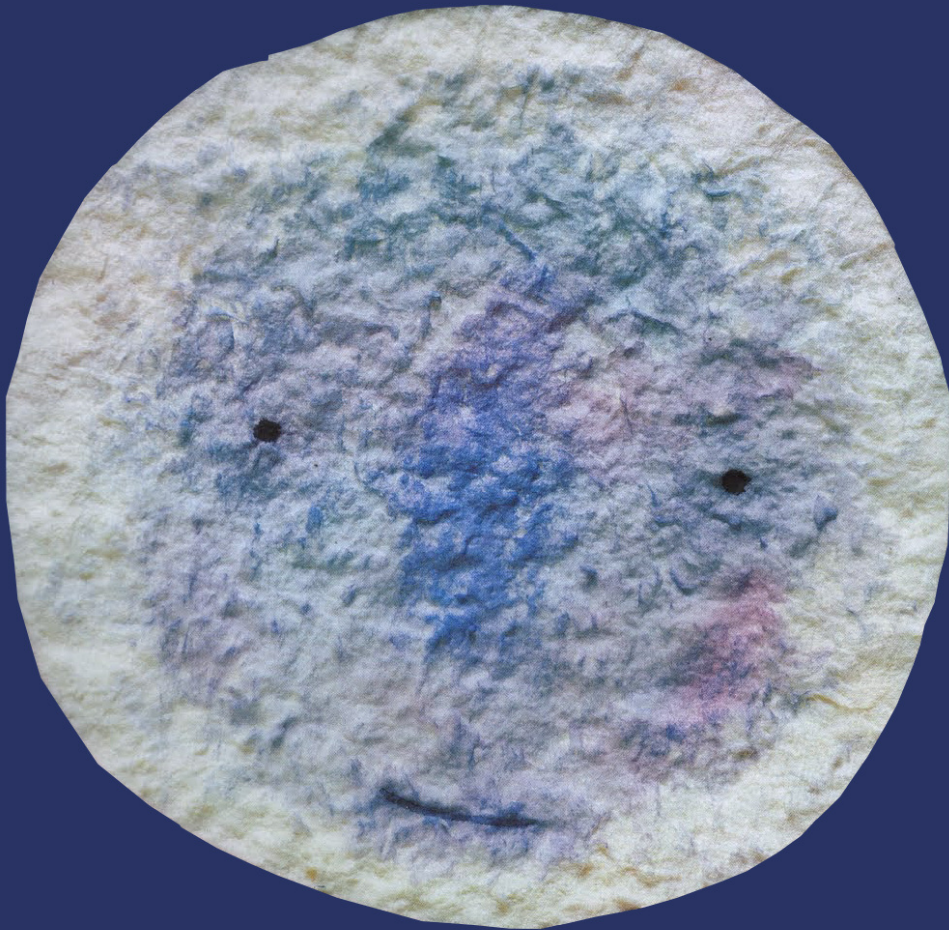




A taste of the Moon

Michael Grejniec

A READING GUIDE



Reading Guides

These educational aids are designed as part of the Botín Foundation's *Responsible Education* Programme, an educational programme developed by the Foundation to foster social, emotional and creative growth and to encourage communication and improve coexistence at schools by working with teachers, schoolchildren and their families.

These *Responsible Education* aids allow the following variables to be worked on: self-esteem, empathy and emotional identification/expression, self-control, decision-making, positive attitudes to health, interactive skills, self-affirmation, assertive opposition and the development of creativity.

CREDITS

Produced by

Botín Foundation

Contents

Cristina Cañamares, Pedro C. Cerrillo and A. Jesús Moya-Guijarro

Design and layout

Tres DG / Fernando Riancho

Published by

Botín Foundation 2015

Pedruca 1, 39003 Santander

© Botín Foundation, 2015

© Texts: Their authors

© Illustrations: Michael Grejniec

Contents

0 Presentation	67
1 Introduction	68
2 The author and his work	71
3 Activities	72
Prior to reading	72
1. Work on the title	72
2. I am what I eat	73
3. What a snack!	73
4. Heaps of animals!	73
5. Skittles	74
6. What are you eating?	74
During reading	75
1. An amazing tale	75
2. Animal storehouse	75
3. Reading pictures	76
4. What will the moon sing?	77
5. All together now	78
6. Animal dreams	78
After reading	79
1. Picture or word?	79
2. Hidden clues	80
3. Animal posters	81
4. Role-playing	81
5. Neither a “yes” nor a “no”	82
6. Topsy-turvy world	82
7. I like the moon	82
8. Ask me for the moon	82
9. The star is bathing	83
10. More of the moon	83
Further reading and information	84
Reading	84
For more information	84
Appendices	85
Appendix 1	85
Appendix 2	86



O | PRESENTATION

This guide is designed to help the mediator while working on the reading process of *A Taste of the Moon* by Michael Grejniec. It contains a variety of ideas for activities to support reading and, in addition, to develop objectives related to school children's affective and emotional, cognitive, social and creative aspects.

We know reading can provoke feelings, memories, emotions and new ideas that can help the reader increment his or her emotional growth. Accordingly, it is essential that the mediator carry out a variety of approaches aimed at identifying and analysing the content of the texts. The proposed activities provide materials to think about and evaluate with regard to the selected book, in addition to details about the life and work of the author. The objective is to stimulate a dialogue between the reader and the text, analysing the various ideas and feelings conveyed by the book and connecting them with the reader's emotional world. The mediator should adopt this role enthusiastically and responsibly, his or her first concern being to improve and enhance the relationship between the reader and the literary work.

This guide is structured to highlight three essential moments in the teacher's work. The first of these aims to stimulate readers' motivation prior to reading the book and it also strives to foster some personal and social skills (self-esteem, empathy, emotional identification/expression, decision-making and social skills, among others), by means of proposing activities "Prior to reading". The next highlighted moment, "During reading", proposes activities to be worked on in parallel to reading. The proposals contained in this stage are related to the texts being read and cater to the readers' affective, emotional, cognitive and social development, additionally they aim to strengthen the reading habit. It may be necessary to encourage an exchange of opinions and participation in the activities – some encouragement should be used if the teacher considers it necessary according to the pupils' reactions and concentration. Finally, in "After reading" there are a selection of activities which sum up the main aspects developed in the preceding ones, the primary objective here being to strengthen emotional learning, and personal and social skills that have been worked on in earlier stages in order to facilitate their transfer into daily life.

The reading guide is just one instrument to be used by the educator to encourage the habit of reading in their pupils and to support pupils' personal, social and creative growth. In effect, this is the ultimate objective of the activities proposed herein.



1 | INTRODUCTION: *The illustrated book*

The illustrated book, as a genre of Children's Literature, proves difficult to define and classify. This is partly due to the terminological variations which exist when it comes to referring to children's stories combining both verbal and visual elements. Terms such as "libro ilustrado" and "libro álbum" are sometimes used interchangeably in Spanish to describe these stories which are targeted at infant readers; in British English the term "picture book" is used, and in American English "picturebook", joined together in one word in this instance.

In all certainty, above and beyond of the term used, and of the various perspectives –developmental psychology with its therapeutic effects on the reader or the history of art– and breadth of subjects and styles from which children's books have been approached, there is an underlying trait which defines them: the interdependent relationship between text and illustrations, two complementary codes which cooperate with each other in such a way that the reading experience would be drastically altered if either were missing.

In this manner, the outcome of a picture book is not merely the sum of the meaning of the text plus the pictures, but rather the message which is born of the interplay of both codes. Nowadays, in fact, the development of new technologies and the communicative potential of images with their enormous capacity to work on emotions, imagination and creativity increasingly demonstrate that meaning is rarely created solely by means of spoken or written language. Although for a long time school education has privileged written text over visual text, picture book reading is increasingly gaining the importance it deserves. The picture book, moreover, is leading the way to a genre of Children's Literature which combines expressive clarity, literary values, stylistic skill and a balancing act between implicit and explicit.

Let's provide, therefore, children with the necessary skills to understand how to read and interpret the images. Without a doubt, the visual grammars and studies into multimodality and picture books that have been carried out over the last few decades show them to be invaluable teaching aids, both verbally and textually, for young readers. Some of the most significant traits have been used to design the activities offered in this guidebook in an attempt to help teachers read a picture book with their pupils that has been read and enjoyed by thousands of children around the world.



	ACTIVITY	VARIABLES
PRIOR TO READING	1. <i>Work on the title</i>	<ul style="list-style-type: none"> • <i>Interactive Skills</i> • <i>Emotional Identification/Expression</i> • <i>Empathy</i> • <i>Universal Values</i>
	2. <i>I am what I eat</i>	<ul style="list-style-type: none"> • <i>Interactive Skills</i> • <i>Self-Affirmation Skills</i> • <i>Positive Attitude to Health</i>
	3. <i>What a snack!</i>	<ul style="list-style-type: none"> • <i>Interactive Skills</i> • <i>Emotional Identification/Expression</i> • <i>Positive Attitude to Health</i>
	4. <i>Heaps of animals!</i>	<ul style="list-style-type: none"> • <i>Interactive Skills</i> • <i>Self-Affirmation Skills</i> • <i>Creativity</i>
	5. <i>Skittles</i>	<ul style="list-style-type: none"> • <i>Interactive Skills</i> • <i>Self-Affirmation Skills</i>
	6. <i>What are you eating?</i>	<ul style="list-style-type: none"> • <i>Interactive Skills</i>
DURING READING	1. <i>An amazing tale</i>	<ul style="list-style-type: none"> • <i>Interactive Skills</i> • <i>Self-Affirmation Skills</i> • <i>Creativity</i>
	2. <i>Animal Storehouse</i>	<ul style="list-style-type: none"> • <i>Interactive Skills</i> • <i>Emotional Identification/Expression</i> • <i>Empathy</i> • <i>Creativity</i>
	3. <i>Reading pictures</i>	<ul style="list-style-type: none"> • <i>Interactive Skills</i> • <i>Universal Values</i> • <i>Creativity</i>
	4. <i>What will the moon sing?</i>	<ul style="list-style-type: none"> • <i>Interactive Skills</i> • <i>Creativity</i>
	5. <i>All together now</i>	<ul style="list-style-type: none"> • <i>Empathy</i> • <i>Emotional Identification/Expression</i> • <i>Assertive Opposition Skills</i> • <i>Universal Values</i>
	6. <i>Animal dreams</i>	<ul style="list-style-type: none"> • <i>Interactive Skills</i> • <i>Emotional Identification/Expression</i> • <i>Self-Control</i> • <i>Universal Values</i> • <i>Creativity</i>



	ACTIVITY	VARIABLES
AFTER READING	1. <i>Picture or word?</i>	<ul style="list-style-type: none"> • Interactive Skills • Assertive Opposition Skills • Creativity
	2. <i>Hidden clues</i>	<ul style="list-style-type: none"> • Interactive Skills • Self-Affirmation Skills • Universal Values • Creativity
	3. <i>Animal posters</i>	<ul style="list-style-type: none"> • Interactive Skills • Creativity • Self-Affirmation Skills
	4. <i>Role-playing</i>	<ul style="list-style-type: none"> • Empathy • Emotional Identification/Expression • Universal Values • Creativity • Interactive Skills
	5. <i>Neither a “yes” nor a “no”</i>	<ul style="list-style-type: none"> • Empathy • Emotional Identification/Expression • Creativity
	6. <i>Topsy-turvy world</i>	<ul style="list-style-type: none"> • Empathy • Emotional Identification/Expression • Creativity • Interactive Skills
	7. <i>I like the moon</i>	<ul style="list-style-type: none"> • Empathy • Emotional Identification/Expression • Creativity
	8. <i>Ask me for the moon</i>	<ul style="list-style-type: none"> • Empathy • Emotional Identification/Expression • Creativity • Interactive Skills
	9. <i>The star is bathing</i>	<ul style="list-style-type: none"> • Emotional Identification/Expression • Creativity
	10. <i>More of the moon</i>	<ul style="list-style-type: none"> • Interactive Skills • Self-Control • Universal Values • Creativity

THE AUTHOR AND HIS WORK

Michael Grejniec

Born in Poland in 1955 he worked as an illustrator for theatre and film posters before becoming an author of children's books. He moved to New York in 1985, and he won the famous "Japan Picture Book Award for Translation" in 1996 with *A Taste of the Moon*, which is his most widely acclaimed work. He has also lived in Tokyo (Japan).

Despite being a world famous children's book author and illustrator and having had enormous success with *A Taste of the Moon*, only a few of his books have been translated into Spanish, namely *Mira* [*Look*](1999) and *Buenos días, buenas noches* [*Good Morning, Good Night*](1997), both of which are published by North South Books.

A Taste of the Moon

In this short story the animals want to know what the moon tastes like. To achieve their aim they decide to climb on top of one another, in a display of cooperation and teamwork, until the smallest of them all, the mouse, manages to tear a piece off the moon and to share it with the other animals. It is a story about working together and generosity, in which the value of cooperation is evident, as the objective can only be attained when everyone joins forces in a united effort.

The way the story is composed, with a strong use of repetitive and accumulative structures, allows this picture book to be enjoyed by even quite small children.

In Spain more than 100,000 copies of the book have been sold in the 6 editions that have been published by Kalandraka (Castilian, Catalan, Basque, Portuguese and English, as well as an edition employing pictograms). Spanish storytellers throughout the country have adapted this story in their sessions, as can be seen in the online activities area called "Libros para soñar" ["Books for dreaming"]:

<http://www.kalandraka.com/blog/2011/06/06/con-michael-grejniec-en-madrid/>





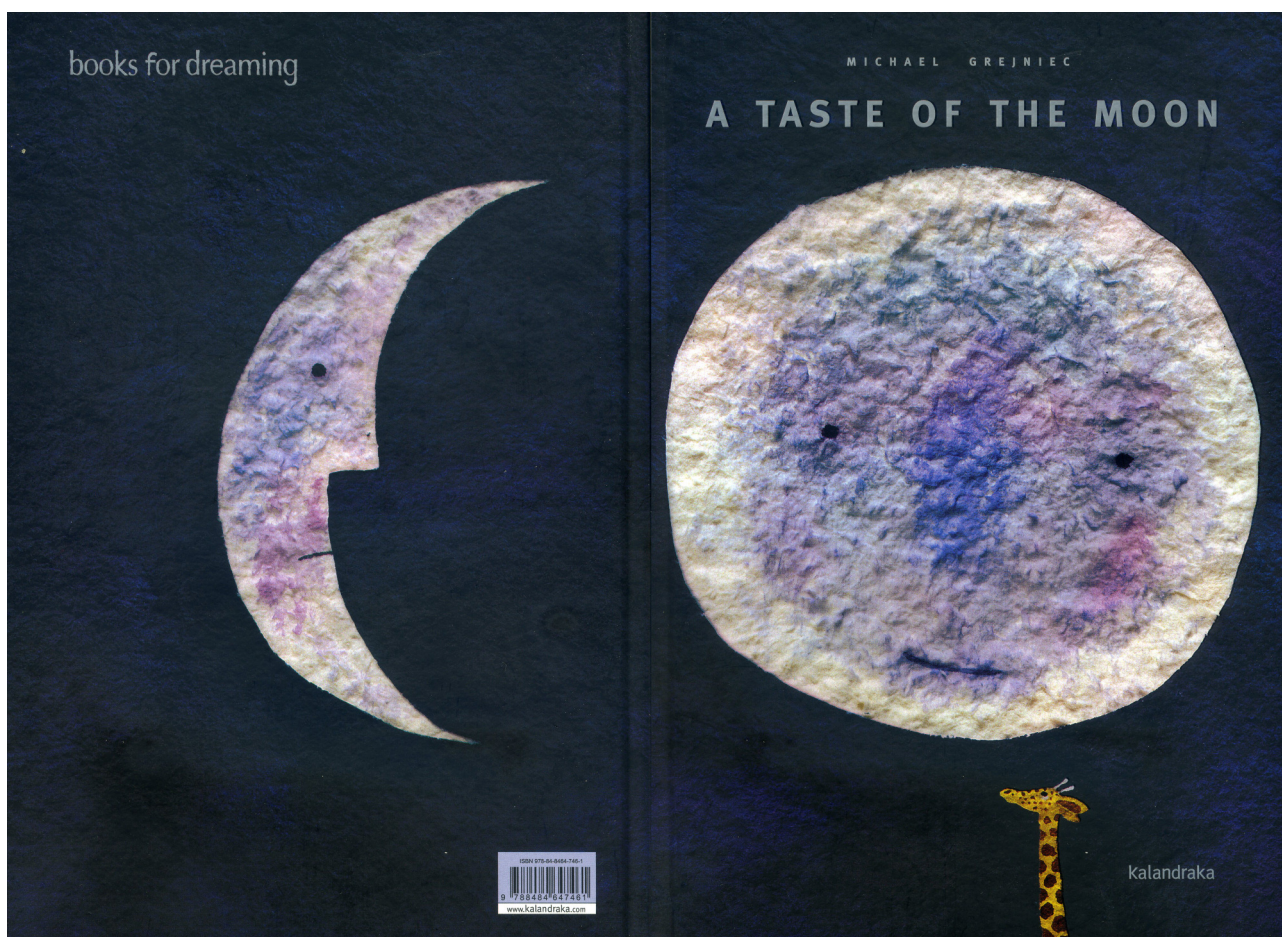
3 | ACTIVITIES

PRIOR TO READING

1. WORK ON THE TITLE

(Interactive skills, Emotional Identification/Expression, Empathy and Universal Values)

The teacher will show the class the front and the back cover of the book to encourage pupils to read it and anticipate what will happen in it. The teacher asks them to identify the things shown in the illustration, what are they like, etc. The class is asked to say if the moon is happy or sad and they will have to guess about the cause of its sadness: could it be hungry? Perhaps it's frightened of the dark, alone in the night sky?... After this the children will be encouraged to mention things and situations that make them feel sad, happy, or other emotions and to explain why.



2. I AM WHAT I EAT

(Interactive Skills, Self-Affirmation Skills and Positive Attitude to Health)

The teacher will try to find out which foods and animals are familiar to the class. To achieve this, the teacher asks a few questions, such as, for example: What does the word “taste” mean? How many names of animals do you know? Do you know what their favourite foods are? Then the teacher asks a few volunteers to try some samples of foods – sugar, salt, lemon, bananas, walnuts, etc., but in the following manner: the volunteers’ eyes will be bandaged so they cannot see anything and they will have to guess what they are eating by taste alone. Lastly, a discussion will take place about the importance of having a balanced diet, about healthy foods and ones that we should only eat in moderation, and so on.

3. WHAT A SNACK!

(Interactive Skills, Emotional Identification/Expression and Positive Attitude to Health)

The teacher will prepare the class to play an entertaining game in which they have to memorize a list of foods. The teacher arranges the class in a circle and begins the game by saying: “For the terrific snack we have prepared, we are going to eat ...” and says the name of a food. The pupil on the teacher’s right has to repeat the sentence, remembering the food the teacher mentioned, and must add another food, which is repeated by the next participant and so on successively. The aim is for the class to remember as many foods as possible. Afterwards the teacher can ask them why they chose those foods, if they like them or not, and why they remembered them, etc.

4. HEAPS OF ANIMALS!

(Interactive skills, Self-affirmation Skills and Creativity)

Once the foods have been presented and identified, the animals featured in the short story are introduced, checking to see that all of the children in the group are familiar with their names. If one of the children does not know the name of an animal, the rest of the group can offer clues to help identify it by mimicking the animal. The teacher, if he or she feels it is pertinent, may consider the possibility of introducing the names of the animals and the foods in any other foreign language being studied by the pupils.





5. SKITTLES

(Interactive Skills and Self-Affirmation Skills)

The teacher will have prepared some animal figures which can be stood up on the floor. The children, divided into teams of 4 or 5 members, will throw a ball at them trying to knock down as many as possible. When they manage to knock some down, they have to name the animals they have won in each game. The rest of the members of their team will help identify the names of the animals if the child who threw the ball is unable to. The point only counts towards their score if they are able to identify the animal. Once again, this activity can be played in the native language of the class or in a foreign language they are learning.

6. WHAT ARE YOU EATING?

(Interactive Skills)

The teacher will show various foods to the class and will ask pupils to match them to the animal that eats it (some of the pictures of animals and foods provided in Appendix 1 can be used for this purpose). The chosen animals are the main characters of *A Taste of the Moon*.

Once the children have familiarized themselves with the food each animal likes to eat they will play the following game to help underpin the facts learnt. The group should be divided into 3 or 4 teams, depending on the number of children taking part. For each team, the teacher will stick the animal pictures on the wall and arrange the foods in the centre of the classroom. When the teacher mentions the name of an animal, one child from each group has to pick up the food associated with that animal from the floor and stick it on the right hand-side next to the animal's name. They need to do this quickly, as the pupil who is first to stick the food next to the animal will win a reward set by the teacher. When the game ends, the teacher can begin a discussion by asking the class if any of them already knew these animals, if they had ever seen them before, where and when did they see them, and who was with them when it happened, etc.



DURING READING

1. AN AMAZING TALE

(Interactive Skills, Self-Affirmation Skills and Creativity)

Before reading or telling this story, the teacher will introduce it to the class by saying (for example): I'm going to tell you something you probably don't know. Did you know that these animals want to get to the moon? Do you think they can do it? How would you do it? Pay attention to this story and you'll find out.

After this the teacher will start to read the book and, as the story progresses, every time a new animal appears the teacher will stick its picture on the blackboard. The teacher can choose to watch one of the many versions available online (for example): <https://www.youtube.com/watch?v=J3Apvj8cqOg>, though given the repetitive and accumulative structure of the story we strongly recommend that the mediator should read it aloud, and in this manner pupils can hear the musicality brought to the story by the use of syntactic parallelisms.

After reading, the teacher will explain the meaning of expressions such as "reach the moon" or "touch the sky" and will ask the class to draw a picture of a situation which has this meaning for them.

2. ANIMAL STOREHOUSE

(Interactive Skills, Emotional Identification/Expression, Empathy and Creativity)

The teacher will ask the children questions to check their reading comprehension and will give them an opportunity to respond. Depending on the cognitive maturity of the group, the teacher will ask questions he or she considers suitable for this first reading, though not necessarily posing all of the questions shown here and focussing above all on Emotional Identification/Expression:

- Which animals went up the mountain to reach the moon?
- Why did they decide to go up the mountain?
- Was it easy for them to obtain a piece of the moon?
- Did they succeed in the end?
- Which is the tallest animal to appear in the story?
- Which is the smallest?
- Who finally succeeds in getting a piece of the moon?
- How do you think they felt when they reached the moon?
- Do you think the animals were happy when the mouse shared the piece of the moon with them?
- Would you have done the same?



3. READING PICTURES

(Interactive Skills, Universal Values and Creativity)

While reading the story, the teacher will try to put into effect the reading of pictures so young listeners will understand that the information in the story comes not from the text alone but also from the illustrations. Accordingly, the teacher will propose a guessing game to help pupils realize they can “read” the story by following the sequence of illustrations.

The illustrations, moreover, help to anticipate events, situations and characters that are going to appear later in the plot. In *A Taste of the Moon*, the author shows an illustration of each new character in the story a page before it will appear in the text. If we look at the sample illustration below we can see the pupil will be able to predict the next animal in the story will be an elephant without having to read it beforehand. As the pages of the story are turned, the teacher will draw attention to this detail by asking the following question: “Which animal is going to help reach the moon now?”



From up there, the moon was closer;
but the tortoise couldn't reach it.

And so she called the elephant.



The anticipatory quality of the drawings is repeated throughout the entire story right up to the end when the mouse, located on the left side of the ninth double page, visually heralds that it will be the animal to finally reach the moon. The ninth and the tenth double pages, which are interconnected by ellipsis, reveal the success of the actions previously undertaken by the animals. The animals' hard work and cooperation have paid off. Words and pictures combine, therefore, to show young readers the denouement of the story. This is a good point at which to talk to the class about cooperation, the importance of teamwork, friendship and generosity, values which are very present in this book.



4. WHAT WILL THE MOON SING?

(Interactive Skills, Creativity)

The class will listen to a song by David Vega¹ called *What Will the Moon Taste Like?* And afterwards they will sing it themselves. The teacher will write the lyrics on the blackboard to help them memorize it. The song poses a question: What will the moon taste like? Which tries to encourage children's creative powers, as they have to imagine what the moon will taste like for each of the following animals – tortoise, elephant, giraffe, zebra, lion, fox, monkey and mouse. After listening a few times to the song the teacher will ask the children to draw or write what they think the moon will taste like to each of the animals mentioned above.

What Will the Moon Taste Like?

by David Vega

All of the animals
want to taste the Moon
They stretch up to catch her
But she moves higher

WHAT DOES SHE TASTE LIKE?
WHAT DOES SHE TASTE LIKE?
WHAT DOES THE MOON TASTE LIKE??
WHAT DOES SHE TASTE LIKE?

All of the animals
want to taste the Moon
She stays put
And they take a big bite

CHORUS

¹ Available online via the link: <https://www.youtube.com/watch?v=ntuFsCytelQ>



5. ALL TOGETHER NOW

(Empathy, Emotional Identification/Expression, Assertive Opposition Skills and Universal Values)

The teacher will ask the class a number of questions which aim to lead the pupils to the conclusion that the animals finally succeed in reaching the moon thanks to helping each other and to teamwork, respecting and esteeming their qualities and their differences, from the smallest to the biggest, from the tallest to the shortest and from the strongest to the weakest:

- Why do you think the animals were able to achieve their aim to taste the moon?
- Would they have been able to succeed if they had tried to do it alone, without making a joint effort?
- Which is the last animal to take part in the story?
- Is it the biggest and strongest?
- Once it manages to get a piece of the moon, does it keep it all for itself or does it share it with the other animals? Does it feel happy?

Once these questions have been considered in a discussion, the teacher may pose a last few questions, if he or she wishes, concerning the optical effect the moon has in the sky and on the sea:

- Why do the animals think the moon is easy to reach when they see it at the top of the mountain?
- Why doesn't the fish understand the effort all the animals have made to reach the moon?
- Is the moon really on the sea or is it just a its reflection on the water?

With the help of these last questions the teachers will guide the conversation so that the pupils become aware that perspective can affect our interpretation of the real world around us.

6. ANIMAL DREAMS

(Interactive Skills, Emotional Identification/Expression, Self-Control, Universal Values and Creativity)

The story tells us that the animals “snuggled together to sleep” that night. Each animal dreamt about the thing it liked most. Each pupil will be asked to choose the thing they would most like to dream about and to describe and draw what the dream would be like.



AFTER READING

1. PICTURE OR WORD?

[Interactive Skills, Assertive Opposition Skills and Creativity]

The teacher will divide the class into groups of 3 or 4 pupils and will ask them to think about the following questions:

- Which are more important in A Taste of the Moon, pictures or words?
- Which take up more room in the double and single pages of the story: words or pictures?
- Would it be possible to understand this story if we only read the pictures and left out the words? Would it be the same, or would we lose important information?

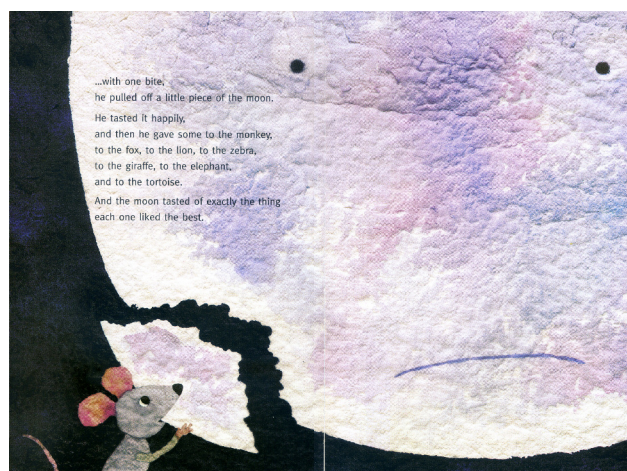
Lastly, each group will provide an example of where words and pictures work together to create meaning in the picture book.

"Climb onto my back,
and we'll touch the moon."
The moon saw the mouse, and thought:
"I'm sure that such a tiny animal
can't catch me."
And as it was starting to get bored with the game,
the moon stayed just where it was.

Then, the mouse climbed up onto
the tortoise,
the elephant,
the giraffe,
the zebra,
the lion,
the fox
and the monkey,
and...



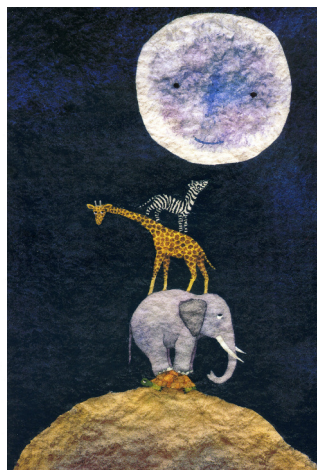
...with one bite,
he pulled off a little piece of the moon.
He tasted it happily,
and then he gave some to the monkey,
to the fox, to the lion, to the zebra,
to the giraffe, to the elephant,
and to the tortoise.
And the moon tasted of exactly the thing
each one liked the best.



The teacher will draw pupils' attention to the way the black nocturnal backgrounds of the illustrations contrast with the white backgrounds set aside for the pages of text. Then the teacher gives each group a double page of the picture book and asks them to draw a background on pages which do not have one – like the double page shown below for example. This might be a good time to speak about emotions based on the moon's facial expressions. The teacher could ask pupils to dramatize several expressions saying: What does your face look like when...?

"If you climb up onto my back,
I'm sure we can get closer to it."
The moon was beginning to enjoy the game,
and moved away a little more. The zebra
stretched and stretched and far as she could,
but she couldn't reach the moon either.

And so she called the lion.



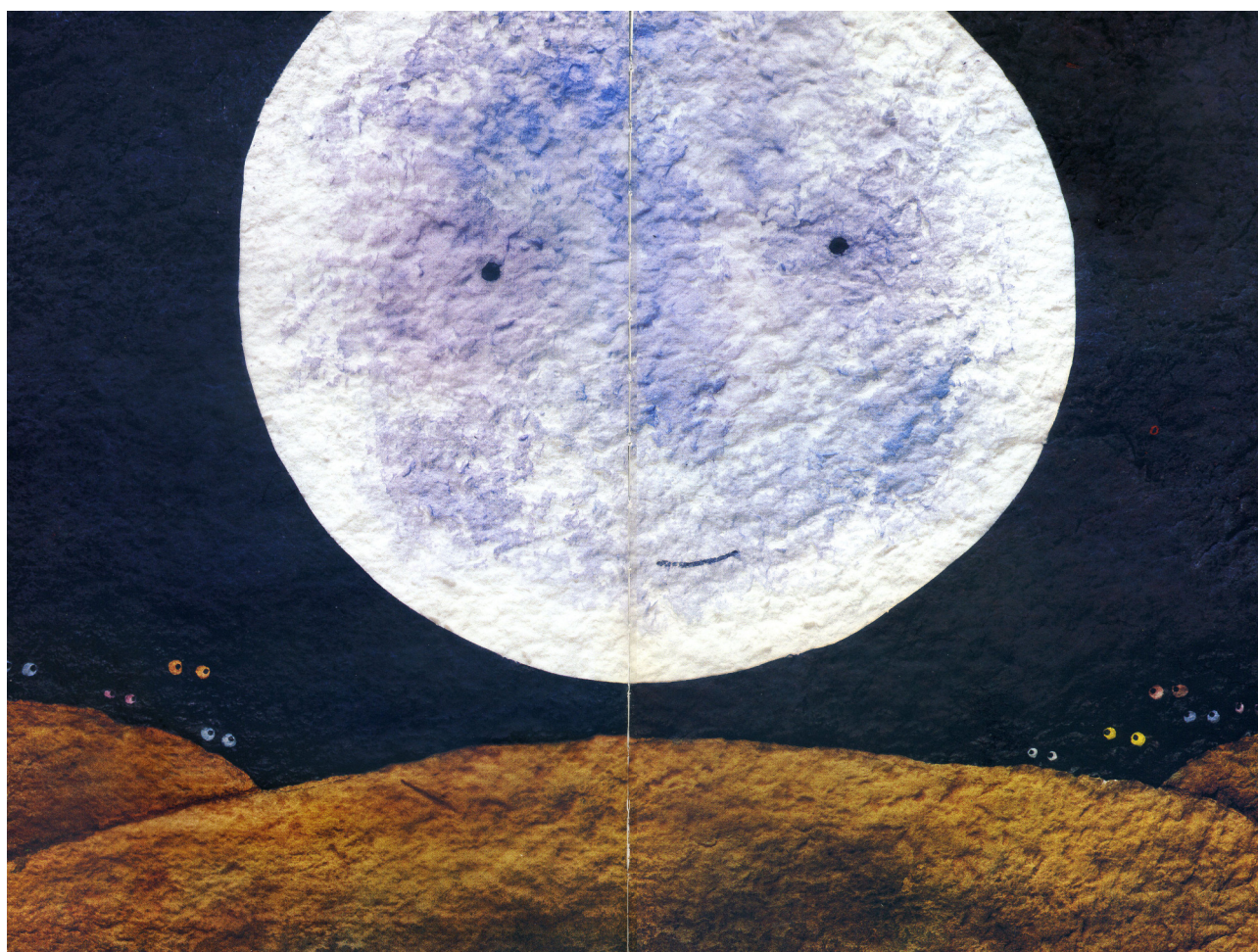


2. HIDDEN CLUES

(Interactive Skills, Self-Affirmation Skills, Universal Values and Creativity)

The teacher will draw the pupils' attention to the book's first double page illustration, in which the moon appears above a mountain. On the left and right of the mountain some pairs of eyes can be seen. The teacher will ask the class: who do you think the eyes drawn on either side of the mountain belong to? Evidently, the children will quickly reach the conclusion that they belong to the animals depicted in the story. The children must try to guess which pair of eyes belongs to each of the animals shown. One possible response is that the eyes belong to animals which have appeared in the story according to their order of appearance: firstly, on the far left side of the page, one might identify the eyes of the tortoise, which was the first animal to climb the mountain; the second pair of eyes, rose coloured, might belong to the second animal, the elephant: and so on successively until the mouse is reached, whose eyes are located in last place, at the far right side of the second double page.

To bring the activity to an end the teacher asks pupils to draw one of their companions, but only the part they like most of that person (eyes, head, face, hands, etc.) and to explain to the rest of the class their choice and discuss together whether they see themselves like that or differently.





3. ANIMAL POSTERS

(Interactive Skills, Self-Affirmation Skills and Creativity)

The teacher will divide the class into groups. Each group will cut out an animal and colour it using traditional paints or gouache. Another group will colour the moon and another the mountain. When they are finished they will place the coloured cut-outs on the wall, on one of the Centre's advertising boards, according to the order of appearance of the animals in the story and continue in this fashion until the animals' attain their objective. Templates similar to the ones shown in Appendix 2 may be used to make this mural. The templates can contain more artistic details according to the cognitive level and the age of the pupils at whom the story is aimed.

4. ROLE-PLAYING

(Empathy, Emotional Identification/Expression, Universal Values, Creativity and Interactive Skills)

The teacher will provide the class with various masks of the animals featured in the story.² The children will have to cut out the masks, colour them and attach a piece of elastic to them so they will stay on their heads. Once they have finished the artistic part, the mediator will ask the group to act out the story narrated in the book using the masks and a drawing of the moon which, hanging from a string, will move away from the animal trying to reach it in the same way described in *A Taste of the Moon*. In the last scene, blue coloured card can be used to depict the sea.

Several versions of the story will be performed. Either the teacher or one of the pupils will play the part of the narrator. In the first version, the pupils will only act out what their characters do when the narrator mentions them.

In the second version, now that the children are familiar with the story and its repetitive structure they may, with their teacher's help, transform part of the story and even add things to it, like new characters, by following this script:

*From up here the moon is closer. I'm going to touch it.
Oh dear! I can't reach it. I'm going to call on... (mention the next animal).
(Name of the next animal), if you climb onto my back, maybe we can reach the moon.
Alright, I'll climb onto you.
Oh dear! We can't reach it!*

Each time a new character appears, the children not directly taking part in the performance have to call out the name of the corresponding animal, for example, "Zebra, zebra!"

These versions can vary according to the age of pupils. However, one aspect that should be maintained in order to respect the repetitive structure of the story, is the narrator directing the story and introducing the animals as they appear in it.

² The mediator can find lots of web sites which provide free templates for animal masks, such as <http://rosafernandezsala-mancainfantil.blogspot.com.es/2012/10/caretas-de-animales-para-colorear-e.html>



5. NEITHER A “YES” NOR A “NO”

(Empathy, Emotional Identification/Expression and Creativity)

Pupils will be asked to continue the story and to find more animals to help the tortoise in the mission to reach the moon. Each of them will think of an animal whose name they will secretly write down on a piece of paper. One by one, pupils will go to the centre of the class and the rest of the group has to ask questions to guess the identity of the animal. The pupils can only answer “yes” or “no” to the questions, explaining his or her choice of animal to the rest of the group at the end of the activity.

6. TOPSY-TURVY WORLD

(Empathy, Emotional Identification/Expression, Creativity and Interactive Skills)

The story ends with the fish saying: “Can’t anyone see in the water, right here, is another moon that’s much closer?” Participants will be asked to make up a new story, using the structure of *A Taste of the Moon*, in which sea animals want to reach the moon. To do this, pupils must decide which sea animals will appear, and they must organize them by size and adapt the story to the new setting.

7. I LIKE THE MOON

(Empathy, Emotional Identification/Expression and Creativity)

In the story when all the animals succeed in eating a piece of the moon, the narrator tells us “the moon tasted exactly like the thing that each of them liked best”. The teacher will ask children what it was that each animal liked best and then will ask them to guess what the moon would smell, sound, look and feel like and to describe how they would feel with the piece of the moon in their hands and what they would do with it.

8. ASK ME FOR THE MOON

(Empathy, Emotional Identification/Expression, Creativity and Interactive Skills)

In the picture book the animals go to great efforts to reach the moon, to achieve something that is physically impossible. The teacher will ask the pupils, divided into groups of 3 or 4 members, to think of challenges that seem impossible to achieve and to invent a way, even if it seems make-believe, of doing it. Once they have discussed the options suggested by the members of each group, they choose the one they consider most original and write it down so it can subsequently be read and shared with the rest of their companions. The importance of team work will be stressed at all times, as will values such as collaboration, companionship and cooperation.

9. THE STAR IS BATHING

(Emotional Identification/Expression and Creativity)

The teacher will read pupils the following song by Federico Muelas:

In the water from the stream
The star is bathing.
- Bathe, star, in the sea.
- No, because the shells at the bottom
Might carry me away
- Bathe, star, in the river.
- I won't bathe in the river,
Because the reeds are fishing
Tears for the dew.

Taking this poem as their point of departure, the teacher asks pupils to make some changes to it: to change the word “star” for “moon” and to substitute lines 5, 8 and 9 for others of their own making. Once they have completed these changes, they will read the new poems to the class. After the activity, the teacher will try to boost the authors’ empathy, asking them how they felt during the creative process, if they found it difficult to do, where they found their inspiration, etc.

10. MORE OF THE MOON

(Interactive Skills, Self-Control, Universal Values and Creativity)

The teacher will ask pupils if they know any tales in which the characters are animals and if they have a personal favourite of this type of tale. The pupils will intervene by presenting their contributions, always respecting each other’s turn to speak. At the end, the teacher will read the tale *Un poquito más* (2004) written by Yanitzia Canetti and illustrated by Ángeles Peinador. The tale relates the story of an elephant that swings on a branch, a sensational elephant that ended up in a complicated situation when it was unable to get up after a fall. Several animals come to help it: a zebra, a monkey, a camel, a hippopotamus and a penguin. All to no avail however, until a small ant, the most insignificant animal of all, helps the whole group to raise the elephant. Finally, after a few failed attempts, they manage to fulfil their objective thanks to their spirit of cooperation. After reading the tale, the mediator will ask the following question: Are there any similarities between the stories *A Taste of the Moon* and *A Little More*? The children should start to discuss this topic and afterwards write down the similarities and differences they have found between the two stories.

4 | FURTHER READING AND INFORMATION

Reading

Canetti, Yanitzia and Ángeles Peinador (2004). *Un poquito más* [A little More]. León: Everest.

Michels, Tilde and Michl Reinhard (1989). *¿Quién llama de noche en la puerta de Iván?* [Who Knocks on Ivan's Door in the Night]. Barcelona: Juventud.

Balzola, Asun (1990). *Munia y la luna* [Munia and the Moon]. Barcelona: Destino

Vargas Llosa (2010). *Fonchito y la luna* [Fonchito and the Moon]. Madrid: Alfaguara.

For more information

CRA (Centro de Recursos para el Aprendizaje) (2006). *Ver para leer. Acercándonos al libro álbum* [Seeing is Reading. How to Approach Picture Books]. Chile: Ministry of Education.

Zaparaín, Fernando and Luis D. González (2010). *Cruces de caminos. Álbumes ilustrados: Construcción y lectura* [Crossroads. Picture Books: Construction and reading]. Cuenca: Ediciones de la UCLM and the University of Valladolid.





APPENDICES

Appendix 1. Flashcards of food and animals





Appendix 2. "Animal posters"

