and students on the playground and in the library, but don’t interrupt classes”) and a specific time

limit, and send them out to do fieldwork to learn what a potential audience would like to hear about or read about in your class’s work. The Interviewers should ask, “We are doing a journalism project about important people in our community and the changes in our culture. What would you like to hear about? What would you like to read about?” The Reporters should transcribe what is said and bring these notes back to share with the class.

YES, AND...

Give each group a large piece of paper and each student a marker. Each group should write one idea in the middle of the paper in big letters, such as “The Butcher,” or “Coffee Shop Owner.” From here, the rules are simple: participants may only respond with “Yes, and...” as they expand the ideas that they hear or see. One student might write, “Interview the coffee shop owner,” and another will say “Yes, and take photos of her at in the cafe,” and another will say, “Yes, and take photos of customers,” and another will say, “Yes, and interview the customers,” and on and on. The only rules are that each response must begin with “Yes, and...” and that each new idea must be written down. The final product should look like a web of ideas. Give your class a time limit and challenge them to cover the entire page with “Yes, and...” ideas.

PITCH PROCESS CHARACTER CARDS

Listen to the Presenters four ideas and assign each to one of the categories below.

SLAM DUNK: This is the idea that we know the Presenters can complete. We know exactly who will be interviewed, where the pictures will be taken, and how everything can be accomplished. Perhaps one of the Presenter's parents can easily help, or everything required is quickly and easily found in school or in the local neighborhood.

JOKER: This is the idea that seems like the most fun. Perhaps it gives the Presenters the chance to laugh, be silly, or otherwise just have a good time.

WILD CARD: This is the idea that is the biggest risk, but offers a big reward. This idea may be the most challenging, but if the students can complete it, they will really have created an amazing project.

SWEETHEART: This is the idea that is guaranteed to make viewers tear up. Perhaps this idea involves interviewing a Presenter's grandmother; perhaps it will honour places in the community that are very important to a Presenter's father or mother.

Pitch Process Characters

The Slam Dunk

(an idea we know the Presenter can complete)

The Idea:

Is a "Slam Dunk" because...:

Pitch Process Characters

The Joker

(an idea that seems like the most fun)

The Idea:

Is a "Joker" because...:

Pitch Process Characters

The Wild Card

(an idea that is a risk but offers a big reward)

The Idea:

Is a "Wild Card" because...:

Pitch Process Characters

The Sweetheart

(an idea that will evoke powerful emotions)

The Idea:

Is a "Sweetheart" because...:

Preparing for Our Interview

Interviewers and reporters always prepare their questions and ideas in advance. Use your research, notes, ideas, and this sheet to get ready.

Name of the person we will interview:

His or her job title and description:

Why do we want to interview this person?

What do we hope to learn or gain from this interview?

Question starters

Use the following phrases to write your own interview questions:

“Tell me the story of...”

Example: Tell us the story of opening your first restaurant.

Now yours:

1. Tell us the story of...
2. Tell us the story of...
3. Tell us the story of...

“How did you...”

Example: How did you become a doctor in this emergency room?

Now yours:

1. How did you...
2. How did you...
3. How did you...

One-word question starters

Who

Example: Who were your heroes when you were growing up?

Now yours:

1. Who...
2. Who...
3. Who...

What

Example: What do firefighters do when there are no fires?

Now yours:

1. What...
2. What...
3. What...

Where

Example: Where do you get the materials and supplies for your business?

Now yours:

1. Where...
2. Where...
3. Where...

When

Example: When did you know that you wanted to be a nurse?

Now yours:

1. When...
2. When...
3. When...

Why or How

Examples: Why did you want to open an art studio?

How did you decide what college to go to?

Now yours—circle “Why” or “How” and keep writing:

1. Why/How...
2. Why/How...
3. Why/How...

PROJECT BASED LEARNING RUBRIC

Creativity	Student demonstrated no level of creativity. 0 Points	Student demonstrated low level of creativity. 1 Point	Student demonstrated average level of creativity. 2 Points	Student demonstrated good level of creativity. 3 Points	Student demonstrated high level of creativity. 4 Points
Participation	Student was not active in the project. 0 Points	Student was rarely active in the project. 1 Point	Student was active most of the project. 2 Points	Student was often active in the project. 3 Points	Student was consistently active in the project. 4 Points
English Writing	Student wrote unclearly and failed to communicate in English. 0 Points	Student wrote unclearly with made many grammatical errors. 1 Point	Student wrote understandably with some grammatical errors. 2 Points	Student wrote well with limited grammatical errors. 3 Points	Student wrote clearly with few grammatical errors. 4 Points
English Speaking	Student failed to speak in English. 0 Points	Student was rarely audible or clear when speaking and made many grammatical errors. 1 Point	Student was sometimes audible and clear when speaking and made some grammatical errors. 2 Points	Student was often audible and clear when speaking and made limited grammatical errors. 3 Points	Student was always audible and clear when speaking and made few grammatical errors. 4 Points
Group Work	Student never contributed to group work. 0 Points	Student rarely contributed to group work. 1 Point	Student occasionally contributed to group work. 2 Points	Student often contributed to group work. 3 Points	Student consistently contributed to group work. 4 Points
Total Points					/20
Comments					

ERROR CORRECTION ACTIVITIES

These activities can be used with both primary and secondary school teachers to help them correct their errors in English and to give them strategies for correcting their students' errors.

CHUCK THE SENTENCE

This activity helps students identify and correct common errors. Write errors that you've heard on quartered pieces of scratch paper and put the sentences facedown in a pile. Divide the students into two teams. One student plays at a time by taking one of the cards and correcting it without the help of his/her group. If he/she gets the answer correct, then he/she wins a point for the team and can crumple the paper and aim it in the waste bin for an extra point. If the student fails to correct the sentence, it goes back into the pile, which ends up with the most difficult sentences. Play until all of the sentences have been corrected and crumpled.

GRAMMAR AUCTION

For this activity, you need a list of sentences with common errors as well as sentences that are correct; the sentences with errors can be pre-prepared and/or come from the participants. The goal of this game is to win as many correct sentences as possible. Each team starts with 100 euros. Begin by reading a sentence that may or may not be correct. Once you have read the sentence, the teams make a secret bid and silently show it to the teacher, deducting this amount from their total. If they believe the statement to be incorrect, they should bid 0 euros. If they believe it's correct, they should bid in the hopes of winning the sentence with the highest bid. When all of the statements have been bought, indicate

which are correct and which are incorrect. The team with the most correct answers wins. In the case of a draw, the team with the most money left over wins.

NOUGHTS AND CROSSES

Create a large 3x3 grid on the floor (using chalk, tape or demarcate floor tiles). In each square put a piece of paper with a common error or incorrect sentence written on it. Divide the class into two teams. Teams take turns picking a square and correcting the error within that square. If they successfully correct the error, a member of their team stands in the square. If incorrect, the other team has a chance to "steal" the square. The first team to have three team members in a row wins. **Note:** If you have a very small class this activity can also be done with a grid drawn on the board.

STICKY NOTES

Tape some sentences containing frequently encountered errors to the walls of the room. Put students in pairs and give each pair a number and as many sticky notes as sentences, i.e. if there are ten sentences taped to the wall, each pair should have ten sticky notes. Students walk around the room with their partner and read the sentences containing the errors. Together they write the corrected sentence on a sticky note and stick it on the wall underneath the original sentence. When the students have corrected all the sentences, they sit down. When all pairs have finished, check the sticky notes and give a point to each pair who corrected the error. The winner is the pair with most points at the end.

MINDFULNESS ACTIVITIES

The following activities are effective ways to help students relax, focus their attention, and regulate their emotions. Try spending a few minutes at the beginning of each lesson with a mindfulness activity and note the results.

7/11 BREATHING

Put on some relaxing calm music. Have participants stand in a circle and take five long deep breaths. They should breathe into their belly for seven counts and breathe out using their lungs to force the air out for eleven counts. Then ask them to walk around the room, paying attention to what they feel, what they can hear, etc.

AFRICAN SAFARI MASSAGE (Storytelling and Drama Module)

This activity entails participants working in pairs to give each other a narrative-based massage. Stand in a circle; participants listen to the narrative and follow your actions.

Today we are going to go on an African safari. *(Gently massage the shoulders.)*

The sun is big and bright in the sky. *(Make a big circle with your hands.)*

It is a big yellow sun and very hot. *(Rub your hands up and down the side of the spine to create heat.)*

Let's get in our car and drive around. *(Rub from the shoulders with the forearms, alternating left and right.)*

Look over there, under the trees. There are elephants with big feet. *(From bottom to the top, walk hands up*

They are stomping through the grass. (From the top to the bottom, wiggle fingers down, like long grass.)

Their trunks are going side to side. (Using hands, make U on the back from side to side.)

Above them in the trees, there are monkeys climbing. (Put your hands on their shoulders.)

They are running up and down the branches. (Quickly massage up and down the arms.)

Keep on driving. (Rub from the shoulders with the forearms, alternating left and right.)

Look! There are some antelope. They are jumping. (Put your fingers together and jump them around the back.)

Now you are near the water. (Draw wavy lines with your fingertips from side to side down the back.)

Look at the hippos! They have big, strong mouths with big teeth. (Draw a big circle with your finger and make a stroke for teeth.)

And we drive home, after a lovely safari. (Rub from the shoulders down the forearms, alternating left and right.)

BALLOON BREATHING

Have participants hold their hands together in front of their mouth with their palms together. They should take a big deep breath and, as they blow out, imagine that they are blowing up a balloon between their hands. It should take three breaths to blow up the balloon, and they should make their hands wider with every balloon. Once blown up, have them release the

ENERGY BREATHING

Have participants sit upright (or stand) and relax. They should breathe in through the nose, making sure their diaphragm expands, and hold the breath for a moment. When they breathe out through the mouth, they should make a hahaha sound as if they are trying to fog up a mirror. Repeat five times.

GUIDED MEDITATION

Have participants stand in a circle. Focus on the breathing and on using your diaphragm. Inhale for four seconds and exhale for six seconds. Practice for one minute. Now guide participants to become aware of the rest of their body by adding tension and releasing various parts of the body (face scrunched then relaxed, hands clenched then relax, etc.) They should be tense for four seconds then release for six seconds.

A TREE GROWS (Storytelling and Drama Module)

This is a narrative pantomime, told by the leader and enacted by the participants individually. Narrate the story slowly to allow participants to fully realise each step. Participants spread out around the room and make themselves as small as possible (for example, curled into a ball on the floor or crouched in a chair). Once everyone has sufficient personal space, begin: *You are an apple seed, crammed tightly into your hard seed pod, and buried under the cold ground. It is winter, and you are barely awake. Above you, snow covers the ground. It is totally dark under the ground. Now it is spring. The earth is growing a little warmer, and you start to feel more awake. The snow above you melts and the water soaks into the earth. It feels good. The earth feels warmer, and you are able to pull energy from the soil. It is time to come*

you push up against your seed pod and break through, like a bird breaks out of the egg. You reach upwards into the warm earth. The earth around you is moist, and you soak in the life-giving moisture. You want to push upwards. Finally, with one great push, you emerge from the soil and see, for the first time, the sun! The sun's energy flows into you and you feel stronger and stronger. You stretch upwards and outwards until you are a healthy seedling. The gentle spring rains nourish and refresh you. Take a moment to enjoy it. Now let's move ahead a few years. You have grown into a strong young tree. You have beautiful green leaves that soak up the sun and make you strong. But you want to grow taller. So with all your energy you push out and up. As the years go by you become a strong, handsome apple tree. You stand proud in the sun and enjoy your own strength and beauty. Now it is fall. You have grown succulent, nourishing apples all over your strong branches. The apples contain seeds that might someday become new apple trees. The apples are heavy. Your branches are strong, but there are so many apples. You feel weighed down. You feel as if your branches might break. Here come some children. You can't talk to them, but you know they are coming for the apples. They have baskets. They are laughing and singing. The children pick your apples, and your branches feel light. You know they will take them away and eat them. You know they will throw away the seeds, and that some of those seeds might grow to be new apple trees. Almost all of your apples are gone. But you know you will grow more next year. You feel grateful to those children. You hope they will enjoy the apples. Now it is winter. All of your leaves have fallen. But you know you will grow more next spring. Now it is

VISUALIZATION

Act out the idea of relaxing for the participants and have them follow along. For example, say (and act): *Relax. Take two deep breaths and relax all of your body: your feet, your legs, your stomach and chest, your arms and wrists and hands. Relax your neck and your face, etc.* Then have them close their eyes and visualize what you say. For example: *I am walking in a park. I can smell trees and grass. The air is clean and fresh. I stop and smell a blue flower. I hear a bird singing...*

PRONUNCIATION ACTIVITIES

PRONUNCIATION WAR

Divide participants into teams of approximately four. Write a commonly mispronounced word on the board. In their teams, participants confer on the correct pronunciation and pick a spokesperson. Each spokesperson has the chance to pronounce the word correctly to win a point for her team. Continue with other words, ensuring teams have a different spokesperson each time. Common pronunciation problems for Italian speakers of English include: long and short vowels, sound of -ed on regular past simple verbs, pronunciation of /h/, pronunciation of words that begin with vowels, pronunciation of /th//s//z/, words like bear, bear, bare, etc.

SOUND OF -ED

Italian speakers of English will often mispronounce the sound of -ed on regular past simple verbs. This activity helps them practice the correct pronunciation. Divide the participants into equal teams and show them one of the three sounds of -ed (/t//d//t//id/) and give them a few minutes to brainstorm as many verbs as possible that match the sound. Continue with the other sounds, giving points for each correct verb.

/t/ after unvoiced consonants
(walk, talk, wash, etc.)

/d/ after voiced consonants (love,
move, try, etc.)

/id/ after 't' and 'd' (want, decide,
hate)

STRESS PATTERNS

Split the participants into two teams, and show a numbered set of stress

patterns. Then call out a word. Teams want to be the first to 'buzz in' and say, with the correct stress, which stress pattern matches the correct pronunciation of the word.

Stress pattern examples:



Variation #1: Say a word and have the teams write the stress pattern. Variation #2: Show a stress pattern and have teams generate as many words as possible that fit the pattern.

REFLECTION ACTIVITIES

Reflecting on learning is an important strategy for both teachers and students; it helps reinforce key concepts and improves long-term retention. Always budget time for reflection at the end of a workshop/module (or lesson). Generic questions include:

- *What is one new thing you learned today?*
- *What is one thing you want to work on?*
- *What made you feel proud today?*
- *What surprised you today?*
- *What are you thankful for today?*
- *Which activities will you try with your students?*
- *What will be important to know from the workshop three years from now? Why?*

3-2-1

Have participants write three things they've learned in the workshop, two important details/ideas, and one question they still have. Share the results in pairs and with the group.

ADJECTIVES

Brainstorm and write a selection of adjectives relating to feelings on the board. Split the participants into small groups of around four or five. Tell them to choose several adjectives (increase or decrease the number depending on how long you want the activity to take) and think of a time during the workshop when they felt this way. Give students time to plan what they are going to say. After a few minutes, have participants share their results with the group.

BEFORE AND AFTER

Give each participant a post-it at the beginning of the workshop and have them write down something they would like to learn from it. At the end of the workshop, have them look at their post-it, write down something they learned, and then compare their two answers. Finally, create a gallery of post-it notes that the participants can 'walk through'.

CLEAR/CLOUDY

Draw a T-chart on the board and have teachers copy it. On one side of the chart, represented by a sun, teachers write what was clear to them in the workshop. On the other side of the chart, represented by a cloud, they write what wasn't clear to them or what they haven't found convincing. Then have them share the results with the group.

EMOJI

Have participants take out their telephones and choose an emoji that represents how they feel at the end of the workshop. Then, in pairs, they should explain their choice. Feed back a few reflections with the whole group.

GALLERY WALK

Put participants into small groups and give each group a piece of A4 paper. Instruct them to write/draw what they have learned in the workshop. After five minutes, attach the papers to the classroom walls and have everyone wander around with stick-it notes to affix to the posters, extending ideas, adding questions, and/or offering praise.

HAND EVALUATION

See PPT. Participants need a piece of paper. Have them trace around their hand and label it as follows: Something I enjoyed (thumb); Something I would like to point out or emphasize (index finger); Something I didn't enjoy (third finger); Something I will treasure (ring finger);

Something they would like to add (little finger); A prediction for their future as teachers (palm). Then have them complete the hand and share the results in pairs or small groups.

HAPPY GRAPH

Draw the two axis of a graph on the board with three circles up the vertical side. Along the horizontal side you can decide how many spaces to include to suit your needs, i.e. you could have one space for each module, one for each day of the course, one for each month of the school year. Draw three faces in the circles—the top one very happy, the middle one looking unimpressed and the bottom one looking sad. This is the Happy Graph. Ask participants to copy the graph on a piece of paper and to plot their feelings over the course of the horizontal. Walk around the room and ask questions as to why they felt a certain way at a certain time. They can also share the results in pairs or small groups.

LABYRINTHS

Give each teacher a labyrinth handout and five minutes to trace their route from the starting point into the center of the labyrinth. They can choose to keep in mind a problem that they have or simply let their mind wander. Then reflect: *Did you find your way to the center? How did you feel during the activity (relaxed, frustrated, engaged, focused)? How do you feel now? How is a labyrinth like the journey of life? How is a labyrinth similar to your journey as a teacher? How are they different? If you reflected on a problem, how do you feel about that problem now?*

QUOTATIONS

See *PPT*. Show participants a few quotations. After a few minutes of silent consideration, have them share their reflections.

SNOWSTORM

Participants write down what they've learned on a piece of paper and wad it up. At your signal, they throw their 'snowballs' in the air and then go and pick one of them up and share the reflection with the group.