

Cancionero en inglés para niños

DOCUMENTO DE TRABAJO

Versión Preliminar

Educación Primaria

Subsecretaría de Educación
Dirección Provincial de Educación Primaria
Dirección de Gestión Curricular

Cancionero en inglés para niños¹

El uso de canciones en la clase de Lengua Extranjera en el Nivel Primario tiene una relevancia tanto lingüístico-didáctica como también cultural y estética. En esta ocasión, se seleccionaron canciones que han permanecido en el tiempo y ofrecen a los alumnos un encuentro con el inglés que enriquece sus emociones y dispara sus fantasías y creatividad.

Se prestó especial atención a la calidad de la ejecución, la armonización y el arreglo musical. Como se trata de canciones tradicionales², folclóricas y de autor, que no fueron pensadas para ser utilizadas en la escuela, es importante recordar que la poesía no alude más que a sí misma y permite a los niños un encuentro estético con el inglés.

Algunas razones que justifican el uso de un cancionero tradicional en la enseñanza del inglés son:

A. Desde una perspectiva cultural

- Las canciones revelan rasgos no sólo específicos de los pueblos que las crearon sino también comunes a otras culturas. Lo diferente y lo común en el encuentro con el/los otro/s.
- Los tópicos de estas canciones tradicionales están íntimamente relacionados con aspectos culturales y sociales de las comunidades de donde surgieron. Por ejemplo, las canciones del centro de los Estados Unidos incluyen animales de la granja, granjeros, vaqueros, animales salvajes, que dan cuenta de la vida en el campo. Las canciones inglesas y escocesas suelen introducir tópicos marítimos y de la nostalgia de los marineros por estar lejos de sus mujeres amadas. Describen también la vida cotidiana en pueblos cuya vida y costumbres están muy condicionadas por el mar.

¹ Equipo de especialistas autores del material: Griselda Beacon, Melina Porto, Lucila Gassó y Florencia Perduca.

² El cancionero tradicional carece de autor cierto, no se sabe dónde tuvo su origen y se transmite oralmente con múltiples variantes.

- Asimismo, algunas canciones dramatizan situaciones de la vida cotidiana y expresan sentimientos y actitudes con las cuales los alumnos se pueden identificar fácilmente.
- Muchas de las canciones cuentan historias que versan alrededor de personajes populares de una región determinada, un episodio histórico que ha modificado el curso de un pueblo, etcétera. Realizar actividades que se adentren en estos relatos permite llevar adelante proyectos interculturales en los que los niños recopilan canciones propias con los personajes populares de su contexto o historias locales. Así, los niños van relacionando las distintas culturas en actividades que favorecen el diálogo intercultural. Por ejemplo, la canción irlandesa *Cockles and Mussels* cuenta la historia de Molly Malone, una joven vendedora de pescado en las calles de Dublín en el siglo XVII, cuya vida cotidiana y costumbres están condicionadas por el mar. Describe una escena característica de una ciudad marítima -la venta de mariscos frescos- y se ha convertido en una especie de himno alusivo a la ciudad de Dublín y a las familias de pescadores, profesión muy representativa del lugar.

B. Desde una perspectiva didáctico-lingüística

- Las canciones proveen variedad a la clase.
- Permiten “ensayar” el uso de la lengua como un paso previo a usarla espontáneamente, ya que se practican expresiones idiomáticas, la pronunciación y la entonación.
- Permiten “jugar” con los sonidos y la naturaleza rítmica del idioma inglés.
- Algunas canciones juegan con el sinsentido, con juegos de palabras o de sonidos dando espacio a los alumnos para experimentar con el inglés desde una perspectiva lúdica.
- Presentan vocabulario y expresiones en contexto.
- Son motivadoras: cantar es divertido y los alumnos se entusiasman con el inglés a partir de actividades que crean una atmósfera de trabajo distendida.

- La variedad de ritmos es otro elemento motivador y permite desarrollar la sensibilidad estética en los niños.
- Es una actividad grupal. Todos participan en el acto de cantar y el resultado revela el compromiso del grupo con la actividad propuesta. Hay canciones que pueden cantarse en forma antifonal donde los niños tienen que responsabilizarse por una parte de la canción, lo que los lleva a asumir un papel protagónico en la actividad propuesta. Esto favorece la construcción de una sensación de logro y sentido de pertenencia al grupo.
- Se relaciona con el movimiento. Los niños, en particular los más pequeños, disfrutan marcando el ritmo con su propio cuerpo y dramatizando algunas escenas de las letras. Esta respuesta física (que se enmarca en el enfoque de Respuesta Física Total) es otra instancia que favorece la memorización y el aprendizaje.
- Proveen un espacio de práctica que facilita la memorización de vocabulario, expresiones idiomáticas y estructuras gramaticales.
- Las canciones son textos cortos, repetitivos, rítmicos y con características dialógicas de fácil memorización.

Cancionero en inglés para los alumnos del Nivel Primario

- 1. Ten little Indians**
- 2. Baa, baa, black sheep**
- 3. Old Macdonald had a farm**
- 4. How much is that doggie in the window?**
- 5. London´s burning**
- 6. My bonnie lies over the ocean**
- 7. There´s a hole in my bucket**
- 8. Twinkle, twinkle little star**
- 9. Happy birthday**
- 10. I´m a little tea-pot**

11. Hickory, dickory dock
12. Mary had a little lamb
13. Oh, where, oh, where has my little dog gone?
14. Yankee Doodle
15. Five green bottles standing on a wall
16. Cockles and mussels
17. Go tell Aunt Rhodie
18. Frère Jacques / Are you sleeping?
19. The farmer in the dell
20. This little pig went to market
21. Incy wincy spider
22. Lavender´s blue
23. She´ll be coming round the mountains
24. Six in a bed
25. There´s a yellow rose in Texas

Letras de las canciones

1. One little, two little,
Three little Indians.
Four little, five little,
Six little Indians.
Seven little, eight little,
Nine little Indians,
Ten little Indian boys.

Ten little, nine little,
Eight little Indians.
Seven little, six little,
five little Indians.
Four little, three little,
Two little Indians,
One little Indian boy.
One little Indian boy.

2. Baa, baa, black sheep,

Have you any wool?

Yes sir, yes sir,

Three bags full.

One for the master,

One for the dame,

And one for the little boy

Who lives down the lane.

3. Old Macdonald had a farm, E-I-E-I-O

And on that farm he had some cows, E-I-E-I-O

With a "moo-moo" here and a "moo-moo" there

Here a "moo" there a "moo"

Everywhere a "moo-moo"

Old Macdonald had a farm, E-I-E-I-O

And on that farm he had some chicken, E-I-E-I-O

With a "cluck-cluck" here and a "cluck-cluck" there

Here a "cluck" there a "cluck"

Everywhere a "cluck-cluck"

With a "moo-moo" here and a "moo-moo" there

Here a "moo" there a "moo"

Everywhere a "moo-moo"

Old Macdonald had a farm, E-I-E-I-O

And on that farm he had some sheep, E-I-E-I-O

With a "baa-baa" here and a "baa-baa" there

Here a "baa" there a "baa"

Everywhere a "baa-baa"

With a "cluck-cluck" here and a "cluck-cluck" there

Here a "cluck" there a "cluck"

Everywhere a "cluck-cluck"

With a "moo-moo" here and a "moo-moo" there

Here a "moo" there a "moo"

Everywhere a "moo-moo"

Old Macdonald had a farm, E-I-E-I-O
And on that farm he had some pigs, E-I-E-I-O
With an "oink-oink" here and an "oink-oink" there
Here an "oink", there an "oink",
Everywhere an "oink-oink"
With a "baa-baa" here and a "baa-baa" there
Here a "baa" there a "baa"
Everywhere a "baa-baa"
With a "cluck-cluck" here and a "cluck-cluck" there
Here a "cluck" there a "cluck"
Everywhere a "cluck-cluck"
With a "moo-moo" here and a "moo-moo" there
Here a "moo" there a "moo"
Everywhere a "moo-moo"

Old Macdonald had a farm, E-I-E-I-O
And on that farm he had some ducks, E-I-E-I-O
With a "quack-quack" here and a "quack-quack" there
Here a "quack" there a "quack"
Everywhere a "quack-quack"
With an "oink-oink" here and an "oink-oink" there
Here an "oink", there an "oink",
Everywhere an "oink-oink"
With a "baa-baa" here and a "baa-baa" there
Here a "baa" there a "baa"
Everywhere a "baa-baa"
With a "cluck-cluck" here and a "cluck-cluck" there
Here a "cluck" there a "cluck"
Everywhere a "cluck-cluck"
With a "moo-moo" here and a "moo-moo" there
Here a "moo" there a "moo"
Everywhere a "moo-moo"
Old Macdonald had a farm, E-I-E-I-O.

4. How much is that doggie in the window? (arf! arf!)

The one with the wagg'ly tail.

How much is that doggie in the window? (arf! arf!)

I wonder if he is for sale.

5. London's burning,

London's burning.

Fetch the engines,

Fetch the engines;

Fire, fire!

Fire, fire!

Pour on water

Pour on water

6. My Bonnie lies over the ocean,

My Bonnie lies over the sea.

My Bonnie lies over the ocean,

So bring back my Bonnie to me.

Bring back, bring back,

Oh, bring back my Bonnie to me, to me.

Bring back, Bring back,

Oh, bring back my Bonnie to me.

7. There's a hole in my bucket

Dear Liza, dear Liza.

There's a hole in my bucket,

Dear Liza, a hole.

Then fix it, dear Henry,

Dear Henry, dear Henry.

Then fix it, dear Henry,

Dear Henry, fix it.

With what shall I fix it,
Dear Liza, dear Liza?
With what shall I fix it,
Dear Liza, with what?

With straw, dear Henry,
Dear Henry, dear Henry.
With straw, dear Henry,
Dear Henry, with straw.

But the straw is too long,
Dear Liza, dear Liza.
But the straw is too long,
Dear Liza, too long.

Then cut it, dear Henry,
Dear Henry, dear Henry.
Then cut it, dear Henry,
Dear Henry, cut it.

But the knife is too blunt,
Dear Liza, dear Liza.
But the knife is too blunt,
Dear Liza, too blunt.

Then sharpen it, dear Henry,
Dear Henry, dear Henry.
Then sharpen it, dear Henry,
Dear Henry, sharpen it!

But the stone is too dry,
Dear Liza, dear Liza.
But the stone is too dry,
Dear Liza, too dry.

Then wet it, dear Henry,
Dear Henry, dear Henry.
Then wet it, dear Henry,
Dear Henry, wet it.

There's a hole in my bucket,
Dear Liza, dear Liza.
There's a hole in my bucket,
Dear Liza, a hole.

8. Twinkle, twinkle, little star,

How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.
Twinkle, twinkle, little star,
How I wonder what you are!

Twinkle, twinkle, little bat.
How I wonder what you are.
Up above the world so high
Like a tea-tray in the sky.
Twinkle, twinkle, little bat
How I wonder what you're at!

9. Happy birthday to you,

Happy birthday to you,
Happy birthday, happy birthday,
Happy birthday to you!

10. I'm a little teapot, short and stout.

Here is my handle [*one hand on hip*], here is my spout [*other arm out straight*]
When I get all steamed up, hear me shout.
Just tip me over and pour me out!
[*As song ends, lean over and tip arm out like a spout.*]

I'm a special teapot, yes it's true.
Here let me show you what I can do.
I can change my handle and my spout [*switch arm positions and repeat tipping motion*]
Just tip me over and pour me out

11. Hickory, dickory, dock!

The mouse ran up the clock;
The clock struck one,
The mouse ran down,
Hickory, dickory, dock!

Hickory, dickory, dock!
The mouse ran up the clock;
The clock struck one,
The mouse ran down,
Hickory, dickory,
Hickory, dickory,
Hickory, dickory, dock

12. Mary had a little lamb,

Little lamb, little lamb,
Mary had a little lamb,
Its fleece was white as snow

And everywhere that Mary went,
Mary went, Mary went,
And everywhere that Mary went
The lamb was sure to go.
It followed her to school one day
School one day, school one day
It followed her to school one day
Which was against the rules.

It made the children laugh and play,
Laugh and play, laugh and play,
It made the children laugh and play
To see a lamb at school.

13. Oh, where, oh, where has my little dog gone?

Oh, where, oh, where can he be?
With his ears so short and his tail so long,
Oh, where, oh, where is he?

14. Yankee Doodle went to town

Riding on a pony
Stuck a feather in his hat
And called it macaroni.

Yankee Doodle, keep it up
Yankee Doodle dandy
Mind the music and the step
And with the girls be handy

15. Five green bottles hanging on the wall

Five green bottles hanging on the wall.
And if one green bottle should accident'ly fall,
There'll be four green bottles hanging on the wall.

Then:

Four green bottles.....

Three green bottles.....

Two green bottles.....

One green bottle hanging on the wall.

One green bottle hanging on the wall.

And if one green bottle should accident'ly fall,

There'll be no green bottles hanging on the wall.

16. In Dublin's fair city

Where girls are so pretty
'Twas there I first met with
Sweet Molly Malone.

She drove a wheelbarrow
Through streets broad and narrow
Crying, "**Cockles and mussels,**
Alive, alive-o"

Alive, alive-o
Alive, alive-o
Crying, "Cockles and mussels,
Alive, alive-o"

She was a fishmonger
And that was no wonder,
Her father and mother
Were fishmongers, too.

They drove wheelbarrows
Through streets broad and narrow
Crying, "Cockles and mussels,
Alive, alive-o"

Alive, alive-o
Alive, alive-o
Crying, "Cockles and mussels,
Alive, alive-o"

She died of the fever
And nothing could save her
And that was the end of
Poor Molly Malone

But her ghost drives her barrow

Through streets broad and narrow
Crying, "Cockles and mussels,
Alive, alive-o"

Alive, alive-o
Alive, alive-o
Crying, "Cockles and mussels,
Alive, alive-o"

17. Go tell Aunt Rhodie,

Go tell Aunt Rhodie,
Go tell Aunt Rhodie
Her old gray goose is dead.

The one she's been saving,
The one she's been saving,
The one she's been saving
To start her feather bed.

She died last Friday,
She died last Friday,
She died last Friday
A-standing on her head.

The goslings are weeping,
The goslings are weeping,
The goslings are weeping,
Because their mother's dead.

The gander is mourning,
The gander is mourning,
The gander is mourning,
Because his wife is dead.

18. Frère Jacques, Frère Jacques,

Dormez vous? Dormez vous?
Sonnez les matines, Sonnez les matines

Ding Ding Dong, Ding Ding Dong

Are you sleeping, are you sleeping?

Brother John, Brother John?

Morning bells are ringing,

Morning bells are ringing

Ding, Ding Dong, Ding, Ding Dong

19. The farmer in the dell,

The farmer in the dell,

Hi-ho, the derry-o,

The farmer in the dell.

The farmer takes a wife,

The farmer takes a wife,

Hi-ho, the derry-o,

The farmer takes a wife.

The wife takes a child

The wife takes a child

Hi-ho, the derry-o

The wife takes a child.

The child takes a nurse

The child takes a nurse

Hi-ho, the derry-o

The child takes a nurse.

The nurse takes a dog

The nurse takes a dog

Hi-ho, the derry-o

The nurse takes a dog.

The dog takes a cat

The dog takes a cat

Hi-ho, the derry-o

The dog takes a cat.

The cat takes a rat
The cat takes a rat
Hi-ho, the derry-o
The cat takes a rat.

The rat takes the cheese
The rat takes the cheese
Hi-ho, the derry-o
The rat takes the cheese.

The cheese stands alone
The cheese stands alone
Hi-ho, the derry-o
The cheese stands alone.

20. This little pig went to market,

This little piggy stayed home,
This little piggy had roast beef,
This little piggy had none,
This little piggy cried "wee, wee, wee"
All the way home.

21. Incy-wincy spider

Went up the water spout
Down came the rain
And washed the spider out
Out came the sunshine
And dried up all the rain
And the incy-wincy spider
Went up the spout again.

22. Lavender's blue, dilly, dilly

Lavender's green.

When I am king, dilly, dilly
You shall be queen.

23. She'll be coming round the mountain when she comes,
She'll be coming round the mountain when she comes,
She'll be coming round the mountain, coming round the mountain,
Coming round the mountain when she comes.

She'll be driving six white horses when she comes,
She'll be driving six white horses when she comes,
She'll be driving six white horses, driving six white horses,
Driving six white horses when she comes.

We'll be shouting alleluia when she comes,
Oh, we'll be shouting alleluia when she comes,
We'll be shouting alleluia, shouting alleluia,
Shouting alleluia when she comes.

Singing I-I-YUPY-YUPY-I,
Singing I-I-YUPY-YUPY-I,
Singing I-I-YUPY, I-I-YUPY,
I-I-YUPY-YUPY-I.

24. There were ten in a bed and the little one said,
"Roll over! Roll over!"
So they all rolled over and one fell out.

2. There were nine in a bed . . .
3. There were eight in a bed . . .
4. There were seven in a bed . . .)
5. There were six in a bed . . .
6. There were five in a bed . . .
7. There were four in a bed . . .
8. There were three in a bed . . .
9. There were two in a bed . . .

10. There was one in a bed and the little one said,
“I’ve got it all to myself!”

25. There's a **yellow rose in Texas**

I’m going on to see,
She wants no other fellow,
Nobody, only me.
Oh, she cried so when I left her,
That it nearly broke her heart,
And I hope that way we meet again
We never mosh apart.

She's the sweetest little lady
A fellow ever knew,
Her eyes are bright as diamonds,
They sparkle like the dew.
You may talk about your dearest girls
and sing of Rosa Lee,
But the Yellow Rose of Texas
Beats the belles of Tennessee.

Down beside the Rio Grande,
The stars were shining bright,
She walked along to desert
On the quiet summer night:
I hope that she remembers,
How we parted long ago,
I'll keep my promise to return
And never let her go.

Actividades sugeridas para trabajar con canciones infantiles en la clase de inglés

A continuación se ofrece una variedad de posibles actividades para realizar con los alumnos al trabajar con canciones en la clase de inglés.

Algunas consideraciones:

- ✓ Estas actividades están organizadas en tres grandes ejes: actividades de preparación, centrales y de cierre. Al combinarlas se logra llevar adelante una secuencia didáctica que tiene un principio, un desarrollo y un final.
- ✓ La variedad de actividades propuestas ofrece a los docentes la posibilidad de elegir entre ellas de acuerdo a las características de su grupo de alumnos, sin necesidad de tener que realizar todas. Esto no excluye que los docentes sólo trabajen con algunas canciones a partir del placer de cantarlas sin explorar en profundidad sobre los aspectos lingüísticos y culturales que aquí se desarrollan. Del mismo modo, los docentes puede diseñar sus propias actividades con las canciones tomando las aquí sugeridas como modelo.
- ✓ Se incluye material fotocopiable (en forma de apéndice) sobre cada una de las canciones con las actividades que los alumnos realizan mientras las escuchan.

Activities for Song Nº 1: “Ten Little Indians”

✓ **Pre-listening activities**

This song has been mainly used to learn, practise and recycle cardinal numbers and/or to learn and practise challenging phonetic clusters such as [tl] in its combination with vowel [i], which is not familiar to the speaker of Spanish. However, it has been rarely used to explore the way of life of native communities in the United States, to get better acquainted with them or to reflect on stereotypes and politically (in)correct ways of naming people. We propose making the most of the potential of this song to work with the integration of language and culture in the classroom.

1. You can show your students pictures of “Indians”; that is to say, pictures of “Native Americans”, as they are referred to in this anonymous American nursery rhyme. You may choose to tell your students that today the term “Native American” is considered a more politically correct term. However, many Native Americans still refer to themselves as “Indians”. As you show the pictures ask students how much they know about “Indians” and their way of life (you may ask your students about: where these communities live, what animals they live with; what their “houses” are like, what they eat, what types of clothes they wear; what their family structures are like, what utensils they use, etc). You may draw a chart on the board and complete it or draw a mind map with your students' comments.

This activity can be useful to work with stereotypes, analyse them and even challenge them.

2. Discuss with your students the following items of vocabulary, which are related to the way of life of these communities. You may add them to the chart on the board used for activity 1.

Cacique (or chief) – tent – tepee (or tipi) - fur –arrow –bow –feathers –feather
 headdresses- horses –moccasins –bandolier bag -tribe –vest –breechcloth –mittens
 and gloves –bison –buffalo –plains- camp

You may choose to categorise the words in the box above and fill out the following chart (this could be done on the board or on a poster):

People	Clothes	Tools & Utensils	Animals	Places and homes
-Cacique (or chief) -Tribe	-Fur -Feathers -Feather headdress -Moccasins -Vest -Breechcloth (“taparrabos”) -Mittens and gloves	-Arrow -Bow	-Horses (used for transportation) -Bisons (used for food and clothing) -Buffaloes (used for food and clothing)	-The plains (areas chosen to start a camp) -Camp (group of tipis) -Tent -Tepee (or tipi, or “triangular tent”)

3. If you have access to computers at school you may surf this site with your students:
<http://www.nhusd.k12.ca.us/ALVE/NativeAmerhome.html/Cheyenne/cheyenne.html>
It not only provides information and illustrations about all the items and categories in the box above but it also shows maps, different communities and narrates interesting stories.

4. Ask students to work in groups on a poster about the “Native American way of life”. They will choose at least five items from the chart. All posters may be pinned to the classroom’s billboard. To recycle new vocabulary learnt, teacher and students may describe the elements on each poster, or choose to write down the name of each item on the posters; alternatively, they may stick small bits of paper with the names of the items on the posters.

Encourage reflection on stereotypes:

- What does the “Native American way of life” involve for this group of students?
- Would other students, friends, teachers, etc. describe the “Native American way of life” differently? How?
- What would a Native American think of your description?
- How would a Native American describe his/her own “Native American way of life”?
- Is it possible to talk about the way of life of another people, or cultural group, or society, or...?

5. Ask students how much they know about stories or films about native communities (Walt Disney has recently released a new version of *Pocahontas*).

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Listen to the first part of song and ask students to fill in the blanks with the missing numbers. If your students are learning them, have them draw the numbers from a box:

nine	six	three	five	two	one	eight	four	seven	ten
------	-----	-------	------	-----	-----	-------	------	-------	-----

_____ little, _____ little,
_____ little Indians.
_____ little, _____ little,
_____ little Indians.
_____ little, _____ little,
_____ little Indians,
_____ little Indian boys.

2. Ask students to listen to the second part of song a few times and to write down the jumbled numbers in the blank spaces.

ent _____ little, enin _____ little,
igeht _____ little Indians.
evens _____ little, isx _____ little,
ivef _____ little Indians.
ourf _____ little, ethre _____ little,
wot _____ little Indians,
noe _____ little Indian boy.
neo _____ little Indian boy.

3. Play the song one more time and have all the class sing the song out loud. You may also divide the class into two and have each group take it in turns to sing the two stanzas of the song.

4. You can also prepare flash cards with the cardinal numbers and distribute them among your students. Ask them to sit in a circle. As they listen to the first part of the song each student stands up as they listen to their own number. In the second part of the song they sit down again as they listen to their number. Alternatively, you can do the same but instead of having students stand up and sit down you may let them choose what to do (a certain action, a certain move or dance).

✓ **After-listening activities**

1. Students can creatively design their own “little Indian” puppets. Then they can get together into groups of ten and sing the song while students come to the centre of the circle with their puppets to perform the number sung. Alternatively, they can replace the

puppets with other people, animals or objects. This activity could also be done with objects students might bring to the class every day (books, pencils, bags, etc) or items they bring especially for the class (a certain toy, teddy bear, etc).

2. If you have worked with native communities in United States in the pre-listening activities, you can now recycle vocabulary and write down a small summary on the board together with the whole class about “the Native American way of life”. You may ask students to copy it in their books and to illustrate it.

3. You can now ask your students how much they know about native communities in our country. It is interesting to make a point about how they tend to dislike being called “Indians” and to discuss which terms are preferred. You can divide the class into groups and ask them to do research about native communities in Argentina and their way of life. Something very valuable as well would be to ask all students in your class who come from native communities to talk about the family’s way of life and/or stories about them.

4. You can help students from different native communities talk about themselves in front of the whole class. Then teacher and students can compare and contrast them focusing both on differences and commonalities.

5. If you want to recycle or continue practising the cardinal numbers, you can refer to song fifteen in the songbook, “Five Green Bottles Standing on the Wall” (or its lengthened version, “Ten Green Bottles Standing on a Wall”).

Activities for Song Nº 2: “Baa, baa, black sheep”

✓ Pre-listening activities

You may choose to work this song in tandem with (or after) “Twinkle, twinkle, little star” since both nursery rhymes share the same melody (notice that the original “alphabet song” is also sung to the same tune). After “baa, baa, black sheep”, you can work with the song “Mary had a little lamb”, since students will associate the lamb with the sheep and the ways of life in farmhouses. Also after this song, which introduces the onomatopoeic word “baa”, you can work with “Old Macdonald had a farm” since it explores the sounds or noises made by animals through onomatopoeic words.

1. An important issue raised by the onomatopoeic words in both “baa, baa, black sheep” and “Old Macdonald had a farm”, and very valuable to discuss with your students, is to what extent the first contacts with language or the first grasps of it for a small child involve imitating the sounds or noises made by animals. You can say out loud the names of different animals (sheep, cow, chicken, hen, pig, duck, dog, cat) and have your students imitate their noises or sounds. As they utter the sounds, write them down in a chart on the board next to the name of the animal. Have students copy the names of the animals and their sounds in Spanish in their books since they will be using the activity again when you work with the song “Old Macdonald had a farm”.

Animal	Sounds in Spanish	Sounds in English

2. a) Draw students’ attention to the sounds of the sheep in Spanish, “bee”, “bee” and the sounds of the sheep in English as presented in the title of the song “baa”, “baa”. This is a good opportunity to raise students’ awareness about the relativity of the linguistic sign, that is to say, how words are culture specific and how the ways in which people speak reflect a certain perception of reality, which is influenced by their own cultural schemas.

b) You may choose to continue reflecting on language as a system of cultural representation, that is to say, how words signal the ways in which cultures perceive and frame the world and/or give different meanings to the same words. You can play the game “the word and the world” and reflect on how words change from culture to culture, onomatopoeic sounds change from culture to culture and even the meaning of colour changes from culture to culture.

3. Tell your students that they will listen to a song about a sheep. Ask them how much they know about sheep (what they are like, where they live, what they eat, what they are useful to human beings for, what is nice/ugly/etc. about them, etc).

4. Students may work in groups, or the whole class together with the teacher, imagining they are a sheep. They should make sure they truly empathise with the

sheep and sound like it: How does the sheep see the world around it? What does it do every day? What does it like and hate? What or who does it fear? What are its friends in the farm like? What problems may it have? What does it enjoy doing in its free time?

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Students listen to the first stanza and put the jumbled words in each line in order in the lines below.

black sheep, baa, baa

any wool have you?

sir, yes, yes sir,

full three bags.

2. Discuss with your students how many voices we hear in this first stanza. Ask students to identify the voices and to colour them differently. Then you may discuss who these voices belong to, what type of relation there is between them, etc.

3. Discuss with the whole class what “the sir” and the “sheep” may do with the “full bags of wool”. Write down all the choices on the board and tell students to listen to the second stanza of the song to see which of the options on the board is the closest.

4. As students listen to stanza two a couple of times to do the task in activity 3, they put the jumbled lines in the order in which they hear them. Also discuss with them whose voice we hear in this stanza.

__Who lives down the lane.

__One for the master,

__One for the dame,

__And one for the little boy

5. Discuss with students what the master, the dame and the little boy may use the wool for. Tell students to vote for one of the three characters. Once the class has decided on one, help them write down the personal diary of the character.

6. Read the following utterances out loud and have students decide who says them, the master, the dame or the little boy. Students may also write other utterances and have their mates guess.

a) "The sheep is my friend"

b) "I have many sheep in my farm"

c) "I am as little as a lamb"

d) "The sheep is a very pretty animal and its wool is soft"

✓ **After-listening activities**

1. Ask students to read the song silently and to choose one line to illustrate. Then each student shows their drawing and the rest guess what line was illustrated.

2. Have students invent other songs with other animals changing the title of the song, the sound of the animal and any key words in the song. For example:

"Moo-moo, brown cow"/have you any milk?/ yes, sir, yes, sir/ three jars full", etc.

Students can do this in groups independently or the whole class guided by the teacher.

Activities for Song Nº 3: "Old Macdonald had a farm"

✓ **Pre-listening activities**

It is recommendable to work with the song "Baa, baa, black sheep" before listening to this one.

1. Tell students that you will work with a song that explores life in a farm. Discuss with them which animals live on a farm. Have them name them out loud and fill out a chart on the board on "the animal kingdom". Once you finish completing the line on "farm

animals”, you may discuss other categories, such as the ones in the chart below or any others you may find useful.

Farm animals	Jungle animals	Rainforest animals	Domestic animals	Sea animals

2. Ask students to look at the animals in the “farm animals” table. Tell them to individually rank them from the most to the least favourite. Then have the whole class vote for their three favourite animals. Help them write small descriptions for each animal focusing on what these animals are like; what they eat; what they are useful for; what they do every day, etc.

3. If you have worked on the pre-listening activities on the song, ask your students to look for the chart comparing the sounds of animals in Spanish and in English and to continue filling it out as they listen to this song. By now, they should have filled out all the animal sounds in Spanish and the sound “baa” for sheep in English.

4. Ask students to listen to the whole song and to fill out the sounds in English for the rest of the animals: the cow, the duck, the chicken, the pig. This activity will be of help to further reflect on the relativity of the linguistic sign and the relationship between the word and the world.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Students listen to stanza 1 and put each of the jumbled lines in the right order as they hear them.

__ Everywhere a "moo-moo"

__With a "moo-moo" here and a "moo-moo" there
__Old Macdonald had a farm, E-I-E-I-O
__And on that farm he had some cows, E-I-E-I-O
__Here a "moo" there a "moo"

2. If students have already chosen the cow to be described in the pre-listening activities, recycle everything they said, this time orally. If they haven't, help them write a paragraph on the cow and its way of life.

3. Students listen to stanza two and they put the **underlined words** in the right order.

Old Macdonald **a farm had**, E-I-E-I-O
And on that farm he **some chicken had**, E-I-E-I-O
With a "cluck-cluck" here and a **there "cluck-cluck"**
Here a "cluck" there a "cluck"
a "cluck-cluck" everywhere
With a "moo-moo" here and a **there "moo-moo"**
Here a "moo" there a "moo"
Everywhere a "moo-moo"

4. Stanza two talks about cows and chickens. Divide the class into two. One side will be the cows and the other, the chicken. Help both sides write a dialogue between the two animals. As they contribute with ideas write them down on the board. Focus on how chickens and cows see the world (the farm) through different eyes, the different problems, needs, likes, etc, they may have. Also focus on what these animals may have in common and how they may help each other.

5. Tell students to listen to stanza three and to fill in the blanks.

Old _____ had a farm, E-I-E-I-O
And on that _____ he had some sheep, E-I-E-I-O
With a "baa-baa" _____ and a "baa-baa" there
Here a "baa" _____ a "baa"
Everywhere a "baa-baa"
With a "cluck-cluck" _____ and a "cluck-cluck" there
Here a "_____" there a "cluck"
Everywhere a "_____"

With a " _____ " here and a "moo-moo" there
Here a "moo" there a "moo"
Everywhere a "moo-moo"

6. Stanza three introduces the sheep. Help students to compare and contrast the sheep to the cow and the chicken. To which of the two is the sheep closer? Focus on where they live and sleep, what they eat, how they feed and take care of their offspring, what they do every day, etc. You may discuss this orally or fill out a chart on the board together.

7. Tell students to listen to stanza four and to cross out the **wrong word**.

Old Macdonald had a **farm/house**, E-I-E-I-O
And on that farm he had some **pigs/dogs**, E-I-E-I-O
With an "oink-oink" here and an "oink-oink" **there/here**
Here an "oink", there an "oink",
Everywhere/nowhere an "oink-oink"
With a **"baa-baa"/"oink-oink"** here and a "baa-baa" there
Here a "baa" there a **"baa"/"cluck"**
Everywhere a "baa-baa"
With a **"cluck-cluck"/"baa-baa"** here and a "cluck-cluck" there
Here a "cluck" there a "cluck"
Everywhere a "cluck-cluck"
With a "moo-moo" here and a "moo-moo" there
Here a "moo" there a "moo"
Everywhere a **"moo-moo"/"cluck-cluck"**

8. Ask students to imagine they are a pig. What would be the advantages and the disadvantages of being a pig? If they were a pig, what would be their favourite place on the farm? Their favourite activity? Their favourite food? Their favourite animal? Why?

9. Tell students to listen to stanza 5 and to sing it out loud!

Old Macdonald had a farm, E-I-E-I-O
And on that farm he had some ducks, E-I-E-I-O
With a "quack-quack" here and a "quack-quack" there
Here a "quack" there a "quack"

Everywhere a "quack-quack"
With an "oink-oink" here and an "oink-oink" there
Here an "oink", there an "oink",
Everywhere an "oink-oink"
With a "baa-baa" here and a "baa-baa" there
Here a "baa" there a "baa"
Everywhere a "baa-baa"
With a "cluck-cluck" here and a "cluck-cluck" there
Here a "cluck" there a "cluck"
Everywhere a "cluck-cluck"
With a "moo-moo" here and a "moo-moo" there
Here a "moo" there a "moo"
Everywhere a "moo-moo"
Old Macdonald had a farm, E-I-E-I-O.

10. Stanza five introduces the duck. Ask students to which of the animals in the song they relate the duck and explore why. You can also make the most of this opportunity to work with all the animals in the song: the cow, the duck, the chicken, the sheep and the pig telling your students to compare and contrast them.

11. You can distribute cards with the names of the animals among your students. Then you can play the song a couple of times and have all students sing the song in a circle while students come to the centre and dance as they hear the name of the animal in their card.

✓ **After-listening activities**

1. You can redistribute the cards in the previous activity and tell students not to show them to the rest. You can tell a couple of students to come to the front and have the rest ask questions in order to find out which animal they are. Alternatively, or as a supplement, other students can come to the front and mimic the animals they represent so that the rest of the class guesses who they are.

2. Once the guessing game is over, you can choose a different group of students to come to the front. This time the "animals" will be hot-seated; that is to say, they will say

who they are and students will ask them as many questions as they want about anything, even the craziest or most secret things they can imagine.

3. Have students work in groups on very creative posters about “Life on the Farm”. Each group should make sure that their drawings include Old Macdonald, the cow, the sheep, the duck, the chicken, the pig, the farmhouse and anything else they would want to include. You can also help each group write a short description of the animals in the farm to place below the drawing.

**Activities for Song Nº 4:
“How much is that doggie in the window?”**

✓ **Pre-listening activities**

It is recommendable to work with the songs “Baa, baa, black sheep” and “Old Macdonald had a farm” before listening to this one.

1. You can work with the chart on “the animal kingdom” that you used for the pre-listening activities to the song “Old Macdonald had a farm”. This time you can review and/or further explore “domestic animals” listing them out, discussing the sounds they make, once again comparing sounds in Spanish and in English (for instance, dogs’ sounds are “arf-arf” in English and “guau-guau” in Spanish), describing them, etc.

2. Ask students to talk about their own pets. Tell them to share with the rest of the class which animals they have at home. Also ask them how they got their pets, if they were given to them or they bought them, etc.

3. Tell students that they will listen to a song about a child who wants to buy a dog as a pet. Discuss with your students what the advantages of having a dog are and why they like dogs. Also ask them what kind of dogs they like, big dogs or small dogs, and which breeds they like, basset-hounds, terriers, Yorkshires, etc.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Listen to the song and tell students to put the lines in the order in which you hear them (1-4).

- ___ I wonder if he is for sale.
- ___ How much is that doggie in the window? (arf! arf!)
- ___ The one with the wagg'ly tail.
- ___ How much is that doggie in the window? (arf! arf!)

2. Tell students to listen to the song another time and to circle the **right word**.

How **much/little** is that doggie in the window? (arf! **arf/woof!**)

The one with the wagg'ly **tail/foot**.

How much is that doggie in the **window/house**? (arf! arf!)

I **wonder/ask** if he is for sale.

3. Listen to the song one more time and tell students to fill in the blanks with the words in the box.

window	one	doggie	much	tail	arf
sale					

How _____ is that _____ in the _____? (arf! arf!)

The _____ with the wagg'ly _____.

How much is that doggie in the window? (_____! arf!)

I wonder if he is for _____.

✓ **After-listening activities**

1. Students can work in pairs/ groups or the whole class guided by the teacher. They imagine that the dog is for sale. So what happens next? How may the song continue? They may even write down a second stanza and sing it out loud!

2. Together with your students imagine that the dog is for sale and that the child and parent go to the pet shop to buy it. Decide what happens and what they say. You may write down a short dialogue and then different students can take it in turns to perform it.

3. Students can once again work in groups or all the class guided by the teacher on an activity on point of view. Tell students to imagine the same song but from the perspective of the dog in the window. What does the dog see? What does the dog feel and think? Does the dog want to leave with the child?

This is a nice opportunity to encourage reflection on issues such as how people treat animals in general in Argentina, street animals, animal care, animals' rights, mistreatment of animals, rights and responsibilities involved in having a pet, etc.

4. Students can also imagine that the child takes the dog home and then it gets lost. How does the child feel? You can then work with the nursery rhyme "Oh, where has my little dog gone?" in this songbook, which precisely explores this situation.

Activities for Song Number 5: "London's burning"

✓ Pre-listening activities

1. Tell your students that this song is about the Great Fire of London which began in a bakery in Pudding Lane one night in September 1666 and which devastated the east of the city, thus destroying the original St Paul's Cathedral which was made out of wood. However, unbelievably enough, the fire brought an unexpected good outcome: the fire did almost wipe out the Plague which had ravaged the city at that time.

You can use some pictures of London and of St Paul's Cathedral to conjure up the right scenario for the song and also use a map of London to show them where Pudding Lane is. You can also bring pictures of fire engines and fire brigades.

2. Ask students if they know or were told about any big fire in our country. Ask them when it took place and how it was put out. You may make the most of this to pre-teach

phrases such as “pour on water” (used in the song), “put out the fire”, “call the fire brigade”, “use fire engines” (which are referred to in the song as “engines”), etc.

Some students may notice the anachronism in the song; that it is supposed to be set in 1666 and yet it mentions “(fire) engines”, which seem not to have existed in London at the time. What you can tell them is that the anachronism precisely shows that the song must have been written later, since the first fire engine in London dates from the 1730s.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Ask students to listen to the song and to put the lines in order as they hear them (1-8).

- __ Pour on water
- __ Fire, fire!
- __ Fetch the engines;
- __ London’s burning,
- __ Fetch the engines,
- __ London’s burning.
- __ Fire, fire!
- __ Pour on water

2. Have students listen to the song again and put the jumbled words in order in the blank spaces next to them.

donLon _____ ‘s burning,
London’s **bngurni** _____.

efcht _____ the engines,
Fetch the **ngesine** _____;

Fire, **efir** _____!
Fire, fire!

Pour on **waert** _____
opur _____ on water

3. Tell students that this nursery rhyme is generally sung in “rounds”; that is to say, in “three or more unaccompanied voices or parts, each singing the same verse but starting one after the other” so as to produce a joyous harmony. Invite students to sing the song in rounds. To achieve this, divide the class into four groups (each group in charge of one of the four stanzas in the song) and make sure that there are three singers in each group so that they can sing each stanza in rounds, the same line one after another. Students will certainly have fun!

✓ **After-listening activities**

1. Ask students if they can recall any nursery rhyme or any other song in Spanish which is also traditionally sung in rounds. If many students know it, you can also try singing it!

2. Many students may have recalled singing the song “London’s burning” in Spanish or in French, which are typically taught in beginner’s courses. There are many versions in Spanish and in French. Ask students to read the ones below and to discuss whether these are the ones they know. Also tell them to assess the translations. Are they any good? Can they be improved?

“Londres arde”

Londres arde, Londres arde,

Ir por coches, ir por coches

Fuego, fuego, fuego, fuego

Verter agua, verter agua,

Londres arde, Londres arde.

“Londres flambé”

Londres flambe, Londres flambe

Aux machines, aux machines

Au feu, au feu

Versez de l'eau, versez de l'eau.

Londres flambe, Londres flambe.

3. Tell students to work in groups and to write down their favourite Spanish or French translation of the song and to illustrate it below.

Activities for Song N^o 6 : “My Bonnie lies over the ocean”

✓ Pre-listening activities

1. Tell students that "My Bonnie Lies over the Ocean" is a traditional Scottish folk song which remains popular in Western culture. The song is supposed to explore the feelings experienced by women left alone as their beloved were sailing. Ask students to imagine how these women felt and what ideas crossed their minds as they were alone thinking of their men. Write their ideas on the board.

2. Ask students to work in groups or have the whole class work together on what a woman left alone at home may feel. They should imagine how much the woman wants the man to come back home. If they had to write a short song of a few lines, what would they say? As the song is finished, tell students to compare it with the song they will listen to and to see which of the two is more emotional.

✓ While-listening activities

(See appendix below for photocopyable suggested song layout)

1. Tell students to listen to the first stanza of the song and to choose the right word.

My Bonnie **lies/ties** over the ocean,
My Bonnie lies over the **sea/tea**.
My Bonnie lies **over/under** the ocean,
So **bring/ring** back my Bonnie to me.

2. Have students listen to the first stanza again and fill in the blanks.

My Bonnie lies _____ the ocean,
My Bonnie lies over the _____.
My Bonnie lies over the _____,
So _____ back my Bonnie to me.

3. Ask students to read the whole stanza, or sing it out loud, and ask which line they consider the most emotional. Then draw their attention to the fact that the most emotional line, the last one, uses **alliteration** (the repetition of the initial consonant, in this case “b”) to make an effect on the listener. Tell them how alliteration generally appears in the most important lines of songs and poems since the poet wants that line or those words to echo on the listener’s ears.

4. Tell students to listen to the second stanza of the song and to put the jumbled lines in order (1-4).

___Bring back, bring back,
___Oh, bring back my Bonnie to me, to me.
___Bring back, Bring back,
___Oh, bring back my Bonnie to me.

5. Draw students’ attention to the use of alliteration in this stanza. How effective is it? Why is there so much alliteration? What feeling stands out?

6. Tell students to listen to stanza two again and to put the words in each line in order in the lines below.

back bring, back bring

bring back to me, Oh to me my Bonnie

bring bring back back

bring back oh my Bonnie to me

7. Tell students that the song “Bring back my Bonnie” is generally sung accompanied by interactive movements, such as sitting down or standing up every time there is alliteration, in this case, every time a word that begins with the letter "b" is sung. Have the whole class listen to/sing the song and make the moves!

✓ **After-listening activities**

1. Get the whole class to imagine they are the woman. What does she write in her diary? Once you write a diary entry all together, you can have students work in pairs or groups writing how she feels on subsequent days.

2. After activity 1, students work on the woman’s letter to her beloved sailor. What does she say? What does she tell him about her life? What plans has she got for his arrival?

3. Then the whole class can work on what the sailor answers. Alternatively, students can do this in pairs or in groups.

4. Tell students that there are numerous variations and parodies of the song. Many of these are a result of the song being sung often to children and being a common campfire song for organizations such as the Boy Scouts. Ask them if they have ever gone camping and whether they liked it. Also ask them about the songs that are typically sung here in campfires. They may sing a few songs out loud. If many of them sing the same songs, they may also compare their versions!

Activities for Song Nº 7: “There´s a hole in my bucket”
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✓ **Pre-listening activities**

1. Tell students that they are going to listen to a song about a leaking bucket. What can one do to fix a bucket with a hole? Have students brainstorm and write the most useful tips.
2. Tell students that in the song Henry tells Liza about his leaking bucket and she tries to help him with ideas on how to fix it. But every time Liza gives him a tip, another problem arises, so Liza gives him another tip, and another problem arises, and so on. Divide the class into two. One side is Henry and the other is Liza. Every time Liza offers a solution, there is another problem. Have them voice the dialogue out.
3. Tell students they will now listen to the song about Henry and Liza. Are the never-ending chain of problems and solutions in the song similar to the ones in the class?

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Play the song and ask students to put the jumbled stanzas in order.

Then cut it, dear Henry,
Dear Henry, dear Henry.
Then cut it, dear Henry,
Dear Henry, cut it.

With what shall I fix it,
Dear Liza, dear Liza?
With what shall I fix it,
Dear Liza, with what?

Then sharpen it, dear Henry,
Dear Henry, dear Henry.
Then sharpen it, dear Henry,
Dear Henry, sharpen it!

There's a hole in my bucket

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Dear Liza, dear Liza.
There's a hole in my bucket,
Dear Liza, a hole.

With straw, dear Henry,
Dear Henry, dear Henry.
With straw, dear Henry,
Dear Henry, with straw.

Then fix it, dear Henry,
Dear Henry, dear Henry.
Then fix it, dear Henry,
Dear Henry, fix it.

Then wet it, dear Henry,
Dear Henry, dear Henry.
Then wet it, dear Henry,
Dear Henry, wet it.

But the straw is too long,
Dear Liza, dear Liza.
But the straw is too long,
Dear Liza, too long.

But the knife is too blunt,
Dear Liza, dear Liza.
But the knife is too blunt,
Dear Liza, too blunt.

But the stone is too dry,
Dear Liza, dear Liza.
But the stone is too dry,
Dear Liza, too dry.

There's a hole in my bucket,
Dear Liza, dear Liza.
There's a hole in my bucket,

Dear Liza, a hole.

2. Tell students to listen to the song and to tick the key words below as they hear them. They may appear more than once so some words may have many ticks!

___straw	___knife	___stone	___hole	___bucket	___fix
___dry	___blunt	___dear	___long	___sharpen	___wet

3. Have students listen to the song again and number the key words in the box above as they hear them.

4. Tell students to look at the words in the box, the ticks and the numbers they put down and to think of the following: How does the song start and end? Do they notice anything in particular? Tell students that the song evidences an infinite loophole motif, which means that there is no way out of a situation, like a “vicious circle”.

To better explain how an “infinite loophole works” write the following dotted text on the board and complete it together with your students.

To fix the leaky... (bucket), Henry and Liza need... (straw). To cut straw, they need an... (axe). To sharpen the blunt knife, they need a... (stone). To wet the dry stone, they need ... (water). But they can only get water in a... (bucket) and the one bucket they have got has a... (hole). So, to fix the leaky bucket, Henry and Liza...

This activity can be done as a pre-listening activity if the teacher wants to work with deduction rather than with induction.

5. Draw students' attention to the fact that the song is a dialogue or exchange between Liza and Henry. Tell them to identify who says the following lines, Liza (L) or Henry (H). You can play the song again if necessary.

1. “There is a hole in my bucket” (H)
2. “With a straw” (L)
3. “With what shall I fix it?” (H)
4. “Straw is too long” (H)
5. “The knife is too blunt” (H)

6. "Cut the straw" (L)
7. "Sharpen the knife with a stone" (L)
8. "The stone is too dry" (H)
9. "Wet the stone with water" (L)
10. "I can't hold water in my leaky bucket" (H)

✓ **After-listening activities**

1. Tell students to work in groups. Each member chooses one of the key elements in the song (leaky bucket, straw, axe, stone, water) to draw on a card. Then the teacher gathers all the cards and students sit in a circle. The teacher or any student picks a card and students start singing the song from that element in the infinite loophole. They can repeat this as many times as they want.

2. Play the "memory challenger game". Sit all students in a circle and choose any two students to come to the centre. The two students substitute their names for those of "Henry" and "Liza" and they sing the song. They sing to each other up until one of them gets lost and another couple starts signing. Alternatively, the class is divided into two groups, each group standing behind the two chosen students and singing together with them.

3. You can also tell your students to play charades. All students may remain sat in a circle while students take in turns to come to the centre. Each student at the centre mimics a certain part of the song and the rest sing it.

4. Ask students if they know any infinite loophole song in Spanish. They can sing it!

Activities for Song Nº 8: "Twinkle, twinkle little star"

✓ **Pre-listening activities**

1. Ask students how much they like stars and how much they know about them. How many names of stars do they know, where are they positioned?

2. Tell them to share with the rest of the class how many songs or poems about stars they know.

3. Share with your students that "**Twinkle, Twinkle, Little Star**" is a very popular English nursery rhyme. The lyrics are from an early nineteenth-century English poem, "*The Star*" by Jane Taylor and it is often sung to the tune of the French melody "**Ah! vous dirai-je, Maman**", which dates from the 1760s. What is very curious is that Mozart wrote twelve variations on 'Ah! Vous dirai-je, Maman'!

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Tell your students that the English lyrics for "Twinkle, Twinkle, Little Star" have actually got five stanzas, although only the first one is widely known or sung; and sometimes a second stanza which parodies the first is added. Tell students to listen to the song and to identify if this version is the long one, the short one or the parodied one.

2. Once students know that they will listen to the parodied version, work with each stanza at a time. Tell students to listen to stanza one and to fill in the blanks with the words in the box.

wonder	little	star	twinkle	up	sky
--------	--------	------	---------	----	-----

Twinkle, _____, little _____,

How I wonder what you are.

_____ above the world so high,

Like a diamond in the _____.

Twinkle, twinkle, _____ star,

How I _____ what you are!

3. Ask students to listen to the first stanza again, and to draw the star as they imagine it. They should draw it on the left side of their page.

4. Tell students that they will now listen to the second stanza of the song, which parodies the first one. They will read the original words between brackets and they will write down the words they hear in the blank spaces next to them. They may also want to know that the parody “Twinkle, Twinkle Little Bat” is recited by the famous Mad Hatter during the mad tea party in Lewis Carroll’s Alice’s Adventures in Wonderland.

Twinkle, twinkle, little (**star**) _____.
How I wonder what you are.
Up above the world so high
Like a (**tea-tray**) _____ in the sky.
Twinkle, twinkle, little (**star**) _____.
How I wonder what you’re _____!

5. Ask students how much they know about bats: what are they like? To which of the animal groups do they belong? Where do they live? What do they eat? Also ask them how they imagine the bat in the song.

✓ **After-listening activities**

1. If your students ask about the longer version of the song, or the original poem by sisters Anne and Jane Taylor (1806), you may read it to them out loud.

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky!

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Then the traveler in the dark,
Thanks you for your tiny spark,
He could not see which way to go,
If you did not twinkle so.

In the dark blue sky you keep,
And often through my curtains peep,
For you never shut your eye,
Till the sun is in the sky.

As your bright and tiny spark,
Lights the traveler in the dark,—
Though I know not what you are,
Twinkle, twinkle, little star.

2. You can ask your students to sing the whole poem/song to the tune of the song they are already familiar with.
3. Students may also choose to illustrate each of the stanzas of the poem/song focusing on all the elements of nature described there.
4. Students and teacher may work together on a sixth stanza for the poem/ song and explore other elements of nature not present there.

Activities for Song N° 9: “Happy birthday”

✓ Pre-listening activities

1. Tell students that you are going to work with the “Happy Birthday” song in English. What is the song like in Spanish? What is its tune like? Ask them to sing it out loud.
2. Ask students about their birthdays. You may all draw a birthday-calendar poster. While you do the task, you can talk about birthday traditions in Argentina: what we do on the day, what we sing, what we eat, how we celebrate, how people greet us, etc.
3. Imagine with your students what an ideal birthday party would be like. They should think about a perfect place, music, entertainment, games, food, special guests, etc. They can also do this activity in groups and then share with the rest of the class.

4. Tell students that many cultures share the tradition of celebrating birthdays and singing the happy birthday song, generally to the same tune and the same lyrics. Here are some songs and the names of the countries in which they are sung. Have students match both.

Country	Song
1) Arabic countries	a) Happy Birthday & Bonne fête à toi (Quebec)
2) Argentina and Uruguay	b) Sana helwa ya gameel
3) Brazil	c) Que los cumplas feliz
4) Canada	d) Parabéns pra você
5) China	e) Zhu ni shengri kuaile (祝你生日快乐)
6) France	f) Joyeux anniversaire
7) Germany	g) Zum Geburtstag viel Glück
8) Greece	h) Να ζήσεις και χρόνια πολλά (<i>Na zisis ke hronia polla</i>)
9) Italy	i) Tanti auguri a te"

Key: 1-b; 2-c; 3-d; 4-a; 5-e; 6-f; 7-g; 8-h; 9-i.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Tell students that the tune of the "Happy Birthday to You" comes from the song "Good Morning to All", which was written and composed by the American sisters and kindergarten teachers Patty Hill and Mildred J. Hill in the 1890s but the song (lyrics and melody) first appeared in print in 1912. It is said that this very song has been translated into several languages and is sung worldwide.

2. Divide the class into groups for a singing contest. As you point to each group they sing the song out loud in the language assigned (English or Spanish).

Happy birthday to you,
Happy birthday to you,
Happy birthday, happy birthday,
Happy birthday to you!

3. Tell students to work in groups. They choose a famous footballer, a TV diva, a cartoon character and they plan the “perfect birthday party” for each of them. Alternatively, teacher and students work all together on the same activity.

✓ **After-listening activities**

1. Tell students that there are alternative versions to the birthday song in English but the most well-known and ordinary one is “For he’s a jolly good fellow”. There are two versions, the British and the American/Australian:

American version

For he's a jolly good fellow, for he's a jolly good fellow
For he's a jolly good fellow, which nobody can deny
Which nobody can deny, which nobody can deny!

British and Australian version

For he's a jolly good fellow, for he's a jolly good fellow
For he's a jolly good fellow, and so say all of us

2. Ask students what alternative songs to “Que los cumplas feliz” there are in Spanish and have them sing it out loud.

Activities for Song Nº 10: “I’m a little tea-pot”
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✓ **Pre-listening activities**

1. Tell students that “I’m a little tea-pot”, also known as “The Teapot Song”, describes the heating and pouring of a teapot. The nursery rhyme is quite current since it was written in 1939 by Clarence Kelley, a dance teacher for children; most probably, that is why the song includes dance motions and/or pantomime between brackets. So singing the song implies imitating a teapot, tipping and dancing!

2. You may bring a picture of a teapot or ask students to draw a steaming teapot on the board. Draw arrows from the teapot’s handle, spout, tip and steam and write the words down.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Tell students to listen to the first stanza of the song and to put the jumbled lines in order.

__When I get all steamed up, hear me shout.

__Here is my handle [*one hand on hip*],

__I'm a little teapot, short and stout.

__here is my spout [*other arm out straight*]

__Just tip me over and pour me out!

[As song ends, lean over and tip arm out like a spout.]

2. Play the song again and ask students to circle the **right word**.

I'm a little teapot, **short/long** and stout.

Here is my **handle/hand** [*one hand on hip*],

here is my **spout/mouth** [*other arm out straight*]

When I get all steamed up, hear me **shout/sing**.

Just tip me **over/in** and pour me out!

[As song ends, lean over and tip arm out like a spout.]

3. Play the song again and have students sing the song as they pantomime what the song tips. Alternatively, you can divide the class into two and while one group sings, the other pantomimes.

4. Tell students to listen to the second stanza and to fill in the blanks with the words in the box.

show	true	teapot	handle	spout	tip	pour
------	------	--------	--------	-------	-----	------

I'm a special _____, yes it's _____.

Here let me _____ you what I can do.

I can change my _____ and my _____ [*switch arm positions and repeat tipping motion*]

Just _____ me over and _____ me out!

5. Students sing the second stanza out loud as they pantomime it. You can also divide the class into groups and organise a singing and tipping contest.

6. Teacher and students work together on a third stanza to the song. What can else can the teapot say and do?

✓ **After-listening activities**

1. Students can work in pairs or in groups. They imagine they are the teapot. What does it do every day? What is life like? How much work has it got to do?

2. Ask students if they have seen any cartoons or animated films for children in which there were speaking teapots. What were they like? How different were they from the teapot in the song?

<p>Activities for Song Nº 11: "Hickory, dickory, dock"</p>

✓ **Pre-listening activities**

1. Tell students that "Hickory, dickory dock" is an action rhyme in which children are expected to mimic the sound of a clock chiming. The song is aimed to help children tell
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time. However, the nursery rhyme in the song book is a shortened version of the original. For the full version of the song, refer to the after-listening activities.

2. If your students ask you about the words “hickory”, “dickory” and “dock”, you may want to tell them that a “hickory” is a nut and that a “dock” is a species plant. Students may want to know that these words are chosen simply because of how they sound (“hickory” and “dickory” are placed together for rhyming purposes, since they make no sense together: “dickory” and “dock” are placed together for alliterative purposes, and “dock” is placed at the end to rhyme with “clock”).

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Tell students to listen to the whole song and complete the missing letters.

H_ck_ry, d_ck_ry, d_ck!
The mouse ran up the cl_ck;
The clock str_ck one,
The mouse r_n d_wn,
Hickory, dickory, dock!

H_ckory, d_ckory, d_ck!
The mouse ran _p the clock;
The clock struck _ne,
The mouse ran down,
Hickory, dickory,
Hickory, dickory,
H_ckory, d_ckory, d_ck

2. Tell students to listen to the song again and work with them with total physical response.

3. Divide the class into two and have each group sing the song as they listen to it. Repeat this a couple of times. Then ask each group to engage in a singing competition. Each group will sing the song by themselves. Who is the most passionate singer?

4. Tell students to listen to the song again and to draw what they “see” in their mind’s eye.

✓ **After-listening activities**

1. Teachers wanting to introduce or recycle time in English might as well feel tempted to use the extended version of the song.

Hickory Dickory Dock,
The mouse ran up the clock.
The clock **struck one**,
The mouse ran down!
Hickory Dickory Dock.

Hickory Dickory Dock,
The bird looked at the clock,
The clock **struck two 2**,
Away she flew,
Hickory Dickory Dock

Hickory Dickory Dock,
The dog barked at the clock,
The clock **struck three 3**,
Fiddle-de-dee,
Hickory Dickory Dock!

Hickory Dickory Dock,
The bear slept by the clock,
The clock **struck four 4**,
He ran out the door,
Hickory Dickory Dock!

Hickory Dickory Dock,
The bee buzzed round the clock,
The clock **struck five 5**,
She went to her hive,
Hickory Dickory Dock!

Hickory Dickory Dock,
The hen pecked at the clock,

The clock **struck six 6**,
Oh, fiddle-sticks,
Hickory Dickory Dock!

Hickory Dickory Dock,
The cat ran round the clock,
The clock **struck seven 7**,
She wanted to get 'em,
Hickory Dickory Dock!

Hickory Dickory Dock,
The horse jumped over the clock,
The clock **struck eight 8**,
He ate some cake,
Hickory Dickory Dock!

Hickory Dickory Dock,
The cow danced on the clock,
The clock **struck nine 9**,
She felt so fine,
Hickory Dickory Dock!

Hickory Dickory Dock,
The pig oinked at the clock,
The clock **struck ten 10**,
She did it again,
Hickory Dickory Dock!

Hickory Dickory Dock,
The duck quacked at the clock
The clock struck **eleven 11**,
The duck said 'oh heavens!'
Hickory Dickory Dock!

Hickory Dickory Dock,
The mouse ran up the clock
The clock **struck noon**

He's here too soon!

Hickory Dickory Dock!

2. This song is also useful to recycle animal sounds (onomatopoeic sounds), animals and the animal kingdom, simple action verbs, etc.
3. The song also works with total physical response so teachers can make the most of it having student pantomime each stanza.
4. The song is very visual, almost cinematic so teachers may also use each stanza for telling or illustration. Alternatively, the teacher may show key pictures to students (for instance, of a horse, a mouse, a duck, etc. and some students may sing the stanza out loud while others pantomime it).
5. Students can also work on textual intervention adding lines to their favourite stanzas, thus changing the events there.
6. Teacher and students may also choose any two animals and have them engage in a conversation or dialogue.

Activities for Song Nº 12: "Mary had a little lamb"

✓ Pre-listening activities

1. Ask students to think of their favourite animal for a pet (or their own pet) to live in a big city. Tell them to draw their animal and to give it a name.
2. Students work in groups and introduce their animals to the others.
3. Students discuss where they can or can't go with their animals:

- to the street –to the park –to the cinema –to the supermarket –to the shopping mall –to school –to the vet –to the beach –to the garden

4. Each student decides which of these places is the craziest to take their animal and draws the pet there. Then students vote for the craziest place.

5. Ask students to work in pairs and to imagine they are living on a farm. Which animals can they have for pets? Rank them from the most to the least favourite (1-9).

___a cow ___a chicken ___a hen
___a duck ___a pig ___a sheep
___a lamb ___a horse ___a goose

6. Tell students they will listen to a song about a girl, a pet and a crazy place for an animal to go. Ask them to listen to the song and find out:
- What is the name of the girl?
 - What animal has she got for a pet?
 - Where does her pet go?

Ask students to share their findings with the rest.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Students work in pairs. They will listen to each stanza of the song a couple of times and do a set of activities:

- a) Listen to stanza one and fill in the blanks

_____ had a little lamb
Little lamb, _____ lamb,
Mary had a little _____,
Its fleece was _____ as snow

- b) Listen to stanza two and circle the right word:

And everywhere that Mary went/spent,
Larry/Mary went, Mary went,
And everywhere that/cat Mary went
The lamb/cow was sure to go.
It followed her to school one day/stay

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School one day, school/pool one day
It followed her to school one day
Which was against the rules/schools.

c) Listen to stanza three and put the lines in order (1-4):

___ to see a lamb at school.
___ It made the children laugh and play,
___ It made the children laugh and play
___ Laugh and play, laugh and play,

2. Students work in groups. Each group is assigned a stanza and they decide how to dramatise it (e.g. with a performance or a frozen plateau). After practising, the teacher plays the song and each group performs their stanza.

3. Students engage in a singing contest. Divide the class into a few groups of singers and a group of judges. Each group sings the song and the judges decide who performed best.

✓ **After-listening activities**

1. Students decide who may have said these words

- a) Mary
- b) the lamb
- c) the children at school.

___ "Oh, no! Mum will be angry!"
___ "Whose is this pet?"
___ "Where am I? This place is so big!"
___ "This is really funny!"
___ "I want to be with her!"

2. In small groups, students create other expressions for the rest of the class to decide who may have said them.

E.g. "This is really NOT funny"

“I’m having such a nice time!”

“I wish I was home”

3. Tell students to work in pairs and to imagine they are Mary. What does she write in her

diary at night? They can write everything that happened at school that day and how she

felt. Welcome any other ideas.

4. Students work in groups. This time they imagine they are the lamb. They describe what

they see at Mary’s school.

5. Ask students to change the ending of the song. How would they like the song to end?

6. Tell students to rewrite the song to talk about themselves. They may substitute the name of the girl, the pet and the place where the pet went. They may also add more information to compose their own song! You can organise a talent show for students to share their songs.

Activities for Song Nº 13:

“Oh, where, oh, where has my little dog gone?”

✓ **Pre-listening activities**

1. You may want to tell students that the nursery rhyme "Der Deitcher's Dog", its original title in German dialect, or "Oh, where has my little dog gone", springs from the first verse of a much longer song that German writer Franz Winner set to the German folk tune "Im Lauterbach hab'ich mein' Strumpf verlorn" in the 1860s. This song recorded massive sales during Winner's lifetime. Another of Winner's best-remembered songs is the famous "Ten Little Indians", originally published in 1864.

2. Students may work with this song after working with nursery rhyme number 4. "How much is that doggie in the window". If you have already worked with the song you can recycle everything done in the pre-listening activities to that song (what dogs are like, how many breeds there are, why dogs are good for pets, etc) and you can now discuss whether or not the statement that "dogs are men's best friends" is true. To support this, students may refer to their own anecdotes and experiences with dogs.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Tell students to listen to the song a couple of times and to fill in the blanks.

Oh, _____, oh, where has my I _____ dog _____?

Oh, where, oh, where can he be?

With his _____ so _____ and his _____ so _____,

Oh, where, oh, where is he?

2. Ask students to listen to the song again and to identify:

a) The problem the speaker has

b) How the speaker feels.

3. Tell students to imagine they are the child whose dog got lost. In groups they work on a leaflet or flyer on the missing dog. They can draw the dog, describe it, and even offer a reward!

✓ **After-listening activities**

1. Students can work in pairs or groups independently or the whole class guided by the teacher on the diary of the child whose dog got lost. How does he think the dog got lost? What happened on that day? How does he feel? What can he do to find it?

2. Students work in groups. They imagine they are the dog's search group. They should design a search plan. Where are they going to go looking for it? Who are they going to contact? What steps should they follow?

3. Ask students if they have ever lost a dog or pet or if they know of anyone who went through the experience. How did they feel? What happened? How did they dog get lost? Was it ever found?

Activities for Song Nº 14: “Yankee Doodle”

✓ Pre-listening activities

1. You may want to tell your students that "Yankee Doodle" is a well-known Anglo-American song, which dates back to 1770s, still sung patriotically in the United States, especially in Connecticut where it serves as some sort of anthem. The tune of the song is said to come from the nursery rhyme “Lucy Locket”.

2. Just as you did with the term “Indian” in the song “Ten Little Indians”, you may point out to students that the term “Yankee” is considered politically incorrect and that, in fact, Americans regard the term as offensive or pejorative.

3. You may also choose to explain the terms “doodle” and “macaroni” in the song to students for them to better grasp meaning; regardless the current meaning of both terms, back in the 1770s, “doodle” meant “fool” or a “simpleton” and “macaroni” meant, not the pasta, but dressed in a very fancy Italian fashion, which at the time meant that the person had a very good social standing. Knowing this may be essential to students’ understanding the tone of the song.

4. You can ask students what they think of people who pretend to be something they are not. Can they think of any famous character on TV, or in films, or in society in general, who pretends to be what they are not?

✓ While-listening activities

(See appendix below for photocopiable suggested song layout)

1. Ask students to listen to the first stanza of the song and to circle the right choice.

Yankee Doodle went/was sent to town

Climbing/Riding on a pony

Stuck a feather in his hat/cap

And called/named it macaroni.

2. Ask students to re-read the stanza and to pick out words that show that the man described pretends to be something that he is not. You can guide them by asking leading questions such as: What is the man riding? Why did the man stick a feather in his hat? Is the man's hat very fancy and expensive?

3. Discuss with students whether or not the song criticises or makes fun of the man described. Tell students to work in pairs or in groups and to draw the man in the song to match its ironic or critical tone.

4. Tell students to listen to the second stanza and to put the lines in the order they hear them.

___And with the girls be handy

___Yankee Doodle, keep it up

___Yankee Doodle dandy

___Mind the music and the step

5. Play the stanza again and ask students the following questions:

a) Why is the Yankee Doodle always "keeping it up"? Is he not truly fashionable?

b) Does Yankee Doodle really look like a "dandy" or an upper class man?

c) Why does he "mind the step"? Does he not walk like a true gentleman?

d) Why is he "handy" with the girls? What impression does he want to make?

After discussing this, you may draw students' attention to the fact that this stanza is also very ironic and very critical of the man's fake attitude.

6. Ask students to listen to the stanza again and to match the following statements with the right verse in the stanza.

1) Yankee Doodle is always thinking of his appearance.

2) Yankee Doodle wants to look like a very fashionable man.

3) Yankee Doodle wants to appeal to women.

4) Yankee Doodle is always pretending to be what he is not.

7. Play the whole song and ask students to impersonate Yankee Doodle. Students can take it in turns to mimic everything they hear in the song. Who is the funniest Yankee Doodle?

✓ **After-listening activities**

1. Tell students to imagine they are journalists and they have to interview the “Yankee Doodle” as a very important celebrity. What do they ask him? What do they want to know about him? Work with the whole class and write the questions down on the board.

2. You can then ask students to choose someone in the class to be the “Yankee Doodle”. Then hot-seat the character. Tell students to use the questions on the board and any other question they may want to ask the character.

3. Students may work in groups or the whole class guided by the teacher. They imagine they are the man in the song. What does he write down in his personal diary? How does he see himself? What does he think of himself? Tell students to write a diary entry on this. Then tell them to imagine that the man has found out about the song everybody sings about him. How does he feel? Tell students to write another diary entry exploring those feelings.

**Activities for Song Nº 15:
“Five green bottles standing on a wall”**

✓ **Pre-listening activities**

1. You may tell students that the song “Five Green Bottles...” in the songbook is a shortened version of the popular British song for children “Ten Green Bottles Standing on a Wall”. There are also variants in which “hanging” or “sitting” substitute for “standing”. The song is mainly a single line or verse repeated, each time with a decreasing number of bottles. Just as in the case of the song “Ten Little Indians”, song

Number One in this booklet, you can use the song to introduce, practice or recycle numbers.

2. Draw five green bottles standing on a wall on the board. Count them out loud together with your students. Play the song, and as each bottle falls, erase one. Have students sing the song as you do this.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Play the first stanza and have students write each line in the right order.

the wall five green bottles hanging on.
hanging five green on the wall bottles.
accident'ly and if one bottle should fall green,
there'll be four green hanging on the wall bottles.

2. Play the second stanza and ask students to put the lines in the right order.

___Four green bottles hanging on the wall.
___There'll be three green bottles hanging on the wall.
___Four green bottles hanging on the wall.
___And if one green bottle should accident'ly fall,

3. Play the third stanza and tell students to fill in the blanks.

___ green bottles _____ on the wall.
___green bottles hanging on the wall.
And if one green bottle should _____ fall,
There'll be _____green bottles hanging on the _____.

4. Play the fourth and fifth stanzas and tell students to fill out the missing letters.

T_o green bottles han_in_ on the wall.
T_o green bottles hanging on the _all.
And if one green bottle should _ccident'ly _all,

There'll be one green bottle hanging on the wall.

_ne green _ottle hanging on the wall.

On_ green bottle hanging on the _all.

And if one _reen _ottle _hould accident'ly fall,

There'll be no green bottles _anging on the wall.

✓ **After-listening activities**

1. Ask students if they know any versions of this song in Spanish. Tell them to share their versions with the class.
2. Sing the song out loud as many times as you want. Each time substitute other elements for the bottles.

Activities for Song Nº 16: "Cockles and mussels"

✓ **Pre-listening activities**

1. Bring a map of Ireland to the class and show them where Dublin is located. Tell them that in Dublin there are a lot of fishmonger villages by the sea in which people live on fishing.
2. Students decide what fishmongers do every day ticking or crossing the following sentences:

wake up very early sleep until midday drive a car drive a wheelbarrow
 sell fruit and vegetables sell cockles and mussels go fishing go shopping
 row their boats take a bus to work sell fish relax on their boats

3. Students work in pairs and they complete a chart about what the advantages and disadvantages of being a fishmonger are.
4. Ask students how they feel about ghosts. Tell them to describe what ghosts are like. They may also draw ghosts as they imagine them.
5. Tell students they will listen to a song about a special ghost, Sweet Molly Malone. Ask them to pay attention to the song and to find information about:
 - a) In what city did Molly Malone live?
 - b) What did Molly Malone drive?
 - c) What fish did Molly Malone sell?
 - d) What did Molly's father and mother do for a living?
6. Ask students to work in groups and to decide what type of ghost Molly Malone is. Are they afraid of her? Why? Why not?

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Play stanza one a few times and ask students to fill in the blanks.

In _____'s fair city
Where girls are so _____
'Twas there I first _____ with
Sweet Molly Malone.

2. Ask students to work in pairs and to write down what the voice of the song and Molly Malone said to each other when they first met.
3. Play stanzas two and three and tell students to correct the misspelt words.
 - a) She drove a **barrowwheel**
 - b) hrough **settres** broad and narrow
 - c) Crying, "Cockles and mussels,
 - d) Alive, alive-o"

- e) Alive, alive-o
- f) iveal**, alive-o
- g) Crying, "**lescock** and **sselsmu**,
- h) Alive, alive-o"

4. Ask students to work in pairs and to match what Molly Malone is thinking to the lines (a-h) in two and three stanzas above.

- “These fish can’t stop moving!”
- “I only sell two types of fish”
- “I’m tired of going along so many roads”
- “Can anybody hear me?”
- “I’m a good driver!”

5. Play stanzas four, five and six and ask students to put them in the order they hear them.

- Alive, alive-o
- Alive, alive-o
- Crying, "Cockles and mussels,
- Alive, alive-o"

She was a fishmonger
 And that was no wonder,
 Her father and mother
 Were fishmongers, too.

They drove wheelbarrows
 Through streets broad and narrow
 Crying, "Cockles and mussels,
 Alive, alive-o"

6. Students work in groups. They act out a typical working day of Molly Malone and her parents.

7. Play the last three stanzas of the song and tell students to put the underlined lines in the right order.

of the fever she died

And nothing could save her

And that was the end of

Molly Poor Malone

But her ghost barrow drives her

Through streets broad and narrow

Crying, "mussels and Cockles,

Alive, alive-o"

Alive, alive-o

Alive, alive-o

Crying, "Cockles and mussels,

Alive, alive-o"

8. Ask students to work in pairs and to imagine that one of them is the ghost of Molly Malone and the other one is a reporter. What questions and answers would make an interesting interview? Tell them to write them down and to get ready to perform the interview.

✓ **After-listening activities**

1. Tell students to find out about fishmonger villages in Argentina. How different are the people living there from Molly and her family? What do fishmongers in Argentina do every day? Students write down a brief news report about them.
2. Students work in groups. They imagine they are film directors who want to tell the story of Molly Malone. Who do they cast for the leading roles of the film? Where will the film be set? What songs will they play in the film?
3. Ask students to think of poor Molly Malone. Is she a bad ghost? Would they be afraid of her? How do they think she feels? What could be the advantages and disadvantages of being a ghost?
4. Tell students that the song of Molly Malone reflects how difficult life was for people in the seventeenth century who died of "the fever" or "the Plague". What similar health problems affect different populations around the world today? What

about other threats (not related with health issues)? In which ways is the situation of these populations nowadays similar to/different from that in the seventeenth century? Encourage students to resort to informative sources and do some research. In groups, as homework, or as a whole class activity, students can create a poster summarizing their findings and conclusions.

Activities for Song Number 17: “Go tell Aunt Rhodie”

✓ **Pre-listening activities**

1. You may want to tell your students that “Tell Aunt Rhodie” is an American folk song, but the tune is from a French opera by Rousseau called “Le Devin du Village” which dates from 1752.

2. Tell students they will listen to a song about “Aunt Rhodie”. You can use this song to recycle names of people in the family. Ask students to define or explain “aunt” in their own words. Ask students to say the name of their favourite aunt out loud and to say why.

3. Ask students to think of an aunt of theirs who has a special pet and tell them to describe the pet. When they have finished sharing with the group, tell them that they will listen to a song about an Aunt with a pet. Tell them to listen to the song and to find out: a) what the name of the aunt is b) what farm animal the aunt had c) what happened to the animal.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Play the song again and ask students to choose the right word.

Go/Goat tell Aunt Rhodie,

Go tell/sell Aunt Rhodie,

Go tell Aunt/Ant Rhodie

Her old/sold gray goose is red/dead.

2. Ask students to fill in the blanks as they listen to the second stanza.

The _____ she's been saving,

The one she's been _____,

The one she's _____ saving

To start her _____ bed.

3. Tell students to listen to the next stanza and to correct the mistakes.

She lied last Friday,

She died last Wednesday,

She died past Friday

A-standing on her legs.

4. Tell students to listen to the next stanza and to fill in the blanks with the words in the box.

mother -are -dead -weeping -goslings -because

The _____ are weeping,

The goslings are _____,

The goslings _____ weeping,

_____ their _____'s _____.

5. Ask students to listen to the last stanza and to fill out the missing letters.

The _ander is _ourning,

The gander is m_urning,

The ga_der is mourning,

Because his _ife is _ead.

✓ **After-listening activities**

1. Tell students to imagine they are Aunt Rhodie. How does she feel? Why? What can she do to make the goslings and the gander feel better?
2. You can use this song to practice the days of the week by means of substituting Friday for other days.
3. You can also use the song to recycle vocabulary on animals by means of substituting goose, gosling and gander.

Activities for Song Nº 18: “Frère Jacques”

✓ Pre-listening activities

1. Tell students to work in groups and to discuss what their favourite lullaby songs are. Do they remember anyone by heart? Did their parents or family sing any song for them to wake up?
2. They draw a chart and write down the name of each student and the lullaby songs they remember and those their parents sang to wake them up.
3. Students analyse the information in the chart and find the song most of them share. They write down the lyrics and illustrate it in a poster. All groups may stick their posters on the classroom billboard.
4. Ask students if they know the song “*Frère Jacques*”. You can hum it or whistle it a bit for them to be able to identify it. In what language have they heard it? Do they know what it is about?
5. Tell students to listen to the song and to identify in which two languages the song is sung.

✓ While-listening activities

(See appendix below for photocopiable suggested song layout)

1. Students listen to stanza 1 and put each of the jumbled lines in the right order.

Frère Jacques, Jacques frère,
vous dormez? vous dormez?
Sonnez les matines, les matines sonnez
Ding Ding Dong, Dong Ding Ding

2. Ask students if anyone understands French and if they know what the song says.
3. Students listen to stanza two and cross the **wrong word**.

Are you **sleeping/skipping**, are you **eating/sleeping**?

Brother **Tom/John**, Brother **John/Don**?

Morning bells are **ringing/singing**,

Morning bells are ringing

Ding, Ding Dong, Ding, Ding Dong

4. Tell students that the song "*Frère Jacques*" is a seventeenth century song which describes the typical daily lives of friars, or Brothers, who had to wake up very early to ring the bells of the village chapels. To many friars this was a big sacrifice. Ask students to listen to the second stanza again and to discuss the following questions: Does Brother John wake up early every morning? Is Brother John lazy or does he like sleeping too much?

5. Divide the class into two sections. One group of students work in pairs and they imagine they are Brother John on a very cold morning. *What is he thinking? Does he want to wake up? Why? How is he feeling?* And they write it down inside some speech bubbles. The other group of students also in pairs draws how Brother John feels early in the morning. Ask the couples of writers and drawers to walk around the class to match the drawings with the speech bubbles. Which matching is their favourite?

✓ **After-listening activities**

1. Tell students to work in groups. Hand out a set of different Spanish versions/translations of the song. Tell them to rank them from the best (1) to the worst (3) one. They should account for their choices.

Version I

Cancionero en inglés para niños - Educación Primaria, DGcYe

*Hermano Santiago, hermano Santiago,
¿Está durmiendo? ¿Está durmiendo?
¡Toque los maitines! ¡Toque los maitines!
Din, dan, don. Din, dan, don*

Version II

Campanero, campanero
¿Duermes tú?, ¿duermes tú?
Toca las campanas, toca las campanas
Din, don, dan. Din, don, dan

Version III

Fray Jaime
Fray Jaime
¿Duerme usted?
¿Duerme usted?
Toque los maitines
Toque los maitines
Din, din, don
Din din don.

2. Ask students if they know any other Spanish version of the song “*Frère Jacques*”. What is it like? Can they sing it out to the rest? Then the whole class chooses the best Spanish version from the three versions above and the ones offered by students.

3. Divide the class into three groups. One group will sing the French stanza; the other one will sing the English stanza and the remaining one will sing the Spanish version chosen by the students. As the teacher claps, the groups will swap languages. They may end all signing the whole song together.

4. Ask students if they speak any other (native or foreign) languages. Can they sing the song in that language to the rest of the students?

5. You can play the song "Paper Back Writer" by the Beatles to your students and tell them to try and find when the song "*Frère Jacques*" appears (it is sung by John Lennon and George Harrison as background to one of the choruses).

6. Ask students to work in pairs and to discuss these questions: *How do you feel very early in the morning? What do your parents/siblings do to help you wake up?*

Activities for Song Nº 19: "The farmer in the dell"

✓ Pre-listening activities

1. You may want to tell your students that "The Farmer in the Dell" is not only a children's song, but also a nursery rhyme and a singing game. It is supposed to have originated in Germany in the 1820s, as "Es fuhr ein Bau'r ins Holz," and taken to North America by immigrants. However, the song spread worldwide and it is today sung in many languages with different cultural variations.

2. You may use this song after other songs dealing with farm life, such as "Old Mac Donald Had a Farm", in order to practise or recycle vocabulary.

3. You may also use this song to introduce or recycle information about life on farms. Ask students how much they know about farmers, what they do everyday, what their lifestyle is like, what farmers look like, dress, etc. You can discuss this with the whole class and fill out a chart on the board.

✓ While-listening activities

(See appendix below for photocopiable suggested song layout)

1. Tell students to listen to the song and to put the jumbled stanzas in the order in which they hear them.

a) The rat takes the cheese

The rat takes the cheese

Hi-ho, the derry-o

The rat takes the cheese.

b) The farmer takes a wife,

The farmer takes a wife,

Hi-ho, the derry-o,

The farmer takes a wife.

c) The farmer in the dell,

The farmer in the dell,

Hi-ho, the derry-o,

The farmer in the dell.

d) The wife takes a child

The wife takes a child

Hi-ho, the derry-o

The wife takes a child.

e) The cheese stands alone

The cheese stands alone

Hi-ho, the derry-o

The cheese stands alone.

f) The nurse takes a dog

The nurse takes a dog

Hi-ho, the derry-o

The nurse takes a dog.

g) The child takes a nurse

The child takes a nurse

Hi-ho, the derry-o

The child takes a nurse.

h) The dog takes a cat

The dog takes a cat

Hi-ho, the derry-o

The dog takes a cat.

k) The cat takes a rat

The cat takes a rat

Hi-ho, the derry-o

The cat takes a rat.

2. Play the song a couple of times and then ask students to work in groups. They should attempt to recall the order in which the different characters appear in the song and draw them.

Divide the class into three groups, two singing contestants and a group of judges. Have each singing group take it in turns to sing the song (they can also dance it or dramatise it) and then have the group of judges vote for the most effective performance.

✓ **After-listening activities**

1. *Tell students that now that they have already explored the song they might as well play "The farmer is in the dell game". Explain the game to them as follows: students form a circle holding hands around one of them who is designated as the "farmer". Students sing the first stanza while moving around. When the stanza is over they stop and the farmer makes his choice of a wife (it is much more fun if they do so without looking). The wife joins at the centre of the circle while students sing the second stanza and so forth throughout the following stanzas up until the cheese is selected. The "cheese" usually becomes the farmer for the next round.*

2. *You can use this game to recycle vocabulary items belonging to "farm life" or other previously learnt lifestyles.*

<p style="text-align: center;">Activities for Song Nº 20: "This little pig went to market"</p>

✓ **Pre-listening activities**

1. You may want to tell your students that the song "This little pig went to market" is both a nursery rhyme and a finger or toe rhyme. The words for "This little piggy" are

therefore used to point out each one of the child's fingers or toes. It is customary that the last line in "This little piggy" is used as the child is tickled by the singer of the song. This rhyme is extremely popular which ensures that it will be passed from generation to generation. The first publication date for the words and lyrics for this nursery rhyme was about the 1720s.

2. If students wanted to know more about the finger-play, you may tell them that the rhyme is usually counted out on a child's toes, each line corresponding to a different one, starting with the big toe. A foot tickle is usually added during the "Wee...all the way home" section of the last line. The rhyme can also be seen as a counting rhyme, although the number of each toe (from 1 for the big toe to 5 for the little toe) is never stated.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Play the song and have students put the jumbled lines in order.

- __ This little piggy had roast beef,
- __ This little piggy cried "wee, wee, wee"
- __ This little piggy had none,
- __ All the way home.
- __ This little piggy stayed home,
- __ This little pig went to market,

2. Play the song again and ask students to fill in the blanks with the words they hear.

- This _____ pig went to _____,
- This little _____ stayed _____,
- This little piggy had roast _____,
- This little piggy had _____,
- This little piggy _____ "wee, wee, _____"
- All the way _____.

3. Play the song one more time and have students complete the missing letters.

- This li_ _le pig wen_ to marke_,
- Th_ s l_ttle p_ggy stayed home,

This little p_ggy had roast b__f,
This little piggy h_d n_ne,
This little piggy cried "wee, wee, wee"
All the w_y h_me.

4. Students may draw a foot and draw lines from each toe. They may illustrate each toe as a piggy going what the song illustrates.

✓ **After-listening activities**

1. Ask students whether they remember any similar songs or finger-plays sung by them by their parents or relatives.

Activities for Song Nº 21: "Incy wincy spider"

✓ **Pre-listening activities**

1. You may work with this nursery rhyme or finger-play for children after having worked with the finger rhyme "This Little Piggy Went to Market". You may choose to tell your students that the "**Incy Wincy Spider**" (also known as "**Eency Weency Spider**" or "**Itsy Bitsy Spider**") is a popular nursery rhyme which explores the adventures of a spider as it ascends, descends and reascends the waterspout of a gutter system. The song is usually accompanied by a sequence of gestures that mimic the words of the song; i.e., the chanting of the rhyme is often combined with fingerplaying representing the words. You can teach these to your students since children find action rhymes really amusing:

- For the first (and last) line, alternately touching the thumb of one hand to the index finger of the other.
- For "Down came the rain" hold both hands up and wiggle the fingers as you lower the hands.
- For "washed the spider out" sweep the hands to the side.
- For the third line bring both hands up and then to the sides to sweep out a semicircle (the sunshine).

- Then wiggle the fingers upwards (to show the rain drying in the sun), and repeat the thumb/index finger movement to indicate the spider climbing up the spout.

2. Once you have taught the action rhyme to your students you can play the song as they fingerplay. Students can also choose lines at random and say them out loud while the rest of the class mimics them (or the other way round). You can also have the whole class sing the song out loud and fingerplay.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Play the song again and tell students to circle the right word.

Incy-wincy spider/tiger

Went up the water tap/spout

Down came the rain

And washed/clashed the spider out

Out came/pain the sunshine

And dried/died up all the rain

And the incy-wincy/bitsy spider

Went up the spout again.

2. Have students listen to the song again and fill in the blanks with the words they hear.

Incy-wincy _____

Went up the water _____

Down came the _____

And _____ the spider out

Out came the _____

And _____ up all the rain

And the incy-_____ spider

_____ up the spout again.

3. You may want to tell students that there are various versions of the lyrics. Some of them read "Itsy-bitsy" spider instead "Incy-wincy spider" others have "climbed" and "crawled" instead of "went". Alternatively, you may give students the two versions below and ask them to find similarities and differences with the version worked in class.

Version II

The itsy bitsy spider went up the water spout.
Down came the rain, and washed the spider out.
Out came the sun, and dried up all the rain,
and the itsy bitsy spider went up the spout again.

Version III

Incy Wincy spider climbing up the spout
Down came the rain and washed the spider out
Out came the sun and dried up all the rain
Now Incy Wincy spider went up the spout again!

✓ After-listening activities

1. Tell students to imagine they are the “Incy-wincy spider”. Tell them to draw lines from each of the verses of the song and to write down what the spider is thinking and how it is feeling. Students can work independently in groups or in pairs, or guided by the teacher.
2. Students can also draw the Incy-wincy spider going up and down the spout. What does the spider look like? How big is it? Is it a nice spider or an evil one? All this should show in the drawings.
3. Students can think of how the story of the Incy-wincy spider goes on. They can write one more stanza to the song together with the teacher and think of specific gestures that would go with the words in the song.
4. Have all students sing the whole song, the original stanza and their own stanza as they mimic what the song says.

Activities for Song N° 22: “Lavender’s blue”

✓ Pre-listening activities

1. You may want to tell students about the background to the song. “Lavender’s blue” dates back to the 17th century when lavender was cultivated in London for perfume. The song also alludes to the celebration of the “Twelfth Night” (the twelfth night after Christmas, meaning, the night before Epiphany of January 6th) and the election of the king and queen of the festival.

2. You may ask students what their favourite flowers are. They can draw them or bring pictures of them. You may also show them pictures of lavenders and dillies. Which of the two are the students’ favourite?

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Tell students to listen to the song and to put the jumbled stanzas in order.

__Lavender’s green

__**Lavender’s blue, dilly, dilly**

__You shall be queen

__When I am king, dilly, dilly

2. Tell students to listen to the song again and to fill in the blanks with the words they hear.

Lavender’s _____, dilly, _____

Lavender’s _____.

When I am _____, dilly, dilly

You shall be _____.

3. Tell students to imagine what the king and the queen look like. Ask them to draw them and to also draw as many dillies and lavenders as possible.

✓ **After-listening activities**

1. Ask students to work in pairs or in groups and to write down a dialogue between the “king” and the “queen” during the festival. What are they wearing? What do they look like? What do they want to do?

2. The class, together with the teacher, may choose to write one more stanza about the king and the queen. What are they doing?

3. Students may choose two students to impersonate the king and the queen as they all sing the song (the original stanza and the one added by students).

**Activities for Song Nº 23:
“She'll be coming round the mountain”**

✓ **Pre-listening activities**

1. Ask students to discuss the following questions in pairs: Do you travel by train? How often? What is the advantage of travelling by train?

2. Students work in groups and they draw charts analysing how important trains are for

a) small villages

b) big cities

c) a whole country.

They can complete the chart with the phrases in the box below and/or with their own ideas.

-to transport food –to join cities –to transport goods –to travel to big cities-
–to travel to small towns –to travel faster –to transport heavy things –
-to transport food from ports or harbours to cities -

Small villages	Big cities	Whole country

3. Tell students that centuries ago there were no trains. How did people react when they first saw a train? What did they think? How did they describe it? Students imagine they are different people and complete the files below.

(A small child)

The train looks just like.....When I look at the train I think of.....The good thing of having trains is.....I feel.....

(A rich woman)

The train looks just like.....When I look at the train I think of.....The good thing of having trains is.....I feel.....

(A working class man)

The train looks just like.....When I look at the train I think of.....The good thing of having trains is.....I feel.....

4. Tell students that the song “She’ll be coming round the mountain” retells the experience of how the coming of the train changed the way in which people lived in the USA in the eighteenth century. Ask students to listen to the song and to find what pronoun (I-you-he-she-it-we-they) is used to refer to the train.

Once they realise the pronoun she is used explain to them that in English the pronoun “she” is used for locomotives (trains, cars, trams, airplanes, etc).

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Tell students that “she”, the train, is personified (it is given human attributes and actions) in the song. Students listen to the whole song again to see how the train in personified. They should list out all the human actions the trains does.

2. After listening to the whole song and singing it out loud, students draw any of the scenes narrated in the song. Then they show it to the rest of the class and they should sing out the stanza illustrated.

3. Play the first stanza and ask students to put the lines in the right order (1-4)

__Coming round the mountain when she comes.

__She'll be coming round the mountain when she comes,

__She'll be coming round the mountain, coming round the mountain,

__She'll be coming round the mountain when she comes,

4. After listening to the stanza, ask students to discuss if they think this train is coming to a big city or a small town. Tell them to justify their answer. Then ask them to work in pairs and to think of a title and a few lines for an item of news on the coming of the train to be published in the local newspaper.

5. Play stanza two and ask students to fill in the blanks.

She'll be _____ six white horses when she comes,

She'll be driving _____ white horses when she _____,

She'll be driving six white _____, driving six white _____,

Driving six white horses when she comes.

6. Tell students how in this stanza the engine of the train seems to be very powerful. Ask them to discuss what they think the train will transport.

7. Play stanzas three and four and ask students to complete the missing letters.

We'll b_ shout_ng allelu_a when she comes,

Oh, we'll be sh_uting _lleluia when she c_mes,

_e'll be sho_ting allel_ia, shouting allel_ia,

Shouting alleluia when she comes.

S_inging I-I-YUPY-YUPY-I,

Sing_ng I-I-YUPY-YUPY-I,

Sing_ng I-I-YUPY, I-I-YUPY,

I-I-YUPY-YUPY-I.

8. Students work in groups. They talk about how people feel about the coming of the train. They discuss why men, women and children will sing "alleluia".

✓ **After-listening activities**

1. Students may ask their parents or grandparents which stories they know about the coming of the train to small towns in Argentina.
2. Students may do research about the history of railway systems in Argentina and then present their findings to the whole group in different formats.
3. Students work in groups and discuss which other means of transport or discoveries have changed our lives over the past years.

<p>Activities for Song N° 24: “Six in a bed”</p>

✓ **Pre-listening activities**

1. “Six in a bed” (or its extended version “Ten in a Bed”) can be used together with the songs “Ten Little Indians” and “Five Green Bottles” to practise numbers, addition and subtraction.

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. You can use the extended version of the song to practise all cardinal numbers.

There were ten in a bed and the little one said,

“Roll over! Roll over!”

So they all rolled over and one fell out.

2. There were nine in a bed . . .
3. There were eight in a bed . . .
4. There were seven in a bed . . .)
5. There were six in a bed . . .
6. There were five in a bed . . .
7. There were four in a bed . . .
8. There were three in a bed . . .
9. There were two in a bed . . .
10. There was one in a bed and the little one said,
“I’ve got it all to myself!”

2. If you have a class with 10 or more students, have 10 of the students act out the song while the other students sing! You can also use stuffed animals to act out the song, or try using finger puppets!

✓ **After-listening activities**

1. You can play the following game with your students:

(Start with 10 students seated in ten chairs in a row. If you have more than 10 students, have part of the class watch and sing. If you have fewer than 10 students, start the song later or place stuffed animals on the extra chairs.)

Here we go!

There were ten in the bed (Hold up 10 fingers.)

and the little one said, (Hold your hands close together, indicating 'small'.)

"Roll over, roll over" (Roll hands around each other, or each student turns to the right and says, "Roll over! Roll over!")

So they all rolled over and one fell out. (Everyone rolls to the right and the student in the first chair 'falls out' of the bed.)

Nine! (Hold up 10 fingers and then take one away, leaving 9.)

There were nine in the bed (Hold up 9 fingers.)

and the little one said,

"Roll over, roll over"

So they all rolled over and one fell out.

Eight! (Hold up 9 fingers and then take one away, leaving 8.)

There were eight in the bed (Hold up 8 fingers.)

and the little one said,

"Roll over, roll over"

So they all rolled over and one fell out.

Seven! (Hold up 8 fingers and then take one away, leaving 7.)

There were seven in the bed (Hold up 7 fingers.)

and the little one said,

"Roll over, roll over"

So they all rolled over and one fell out.

Six! (Hold up 7 fingers and then take one away, leaving 6.)

There were six in the bed (Hold up 6 fingers.)

and the little one said,

"Roll over, roll over"

So they all rolled over and one fell out.

Five! (Hold up 6 fingers and then take one away, leaving 5.)

There were five in the bed (Hold up 5 fingers.)

and the little one said,

"Roll over, roll over"

So they all rolled over and one fell out.

Four! (Hold up 5 fingers and then take one away, leaving 4.)

There were four in the bed (Hold up 4 fingers.)

and the little one said,

"Roll over, roll over"

So they all rolled over and one fell out.

Three! (Hold up 4 fingers and then take one away, leaving 3.)

There were three in the bed (Hold up 3 fingers.)

and the little one said,

"Roll over, roll over"

So they all rolled over and one fell out.

Two! (Hold up 3 fingers and then take one away, leaving 2.)

There were two in the bed (Hold up 2 fingers.)

and the little one said,

"Roll over, roll over"

So they all rolled over and one fell out.

One! (Hold up 2 fingers and then take one away, leaving 1.)

There was one in the bed (Hold up 1 finger.)

and the little one said,

"I'm lonely...[sigh]" (The one remaining student lays down on the chair, then everyone shouts "WAKE UP!" and the student falls out of bed.)

**Activities for Song Nº 25:
"There's a yellow rose in Texas"**

✓ **Pre-listening activities**

1. Bring a map of the USA to the class. Tell students about the American Civil War (1861-1865), also known as the War of the States or the Secession War. Explain briefly, as you illustrate with the map, how eleven Southern slave states, also called the Confederates, in the USA declared the Secession (or separation) from the Northern states, also called the Union. Southern states wanted to be an independent nation. The Northern states did not accept the Southern states' plan and war broke out.

2. As you mark the state of Texas in the map, tell students that "The Yellow Rose of Texas" is a traditional folk song that became popular with the Confederates during the war, especially those from Texas, and that the song is still today considered an unofficial anthem of the state of Texas.

3. You may give students information about the rich cultural background to the song. Tell students the song is based on a Texas legend about how a mulatto slave called Emily (that is why the song refers to her as being a "yellow rose") helped the Confederates win the Battle of San Jacinto, a very important battle in the Texas Revolution (or War of Independence) by means of seducing a Unionist General and helping the Confederates to capture him.

4. After telling about the legend, ask students to discuss a) why "the yellow rose" is so important to the Texas people b) do they consider her a heroine? Why?

5. Play the whole song to students and ask them to listen for information about the yellow rose, or Emily (about her height or size, her eyes, her face, her beauty).

✓ **While-listening activities**

(See appendix below for photocopiable suggested song layout)

1. Ask students to fill in the blanks with the words in the box as they listen to stanza one.

we- yellow- going- meet-wants-cried-hope- never- nobody-heart-

There's a _____ rose in Texas
I'm _____ on to see,
She _____ no other fellow,
_____, only me.
Oh, she _____ so when I left her,
That it nearly broke her _____,
And I _____ that way we _____ again
We _____ mosh apart.

2. Ask students to work in pairs and to write true (T) or false (F) next these sentences on stanza one.
 - a) The man or voice of the song loves the yellow rose ___.
 - b) The man wants to see the yellow rose ___.
 - c) The yellow rose does not love the man ___.
 - d) The yellow rose was sad the man left ___.
 - e) The man wants to be with the yellow rose forever ___.
3. Ask students to work in pairs. They imagine they are the man and the woman and that they write to each other. What do they say? This can be done as a whole-class activity in which the letter is written on the board with the teacher's guidance.
4. Play stanza two to students and tell them to cross out the extra word.

She's the sweetest beautiful little lady
A fellow ever knew,
Her eyes are bright as black diamonds,
They sparkle like the dew.
You may talk about your dearest pretty girls
and sing of Rosa Mary Lee,
But the Yellow Rose of Texas
Beats the belles of Tennessee state.

5. Students work in pairs and answer the following questions about stanza two:

- a) Is the yellow rose the best woman the man knows?
- b) How tall is the yellow rose?
- c) What are the eyes of the yellow rose compared to?
- d) Name all the women that appear in the stanza.
- e) What part of the body of the yellow rose does the man like a lot and consider “precious”?

6. Tell students to think of which actress, national or international, may be perfect to act like the yellow rose. Tell them to think of which other actors they would cast for a film on this legend.

7. Students listen to stanza three and then put the lines in order (1-8)

- __ She walked along to desert
- __ The stars were shining bright,
- __ Down beside the Rio Grande
- __ And never let her go.
- __ I hope that she remembers,
- __ How we parted long ago,
- __ I'll keep my promise to return
- __ On the quiet summer night:

8. Students work in pairs and correct the mistakes on the following sentences on stanza three.

- a) The yellow rose walked along the mountains.
- b) The yellow rose walked under the sun.
- c) The weather is hot.
- d) The man will never come back.
- e) The man wants the yellow rose to think of him.

9. Students work in groups and they decide on different endings for the song. Then the class votes for the best ending.

✓ **After-listening activities**

1. In the song we hear the voice of the man but we never hear what the yellow rose says, thinks or feels. Ask students to work in groups and to write a couple of stanzas exploring the yellow rose's feelings.

2. Ask students to work in pairs. One student will be a reporter and the other the yellow rose. Imagine the yellow rose, the heroine of the Texas War, is interviewed. What does the reporter ask her? What does she say?

3. "The yellow rose" is a traditional American folk song inspired by a legend. Ask students to discuss if they know any similar song or legend that talks about their own culture.

4. Ask students to think about war. What can students say about this topic? Can they mention any wars they have learned about in Social Studies? What do they know about Malvinas (notice name in Spanish)? Encourage students to research a bit about one historical event of their preference.

How does the group feel about war? Elicit feelings from the class. Write the adjectives in a mind map on the blackboard. Encourage students to think about how other people with different roles may have felt (e.g. Malvinas War). How did these warriors and soldiers feel, do you think? Why do you think this? How did the soldiers' families and friends feel, in your opinion?

Do you know anyone who has fought in a war? Who?

Imagine who could ask questions to someone who has fought for his country in a war. Think of four questions you would ask.

APPENDIX

Song N° 1: "Ten little Indians"

Photocopiable suggested song layouts for while-listening activities

1. Listen to the first part of song and ask students to fill in the blanks with the missing numbers. If your students are learning them, have them draw the numbers from a box:

nine	six	three	five	two	one	eight	four	seven	ten
------	-----	-------	------	-----	-----	-------	------	-------	-----

_____ little, _____ little,
_____ little Indians.
_____ little, _____ little,
_____ little Indians.
_____ little, _____ little,
_____ little Indians,
_____ little Indian boys.

2. Ask students to listen to the second part of song a few times and to write down the jumbled numbers in the blank spaces.

ent _____ little, **enin** _____ little,
igeht _____ little Indians.
evens _____ little, **isx** _____ little,
ivef _____ little Indians.
ourf _____ little, **ethre** _____ little,
wot _____ little Indians,
noe _____ little Indian boy.
neo _____ little Indian boy.

APPENDIX

Song Nº 2: “Baa Baa Black Sheep”

Photocopiable suggested song layouts for while-listening activities

1. Students listen to the first stanza and put the jumbled words in each line in order in the lines below.

black sheep, baa, baa

any wool have you?

sir, yes, yes sir,

full three bags.

2. Discuss with your students how many voices we hear in this first stanza. Ask students to identify the voices and to colour them differently. Then you may discuss who these voices belong to, what type of relation there is between them, etc.

3. Discuss with the whole class what “the sir” and the “sheep” may do with the “full bags of wool”. Write down all the choices on the board and tell students to listen to the second stanza of the song to see which of the options on the board is the closest.

4. As students listen to stanza two a couple of times to do the task in activity 3, they put the jumbled lines in the order in which they hear them. Also discuss with them whose voice we hear in this stanza.

__Who lives down the lane.

__One for the master,

__One for the dame,

__And one for the little boy

5. Discuss with students what the master, the dame and the little boy may use the wool for. Tell students to vote for one of the three characters. Once the class has decided on one, help them write down the personal diary of the character.

6. Read the following utterances out loud and have students decide who says them, the master, the dame or the little boy. Students may also write other utterances and have their mates guess.

a) "The sheep is my friend"

b) "I have many sheep in my farm"

c) "I am as little as a lamb"

d) "The sheep is a very pretty animal and its wool is soft"

APPENDIX

Song Nº 3: “Old Mcdonald had a farm”

Photocopiable suggested song layouts for while-listening activities

1. Listen to the song and tell students to put the lines in the order in which you hear them (1-4).

__ I wonder if he is for sale.

__ How much is that doggie in the window? (arf! arf!)

__ The one with the wagg'ly tail.

__ How much is that doggie in the window? (arf! arf!)

2. Tell students to listen to the song another time and to circle the **right word**.

How **much/little** is that doggie in the window? (arf! **arf/woof!**)

The one with the wagg'ly **tail/foot**.

How much is that doggie in the **window/house**? (arf! arf!)

I **wonder/ask** if he is for sale.

3. Listen to the song one more time and tell students to fill in the blanks with the words in the box.

window	one	doggie	much	tail	arf
sale					

How _____ is that _____ in the _____? (arf! arf!)

The _____ with the wagg'ly _____.

How much is that doggie in the window? (_____! arf!)

I wonder if he is for _____.

APPENDIX

Song N° 4: “How much is that doggie in the window?”

Photocopiable suggested song layouts for while-listening activities

1. Listen to the song and tell students to put the lines in the order in which you hear them (1-4).

__ I wonder if he is for sale.

__ How much is that doggie in the window? (arf! arf!)

__ The one with the wagg'ly tail.

__ How much is that doggie in the window? (arf! arf!)

2. Tell students to listen to the song another time and to circle the **right word**.

How **much/little** is that doggie in the window? (arf! **arf/woof!**)

The one with the wagg'ly **tail/foot**.

How much is that doggie in the **window/house**? (arf! arf!)

I **wonder/ask** if he is for sale.

3. Listen to the song one more time and tell students to fill in the blanks with the words in the box.

window	one	doggie	much	tail	arf
sale					

How _____ is that _____ in the _____? (arf! arf!)

The _____ with the wagg'ly _____.

How much is that doggie in the window? (_____! arf!)

I wonder if he is for _____.

APPENDIX

Song N° 5: “London’s burning”

Photocopiable suggested song layouts for while-listening activities

1. Ask students to listen to the song and to put the lines in order as they hear them (1-8).

- __ Pour on water
- __ Fire, fire!
- __ Fetch the engines;
- __ London’s burning,
- __ Fetch the engines,
- __ London’s burning.
- __ Fire, fire!
- __ Pour on water

2. Have students listen to the song again and put the jumbled words in order in the blank spaces next to them.

donLon _____ ‘s burning,
London’s **bngurni** _____.

efcht _____ the engines,
Fetch the **ngesine** _____;

Fire, **efir** _____!
Fire, fire!

Pour on **waert** _____
opur _____ on water

APPENDIX

Song Nº 6: “My Bonnie lies over the ocean”

Photocopiable suggested song layouts for while-listening activities

1. Tell students to listen to the first stanza of the song and to choose the right word.

My Bonnie **lies/ties** over the ocean,
My Bonnie lies over the **sea/tea**.
My Bonnie lies **over/under** the ocean,
So **bring/ring** back my Bonnie to me.

2. Have students listen to the first stanza again and fill in the blanks.

My Bonnie lies _____ the ocean,
My Bonnie lies over the _____.
My Bonnie lies over the _____,
So _____ back my Bonnie to me.

3. Ask students to read the whole stanza, or sing it out loud, and ask which line they consider the most emotional. Then draw their attention to the fact that the most emotional line, the last one, uses **alliteration** (the repetition of the initial consonant, in this case “b”) to make an effect on the listener. Tell them how alliteration generally appears in the most important lines of songs and poems since the poet wants that line or those words to echo on the listener’s ears.

4. Tell students to listen to the second stanza of the song and to put the jumbled lines in order (1-4).

__ Bring back, bring back,
__ Oh, bring back my Bonnie to me, to me.
__ Bring back, Bring back,
__ Oh, bring back my Bonnie to me.

5. Draw students’ attention to the use of alliteration in this stanza. How effective is it? Why is there so much alliteration? What feeling stands out?

6. Tell students to listen to stanza two again and to put the words in each line in order in the lines below.

back bring, back bring

bring back to me, Oh to me my Bonnie

bring bring back back

bring back oh my Bonnie to me

7. Tell students that the song “Bring back my Bonnie” is generally sung accompanied by interactive movements, such as sitting down or standing up every time there is alliteration, in this case, every time a word that begins with the letter "b" is sung. Have the whole class listen to/sing the song and make the moves!

APPENDIX

Song Nº 7: “There´s a hole in my bucket”

Photocopiable suggested song layouts for while-listening activities

1. Play the song and ask students to put the jumbled stanzas in order.

Then cut it, dear Henry,
Dear Henry, dear Henry.
Then cut it, dear Henry,
Dear Henry, cut it.

With what shall I fix it,
Dear Liza, dear Liza?
With what shall I fix it,
Dear Liza, with what?

Then sharpen it, dear Henry,
Dear Henry, dear Henry.
Then sharpen it, dear Henry,
Dear Henry, sharpen it!

There's a hole in my bucket
Dear Liza, dear Liza.
There's a hole in my bucket,
Dear Liza, a hole.

With straw, dear Henry,
Dear Henry, dear Henry.
With straw, dear Henry,
Dear Henry, with straw.

Then fix it, dear Henry,
Dear Henry, dear Henry.
Then fix it, dear Henry,
Dear Henry, fix it.

Then wet it, dear Henry,
Dear Henry, dear Henry.

Then wet it, dear Henry,
Dear Henry, wet it.

But the straw is too long,
Dear Liza, dear Liza.
But the straw is too long,
Dear Liza, too long.

But the knife is too blunt,
Dear Liza, dear Liza.
But the knife is too blunt,
Dear Liza, too blunt.

But the stone is too dry,
Dear Liza, dear Liza.
But the stone is too dry,
Dear Liza, too dry.

There's a hole in my bucket,
Dear Liza, dear Liza.
There's a hole in my bucket,
Dear Liza, a hole.

2. Tell students to listen to the song and to tick the key words below as they hear them. They may appear more than once so some words may have many ticks!

___straw	___knife	___stone	___hole	___bucket	___fix
___dry	___blunt	___dear	___long	___sharpen	___wet

3. Have students listen to the song again and number the key words in the box above as they hear them.

4. Tell students to look at the words in the box, the ticks and the numbers they put down and to think of the following: How does the song start and end? Do they notice anything in particular? Tell students that the song evidences an infinite loophole motif, which means that there is no way out of a situation, like a “vicious circle”.

To better explain how an “infinite loophole works” write the following dotted text on the board and complete it together with your students.

To fix the leaky... (bucket), Henry and Liza need... (straw). To cut straw, they need an... (axe). To sharpen the blunt knife, they need a... (stone). To wet the dry stone, they need ... (water). But they can only get water in a... (bucket) and the one bucket they have got has a... (hole). So, to fix the leaky bucket, Henry and Liza...

This activity can be done as a pre-listening activity if the teacher wants to work with deduction rather than with induction.

5. Draw students' attention to the fact that the song is a dialogue or exchange between Liza and Henry. Tell them to identify who says the following lines, Liza (L) or Henry (H). You can play the song again if necessary.

1. “There is a hole in my bucket” (H)
2. “With a straw” (L)
3. “With what shall I fix it?” (H)
4. “Straw is too long” (H)
5. “The knife is too blunt” (H)
6. “Cut the straw” (L)
7. “Sharpen the knife with a stone” (L)
8. “The stone is too dry” (H)
9. “Wet the stone with water” (L)
10. “I can't hold water in my leaky bucket” (H)

APPENDIX

Song Nº 8: “Twinkle, twinkle little star”

Photocopiable suggested song layouts for while-listening activities

1. Tell your students that the English lyrics for “Twinkle, Twinkle, Little Star” have actually got five stanzas, although only the first one is widely known or sung; and sometimes a second stanza which parodies the first is added. Tell students to listen to the song and to identify if this version is the long one, the short one or the parodied one.

2. Once students know that they will listen to the parodied version, work with each stanza at a time. Tell students to listen to stanza one and to fill in the blanks with the words in the box.

wonder	little	star	twinkle	up	sky
--------	--------	------	---------	----	-----

Twinkle, _____, little _____,
How I wonder what you are.
_____ above the world so high,
Like a diamond in the _____.
Twinkle, twinkle, _____ star,
How I _____ what you are!

3. Ask students to listen to the first stanza again, and to draw the star as they imagine it. They should draw it on the left side of their page.

4. Tell students that they will now listen to the second stanza of the song, which parodies the first one. They will read the original words between brackets and they will write down the words they hear in the blank spaces next to them. They may also want to know that the parody “Twinkle, Twinkle Little Bat” is recited by the famous Mad Hatter during the mad tea party in Lewis Carroll’s Alice’s Adventures in Wonderland.

Twinkle, twinkle, little (**star**) _____.
How I wonder what you are.
Up above the world so high
Like a (**tea-tray**) _____ in the sky.
Twinkle, twinkle, little (**star**) _____.
How I wonder what you’re _____!

5. Ask students how much they know about bats: what are they like? To which of the animal groups do they belong? Where do they live? What do they eat? Also ask them how they imagine the bat in the song.

APPENDIX

Song N° 9: “Happy birthday”

Photocopiable suggested song layouts for while-listening activities

1. Tell students that the tune of the "Happy Birthday to You" comes from the song "Good Morning to All", which was written and composed by the American sisters and kindergarten teachers Patty Hill and Mildred J. Hill in the 1890s but the song (lyrics and melody) first appeared in print in 1912. It is said that this very song has been translated into several languages and is sung worldwide.

2. Divide the class into groups for a singing contest. As you point to each group they sing the song out loud in the language assigned (English or Spanish).

Happy birthday to you,
Happy birthday to you,
Happy birthday, happy birthday,
Happy birthday to you!

3. Tell students to work in groups. They choose a famous footballer, a TV diva, a cartoon character and they plan the “perfect birthday party” for each of them. Alternatively, teacher and students work all together on the same activity.

APPENDIX

Song N° 10: "I'm a little tea-pot"

Photocopiable suggested song layouts for while-listening activities

1. Tell students to listen to the first stanza of the song and to put the jumbled lines in order.

__When I get all steamed up, hear me shout.

__Here is my handle [*one hand on hip*],

__I'm a little teapot, short and stout.

__here is my spout [*other arm out straight*]

__Just tip me over and pour me out!

[As song ends, lean over and tip arm out like a spout.]

2. Play the song again and ask students to circle the **right word**.

I'm a little teapot, **short/long** and stout.

Here is my **handle/hand** [*one hand on hip*],

here is my **spout/mouth** [*other arm out straight*]

When I get all steamed up, hear me **shout/sing**.

Just tip me **over/in** and pour me out!

[As song ends, lean over and tip arm out like a spout.]

3. Play the song again and have students sing the song as they pantomime what the song tips. Alternatively, you can divide the class into two and while one group sings, the other pantomimes.

4. Tell students to listen to the second stanza and to fill in the blanks with the words in the box.

show	true	teapot	handle	spout	tip	pour
------	------	--------	--------	-------	-----	------

I'm a special _____, yes it's _____.

Here let me _____ you what I can do.

I can change my _____ and my _____ [*switch arm positions and repeat tipping motion*]

Just _____ me over and _____ me out!

5. Students sing the second stanza out loud as they pantomime it. You can also divide the class into groups and organise a singing and tipping contest.

6. Teacher and students work together on a third stanza to the song. What can else can the teapot say and do?

APPENDIX

Song Nº 11: “Hickory, dickory, dock”

Photocopiable suggested song layouts for while-listening activities

1. Tell students to listen to the whole song and complete the missing letters.

H_ck_ry, d_ck_ry, d_ck!
The mouse ran up the cl_ck;
The clock str_ck one,
The mouse r_n d_wn,
Hickory, dickory, dock!

H_ckory, d_ckory, d_ck!
The mouse ran _p the clock;
The clock struck _ne,
The mouse ran down,
Hickory, dickory,
Hickory, dickory,
H_ckory, d_ckory, d_ck

2. Tell students to listen to the song again and work with them with total physical response.

3. Divide the class into two and have each group sing the song as they listen to it. Repeat this a couple of times. Then ask each group to engage in a singing competition. Each group will sing the song by themselves. Who is the most passionate singer?

4. Tell students to listen to the song again and to draw what they “see” in their mind’s eye.

APPENDIX

Song Nº 12: “Mary has a little lamb”

Photocopiable suggested song layouts for while-listening activities

a) Listen to stanza one and fill in the blanks

____ had a little lamb
Little lamb, ____ lamb,
Mary had a little ____,
Its fleece was _____ as snow

b) Listen to stanza two and circle the right word:

And everywhere that Mary went/sent,
Larry/Mary went, Mary went,
And everywhere that/cat Mary went
The lamb/cow was sure to go.
It followed her to school one day/may
School one day, school/pool one day
It followed her to school one day
Which was against the rules/schools.

c) Listen to stanza three and put the lines in order (1-4):

___ to see a lamb at school.
___ It made the children laugh and play,
___ It made the children laugh and play
___ Laugh and play, laugh and play,

APPENDIX

Song Nº 13: “Oh, where, oh, where has my little dog gone?”

Photocopiable suggested song layouts for while-listening activities

1. Tell students to listen to the song a couple of times and to fill in the blanks.

Oh, _____, oh, where has my l_____ dog _____?

Oh, where, oh, where can he be?

With his _____ so _____ and his _____ so _____,

Oh, where, oh, where is he?

2. Ask students to listen to the song again and to identify a) the problem the speaker has b) how the speaker feels.

3. Tell students to imagine they are the child whose dog got lost. In groups they work on a leaflet or flyer on the missing dog. They can draw the dog, describe it, and even offer a reward!

APPENDIX

Song N° 14: “Yankee Doodle”

Photocopiable suggested song layouts for while-listening activities

1. Ask students to listen to the first stanza of the song and to circle the right choice.

Yankee Doodle went/was sent to town

Climbing/Riding on a pony

Stuck a feather in his hat/cap

And called/named it macaroni.

2. Ask students to re-read the stanza and to pick out words that show that the man described pretends to be something that he is not. You can guide them by asking leading questions such as: What is the man riding? Why did the man stick a feather in his hat? Is the man’s hat very fancy and expensive?

3. Discuss with students whether or not the song criticises or makes fun of the man described. Tell students to work in pairs or in groups and to draw the man in the song to match its ironic or critical tone.

4. Tell students to listen to the second stanza and to put the lines in the order they hear them.

___And with the girls be handy

___Yankee Doodle, keep it up

___Yankee Doodle dandy

___Mind the music and the step

5. Play the stanza again and ask students the following questions: a) Why is the Yankee Doodle always “keeping it up”? Is he not truly fashionable? b) Does Yankee Doodle really look like a “dandy” or an upper class man? c) Why does he “mind the step”? Does he not walk like a true gentleman? d) Why is he “handy” with the girls? What impression does he want to make?

After discussing this, you may draw students’ attention to the fact that this stanza is also very ironic and very critical of the man’s fake attitude.

6. Ask students to listen to the stanza again and to match the following statements with the right verse in the stanza.

- 1) Yankee Doodle is always thinking of his appearance.
- 2) Yankee Doodle wants to look like a very fashionable man.
- 3) Yankee Doodle wants to appeal to women.
- 4) Yankee Doodle is always pretending to be what he is not.

7. Play the whole song and ask students to impersonate Yankee Doodle. Students can take it in turns to mimic everything they hear in the song. Who is the funniest Yankee Doodle?

APPENDIX

Song Nº 15: “Five green bottles standing on a wall”

Photocopiable suggested song layouts for while-listening activities

1. Play the first stanza and have students write each line in the right order.

the wall five green bottles hanging on.

hanging five green on the wall bottles.

accident'ly and if one bottle should fall green,

there'll be four green hanging on the wall bottles.

2. Play the second stanza and ask students to put the lines in the right order.

__Four green bottles hanging on the wall.

__There'll be three green bottles hanging on the wall.

__Four green bottles hanging on the wall.

__And if one green bottle should accident'ly fall,

3. Play the third stanza and tell students to fill in the blanks.

_____ green bottles _____ on the wall.

_____green bottles hanging on the wall.

And if one green bottle should _____ fall,

There'll be _____green bottles hanging on the _____.

4. Play the fourth and fifth stanzas and tell students to fill out the missing letters.

T_o green bottles han_in_ on the wall.

T_o green bottles hanging on the _all.

And if one green bottle should _ccident'ly _all,

There'll be one green bottle hanging on the wall.

_ne green _ottle hanging on the wall.

On_ green bottle hanging on the _all.

And if one _reen _ottle _hould accident'ly fall,

There'll be no green bottles _anging on the wall.

APPENDIX

Song Nº 16: "Cockles and mussels"

Photocopiable suggested song layouts for while-listening activities

1. Play stanza one a few times and ask students to fill in the blanks.

In _____'s fair city
Where girls are so _____
'Twas there I first _____ with
Sweet Molly Malone.

2. Play stanzas two and three and tell students to correct the misspelt words.

- a) She drove a **barrowwheel**
- b) hrough **settres** broad and narrow
- c) Crying, "Cockles and mussels,
- d) Alive, alive-o"

- e) Alive, alive-o
- f) **iveal**, alive-o
- g) Crying, "**lescock** and **sselsmu**,
- h) Alive, alive-o"

3. Play stanzas four, five and six and ask students to put them in order they hear them.

Alive, alive-o
Alive, alive-o
Crying, "Cockles and mussels,
Alive, alive-o

She was a fishmonger
And that was no wonder,
Her father and mother
Were fishmongers, too.

They drove wheelbarrows
Through streets broad and narrow

Crying, "Cockles and mussels,
Alive, alive-o"

4. Play the last three stanzas of the song and tell students to put the underlined lines in the right order.

1. of the fever she died

And nothing could save her

And that was the end of

Molly Poor Malone

3. Alive, alive-o

Alive, alive-o

Crying, "Cockles and mussels,

Alive, alive-o"

2. But her ghost barrow drives her

Through streets broad and narrow

Crying, "mussels and Cockles,

Alive, alive-o"

APPENDIX

Song Nº 17: “Go tell Aunt Rhodie”

Photocopiable suggested song layouts for while-listening activities

1. Play the song again and ask students to choose the right word.

Go/Goat tell Aunt Rhodie,
Go tell/sell Aunt Rhodie,
Go tell Aunt/Ant Rhodie
Her old/sold gray goose is red/dead.

2. Ask students to fill in the blanks as they listen to the second stanza.

The _____ she's been saving,
The one she's been _____,
The one she's _____ saving
To start her _____ bed.

3. Tell students to listen to the next stanza and to correct the mistakes.

She lied last Friday,
She died last Wednesday,
She died past Friday
A-standing on her legs.

4. Tell students to listen to the next stanza and to fill in the blanks with the words in the box.

mother –are -dead -weeping -goslings -because

The _____ are weeping,
The goslings are _____,
The goslings _____ weeping,
_____ their _____'s _____.

5. Ask students to listen to the last stanza and to fill out the missing letters.

The _ander is _ourning,

The gander is m_urning,

The ga_der is mourning,

Because his _ife is _ead.

APPENDIX

Song N° 18: “Frère Jacques”

Photocopiable suggested song layouts for while-listening activities

a) Students listen to stanza 1 and put each of the jumbled lines in the right order.

Frère Jacques, Jacques frère,
vous dormez? vous dormez?
Sonnez les matines, les matines sonnez
Ding Ding Dong, Dong Ding Ding

b) Students listen to stanza two and cross the **wrong word**.

Are you **sleeping/skipping**, are you **eating/sleeping**?
Brother **Tom/John**, Brother **John/Don**?
Morning bells are **ringing/sleeping**,
Morning bells are ringing
Ding, Ding Dong, Ding, Ding Dong

APPENDIX

Song Nº 19: “The farmer in the dell”

Photocopiable suggested song layouts for while-listening activities

1. Tell students to listen to the song and to put the jumbled stanzas in the order in which they hear them.

a) The rat takes the cheese
The rat takes the cheese
Hi-ho, the derry-o
The rat takes the cheese.

The child takes a nurse
Hi-ho, the derry-o
The child takes a nurse.

b) The farmer takes a wife,
The farmer takes a wife,
Hi-ho, the derry-o,
The farmer takes a wife.

h) The dog takes a cat
The dog takes a cat
Hi-ho, the derry-o
The dog takes a cat.

c) The farmer in the dell,
The farmer in the dell,
Hi-ho, the derry-o,
The farmer in the dell.

k) The cat takes a rat
The cat takes a rat
Hi-ho, the derry-o
The cat takes a rat

d) The wife takes a child
The wife takes a child
Hi-ho, the derry-o
The wife takes a child.

e) The cheese stands alone
The cheese stands alone
Hi-ho, the derry-o
The cheese stands alone.

f) The nurse takes a dog
The nurse takes a dog
Hi-ho, the derry-o
The nurse takes a dog.

g) The child takes a nurse

2. Play the song a couple of times and then ask students to work in groups. They should attempt to recall the order in which the different characters appear in the song and draw them.

3. Divide the class into three groups, two singing contestants and a group of judges. Have each singing group take it in turns to sing the song (they can also dance it or dramatise it) and then have the group of judges vote for the most effective performance.

APPENDIX

Song Nº 20: "This little pig went to market"

Photocopiable suggested song layouts for while-listening activities

1. Play the song and have students put the jumbled lines in order.

- __ This little piggy had roast beef,
- __ This little piggy cried "wee, wee, wee"
- __ This little piggy had none,
- __ All the way home.
- __ This little piggy stayed home,
- __ This little pig went to market,

2. Play the song again and ask students to fill in the blanks with the words they hear.

- This _____ pig went to _____,
- This little _____ stayed _____,
- This little piggy had roast _____,
- This little piggy had _____,
- This little piggy _____ "wee, wee, _____"
- All the way _____.

3. Play the song one more time and have students complete the missing letters.

- This li_ _le pig wen_ to marke_,
- Th_ s l_ ttle p_ ggy stayed home,
- This little p_ ggy had roast b_ _f,
- This little piggy h_ d n_ ne,
- This little piggy cried "wee, wee, wee"
- All the w_ y h_ me.

4. Students may draw a foot and draw lines from each toe. They may illustrate each toe as a piggy going what the song illustrates.

APPENDIX

Song Nº 21: “Incy wincy spider”

Photocopiable suggested song layouts for while-listening activities

1. Play the song again and tell students to circle the right word.

Incy-wincy spider/tiger

Went up the water tap/spout

Down came the rain

And washed/clashed the spider out

Out came/pain the sunshine

And dried/died up all the rain

And the incy-wincy/bitsy spider

Went up the spout again.

2. Have students listen to the song again and fill in the blanks with the words they hear.

Incy-wincy _____

Went up the water _____

Down came the _____

And _____ the spider out

Out came the _____

And _____ up all the rain

And the incy-_____ spider

_____ up the spout again.

3. You may want to tell students that there are various versions of the lyrics. Some of them read “Itsy-bitsy” spider instead “Incy-wincy spider” others have “climbed” and “crawled” instead of “went”. Alternatively, you may give students the two versions below and ask them to find similarities and differences with the version worked in class.

Version II

The itsy bitsy spider went up the water spout.

Down came the rain, and washed the spider out.
Out came the sun, and dried up all the rain,
and the itsy bitsy spider went up the spout again.

Version III

Incy Wincy spider climbing up the spout
Down came the rain and washed the spider out
Out came the sun and dried up all the rain
Now Incy Wincy spider went up the spout again!

APPENDIX

Song Nº 22: “Lavender’s blue”

Photocopiable suggested song layouts for while-listening activities

1. Tell students to listen to the song and to put the jumbled stanzas in order.

__Lavender’s green

__**Lavender’s blue, dilly, dilly**

__You shall be queen

__When I am king, dilly, dilly

2. Tell students to listen to the song again and to fill in the blanks with the words they hear.

Lavender’s _____, dilly, _____

Lavender’s _____.

When I am _____, dilly, dilly

You shall be _____.

3. Tell students to imagine what the king and the queen look like. Ask them to draw them and to also draw as many dillies and lavenders as possible.

APPENDIX

Song Nº 23: "She'll be coming round the mountain"

Photocopiable suggested song layouts for while-listening activities

a) Play the first stanza and ask students to put the lines in the right order (1-4)

__ Coming round the mountain when she comes.

__ She'll be coming round the mountain when she comes,

__ She'll be coming round the mountain, coming round the mountain,

__ She'll be coming round the mountain when she comes,

b) Play stanza two and ask students to fill in the blanks.

She'll be _____ six white horses when she comes,

She'll be driving _____ white horses when she _____,

She'll be driving six white _____, driving six white _____,

Driving six white horses when she comes.

c) Play stanzas three and four and ask students to complete the missing letters.

We'll b_ shout_ng allelu_a when she comes,

Oh, we'll be sh_uting _lleluia when she c_mes,

_e'll be sho_ting allel_ia, shouting allel_ia,

Shouting alleluia when she comes.

S_nging I-I-YUPY-YUPY-I,

Sing_ng I-I-YUPY-YUPY-I,

Sing_ing I-I-YUPY, I-I-YUPY,
I-I-YUPY-YUPY-I.

APPENDIX

Song Nº 24: “Six in a bed”

Photocopiable suggested song layouts for while-listening activities

1. You can use the extended version of the song to practise all cardinal numbers.

There were ten in a bed and the little one said,

“Roll over! Roll over!”

So they all rolled over and one fell out.

2. There were nine in a bed . . .
3. There were eight in a bed . . .
4. There were seven in a bed . . .)
5. There were six in a bed . . .
6. There were five in a bed . . .
7. There were four in a bed . . .
8. There were three in a bed . . .
9. There were two in a bed . . .
10. There was one in a bed and the little one said,
“I’ve got it all to myself!”

2. If you have a class with 10 or more students, have 10 of the students act out the song while the other students sing! You can also use stuffed animals to act out the song, or try using finger puppets!

APPENDIX

Song Number 25: “There’s a yellow rose in Texas”

Photocopiable suggested song layouts for while-listening activities

a) Ask students to fill in the blanks with the words in the box as they listen to stanza one.

we- yellow- going- meet-wants-cried-hope- never- nobody-heart-

There's a _____ rose in Texas
I'm _____ on to see,
She _____ no other fellow,
_____, only me.
Oh, she _____ so when I left her,
That it nearly broke her _____,
And I _____ that way we _____ again
We _____ mosh apart.

b) Play stanza two to students and tell them to cross out the extra word.

She's the sweetest beautiful little lady
A fellow ever knew,
Her eyes are bright as black diamonds,
They sparkle like the dew.
You may talk about your dearest pretty girls
and sing of Rosa Mary Lee,
But the Yellow Rose of Texas
Beats the belles of Tennessee state.

c) Students listen to stanza three and then put the lines in order (1-8)

- ___ She walked along to desert
- ___ The stars were shining bright,
- ___ Down beside the Rio Grande
- ___ And never let her go.
- ___ I hope that she remembers,
- ___ How we parted long ago,
- ___ I'll keep my promise to return
- ___ On the quiet summer night:

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