



Facultad de educación de Palencia

UNIVERSIDAD DE VALLADOLID

**EMOTIONAL EDUCATION THROUGH LITERATURE: PROPOSAL
FOR INFANT EDUCATION (3 YEAR OLDS)**

**EDUCACIÓN EMOCIONAL A TRAVÉS DE LA LITERATURA:
PROPUESTA EDUCATIVA PARA EDUCACIÓN INFANTIL
(3 AÑOS)**

TRABAJO FIN DE GRADO

GRADO EN EDUCACIÓN INFANTIL MENCIÓN EN LENGUA INGLESA

AUTOR: INÉS GONZÁLEZ DE LA PARTE

TUTOR: PATRICIA SAN JOSÉ RICO

PALENCIA, JUNIO 2019

ABSTRACT

During this Final Degree Project a didactic proposal focused on working with 'emotional intelligence' through literature, more specifically through the well-known Disney story of Peter Pan, is presented. This proposal is aimed at a group of three-year-olds students, with which the intervention has been carried out.

The proposal includes a series of activities, the creation of the corner of emotions in the classroom, the use of a pet and a new version of the Disney Peter Pan story in order to work with the emotions of fear, sadness, happiness, calm, love and anger.

RESUMEN

Durante este TFG se presenta una propuesta didáctica que se centra en trabajar la inteligencia emocional a través de la literatura, más concretamente a través de la conocida historia de Disney de Peter Pan. Esta propuesta está dirigida a un grupo de infantil de alumnos de tres años, grupo con el que se ha llevado a cabo la puesta en práctica.

La propuesta incluye una serie de actividades, la creación del rincón de las emociones en el aula, la utilización de una mascota y una versión de la historia de Peter Pan con el fin de trabajar con las emociones de miedo, tristeza, alegría, calma, amor y rabia.

KEY WORDS

Emotional intelligence, emotional education, corner of emotions, cross curricular subject, Peter Pan, The Colour Monster, literature.

PALABRAS CLAVE

Inteligencia emocional, educación emocional, rincón de las emociones, tema transversal, Peter Pan, El Monstruo de los Colores, literatura.

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1. INTRODUCTION

The intention of this Final Degree Project is to carry out an educational proposal with an Infant Education group (3 years olds) focused on working with emotional intelligence. The aim of that proposal is **to learn how to identify and understand emotions in order to learn how to manage them**. This will be possible by having the opportunity to identify, understand and analyse the personal emotions and learn how to channel them through one of the emotions that will be worked with: the calm.

The proposal is carried out with a group of twelve students, approaching the issue as a cross curricular subject through different areas and spaces. The emotions with which they will work are those presented in the popular book of *The Colour Monster* -joy, fear, sadness, calm, anger and love-, but introduced through the famous English story of Peter Pan.

The first step in this Final Degree Project was to set the main idea: working with 'emotional intelligence' with a 3 year olds Infant Education group. Then, I concluded that literature could be a good resource through which to work with the topic. So, it was time to decide which specific story would be used. As I am finishing my English Teacher Grade, I wanted the story to be a traditional English tale. After having decided to work with the Peter Pan tale and having done some research, I decided to work with the Disney version, since probably the traditional tale is not appropriate for such small children.

These decisions were made thanks to the different searches I made on the meaning of 'emotional intelligence' and the 'emotional intelligence' theories. Also, I made some searches on the 'emotional education', its importance at school and how it could be developed there. Finally, some searches about how 'emotional intelligence' could be presented at school through literature were also made. On this way the 'Theoretical Framework' was developed.

In order to organise my ideas and focus on specific goals I developed the 'objectives of the Project', which I try to approach during the proposal planning and development.

Later, it was time for ‘planning the proposal’, taking into account the context where it was going to be developed. One important fact to take into account was *The Colour Monster* book, as some days before the emotions topic was presented to the students through it. I take advantage of the situation by focusing my proposal on the six emotions that this book presents and working on the emotion’ colours. Also, the proposal was planned to be developed through the different areas during a week focusing on it as a cross curricular subject. These decisions were made for three reasons: first, because I want to take into account their previous knowledge and the workings of the class, second, because I want to work with this issue through different moments and third, because I want to demonstrate that this is an important topic in any of our everyday situations, in other words, this is a cross curricular subject. For this final reason, an emotional corner, suitable to use at any necessary time, was created during the intervention.

Then, the ‘intervention’ was carried out during the first week of April with the group for which it was specially made for.

Finally, it was time to make the ‘improvement proposals’, reflecting in what could be improved taking into account what had happened during the intervention and the ‘conclusions’, with the aim of knowing if the previous objectives were approached.

2. JUSTIFICATION

From the point of view of many teachers, working with ‘emotional education’ is a very important aspect that has to be present since the first years of scholarship. Building a strong foundation from the beginning, in relation to the control and understanding of emotions, can be beneficial in various aspects of the child's life when faced with different everyday situations. This is why I was attracted to the idea of working with it, having the opportunity of planning and carrying out an educational proposal during my Infant Education internship. Furthermore, it could be a great opportunity to have a more exhaustive knowledge about this theme that could be useful to my future as a teacher.

In addition, I think that approaching this issue at school not only provides new knowledge to the pupils, but also gives all the group the opportunity to know each other better, have the opportunity to be listened to and understanding and practise the empathy. Also, the teacher will have the opportunity to have a closer relation with their students and know them better, their fears, joys, worries, etc. to provide them with a better education.

Moreover, taking into account the authors’ statements that will be later expose and the Infant Education curriculum, I maintain that it is necessary to work with ‘emotional education’ as a cross curricular subject. Consequently, we will be helping students to understand that emotions are something inherent to everyday situations and to know how to respond to all of them.

Another reason why I thought that working on this topic is important is that I believe in the necessity of providing the students with the vocabulary to express their feelings, giving them the means to express one important part of our lives: how we feel. In this case—in which they already knew the concepts in their mother tongue—the main concepts would be in English, so they will also have the opportunity to learn new English vocabulary.

To approach the goals, a traditional English tale will be used as a common thread. As I have seen during this internship and the previous ones, literature usually has good results when it is used as a resource with small children. I have observed that introducing a new

topic with a plot and different characters can be an interesting hook for them, as they feel more identified.

Having chosen this resource, I have decided to base the intervention on the Peter Pan story. Although the tale would be not used as it is, I will make use of the characters and some aspects of the popular tale. I think it is interesting that nowadays children have the opportunity to discover traditional stories and Peter Pan has attracted children for many years.

Finally, I want to emphasise a statement from Goleman (1995) that I have recently read and that has a lot of relation with my work: “In a very real sense we have two minds, one that thinks and one that feels” (p.8). With this statement Goleman wants to convey us the idea that emotions are as essential as the IQ. That is why, as I have said before, I want to help these pupils, and my future ones, to understand how they feel, how to manage their emotions, preventing them from escaping their control, and to understand how important they are.

3.MAIN OBJECTIVES

To develop this Final Degree Project, some previous objectives have been established with the aim of achieving them during the work.

The main objective on which this project is focused is:

- To propose and carry out an education proposal to work with the ‘emotional intelligence’ with an Infant Education group (3 year olds).

Moreover, a series of secondary objectives—which help to reach the main objective—have also been established. These objectives are:

- Use the literature as a teaching resource to introduce the ‘emotional intelligence’ topic.
- Work with the ‘emotional intelligence’ by helping the students to learn how to identify and understand their own emotions, helping the students to express emotions and understand the others’ emotions, learning how to manage them, recognizing the significant facial expressions of each emotion and understanding their importance and usefulness.
- Approach the ‘emotional intelligence’ as a cross curricular subject working with it on different areas and spaces.
- Design with the pupils a learning space in their classroom—corner of emotions—to work with the ‘emotional intelligence’.

4. METHODOLOGY

This work has been developed between the months of January and May 2019. During that period, different steps have been carried out to develop the final proposal.

The first step, during January 2019, was to establish the aim of the work. To develop that part, I first set up some questions which I tried to answer. These questions were:

- What do I want to focus my work on?
- What themes can be developed with an Infant Education group?
- What themes can be developed during the English lessons?
- How can I introduce that theme? Which resources should I use?

Taking the questions above into account I decided that I would like to make a proposal where Infant Education children could work with the ‘emotional intelligence’ through one famous story from the British literature: Peter Pan.

The second step, during February 2019, was knowing the context. The aim of the Final Degree Project was clear, but now it was the time to adapt it to the reality where it was going to be developed, to later make the proposal. To carry out this step, a list was made to focus on some points that I needed to know about during this period:

- Knowing the important aspects that I should take into account about the students which whom I would develop my internship and proposal.
- Knowing the resources I could use: materials, classroom, timetable, calendar etc.
- Inquiring which topics the students had already worked with, which would be next and if this topic had already been developed.
- Knowing if the students have previous knowledge about ‘emotional intelligence’.

During the second fortnight of March 2019, the proposal planning was developed. According to the observations—made during the previous weeks with this group in relation with the topic—the main project objective and the researches about the theme, different decisions about when, where, with whom and how this intervention would be carried out were made. The usual functioning of the class and context were also taken into account. For this reason the intervention was proposed before to the group teacher.

In the first week of April 2019 the intervention was carried out. During this time I was focused on carrying it out and picking up the observations about how the proposal was developing and how the students were receiving it. As the previous observations carried out during March, these were also picked up in my internship notebook as notes.

Finally, during that month, it was time to reflect on the results of the intervention, analyse it and make any improvements.

5. EMOTIONAL EDUCATION AT SCHOOL

The aim of this Project is to make a proposal to work with the ‘emotional intelligence’ with Infant Education students by using the literature as a resource. In this chapter the issues on which I have do researches during this Project are presented divided in three main sections: the emotional intelligence, the emotional education and the literature as a resource.

5.1 EMOTIONAL INTELLIGENCE

Over the last few years the concept of ‘emotional intelligence’ has been present in terms of education. This concept was first introduced by the psychologist, journalist, writer and scholar of the topic Daniel Goleman, who presents it in his best seller *Emotional Intelligence*. Bar-On (2006) explains that since Goleman’s book in 1995 this topic has gained a lot of interest in scientific circles and in the lay public (p.13).

Since the presentation of this book, this topic has been increasingly present in the educational context, but, what do we understand by ‘emotional intelligence’? Many authors have tried to define it, Salovey & Mayer do it in this way: “Emotional intelligence is a type of social intelligence that involves the ability to monitor one's own and others’ emotions, to discriminate among them, and to use the information to guide one’s thinking and actions” (p. 433).

However, they have not been the only ones who have studied this topic. Many different scholars of the topic have done so, and though they all have their own vision, they usually share some common ideas. Bar-On (2006) summarises those common ideas on the following points:

From Darwin to the present, most descriptions, definitions and conceptualizations of emotional-social intelligence have included one or more of the following key components: (a) the ability to recognize, understand and express emotions and

feelings; (b) the ability to understand how others feel and relate with them; (c) the ability to manage and control emotions; (d) the ability to manage change, adapt and solve problems of a personal and interpersonal nature; and (e) the ability to generate positive affect and be self-motivated. (p. 14)

This summary of common ideas about what the ‘emotional intelligence’ is, helps me to know which the important aspects that my proposal should reflect are.

To conclude, although I agree with the previous theories, the idea about the ‘emotional intelligence’ which better fits my Project goals is the one that Ban-Or (2006) gives:

The findings presented in this article have shown that emotional-social intelligence, as conceptualized by the Bar-On model, is a multi-factorial array of interrelated emotional and social competencies, skills and facilitators that influence one’s ability to recognize, understand and manage emotions, to relate with others, to adapt to change and solve problems of a personal and interpersonal nature, and to efficiently cope with daily demands, challenges and pressures. (p. 22)

As I was saying, this is the definition that better fits in my Project since Bar-On summarizes the idea in which I believe. That idea is that ‘emotional intelligence’ covers skills and competences that have a great impact on daily life situations, reason why, in the same way that it is important to acquire skills and competences from other areas, we cannot forget about the emotional ones. That means, ‘emotional intelligence’ is not only know how to identify emotions but also it is know how to extrapolate to other aspects of life.

5.1.1. The importance of ‘Emotional Intelligence’.

The concept of ‘emotional intelligence’ has been defined and researched by many authors and scholars of education and psychology, which means that it is an important aspect of human development. But, why is that concept now gaining so much relevance? Answering that question, Levinson M. H. (1999) explains:

In his latest book, *Working with Emotional Intelligence*, Goleman applies his

interactive rational-emotive theory of intelligence to the workplace. [‘]The rules of work are changing [’], he says. [‘]We're being judged by a new yardstick; not just how smart we are, or our expertise, but also how well we handle ourselves and each other[’]. (p.104)

Following with the importance that this specific intelligence has, Martin (2018) explained that, until a few decades ago, it was thought that only the IQ was used to make our important decisions. However, he explains that nowadays it is known that our emotions influence in absolutely all the steps we take, more concretely he affirms that the 95% of our decisions are influenced by our emotions. (p. 8)

In conclusion, it is necessary to have the capacity of having the control over our emotions, not the other way around, making a positive use of it in our daily situations. As a teacher that supports the idea that intelligence must be not only rational but also emotional, I also support the idea of giving the students the opportunity of working with ‘emotional intelligence’. Working on this topic means working with something that will help students to be more prepared for their adult future.

5.1.2 The organization of the emotions

In the same way in which the term ‘emotional intelligence’ has been evolving, there have been different currents in relation to how many emotions there are and how they can be classified. This chapter will help me to decide which emotions will be more appropriate to work with.

Since it is not possible to work with all of them, as I do not have much time and the students are too small, I have decided to focus on the ‘basic emotions’. But, what does ‘basic emotions’ mean? Ekman (1999) states in his book *Handbook of Cognition and Emotion* that in its framework he distinguished three different meanings of the term ‘basic’:

First, it distinguishes those who maintain that there are a number of separate emotions that differ one from another in important ways. [...] The second meaning of the adjective ‘basic’ is to indicate instead the view that emotions evolved for

their adaptive value in dealing with fundamental life tasks. Innate factors play a role in accounting for the characteristics they share, not species-constant or species-variable learning. [...] The term ‘basic’ has been used also to describe elements that combine to form more complex or compound emotions. (pp. 45-46)

After knowing what ‘basic emotions’ makes reference to, it is time to know which those ‘basic emotions’ are. The belief that we can identify ‘basic emotions’ it is not an innovative idea, reason why different points of view and theories exist. Neel Burton M. D. (2016) summarises some of them which I think are interesting to take into account:

The concept of ‘basic’ or ‘primary’ emotions dates back at least to the *Book of Rites*, a first-century Chinese encyclopaedia that identifies seven ‘feelings of men’: joy, anger, sadness, fear, love, disliking, and liking. In the 20th century, Paul Ekman identified six basic emotions (anger, disgust, fear, happiness, sadness, and surprise) and Robert Plutchik eight, which he grouped into four pairs of polar opposites (joy-sadness, anger-fear, trust-distrust, surprise -anticipation). (n. p.)

Taking into account the different visions I realised that the theory that better fits my Project was Plutchik’s new theory, the “multidimensional model of emotions”, which also supports the idea of primary (basic) emotions. Plutchik (2009) explains that making that difference is essential to propose his model:

There is one other important element that is needed before we can develop a structural model of the emotions. This is the concept that some emotions are fundamental, or primary, and others are derived or secondary, in the same sense that some colors are primary and others are mixed. (p. 200)

After that statement and a comparison between different points of view, Plutchik (2009) makes the following question: “How many primaries are there and how they shall be labelled?” (p.200), to which he answers himself:

In summary, there are several sources for the decision concerning which emotions are basic. [...] Based on these various sources, I have suggested that there are eight basic adaptive reactions that are prototypes, singly or in combination, of all emotions. [...] The structural model implied by these considerations is shown in

Fig. 8.1. (Plutchik, 2009, p. 203)

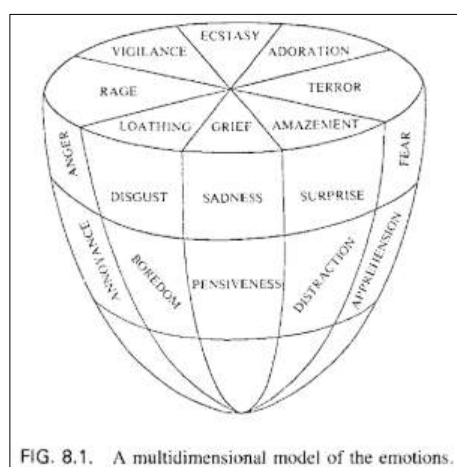


Fig. 1. *Multidimensional model of the emotions*. Source: Approaches to emotions

Each “slice” of the emotional solid, [...] represents a different primary emotion, with the vertical dimensions implying an intensity or arousal variable. The terms at the top represent maximal levels of arousal of each basic emotion dimension. The shape of the model implies that the emotions become less distinguishable at lower intensities. If we imagine taking successive cross sections, we keep duplicating the emotion circle with progressively milder versions of each of the primaries. Emotions placed near one another are more similar than are those that are further apart or are opposite. (Plutchik, 2009, p. 203)

Although this theory was the one I choose for my Project, finally it was not its emotions the ones used in the proposal. The emotions that had to be used were the ones from *The Colour Monster book*, due to the fact that these pupils were working with them and its concepts and I wanted a contextualised proposal.

The Colour Monster is an infant book which is focused on the emotions and that has become a very common resource in many homes and schools. Her author Llenas, Ana. (2012) relates through colourful pages the story of a monster who has all his emotions mixed. With his friend’s help he will be able to identify and understand his different emotions—differentiating them by colours—and put the fear, sadness, happiness, anger, love and calm into different emotional jars to solve his emotional mess.

However, as *The Colour Monster* does not have its own emotional theory and

Plutchick's one is the one that better fits my point of view, his theory was the one on which I based my Project.

As I have said, the six emotions presented in this book will be used. The reason is that the intervention is subject to the following context conditions: the time, only some lessons can be used for my intervention; the students with which it would be performed, children between 3 and 4 years that have just started to work some days ago with this emotions and their previous knowledge, some reflections during the Assembly and *The Colour Monster* story. So, because I could not work with all the different types of emotions during this short period of time, I thought that focusing on these six emotions would be more profitable. Also, in my opinion, these are the easier emotions to understand and to work with in a group with such small students. Furthermore, as I try to respect the usual development of the class, the emotional jars—resource from *The Colour Monster*—will be used.

5.2 EMOTIONAL EDUCATION

5.2.1 What does 'emotional education' mean?

When we talk about the learning of 'emotional intelligence' and work with it, we are making reference to the concept of 'emotional education'. In relation with that term, Bisquerra (2019) explains that young children need to be provided with resources to face future adult experiences. That is, to train children to acquire behaviors that take into account the principles of prevention, in the sense of preventing problems as a result of emotional disorders and making reference to the development of the integral personality of the individual. This includes the development of 'emotional intelligence', its application in life situations and encourages positive attitudes towards life, social skills, empathy, etc., as development factors of personal and social welfare. 'Emotional education' has as objective the development of emotional competences. (n. p.)

As teachers, we have the opportunity of taking part in this process, helping our students to identify and understand their emotions by making use of all the experiences that the school gives us. Experiences that are important to them and similar to the ones that outside

the school they will meet. As teachers, we have to teach how to make a positive use of emotions as they help us know how we feel. Make a positive use means understand that we cannot get stuck on emotions, because as Goleman says, an emotion has its purpose, but then it ends and you have to move on. (AprendemosJuntos, 2018, min. 3:54). Make a positive use means understand that emotions are beneficial if we know how to manage them.

To summarise, we can say that ‘emotional education’ means learning how to make a good use of our ‘emotional intelligence’, having the capacity to control our emotions.

5. 2. 2 Emotional education at school: a cross curricular subject

Taking into account the previous ideas, I conclude that the learning of emotional skills is something that should be present in children’s lives. This brings me to the question of when and how should be the emotions presented. In Bisquerra’s (2019) opinion the ‘emotional education’ is a permanent and continuous educative process. A process that must be present throughout the whole academic curriculum and during lifelong education throughout life, avoiding in this way conflicts that can affect the emotional state or those which would need psychopedagogical attention. (n.p.). In other words, it should be present in any kind of situations.

Focusing on the academic curriculum to which Bisquerra refers to, the DECRETO 122/2007, de 27 de diciembre, por el que se establece el currículo del segundo ciclo de la Educación Infantil en la Comunidad de Castilla y León, we can find that the ‘emotional education’ topic is shown on the first area of Infant Education: CONOCIMIENTO DE SÍ MISMO Y AUTONOMÍA PERSONAL. The importance that it has in the school context is reflected on the objectives and contents, presenting it as a cross curricular subject:

Objectives:

- “Reconocer e identificar los propios sentimientos, emociones, necesidades, preferencias e intereses, y ser capaz de expresarlos y comunicarlos a los demás, respetando los de los otros.” (p.10)

Contents (Sentimientos y emociones):

- “Identificación y expresión equilibrada de sentimientos, emociones, vivencias preferencias e intereses propios en distintas situaciones y actividades.” (p.11)
- “Identificación de los sentimientos y emociones de los demás y actitud de escucha y respeto hacia ellos.” (p.11)
- “Descubrimiento del valor de la amistad. Participación y disfrute con los acontecimientos importantes de su vida y con las celebraciones propias y las de los compañeros.” (p.11)
- “Desarrollo de habilidades favorables para la interacción social y para el establecimiento de relaciones de afecto con las personas adultas y con los iguales.” (p.11)

Therefore, we should consider the ‘emotional education’ because of curricular and non-curricular reasons. Fernández-Berrocal, P. & Extremera, Natalio (2005) summarise this idea by emphasizing how important it is nowadays that teachers are able to teach the arithmetic of the heart and the grammar of the relationships. They think that if the school and the administration assume this responsibility, by giving the teachers the opportunity of be trained on this topic, the future coexistence between people would be easier and would make our heart not suffer more than necessary. (p. 6)

5. 2. 3 The corner of emotions

Although I want to approach this issue as a cross curricular subject, avoiding locking it on a restricted area, I find the idea of creating its space –a corner—interesting. Piatek (2009) says “los rincones de trabajo son una nueva forma, estimulante, flexible y dinámica, de organizar el trabajo personalizado” (p.1), which means that its creation stimulates students’ interest through an adaptive resource. As he also states that there can be a large variety of corners in a classroom, this time, the ‘corner of the emotions’ will be created.

During my search for information about this issue I found that there was a big tendency to create the ‘calm corner’. But, why is the calm so important in relation to the emotions’

control? Bornstein (2014) explains in his article ‘Teaching children to calm themselves’ that, even with children that have bigger traumas, the solution to face the emotions that they cannot control is the calm:

This allows them to respond more skilfully, rather than reacting out of anger, frustration or resentment. Indeed, one of the biggest lessons for teachers and parents who undergo this training is that the very first step is learning how to calm, and care for, themselves, especially when they are overstressed. (n. p.)

Although I believe on the effectiveness of the ‘calm corner’, my idea was not only to create a peaceful space where to relax and think, using the calm as a means to channel the emotions that sometimes exceed us, but also to create a space where to identify and work with emotions. Not only a space where to work with the calm, but also with the rest of emotions. As a result of mixing both ideas the ‘corner of emotions’ was created. This corner should be a peaceful and comfortable space where the students could experience their emotions understanding them and learning step by step how to manage their feelings in a relaxed way. The calm as a means, but not as a single content.

To summarise, in the same way in which different spaces can be created to work with the different needs that the students have, a space to work with the emotions is also necessary, especially with small pupils.

5. 2. 4 Emotional control and regulation

When I made reference to Bisquerra (2019), who affirms the necessity of knowing how to manage our emotions for a good development of our personality, and to Bornstein (2014), who makes reference to the calm skills, I realise that, as a teacher interested on ‘emotional education’, I must give the students resources to help them control their emotions.

To me, working with emotions means to know how to recognise and have control over them. In relation to this issue, there are several relaxation techniques, but nowadays, one of the most popular is Mindfulness, which, “[b]eyond the context of meditation, [it] can be seen more generally as an attitude to face emotional situations with a focus on the current

experience” (Bishop et al. qtd. In Brühl 2013, p.4). “From this perspective,” Brühl continues, “mindfulness could have an emotion regulating effect in every-day emotional situations, similar to its implementation.” (p. 4)

Other authors as Black (2019) have also made reference to this concept. This time he defines mindfulness as “a capacity of attention and awareness oriented to the present moment” (p. 1).

Although this proposal does not focus on mindfulness, a relaxation activity focused on the capacity of attention to the body will be developed with the students. This activity will be carried out if any student feels that s/he cannot have control over her or his emotions, as I think it is important to provide the students with some techniques that can help them calm down, identify their emotions, and learn how to feel without losing their control.

5. 3 LITERATURE AS A RESOURCE

The topic of ‘emotional education’ can be approached at schools in various ways. On this occasion, the way in which I have chosen to introduce it is through literature.

Authors like Marín-Moya, Ruiz Nicolás, Sánchez Abril & Pagán Rodríguez (2015) reflect with the quotation “qué mejor manera de desarrollar la conciencia emocional del alumnado que a través de los cuentos” (p.124) that they also support the idea of work with the emotions through literature. In this case, the proposal has made use of two stories to approach the ‘emotional intelligence’ issue: *The Colour Monster* and Peter Pan.

First of all, I want to expose the different reasons, apart from my internship experience which demonstrated how stories can catch children’s attention, why the literature has been chosen as a main resource for this proposal.

The first reason is that introducing this issue through literature helps the students to feel identified. The situations that the characters of the books experience, similar to the children’s, can make them conscious of their feelings and reactions. Marín-Moya et al., (2015) reflect on this idea by saying that, besides literature being a highly motivating resource for them, through books students can experience different situations, which cause

or reflect emotions. (p.124)

The second reason is that during my internship I have learned that if we want the students to share their experiences we must first share ours—real or not—experiences. The fact that literature can give the teacher the opportunity to generate reflections with the students is termed ‘Bibliotherapy’ by Borders, S. & Paisley, P.O. (1992). They defined this concept as a process or activity which helps people to solve problems or understand themselves through their response to literature. It consist on create a dynamic interaction between the reader and the literature by reading, viewing or listening something and discussing it later with the help of a facilitator (p.131). These dynamics not only help the students to share and reflect on their experiences, but also gave them the opportunity to solve fictitious problems as a training for the real ones.

The third reason is that through literature we can give the students the opportunity of experience those situations with which they may not had contact, important experiences that they must live. Ghosn, I. K. (1999) stated that “A child who lacks personal experiences with empathy may, through repeated vicarious experiences provided by literature, develop some readiness for empathy” (p.4-5). By choosing or creating the correct book/story, we can make the students experience or reflect on what we want. This –transmit and get the ideas that I want and need for the following dynamics—is the reason why I would make one.

Summarising, literature is a great resource that can help us address the issue of ‘emotional education’ at school. This resource offers us a wide range of possibilities, from which I have focused on two. On one hand, we can make use of stories, as the previous authors explain, as a way of sharing, understanding and feeling different emotions. On the other hand, we can make use of illustrated books, a popular tool at school, to present the main ideas or concepts.

Illustrated books can be a useful resource to approach this topic, as they can introduce the emotions not only in a narrative way but also in a visual way. Collie J. & Slater S. (1987) justified the use of these books as follows: “Moreover, from the teacher's point of view, literature, which speaks to the heart as much as to the mind, provides material with some emotional colour, which can make fuller contact with the learner’s own life” (p.2).

An example of illustrative book is *The Colour Monster* (2012), which has been previously explained and with which we will be working.

The illustrated book type on which I want to focus this time is the ‘emocionarios’, an emotions dictionary where different emotions are presented. Collado Carrascosa describes in the prologue of the book *Emocionario. Di lo que sientes* (Núñez Pereira, C & R. Valcárcel R. 2013) what this concept is. She explains that it is an essential pedagogical support that allows developing the ‘emotional intelligence’. (n. p.) In this case, this book of emotions explains forty-two of them in a very easy to understand way, including a great number of examples and illustrations. In this way, I can also consider *The Colour Monster* book as a kind of ‘emocionario’.

With these two ideas on mind, the stories and the ‘emocionario’, I have created my own story—small book—as a thread of my proposal. It will be a resource which presents through a story the six different emotions on which we are going to focus.

To create my own story I had based on the *The Colour Monster* book and Peter Pan Disney story. On the one hand, *The Colour Monster*, explained before, has been used to work with the concepts of: sadness, happiness, anger, calm, love and fear. On the other hand, the Disney’s story of Peter Pan, which will be further explained below, has been used as setting to introduce the topic.

5.3.1 Peter Pan

From the beginning, I wanted to work with the emotions through literature, and as I have been trained as an English teacher, I decided to choose an English tale. As a result, during this proposal, Peter Pan will be used as thread, reference and setting to introduce the topic. Also, as it was explained, my own version of the story will be made with the aim of introducing through it the main concepts and ideas with which I want to work later.

It is known that Peter Pan’s first appearance was on *The little White Bird* (1902) tale, written by the British novelist and playwright James Matthew Barrie. Sometime later, this tale was gaining popularity thanks to Peter Pan’s pantomime, *The Boy Who wouldn’t Grow Up* (1904).

However, these are not the only versions made due to the fact that “The character of Peter Pan, the boy who would not grow up, has become iconic in popular culture as well as in children’s literature.” (Donna R. White & C. Anita Tarr. 2006. P.VII), even “Barrie constantly rewrote the play during rehearsals and even during the run of the play that first year” (Donna R. White & C. Anita Tarr. 2006. p. IX).

That is why from all the Peter Pan versions, the one chosen to focus my proposal is Walt Disney’s, with the intention to focus on a specific plot. Walt Disney, American cartoon producer, created this popular Peter Pan film version in 1953. The film tells us the story of the boy who lives with a fairy and other lost children in Never Never Land Island, the island that three London brothers will visit one day.

The first reason why I chose this story is that Disney’s version is the one the students know and, in the same way as all the topics are presented to this group, I want a story based on their interests and previous knowledge. The second reason is that during this proposal I want to make use of the characters’ images, and Disney’s version provides simple and representative portraits, needed with such small children. Also, it is easier to find this characters as a resource. The third reason is that this story reflects the children’s thought and imagination, which can make children find it attractive to them. The fourth reason is that in this film the characters present very marked personalities, and because of that certain emotions are emphasised. A clear example of this is the fear that Captain Hook shows during all the film. Even the emotion colours make their appearance when Tinkerbell becomes red of anger. The fifth reason is that I want the students to know a little more about the British culture, and London is part of the film’s setting. The last reason is that, after making some searches on the different versions, I conclude that this is the one which better fits this context. It is not only a story which has a lot of similarities with Barrie’s original Peter Pan version, but it is also adapted to small children.

Going back to my proposal, and therefore to the Disney film of 1953, I will indicate as follows which are the parts to which I will refer in my version. The main problem of the story refers to one of the first scenes, the one in which Peter Pan loses his shadow. The participating characters will be: Wendy, Peter Pan, Tinkerbell, Michael, Captain Hook and the Indian chief. In addition, Tinkerbell will play an important role, as she will provide the solution to the problem and also she will be the common thread during the rest of the

activities. Also, Tinkerbell's fairy dust will be used as a resource in the corner of emotions. Also, both settings will be present, the Island and London, in order to know some aspects of that city, where they will arrive on board Capitan's Hook Boat. In some scenes, allusions are made to the crocodile and Michael's teddy bear with the intention of being able to create more debates.

Lastly, I want to add that Donna R. White & C. Anita Tarr (2006) explained that "Barrie's original name for his imaginary wonderland was The Never Never Never Land. He soon edited it to The Never Never Land, then to The Never Land, and finally to Neverland." (p. XIV). The one I will use for my proposal will be the Never Never Land, as I think it can sound catchy when telling the story to the students.

My version of the story, illustrations and text, are in **Appendix 1**

6. EMOTIONAL EDUCATION THROUGH LITERATURE: PETER PAN

In my opinion the ‘emotional intelligence’ topic should always be present at school. That is why I decided that the aim of my Project would be a proposal to work with this topic with a 3 year olds group. The main reasons that support this idea are:

On one hand, from my internship I have learned that working with the ‘emotional intelligence’ as a group that shares real experiences helps the students to be more respectful, comprehensive and empathic with their partners. That will create a space where they can feel comfortable, which will have a positive impact on their learning. On the other hand, there are some theories from different scholars of the topic who support my point of view, as Bisquerra, who emphasises the importance of having an ‘emotional education’ along the life, or Bar-On, who shows how many scholars are involved on this topic.

Then, the reasons why I inclined the literature to introduce the topic are, on one hand that during my internship and my years at college this resource has been presented to me as a way to introduce any kind of contents to small children inside a setting. On the other hand, as before, some authors such as Borders, S. & Paisley, P. O. support my idea that literature can be a way to work in a motivating and simple way with this topic.

Lastly, I want to clarify that there were different reasons why my own version of the Peter Pan story was created. First because I want to demonstrate that almost any story can be adapted to introduce the desired contents. In this case I used the Disney version based on the traditional English tale to introduce the ‘emotional intelligence’ as a main objective and some aspects of the English culture as a secondary objective, due to the reason that this proposal presents to the students both Spanish and English concepts. The second reason was that I wanted to present this topic through literature and the Disney version is not a book but a film.

6.1 CONTEXT OF THE INTERVENTION: PREVIOUS OBSERVATIONS (February & March 2019)

The aim of the first step was to know the context in order to build a realistic proposal, adapted to the students with which I was going to work. As a consequence, the main idea has been adapted to the reality where I have been working during my internship.

The proposal has been carried out with an Infant education group in a state school of Palencia city. The group is composed of twelve students (four girls and eight boys) between three and four years of age. As they are not in a Bilingual school, they only have one hour of English lessons, which means that the proposal has to be developed during other different areas.

It is important to clarify that their teacher has provided me with the information needed in relation with their previous knowledge about the topic. They have been working with this topic from the beginning of the school year as a cross curricular subject and they have been working with *The Colour Monster* two weeks before my intervention, which will be explained in the next point.

After knowing this general information, different observations about the ‘emotional intelligence’ were made. The aim of these observations was to have a closer knowledge of the students in relation with this aspect: students’ behaviour in relation with the emotions, their knowledge about them and the different situations that happen every day at school in relation with the topic. These observations were recollected as different points/notes in my Practicum notebook along the days and now the most significant facts are exposed.

Firstly, I want to emphasise how important working with the ‘emotional intelligence’ is through everyday experiences as children live a lot of situations where many emotions are involved, usually in a positive way. However, sometimes children are unable to control them, some examples are: a boy who cries because a change in a routine, a boy becoming so nervous because of being few minutes late for the playground, another crying because he missed his mother at school, a girl who cries as a response for everything which does not happen as she expects, the screaming of some students because they see a dead fly, etc. So, these observations show how many possibilities teachers have to approach this

topic from a significant point of view from the daily experiences of the students.

Secondly, every day, during the farewell and the break assembly the teacher asks the students what they have enjoyed more and how it was. They usually share the most relevant facts, but many times they express their feelings. These are interesting dynamics in which they have the opportunity of express their worries, fears, happiness, etc. without being judged. They are positive for the rest of the students who can feel identified, have the opportunity to understand their partners, learn how to help or give advices and learn about the 'emotional intelligence' from a real situation. The teacher has here the opportunity of knowing how their students feel and what aspects are relevant on their lives in that moment. This corroborates the importance of working on this topic at school and how to take advantage from daily situations. It also shows the importance of sharing emotions with the class, reflecting on them and using it as a way of group formation.

Third, she also uses casual situations that happen to work with the topic. For example, she usually asks the students to guess what emotions they think the characters feel when she reads a book, focusing usually on their face gestures and experiences. This, is one of the reasons why I had chosen working on the significant gestures of the emotions. She also asks them to perform different emotions when it is needed, even the English teacher does it, explaining when we must use them and how. Finally, all these observations support the common idea of approaching the topic as a cross curricular content, showing how it is possible to work with it in different moments and situations.

The observation of these facts and the reflection on them helped me to focus and narrow the aim of my proposal: **learning to identify emotions in order to learn how to manage them.**

6.2 PLANNING OF THE INTERVENTION (March 2019)

Taking the observations above into account, the planning of the intervention was developed, adapted to the context in which it was going to be carried out—the class organization, the children and the teacher’s advices—my previous knowledge, the research made on the different issues and the objectives.

One of the most important aspects was already decided: who will be the proposal directed to and where to develop it. As it was said before, the protagonists of the work would be the students of a three years group of a state school in Palencia.

Secondly it was needed to decide when to carry out the work. The best option was to develop it during the first week of April because of my internship calendar, where I have to fit my project, the rest of interventions and the adapting period; and because of the school calendar, respecting the year organisation and the group timetable, taking into account the different areas and teachers.

Thirdly, the proposal tries to approach this topic through different areas and spaces, as a cross curricular subject. It was decided to develop it along different areas because, on one hand, the proposal could not be carried out during English lessons, as they only have one hour per week and it could not be one day a week intervention because the internship calendar does not allow to do it. On the other hand I want to demonstrate that this is a topic that can and has to be worked along different moments because, as Martin (2018) explains, this is an issue that involves 95% of any of our decisions.

Because of the previous explanations, the temporalization of the proposal was extended through a week, along the different areas. From Monday to Friday an intervention was made each day on the following different moments: Assembly, My Weekend Oral and Drawing expression, Tale Workshop, Art Workshop, Corners, Logic, Individual Work and Playing with Words. The interventions were between 30 and 90 minutes. With the aim of fulfilling a cross curricular vision, the interventions were made adapting to the different spaces and areas, working on the same topic in different moments and by different ways.

On the other hand, it is also sought that students identify a space in relation to this topic, so during the intervention the emotional corner was be created, although it would

not be the only space in which the students were going to work. This corner would be created during the different lessons with the students. It is always necessary to create with the students every new component of the class to help them understand its sense and its use.

Another aspect that was needed to be decided was if the intervention should be carried out in English or Spanish. On one hand, as it is not a Bilingual school, it could not be developed during English lessons and as the students are three years old, they do not have a lot of knowledge of the English language. Because of that, the intervention was need to be developed in Spanish. On the other hand, I want to introduce the English language, as I will be an English teacher. So I finally decided to present the main concepts in English. This decision was made because I wanted the students to understand the contents I wanted to teach them while learning also some key English words in relation with the topic.

As it was said above, a story was used to introduce the topic. Using a story to develop this topic can engage the children by finding characters with which they can interact and feel identified. Also, the use of a story helps create a setting which provides a common thread throughout which the different activities can be developed. The reasons why I had chosen a story such as Peter Pan are because it is a popular tale that is usually welcomed by the small public and because I want to present an English story as I am being trained as a teacher English who wants to help students to discover this culture.

Although the Final Degree Project has its general objectives, this proposal also has its own. These objectives clarified what I wanted to archieve from the students with this intervention:

- Being able to differentiate and identify the different facial expressions that are characteristic of the following emotions: anger, sadness, happiness, calm, love and fear.
- Creating a safe environment where the students feel comfortable to express their emotions and experiences understanding that showing them is not negative.
- Being able to understand what kind of emotions everyday situations cause.
- Learning a way to channel the emotions through relaxation (calm), being able to have control over them.

- Creating together a space for the ‘emotional education’ where students will work with the six emotions and where they can go if they need to channel them.
- Working with ‘the six basic emotions’ in the different school areas.

As it has been said before, during my internship *The Colour Monster* source was used with them, so I thought that it would be interesting to establish a relationship between it and my proposal. Because of that reason some changes were made to my proposal. *The Colour Monster* activity carried out with the students was the following: first the teacher read the book to the students, then they shared what type of experiences caused different emotions on them and finally they all made the emotional jars, composed of the different emotion colors. At the end the jars were placed on a table with each emotion name.

Appendix 2.

Having clarified these issues, the planning of the intervention is shown below:

LESSON 1 (1-4-19): WELCOMING THE EMOTIONS

a) Objectives

- ✚ Introduce the topic by explaining their own experiences during the weekend.
- ✚ Revise/introduce the happy, sad, angry, in love, calm and scared concepts according to their previous knowledge (project of *The Colour Monster*).
- ✚ Relate the six emotions with the emotion colour.
- ✚ Welcome the new character Tinkerbell.

b) Contents

- ✚ English and Spanish concepts of: sad, happy, angry, calm, scared, in love, blue, yellow, red, green, black and pink.
- ✚ Relation between emotions and colours: sad/blue, happy/yellow, angry/red, calm/green, scared/black and in love/pink.
- ✚ The emotions that the different experiences cause.

c) Resources

- ✚ Name poster: Tinkerbell. (**Appendix 3**)
- ✚ Tinkerbell doll. (**Appendix 4**)
- ✚ Activity sheet: my weekend. (**Appendix 5**)
- ✚ Emotional jars (**Appendix 2**)
- ✚ Colour pencils and pencils.

d) Development of the Lesson

ACTIVITY 1: WELCOMING TINKERBELL

This first activity will be developed in the Assembly space and will only cover a few minutes of the Welcome Assembly.

The aim of this first activity is to introduce the topic and create some expectation. For this reason I will now present the pet that will accompany us during all the week: Tinkerbell doll. For this, the name posters of the assembly will be used. The function of these posters is to remember how the daily routine will be that day by hanging the names of the teachers who will be with them that day. In other words, among the names of the rest of the teachers and children, the name of Tinkerbell will appear. After that, they will be asked “do you know who Tinkerbell is?”, and suddenly Tinkerbell comes out of the magic box.

The magic box is a wooden box that occasionally brings something to the students. They know when it has brought something new because it “magically” opens a little. Later, Tinkerbell explains that she will stay with them during this week because she wants to teach them some very important things. Because of that, Tinkerbell doll will be the one who will present all the different activities.

ACTIVITY 2: HOW WAS YOUR WEEKEND? (30 minutes)

The second activity will be developed in the Assembly space during My Weekend: Oral Expression time.

After the Break and the Break Assembly, the second activity will be developed. During this activity the pupils will tell their weekends one by one. After that the student

who has spoken will pick the emotional jar from *The Colour Monster* of the emotion that he or she feels about what she or he has told. They have already worked before with these jars. This way and with the help of some questions that I will make according to their weekends, they will identify better how they have felt and what fact has caused them that emotion. Later, the rest will be asked how they think they would have felt and why.

ACTIVITY 3: DRAWING MY WEEKEND (30 minutes)

When the previous activity ends, it will be time for drawing their weekends. During this activity they must represent something about what they have told before. Here they do not have to pay attention to the colours according to the emotions, but they must pay attention to the faces that they draw and which emotion they want to represent.

When the students finish the drawing they must describe it by “writing” right below what they have drawn. Later I will rewrite it, since they do not really know how to write. With this I want to remind them that their drawings are a reflection of what they have previously told. “Writing” what they have drawn is the way in which they usually work to be conscious of what they are doing and the way in which they practise their writing skills.

LESSON 2 (2-4-19): THE SHADOWS OF NEVER NEVER LAND

a) Objectives

- ✚ Recognise the emotions of happy, sad, angry, in love, calm and scared through the characters of Peter Pan in the new story of *The Shadows of Never Never Land*.
- ✚ Identify which of the six emotions *The Shadows of Never Never Land* story provoke on them.
- ✚ Create the ‘corner of emotions’ from the story using the resources from the Magic Box.
- ✚ Present the way in which they could channel their emotions through the calm.
- ✚ Understand how calm could help us to find solutions to the problems.

b) Contents

- ✚ The relation happy/yellow, sad/blue, angry/red, in love/pink, calm/green and scared/black between colours and emotions.
- ✚ Creation of the emotional corner.
- ✚ Calm activity to channel emotions in the emotional corner by identifying emotions and by using the calm bag.

c) Resources

- ✚ *The Shadows of Never Never Land* book. (**Appendix 1**)
- ✚ Emotional corner background. Pictures of: Never Never Land Island, Never Never Land poster, Captain Hook's ship and Big Ben.(**Appendix 6**)
- ✚ Character faces of emotions. (**Appendix 7**)
- ✚ The magic box. (**Appendix 6**)
- ✚ Tinkerbell doll. (**Appendix 4**)
- ✚ The calm bag. (**Appendix 6**)

d) Development of the Lesson

ACTIVITY 1: THE SHADOWS OF NEVER NEVER LAND (30 minutes)

This activity, which will be developed in the Assembly space, is focused on the Story Workshop. Because of that, I will create my own version of the Peter Pan Disney story using some of its characters, setting, famous scenes and facts.

The reason why I will make an adaptation of it is because through this Peter Pan adventure I want to introduce the following topics: the facial expressions that identify each emotion, the emotions colours, the emotions that a story or different characters can transmit and the idea that emotions are positive and have their function but we have to be able to control them and use the calm to face the problems. The story that I will create, which will be presented through a book, will be composed by different illustrations and two texts that tell the story; one in English and one in Spanish.

First of all, we will open the box which has brought them new presents. This time, inside the box they will find the book, the objects for the emotional corner and the calm bag, whose function will be explained later. Then, Tinkerbell says that the book is a story that happened some time ago in Never Never Land and that she wants to share with us.

While the story is being read, some questions will be made to the students to catch their attention and help them follow it. Also, after reading the story, it would be a time for reflection: what have they liked more or less, what have they felt during the different moments, how would they have felt if they would have had that problem, what are the emotions represented by the characters, how they make us feel and why do we know that (because of the illustrations, the text, my verbal and non-verbal language, etc.).

As we are working with Spanish and English concepts and part of the tale happens in London, I will take advantage of it to introduce some knowledge about the English culture: which is the official language, where it is and what is the Big Ben and the Thames.

ACTIVITY 2: THE CREATION OF THE CORNER OF EMOTIONS (30 minutes)

This second part will be developed also during the Tale Workshop and in the Assembly space.

Now, it will be time to explain what the objects from the magic box are. It will be presented at the same time as the emotional corner is being built. The first objects will be the character faces, presenting them by their relationship with the emotional jars and the book. I think it would be interesting to revise again the main concepts during this time. Then, at the same time that the background pictures are presented, we will establish the corner's functions, why do we have created it, how it is used and its functioning, its rules and when they can use it.

The function of the emotional corner, which will be part of the classroom until the end of the school year, is to create a space where the students can go if they feel that they need to relax or to control any emotion. As they have learned with the story, calm is the one emotion which helps us understand what is happening to us and think better.

The reason why the emotional corner is going to be created is that working with 'emotional intelligence' is very important with small children, who sometimes have difficulties in relation with the identification and the channelling of them.

Creating a corner where to work with emotions gives the students the opportunity of

learning how they could manage them and gain more autonomy. Also, the corner gives the opportunity of having a space where they can relax if it is necessary in a more independent way. Also, the creation of the corner helps working with the 'emotional education' as a cross curricular subject, as it forms part of the classroom.

Its functioning will be as follows: first, the students who use the corner on these situations must take the character picture of the emotion that he/she feels from the island identifying the emotion, then he/she must sit on the little chair with it and the magic bag and think of what had happened –take a moment to relax in a peaceful place. Finally, when they feel better they must place the character on the boat picture of the corner, which represents the finding of the solution.

The rules that they must respect are: respect the materials and do not disturb someone if he/she is using this space to calm down.

The corner can be used if anyone feels the need to be calm and during the corners time, to read the book or play with the character faces and emotional jars.

LESSON 3 (3-4-19): THE EXPRESIONS OF THE EMOTIONS

a) Objectives

- ✚ Recognise their own emotions among happy, sad, angry, scared, in love and calm reactions when facing a problem.
- ✚ Identify and draw the facial expressions of the emotions from their own face focusing on the eyebrows, eyes, mouth and blushes.
- ✚ Identify and recreate the facial expressions of the emotions on a drawing face.
- ✚ Recreate the emotions of happy, sad, angry, scared, in love and calm with the body.

b) Contents

- ✚ Reactions of happy, sad, angry, scared, in love and calm facing problems.
- ✚ The facial expressions of the eyebrows, eyes, mouth and blushes that identify each emotion.

c) Resources

- ✚ Tinkerbell doll. (**Appendix 4**)
- ✚ Classroom mirror.
- ✚ Tables and chairs.
- ✚ White sheet and colour felt-tip pens.
- ✚ Character faces of emotions and emotional jars. (**Appendix 7 and 2**)
- ✚ Head costumes. (**Appendix 8**)
- ✚ Activity laminated poster: face silhouette. (**Appendix 9**)
- ✚ Play dough and felt-tip pens.
- ✚ Camera.

d) Development of the Lesson

During the first part, two activities will be presented and developed at the same time. It will be Tinkerbell who will bring them new resources for the activities. In order to establish a relationship with the previous session, we will remember during some minutes the story of *The Shadows of Never Never Land* in the Assembly.

ACTIVITY 1.1: LOOKING AT OUR FACES (30 minutes)

This activity, which will be carried out in the Assembly space, is focused on the recognition of their own facial expressions according to the emotions. Because we were already discussing about how they would feel if, like the characters in the story, they lost the shadow, they will choose the character that represents that emotion and “transform” in them with a kind of costume. For this, Tinkerbell will bring them some identifying objects of the characters—Peter Pan’s hat, Wendy’s hair, Captain Hook’s hat, etc.—and after a little debate, she will ask them to draw themselves in front of a mirror, sticking the characteristic objects on the mirror. Those objects fits on their heads as if they were hats. They will also use the drawings of the corner to review the concepts in both languages.

A table with the materials will be placed in front of the mirror to create a better working space, so, because there is not more room, this activity would be made in pairs and another simultaneous activity will be developed at the same time.

ACTIVITY 1.2: PETER'S EMOTIONS (30 minutes)

For this activity, Tinkerbell will bring them a reusable laminated poster with the silhouette of Peter Pan's face. This activity, which will be developed in the Tables space, consists of representing over the poster different emotions with felt-tip pens or play dough. The posters will be later part of the reusable posters corner or writing corner.

ACTIVITY 2: THE PHOTO CALL OF EMOTIONS

As the students are working on different spaces, the last activity will be developed in the Emotional Corner during the corners time. They will be called in pairs to the emotional corner to be photographed simulating the six different emotions. As we will be on the emotional corner, they could have a look to the character pictures to identify different significant expressions of the emotions. With this activity I want to know if they are understanding the emotions, revise the concepts and know which concepts they have learnt in a more individual way. Also, the photographs will be needed for the last session.

LESSON 4 (4-4-19): RECOGNISING EMOTIONS

a) Objectives

- ✚ Experience and identify the emotions of happiness, sadness, fear, love, calm or anger caused by a film scene.
- ✚ Identify the emotions of happiness, sadness, fear, love, calm or anger in different draw faces.
- ✚ Be able to identify each facial gesture to form emotions basic on the eyebrows, eyes, mouth or blushes.

b) Contents

- ✚ Recognition of the happiness, sadness, fear, love, calm or anger that a film scene can cause to them.
- ✚ The facial changes on the eyebrows, eyes, mouth or blushes that compose an emotion.

c) Resources

- ✚ Tinkerbell doll. (**Appendix 4**)
- ✚ Activity sheet: how does it make you feel? (**Appendix 10**)
- ✚ Colour pencils and pencils.
- ✚ Computer and digital board.
- ✚ Peter Pan shadow scene: <https://www.youtube.com/watch?v=UvheNWRk5N4>
- ✚ The book of emotions. (**Appendix 11**)

d) Development of the Lesson

Like every other day, Tinkerbell will bring us new resources. After showing the students some new resources on the Assembly space, revise what we have done the previous day and explain the next activities (15 minutes), we will move to the Tables space to carry out the Peter Pan shadow activity.

ACTIVITY 1: PETER PAN'S SHADOW (30 minutes)

This activity, carried out in the Tables space, consists first of all of watching a scene of the Peter Pan Disney film, the scene in which Peter Pan catches his shadow in Wendy's room. Just after watching it, the students will share how they have felt and why. Here a story will be presented through the use of ICTs.

The reasons why this scene was used were: one of the links between the Disney film and my version is the loosing of the shadows; Tinkerbell, who is the one that always introduces something, appears on the scene and finally it is a scene that can cause many emotions because it is at night, the shadow can scare the students or make them laugh, there is a chase, there is a fall, etc.

After this, the students will be given a sheet composed of different faces representing emotions. It is an individual activity in which each student should paint the emotions that they have felt during the scene using the colours that correspond to each emotion. They must also explain why they have chosen them to know if they have understood the activity. With this activity I want to know, in a more individual way, if the students have acquired new knowledge during these days.

ACTIVITY 1.1: THE BOOK OF EMOTIONS

As it is known that the students have different working rhythms, those who finish before will play with the book of emotions. This is a mobile book in which, as if it was a puzzle, they have to find the different parts that compose the different emotions. The book is composed by an eyes part, a mouth part, the Spanish concept and the English concept. The written concepts can be useful for them because they are learning how to read in a global way.

This way, when they finish they can find in it the emotions that they have just painted and then share their emotions with their partners. Each student can join this activity while he/she finishes the activity sheet. This book will be part of the class library where they can go during the corners time.

LESSON 5 (5-4-19): OUR EMOTIONS

a) Objectives

- ✚ Identify and recognise the emotions of happiness, fear, sadness, anger, love and calm in their partners' faces.
- ✚ Relate experiences that had provoke the emotions of happiness, fear, sadness, anger, love and calm.
- ✚ Identify which of the six emotions some books make them feel.
- ✚ Revise all the new knowledge: the six emotions, the emotions' colours, the facial expressions of the emotions.

b) Contents

- ✚ The face expressions of happiness, fear, sadness, anger, love and calm emotions.
- ✚ Relation between experiences and emotions.
- ✚ The emotions that literature makes us feel.

c) Resources

- ✚ Tinkerbell doll. (**Appendix 4**)
- ✚ Students' photographs.
- ✚ The book of emotions. (**Appendix 11**)

- ✚ Digital board and computer.
- ✚ Books from the class library.

d) Development of the Lesson

ACTIVITY 1: THE REPORTAGE OF EMOTIONS (15 minutes)

The last day we will start with the projection of the photographs that I will have made on Wednesday during the Corners time. For this, the students will sit on the floor in front of the screen. Together they will try to guess what emotion each classmate is representing. They will have time to discuss how they think that student feels and why.

Also, with my help, they will identify the different gestures that they are making, in other words, which gestures tell us the emotion that is represented. To do this, we will use *The Book of Emotions* which represents basic and significant gestures from the emotions and also some questions will be made as a guide. Those questions will be:

- Why do you know he/she is feeling that emotion?
- How does she/he has her/his eyes? Are they closed? Open? Flattened?
- And the mouth? Is he/she smiling? Is she/he making any grimace?
- Does he/she use any other part of the body? How does she/he has her/his hands? Why are they shaking?
- Would you do it in the same way? Can you do it?
- Do you always make those gestures?

The questions can be modified after having a look at the photographs.

ACTIVITY 2: CHOOSE A BOOK (10 minutes)

After the photographs, we will go to the classroom library, or we will have previously moved the books to the tables, and each child will choose one of the books that they already know. Then, again in front of the screen, each student will explain which emotion do they feel with that book and why. We reinforce the idea that books make us feel different emotions.

ACTIVITY 3: WHAT HAVE WE LEARNED? (5 minutes)

Finally, on the Assembly space we will revise all the things learned and we will say goodbye to Tinkerbell, who will return home after having taught all she knows.

6.3 DEVELOPMENT, RESULTS AND IMPROVEMENTS (April 2019)

The intervention was carried out during April—from 1/4/2019 to 5/4/2019—with the aim of knowing the results of the proposal and suggest some improvements. For this reason, it was necessary to collect the data and observations in an organised and simultaneous manner to the intervention. Because of that, I decided to take notes of what happened throughout each intervention in my internship notebook, organised the observations that day to make a small reflection and make the necessary changes for the next intervention. Below, I present the most relevant aspects of the development of the lessons and suggest some future improvements:

The intervention, which started with a present from the magic box, created much excitement since the students arrived at school. Later, when Tinkerbell doll appeared many students recognised it immediately, which helped me to introduce the topic and know that this would be a suitable thread that attracts and motivates them. Know the story will help the pupils understand better the relationship between my new Peter Pan version and the original Disney story. Moreover, I want to point out that during the whole day they shown their excitement with Tinkerbell's arrival giving her kisses, asking me what she was saying and if she could fly and showing her to all the teachers. When I made her fly—with a transparent thread—their fascination created a very special moment. The enthusiasm of the children because of the fact that would be Tinkerbell the one who would bring them the resources and propose the activities, was the same during all the intervention. This excitement facilitated the introduction of new activities that she asked them to do and encouraged them to get hooked to what she explains.

In the “How was your weekend?” activity most pupils were involved and had an active listening to their partners. They quickly understood the dynamic, participated and shared a large variety of emotions and experiences. Later, with the emotional jars the Spanish concepts were revised and the English ones introduced, working in this way through a meaningful learning by their own experiences. All was developed as planned except for a very imaginative boy who created a different story for each jar to pick them all. However, one of his stories was his real weekend and the rest agreed with the emotion of each jar he picked, which means that he identified the emotions colours. As improvement, although this time it was not necessary, it could be to set a previous

example through the teachers' weekend. In this example the teacher would explain how her weekend was, how those experiences made her feel and which jars she would pick. In this way, those students who need help would feel more comfortable doing the activity.

Later, although the drawing they made in the "Drawing my weekend" activity agreed with what they told before, in general they drew happy moments of their weekends, which makes me wonder why everyone did that. Examples of the drawings on **(Appendix 5)**.

The second lesson started with presents from the magic box: *The Shadows of Never Never Land* book and the corner materials. The first student who saw the box open became so excited that started to call all his classmates. Then, the story was listened with attention, which means that this resource is a good option to be used as a thread. After reading it, they were asked, with the illustrations and my help, to tell again the story to make sure that they had understood it. It is important to make sure that they had followed it and clarify all to help them comprehend the meaning of the activities and the sense of what they are doing. Later, through different questions they discussed what emotions they could identify in the story, how would they feel in that situation and how the story made them feel. Choosing the right questions to guide the pupils' thinking is essential to clarify the purpose of what we are doing and the learnings that are wanted to be transmitted. Also, to link the story with the real life, the calm bag was presented during the story-tell, making them understand that the calm bag from the book was the same bag that Tinkerbell brought them.

Though during this story-tell some questions and interactions were already did with the pupils, it could be improved by increasing their participation. The children could be ask to discuss, before shown how the characters feel because of losing their shadows, how they would feel. Also, the teacher could ask to represent the following actions: searching for the shadows, flying above London and calling Tinkerbell. Finally, they could discuss about how they feel when they lose something they like and what are those things.

In relation to the teacher figure I have learned how to use the space to read a book. I started sitting on the mat in front of the students' semicircle, but soon everyone was jumping on it to see the book closer. It was then when my teacher advised me to sit on the chair and explained that from the chair it is easier to control the group. I tend to sit on the

mat with them because I feel that from there I can control better the group. However, I now understand which space is better for that activity. Having knowledge about the use of the space in terms of the teacher figure prevents some issues from the beginning.

After the story-tell, the rest of the objects were presented to create of the ‘corner of emotions’. Meanwhile, the basic concepts were revised in both languages by making relationships between the emotional jars, the character pictures, the story and the new space components. It would be positive to reinforce in the future these concepts, using the same resources, as they are the base of the topic. Also some references to England were made through the Big Ben picture and the book. We talked about where is London, which language there is spoken and what are the Thames and the Big Ben. They demonstrated interest on this topic by giving their opinion and even saying me later: “I know that the Big Ben is, in England”. Since I am working with both languages, I want them to learn about the English culture finding motivation through the same thread. Finally, the necessary change on this activity is the organization. As they all wanted to participate, they were very restless and I felt a little bit overwhelmed. A good idea could be to create the corner with the help of one student only, for example, the day responsible.

During the “Looking at our faces” activity the children were able to represent the emotion and distinguish its most significant gestures in the mirror. However, some pupils told me that they were not able to draw it on the paper. They are on a development stage in which not everyone is able to represent certain gestures on a drawing. Because of that, I propose to give them the different components of a face, like puzzle pieces, for them to choose the correct gestures. However, this activity would be too similar to *The book of emotions*. On the other hand, the idea of sticking the characteristic objects of the characters in the mirror motivated the students who had shown a lot of interest in the story. However, in some cases this became a distraction for those who, although were able to represent the emotion and choose how they had felt, wanted to draw themselves as their favourite character. For this reason, a good idea will be to show them only the object that each one needs to draw, instead of presenting them all on the working table.

Regarding to the “Peter’s emotions” activity, I think it is interesting to have added a new resource to a different corner. As I have focused this issue as a cross curricular subject, these materials shown in a visual way that emotions are present in different areas.

Also the “Photo call of emotions” caught the students’ attention, and although there were pupils that become nervous in front of a camera, in general they all responded very well. It was a moment full of nerves and laughs that the students enjoyed. Carrying out the activity in pairs or trios was something positive as they really enjoyed saw their classmates and helped them to perform the emotions. As emotions tend to invade all our body and sometimes it is difficult to take their control, many children imitated the emotion with all the body, although only the faces were photographed.

When these activities ended it was the corners time, where the pupils could move through the classroom. During that time, a girl went to the emotional corner and sit on the chair with *The Shadows of Never Never Land* book. Few minutes later, she was searching for the corner characters on the book. Also, I would like to add that during that Morning Assembly the pupils explained a girl, who did not come at school the previous day, the sense of the new corner, which means that they understand its functioning and sense.

During the “Peter Pan’s shadow” activity the students were very excited while watching the film scene, which increased their desire of participating in the next step. Right after watching the film scene, the students individually shared what they felt. The vast majority were able to recognize the emotion perfectly and justify why, justified even the relationship between the scene and my version of the story.

Pointing the face of the emotion they had feel on the sheet was a good idea to keep them from becoming distracted and ending up colouring a random face. They were not told what face each emotion was neither indicated the colour of each emotion, because I wanted to know if they were able to do independently. I make this decision because the previous day I observed that they tended to draw the emotion of the colour that corresponded. In general terms they did. When they finished colouring they were asked to explain again why they had chosen that emotion. The positive results of this activity shows that they already had integrated the concepts that relate colours with emotions and that they were able to identify the characteristic facial expressions of the emotions. Thanks to this activity, I have learned that the resources have to be simple and representative for the students to understand them and feel comfortable with the activity. Finally, in relation with *The book of emotions*, a change was made on the place where to located it. Instead of being on the class library, I decided to place it on new corner. This decision was made

because I want the pupils to go to this corner not only to calm and channel their emotions, but also if they want to learn more about them.

I want to clarify that, two days before the fifth lesson the activity “The reportage of emotions” was modified. Although it was thought to choose a book after each photograph –following the teacher’ advice—I chose the option of chose one book after the complete reportage, avoiding the students get distracted. However, in reference to the experience I can say that, seeing themselves and their classmates on the screen created interest and motivation by feeling part of the activity and protagonists of the final activity where all the things they had learned were reflected. It also helped them to understand the sense and meaning of the activity since they were the ones who "created the material”.

The “Choose a book” activity, was the most complex one of the proposal. For that reason there were students who could perfectly explain what emotions does that book make them feel and why and other students who found more difficulties. However, I can say that I received from the students what I expected and even the students with more difficulties were able to identify how each character felt, by remembering what happened in the story or by looking at their expressions in the illustrations.

From all the reflections made, it was the one during the “What have we learned?” activity in which the pupils found more difficulties. The reason was that they were asked to expose what they had learned during that week and analysing what is learned can be a difficult task. However, as during the previous activities, the students shared a lot of ideas, so instead of say goodbye to Tinkerbell, the farewell on Monday. That day many students showed their sadness, as they showed a lot of love towards this pet; others said she was on a trip from which she would return soon and some others even decided to look for through the classroom in case she was hide. For me this was a very special moment as I felt that somehow what I had done had been significant for the students.

I want to add that during the following weeks after the intervention an improvement that was carried out. Six flashcards with the emotions names were placed on the new corner just below each emotion picture. The aim was to introduce an activity to keep working with this space during the reflection moments of: the Welcome, Break or Farewell Assembly. Because my internship will end and these Assemblies will be

developed with the tutor, these flashcards contain only the Spanish words.

Finally, I want to emphasize the interest that the pupils shown to the corner and to the book even after the intervention. Choosing a story that they liked, bringing a 'real' character to the classroom and the new story was a good combination. Also, the tutor of the group told that using these representative resources attracted the students' attention.

7. CONCLUSIONS

In this final step I want to make a reflection to value if the objectives of the Project, set at the beginning of it, has been achieved. Before, I want to clarify that this is a group with a lot of potential that has helped me develop everything according to the proposals and have contributed much during the different activities.

The main objective of this Project, **to propose and carry out an education proposal to work with the ‘emotional intelligence’ with an Infant Education group (3 years olds)**, was accomplished. As it has been reflected during the previous steps, this proposal was planned and carried out with those students during my internship. In addition, as a teacher who believes in the importance of giving the students the opportunity to understand their feelings, I have demonstrated how important it is to work over the ‘emotional intelligence’ issue at school and that it is possible to do it from the earliest ages.

In the same way as we want the rest of skills to be developed, ‘emotional intelligence’ is an important aspect that should form part of the children’ education. An emotionally stable student will make better use of the learning moments, that is to say, putting their emotions in order helps them to be more comfortable and show their best version during the school time. Moreover, as a teacher, it is important to know how we can make use of the emotions to approach to our students and offer them a more individualized education taking into account their real context.

The first secondary objective, to **use the literature as a teaching resource to introduce the ‘emotional intelligence’ topic**, was also achieved. The literature offers a wide range of options –activities, dynamics, games, etc. that could be done—on which to work following a common thread, the story. In this case, I have use literature to create a common framework from which introduce and work the topic. Also, I conclude that literature can help such small pupils to understand what we are trying to teach them, as literature can be full of similes, comparisons and examples in language which is more familiar to the children.

One aspect that has helped this resource to work is that I have introduced the emotional topic from their interests, presenting a story that attracted them. I have to add that, even

now, a month after carrying out the intervention, the students continue to use the resources I have left in the classroom and continue to make comments and questions about the story and the characters.

The second secondary objective was: **work with the ‘emotional intelligence’ by helping the students to learn how to identify and understand their own emotions, helping the students to express emotions and understand others emotions, learning how to manage them, recognizing the significant facial expressions of each emotion and understanding their importance and usefulness.** This objective has been also generally fulfilled through the different activities. In my opinion, these are some of the bases on which to focus when we start working with ‘emotional intelligence’, because, as Bar-On (2006) said, they are some of the aspects that describes what ‘emotional intelligence’ is. Moreover, these aspects can give the students clues about how to approach this topic in future situations or an experience in which they can have the opportunity of sharing their feelings.

It is important to note that, although in general terms the whole group has responded positively to the intervention, it is true that there are different levels. While there are students who find some difficulties in sharing what emotion a certain fact provokes them, others are able to have much control over their emotions and even over others’ emotions.

Also, the third secondary objective, to **approach the ‘emotional intelligence’ as a cross curricular subject working with it on different areas and spaces,** has been present during the proposal. Emotions cannot be enclosed in a single space, since they are present in all aspects of our lives and everything turns around them. Providing this vision to students helps them understand the subject as something that is part of their lives, inside and outside of school, and gives several examples about what can provoke emotions and how we should make use of them.

Lastly, in relation with the previous objective, the fourth secondary objective. That last objective was to **design with the pupils a learning space in their classroom –corner of emotions—to work with the ‘emotional intelligence’.** Although this topic should not be attached to one specific space, it is positive to provide it its own place in the classroom. On one hand because it is positive to represent it on a visual way through a space and

different resources. On the other hand because it is necessary to create a space dedicated to the subject, where manage, learn, manipulate, play or understand their own emotions. Giving that space is a way to create a motivation in the students to continue exploring in this topic.

As general conclusions regarding the chosen topic, I have verified that it is a subject that must and can be worked from the first school year. For this reason and because—as I have previously justified—‘emotional intelligence’ is basic in the children development, I believe that students must have the opportunity to work on it from these early years. That is, a positive development of this issue will help children both outside and within the academic plane and in their childhood as well as in their adulthood.

On the other hand, regarding literature as a resource used to introduce and work on the subject, I conclude that, not only it has had a positive result, but also it has helped me to set the way of the proposal. Nevertheless, to make this resource work, the knowledge of the context is essential to choose the story that better suits with those students. On this occasion, although I presented the students my own story version, it was based on their interest in the well-known story of Peter Pan and on the book they were working with, *The Colourful Monster*. However, it is true that it is not only about presenting a good story, but also it is necessary to know how to get the most out of it, create good resources that attract the students’ attention and motivation and above all focus everything in a same framework, creating a meaningful thread.

Now, focusing on how these students have received the proposal I can say that, even though the proposal was carried out with a group with much potential, I have been able to planning activities adapted to this context. All was developed as planned, and even on some occasions, such as the in reflections and Assemblies, the students gave more than expected. In relation to the acquisition of knowledge, most of the pupils have learned what I wanted to transmit to them and have continued showing interest in the corner and resources that I left in the classroom until the end of my internship. Nonetheless, it is true that due to the time I have not been able to see the full development within this topic. It is for this reason that I would like to continue working on the ‘emotional intelligence’, having the opportunity to put it again into practice in another context and with the proposed improvements.

Personally, this Project has helped me to train and learn more about the ‘emotional intelligence’, that from the beginning seemed essential to me in education terms. In addition, throughout these months I have been able to learned different ways of working with ‘emotional education’ and I have discovered how to introduce this topic through literature, an essential resource of the Infant Education. Professionally, I would like to continue working on this issue that, as I have verify through some authors and different teachers’ opinion, it is so important for the integral development of the children. Finally, as a future teacher who believes in the ‘emotional education’, I hope this issue to continue be present in the educational field giving to the ‘emotional intelligence’ the importance it deserves.

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9. APPENDIX

APPENDIX 1: THE SHADOWS NEVER NEVER LAND





Era un día muy soleado en la isla de Nunca Jamás. Peter Pan, el Capitán Garfio, Miguel y el Gran Jefe Indio habían ido a la Cala Canibal a jugar al escondite. Después de jugar un buen rato, se fueron a buscar una sombra donde poder descansar al fresquito.

PREGUNTAS:

- o ¿Cómo os sentís cuando estáis jugando?

It was a very sunny day on the island of Never Never Land. Peter Pan, Captain Hook, Michael and the Indian Chief had gone to Cannibal Cove to play hide-and-seek. After having been playing a good time, they went to find a shadow where to rest in the cool.

QUESTIONS:

- o How do you feel when you are playing?



Pero... ¡Qué catástrofe! No había sombra por ninguna parte. También las sombras habían decidido jugar al escondite y habían desaparecido. Ni sombra bajo las grandes palmeras, ni bajo las pequeñas, ni siquiera la sombra bajo los arbustos.

Entonces Peter Pan dijo:

-¡Andal! ¡Si nuestras sombras tampoco están!

But ... What a catastrophe! There was no shadow anywhere. The shadows had also decided to play hide-and-seek and they had disappeared. No shade under the big palms, nor under the small ones, not even the shade under the bushes.

Then Peter Pan said:

-Look! Our shadows are not here either!



¿Dónde estarían las sombras? ¿Qué podían hacer ahora?

Cario se puso a temblar de miedo.

Muy triste, el pequeño Miguel no paraba de llorar.

El Gran Jefe Indio pateaba lleno de rabia.

Y Peter Pan, en vez de buscar alguna solución, seguía tan alegre.

PREUNTAS:

- o Pedir a los alumnos que vayan interpretando las diferentes emociones.
- o ¿Cómo os sentiríais vosotros?

Where could the shadows be? What could they do now?

Captain Hook began to tremble with fear.

Very sad, little Michael could not stop crying.

The Indian Chief stamped his feet with anger.

And Peter Pan, instead of looking for a solution, was still as happy as before.

QUESTIONS:

- o Ask the students to perform the different emotions.
- o How would you feel in that situation?



Así pasaron un buen rato. Garfio asustado, Miguel llorando, el Jefe Indio enfadado y Peter sin preocuparse seguía jugando.

Menos mal que llegó Wendy. Enseguida vio sus caras y se dio cuenta de que algo pasaba.



-¡Las sombras han desaparecido!- dijo entre gruñidos el Jefe Indio.

-Nunca las volveremos a encontrar...- sollozaba Miguel.

Wendy se acercó a ellos. Con mucho cariño les dio un abrazo y tranquilamente les dijo:

-Yo sé quién nos puede ayudar.

They spent some time like that: Captain Hook was scared, Michael was crying, the Indian Chief was angry and Peter was still playing without worrying.



Thank God Wendy arrived. She immediately saw their faces and realized that something was happening.

- The shadows have disappeared! - The Indian Chief said between snarls.

-We'll never find them again ... - Michael was sobbed.

Wendy approached them. She gave them a loving hug and said calmly:

-I know who can help us.



Wendy llamó a Campanilla que vino rápidamente a ver qué ocurría.

Muy alterados todos, le contaron el problema.

-Venid- dijo Campanilla- meted la mano en mi bolsa de la calma y repetid conmigo: "Piensa con calma y encontraras la solución".



Pronto Peter Pan dijo:

-¡Ya lo sé! Seguro que están en Londres! En casa de Miguel y Wendy! Ahí va siempre mi sombra cuando se escapa.

PREGUNTAS:

- o Mostrar a los niños la bolsa de la calma.

Wendy called Tinkerbell, who came quickly to see what was happening.

Very upset, they all told her the problem.

-Come here - said Tinkerbell - put your hand in my calm bag and repeat with me: "Think calmly and you will find the solution."



Soon Peter Pan said:

-I know it! I'm sure they are in London! At Michael and Wendy's house! That is where my shadow always goes when it escapes.

QUESTIONS:

- o Show children the calm bag.



Con el barco pirata volaron hasta Londres. Sobrevolaron el río Támesis y pasaron por encima del Big Ben.



With the pirate ship they flew to London. They overflew the River Thames and passed over the Big Ben.



Cuando llegaron a la habitación de Wendy ¡Qué alegría! Allí estaban todas las sombras. Tras una larga persecución, lograron atrapar todas.



When they arrived to Wendy's room, what a joy! All the shadows were there. After a long chase, they managed to catch them all.



De regreso a la Isla de Nunca Jamás Campanilla les recordó:

-No olvidéis que, aunque podamos sentir mucha emoción, la calma ayuda a encontrar la solución.



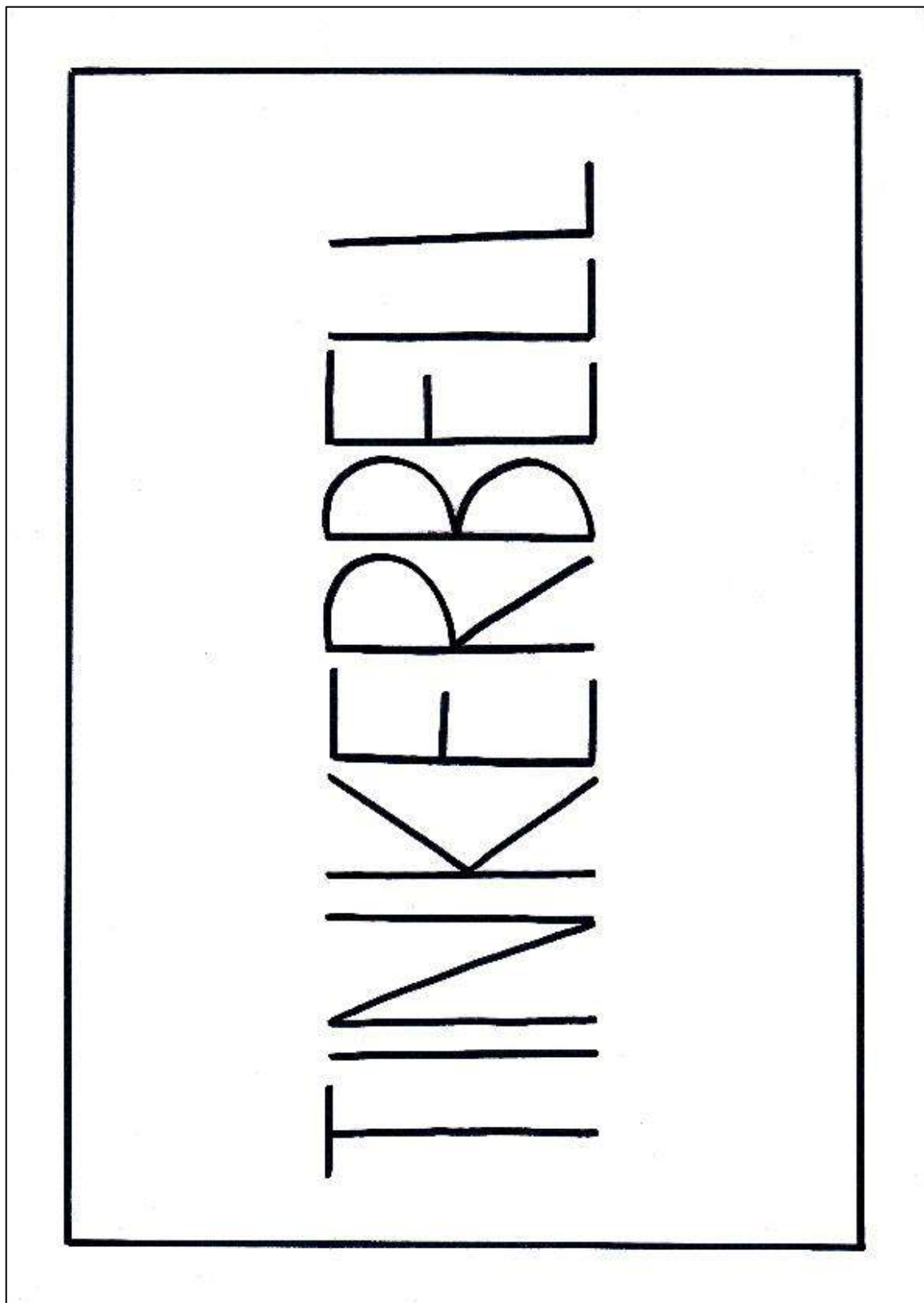
Back to the Island of Never Never Land Tinkerbell reminded them:

-Don't forget that although we can feel a lot of emotion, calm helps us to find the solution.

APPENDIX 2: EMOTIONAL JARS



APPENDIX 3: NAME POSTER: TINKERBELL



APPENDIX 4: TINKERBELL DOLL



APPENDIX 5: ACTIVITY SHEET: MY WEEKEND



One of the girls explained that she felt scared when she was learning how to ride a bike, happy when she finally learned and 'very furious' when a boy kick her in the park. Because of that, she correctly pick the black, yellow and red jars.



Another girl took the blue jar and told 'I was crying when I arrive to the hairdresser to cut my hair'.

A boy explained 'I am very clam because my mother caress my head', and suddenly he took the green jar.

However, at it is said, both of them reflected happy moments with their families.

APPENDIX 6: CORNER OF EMOTIONS BACKGROUND

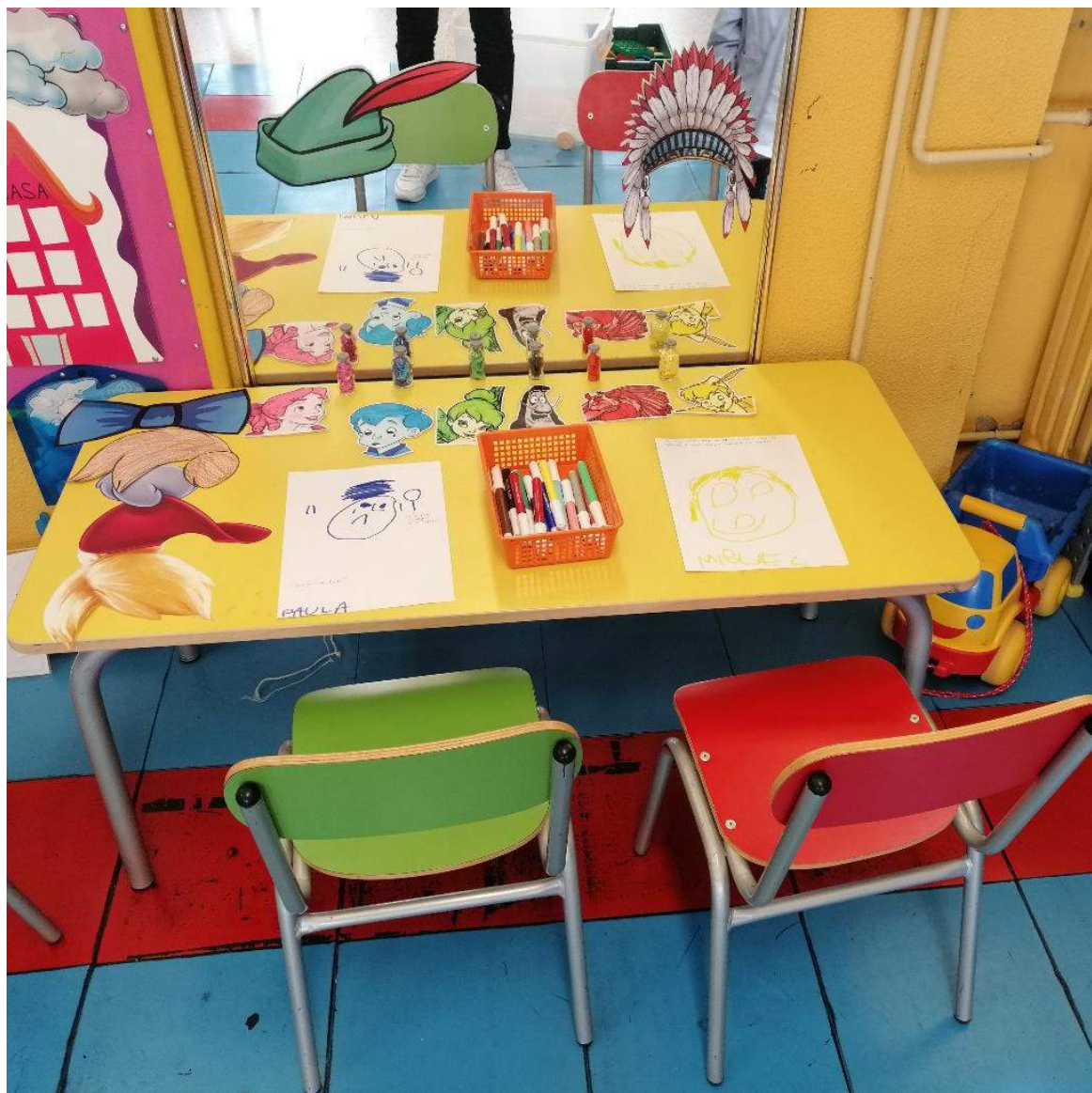


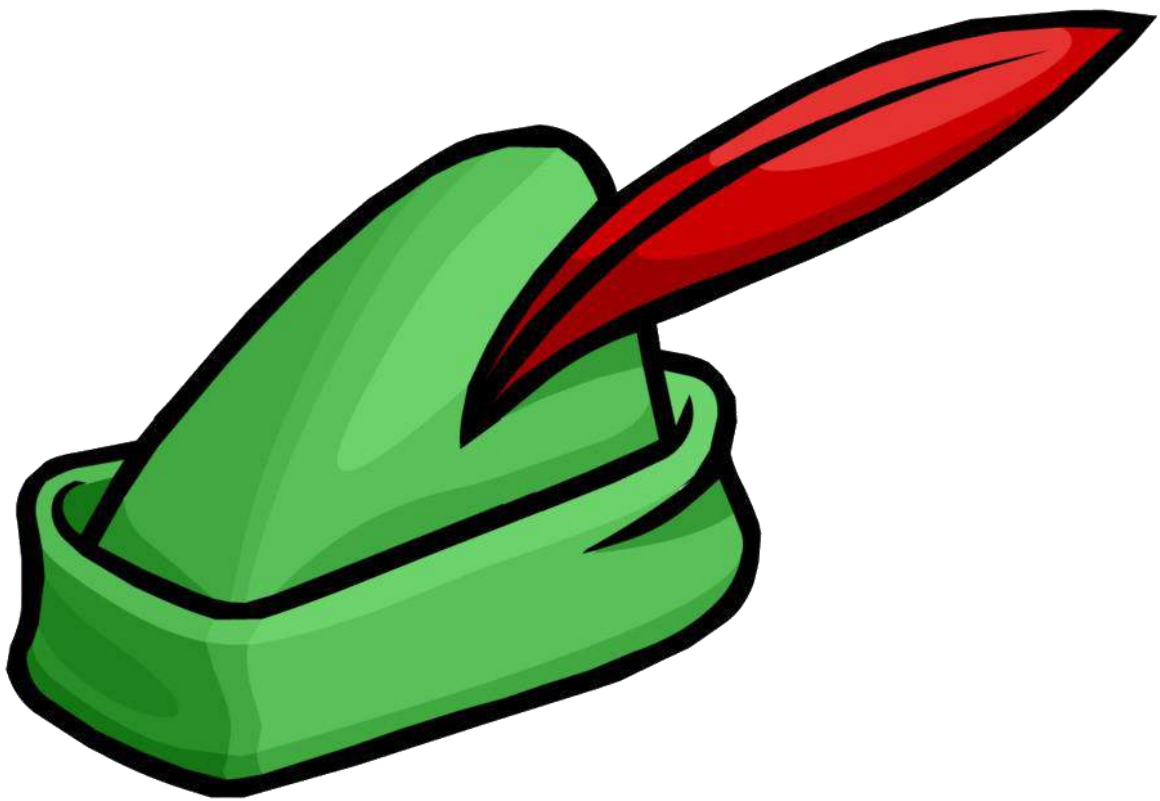
- **Never Never Land Island:** On the shelf
- **Never Never Land poster:** On the shelf
- **Captain's Hook ship:** On the shelf
- **Big Ben:** On the shelf
- **Magic box:** Over the shelf
- **Calm bag:** On the hanger

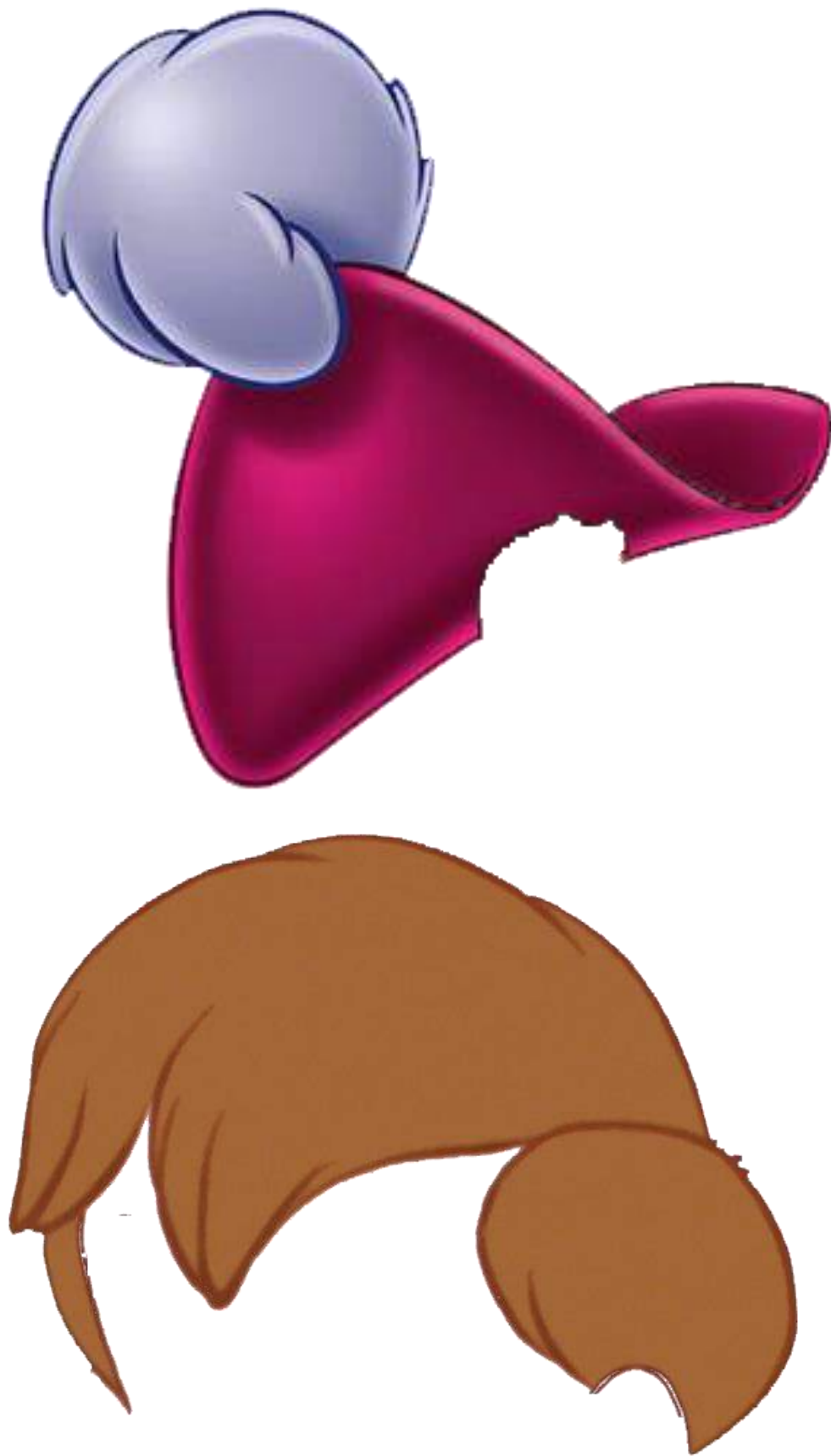
APPENDIX 7: CHARACTER FACES OF EMOTIONS

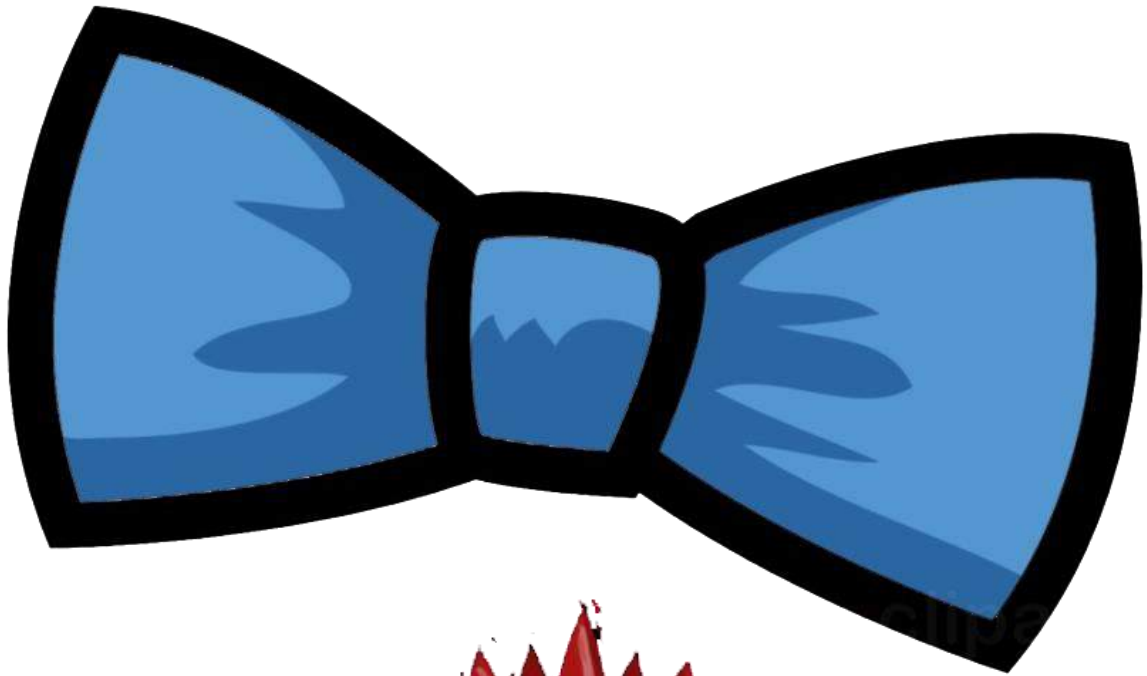


APPENDIX 8: HEAD COSTUMES







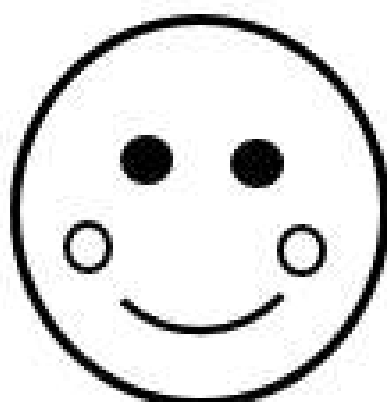


APPENDIX 9: ACTIVITY LAMINATED POSTER: FACE SILHOUETE



APPENDIX 10: ACTIVITY SHEET: HOW DOES IT MAKE YOU FEEL?

NAME: _____



APPENDIX 11: THE BOOK OF EMOTIONS

