



FACULTAD DE EDUCACIÓN DE PALENCIA  
UNIVERSIDAD DE VALLADOLID

**Learning about emotions through literature and  
*kamishibai* in the English language classroom**  
**El aprendizaje de las emociones a través de la literatura  
y el *kamishibai* en el aula de la lengua inglesa**

TRABAJO FIN DE GRADO  
EN EDUCACIÓN PRIMARIA

AUTORA: María Pérez Campuzano.

TUTORA: Radoslava Stankova Laykova.



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# ABSTRACT

This Final Degree Project aims to create a proposal that introduces and improves emotional education in the Primary Education classroom. To achieve this, English literature and the resource called *kamishibai* will be used.

With this project, I intend that Primary School students gain basic knowledge about emotions, while at the same time learning English through Literature. In this way, students will be able to identify and understand the emotions and thoughts that they deal with in their daily lives, in such a way that it will make it easier for them to manage what they feel. For this purpose, a didactic proposal is designed for 4<sup>th</sup> year to work on anger in the English language classroom.

**Keywords:** English, Literature, emotions, anger, emotional education, *kamishibai*, story, word level, sentence level and text level.

## RESUMEN

Este Trabajo Fin de Grado pretende crear una propuesta la cual introduzca y mejore la educación emocional en el aula de Educación Primaria. Para ello se usará la Literatura Inglesa y el recurso llamado *kamishibai* para conseguirlo.

Con este proyecto pretendo que los alumnos de Educación Primaria obtengan unos conocimientos básicos sobre las emociones, mientras que a su vez aprendan inglés a través de la Literatura. De esta manera, los estudiantes podrían identificar y entender las emociones y pensamientos que les abordan en su vida diaria, de tal modo que se les facilite la labor de gestionar lo que sienten. Para ello, se ha diseñado una propuesta didáctica para el aula de 4º curso de Educación Primaria con el fin de trabajar la emoción del enfado en el aula de inglés.

**Palabras clave:** Inglés, Literatura, emociones, enfado, educación emocional, *kamishibai*, cuento, *word level*, *sentence level* y *text level*.

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# 1. INTRODUCTION

This Final Degree Project focuses on literature and *kamishibai* as educational resources to promote the learning of emotions and the English as a foreign language. I think that Literature is a very rich tool as it provides original or adapted texts in the language you learning. In this way, literature creates a great cultural and lexical immersion in the language.

I think it is necessary to encourage the habit of reading in the school classroom, as since the appearance of new technologies, children are increasingly looking to screens for entertainment, leaving behind the taste for reading as a form of entertainment and hindering the evolution of reading aloud as well as in silence. Literature brings to this project a way of transmitting stories, emotions as well as the foreign language. Writing and literature is a basic tool of communication, through which one can transmit both messages and feelings, creating stories that people can identify with, either because of a similar experience or because they share an idea.

All this together, with the *kamishibai* creates the perfect atmosphere in the classroom to work on emotions, as the *kamishibai* dramatises the stories and captures the attention of the students because it is a different way of group reading.

Emotional education is very important because emotions are a basic pillar in the construction of a person's self-concept and knowledge. In addition, having information about them helps students understand what they feel or the thoughts they have and to know that more people share the same things that arise for them.

The proposal designed in this project is based on the Task-Based Language Teaching methodology, so that through a text, which in this case is a story that shows the emotion of anger, tasks will be proposed to work on the word level, sentence level and text level, while at the same time the emotion of anger and the pupils' ideas about it are made known. With these tasks I will also work on the 4 skills: oral and written comprehension and oral and written expression. With this I wanted to obtain a proposal which promotes education in

emotions through the use of literature, including a resource such as the kamishibai to make it more enriching for the pupils.

To conclude, this Final Degree Project is organised as follows: section 2 sets out the objectives to be achieved by carrying it out; section 3 contains the justification of the chosen topic and its relationship with the competences of the Primary Education Teaching degree; section 4 consists of the theoretical basis of the chosen topic, and is divided into several subsections; section 5 is based on the design of the didactic proposal; and finally, section 6 shows the conclusions reached. Section 7 contains bibliographical references, and section 8 contains annexes.

## **2. OBJECTIVES**

The main objective of this project is to address the low presence of emotional education in the classroom. On the one hand, I think it is important because it would offer students the opportunity to have useful knowledge and thus put it into practice in their daily life situations. On the other hand, it would reduce the negative impact that the lack of knowledge in this area has on them and their relationships. All this would be reflected in the improvement of self-knowledge and self-understanding or in the improvement of conflicts resolutions both in the classroom and in their daily life.

In addition to these objectives, the aim of this project is to develop a lesson plan which allows teachers to carry out the following actions:

- To deal effectively with language learning situations in multicultural and plurilingual contexts, promoting the learning of a language and encouraging a taste for reading through enjoyable activities and situations.
- Encourage the reading and reflection on texts focused on the field of emotional education.

- Design and regulate learning spaces in contexts of diversity and that address gender equality, equity and respect for human rights that shape the values of citizenship education.
- To encourage living together in and outside the classroom, solve discipline problems and contribute to the peaceful resolution of conflicts, creating a climate of respect that can be put into practice both inside and outside the classroom.

### **3. JUSTIFICATION**

In this section, I will discuss first the reasons why this project is important in the field of education, and I will relate my project with the competences of the degree in Primary Education.

#### **3.1 JUSTIFICATION OF THE CHOSEN TOPIC**

The choice of this topic has its origin in the lack of knowledge about emotions in primary school classrooms, which increases the feeling of frustration in students in the case of a conflict, due to the lack of tools at their disposal to solve it.

*The Royal Decree 126/2014, of 28<sup>th</sup> February - Article 10 Transversal Contents* establishes the necessity of developing values that promote effective equality between men and women, the prevention of gender violence, the values inherent in the principle of equal treatment and non-discrimination for any condition or personal or social circumstance. In addition to encouraging learning about the prevention and peaceful resolution of conflicts in all areas of personal, family and social life, this law also focuses on the values that underpin freedom, justice and equality.

The clear lack of all these values observed during my stay in the subjects PRACTICUM I and PRACTICUM II - FOREIGN LANGUAGE ENGLISH in primary education schools is what has encouraged me to carry out a research on this topic and to look for ways to improve this situation in the classroom. Therefore, through the tool of reading, I propose the knowledge and reflection of emotions, as well as the feelings generated by the experience of



certain situations in the lives of students during the primary education stage. However, as a future English teacher, I will combine it with the English language and the development of the four language skills.

Through reading, pupils can identify with the situations and feelings experienced by the protagonist and, with a good guide, understand them and transfer them to their daily lives. For this reason, I would choose readings in which the protagonists experience situations that produce all kinds of feelings and from which the pupils can see and understand that life is full of pleasant emotions and others that they do not like so much, and that it is normal to go from one to the other, thus helping them to understand better what they feel and not to become frustrated so easily.

These readings will be done with *kamishibai* as a teaching resource. According to Aldama Jimenez (2006), *Kamishibai* means “paper theatre” and is a very popular form of storytelling in Japan. “It is made up of a set of sheets that have a picture on one side and text on the other. Its content, generally in narrative form, may refer to a story or to some learning content” (p. 10). Therefore, I think it is a great way to capture the attention of the pupils, adding more drama to the stories and helping pupils feel identified with the story.

### **3.2 RELATION WITH THE COMPETENCES OF THE DEGREE PROGRAMME**

As a future teacher I believe that emotional intelligence work should have a greater presence in the classroom. One of the reasons is because it would help students learn to discover and understand themselves, as well as to be aware of the way they influence us in our social relationships and friendships, even in the way we perceive ourselves.

Another reason is for our students to understand how social constructs influence emotional education and the gender stereotypes they entail.

At the same time, I find it interesting to work on this in conjunction with reading stories, as by reading, pupils can get to know and empathise with the lives of many characters and stories. All this, together with the presentation of these stories through *kamishibai*, provides

our students with an immersion in emotions, thus promoting the work on empathy for the understanding of emotions, making it a more complete experience. Both subjects seem very interesting and complementary to me, that is why I decided to combine them and do my final degree project on them.

Taking into account the order ECI/ 3857/ 2007, of 27<sup>th</sup> December, which establishes the requirements for verifying university degrees and sets out the competences that must be achieved by those who are going to work professionally in teaching. I will proceed to list on the one hand general competences and on the other hand specific competences. Beginning with the general competences, the following should be highlighted:

- To know the fundamental psychological, sociological and pedagogical characteristics of students at the different stages and stages of the education system.
- To be able to recognise, plan, carry out and evaluate good teaching-learning practices.
- To be able to critically analyse and argue decisions that justify decision-making in educational contexts.
- To develop oral and written communication skills, at B1 level, in one or more foreign languages, according to the Common European Framework of Reference for Languages.
- To encourage a spirit of initiative and an attitude of innovation and creativity in the exercise of their profession.
- To promote democratic values, with special emphasis on tolerance, solidarity, justice, non-violence and knowledge and appreciation of human rights.
- To develop the Knowledge of intercultural reality and the development of attitudes of respect, tolerance, and solidarity towards different social and cultural groups.
- To develop of the ability to critically analyse and reflect on the need to eliminate all forms of discrimination, direct or indirect, in particular racial discrimination, discrimination against women, discrimination based on sexual orientation or disability.

Within the specific competences I would highlight:

- To know and understand the learning processes related to the 6-12 period in the family, social and school context.
- To know the characteristics of primary school pupils, as well as the characteristics of their motivational and social contexts.
- To have a good command of the necessary knowledge to understand the personality development of these students, to identify dysfunctions and to collaborate in their treatment.
- To identify learning difficulties, report them and collaborate in their treatment.
- To identify and plan the resolution of educational situations affecting students with different abilities and different learning paces.
- To show an attitude of appreciation and respect for the diversity of students, whatever their conditions or characteristics, and promote the same attitude among those with whom he/she works most directly.
- To know the psychological, social and linguistic foundations of student diversity.
- To acquire skills and resources to favour the educational integration of pupils with specific educational support needs, with special educational needs, pupils with high intellectual abilities and pupils with late integration into the educational system.
- To be aware of and assume the measures that guarantee and make effective the right to equal opportunities for people with disabilities.

To complete this section, I will mention the specific competences of the specialist of Foreign Language: English:

- To use techniques of corporal expression and dramatization as educational resources for communication in a foreign language.
- To know the Primary Education curriculum, especially the curriculum area of First Foreign Language: English.
- To be able to awaken in students a desire to learn and an interest in learning a foreign language.

## 4.THEORETICAL FRAMEWORK

This section consists of different sub-sections, which form the theoretical framework of the topic under discussion. Thus, subsection 4.1. refers to the *kamishibai* tool and its benefit in the classroom; subsection 4.2. refers to emotional education and its relationship in the educational field; subsection 4.3. refers to the importance of literary texts for language learning; and subsection 4.4. is based on the relationship between literary texts and emotions.

### 4.1 KAMISHIBAI AS A DIDACTIC RESOURCE TO PROMOTE THE LITERATURE AND ITS RELATION TO EMOTIONS

According to Jiménez (2005) , *kamishibai* is a "paper theatre" and that its origin is in Japan. It is usually aimed at an audience, which is going to listen to a story in a group. (*see Annex 1: Kamishibai*)

The *kamishibai* consists in a set of sheets, which are the story that is going to be read. On the one side, there are drawings of the scene of the story that is being read and on the other side, the text to help telling the story. This format gives to the person who is in charge to tell the story the freedom to add things to the story in based of the reaction of their spectators, for example make more pauses to create dramatist and spectating, or add more lines in a situation to give more emphasis. Normally, stories in this format are narrative or fiction book.

To start the reading of the *kamishibai*, the three doors of the theatre should be opened, thus showing the spectators the part of the sheets on which the drawings appear, and as the story is being told, the sheets are passed around. The action of the sheets passing, should be respecting the rhythm of the story. That is to say, depending on the action that is occurring within the story, the sheets will be passed in a faster or slower way, so the spectators could see the prints according to the action that is occurring in that moment. For example, if in the story it is happening something that generate stress, the sheets will be passed slower than in other situation to maintain the stress of the spectators.

Therefore, the spectators would only see the part of the sheet that shows the prints, and the narrator or reader would be in charge of reading and interpreting the part of the sheet in which the text are written and deciding where to put more emphasis, thus creating the story.

The history of the *kamishibai* begins in the 1920s and 1950s in Japan, being the storyteller a figure of their culture. They were usually travelling candy sellers who travelled from village to village on bicycles telling stories supported by illustrated prints. The reason for the creation of this social character was that for the candy sellers it was easier to sell candies if the kids were happy, for that, they used the *kamishibai* for entertaining their audience and then sell the candies. Consequently, with the 1930s depression, Jiménez (2006) explains, that the streets were full of people with their *kamishibai* to survive. This was the origin of the *street kamishibai*.

Parallel to this, *educational kamishibai* appeared, with Takashi (1935) being the initiator of this movement. In 1938, the Association of Educational *Kamishibai* in Japan was created, and with this, the content of the stories began to be more educational. Matsunaga (1938) developed *kamishibai* as a teaching technique for both schoolchildren and adults in society.

At the end of the 1950s, in Japan the television took popular between the population, so *kamishibai* disappeared from the streets and only stayed on the educational sphere. The homemade *kamishibai* appeared in libraries. Nowadays, Jiménez (2006) says, the society is full of new stimuli and for that the younger generations are losing interpersonal enrichment with other children. Therefore, the role of *kamishibai* as a form of cultural communication is being encouraged, arriving to some European countries as a teaching resource.

Therefore, like Jimenez (2006) says, *kamishibai* as a resource can not only help us transmit a story in a more entertaining and eye-catching way for our students, but it is also possible to carry out a cultural immersion and see how children in all the cultures become interested and engaged when exposed to *kamishibai*. In addition, children are increasingly exposed to more and more stimuli, making it a tedious task to keep the attention, and although at the primary school stage this can fluctuate from 30 minutes to 60 minutes according to Plan Lea (2017), this is not always achieved. Therefore, *kamishibai* in this respect can help to make story time in the classroom a pleasant and leisurely situation.

According to Jiménez (2005), *kamishibai* is characterised by having large drawings, with simple and impressive lines, which are observed at the same time as the written text is heard in a simple and direct way in relation to the drawings, and in this way it creates a magical atmosphere of a great concentration around the story that is being told (p. 155). Also, by having to open the doors before starting to tell the story, a separation is created between the real world and the world that creates the story. In addition, these same doors that give the *kamishibai* theatrical form, is the ones that capture the attention as only one sheet will be seen, which is the one that is being told at the time. Consequently, by only being able to observe the picture that is in the first position, the attention of the spectators will be triggered when the picture is changed, focusing on the next image. This is also achieved when changing the prints, as it will create a sway, thus getting the emotions and attention to move with them, and favouring the concentration on the story. Another feature that makes *kamishibai* a beloved resource for children is it must be told in a group. This helps them to feel and enjoy the show, sharing the same feelings and sensations with the rest of their classmates.

Furthermore, on the text part, it is characterized by use of simple, clear and direct texts, simple stories, with short and easy sentences and the use of simple verb forms. In this way, *kamishibai* can be used in all stages of primary school, in Spanish as well as in English, since, the text part is supplemented with drawings and dialogues, and in this way, the emotions and personalities of the characters are conveyed in a visual and oral way, getting the pupils to complete and make the stories their own. Therefore, the presentation should be adjusted to the feelings and ways of thinking of the characters, consequently dialogues abound, which show the personality of the protagonists more easily and encourage students to identify with them.

Regarding the drawings, the use of different planes in the pictures helps to create different effects and feelings, with colours also being an important part in this area. In addition, the backgrounds are drawn in such a way that they are not distracting. Therefore, the spectators who are addressed by the story will find it easier to understand and empathise with the plot.

During the *kamishibai* performance, the burden falls on the performer, whose fundamental role is to discover and connect with the world of the story and convey it to the audience.

Therefore, the performer must be able to tune the audience into the world of the author and share with them the feelings and emotions that each author wants to transmit.

The voice and body language of the performer is very important, but this must not take the attention away from the main character. Moreover, the storytellers must be very attentive to the children's expressions and attitudes and adapt their interpretation to them.

## **4.2 EMOTIONAL INTELLIGENCE AND ITS USE IN EDUCATION**

According to Romera (2017), childhood is the most important stage of development in the life of human beings, and therefore we must let them live it. All this should not make us force our children to live with worries.

She demonstrates through her work that the first years of children's lives, they have an unlimited capacity, in which the only barriers are our expectations of them, creating insecurities and a negative self-image if they do not fulfil them. Therefore, in order for this not to arise, adults should listen more and talk less, admire more and look less, savouring every moment of the present and not thinking about the future.

"Affectivity should be the only guiding thread of any educational situation", says in her book (Romera, 2017, p. 35). With this, I understand that if in educational situations there is respect and appreciation between students and teachers, our students will feel comfortable and secure, and they will build a real self-concept and positive self-image. Thus, we are encouraging the construction of knowledge to be greater for our students.

In the stage of adolescence, although during primary education it is not a stage that they live through completely, but they do see its beginnings, the sociologist Bauman (2015) talks about how the liquid modernity in which we live today makes all aspects of our students' lives liquid as well. This causes children to pass from childhood to adulthood living, believing and feeling that uncertainty is normal, as they can no longer be sure that anything they have at the moment, creating in their lives the believing that nothing is sure and causing new feelings and emotions that in occasion they will not like. Nowadays, the economic security or a good education are a good example of this, since have one of this cannot assure to the younger

generations' success or at least a future, maybe can provide it but not assure it, consequently this perpetuate the feeling of the uncertainty in the society. This is due to all the changes that they have seen from an early age and that have been arising fast, clear examples of this are new technologies and society, which have come to merge to create a new way of relating to each other. Therefore, in the lives of today's children, everything seems transitory and volatile.

At this stage, for students, everything is change and a search to find oneself. For this to arise in a healthy and correct way, they must be given the necessary tools, such as knowledge of emotional intelligence, so that identifying the emotions and feelings experienced at this stage will not be such a hard task.

Romera (2017) says that listening to the psychologist Roberto Aguado makes her realize that emotions are so important to the point that society before the Second World War was controlled through guilt and fear, but currently in our continent after this war, the way they have to control us is through joy.

Joy in our society is the way they have to control us to get us to live the lives they want us to live. Thus, the big brands and famous people use this to sell us incredible and dreamlike lives, making us believe that if we buy the same things that other people have, we will achieve that anxious happiness and we will achieve success.

All this culture that the happiness is the same as the success is reaching our students through youtubers and influencers. For this reason, I think that through emotional education we can help children to understand that not everything you see on social networks is real, and although they see everywhere happy people who tell them that a certain product is the cause of that happiness, we can explain that these people have lives not very different from their own with emotions and feelings in their day also similar. Also, probably just like them, people will have days when their emotions are more pleasant and others when nothing seems to go right.

For all these reasons, I would like to focus on the idea explained by Romera: "There are no good or bad, positive or negative emotions. They are all necessary and essential for survival,



we can describe them as pleasant and unpleasant, but they are all necessary" (Romera, 2017, p. 41).

When we think of emotions such as fear or guilt, we think of them as unpleasant, but without fear we would not have been able to survive in the past. The opposite happens with happiness, when we think of it we think of pleasant situations and great happiness. Even so, emotions can be confused, and as Romera (2017) explains, happiness can appear in different ways, such as the fun of playing or spending time with a person you missed, or ecstasy or pleasure. Therefore, if we do not know how to manage joy, which is identified as a pleasant emotion, it can lead to sadness, frustration and even anger, as well as addiction and seeking it elsewhere to reproduce the chemistry necessary to be able to feel it.

To conclude this section, I would like to say that we cannot face the uncertain future is approaching us without what has served us as a tool for survival in all our history like human beings, such as emotions. The future we have, even more after 2020, it is a future full of changes, and in order to better understand and face these changes, it is necessary to have a correct knowledge of the emotions that our students will feel.

### **4.3 THE IMPORTANCE OF LITERARY TEXTS FOR FOREIGN LANGUAGE LEARNING IN ENGLISH**

According to RAE (2019), literature is the art of verbal expression, in other words, recognising literature as an artistic expression. The second definition that appears describes literature as a set of works characteristic of a nation in a given time and social context.

Both definitions show how literature can help students to acquire their creative side while learning about a new culture and its language. In the first definition we can see this when says that literature is the art of verbal expression, thus the students can show their imagination and creativity when they go through the years and acquire new knowledge about literature. In the second definition show the characteristics that have the languages in the different countries, since when someone learns a new language not only acquire how to communicate through it, but people also learn the traditions and customs of that society.

The role of literature in the teaching of English as a foreign language has evolved along with the theoretical trends and tendencies. Now I will do a tour through the evolution of the literature to show the different focus and how worked.

With the emergence of the structuralist approach (Scholes R. E., 1974), oral expression and comprehension rise to a privileged place within the objectives of language teaching-learning, causing literature to lose the focus that the grammar-translation method (Viëtor, 1882) had given to it. This method was characterised by using the literary text as a tool in text commentaries, for translation or for the study of grammatical aspects. During this period, the use of this method was not so much a methodological consideration, but rather the view they had of literary texts, which were considered to be elitist samples of language.

In the mid-twentieth century, literature as foreign language teaching resource was reborn with the success of communicative approaches. Some authors like Christopher Candlin y Henry Widdowson in the 1970s argued for the use of text in the classroom by pointing out that learning was student-centred, for cooperativity; the real communication that was created; the functional and meaningful language or the development of learning strategies etc.

The main sources of dissatisfaction and misgivings about the use of literature in foreign language teaching were that it was associated with concepts such as 'language manipulation', deviation from the norm or literaturisation of the language. Therefore, it created a reputation of ambiguity about the role that texts could play in the teaching-learning process.

Normally, the criterion used to define a literary text was semiotic, highlighting its linguistic specificity, with a harmonious message. However, with the new trends the criteria are based on the communicative approach (1970), determining whether a text is literary or not through social, historical and cultural factors, increasing in a considerable way the functionality of the texts and their didactic legitimacy. However, some people do not recognise it or oppose its use in the classroom as they do not believe it is useful as teaching material due to the linguistic complexity of teaching and learning English as a foreign language.

Literary text or stories are authentic material. So, by using it in the classroom, we are providing our students with the opportunity to see and learn the language as it is, as textbooks do not usually show it (Lestari, 2018).

The stories and literary texts are more realistic. This is because they show dialogues or situations written for native speakers, which teach the linguistic and cultural behaviour of English-speaking countries. With that in mind, they can learn a realistic language, transmitting the language in a natural context where they are not grammatically sequenced and broadened the vocabulary of the students.

Another characteristic that literary texts have is that they create a world with a different reality, involving the reader in a sensorial way in a didactic experience. It allows the students, despite not having a good linguistic competence, to distinguish values or, in the case of the books that will be selected for this project, emotions and feelings with which they can feel identify, thus leaving aside the demotivation they may feel when they do not understand typical aspects of the English language.

Through literary texts they not only learn grammar, vocabulary and communication skills, but also an insight into the culture, history and politics of a country. In this way it will guide them to understand a new culture and everything it involves.

In addition, by introducing texts into the classroom, we will break with the routine, giving them the opportunity to read something different from the texts that can be found in textbooks, which are created to teach English foreign language subjects.

With the use of literary texts, it is possible to work on the four skills: oral and written comprehension as well as expression. Creating debates and activities as a result of reading working in orally and written form. Moreover, as Escalante & Caldera (2008) claim, through literature a richer linguistic environment is created, thus encouraging the process of appropriation of language, as it will be full of images and exciting vocabulary.

According to Scholes (1989) in his book *Protocols of Reading*, in which says that learning to read books is not just about acquiring information from texts, it is about learning to read and write the texts of our lives. Therefore, working with literary texts not only helps students to acquire new vocabulary or fluency of expression, but it will also create a habit in them.

Finally, students can reread the literary text as many times as necessary both inside and outside the classroom, thus creating a link with the foreign language and reinforcing it.

#### **4.4 LITERATURE AND EMOTIONS: EXPLORING EMOTIONS THROUGH LITERATURE**

After talking about emotions and literature separately as applied to English foreign language learning, we will now look at how both combine and form a bridge to our emotions, helping us to empathise and understand what feelings we have when certain things arise.

On one hand, a definition of literature that I think that expressed really well how this and emotions connect and treat it like an experience is offered by Escalante & Caldera.

We understand literature as the imaginary construction of life and thought in forms and structures of language, integrated in a set of symbols that provoke an aesthetic experience. This experience can be the living reconstruction or expansion of previous events, or the creation of new experiences from the interaction with different genres. (Escalante & Caldera, 2008, p. 670).

On the other hand, according to Bermudez (2010), who claims that so far emotions have been studied by biology, psychology, cultural anthropology, neurology, but very scarcely by literary theory itself. But, the purpose of fictional literature is to produce an emotional effect on readers.

Through these definitions, I think that shown two perspectives about the connection between emotions and literature. The first one, tell us how literature promote the creative based in relate previous events with new experiences. Therefore, children can experience new feelings and situations. The other one, express the relation with the mental part of the children, like how the emotions always been investigate through psychology or neurology, but highlighting the potential of literature that start having in this.

To sum up, these two definitions shown a clear connection between emotions and literature, and how through literature we can live other experience and perspectives about some situations helping us to learn a little bit more about us.

Now, I will discuss some of the ideas from the article “Children's literature: a natural way of learning how to read” by Dilia Teresa Escalante and Reina Violeta Caldera, connecting it to the ideas I want to develop in this project (Escalante & Caldera, 2008).

Literature in general has an imaginative function that helps the pupil's personal development. In addition, in this case as it is English literature, it provides them knowledge about the cultural set of the social context. Therefore, literature connecting it with other worlds and encouraging the development of divergent thinking.

Emotions and literature are connected by showing the public, in this case children, the reflection of the emotions and experiences of protagonists who do not always have happy endings as it is happened in reality.

The interest shown by children in this resource makes the story a useful teaching tool, that not only helps to increase their vocabulary, but also encourages them to express real and imaginary experiences, thus expressing their own ideas, emotions and feelings.

Therefore, we can consider literature not only as a resource with which students can learning a language, whether it is their mother tongue or the second language they are learning, but also as an experience.

## 5. DESIGN OF THE PROPOSAL

The design of a didactic proposal is a task that teachers carries out every day in the performance of their profession. Therefore, in this section we propose a set of activities to work on First Foreign Language: English content through a reading that shows the emotion of anger.

### 5.1. JUSTIFICATION

This is a practical proposal aimed at the 4th year of Primary Education. The purpose of this work is to present a didactic proposal which aims to work on emotions in the Primary Education classroom through English literature as the main axis, working at the same time with the didactic resource of *kamishibai*, therefore managing to merge the English language with emotions.

Therefore, in this proposal I start by reading the *Emotionary: say what you feel*, focusing on anger, the emotion addressed in the selected story, *Angry Akku*. After reading the characteristics of this emotion, the chosen story *Angry Akku* will be read, using the *kamishibai* resource to intensify the experience of the emotions that the characters in the story live and transmit. Finally, I will work on the story at word level, sentence level and text level creating a booklet where all the information is compiled, from the reflections on emotions to the activities.

### 5.2 CONTEXTUALISATION

The context in which I have based myself to create this didactic proposal is a 4th grade classroom of a Charter School with Bilingual Education, Spanish and English on Palencia. This classroom is comprised of 19 students, in which 6 are girls and 13 boys, arranged in individual desks placed in 4 rows. This organisation was established because of COVID-19 in order to respect the stablished health measures.

This school has a bilingual section in the areas of Natural Science as well as Arts and Crafts, in addition to the three hours per week established for 4<sup>th</sup> grade in the Decree 26/2016, of 21<sup>st</sup> July, which establishes the curriculum and regulates the implementation, evaluation and development of Primary Education in the community of Castilla y León.

The objectives, competences, assessable learning standards, contents, methodology and activities of this proposal are detailed in the following sections.

### **5.3 OBJECTIVES**

In this section, the general (5.3.1.) and specific (5.3.2.) objectives to be achieved through this didactic proposal are presented.

#### **5.3.1 General Objectives:**

Now, I will proceed to mention the general objectives, then the objectives related to comprehension oral and written and to end, the objectives related to expression and interaction oral and written that will work in the proposal.

- To know and appreciate the values and rules of coexistence, to learn to act in accordance with them, to prepare for the active exercise of citizenship and to respect human rights, as well as the pluralism of a democratic society.
- To develop habits of individual and team work, effort and responsibility in study, as well as attitudes of self-confidence, critical sense, personal initiative, curiosity, interest and creativity in learning, and entrepreneurial spirit.
- To acquire skills for the prevention and peaceful resolution of conflicts, enabling them to develop their autonomy in the family and domestic sphere, as well as in the social groups with which they interact.
- To know, understand and respect different cultures and differences between people, equal rights and opportunities for men and women and non-discrimination of people with disabilities.



- To develop their affective capacities in all areas of their personality and in their relations with others, as well as an attitude against violence, prejudices of any kind and sexist stereotypes.

#### **Related to comprehension (oral and written)**

- To know and respecting the values, beliefs and attitudes showing interest and respect for cultural differences in English-speaking countries.
- To Identify and show knowledge of non-verbal language i.e. gestures, facial expression, eye contact, use of voice, posture.
- To recognise and value the foreign language as a tool for communication.

#### **Related to expression and interaction (oral and written)**

- To establish and maintain the communication.
- To request and offer help, information, instructions, permission.
- To describe moments, activities, places, objects, emotions.

#### **5.3.2 Specific Objectives:**

In this section, I am going to proceed to mention the specific objectives that will work in the proposal.

- To use the bilingual dictionary and ICT responsibly.
- To scan text to find some information.
- To participate actively in brainstorming and conversation.
- To work individually, in pairs and small groups.
- To differentiate the categories of words knowing “verb”, “noun” and “adjective”.
- To know the different functions of the use of the capital letters.

- To learn all pronouns with the verb “to be”.
- To know the structures of the present and past continuous with the verb “to be”, on affirmative, negative and questions sentences.
- To follow the reading and focusing on the plot of the story.
- To understand the story with the help of the teacher, illustrations or context.
- To scan the text quickly to find information.
- To be able to read silently and prepared to read aloud.
- To share with the rest of the class anecdotes and information.
- To know the structure of a list and be able to create it.
- To be aware of your body and your non-verbal language.
- To be able to create a presentation using the ICTs.
- To be able to evaluate oneself and fill in a final rubric.
- To respect each other’s turn to speak and opinions.
- To learn about emotions, in specific the angry.

## **5.4 COMPETENCES**

In this section, I will proceed to mention the competences and their relation to the didactic proposal.

- Competence in linguistic communication. This is based on the integration of the five language skills, in that the pupil interacts with other individuals, as well as with a text, working in different formats and in different ways. In this proposal, I work on this competence as I am working with a language from the perspective of the communicative approach, and also using a literary text both when it comes to learning about the emotion and with the presentation of the story with the *kamishibai* tool.

- Digital competence. This competence involves the confident and critical use of ICT to obtain, analyse, produce and exchange information. The students will be developing it creating a presentation in which reflect the work done in the activity related to text level in which they will show their final work to the rest of classmates in order to work on and develop the digital competence and literacy.
- Learning to learn. Students are the protagonists of their own teaching-learning process; their learning is guided by questions posed by the teacher so that they can reflect and go deeper into certain aspects that will be seen in the readings. In addition, this proposal, they will carry out self-evaluation of the activities related to text, sentence and word level in order to develop this competence.
- Social and civic competences. This competence refers to the ability to relate to other people and to participate actively, participatively and democratically in social and civic life. I am working with cultural expressions of another language, which leads to the knowledge of another culture. In addition, the aim of this proposal is the awareness and improvement of their own emotions and identity, transferring it to social coexistence. Besides, students work in groups (maintaining COVID-19 safety rules), so they put into practice conflict resolution strategies and socialisation is carried out at all times.
- Sense of initiative and entrepreneurial spirit. Learners are responsible for organizing themselves in the activities respecting the COVID-19 rules. In the individual work, they must show their autonomy and organisational skills, while in the group activities they must show a sense of initiative in order to be able to divide tasks as well as respect turns to speak and listen to the classmates.
- Cultural awareness and expressions. This competence refers to the ability to appreciate the importance of expression through music, visual and performing arts or literature. In this proposal students will work with literature, both when learning about the emotion and with the story. In addition, the protagonist of the story is from another culture, so they can learn about the customs and habits of another country.

## **5.5 ASSESSABLE LEARNING STANDARDS**

In this section, I will proceed to mention the assessable learning standards I work in this proposal. First I will start with the general assessable learning standards, in which I establish the criteria to achieve in general on the classroom. Then I will remark the assessable learning standards related with the English contents that I will work during the proposal. For that, I will start with the contents related to the word level, then the sentence level and finally the text level.

- Uses the bilingual dictionary and ICT in a guided way to support his/her learning.
- Can understand essential information and locate specific information in informative texts.
- Participates in conversations, face-to-face or by videoconference, personal and everyday information is exchanged, etc.
- Can deal with simple everyday situations, real or simulated.
- Develops guided group work, with oral interactions (dialogues, games, etc.).
- Gives short, simple presentations, previously prepared and rehearsed, on everyday topics of his or her interest.

### **Word Level**

The word level relates to the spelling of individual words. On this proposal I will focus on the dictionary skills. Therefore, the following will be taken into account:

#### **Dictionary Skills**

- Begin to categorise words into parts of speech and use the terms “verb” “adjective” “noun”
- Match given definitions with words.

## **Sentence Level**

The sentence level relates to grammar, content and punctuation. On this proposal I will focus on punctuation, nouns and pronouns and questions. Therefore, the following will be taken into account:

### **Punctuation**

- Use capital letters in other situations, e.g. for emphasis of words, for poetry, for titles.

### **Nouns and Pronoun**

- Learn all pronouns with verb “to be” in the present and past continuous, and with other verbs in the past tense.

### **Questions**

- Know how the word order alters when a statement with the verb “to be” is transformed into a question and begin to apply this knowledge in independent texts/speaking. Am I? Are you/they? Is she/he? And also in the past tense: Was I/she/he? Were you/they?

## **Text Level**

Text level relates to the structuring of a text as a whole, for example learning the different between fictional and non-fictional texts, or the different types of texts. On this proposal I will focus first in reading and comprehension, and then on text to recount. Therefore, the following will be taken into account:

### **Reading and Comprehension**

- With teacher guidance use illustrations, context, semantic clues (synonyms) and glossaries to understand new vocabulary.
- With teacher help scan texts quickly for key words and answers to questions
- After reading silently to prepare, read a part of a new text aloud, in a clear voice using punctuation to guide intonation and expression.

## **Texts to Recount**

- Share with the class a funny incident or anecdotes either true or invented.
- Use a check-list to create their own list to show the actions that they do to quit the angeriness, e.g. the things which make them angry like the list that Akku did at the end of the story, include at least five things you did in the order you did them, for each thing give two or three details.

## **5.6 CONTENTS**

In this section, I will proceed to mention the contents I work in this proposal. Then I will comment the transversal elements.

- Non-verbal language.
- Establishing and maintaining communication.
- Socio-cultural knowledge of the language: expressions of English culture.
- Emotional vocabulary and vocabulary specific to the story *Angry Akku*.
- Grammar: make sentences using “to be”.
- Comprehension strategies: using prior knowledge to deal with new tasks; distinguishing the main ideas of a text; inferring meaning from context or understanding other elements.
- Categorisation of words: noun verb and adjective.
- Knowledge of the use of the verb to be in present and past action sentences.
- Be able to create a list of at least ten items.

## **Transversal elements**

The Royal Decree 126/2014, of 28 February, which establishes the basic curriculum for Primary Education, sets out several cross-curricular elements and, in this proposal, the following are dealt with:

- Reading comprehension and oral and written expression.
- Information and Communication Technologies.
- Team work.
- Development of values that promote equality.
- Conflict resolution.

## **5.7 METHODOLOGY**

The following didactic project is designed to be carried out through an active, experiential and meaningful methodology both in the aspects related to foreign language and emotions. The main thing is that students learn by reflecting and relating the contents to moments and activities of their daily life, turning what they learn into their own experience and can be applied in real life.

The methodology chosen for this project is Task-Based Language Teaching (TBLT) which consists of proposing activities in the second foreign language to help students improve their communication skills.

In order to make learning meaningful, I would start by brainstorming to find their previous ideas about the topic under discussion and thus connect it with the new knowledge they are going to acquire about it. In this way, I can work with the knowledge about emotions and the students can review and introduce new concepts about this aspect.

The activities will focus on emotions and will also include activities to improve word, sentence and text level.

In terms of organisation, I will try to encourage and carry out work in pairs or groups, taking into account the health measures regarding COVID-19, although individual work will also be carried out, so that students can work and manage their time both in groups and individually, as each student has his or her own pace and personal characteristics.

## **5.8 ACTIVITIES**

Now, I will focus in the didactic proposal. This proposal is formed by 7 activities which concentrate on the angry emotion and know it a little more, and English contents. And the last activity which will be used as assessment. The booklet with the students will work with during this proposal, is original material created by me. For it, I used the resource of *Canva* to create the activities.

### **Activity 1: The Emotionary**

**Timing:** 30 min.

#### **Specific objectives:**

- To discover the emotion "angry".
- To reflect on and recall previous ideas and knowledge.
- To participate in brainstorming and discussion.

#### **Assessable learning standards:**

- With teacher guidance use illustrations, context, semantic clues (synonyms) and glossaries to understand new vocabulary.
- After reading silently to prepare, read a part of a new text aloud, in a clear voice using punctuation to guide intonation and expression.
- Participates actively in discussion and brainstorming.



- Participates in conversations, face-to-face or by technical means that allow seeing the face and gestures of the interlocutor, in which social contact is established, personal and everyday information is exchanged, etc.
- Draws his/her own conclusions.
- Writes in his/her booklet the conclusions and ideas collected on the board and his/her own.

**Description of the activity:**

This activity will begin with an assembly reading of page 16 of the book *Emotionary (Annex 2: The Emotionary)*, which will also be projected on the digital whiteboard at the end, so that the students can read it again. With this I will create a previous knowledge of the emotion that I are going to investigate and get to know through the story to be worked on later.

I will create a debate and brainstorm about their thoughts about that emotion and I will go deeper into the question that the book asks us:

Is anger useful? Why? What if I never felt angry? Could I ever feel what happiness is without anger? Which moments you feel get anger? Which colour do you relate with the anger? Why? What do you do when you feel angry? What things make you feel better? I will write down on the blackboard all the ideas and thoughts shared by the students. Then they will also write them down in the booklet.

**Table Contents:**

In this activity will be worked the use oral expression and sentences simples using the present simple and continuous tense. Also to end, the students will write it down in their booklets the sum up of the brainstorming, using again the present simple and continuous, and the new vocabulary of the topic. The active participation of students will be positively valued.

**Resource and materials:**

- *Emotionary* book. (*Annex 2: The Emotionary book*)
- Projector and digital whiteboard.
- Computer.
- Booklet. (*Annex 3*)
- Blackboard.
- Questions to activate their knowledge and create assumptions. (*Annex 3: Booklet, Activity 1*)

**Activity 2: Angry Akku**

**Timing:** 50 min

**Specific objectives:**

- Use basic reading strategies such as anticipation, prediction and inference to comprehend the text.
- Build on previously acquired lexis and structures to make it easier to follow the storyline.
- Remember the conclusions drawn in the previous activity and connect them to the story read.

**Assessable learning standards:**

- With teacher guidance use illustrations, context, semantic clues (synonyms) and glossaries to understand new vocabulary.
- Uses basic reading strategies (anticipation, prediction and inference) to understand texts.

- Identifies expressions of English culture.
- Participates in conversations, face-to-face or by technical means which allow the speaker's face and gestures to be seen, in which social contact is established, personal and everyday information is exchanged, etc.

**Description of the activity:**

I will read the story *Angry Akku*), using the didactic resource *kamishibai*). After reading the story, I will continue with the questions I did with the book *Emotionary*, based on some of the situations that the main character experiences and what makes her feel angry. Afterwards, there will be a debate on what situations Akku shares in which she feels angry and what they do when they feel angry. To end the brainstorming, I go back to the questions from the first brainstorming session. And finally I will ask them several questions to think and reflect on what situations or actions make them feel this way and what they do when this arises.

**Table Contents:**

In this activity will be worked with the story *Angry Akku*, so the students will use the context and synonyms to understand the new vocabulary. Also, during the reading, they will use basic reading strategies like anticipation, prediction and inference to understand the story.

After the reading, we will create a new brainstorming as of the previous day, and they will work again with the use oral expression and sentences simples using the present simple and continuous tense. Also to end, the students will write it down in their booklets the sum up of the brainstorming, using again the present simple and continuous, and the new vocabulary of the topic. The active participation of students will be positively valued.

**Resource and materials:**

- *Kamishibai. (Annex 1: Kamishibai)*
- *Angry Akku pictures book. (Annex 4: Pictures Angry Akku's book)*
- Digital whiteboard.
- Blackboard.
- Booklet. (*Annex 3: Booklet, Activity 2*)

**Activity 3: In Search of New Words**

**Timing:** 55min

**Specific objectives:**

- Begin to categorise words into parts of speech and use the terms “verb” “adjective” “noun”.
- Match given definitions with words.
- With teacher guidance use illustrations, context, semantic clues (synonyms) and glossaries to understand new vocabulary.
- Small group sharing of their answers.
- Large group sharing of new vocabulary learned.

**Assessable learning standards:**

- Begin to categorise words into parts of speech and use the terms “verb” “adjective” “noun”.
- Match given definitions with words.
- Follows a narrative using familiar lexis and structures.

- Participates in conversations, face-to-face or by technical means which allow the speaker's face and gestures to be seen, in which social contact is established, personal and everyday information is exchanged, etc.
- Develops guided group work, with oral interactions.

### **Description of the activity:**

For this activity, I will give the class different parts of the story (beginning, middle and end), in which they will have to look for different parts of the speech using different colors, 5 verbs in red, nouns in blue and adjectives in green. The class will be divided into three groups to work together on the same part of the story. When they have finished, they will have to organise themselves to look up in a dictionary those words that they do not understand and write it down in their booklets.

Then they will do an activity in which 5 definitions will appear and they will have to say to which word each of them corresponds.

At the end of the activity, they will share it aloud with the rest of the class and thus they will create a vocabulary section with all the words in their booklet. At the same time, they will correct some words if necessary.

### **Table Contents:**

In this activity will be worked on word level, they will categorise words in based on the story *Angry Akku*, in this way they will test their knowledge, and start to create a glossary with the new words learned. When the end this part, they should look up for the words that they did not know and organise themselves to search in the dictionary and write it down in their booklets, developing the dictionary skills and the group organisation.

They should then match five definitions with words taken from within the text they have worked on previously. To end, they will share per groups to the rest of the class their works

and, in this way, they create a new vocabulary with all the new words that appeared in the story.

During all the activity they will work in small groups, therefore they will develop the work together and the oral interactions. Also, they will have to organize themselves, develop listening skills and respect the turns of talk.

**Resource and materials:**

- Booklet. (*Annex 3*)
- Digital whiteboard.
- Projector.
- *Angry Akku* text. (*Annex 3: Booklet, Activity 3*)
- Coloured pencils.

**Activity 4: Capital Letters**

**Timing:** 30min

**Specific objectives:**

- Use capital letters in other situations, e.g. for emphasis of words, for poetry, for titles.
- Small group sharing of their answers.

**Assessable learning standards:**

- Use capital letters in other situations, e.g. for emphasis of words, for poetry, for titles.
- With teacher help scan texts quickly for key words and answers to questions.

**Description of the activity:**

In this activity, they will continue to be organised in the same way as in the previous activity but this time they will have to look for capital letters in the story and classify them using a colour code depending on the reason why the capital letter is used: starting a sentence will be marked using pink; names and titles using orange; headings and book titles using green; for emphasis using yellow. And then, they will then share their answers in a small group.

**Table Contents:**

In this activity will be worked the knowledge about the use of the capital letters, working on the sentence level. In this way, students should show up their knowledge. The students will be organised in the same way like in the previous activity, per groups, in this way they will have to organised themselves and distribute the roles.

**Resource and materials:**

- Booklet. (*Annex 3*)
- Projector.
- Digital whiteboard.
- *Angry Akku* text. (*Annex 3: Booklet, Activity 4*)
- Coloured pencils.

## **Activity 5: Angry Moments**

**Timing:** 45 min

### **Specific objectives:**

- Know how the word order alters when a statement with the verb 'to be' is made into a question and begin to apply this knowledge in independent texts/speaking. Am I? Are you/they? Is she/he? And also in the past tense: Was I/she/he? Were you/they?
- Establishing and maintaining communication.

### **Assessable learning standards:**

- Learn all pronouns with verb “to be” in the present and past continuous, and with other verbs in the past tense.
- Know how the word order alters when a statement with the verb 'to be' is made into a question and begin to apply this knowledge in independent texts/speaking. Am I? Are you/they? Is she/he? And also in the past tense: Was I/she/he? Were you/they?
- Participates in conversations, face-to-face or by technical means that allow the interlocutor's face and gestures to be seen, in which social contact is established, personal and everyday information is exchanged, etc.

### **Description of the activity:**

During this activity they will be organised in pairs and will have to ask each other questions about situations in which they have been angry and tell why and what they did. They will be given some questions: was it because of something serious? were you alone or in company? and then they will have to add at least two more using the past simple and present simple tense. Then they will write in their booklets the partner's situation and what they did.



**Table Contents:**

In this activity will be worked on the sentence level. For that, they will work with pronouns using the verb “to be” in past continuous and present continuous in both, oral and written expression. In this way, their will create a little interview that they would use oral and written expression. To end, they will use the reporting speech to share the results to the rest of the class.

**Resource and materials:**

- Booklet. (*Annex 3: Booklet, Activity 5*)
- Pen or pencil.

**ACTIVITY 6: 10 Things to Do If You Feel Angry Like Akku**

**Timing:**45 min

**Specific objectives:**

- Use a check-list to create their own list to show the actions that they do to quit the angeriness, e.g. the things which make them angry like the list that Akku did at the end of the story, include at least five things you did in the order you did them, for each thing give two or three details.

**Assessable learning standards:**

- Use a check-list to create their own list to show the actions that they do to quit the angeriness, e.g. the things which make them angry like the list that Akku did at the end of the story, include at least five things you did in the order you did them, for each thing give two or three details.
- Uses ICT in a guided way to support their learning.

- Gives short, simple presentations, previously prepared and rehearsed, on everyday topics of interest to them.

**Description of the activity:**

I will remind the list that Akku creates at the end of the *Angry Akku* book and then will be projected on the screen for the students to use as a guide. They will have to create their own list in the booklet. Then using the tablets that each student has, they will create a presentation making the same list of things that make them stop being angry.

**Table Contents:**

In this activity will be create a list like in the story *Angry Akku*, so students should be focus on the example and create their own list. They will work on the text level, creating their own list. For that they will use simple sentences using adjectives and nouns on present simple. Also, they will work with ICT, creating a presentation to share with the rest of the class.

**Resource and materials:**

- Tablet.
- Presentation.
- Digital whiteboard.
- Computer.
- Projector.
- Booklet. (*Annex 3: Booklet, Activity 6*)
- *Angry Akku* list. (*Annex 5*)

## **Activity 7: Two Truths and a Lie**

**Timing:** 50 min

### **Specific objectives:**

- Listen to the classmate and empathise with his/her recount by using phrases like: I did that too and it was fun. I went there too and I saw.... I didn't like it very much. It was awful, scary, interesting etc. Ask questions for more information: Where was it? Did you go with your family?
- Play the role of "observer" by listening to talk partners and making notes on what the event was, opinions given and response of listener.
- Share with the class a funny incident or anecdotes either true or invented.

### **Assessable learning standards:**

- Listen to a talk partner and empathise with his/her recount by using phrases like: I did that too and it was fun. I went there too, and I saw.... I didn't like it very much. It was awful, scary, interesting etc. Ask questions for more information: Where was it? Did you go with your family?
- Play the role of 'observer' by listening to talk partners and making notes on what the event was, opinions given and response of listener.
- Share with the class a funny incident or anecdotes either true or invented.
- Can participate in conversations, face to face or by technical means which allow the interlocutor's face and gestures to be seen, in which social contact is established, personal information and information about everyday matters is exchanged, etc.
- Can deal with simple everyday situations, real or simulated.

**Description of the activity:**

For this activity, individually students will think of a situation in which you have been angry, and then think of three things that have made you feel better, but one of them must be a lie. Then they will tell it one by one to the rest of their classmates, have to guess what the lie is.

They will write all this down in their booklets, writing in a different colour the lie, so that there is no confusion.

To guess what the lie is, the classmates will have to look at their body language and the way they express it.

**Table Contents:**

In this activity will be worked the oral expression. In this way they would have to maintain their body language neutral to share their stories. Also, they would use the past simple and continuous to write and tell their anecdotes.

**Resource and materials:**

- Booklet. (*Annex 3: Booklet, Activity 7*)
- Their own experiences.
- Body language.

## **Activity 8: Assessment**

**Timing:** 15 min.

### **Specific objectives:**

- To be critic and evaluate oneself and fill in a final rubric.

### **Assessable learning standards:**

- Show a critical sense in order to fill the final rubric.

### **Description of the activity:**

Students will fill in an evaluation rubric in which they will look at themselves, their partners and their working group. In this way, they will reflect on their work and what they have learned.

### **Table Contents:**

In this activity the students will reflect the contents learn and their criticism after finishing.

### **Resource and materials:**

- Final Rubric (*Annex 3: Booklet, Activity 8*)

## **5.9 ASSESSMENT**

### **Continuous assessment.**

Along this proposal, the students will be evaluated continually and through direct observation. For that, I will check if students are progressing appropriately, if they are able to respond to the different questions proposed, if they participate actively in the development of the tasks, if they are participating on the brainstorming, etc.

### **Final assessment.**

This assessment will take place at the end of the proposal. After the last activity, the students will have 15 minutes to fill up the final rubric (*see Annex3: Booklet, Activity 8*) in which they would have to assess their knowledge on the different spaces, putting a mark the 0 to 5. For that, they would show their critic thoughts and reflection. On the rubric they have to evaluate themselves, per groups and partners.

## 6. CONCLUSION

Nowadays, new generations have more and more information at their fingertips, but sometimes they do not have sufficiently developed critical thinking to distinguish and filter the information, and as a result they end up having a mess in their heads instead of forming an opinion. Therefore, in the field of emotional education, I think it is important to start training them from an early age so that they at least understand and know basic concepts such as the emotions they can feel, not only those that are more pleasant as we are currently shown in society through social networks or television series, and therefore, the need for them to experience each one of them.

Literature seems to me to be the perfect bridge to achieve this. Through it they can experience and live the stories or emotions in many ways. In this way, students can identify with and understand the nature of being angry and discover a healthy way to live this emotion without ending up in frustration or aggressive attacks.

On the one hand, the storytelling tool is a useful way of encouraging pupils to read and to develop a sense of initiative in seeking out new readings with which they can live and learn about new experiences. As it is a reading written in English, they are working with original texts, thus getting them to delve deeper into the English culture, as well as through this text they work on the English contents from Word level, sentence level and text level, as well as oral and written expression and comprehension.

On the other hand, the *kamishibai* creates a perfect atmosphere in the classroom for this to happen, as the magical aura created by reading a story with the *kamishibai* resource makes the pupils go deeper into the experiences and emotions described in the stories. In this way, they empathise and better understand all the sensations they may experience in a given situation.

The biggest limitation I encountered when doing my final degree project was not being able to put it into practice during my internship at the school. This was because the subjects in which I was given freedom were mainly on the subject of Science and English, although in

the latter the classes were very closely linked to the textbook so I did not feel that I could fit in. As a result, I have not been able to test its effectiveness or get results.

Even so, if in the future I were to be able to put it into practice, I would look for new readings in which other emotions are shown and, in this way, the pupils would discover, together with the *Emotionary* book, new emotions and their relationship with each other and with the situations in which they are experienced.



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### **LITERARY TEXTS FOR THE DIDACTIC PROPOSAL**

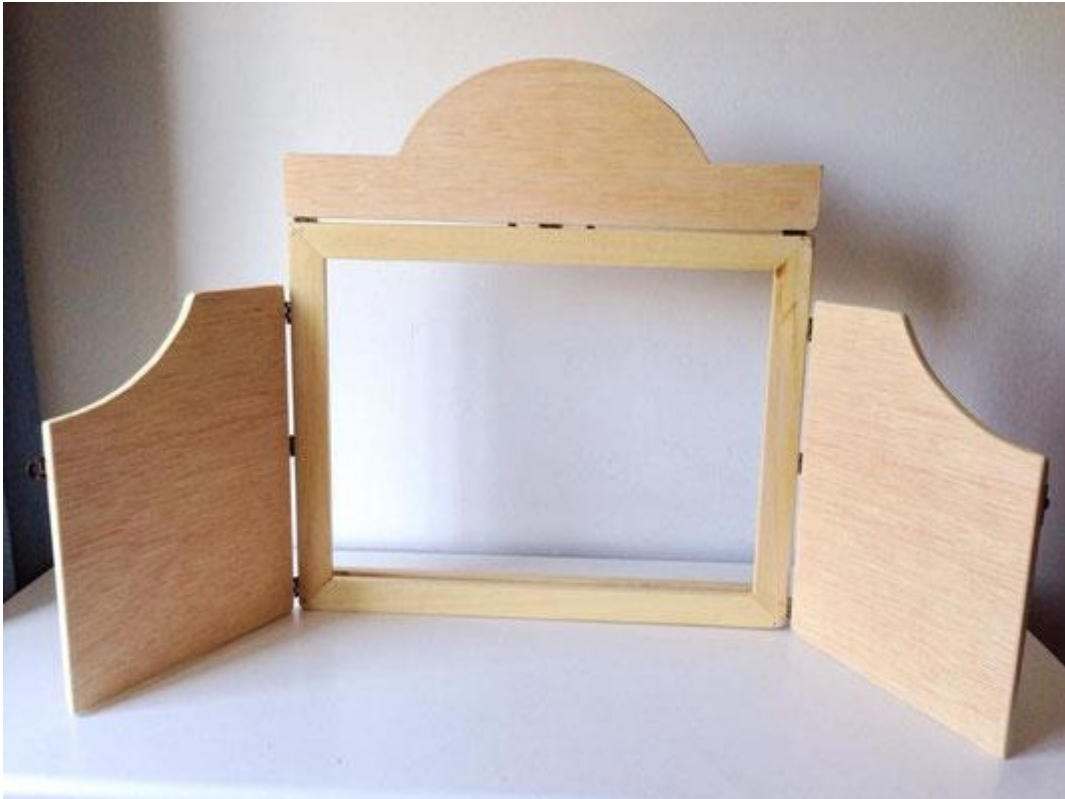
Núñez, C & Romero, R. (2013). *Emotionary: say what you feel*. Madrid: Palabras aladas.

Varma, V. (2017). *Angry Akku*. India: Pratham Books.

## 8. ANNEX

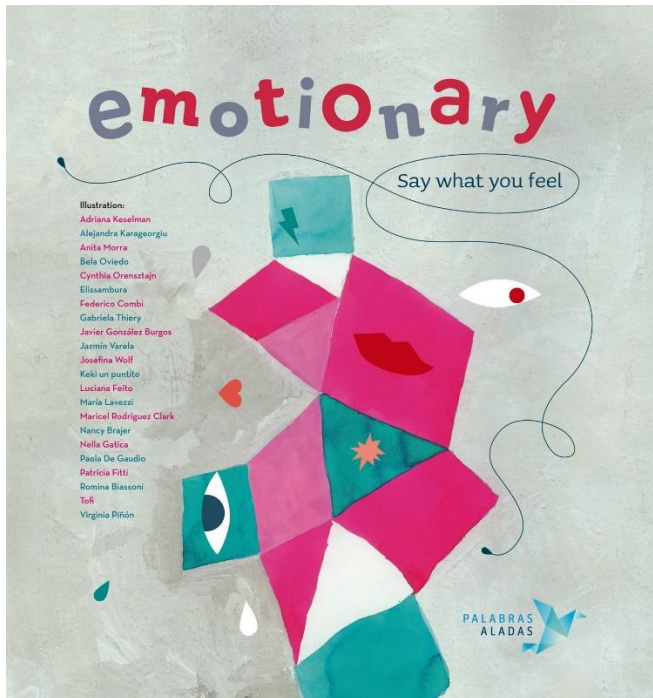
### 8.1 ANNEX 1. *Kamishibai*.

This an image of how a *kamishibai* looks like.

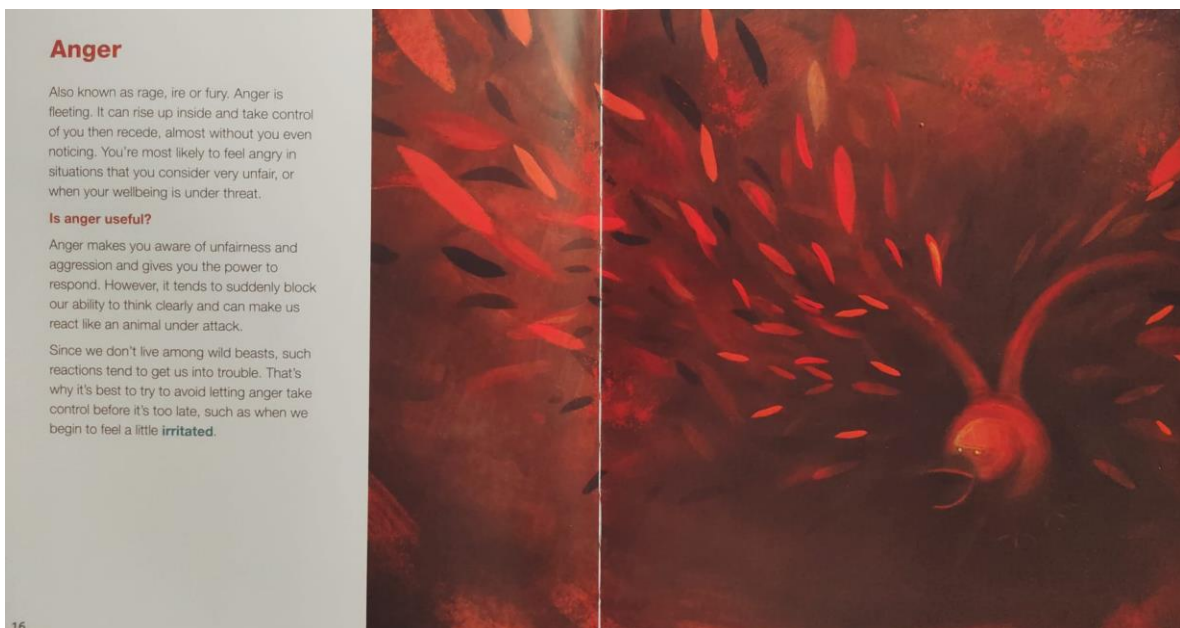


## 8.2 ANNEX 2. The Emotionary book.

This is the cover of the Emotionary book.



This is the page 16 of the book The Emotionary: say what you feel.



### 8.3 ANNEX 3. Booklet.

The booklet that the students will work with.

# ★ ANGRY ★ AKKU



NAME:

ACTIVITY 1

Date:



# FEELING ANGRY IT IS OKAY?



WHAT DO I KNOW ABOUT  
FEELING ANGRY?



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\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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## BRAINSTORMING



Is anger useful? Why?

What if we never felt angry?

Which colour do you relate with anger? Why?

What do you do when you feel angry? What makes you feel better?

Could we ever feel what happiness is without anger? On which moments do you feel angry?

## ACTIVITY 2

Date:



# ANGRY AKKU



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## BRAINSTORMING



Is anger useful? Why?

What if we never felt angry?

Which colour do you relate with the anger? Why?

What do you do when you feel angry? What makes you feel better?

Could we ever feel what happiness is without anger? In which moments do you feel angry?

## ACTIVITY 3

Date:



Text: Group A

# ANGRY AKKU

★ Mark on the text using the colour code: blue=noun, red=verb and green=adjective

When the last school bell rang, all the children laughed and screamed with joy.  
All, except Akku. Akku was ANGRY!

"Akku! Akku! Look at the pretty sunflowers!" said Appa, as they rode through a field.  
"GRRMPH! They're TOO YELLOW! They're making my eyes hurt!" said Akku.

"Akku! Akku! Look! Look at all the monkeys!" said Appa, pointing at the roof of their house.  
"CHEEE!" said Akku. "SHOOO! Go AWAY! SHOOO!"

"Here, drink some buttermilk," said Appa. "It'll cool you down." "HRRRM!" said Akku. "I DON'T WANT ANY!"  
"Try a sip, at least?"

"OKAY! FINE!" said Akku, and tried a sip.  
It wasn't all that bad. She had another sip. And another. In no time, the glass was empty.

"Would you like a vada?" asked Appa.  
"FFEHH!" said Akku.  
"Just one little bite?"  
"Okay, FINE!" said Akku, and took a bite. It was quite good.  
She took another bite. And another. In no time, the plate was empty.

"Good girl," said Appa. "Now will you tell me why you're so angry?"  
"NO!" said Akku.  
"Was it something I did?"  
"NO!"



## ACTIVITY 3

Date:



# ANGRY AKKU

★ Now, together with your group, look up in the dictionary any words in the text that you don't know.

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★ Match the words with the correct definition.

- Joy
- Field
- Buttermilk
- Sip
- Empty

a) To drink slowly and a little at a time.

b) A great feeling of happiness or pleasure; delight.

c) A sour liquid left after making butter from milk. It is used as a drink or in cooking.

d) Holding or containing nothing; without the usual contents.

e) A wide area of open land often used for growing crops.

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## ACTIVITY 3

Date:



# ANGRY AKKU

★ NEW WORDS ★

★ Write down all the new words.

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## ACTIVITY 3

Date:



Text: Group B

# ANGRY AKKU

★ Mark on the text using the colour code: blue=noun, red=verb and green=adjective

"Was it something Amma did?"

"NO!"

"Did something bad happen in school today?"

"MAYBE!"

"Oho."

"Would you like to draw it?" asked Appa. "Here's a nice sheet of paper and some crayons."

"Okay, FINE!" said Akku.

Akku drew a brick...

"This is the STUPID BRICK that I tripped over this morning," said Akku.

"You're right. That IS a VERY STUPID brick!" said Appa.

And Akku drew a boy...

"This is Bikku, a VERY BAD BOY! He laughed when I fell down!" said Akku.

"You're right," said Appa. "He shouldn't have laughed at you."

And Akku drew an idli...

"This is my idli," said Akku. "It fell out of my lunch box when I tripped over the STUPID BRICK!"

And Akku drew a crow...

"This is the VERY BAD CROW that flew off with my idli," said Akku.

"The crow must have been very hungry," said Appa.

## ACTIVITY 3

Date:



# ANGRY AKKU

★ Now, together with your group, look up in the dictionary any words in the text that you don't know.

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★ Match the words with the correct definition.

- Brick
- Trip
- Fall down
- Idli
- Crow

a) A shiny black bird known for its shrill, harsh cry. They are often seen looking for food.

b) Are a type of savoury rice cake, originating from the Indian subcontinent, popular as breakfast foods in Southern India and in Sri Lanka..

c) To cause to fall or stumble.

d) To come or drop down suddenly to a lower position.

e) A hard block of dried or baked clay used as a building material.

## ACTIVITY 3

Date:



# ANGRY AKKU

★ NEW WORDS ★

★ Write down all the new words.

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## ACTIVITY 3

Date:



Text: Group C

# ANGRY AKKU

★ Mark on the text using the colour code: blue=noun, red=verb and green=adjective

And Akku drew her teacher...

"This is my teacher, Amala Miss," said Akku. "She helped me up when I fell down. And then she hugged me."

"That's nice of her," said Appa.

"And then she pinched my cheeks. I DON'T LIKE IT when my cheeks are pinched."

"Oho! That must have HURT, no?"

"A little bit. But I'm okay now."

"That's good."

"See how well you draw, Akku?" said Appa.

"You're a real artist! Will you draw something for Amma too?"

"OH-kay!" said Akku, and started drawing some more. "This is a little white mouse... and this is a boat... and this is a coconut tree..."

"And this is a sunflower... and this is your cycle, Appa... and this is a dog... and this is a frog..."

In no time, Akku had forgotten all about the STUPID BRICK that made her trip and fall. And about the BAD BOY who laughed at her. And about the IDLISTEALING CROW.

And Akku even forgot about being ANGRY.

## ACTIVITY 3

Date:



# ANGRY AKKU

★ Now, together with your group, look up in the dictionary any words in the text that you don't know.

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★ Match the words with the correct definition.

- Help up
- Hug
- Pinch
- Cheeks
- Forget

a) To hold or squeeze with the arms in a loving way.

b) To assist someone in rising or standing up from something, such as a chair.

c) Either side of the face between the nose and the ear..

d) To press hard between two surfaces, such as the finger and thumb.

e) To fail to remember.

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## ACTIVITY 4

Date:



Text: Group A

# ANGRY AKKU

★ Classify the use of capital letters in the text using the following colour code. Starting a sentence (pink); names and titles (orange); headings and book titles (green); for emphasis (yellow).

When the last school bell rang, all the children laughed and screamed with joy.  
All, except Akku. Akku was ANGRY!

"Akku! Akku! Look at the pretty sunflowers!" said Appa, as they rode through a field.  
"GRRMPH! They're TOO YELLOW! They're making my eyes hurt!" said Akku.

"Akku! Akku! Look! Look at all the monkeys!" said Appa, pointing at the roof of their house.  
"CHEEE!" said Akku. "SHOOO! Go AWAY! SHOOO!"

"Here, drink some buttermilk," said Appa. "It'll cool you down." "HRRRM!" said Akku. "I DON'T WANT ANY!"  
"Try a sip, at least?"  
"OKAY! FINE!" said Akku, and tried a sip.  
It wasn't all that bad. She had another sip. And another. In no time, the glass was empty.

"Would you like a vada?" asked Appa.  
"FFEHH!" said Akku.  
"Just one little bite?"  
"Okay, FINE!" said Akku, and took a bite. It was quite good.  
She took another bite. And another. In no time, the plate was empty.

"Good girl," said Appa. "Now will you tell me why you're so angry?"  
"NO!" said Akku.  
"Was it something I did?"  
"NO!"

## ACTIVITY 4

Date:



Text: Group B

# ANGRY AKKU

★ Classify the use of capital letters in the text using the following colour code. Starting a sentence (pink); names and titles (orange); headings and book titles (green); for emphasis (yellow).

"Was it something Amma did?"

"NO!"

"Did something bad happen in school today?"

"MAYBE!"

"Oho."

"Would you like to draw it?" asked Appa. "Here's a nice sheet of paper and some crayons."

"Okay, FINE!" said Akku.

Akku drew a brick...

"This is the STUPID BRICK that I tripped over this morning," said Akku.

"You're right. That IS a VERY STUPID brick!" said Appa.

And Akku drew a boy...

"This is Bikku, a VERY BAD BOY! He laughed when I fell down!" said Akku.

"You're right," said Appa. "He shouldn't have laughed at you."

And Akku drew an idli...

"This is my idli," said Akku. "It fell out of my lunch box when I tripped over the STUPID BRICK!"

And Akku drew a crow...

"This is the VERY BAD CROW that flew off with my idli," said Akku.

"The crow must have been very hungry," said Appa.

## ACTIVITY 4

Date:



Text: Group C

# ANGRY AKKU

★ Classify the use of capital letters in the text using the following colour code. Starting a sentence (pink); names and titles (orange); headings and book titles (green); for emphasis (yellow).

And Akku drew her teacher...

"This is my teacher, Amala Miss," said Akku. "She helped me up when I fell down. And then she hugged me."

"That's nice of her," said Appa.

"And then she pinched my cheeks. I DON'T LIKE IT when my cheeks are pinched."

"Oho! That must have HURT, no?"

"A little bit. But I'm okay now."

"That's good."

"See how well you draw, Akku?" said Appa.

"You're a real artist! Will you draw something for Amma too?"

"OH-kay!" said Akku, and started drawing some more. "This is a little white mouse... and this is a boat... and this is a coconut tree..."

"And this is a sunflower... and this is your cycle, Appa... and this is a dog... and this is a frog..."

In no time, Akku had forgotten all about the STUPID BRICK that made her trip and fall. And about the BAD BOY who laughed at her. And about the IDLISTEALING CROW.

And Akku even forgot about being ANGRY.

ACTIVITY 5

Date:



ANGRY AKKU

PRESENT  
CONTINUOUS

S+IS/ARE+V-ING

S+IS/ARE+NOT+V-ING

IS/ARE+S+V-ING?

PAST  
CONTINUOUS

S+WAS/WERE+V-ING

S+WAS/WERE+NOT+V-ING

WAS/WERE+S+V-ING?

★ In pairs, ask each other questions about situations in which you felt angry.

Was it something serious?

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Were you alone or in company?

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ACTIVITY 6

Date:



10 Things to Do If You Feel ANGRY like Akku

★ Now, after seeing Akku's list, create your own. Then make a presentation to share with the rest of your classmates.

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_
- 6. \_\_\_\_\_
- 7. \_\_\_\_\_
- 8. \_\_\_\_\_
- 9. \_\_\_\_\_
- 10. \_\_\_\_\_

## ACTIVITY 7

Date:



# ANGRY AKKU

- ★ Think of a moment when you were angry. Now think of three things you did to make yourself feel better, but one of them will be a lie. Write it down, then tell your classmates about it. If they don't guess what the lie was, you will get more points.

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## ACTIVITY 8

Date:



# ANGRY AKKU

- ★ Place a check mark under the student section after you check that area from 0 to 5. Then do the same thing with the group/partner. Leave the teacher section blank.

FINAL RUBRIC			
	STUDENT	GROUP/PARTNER	TEACHER
Participate on the brainstorming.			
Follow the reading.			
Scan the text to look up for information.			
Categorise the verbs, nouns and adjectives.			
Know the use of the capital letters.			
Share their ideas to the rest of the group.			

Have a good organization in the work groups.			
Know the pronouns with the verb "to be".			
Know the structures in present and past tense with the verb "to be".			
Use correctly ICT to create the presentation.			
Use body language during the presentation.			



#### 8.4 ANNEX 4. *Angry Akku's* book.

This is some of the pictures that I will use with the *kamishibai* to tell the story *Angry Akku*.









## 8.5 ANNEX 5. *Angry Akku's* list.

This is the last page of the *Angry Akku's* book, and the example of list that the students have to create.

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### **10 Things to Do If You Feel ANGRY like Akku:**

1. Laugh loudly and jump around with your arms in the air!
2. Slowly – very, very slowly – breathe in, and breathe out!
3. Drink some water! Or buttermilk!
4. Eat a piece of fruit! Or a vada!
5. Tell a grown-up about how you're feeling!
6. Write about how you're feeling!
7. Draw it out! Paint it!
8. Play with a pile of clay!
9. Make up a song about your anger! Sing it aloud!
10. Dance like a monkey!