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**FOLLOWING THE FIVE-STEP MODEL WITH  
TED HUGHES'S "THERE CAME A DAY" &  
ERNEST HEMINGWAY'S "THE OLD MAN AT  
THE BRIDGE"**



Erasmus+



eTwinning



The method will be implemented in the 3rd Primary School of Zografou, Athens, Greece by Julie Gyftoula, English Language teacher

<https://3dimzografou.blogspot.com>



Photo on the cover shows an 18th-century mill-owner's house in , once Hughes's home. Retrieved from <https://www.geograph.org.uk/photo/970898>

## WORKING ON A POEM

### Context description

The model will be introduced to a group of fourth-graders attending a Primary School in a suburb of Athens, Greece. The class consists of 21 pupils, aged 9-10, who are taught English as a foreign language three times a week during 45-minute sessions.

### Text choice

Ted Hughes's "There came a day" was chosen as a literary text which entails a cultural dimension and meets some of the characteristics which favour the teaching of English to young learners (imagery, repetition). In addition, there are certain deeper meanings conveyed (the ephemeral notion of being, the power of nature, the impact of time on people and nature).

### Requirements

- **The text**

#### **There Came a Day - Ted Hughes**

There came a day that caught the summer  
Wrung its neck  
Plucked it  
And ate it.

Now what shall I do with the trees?  
The day said, the day said.  
Strip them bare, strip them bare.  
Let's see what is really there.

And what shall I do with the sun?  
The day said, the day said.  
Roll him away till he's cold and small.

He'll come back rested if he comes back at all.

And what shall I do with the birds?

The day said, the day said.

The birds I've frightened, let them flit,

I'll hang out pork for the brave tomtit.

And what shall I do with the seed?

The day said, the day said.

Bury it deep, see what it's worth.

See if it can stand the earth.

What shall I do with the people?

The day said, the day said.

Stuff them with apple and blackberry pie –

They'll love me then till the day they die.

Then came this day and he was autumn.

His mouth was wide

And red as a sunset.

His tail was an icicle.

- **Teacher's guide**

The age and target language level of the pupils defines the interpretive ways as well as the methods which will be used for the facilitation of understanding and the support of discussion in class.

General guidelines

1. Pupils will be seated in a circle so that a sense of group work and supportive atmosphere is created. The sessions will be held in the school library (a room with round tables and thick carpet on the floor which will make seating arrangements easier and more effective) and the computer lab. In both cases, the video projector will be used for video and pictures showing.
2. Laminated flashcards with photos from the elements found in the poem and a short introductory video will be used.



3. Learners will be addressed with questions which are meant to initiate discussion, confirm understanding and trigger deeper thinking.

- List of reliable and accessible vocabulary and grammar websites in the target language

<https://www.bbc.co.uk/bitesize/topics/zkvv4wx/articles/zcx3gk7>

<https://learnersdictionary.com/>

- List of reliable and accessible websites with historical, cultural and literary information in the target language

**Videos displaying Yorkshire autumn landscapes**

<https://www.youtube.com/watch?v=6MMEzXFGAxU>

<https://www.youtube.com/watch?v=PDJtEbt88tU>

[https://www.youtube.com/watch?v=1lbKYml\\_d7g](https://www.youtube.com/watch?v=1lbKYml_d7g)

**Websites with information about the poet**

<https://www.poetryfoundation.org/poets/ted-hughes>

**The poem turned in a song**

<https://www.youtube.com/watch?v=8DKuboJIXvQ>

**Websites with information about the cultural content of the poem**

English countryside in autumn <https://theculturetrip.com/europe/united-kingdom/england/articles/10-reasons-autumn-is-the-best-time-to-visit-england/>

<https://www.sheepskinlife.com/blog/why-the-uk-is-so-beautiful-in-the-autumn>

**Making blueberry pies**

<https://www.theguardian.com/lifeandstyle/2016/aug/13/blueberry-pie-crumble-cake-lattice-tart-recipes-claire-ptak-baking-the-seasons>

**Tomtits**

<https://www.youtube.com/watch?v=j5egvkkffeA>

<https://www.youtube.com/watch?v=F2zLIC19OEc>

**Icicles**

<https://www.youtube.com/watch?v=vu2h5VPJF9Q>

**Birdwatching**

<https://www.youtube.com/watch?v=t4LQxM5XGp0&t=16s>

- Guidelines in the target language for each productive assignment

**SESSION ONE (at the library)**

**STEPS 1 & 2**

### **Step 1: Individual reading**

- Students sitting in a circle are invited to watch a very short video which is introducing them to the area where the setting of the poem is (<https://www.youtube.com/watch?v=qJTMexUfLJ8>) and spot the area with the help of google maps. Then, they listen to the teacher's reading of the poem. The students are encouraged to ask questions as they listen to the poem.
- The teacher explains the general lesson plan after the individual reading. She informs the students about the steps they must follow to understand the poem and prepare for a discussion. A slide with the steps and concise instructions for each one will be projected on the board during the whole procedure.

**Step 1: Listen to the teacher reciting a poem. Ask questions.**

**Step 2: Work in pairs. Use the material your teacher suggests (dictionary, web search) to make everything clear**

**Step 3: Discuss and exchange ideas. The teacher will help you with questions.**

**Step 4: Search the internet to find more information on: the poet, English countryside in autumn, weather conditions in England & icicles, birdwatching and tomtits, autumn fruit pies.**

**Step 5: Use what you learnt and create something new!**

### **Step 2: Reading in pairs**

- Students work in pairs, they make use of the websites and material suggested by the teacher. The teacher monitors and tries to draw their attention to certain elements in the

poem (repetitions, imagery). Students discuss the questions they formulated and try to answer them. Each pair chooses one crucial question to work on.

## **SESSION TWO**

### **Step 3: Class discussion**

- The teacher moderates a class hermeneutic discussion (in native language) that takes off from the students' crucial questions. The teacher moderates the conversation according to the principles of the dialogic approach and puts the ideas generated on a poster-size seminar paper (feelings, experiences, links to own context, questions). The teacher challenges the students by drawing attention to as yet unexplored textual elements. Each student pair notes down a response to the crucial question they had formulated, taking into account the text and the interpretations that came up in the preceding discussion.

## **SESSION THREE (at the computer lab)**

### **Step 4: Research work**

- The students are divided into 4 groups and engage in research with a view to further exploring aspects of the text that relate to its cultural, historical, social, stylistic, generic, ideological, or thematic contexts. Each group investigates a specific area: English countryside in autumn, weather conditions in England & icicles, birdwatching and tomtits, autumn fruit pies. The members of each group note down their findings with a view to informing the other members of the new group that will be formed later. The students use the websites suggested by the teacher. After the research, the groups are reassembled so that a student can tell his or her new group members about the insights and information found in the previous group. Students make notes.

## **SESSION FOUR**

### **Step 5: Productive assignment**

- Students can choose one of the assignments listed below. They are given a format or specific instructions and the peer evaluation sheet. The assignments have been adapted to cater for the age and language level of the students. However, questions in bold below seem to be more appropriate for this level.

1) Integrate the different contextual, literary aspects that were investigated under 4 into a single reading guide for future readers (a bullet form guide will be promoted to suit the language level of the particular students)

**2) Continue the poem.**

3) Write a diary page and refer to your experience. Try to answer the questions below **a.** What was your first reaction to the poem? **b.** Was it easy for you to understand it at first? **c.** What helped you make sense? **d.** What new did you learn? (guiding questions will be given to students to facilitate their work)

**4) Rewrite the poem but this time have our country in mind and a specific time of the year. Think of the summer by the sea, for example.**

**5) Create a visual (e.g. make a drawing, a living statue) or audio (e.g. record a reciting of your group) version of the poem and present it in class.**

- Students publish their assignments in a Padlet <https://padlet.com/juliegy/1a9otarhzb6r> and evaluate each other's assignments.

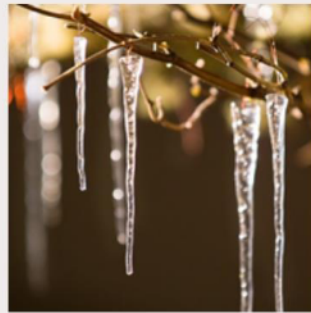




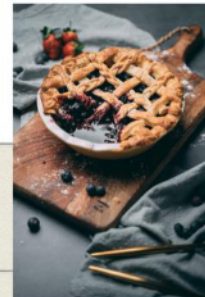
- The evaluation sheet to be used for the task

# Evaluation

*There came a day*  
sheet



Read and fill in with your answers.



Which group's final work did you like the most and why?

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Write some of the most interesting things discussed in class during this task

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Write some of the new vocabulary you learnt

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Did you like this project as a whole?



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## WORKING ON A SHORT STORY

### Context description

The model will also be introduced to a group of sixth-graders attending the same Primary School. The class consists of 22 pupils, aged 11-12, who are taught English as a foreign language three times a week during 45-minute sessions.

### Text choice

Ernest Hemingway's "The old man at the bridge" was chosen as a literary text which meets the brevity requirements along with much cultural and historical content.

- **The text**

### **"The Old Man at the Bridge"**

**by Ernest Hemingway**

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule- drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos," he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

"I was taking care of animals," he explained.

"Oh," I said, not quite understanding.

"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, "What animals were they?"

"Various animals," he said, and shook his head. "I had to leave them."

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."

And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others."

"What politics have you?" I asked.

"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further."

"This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."

"I will wait a while," he said, "and then I will go. Where do the trucks go?"

"Towards Barcelona," I told him.

"I know no one in that direction," he said, "but thank you very much. Thank you again very much."

He looked at me very blankly and tiredly, and then said, having to share his worry with someone,

"The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

"Why they'll probably come through it all right."

"You think so?"

"Why not," I said, watching the far bank where now there were no carts.

"But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked.

"Yes."

"Then they'll fly."

"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

"If you are rested I would go," I urged. "Get up and try to walk now."

"Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

"I was taking care of animals," he said dully, but no longer to me. "I was only taking care of animals."

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

- **Teacher's guide**

The group of students has worked on literary texts before. However, these were mostly provided in an adapted form and the way of working on them differs from this approach. Yet, similar to the above methods will be used for the facilitation of understanding and the support of discussion in class. The message the short story conveys is that war does not only threaten human lives but all living beings. The text is an anti-war story focusing on what we today would call war's "collateral damage" while it is expected to catch children's attention due to the affectionate feelings children hold for animals.

General guidelines

1. Pupils will be seated in a circle so that a sense of group work and supportive atmosphere is created. The sessions will be held in the school library (a room with round tables and thick carpet on the floor which will make seating arrangements easier and more effective) and the computer lab. In both cases, the video projector will be used for video and pictures showing.
2. Laminated flashcards with photos from the elements found in the story will be used.





3. Learners will be addressed with questions which are meant to initiate discussion, confirm understanding and trigger deeper thinking.

- List of reliable and accessible vocabulary and grammar websites in the target language  
<https://learnersdictionary.com/>
- List of reliable and accessible websites with historical, cultural and literary information in the target language

#### **Spanish Civil War**

<https://encyclopedia.ushmm.org/content/en/article/spanish-civil-war>

The war explained <https://www.youtube.com/watch?v=BRY01OxMABg>

The war virtual museum <http://spanishcivilwarmuseum.com/>

#### **Websites with information about the author**

[https://en.wikipedia.org/wiki/Ernest\\_Hemingway](https://en.wikipedia.org/wiki/Ernest_Hemingway)

#### **The story in a cartoon form**

<https://www.youtube.com/watch?v=mOnoappazvc>

- Guidelines in the target language for each productive assignment

#### **SESSION ONE (at the library)**

#### **STEPS 1 & 2**

#### **Step 1: Individual reading**

- Students sitting in a circle are invited to listen to the story through <https://www.youtube.com/watch?v=1k0zD1aLiLM> . The students are encouraged to ask questions as they listen to the poem.

- The teacher explains the general lesson plan after the individual reading. She informs the students about the steps they must follow to understand the story and prepare for a discussion. A slide with the steps and concise instructions for each one will be projected on the board during the whole procedure.

**Step 1: Listen to a short story. Note down your questions.**

**Step 2: Work in pairs. Use the material your teacher suggests (dictionary, web search) to learn more on the background and the content of the story.**

**Step 3: Discuss and exchange ideas. The teacher will help you with questions.**

**Step 4: Search the internet to find more information on: the author and his connection to the context of the story, the Spanish Civil War, life in Spain in the 30's and 40's.**

**Step 5: Use what you learnt and create something new!**

### **Step 2: Reading in pairs**

- Students work in pairs, they make use of the websites and material suggested by the teacher. The teacher monitors and tries to draw their attention to certain elements in the story (the dialogue, landmarks mentioned, the feelings conveyed by the narration). Students discuss the questions they formulated and try to answer them. Each pair chooses one crucial question to work on.

## **SESSION TWO**

### **Step 3: Class discussion**

- The teacher moderates a class hermeneutic discussion (in target language) that takes off from the students' crucial questions. The teacher moderates the conversation according to the principles of the dialogic approach and puts the ideas generated on a poster-size seminar paper (feelings, experiences, links to own context, questions). The teacher challenges the students by drawing attention to as yet unexplored textual elements. Each student pair notes down a response to the crucial question they had formulated, taking into account the text and the interpretations that came up in the preceding discussion.

## **SESSION THREE**

### **Step 4: Research work**

- The students are divided into 4 groups and engage in research with a view to further exploring aspects of the text that relate to its cultural, historical, social, stylistic, generic, ideological, or thematic contexts. Each group investigates a specific area: the notion of civil

war and its difference from war in general, the Spanish Civil War, the author and his connection to the context of the story, life in Spain in the 30's and 40's. The members of each group note down their findings with a view to informing the other members of the new group that will be formed later. The students use the websites suggested by the teacher. After the research, the groups are reassembled so that a student can tell his or her new group members about the insights and information found in the previous group. Students make notes.

## SESSION FOUR

### Step 5: Productive assignment

- Students can choose one of the assignments listed below. They are given a format or specific instructions and the peer evaluation sheet. The assignments have been adapted to cater for the age and language level of the students. However, questions in bold below seem to be more appropriate for this level.
  - 1) Integrate the different contextual, literary aspects that were investigated under 4 into a single reading guide for future readers (a bullet form guide will be promoted to suit the language level of the particular students)
  - 2) Write the ending of the story.**
  - 3) Write a diary page and refer to your experience. Try to answer the questions below **a.** What was your first reaction to the story? **b.** Was it easy for you to understand it at first? **c.** What helped you make sense? **d.** What new did you learn? **e.** Are there any connections to Greek history? (the teacher will help you investigate the matter)
  - 4) Re-write the story but this time put yourself in the old man's shoes. What would you be worried about for leaving behind?**
  - 5) Prepare an audio text for our school radio to promote the idea of reading this story among your peers at school.**
- Students publish their assignments in the Padlet <https://padlet.com/juliegy/1a9otarhzb6r> and evaluate each other's assignments.



- The evaluation sheet to be used for the task

# Evaluation

## *The old man at the bridge*

# sheet



The Old Man at the Bridge  
Ernest Hemingway




Read and fill in with your answers.

Which group's final work did you like the most and why?



Write some of the new vocabulary you learnt



Write some of the most interesting things discussed in class during this task

Did you like this project as a whole?

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😐

## FINAL NOTES

- Short video recordings from each step in both scenarios will be provided for further analysis and research. Parents' consent has been received for the use of these recordings for research purposes.
- For further information, contact Julie Gyftoula [georgyftoula@enl.uoa.gr](mailto:georgyftoula@enl.uoa.gr)