

# SCARBOROUGH FAIR SONG

- Teacher's notes -

## The importance of songs when teaching languages

In an era when rock and pop stars fill the magazines, TV programs and minds of the teenagers, music must be an integral part of language study. It is part of classroom activities from the start of the work in language, supplying additional language learning and cultural insights.

Apart from communicative interaction, much of the enjoyment in second-language learning comes from listening activities such as watching films and plays, talks by the native speaker or listening to songs, especially if they are authentic or belong to the culture of the studied language. It is noteworthy, when dealing with different learning styles, that some students who do not excel in other areas of foreign-language use are able to achieve a very high level of success in understanding spoken messages. It has been suggested by some researches that there is a special listening comprehension factor, a difference between receptive and productive competence. Students with special skill in listening comprehension should be encouraged and given opportunities to go beyond others in this area which is especially suitable for individualised work. They should also be rewarded in final grading with full consideration for this skill in which they excel.

Creative teachers can use music to teach content across the curriculum to students of all ages. Language teachers can and should use songs as part of their classroom teaching repertoire. Songs contain authentic language, are easily obtainable, provide vocabulary, grammar and cultural aspects and are fun for the students. They can provide valuable speaking, listening and language practice in and out of the classroom.

Songs are a good resource for English Teaching:

- They are funny.
- They promote mimics, gestures, etc. associated to the meaning.
- They are good to introduce phonetic features (stress, rhythm and intonation)
- Students play a participative role.
- They can be applied to comprehension stages (listening) or production (singing).
- There are songs for all levels and ages.
- Students learn English very easily, through echoic memory.
- Students learn aspects of the English culture such as costumes, history, remarkable places in the country, etc.

Encouraging early listening to tapes and discs will produce that students gradually come to recognise characteristics of the language they are learning. This is useful practice in identification. The English teacher can introduce this element without much difficulty by playing English (folk) songs as background in the classroom in intervals before the lesson begins, while students are engaged on projects, or in a listening corner of the classroom, or in the music area.

This strategy encourages individual students to listen for the pleasure of the sounds. Some students will pick up parts of the songs, purely by imitation to segment what they are hearing. This is pure perception, not reception of a message. Films may be shown with the original sound track, even before students can be expected to understand it, to familiarise the ear with the language. After hearing a great deal of the language in this way, students will be far less inhibited about pronouncing words so that they really sound like English

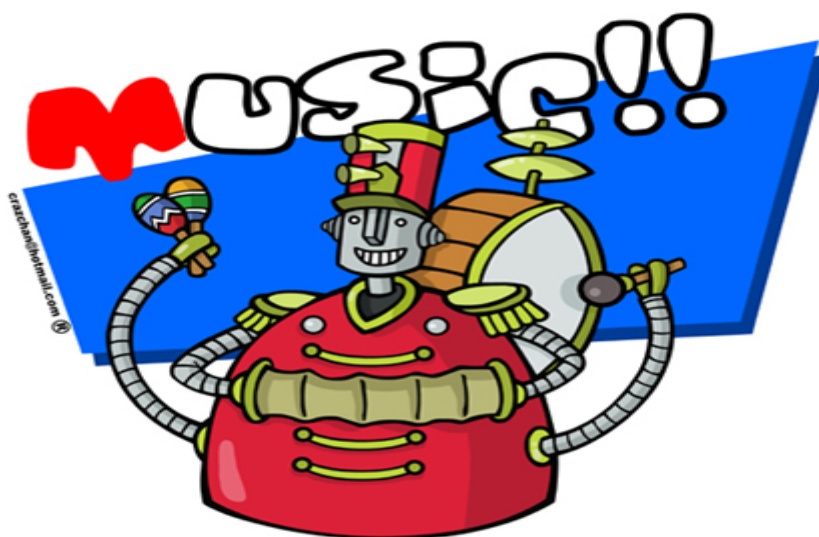
### *Using songs to motivate students*

Songs are among the most successful teaching tools in language teaching and learning. Students, who are usually quite, become talkative. It disguises work for the work-shy class and is a great motivator.

The main pitfall is under-exploitation of the song. Play the song, give out the words and sing it will not fill up the lesson time and does not make the song a dynamic learning tool. It is also a mistake to relegate songs to the Friday afternoon or end of term.

Use well, songs can be a staple part of the teaching repertoire. Songs can be used at any stage in a lesson. Just think of the song as a text or a poem and apply the teaching techniques for reading and listening texts for the song.

It is also important to choose wisely when using songs, as the ones especially written for English Foreign Learners are painful to listen and do not fool teenagers. However, repetition is a good ingredient found in songs and this is useful for learners at all levels.



## 1. INTRODUCTION: *cultural knowledge related to the song*

In this first section of the unit, the aim to achieve by the students is to learn some cultural information related to the song they will be working during the next sessions in the English class. The way this is going to be accomplished is by presenting the information in an attractive way, through a PowerPoint presentation with several slides, which will enable them to carry out the following tasks. (The PowerPoint Presentation is attached with the Teacher's notes)

To begin with, the teacher will project the slide show, either in the same classroom or in the IT room. The slide show contains interesting and useful information to get a fully understanding of the lyrics of the song such as history of the town, origin of the song in the medieval times and the evolution of the lyrics through the years which turn out in different versions, and explanations about symbols included in the song. Besides, the song will be played along the slide show as part of a motivation and relaxing technique while they are focused on the contents of the presentation.

The slide show is likely to be done several times, as pupils do not feel under pressure to catch up all the information of it. The priority is that they enjoy themselves with it and get a positive impression of the song as it will be the core of the following lessons. This is why the repetition of the show may allow them to take some notes without any stress and need to rush.

After the cultural information has been shown, two groups will be arranged in the classroom. Each group will have a set of different questions related to the information of the slide show and their answers. These sets of questions can be given out by the teacher if the level of the students is not very high, but the idea of asking them to make up some comprehensive questions about the presentation could be perfectly done.

The aim is that both groups ask each other questions and try to find out the answer of them. If the students are unable to give the right answer, that will be given out by the other group. It is not originally a competitive task, since the main aim is comprehension of the cultural knowledge to introduce the song. However, to get extra motivation, marks can be given to each group when they guess right. Students love that!

## COMPREHENSIVE QUESTIONS

Here I present some possible questions that could be ask to check comprehension as an alternative to the “cultural quiz”:

- ♣ In which region of England is the town of Scarborough situated?
- ♣ What was the main activity that used to take place in the former Scarborough Fair?
- ♣ What is the name of the real writer of the song?
- ♣ Can you finish the sentence? “*In the middle ages songs were sung by.....*”
- ♣ What kind of song is “Scarborough Fair”?
- ♣ What happened between Martin Carthy and Paul Simon?
- ♣ Which movie turn “Scarborough song” world-famous, due to its inclusion in the soundtrack?
- ♣ Where is supposed to be the lover to who the song id addressed?
- ♣ What is the origin of the English expression “Scarborough warning”?
- ♣ In the song, some difficult tasks to be done by the lover are mentioned, what is that compared to?
- ♣ Can you match the herb with its symbolic meaning??

*The singer wishes his true love...*

SAGE	To soothe the bitterness which is between them
ROSEMARY	To have courage to fulfil her impossible tasks and come back to him by the time she can.
THYME	To be strong to stand firm in the time of their being apart from each other.
PARSLEY	To be faithful to stay with him during the period of loneliness

## 2. LISTENING TO THE SONG

### SCARBOROUGH FAIR SONG

*Traditional English song*

Where are you going to Scarborough Fair?

Parsley, sage, rosemary and thyme,  
Remember me to a bonny lass there,  
For once she was a true lover of mine.

Tell her to make me a cambric shirt,  
Parsley, sage, rosemary and thyme,  
Without any needle or thread worked in it,  
And she shall be a true lover of mine.

Tell her to wash it in yonder well,  
Parsley, sage, rosemary and thyme,  
Where water never sprung nor a drop of rain fell,  
And she shall be a true lover of mine.

Tell her to plough me an acre of land  
Parsley, sage, rosemary and thyme,  
Between the sea and the salt sea strand,  
And she shall be a true lover of mine.

Tell her to plough it with one ram's horn,  
Parsley, sage, rosemary and thyme,  
And sow it all over with one peppercorn  
And she shall be a true lover of mine.

Tell her to reap it with a sickle of leather,  
Parsley, sage, rosemary and thyme,  
And tie it all up with a tom-tit's feather  
And she shall be a true lover of mine.

Tell her to gather it all in a sack,  
Parsley, sage, rosemary and thyme,  
And carry it home on a butterfly's back,  
And then she shall be a true lover of mine.

## PREPARING THE SONG

Use the song title, key words, pictures and photos in the same way as preparing reading texts or listenings.. Examples of this are the following ones:

### LIST OF WORDS RELATED

- ❖ Remember
- ❖ Bonny
- ❖ Lover
- ❖ Parsley
- ❖ Sage
- ❖ Rosemary
- ❖ Thyme
- ❖ Gather
- ❖ Carry

### WHAT CAN YOU PREDICT?

- Is this a happy or a sad song?
- Does the story of the song take place in Spain?
- Are the actions in the song taking place at the present or a long time ago?
- What is the main topic of the song?
- Do you think this song is very old?



A sequence of drawings to illustrate the song can be used for speculation. On listening to the song they can be put in order:

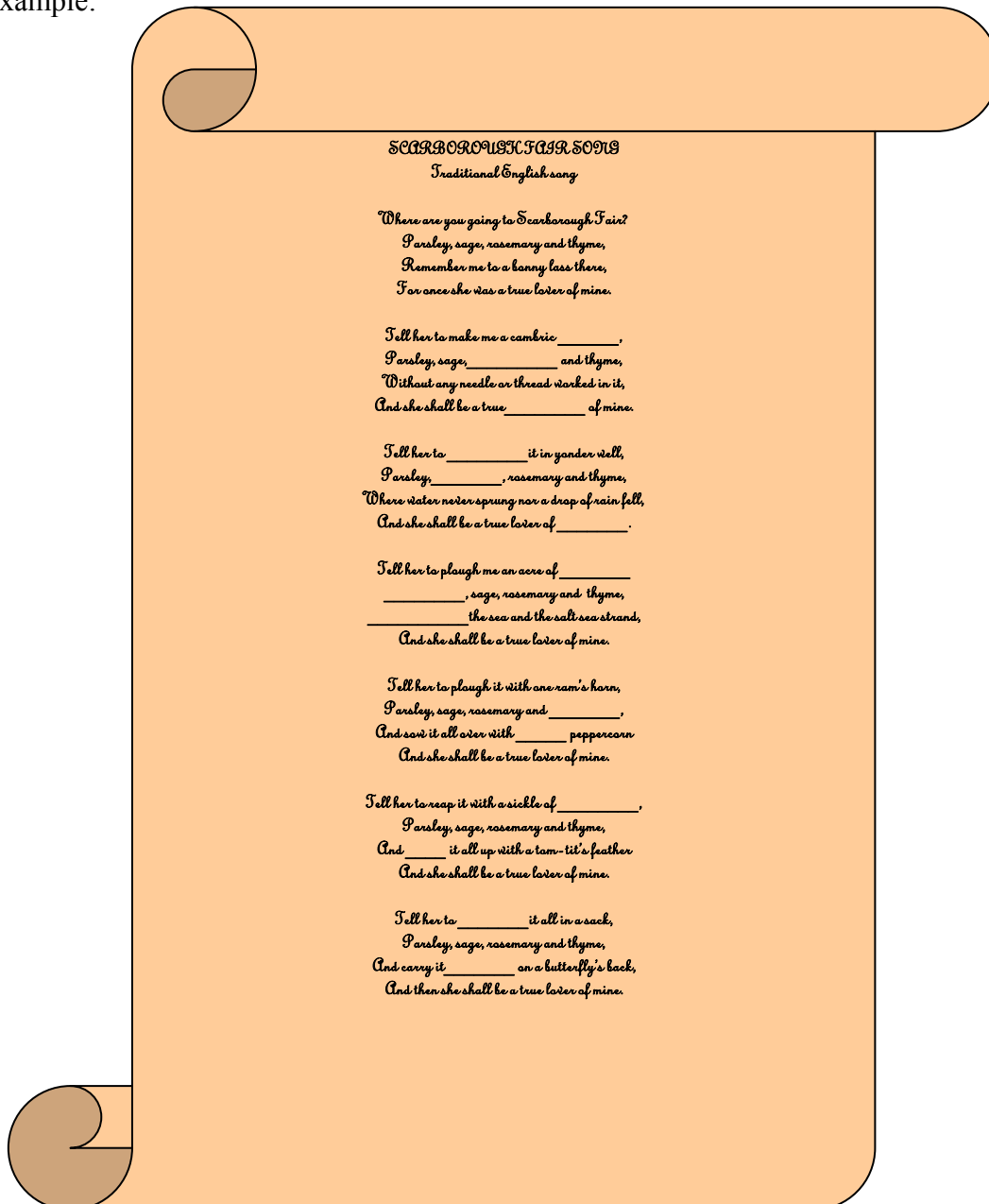


## FOCUS ON VOCABULARY ITEMS

♪ Listen and order the words as you hear them:

rosemary – sage – thyme – parsley

♪ Fill in the missing words and check with the song. When designing this kind of exercise it is good to leave three or four lines clear at the beginning to get students used to the song. Blanks should be put in the middle or at the end of lines.. Here there is an example:



SCARBOROUGH FAIR SONG  
Traditional English song

Where are you going to Scarborough Fair?  
Parsley, sage, rosemary and thyme,  
Remember me to a bonny lass there,  
For once she was a true lover of mine.

Tell her to make me a cambric \_\_\_\_\_,  
Parsley, sage, \_\_\_\_\_ and thyme,  
Without any needle or thread worked in it,  
And she shall be a true \_\_\_\_\_ of mine.

Tell her to \_\_\_\_\_ it in yonder well,  
Parsley, \_\_\_\_\_, rosemary and thyme,  
Where water never sprung nor a drop of rain fell,  
And she shall be a true lover of \_\_\_\_\_.

Tell her to plough me an acre of \_\_\_\_\_  
\_\_\_\_\_, sage, rosemary and thyme,  
\_\_\_\_\_ the sea and the salt sea strand,  
And she shall be a true lover of mine.

Tell her to plough it with an ox's horn,  
Parsley, sage, rosemary and \_\_\_\_\_,  
And sow it all over with \_\_\_\_\_ peppercorn  
And she shall be a true lover of mine.

Tell her to reap it with a sickle of \_\_\_\_\_,  
Parsley, sage, rosemary and thyme,  
And \_\_\_\_\_ it all up with a tawny feather  
And she shall be a true lover of mine.

Tell her to \_\_\_\_\_ it all in a sack,  
Parsley, sage, rosemary and thyme,  
And carry it \_\_\_\_\_ on a butterfly's back,  
And then she shall be a true lover of mine.

In case the challenge seems to be very difficult for the students, reduce blanks or even give a list of words that can be filled in the gaps. Other alternative to take the task down a level can be done by providing a choice of two words to choose from to fill the blank space. One word might be right or both might make sense but only one is heard.

♪ Listen how many times did you hear this words:

- lover
- make
- wash
- plough
- land

♪ Spot the difference. Change some words for similar-sounding ones or ones which make sense grammatically but do not make sense in the song. Students read the lyrics and try to spot the strange words. Then listen to the song and correct the different words:

Tell her to **make/ take** me a cambric shirt,  
Parsley, sage, rosemary and thyme,  
Without any needle or **threat/ thread** worked in it,  
And she shall be a true lover of mine.

**Tell/ Have** her to wash it in yonder well,  
Parsley, sage, rosemary and thyme,  
Where water never sprung nor a drop of **rain/ water** fell,  
And she shall be a true lover of mine.

Tell her to **find/ plough** me an acre of land  
Parsley, sage, rosemary and thyme,  
Between the sea and the salt sea strand,  
And she shall be a true lover of mine.

## FOCUS ON STRUCTURE AND MEANING



♪ Split sentences from the song into two halves and students have to match them before and during the listening. An example of that is linking cause and effect. In this song the first and third lines of each stanza can be mixed up. Students need to link the first one, which refers to the action that is asked by the lover to the third line which gives details about the task.

<b>Tell her to make me a cambric shirt</b>	<b>And tie it all up with a tom-tit's feather</b>
<b>Tell her to wash it in yonder well</b>	<b>Without any needle or thread worked in it</b>
<b>Tell her to plough me an acre of land</b>	<b>Between the sea and the salt sea strand</b>
<b>Tell her to plough it with one ram's horn</b>	<b>And carry it home on a butterfly's back</b>
<b>Tell her to reap it with a sickle of leather</b>	<b>Where water never sprung nor a drop of rain fell</b>
<b>Tell her to gather it all in a sack,</b>	<b>And sow it all over with one peppercorn</b>

♪ Ask students to put bits of the song in order as they hear them. This can be done in a more dynamic way, putting lines of the song in slits of paper to re-order before and during the listening.

### **FOCUS ON STRESS AND RHYTHM**

Songs can make students aware of stress and mouth movements.

♪ Clap or tap along with the song. this helps students to get into the rhythm. Students mark the words they think will be stressed and clap on them or tap the desks or stamp their feet. Related to the song, four groups can be arranged, each for a different kind of herb mentioned in the song: parsley, sage, rosemary and thyme. They will need to do an action such as stand up, hold up a flashcard or clap their hands every time they listened to it. Names of the groups can be swapped to turn it more interactive.

♪ Ask students to say the song in rhythm without the music, whisper it, increase the volume, etc. the teacher can mouth the song along with the music but without saying the words aloud, just exaggerating the mouth movements so students can do the same. The teacher should always speak the song before attempting to sing it, and allow students who do not feel confident to sing, to mime

### **FOCUS ON PRONUNCIATION**

♪ Take out all words with the same consonant cluster or confusing vowels sounds and ask students to match them.

♪ Give the song to the students as a written text with no punctuation. It must look like a paragraph. Students are not told that is a song. Then, students punctuate the paragraph and find rhymes. Afterwards, the song is played and students check and write out the lyrics. This task generates a good deal of speaking practice and thought about sentence structure and meaning.

**Where are you going to Scarborough Fair? parsley,  
sage, rosemary and thyme remember me to a bonny  
lass there for once she was a true lover of mine tell  
her to make me a cambric shirt parsley, sage,  
rosemary and thyme without any needle or thread  
worked in it and she shall be a true lover of mine.**

### 3. LANGUAGE WORK

In this section of the unit, teacher will raise awareness of grammar and vocabulary from the song. That is a more attractive way to approach language work itself than opening a textbook and begin to complete lists of exercises without any outcome or relation.

The language points that will be worked on are the following ones:

- Imperative tense
- Possessive pronouns
- Difference between tell & say
- Vocabulary related to food herbs and spices
- Vocabulary to describe feelings and character: adjectives and nouns.

♪ To begin with, students will spot by themselves the first two grammar points from the list above. The teacher will ask them to look for a sentence in the imperative mood and another one containing a possessive pronoun. Examples like these are likely to be answered:

- **Remember me** to a bonny lass there
- For once she was a true lover of **mine**

Then students will try to apply their spotting skill to a new piece of language, in this case a dialogue, provided by the teacher:

- |   |
|---|
| <ul style="list-style-type: none"><li>- <b>Tyler, the kitchen is really dirty!</b></li><li>- <b>Yea, I know.</b></li><li>- <b>So do the dishes now! And vacuum the floor!</b></li><li>- <b>Why don't you do it?</b></li><li>- <b>I do it every day - now it's your turn.</b></li><li>- <b>Oh, OK. You're right, it's my turn.</b></li></ul> |
|---|

This task will help us to find a link between the function of imperative in the song and in this dialogue, so they can elicit information about the use of imperative clauses like commanding or requesting someone to do something. Here, there are some examples:

- **Tell her to make me a cambric shirt**
- **Do the dishes now!**

However, these are not the only uses of imperative and a detailed explanation must be provided by the teacher, such as the following ones, either in English or Spanish, always bearing in mind the level of the students:

## **EL IMPERATIVO**

El imperativo tiene una sola persona para singular y plural, que se denomina 'segunda persona de imperativo'

**Stop!** / *¡Detente!*

**Wait!** / *¡Espera!*

Para la forma negativa, utilizamos '**do not**' (don't) antes del verbo.

**Don't stop!** / *¡No pares!*

- El sujeto cuando se incluye normalmente figura al final de la frase

**Come here, John!** / *¡Ven aquí, John!*

- Podemos utilizar '**do**' precediendo al imperativo. Es una forma enfática de expresión (la construcción de imperativo con 'do' le da una mayor firmeza).

**Do enjoy yourselves!** / *¡Divertíos!*

**Do be quiet!** / *¡Quietos!*

- Para las otras personas se emplea como auxiliar el verbo '**to let**' (permitir, dejar).

**Let us write!** / *¡Escribamos!*

**Let's (let us) not go!** / *¡No vayamos!*

- Normalmente, la segunda persona de imperativo se acompaña de 'please' para hacer la expresión menos drástica.

**Come here, please!** / *¡Ven aquí, por favor!*

- Determina el orden de ciertas palabras

'always' y 'never' se colocan siempre delante del imperativo.

.....

Imperatives are used to give orders or suggestions. For example: "Come here!" or "Have a cookie".

Imperatives almost always have no subject, and the second person is usually implied as the subject instead. For example "Come here!" implies the subject "(you) Come here!"

Here are some of the situations you can use imperatives.

### **-Orders**

Close the door! - Stand up! - Sit down! - Open your books!

### **Instructions**

To make a cup of coffee:

- **Boil** some water
- **Put** some coffee in a cup
- **Add** some water
- **Drink** the coffee.

### **Directions**

To go to the bank

**Turn left** at Orchard Street, and then **go straight**.

### **Offers and Invitations**

- **Have** some tea
- **Come over** to our house sometime.

### **Let's**

The verb *let* is often used as an imperative to give strong suggestions. *Let's* is a contraction of *let us*. For example:

- Let's go home!
- Let's watch a movie!

As part of the language learning techniques, grammar exercises are always a good choice to put in practice the theory explanation given before. Therefore, students are likely to complete the following ones:

► Rewrite the following sentences using the imperative. The example provided will help you.

1. The window is closed. Paul can open it → Open the window, Paul!
2. It's time for Helen to get up.
3. I'd like you to turn down his radio.
4. I want Paul to bring me a newspaper.
5. I don't want Helen to be late tonight.

► Complete the sentences with the correct imperative and translate into Spanish:

**Example:** Answer the questions. (answer) →Contesta las preguntas.

1. Please \_\_\_\_\_ in (come)
2. \_\_\_\_\_ out! (get)
3. Please \_\_\_\_\_ your bedroom. (clean)
4. \_\_\_\_\_ a little every day. (study)
5. Don't \_\_\_\_\_ on the grass. (walk)
6. Mummy, \_\_\_\_\_ me a candy! (give)
7. Don't \_\_\_\_\_ in the building. (run)
8. Let's \_\_\_\_\_ a game. (play)
9. I'm busy tonight, so don't \_\_\_\_\_ for me. (wait)
10. Let's \_\_\_\_\_ home! (go)

Related to the searching of possessive pronouns in the songs, students will find “mine” repeated at the end of each stanza. This word is the key for a longer explanation of the form and use of possessive pronouns as the following one:

## PRONOMBRES POSESIVOS

Se forman añadiendo la letra -s al adjetivo posesivo correspondiente, a excepción de la primera persona singular ('mine') y la tercera persona singular ('his').

Adjetivo	Pronombre
my	<b>mine</b> , el mío, lo mío, la mía, los míos, las mías
your	<b>yours</b> , el tuyo, lo tuyo, la tuya, los tuyos, las tuyas, el suyo, lo suyo, la suya, los suyos, las suyas
his	<b>his</b> , el suyo (de él), lo suyo, los suyos, las suyas
her	<b>hers</b> , el suyo (de ella), lo suyo, la suya, los suyos, las suyas
our	<b>ours</b> , el nuestro, lo nuestro, la nuestra, los nuestros, las nuestras
your	<b>yours</b> , el vuestro, lo vuestro, la vuestra, los vuestros, las vuestras, el suyo...
their	<b>theirs</b> , el suyo (de ellos, ellas), lo suyo, etc.

De igual forma que los adjetivos, los pronombres posesivos son invariables y nunca van precedidos del artículo.

**Here's your book. Where's mine?** / *Aquí está tu libro. ¿Dónde está el mío?*

**Is that car yours?** / *¿Es tuyo este coche?*

**A friend of his** / *Un amigo suyo*

**Their house is similar to ours** / *Su casa es similar a la nuestra .*

► Choose the correct answer:

1. He's got **my/mine** telephone number, but I haven't got his.
2. Our /ours car is much faster than **yours /your**.
3. We went to a disco with Stephanie, Terry and some friends of **their /theirs**
4. I hate her! She's no friend of **mine / me**.
5. Is this yours /your bag or **her / hers**?

The following grammar point will be focused on is the difference of use between “tell” and “say”. That is usually a complicated issue that students get mixed up over and over again, so especial attention to it will not be a vainly work.

Before giving the grammar explanation, students can be asked to express the knowledge they already have about this point and they can even write down two examples of each to become conscious of the difference. Coming back to the song the teacher can ask the pupils to search for an example in the song such as:

♪ **Tell her to wash it in yonder well** ♪

Then, the teacher can ask them for the version using the verb “say”.

♪ **Say to her to wash it in yonder well** ♪

At this moment, students are ready to listen to a fully explanation of this grammar point and so some exercises to practice the theory.

### “SAY” O “TELL”

**Say** and **tell** have similar meanings. They both mean to communicate verbally with someone. But we often use them differently.

The simple way to think of say and tell is:

- You **say something**
- You **tell someone something**

<b>You say something</b>	<b>You tell someone something</b>
Ram <b>said that he was tired.</b>	Ram <b>told Jane that he was tired.</b>
Anthony <b>says you have a new job.</b>	Anthony <b>tells me you have a new job.</b>
Tara <b>said: "I love you."</b>	Tara <b>told John that she loved him.</b>

### **Personal object**

We usually follow tell with a personal object (the person that we are speaking to). We usually use say without a personal object:

- She told me that she loved John.
- She said that she loved John.
- He told everybody that he had to leave.
- He said that he had to leave.

### **Say "to someone"**

With say, we sometimes use "to someone":

- He said to me that he was tired.
- Tara said to Ram that he had done very well.
- Anthony said to her, "I hope you come soon."
- "I'd like to sleep," she said to him quietly.

### **Direct speech**

We can use say with direct speech. We use tell only with direct speech that is an instruction or information:

- Amanda said, "Hello John. How are you?"
- "That's great" she said.
- He told her: "Open the door quietly."
- She told me, "I have never been to England."

We can use say with direct questions, but we cannot use tell:

- She said: "Do you love me?"
- The policeman said to the prisoner, "Where were you at 8pm?"

### **Reported speech**

We can use say and tell to talk about reported information:

- She said that it was raining.
- She told me that she would call at 2pm.

We cannot use say or tell to talk about reported questions. We must use ask (or a similar verb):

- She asked if I had ever been there.
- They asked what I wanted to eat.
- She asked where he lived.
- He asked if she wanted to go home.

### **Orders, advice**

We use tell + object + infinitive for orders or advice:

- She told him to sit down.
- They told me not to wait.



► RIGHT OR WRONG?

We cannot...	These are NOT possible...	These are possible...
say someone to do something	Tara said Jo to go away.	Tara told Jo to go away.
say someone something	Panita said me that she was hungry.	Panita told me that she was hungry.
tell something	He told that he likes coffee.	He said that he likes coffee.
tell to someone	Tookta told to me that she was coming.	Tookta told me that she was coming.
		Tookta said to me that she was coming.
say a lie	Siriluck always says lies.	Siriluck always tells lies.
tell somebody "direct speech" (except instructions and information)	Ram told Nok: "Let's turn on the TV."	Ram said to Nok: "Let's turn on the TV."
		(Ram told Nok, "Turn on the TV.")
		(Ram told Nok: "I was born in 1985.")
say or tell a reported question	She said if I wanted to come.	She asked if I wanted to come.
	Tookta told what I wanted to do.	Took asked what I wanted to do.

► Complete the gaps with the correct verb:

1. Tara \_\_\_\_\_ me that you were ill.
2. He \_\_\_\_\_ everybody that he is French.
3. He \_\_\_\_\_ to me that he was angry.
4. The doctor \_\_\_\_\_ her: "Lie on the couch."
5. She \_\_\_\_\_, "That's a great idea."
6. She \_\_\_\_\_: "What's the time?"
7. James \_\_\_\_\_ him to shut up.
8. They \_\_\_\_\_ what I felt like.
9. Some people just cannot \_\_\_\_\_ the truth.
10. Anthony \_\_\_\_\_ that he was hungry.

## VOCABULARY WORK

- Food herbs and spices
- Feelings and characters

This song has a pattern which is repeated as a rhythmical motive along the song:

### **Parsley, sage, rosemary and thyme**

The English teacher can take advantage of it to work on new vocabulary related to food. As this topic is very wide and general, the name of these herbs can be useful as a key to start the food topic in following lessons. However, as part of this unit, students vocabulary can be broaden with a list of words related to these herbs and several exercises can be accomplished.



### CONDIMENTOS Y ESPECIAS (FOOD HERBS AND SPICES)



A las finas hierbas	Cooked with herbs
Aceite aromático	Aromatic oil
Aceite de girasol	Sunflower oil
Aceite de oliva	Olive oil
Aceite para cocinar	Cooking oil
Ajo	Garlic
Albahaca	Basil
Aliño	Seasoning
Aliño para la ensalada	Salad dressing
Anis	Anise ; Aniseed
Aromático	Aromatic
Aromatizar	To spice; Flavour with herbs (U.K.) ; Flavor with herbs (USA)
Azafrán	Saffron
Canela	Cinnamon
Canela en polvo	Ground cinnamon
Canela en rama	Stick cinnamon
Cardamomo	Cardamom
Catsup(salsa de tomate)	Ketchup
Cebollino	Spring onion (U.K.) ; Green onion (USA)
Cilantro	Coriander
Clavo de olor	Clove
Comino	Cumin ; Cumin seed
Condimentar	To season
Condimento	Condiment
Curry	Curry powder

Especia	Spice
Estragón	Tarragon
Guindilla	Chile
Hierbaluisa	Lemon verbena
Hierbas aromaticas	Aromatic herbs
Hojas de laurel	Bay leaves
Jengibre	Ginger
Laurel	Laurel
Mejorana	Marjoram
Mostaza	Mustard
Mostaza inglesa	English mustard
Nuez moscada	Nutmeg
Orégano	Oregano
Perejil	Parsley
Perifollo	Chervil
Pimentón dulce	Paprika
Pimentón picante	Hot paprika ; Cayenne pepper
Pimienta blanca	White pepper
Pimienta de cayena	Cayenne pepper
Pimienta inglesa	All spice
Pimienta negra	Black pepper
Romero	Rosemary
Sal	Salt
Salsa	Sauce
Salsa de carne	Meat sauce
Salsa de tomate	Tomato sauce
Salsa holandesa	Hollandaise sauce
Salsa mahonesa ,salsa mayonesa	Mayonnaise
Salsa tartara	Tartar sauce
Salsa vinagreta	Vinaigrette
Salvia	Sage
Sazonar	To flavour
Sésamo	Sesame
Tomillo	Thyme
Tomillo salsero	Savoury garden thyme
Vainilla	Vanilla
Vinagre	Vinegar
Vinagre aromático	Aromatic vinegar
Vinagre de sidra	Cider vinegar
Vinagre de vino	Wine vinegar

Related to vocabulary about feeling and character, awareness will be raised after being talked about the symbolism and meaning of the four herbs repeated along the song. Therefore, students must spot words such as:

- Bitterness
- Courage
- Faithfulness
- Love
- Strength

A beginning exercise, still focused on the song's language, likely to be done is to ask students to find the adjective that corresponds to each noun and then make up two sentences for each category, filling this grid:

NOUN	ADJECTIVE	SENTENCE
Bitterness	bitter	Bitterness is a feeling of deep anger. I have just eaten a very bitter orange.
Courage		
Faithfulness		
Love		
Strength		









An extended list of vocabulary related to this topic can be provided as well:

<b>Aburrido</b>	<b>Bored ; Weary</b>
<b>Afable</b>	<b>Affable ; Pleasant</b>
<b>Agradecido</b>	<b>Grateful</b>
<b>Alegre</b>	<b>Happy ; Joyful ; Cheerful</b>
<b>Alegría</b>	<b>Joy</b>
<b>Ambicioso</b>	<b>Ambitious</b>
<b>Amor</b>	<b>Love</b>
<b>Angustioso</b>	<b>Distressing</b>
<b>Anormal</b>	<b>Abnormal</b>
<b>Ansioso ; Inquieto</b>	<b>Anxious</b>
<b>Apasionado</b>	<b>Extremely ; Passionately fond</b>
<b>Apático</b>	<b>Apathetic ; Indifferent</b>
<b>Asombrado ; Atónito</b>	<b>Amazed</b>
<b>Asombrado ; Sorprendido</b>	<b>Astonished</b>
<b>Astuto</b>	<b>Astute</b>
<b>Aterrorizado</b>	<b>Terrified</b>
<b>Autoritario</b>	<b>Authoritarian</b>
<b>Avergonzado</b>	<b>Ashamed</b>
<b>Avergonzado ; En un apuro</b>	<b>Embarrassed</b>

Bueno	Good
Celoso	Jealous
Conformista	Conformist ; Orthodox
Contento	Glad
Deprimido	Depressed
Desdichado	Unhappy
Desilusionado , Decepcionado	Disappointment
Disgustado ; Afectado	Upset
Egoísta	Selfish ; Egoistic ; Egoistical
Embaucador	Deceptive ; Deceiving
Emotivo	Emotional
Encantado	Delighted
Energico	Vigorous
Enfadado	Angry
Entusiasmado ; Emocionado ; Nervioso	Excited
Envidioso	Envious
Esperanza	Hope
Felicidad	Happiness
Feliz ; Contento	Happy
Furioso	Furious
Grito	Scream
Hipócrita	Hypocritical
Humor	Mood
Impaciente ; Ansioso , Ilusionado	Eager
Impresión ; Shock	Shock
Individualista	Individualistic
Infeliz	Miserable
Inteligente	Intelligent ; Clever
Ira	Rage
Irritable	Irritable
Lástima	Pity
Llorar	To cry
Malvado	Evil ; Wicked ; Villainous
Melancólico	Melancholic ; Melancholy ; Gloomy
Miedo	Fear
Molesto ; Enfadado	Annoyed
Necesidad	Need
Nervioso	Nervous
Odio	Hate
Optimista	Optimistic

Orgullo	Pride
Orgullosa	Proud ; Arrogant ; Haughty
Pesimista	Pessimistic
Placer	Pleasure
Preocupación	Worry
Rabia ; Ira	Rage
Rebelde	Rebellious
Rencoroso	Rancorous
Risa	Laughter
Satisfecho	Satisfied
Satisfecho ; Contento	Pleased
Sentimiento	Feeling
Sonrisa	Smile
Sorprendido	Surprised
Sorpresa	Surprise
Suspiro	Sigh
Terror	Terror
Triste	Sad
Tristeza	Sadness
Valiente	Valiant ; Courageous ; Brave
Vergüenza	Shame
Violento	Violent
Voluntarioso	Willing

► Try to find the noun or adjective most suitable for each picture. Write a sentence with each word.

 LOVE: <i>All you need is love.</i>	
	
	
	

#### 4. CREATIVE WORK

Probably the most important outcome of this unit is to promote creativity when students use a foreign language. If students are involved in creative tasks, this will mean that the confidence on their language is so high that they can accomplish a kind of tasks they could be done in their mother tongue.

At the advanced level, students become even more actively involved in music by creating songs. This can be done in a number of ways:

##### ***♪Students version of lyrics***

Students may write lyrics for popular songs in the target language. They soon learn that direct translation is usually impossible and that all their creative resources are needed to leave the main ideas and mood expressed by the original. Students can also write versions of foreign songs. They encounter many of the same difficulties but develop understanding of cultural significance and the impasses of translation.

##### ***♪Student-created lyrics***

Students who are especially creative can write their own lyrics in a foreign language. They even can record them or play them in the music lesson or at a certain school event. Students interested in composing may try their hands at writing both music and lyrics, sharing this task with the music teacher, as well as the English one.



Are you go-ing to Scar- bo-rough Fair? Pas- ley, sage, rose- ma- ry and thyme, Re-  
mem- ber me to one that lives there, For once she was a true love of mine.

##### ***♪Focus on discussing lyrics***

Song lyrics can be open to a large number of possible interpretations and this ambiguity can lead to fruitful discussions. In that case, debates related to long-distance love relationships, forms of makes justice along the world's history or even, care and protection of the environment are likely to arise during the lesson.

##### ***♪Role play and song***

After listening to the song, performing roles can be asked to the students when singing along the music. According to the "Scarborough fair" song, the singer must be a male who addresses to his lover, however, as a plenty of versions have been written, the female version singing to her lover can be also performed by the student girls.

Following is one version of the song, arranged as a duet:

BOFH

Are you going to Scarborough Fair?  
Parsley, sage, rosemary and thyme,  
Remember me to one who lives there,  
For she/he once was a true love of mine.

MAN

Tell her to make me a cambric shirt,  
Parsley, sage, rosemary and thyme,  
Without any seam nor needlework,  
And then she'll be a true love of mine.  
Tell her to wash it in yonder dry well,  
Parsley, sage, rosemary and thyme,  
Which never sprung water nor rain ever fell,  
And then she'll be a true love of mine.  
Tell her to dry it on yonder thorn,  
Parsley, sage, rosemary and thyme,  
Which never bore blossom since Adam was born,  
And then she'll be a true love of mine.  
Ask her to do me this courtesy,  
Parsley, sage, rosemary and thyme,  
And ask for a like favour from me,  
And then she'll be a true love of mine.

BOFH

Have you been to Scarborough Fair?  
Parsley, sage, rosemary and thyme,  
Remember me from one who lives there,  
For she/he once was a true love of mine.

WOMAN

Ask him to find me an acre of land,  
Parsley, sage, rosemary and thyme,  
Between the salt water and the sea-strand,  
For then he'll be a true love of mine.  
Ask him to plough it with a lamb's horn,  
Parsley, sage, rosemary and thyme,  
And sow it all over with one peppercorn,  
For then he'll be a true love of mine.  
Ask him to reap it with a sickle of leather,  
Parsley, sage, rosemary and thyme,  
And gather it up with a rope made of heather,  
For then he'll be a true love of mine.  
When he has done and finished his work,  
Parsley, sage, rosemary and thyme,  
Ask him to come for his cambric shirt,  
For then he'll be a true love of mine.

BOFH

If you say that you can't, then I shall reply,  
Parsley, sage, rosemary and thyme,  
Oh, let me know that at least you will try,  
Or you'll never be a true love of mine.  
Love imposes impossible tasks,  
Parsley, sage, rosemary and thyme,  
But none more than any heart would ask,  
I must know you're a true love of mine.

## 5. SINGING AND PLAYING THE SONG

The last section of the unit has two purposes:



♪ To promote inter-curricular learning as part of a global learning in the student. The areas of music and English can be working along together thanks to this unit. Here some staves are attached to be sung and played with different instruments such as guitar, flute, percussion instruments or piano.

♪ To provide a relaxed and enjoyable atmosphere that can grow a positive feeling to learn English through songs in future times.

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