STORYTELLING: A MOTIVATIONAL PROPOSAL TO ENGAGE STUDENTS IN MEANINGFUL READING EXPERIENCES IN SECOND LANGUAGE ACQUISITION

LA NARRACIÓN DE CUENTOS: UNA PROPUESTA MOTIVACIONAL PARA INVOLUCRAR AL ALUMNADO EN EXPERIENCIAS DE LECTURA SIGNIFICATIVAS EN LA ADQUISICIÓN DE UNA SEGUNDA LENGUA

TRABAJO FIN DE GRADO
EN EDUCACIÓN PRIMARIA
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"Stories are told as spells for binding the world together."

John Rouse

ABSTRACT: This project aims to investigate and delve into storytelling and its scope in educational contexts as a motivational strategy to engage students in meaningful reading experiences while learning a second language through stories. Therefore, stories also have a key role in the project as sources of language and experience. With a view to providing significant reading experiences, it is indispensable that these are interactive, and learners are included in the reading process. The project presents a proposal design, implemented in a classroom, based on storytelling, and enhanced by the learners' performance of a role-play of the chosen story. As a meaningful communication process, where students are able to contextualise, and comprehend through experience.

KEYWORDS: storytelling, story, reading, motivation, learning, language acquisition, second language, role-play.

RESUMEN: Este trabajo pretende investigar y profundizar sobre la narración de cuento y su alcance en contextos educativos como una estrategia motivadora para involucrar al alumnado en experiencias de lectura significativas mientras aprenden una segunda lengua a través de los cuentos. Por ello, los cuentos tienen también un papel clave en el trabajo, como fuentes de lenguaje y experiencia. En relación con proporcionar experiencias de lectura relevantes, es indispensable que dichas experiencias sean interactivas y el alumnado forme parte del proceso de lectura. El trabajo incluye una propuesta de diseño, realizada en un aula, basada en la narración de cuentos y potenciada por la realización de una obra de teatro, por parte del alumnado, del cuento elegido. Como un proceso de comunicación significativo, donde el alumnado puede contextualizar y comprender a través de la experiencia.

PALABRAS CLAVE: narración de cuentos, cuento, lectura, motivación, aprendizaje, adquisición del lenguaje, segunda lengua, obra de teatro.

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1. INTRODUCTION

How can students' motivation be enhanced in the process of learning a foreign language? And how can English language reading be prompted? The answer to these questions can vary depending on the person' preferences.

Regardless, what is clear is that Education needs to provide a motivational learning environment in which learners are involved and have an active role. Therefore, in order to achieve the two aims mentioned above, motivating students in the process of learning a foreign language and prompting English language reading, storytelling is the answer.

"Storytelling has been called the oldest and the newest of the arts. Though its purpose and conditions change from century to century and from culture to culture, storytelling continues to fulfil the same basic social and individual needs." (Greene, 1996, pp.1)

But that is not all, storytelling introduces in the classroom the opportunity to motivate, influence and inspire learners. Stories can fulfil an infinite number of educational needs and can be adjusted and suitable for the requirements of each situation. Additionally, stories are a wide and unceasing source of language experience for children.

Hence, this project aims to investigate and delve into storytelling for the purpose of widen the knowledge about it and its scope in educational contexts. As well as exploring on skills, techniques, strategies, and authors related to storytelling as to getting the best out of it.

Consequently, having the option to putting it into practise in educative contexts, bestowing a meaningful and motivational situation with the target language and reading on learners. In which the learner is the leading figure of its own learning and achieve much more significant and promising development.

For this reason, the project has a proposal unit design that has been implemented in a school in order to assess it and reflect on the results obtained by the experience in relation to storytelling. Thereby providing an analysis of the scope of the proposal.

2. OBJECTIVES

2.1. GENERAL OBJECTIVES

The main objective of this Final Degree Project is acquiring skills, knowledge, and strategies about storytelling via the promotion of learning a second language through stories in students in year three in Primary Education.

Including techniques, resources and materials that could behave as enhancing agents, resulting in an optimal learning in English language.

For this reason, the general objectives intended to be achieved by this Final Degree Project are the following:

- To investigate about skills, knowledge and strategies associated with storytelling.
- To research about theories and authors that support the use of storytelling in educational contexts.
- To develop in the students a motivation for learning English language through stories.
- To design and plan an educative intervention in a bilingual-education centre.
- To acquire habits and skills that allow to continue developing and improving in the process of teaching-learning.
- To reflect on classroom practice, to persist developing, innovating, and improving in the process of teaching practice.
- To address with the most efficiency teaching-learning English language situations in plurilingual and multicultural contexts.

2.2. SPECIFIC OBJECTIVES

Based on the general objectives displayed on the previous section, the specific objectives of this Final Degree Project include:

- To acquire and develop skills, knowledge and strategies based on storytelling in Primary Education schools.
- To apply storytelling in a year three classroom of Primary Education in order to enhance the motivation of students in the process of learning a second language.

- To encourage students with the learning of English language through stories.
- To prompt English language reading.
- To arouse enjoyment and interest in reading.
- To create and apply an educative intervention about a story as a motivating resource in learning English language in the third year of Primary Education.
- To prepare proposals and interactive, dynamic, motivational, and creative materials for the teaching-learning process.
- To reinforce and strengthen the interest and learning of students via activities related with the creation of diverse materials and resources.
- To strengthen the four main skills: writing, listening, speaking and reading.

3. JUSTIFICATION

3.1. RELEVANCE AND IMPORTANCE OF THE TOPIC

The Organic Law for the Improvement of the Quality of Education (LOMCE, 2013) takes up a stance on a foreign language as a tool for communication, therefore, the learning of a language implies sociocultural and sociolinguistic aspects. Besides, the Common European Framework of Reference for Languages (CEFR) presents the basic curriculum for Primary Education around the two core ideas of comprehension and production of oral and written texts.

It should also be noted that nowadays great importance is placed on encouraging motivation during the teaching-learning process in order to achieve a meaningful learning.

For the purpose of fulfilling the notions mentioned above, stories seemed to be a suitable choice. Bruner (1991) stated that stories contribute to the creation of cultural traditions, norms and tools, and permit the person build relevance and meaning in experiences. Even more they, combined with storytelling strategy, reveal itself as one of the most well-receive and recent communication tools within reach.

Storytelling is one of the oldest and the newest of arts. Even though its intention and circumstances vary from century to century, and from culture to culture, storytelling persists in accomplishing the same essential social and individual needs. An inherent impulse to communicate feelings and experiences via storying seem to be had by humans.

Hence, the main purposes of this study are based on researching about the theories and authors that support the use of storytelling in educational contexts and developing in the students a motivation for learning English language through stories. Therefore, it offers a proposal of intervention in a classroom in which storytelling has been used to enhance the motivation of students in the process of learning a foreign language.

3.2. RELATIONSHIP WITH THE DEGREE IN PRIMARY EDUCATION AND WITH THE SUBJECT AREA OF ENGLISH AS A FOREIGN LANGUAGE

This study is connected to the general competences of the Primary Education Degree and, as well, with the specific competences related to the subject area of English as a Foreign Language. This work intends to meet the following ones:

3.2.1. General competences

- To demonstrate possess and comprehend knowledge in an area of study -Education- that builds on the base of Secondary Education, and is usually found at a level in which, although supported by advanced textbooks, includes some aspects that imply knowledge from the forefront of the field of study.

- To apply knowledge to the work in a professional manner and command the competences usually demonstrated through the development and defence of arguments and problem-solving in the field of study -Education-.

- To gather and interpret fundamental data to emit judgements that include a reflection on essential issues of social, scientific or ethic nature.

- To transmit of information, ideas, problems, and solutions to a specialized and non-specialized public.

- To develop those learning skills required to undertake further studies with a high degree of autonomy.

- To develop an ethical commitment in the shaping as professionals, a commitment that should strengthen the idea of integral education, with critical and responsible attitude; ensuring the effective equality of women and men, equal opportunities, universal accessibility for people with disabilities and the values of a culture of peace and democratic values.

3.2.2. Specific competences

- Communicative competence in Foreign Language (English), advanced level C1, according to the Common European Framework of Reference for Languages (CEFR). This competence will involve:

  o To acquire linguistic (phonetic-phonological, grammatic and pragmatic) and sociocultural knowledge of the foreign language.

  o To know the cognitive, linguistic, and communicative bases of language acquisition.

  o To use body language and drama techniques as communicative resources in the foreign language.

- Plan what is to be taught and assessed in relation to the pertinent foreign language, as well as selecting, conceiving, and developing teaching strategies, types of activities and teaching resources.

  o To know the main didactic currents in teaching foreign languages to children and its application to the foreign language classroom in the different levels established in the curriculum.

  o To know the Primary Education curriculum and the curricular development of the area of foreign languages.

  o To develop positive attitudes and representations and openness to linguistic and cultural diversity in the classroom.

  o To promote the development of both oral language and written production paying particular attention to the use of new technologies as a means of long-distance communication in a foreign language.

  o To be able to stimulate the development of metalinguistic, metacognitive and cognitive aptitudes to acquire a new language through relevant tasks with sense and closeness to the students.

  o To develop gradually the communicative competence through the integrated practice of the four skills in the foreign language' classroom.

  o To be able to plan the teaching process of a foreign language, selecting, conceiving, and creating teaching strategies, activities, and resources according to the diversity of students.

4. THEORETICAL FOUNDATION

4.1. AUTHORS AND THEORIES

4.1.1. Lev Vygotsky: Social Constructivism Theory (1978)

Vygotsky's main importance to constructivism arises from his theories about thought, language, and the influence of society on them. Vygotsky states that the process of learning is modified by other individuals and mediated by culture and community, hence, his view is critical upon Piaget's contribution to constructivism. Since Piaget considers that learning is preceded by development, and Vygotsky the opposite.

Therefore, Vygotsky' social constructivism theory analyzes and emphasizes the fundamental role of the social environment in learning. It is considered that understanding, significance, and meaning are developed jointly with other individuals.

The most significant features in this theory are:

- The conjecture that individuals rationalize their experience by establishing a model of the social environment and how it operates.
- The conviction in language as the most indispensable system through which individuals forge reality.

Roth (2000) states that the roots of individuals' knowledge are found in their interactions with their surroundings and other people before their knowledge is internalized.

In *Mind in Society: The Development of Higher Psychological Processes*, Vygotsky defined the Zone of Proximal Development (ZPD) as "the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peer". (Vygotsky, 1978, p. 86)

The main idea is that persons can learn more if working together with other people, collaborating, than they can alone. Moreover, through attempts and effort with more proficient people, learners acquire and assimilate new concepts, psychological tools and skills.

The Vygotskian perspective is based on keeping learners in their own ZPDs as frequently as possible through providing them stimulating and culturally meaningful learning and problem-solving tasks, hardly more challenging than what they do by themselves. In this way, they will need to work with their peer/teacher/adult to fulfil the task. The objective is that after finishing the task together, the learner will be bound to be able to fulfil the same task alone the coming time, and via that procedure, the learner's ZPD for the achieved task will have been overcome.

Vygotsky emphasized that language is indispensable in mediating relationships where less skilled persons learn from more skilled. This connection meaning-making is reinforced by the languages of interaction that take several forms involving gestures, movement, body language, sounds, symbols and graphic images.

In relation to Education, the main importance of the ZPD is that it proposes the upper and lower limits, or the "zone" where new learning is bound to occur. If the task is too easy, there is no challenge provided to the learner and does not learn anything; if the task is too difficult, the learner is probably going to ignore it or be disappointed.

The main relationship between Vygotsky's social constructivism and the proposal is that the social and cultural environment on the students has a clear influence on their learning, considering that their background is what is going to lead to the familiarity or not with the chosen story. Moreover, the connection meaning-making, mentioned above, is an essential part of the storytelling since the interaction with gestures, movement, body language, sounds, symbols and graphic images is indispensable to reach and ensure learners' understanding.

4.1.2. Jerome Bruner: Scaffolding (1976) and Language Acquisition Support System (LASS) (1983)

Even though Vygotsky never used the term "scaffolding", Wood, Bruner, and Ross, in 1976, introduced it in an endeavour to operationalise the concept of teaching in the zone of proximal development (ZPD) of Vygotsky (1931).

For Bruner (1978), scaffolding "refers to the steps taken to reduce the freedom in carrying out some task so that the child can concentrate on the difficult skill she or he is in the process of acquiring." (p. 19)

Bruner adds that it is a process of stablishing the conditions so that the entry of the child is as easier and successful as possible, and then, steadily withdraw so that the child takes the role and becomes sufficiently able to manage it.

In a broad sense, scaffolding has been defined as a type of support for the learning and development of children.

There are some benefits and drawbacks to consider concerning scaffolding. One of the main advantages is that it involves and captivates the learner. The learner does not indifferently listen to information, but rather builds on prior knowledge new ones, via the teacher' encourage. So, if properly done, scaffolding is likely to motivate the learner. On the other hand, one inconvenience is that scaffolding is individualized and creating lessons to meet the needs of every learner would be an immense effort for the teacher.

The language acquisition support system (LASS) is a theory proposed by Jerome Bruner (1983) which focuses on the pragmatics of linguistic communication between children and adults. According to Bruner, a framework of scaffolding which facilitates the child to learn is provided by adults.

Bruner postulated that human beings enter a culturally and linguistically structured world, therefore there is a prolonged immaturity phase in which the cultural and linguistic conventions of their circumstance can be acquired. The role of the adult, one step ahead of the child, is prompting the child through the supply of dialogue, questions and feedback. This way, the adult is preparing the cognitive base on which the child is going to acquire language, starting from an everyday and routinised environment.

According to this, the teacher is that person "one step ahead" that prompts the learners' motivation and desire to learn new things. First, his or her presence is bigger but then gradually the learner acquires the skills to achieve the goal with the feedback, guidance, interaction of the teacher.

4.1.3. Benjamin Bloom: Bloom's Taxonomy (1956) – Critical Thinking Skills (2001)

In 1956, Benjamin Bloom with collaborators Walter Hill, Max Englehart, David Krathwohl and Edward Furst, published a framework whose aim was categorizing educational goals, the Taxonomy of Educational Objectives.

The original taxonomy' framework consists of six main categories:

- Knowledge: refers to the retention of information like definitions, sequences, methodologies.
- Comprehension: even though the person does not understand everything that is being communicate, it is possible to know what is being communicated.
- Application: putting in practice what have been learned.
- Analysis: critical thinking takes part here, the person identifies fact or opinions, for example.
- Synthesis: entails connecting all the elements to create a whole.
- Evaluation: reflecting on the whole process or situation.

The 21st century demands people who are able to confront problems as well as contributing to making decisions on local and global issues, in other words, critical thinkers. Prioritizing thinking processes while learning, critical thinking skills can be practiced and acquired.

In 2001, Bloom's taxonomy was revised in order to update it to the 21st century teachers and students. The name given to the taxonomy was *A Taxonomy for Teaching, Learning, and Assessment*. The new terms changed from nouns in Bloom's Taxonomy to verbs, as following:

- Remembering: retrieving, identifying, and remembering significant knowledge from long-term memory.
- Understanding: constructing meaning from written, oral and graphic messages with different methods like interpreting or summarizing.
- Applying: performing procedures through executing.
- Analyzing: with the whole, separating the different parts and reflecting on how they are connected to each other.
- Evaluating: checking and reviewing, based on standards.

- Creating: reorganizing things with a different design, generating ideas.

Those terms are divided into:

- Low Order Thinking Skills (LOTS): refers to remember, understand, and apply. Based on being able to identify problems, summarize the circumstances, or demonstrate ideas. There are some verbs linked to them: for example, recognize, describe, find, classify, summarize, implement, and use. These skills are necessary to move to HOTS.
- High Order Thinking Skills (HOTS): refers to analyze, evaluate, and create. Based on the ability to analyze facts, defend opinions, build arguments, evaluate conclusions, or solve problems. There are some verbs linked to them: for instance, compare, organize, outline, judge, test, design, plan, and invent.

Nowadays, teachers must make decisions about how to organize the classroom time. Hence, Bloom's Taxonomy offers a clarified line to follow when planning the goals or objectives. Furthermore, to fulfil the demands of the 21st century, it is crucial basing the teaching-learning process on the critical thinking skills, the teacher supports students during the LOTS, while moving to HOTS, and during HOTS.
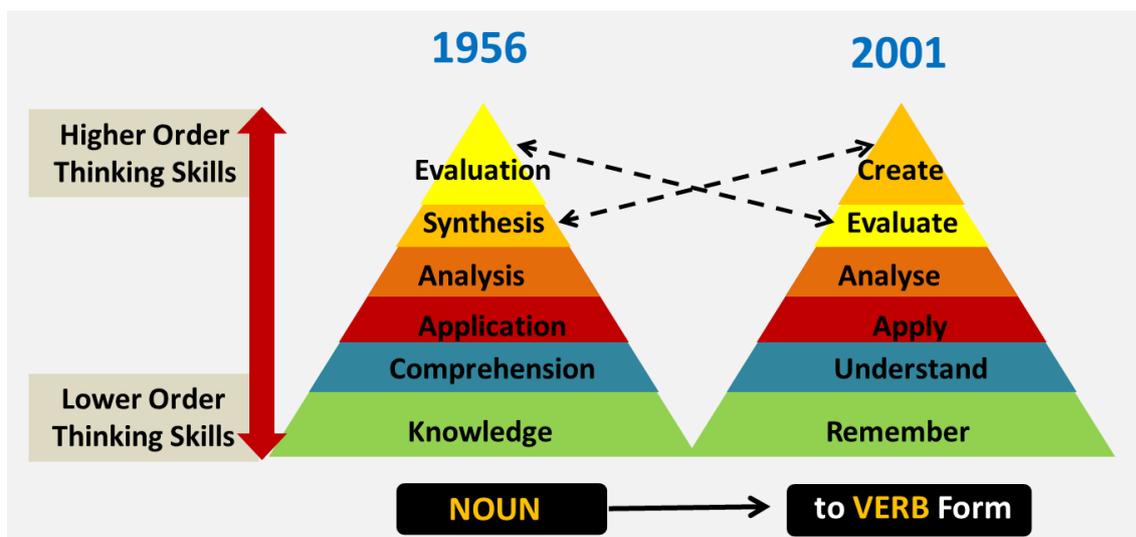
Figure 1: Bloom Taxonomy (1956) vs Thinking skills (2001). Tofas Akademi.

4.1.4. Brian Cambourne: The Conditions of Learning (1988)

Cambourne accomplished research in language acquisition and discovered that is more effective when children construct their own knowledge to significantly learn it. In consequence, Cambourne created a model ease language learning, it consists of eight Conditions of Learning and four Processes that enable Learning. The conditions and processes are interrelated and synergistic, therefore, when considered together the effect is greater.

Conditions of learning:

- Engagement: all learning need engagement of the learner to succeed.
- Immersion: children are constantly surrounded by examples of the language, oral, written, speaking, and reading examples, the language makes sense because it is contextualized.
- Demonstration: learners need physical demonstrations that combined with the language simplifies understanding the purpose of language.
- Expectations: the first step is that learners see themselves as capable of learning. Then, expectations should be suitable for each learner, and concerns how they are perceived by significant viewers and how the learners perceive themselves.
- Responsibility: the learner is who decides what actions is taking. Teachers provide circumstances in which students become involved in decision-making.
- Approximations: while children are learning the language and to talk, their intentions are approximations to meaningful communication.
- Employment/Use/Practice: learners need to be offered the opportunity to practice what they are learning.
- Response: learners need to communicate with a more knowledgeable person that is going to provide feedback, it can come from the teacher or other students.

As mentioned before, there are four processes that complemented these conditions in order to achieve a better result.

Processes that enable learning:

- Transformation: the main idea is allowing students to make their own meaning. The approximations and decisions made by them are producing this transformation on the concepts or knowledge.

- Discussion/Reflection: sharing understandings with others concedes the opportunity of clarifying, constructing, adjusting, interpreting, and expanding them.
- Application: inherent in the condition of practice. When learners collaborate, the processes of transformation, discussion and application occur.
- Evaluation: the response from others is a condition of learning. However, during the processes learners transform, discuss and apply their learning and a self-evaluation of those is made by the person.

In dramatization, play, "the conditions of learning are achieved, allowing children to practice and engage in oral language and transfer it to literacy learning." (Cambourne, 1995, p.186).

4.1.5. Content and Language Integrated Learning (CLIL)

In the 1990s the term Content and Language Integrated Learning (CLIL) was introduced in Europe by a group of specialists from different backgrounds. Thereafter, the European Commission and the Council of Europe have initiated many proposals in support of CLIL since it enhance second-language education and bilingualism, a need in Europe.

The European Commission describes CLIL as "the platform for and innovative methodological approach of far broader scope than language teaching. Accordingly, its advocates stress how it seeks to develop proficiency in both the non-language subject and the language in which this is taught, attaching the same importance to each. Furthermore, achieving this twofold aim calls for the development of a special approach to teaching in that the non-language subject is not taught *in* a foreign language but *with* and *through* a foreign language*."* (European Commission, 2006, p. 11)

As another definition, the glossary of the University of Cambridge ESOL Examinations (2009) establishes that "CLIL is an approach in which a foreign language is used as a tool in the learning of a non-language subject in which both language and the subject have a joint role." (p. 1)

Hence, CLIL is a methodology based on integrating content and the language learning, in order to teach a non-language subject through a foreign language.

Marsh (2002) states that the main aims of CLIL remain constant:

- Opportunities to learn subject matter or content efficiently through a language that is not contemplated as the common language for subject instruction in their regular curriculum should be given to students.
- Opportunities to use language/s in a diversity of circumstances and contexts so as to empower them to manage prosperously in a plurilingual and pluricultural Europe should be given to students.
- Provide support to young people in order to develop concrete and suitable intercultural and linguistic knowledge skills and strategies, to perform as autonomous European citizens. (p. 27)

There has been an increasing in the importance of second language/foreign language in the schools' curriculum due to the expansion and development of CLIL in Europe. CLIL programs include a significant number of hours in contact with the second language/foreign language and the possibility of integrating the instruction, the teachers, the learners and the language.

Therefore, in order to manage this new approach, CLIL teachers need three different but combined abilities: target language ability, that is input and output, appropriate language; content knowledge, as to contents, concepts and skills; and CLIL methodology, as for language supportive.

For the purpose of planning CLIL lessons there are some principles to enable teachers to plan and teach, the 4Cs-Framework (Coyle 1999, 2006):

- Content: learners acquire knowledge and skills as well as create their own knowledge.
- Cognition: learners have the opportunity of thinking, interpreting, and analyzing the contents.
- Communication: interaction is necessary to learn.
- Culture: intercultural consciousness.

According to this, to unlock the potential of CLIL, a shift mindset about the relationship between content and language learning. So as to develop education in multilingual settings where students understand new language in both, the first and the foreign language.

Marsh (2002) indicates that "when 'language using' experiences are positive, when students are challenged to understand, think and reconceptualise prior learning in more than one language, when alternative perspectives are presented to our learners in different languages, then as the number of successful language learners increases, we can consider ourselves as having matured as a plurilingual and pluricultural learning society." (p. 28)

In this case, the proposal is based on using the language to teach the target language, that is to say, when using storytelling as the main tool in the teaching-learning process, language is the vehicle for learning.

4.1.6. Communicative language teaching (CLT) – Communicative Approach (CA)

In 1965 Chomsky created the term "linguistic competence", giving the main importance to grammatical competence and whose components were rules and words in interaction. In contrast, Hymes (1966) coined the term "communicative approach" since he believed that linguistic competence was not enough wide to show the reality of foreign language learning.

In the 1970s educators and linguists were quite dissatisfied with the methods followed for foreign language teaching such as the audiolingual or grammar-translations methods. In brief, students were not learning enough realistic language, they were not able to communicate effectively in the culture of the target language. As a result, the communicative approach emerged in this context.

The communicative approach (CA) emerged in UK and its application to the field of Second/Foreign Language learning and teaching resulted in the Communicative Language Teaching (CLT).

It stands for the idea that learning language in a successful way occurs being exposed to communicate real meaning. Consequently, if learners are entailed in real communication, they will make use of their natural strategies for language acquisition which will lead them to learning to use the language.

One of its focal points is being centred around the learner's meaningful interaction in communicative situations which emphasizes the importance of more creative language tasks and less structured.

Margie S. Berns (1984), an expert in the field of communicative language teaching, writes in explaining Firth's view that "language is interaction; it is interpersonal activity and has a clear relationship with society. In this light, language study has to look at the use (function) of language in context, both its linguistic context (what is uttered before and after a given piece of discourse) and its social, or situational, context (who is speaking, what their social roles are, why they have come together to speak)" (p. 5).

In terms of the role of the teacher and the student, since the students' performance is the main aim, the teacher' role changes into a listener, who facilitates the students' learning. It might result in an active class, but that is part of the process due to communication activities.

The communicative approach view language as a functional notion, hence, the teaching process is communicative. There are some indispensable principles:

- The most important thing is the learners' needs; therefore, the syllabus is based on those needs and interests.
- Speaking is considered the main skill; it should be incorporated from the beginning.
- The language used is real-life and real-world; factual language and materials.
- The focus is placed on the capacity to understand the meaning of messages.
- The target language should be used fluently and appropriately by the teacher.
- The opportunity to express ideas and opinions should be given to learners.
- The classroom should be student-centred, what means that the teachers' role is mediating, while the students' role is acting.

In relation to the proposal, the communicative approach focuses on real meaning and real communication, and the proposal is based on a native-English story. Consequently, the language to which the learner is exposed to is based on a real story. In addition, there is a meaningful interaction during the whole proposal, but with more emphasis in the role-play, where students will develop a more creative language task.

4.2. STORYTELLING: DELVING DEEPER

With a view to developing this project is essential to understand what storytelling covers. "Storytelling has been called the oldest and the newest of the arts. Though its purpose and conditions change from century to century and from culture to culture, storytelling continues to fulfil the same basic social and individual needs." (Greene, 1996, pp.1)

The first sight of storytelling appears to be found in an Egyptian papyrus, between 2000 and 1300 B.C.E. Then in Greek mythology, in Plato and Aristotle, etc., but the aim was similar, storytelling was used to teach and disseminate social and moral values. Many years later, during the second half of the nineteenth century and in the twentieth century, several social movements in the United States prompted creating organized storytelling, in other words, formal presentations of stories to groups of children.

According to Oliver Serrat (2008) "Storytelling is the vivid description of ideas, beliefs, personal experiences, and life-lessons through stories or narratives that evoke powerful emotions and insights." (Serrat, 2008, p.1)

The National Storytelling network defines storytelling as an interactive art in which words and actions are used to disclose the images and elements of a story prompting the listener's imagination.

Education and storytelling have always been connected. However, contemporary movements set a stronger emphasis on the utilization of storytelling in education. Traditionally, stories have been part of the class as a way of leisure time or in "story hours", however, the tendency is changing, and the curriculum of all subjects are starting to include them. Storytelling is a powerful tool to motivate, influence and inspire and educators are aware of it. Therefore, as well as introducing stories to students, students are discovering how to create and show their own stories through digital storytelling.

4.2.1. Storytelling in the classroom

First of all, why stories? Stories provide a wide and unceasing source of language experience for children. Even more, there are some important features that should place stories as a central resource in teaching:

- Motivation: if the proper occasion is chosen, children will always be desiring to listen or to read.
- Meaning: when children listen or read stories, they want to find meaning and if they achieve it, they are incentivized through their ability to understand and want to improve it.
- Fluency:
    o Listening and reading fluency: based on dealing with not understanding some things and being eager to search, predict and guess meaning.
    o Speaking and writing fluency: based on constructing meaning with limited language and broaden that language.
- Language awareness: children are exposed to real sentence constructions and a variety of language.
- Stimulus for speaking and writing: children want to express their opinions, ideas, likes and dislikes about the story.
- Communication: story sharing gives the opportunity of learning to communicate, that is to say, speaking, listening to others, reading and be able to understand.
- General curriculum: stories can be used in different contexts and for different purposes adapting them to specific subjects or topics.

In addition, experiences are organized, and important happenings are recorded in stories. In terms of literacy and language development, stories have an important role as usual forms of discourse, particularly considering the increasing number of classrooms with cultural and linguistic diversity on its students.

In the book *The Completed Gesture*, John Rouse (1978) writes "Stories are told as spells for binding the world together."

Then, indeed, a decisive fact is the selection of the story. It demands the ability to evaluate stories and the ones that fulfil the learners' and teacher' needs and interests and the ones that do not. The main aspects to consider are as follows:

- The age and language skills of the learners.
- The values implied in the story.
- How the setting, characters, messages, and events will engage the learners.
- The length of the story.
- The structures and pictures of the story.

Storytelling introduces in the classroom the opportunity for students not only to hear and respond to stories but also to make up stories. To make the most of storytelling there are some techniques to encourage students' attention and immersion:

- Predicting: prompting children to anticipate what is coming, before, during and after the reading.

- Visualising: visualising the text with their five senses in order to support the comprehension. Duke and Pearson (2002) argue that "a visual display helps readers understand, organise, and remember some of those thousand words" (p. 218).

- Asking and answering questions: encouraging children to ask questions, wonder, inquire and clarify ideas while reading. "Think-alouds", thinking aloud, can be a useful tool to guide students' questions.

- Print referencing: before, while and after reading highlight and talk about different elements.

- Summarising: discussing the start, middle and end of the story as well as ideas or relevant details.

- Bringing the book to life: using dramatic voice, body language, characterisation, gestures, and facial expressions.

- Highlighting emergent literacy foci during reading experiences: highlight different aspects of literacy such as concepts, phonological awareness, phonics, making meaning and expressing ideas.

4.2.2. Sipe: Theory of expressive engagement (2002)

For the purpose of achieving meaningful reading experiences, it is essential that these are interactive for children and allow them to become included in the reading process. The theory of expressive engagement of Sipe (2002), explains strategies for fulfilling the mentioned goal, including:

- Dramatizing: including imitating and physically interpreting what is happening in the story.

- Talking back: when children talk during the story, trying to help or warn the characters. This means that the children are engaged in the world of the story.

- Critiquing/Controlling: alternatives in characters, plots or settings are suggested by children. Therefore, children have an important role and feel part of the story, they are deciding and creating it.
- Inserting: the idea is that children insert oneself or friends in the story, joining life and story.
- Taking over: children assume the control of the text and manipulate it for their own purposes, the responses are usually comical and rebellious.

The main idea is that children are invited to participate or perform in those stories, letting them have an active role and not simply understanding the story. Having as a result involved students in the process of storytelling, stories and creating their own stories.

4.2.3. Role-play and dramatization to promote literacy development

"Dramatic activities are crucial to early literacy development because children can be involved in reading and writing as a holistic and meaningful communication process." (McNamee, McLane, Cooper, & Kerwin, 1985)

Drama plays a creative and motivating activity for children that, in reality, entails constructing meaning and a better understanding of the plot, the characters' feelings and the vocabulary and structures in the story. Medina and Campano (2006) discovered that "through theatre, the students found a safe space to fictionalize reality and enact more empowering individual and collective representations from which others might learn" (p. 333).

Consequently, children feel and experience themselves the meaning of the words and what is happening in the story. The language on the story, first decontextualized, turns into a comprehension.

Furthermore, role-playing has more benefits on students like promoting their fluency, helping them to read aloud with expression and building confidence. Additionally, drama provides meaningful communication and a variety of opportunities for social interaction and feedback between the students and students-teacher.

5. PROPOSAL DESIGN

5.1. STORYTELLING AND DRAMATIZING THROUGH *GOLDILOCKS AND THE THREE BEARS*: A UNIT BASED ON STORYTELLING

"Storytelling and dramatizing through *Goldilocks and the three bears*" (*Annexe I*), is a unit that was implemented in Primary Education, in year 3. It was implemented in the subjects of English, and Arts & Crafts in the Internship of this author.

This unit arises from an interest in storytelling and the desire to do something beyond working with stories, involving the students in a different way to how they usually work. Therefore, the unit is oriented towards the performance of a role-play of the chosen story *Goldilocks and the three bears.*

The choice of the story was based on several aspects, among which can be highlighted: the structure of the story, following a pattern; the possibility of introducing and working on superlatives; the adaptability and possibilities of the story for the role-play, as there is a wide variety of characters. The story was created in digital version with an app called *StoryJumper* (https://www.storyjumper.com/), which offers a variety of options to create images, characters, texts, tittles. The digital version gives the opportunity of projecting the story and ensuring that every student will be able to follow it, the text and the images are bigger.

5.2. CONTEXT
5.2.1. The school

The school in which this unit has been implemented is located in Valladolid. It is a state school with Kindergarten and Primary Education, therefore there are students between 3 and 12 years old, having two lines per level.

In relation to the bilingual section, the school has an autonomy project which includes teaching four hours of English as a second language in year 5 and 6; in year 2 Natural and Social Science are taught in English; and from year 3 to 6 only Natural Science is done in English. Moreover, Arts & Crafts is also part of the bilingual section in all years.

5.2.2. The groups

As there are two lines, the unit was implemented in two classes of year 3, one of them with 17 students, and the other one with 18. Both groups were similar in terms of knowledge and capabilities, but there were some differences in the way tasks were addressed and how the lessons developed due to differences between students in one class and the other.

What influenced the most the development of the unit was that one group is quieter and the other one is more active which resulted in explaining or doing activities in a more fluent or interrupted way, depending on the group.

In reference to the number of hours in year 3 per subject in the bilingual section, there are 2h 30min of English, 1h of Arts & Crafts, and 1h 30min of Natural Science.

5.3. METHODOLOGY

5.3.1. Official Documents

This proposal is based on the Official Curriculum of Castile and Leon, "DECRETO 26/2016, de 21 de julio, por el que se establece el currículo y se regula la implantación, evaluación y desarrollo de la Educación Primaria en la Comunidad de Castilla y León." Whose line of action and objectives have been followed in order to fulfil the requirements of the community in which the proposal has been developed.

It is also based on the Common European Framework of Reference for Languages: learning, teaching, assessment (CEFR), whose role in respect of language acquisition, learning and teaching is providing a common basis for objectives, content, and methods in second/foreign language education.

5.3.2. Task-based Method

The main methodology followed in the proposal is the task-based learning (TBL) method which focuses on the use of factual language as well as requesting students to do significant tasks using the target language.

The following practices and principles have been reinforced, from a pedagogically point of view, by task-based language teaching:

- An approach in which the selection of the contents is based on needs.
- An importance placed on working through the interaction in the target language in order to learning to communicate.
- The employment of real texts in the learning situation.
- Providing opportunities for learners to concentrate in the learning process itself as well as on language.
- Strengthening personal experiences of the learners as significant supporting components to classroom learning.
- The connection between the language learned in the classroom and the one used outside the classroom.

Considering that task is a central point of task-based learning, is essential to describe what is regarded as a task. According to Willis (1996), a task is described as a goal-oriented activity in which language is used by learners to accomplish an actual outcome, producing a final product that can be esteemed by others.

As stated by Ellis (2003), a task has six main criterial features:
- A task is a workplan. This workplan consists of teaching materials.
- A task implicates a principal focus on meaning. A task looks for captivating learners in using language pragmatically rather than displaying language.
- A task involves processes of language use that happen in real life.
- Any of the four language skills can be implicate in a task.
- A task entails cognitive processes, like selecting, classifying, ordering, reasoning, and evaluating information so that the task can be accomplished.
- A communicative outcome has been set before doing the task.

There is a proposed task framework by Willis (1996) whose intention is to produce in the classroom the necessary conditions for language learning. The framework is divided in three phases:
- Pre-task: introduction to the topic and task.
- The teacher introduces the topic, the task and what students are expected to do. The teacher might highlight useful words or phrases in order to help the students to understand the instructions.
- The task cycle: perform the task.
- The students do the task, the teacher is monitoring, encouraging in a supportive way the students' endeavour at communication in the target language. The teacher

help, suggest phrases, and advice on language. Then, some students share to the whole class so that everyone can compare results; other people can add different ideas and comment.

- Focus on form: clarify notions and to perceive more things.

5.4. OBJECTIVES

The general objectives of the proposal are based on the CEFR, and the BOCYL, and are as follows:

- To strengthen confidence, motivation, and cultural enrichment.
- To arise enjoyment of reading.
- To arise reading habits.
- To develop speaking, writing, listening, and reading skills.
- To learn key language of specific new topic areas.
- To infer meaning of unknown language from the context.

The specific objectives are detailed in each lesson explanation.

5.5. THE UNIT

5.5.1. Features

This unit is planned for the English, and the Arts & Crafts subjects, the main one is English, therefore most of the lessons are designed for it.

It consists of ten lessons, developed during the English, and Arts & Crafts classes. Considering two complete lessons (2h) of English, and one of Arts & Crafts (1h) per week, the unit length is going to be 4 weeks. In addition to these ten lessons, it should be taken into consideration that the final task is rehearsed every week, in the English subject, 30min per week.

The main features of the design are the storytelling of *Goldilocks and the three bears*; some activities divided into text, sentence, word level, and phonics in the booklet; some interactive activities; rewriting the end of the story; the rehearsals of the role-play; the dramatization of the story; and the assessment booklet. The story was created with an app for creating books, hence, in the storytelling it was projected.

5.5.2. Lessons

As mentioned before, most of the lessons are designed for the English subject, 9 lessons are for English subject, based on the four skills (listening, reading, writing and reading); and 1 lesson is for Arts & Crafts subject, the specific skills are mentioned in the lesson. This chart contains an overview of the lessons included in the unit:

LESSON	TIMING	OVERVIEW
1- Literacy	1h	Approach to the story + Storytelling
2- Arts & Crafts	1h	Creating play props
3- Literacy – Text level	1h	Text level: Type of text + Story map + Sequence
4- Literacy – Sentence Level	1h	Sentence level: Listen, create and write sentences + Match, create and write sentences + Write positive, negative and interrogative sentences
5- Literacy – Sentence Level	1h	Sentence level: Superlatives + Board game superlatives
6- Literacy – Word level	1h	Word level: Images + Definitions + Definitions and jumbled letters + Listening comprehension
7- Literacy - Graphemes	1h	Graphemes: "ear" + "air"
8- Literacy	1h	Rewriting the end of story + Making posters
9- Literacy	1h	Final task: Role-play
10- Literacy	1h	Assessment booklet

Table 1: Overview of the lessons. Own elaboration.

Overview of the development of a lesson:

TIMING	DEVELOPMENT
5'	Routines + Introduction
50'	Tasks
5'	Checking tasks

Table 2: Development of a lesson. Own elaboration.

The routines of each day are based on the greeting, the date of the day; and if it is someone's birthday.

LESSON 1

Objectives:

- To listen actively to the story and foresee what is going to happen.
- To predict what is going to happen next in a story by choosing from a variety of possibilities given by teacher and justifying their choice by connecting parts of the story so far.
- To find answers, to questions from the teacher, in the text.
- To guess the meaning of new language through images and teacher's verbal and non-verbal language.
- To describe the pictures in a story using the appropriate language structures.

Activity 1: Approach to the story

- o Grouping: Big group.
- o Timing: 15'.
- o Resources: A bag, doll, teddy bear, box of porridge, forest flashcard, three beds flashcard, three chairs flashcard (*Annexe II*)

The story is introduced by an approach in which students will predict what the story will be. The teacher will take out different objects from a bag, introducing them and asking questions to the students so that they can predict the story. The language that the teacher considers the students do not know, will be in the bag too introduce them, for example, the porridge.

Activity 2: Storytelling

- o Grouping: Big group.
- o Timing: 5' front cover; 15' reading of the story; 15' talk about the story.
- o Resources: Story (*Annexe I*).

Before reading the story *Goldilocks and the three bears*, the teacher approaches the front cover and the pictures asking students some questions; while reading the story interact with the students, asking them questions, remembering what happened, predicting what will happen; finally, ask the students questions about the story.

LESSON 2

Objectives:

- To produce some play props following instructions and using different materials to make a band-mask.

Activity 1: Creating play props

o Grouping: Big group/Individual.
o Timing: 50'.
o Resources: band-mask (*Annexe III*), felt tips, crayons, eva foam, crepe paper.
o Arts & Crafts main motor skills: painting with different materials; cutting; sticking; manipulating different materials.

The teacher explains that students are going to create a band-mask with their character for the dramatization and give instructions to follow different steps. Students will listen and then do by themselves. Students are going to make the band-mask of its character.

LESSON 3

Objectives:

- To identify the type of text: story.
- To identify the tittle, the setting, the characters, and the plot (beginning, middle, end) to create the story map.
- To sequence the story (pictures) and then match the sentences to each sequence.
- To match characters with their speech in the story.

Activity 1: Text level - type of text

- o Grouping: Big group.
- o Timing: 10'.
- o Resources: Slide with different types of texts (*Annexe IV*).

Different types of text are shown to the students, they will identify which of them corresponds to *Goldilocks and the three bears,* that is to say, to a story. Students share their ideas until they come up with an answer.

Activity 2: Text level – Story map

- o Grouping: Big group/Individual.
- o Timing: 20'.
- o Resources: Booklet (*Annexe V*).

The teacher introduces the text level and the activities, the main task is the story map in which students will identify the tittle, not author as it's a traditional story; the characters; the setting: a short description; the beginning, middle or end of the story through short paragraphs.

Activity 3: Text level - Sequence

- o Grouping: Big group/Individual.
- o Timing: 20'.
- o Resources: Booklet (*Annexe V*).

The last activity of the text level consists of sequencing some pictures. Then, matching the picture with the text.

LESSON 4

Objectives:

- - To sequence pictures to create sentences.
- - To order words to create a sentence.

- To identify examples (from reading) of positive statements, negative statements, questions, and exclamations from the text.
- To write negative statements with the verb to be with increasing accuracy.

Activity 1: Sentence level – Listen, create and write sentences

- o Grouping: Big group.
- o Timing: 15'.
- o Resources: Live worksheet 1 (*Annexe VI*), Live worksheet 2 (*Annexe VII)* and smartboard.

The teacher introduces the sentence level and the activities related to it. The first activity is an interactive activity (Live worksheet 1) in which students will match and order the sentences, then write them. In the second live worksheet (Live worksheet 2), students will listen each piece of the sentence.

Activity 2: Sentence level – Match, create and write sentences

- o Grouping: Big group/Individual.
- o Timing: 15'.
- o Resources: Booklet (*Annexe VIII*).

Then, in the booklet students will match one card of each column to create a sentence that makes sense with the story: a positive and a negative statement, and a question. Finally, they will write the sentences.

Activity 3: Sentence level – Write positive, negative and interrogative sentences

- o Grouping: Big group/Individual.
- o Timing: 20'.
- o Resources: Booklet (*Annexe VIII*).

Then, students will write one affirmative sentence, related to *Goldilocks and the three bears*. Then they will change it into negative and interrogative.

LESSON 5

Objectives:

- To identify language structures of superlatives.
- To recognise how words change their meaning to "the most" when the suffix-est is added as in big, the biggest.
- To use superlatives in shared and guided speaking.

Activity 1: Sentence level - Superlatives

- o Grouping: Individual.
- o Timing: 20'.
- o Resources: Booklet (*Annexe IX*).

In the booklet, there are three pictures and two or three sentences. Students will read the sentences and circle the correct one. For example, there is a picture of the three bears, and the sentences: Daddy bear is the biggest. / Daddy bear is the smallest.

Activity 2: Sentence level – Board game superlatives

- o Grouping: Individual.
- o Timing: 30'.
- o Resources: Board game (*Annexe X*), die, token.

The teacher introduces the board game about superlatives. Students will throw the die and move the token, then they will answer the question/challenge of the square.

LESSON 6

Objectives:

- To match pictures and words.
- To match words from the topic with simple definitions.
- To make words from jumbled letters.
- To listen and identify key language.

Activity 1: Word level - Images

- o Grouping: Big group/Individual.
- o Timing: 10'.
- o Resources: Booklet (*Annexe XI*).

In the first activity of the booklet, there are some pictures and some words, students will look at the pictures and read the words, then match the pictures with their words.

Activity 2: Word level - Definitions

- o Grouping: Big group/Individual.
- o Timing: 15'.
- o Resources: Booklet (*Annexe XI*).

In the booklet, in the second activity, there are some words and some definitions, and students will match the definitions with the words, and then write the word next to the definition. The words are from the story, the unit of Natural Science and the high frequency words.

Activity 3: Word level – Definitions and jumbled letters

- o Grouping: Big group/Individual.
- o Timing: 15'.
- o Resources: Booklet (*Annexe XI*).

In the third activity of the booklet, there are some definitions and some jumbled letters, students will order the letters to form a word that has sense with the given definition.

Activity 4: Word level – Listening comprehension

- o Grouping: Big group.
- o Timing: 10'.
- o Resources: Live worksheet (*Annexe XII*) and smartboard.

The teacher introduces the word level and the activities related to it. Introduces the interactive activity in which students will help Goldilocks to go home. Goldilocks is going to say the first word where they will click, so students will listen and find the word, and then in that word, they will hear the next word, until Goldilocks arrives home.

The words are from the story, the unit of Natural Science and the high frequency words. Some of them are in green, those are the ones connected to the unit of Natural Science, so the teacher asks students about it, and review all the concepts.

LESSON 7

Objectives:

- To recognise and say the sound associated to the following graphemes: "ear" and "air".
- To identify words with the graphemes "ear" and "air".
- To create and use lists with words with the graphemes "ear" and "air".

These activities pretend to work on two graphemes, "ear" and "air", whose sound is the same /ɛəʳ/.

Activity 1: Grapheme – "ear"

o Grouping: Big group/Individual.
o Timing: 15'.
o Resources: Video, smartboard and booklet (*Annexe XIII*).

The teacher introduces the activity in which students will watch a video about the grapheme "ear", like in bear. In order to identify the grapheme and the sound associated to it, the teacher and then, the students, will use a gesture in which a bear is imitated.

After that, they will work on a rhyme with the same grapheme. Then, in the booklet, students will identify the grapheme "ear" in the rhyme, and finally, write the words.
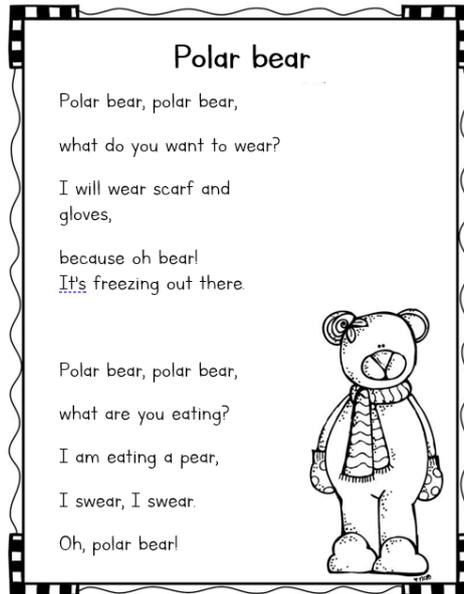
Figure 2: Rhyme with "ear" grapheme. Own elaboration

Activity 2: Grapheme – "air"

- o   Grouping: Big group/Individual.
- o   Timing: 25'.
- o   Resources: Video, smartboard and booklet (*Annexe XIII)*.

The teacher introduces the activity in which students will watch the video about the grapheme "air", like in chair. In order to identify the grapheme and the sound associated to it, the teacher and then, the students, will use a gesture in which you pretend to sit down, bending a little bit.

Then, in the booklet, they will write the words of the video and create their own rhyme.

Activity 3: Grapheme – "air"

- o   Grouping: Big group.
- o   Timing: 10'.
- o   Resources: Live worksheet 1 (*Annexe XIV*), Live worksheet 2 (*Annexe XV*).

Students will work on two live worksheets. In the first one, students will write some words with the "air" grapheme and then find them in a word search; in the second live worksheet students will unscramble letters to form words with "air" grapheme.

LESSON 8

Objectives:

- To produce a new end for the story as a big group.
- To make at least one suggestion for the new end of the story.
- To rewrite the end of the story as a big group.

Activity 1: Rewriting the end of the story

- Grouping: Big group.
- Timing: 25'.
- Resources: smartboard and booklet (*Annexe XVI*).

The teacher introduces the activity in which students will change the end of the story and rewrite it. There is time for a brainstorm where students can suggest ideas.

Then, a second brainstorm with the chosen idea: when the bears talk with Goldilocks, instead of helping her to go back home, they call Goldilocks' mum to see if she can stay at home and have a sleepover with baby bear, now they are close friends.

Finally, the students share how the story is going to develop and the teacher writes the new end of the story on the blackboard and the students on their booklets.

Activity 2: Making posters

- Grouping: Big group.
- Timing: 25'.
- Resources: example of poster (*Annexe XVII*), cardboards, felt tips, crayons, crepe paper, stickers, laces.

First, the teacher introduces an example of a poster to see the most important parts and features. Then, students will make some posters to advertise their Goldilocks' play in the school. The design will be done with different materials.

Figure 3: Example of poster. Pinterest, designed by freepick

LESSON 9

As mentioned above, there are 17 students in one group and 18 in the other, therefore there are 18 characters in the story. The characters are: Goldilocks 1, Mum, Rabbit, Bird, Butterfly (this character will not be used in the group with one less person), Daddy bear 1, Mommy bear 1, Baby bear 1, Chair 1, Chair 2, Chair 3, Bed 1, Bed 2, Bed 3, Goldilocks 2, Daddy bear 2, Mommy bear 2 and Baby bear 2.

The cast of characters will be done some lessons before and students will also be given the script of the play (*Annexe XVIII*), in order to rehearse the role-play. The rehearsals are done in the English subject, 30min per week.

Objectives:

- Take on the role of one of the characters, with the help of peers and/or teacher prepare what they will say in a small part of the story and perform it.

Final task: Role-play of *Goldilocks and the three bears.*

- o Grouping: Big group.

o Timing: 50'.

o Resources: Chairs, beds, bowls, spoons, play props, Chroma, green fabric/paper/wall, recording devise.

Students perform the dramatization of *Goldilocks and the three bears* following the story with the new end that they have created in the previous lesson. Finally, there is a debate where the students and the teacher talk about the performance, positive and negative points, things to improve.

The background of the role-play is a green fabric/paper/wall, so that the teacher records the pupils, and it can be edited with Chroma technique, where the background is changed into any selected picture. The teacher will edit the video and upload it to Teams, so that families can see it.

If the school has tablets/laptops for each student, the students will edit the video.

LESSON 10

Objectives:

- To self and peer assess work identifying strong points and things to improve.

Activity 1: Assessment

o Grouping: Big group/Individual.

o Timing: 5' video; 20' self-assessment; 5' video; 20' peer-assessment.

o Resources: Videos of the play and assessment booklet (*Annexe XIX*).

The teacher projects in each group the video of their role-play. Then, introduces the assessment booklet and explains the first part, the self-assessment, where each student will assess his or her performance. The task will be done question by question, doing it together and writing the students' answers in the blackboard as possible answers.

Then the teacher projects in each group the video of the role-play of the other group. After that, introduces the peer-assessment, where each student will assess the performance of a classmate. The task will be done question by question, doing it together and writing the students' answers in the blackboard as possible answers.

In both, the self and peer assessments, students will write one star, something they did really good; and one wish, something that they can improve.

5.6. RESULTS

The unit explained above was implemented in the Internship of this author, not all activities as some of them has been modified or added in order to improve the proposal design. This is due to the fact that there were parts whose development was according to the initial planning, and its results were positive; and other parts that were influenced by several circumstances that occurred, and its results were not as expected.

The booklet has been an important tool to highlight and record students' achievements. Moreover, the assessment booklet allows students to develop their high order thinking skills, since they are asked to analyze, and evaluate their peers' and their own work during the final task, the role-play.

6. RESULTS

6.1. UNIT RESULTS

As mentioned before, this unit was implemented in a state school, in Valladolid, in two classes of year 3.

From the beginning, students' involvement, and work was exceptional. They showed themselves eager to get involved in the proposal and all the activities.

The parts related to the storytelling and the role-play were the students' favourite ones. Every pupil was engaged by the storytelling and implicated on the play in order to achieve the most successful results, not only for themselves, but also for their classmates.

On the one hand, the storytelling was approached in a way that students were part of the process. This meant that they were actively involved from the very beginning of the unit, and their interest with the story was deeper.

On the other hand, the implication by the students in both groups in the role-play was rewarding. They exceeded all expectations in terms of their involvement in the task and it was appreciable that when they have the acting role, they were willing to keep improving. Therefore, where communicative interaction is present and learners have an active role, they show greater motivation.

The least enjoyable part was the assessment booklet, even though students fulfilled it and achieved the goals set, they conveyed that it was not as entertaining as other activities and quite difficult.

On balance, both groups achieve the aims of the unit, although the pace and learning processes were different, what led to adjusting the lessons so as to achieve the better result in each group. Even so, the development of the unit was favorable in both groups and the aims of the unit were successfully achieved.

The booklet has been an important tool to highlight and record students' achievements; even more, the assessment booklet allows students to develop their high order thinking skills, since they are asked to analyze, and evaluate their peers' and their own work and development during the unit.

With a view on registering data, there has been a qualitative data recording based on observation and written record, the booklet. Hence, the assessment, evaluation and marking of the students has been done through rubrics; the rubric of the direct observation of the teacher (*Annexe XX*); the rubric of the booklet, and the assessment booklet (*Annexe XXI*).

6.2.   STORYTELLING RESULTS

As mentioned above, storytelling was one of the most relished parts of the proposal. Additionally, in both groups was developed thrivingly and students were involved in it.

First, with the approach of the story, students were eager to discover it, and as they were included in the task they were delighted. Then, when approaching the cover page of the story, using techniques such as predicting, visualising, or asking and answering questions. The idea remains the same, learners are part of the story, they are not just listeners.

Therefore, students had an active role, and the reading was involving the students, and the teacher, so that there is a complete immersion, and all the attention is focus on the reading. For this to happen, the story needs to be suitable, in this case it was a story that they recognized and were willing to read it.

Besides, the dramatization of the story was also very exciting and stimulating for the students. The story that they were involved in, was going to be brought to life, and the most important thing, by them. As Sipe (2008) highlights in his theory of expressive engagement, one of the strategies to include students in the reading process is dramatizing the story. In consequence, students in both groups were wishing to rehearse and have a role to study it and do their best.

All in all, storytelling has proved to be an effective strategy to engage students in meaningful reading experiences and motivate them to learn the target language. And enhanced with dramatizing, a play in this case, its influence is impressive.

6.3. ASSESSMENT OF THE UNIT PROPOSAL

There are several aspects to be consider in relation to the implementation of the unit. Firstly, modifications due to the ongoing sanitary situation, with covid-19. Secondly, the development of the unit and changes. Finally, the scope of the proposal, possibilities, and limitations.

6.3.1. Sanitary situation, Covid-19

The current sanitary situation influences the possible development of the unit, requiring to be able to adapt the unit to each school' functioning. What affects the most is that nothing can be shared, therefore in lower levels it is not possible to create materials that each student is going to touch and manipulate. Therefore, the booklet is an interesting solution, since each learner has one and everything is kept in it.

Regardless of the current situation, this provides the opportunity for the teacher or the students to develop different materials, digital ones, thus enhancing digital competence. Thus, stepping out of the comfort zone and exploring diverse ways of creating materials

In relation to the dramatization, the mask is quite disturbing since students cannot show their emotions, feelings, faces with the same effectiveness. However, as Vygotsky (1978) emphasized, as gestures, movement, body language and sounds, are also the languages of interaction, hence, they provide the solution to accomplish the desired result.

6.3.2. Development of the unit and changes

The proposal design explained in the project was implemented in the Internship of this author, not all activities as some of them has been modified or added in order to improve the proposal design. This is due to the fact that there were parts whose development was according to the initial planning, and its results were positive; and other parts that were influenced by several circumstances that occurred, and its results were not as expected.

- Points to outstand

  On the one hand, the booklet was a useful tool to engage the students in all the activities proposed and to record their work. Furthermore, it allows students to write and read while doing the tasks, and to have a written record where they can

remember other tasks and connect everything. On the other hand, as mentioned before, the storytelling and the role-play were the most captivating and interesting tasks for the students. Even though both require quite a lot of time and effort, the results are completely worthwhile, not only for the students, but also for the teacher. It is a process that demands involvement, but the motivation and enthusiasm that students display makes them work hard and put effort on it.

- Weak points and changes

    As mentioned above, the assessment booklet was considered to be challenging and demanding by the students which led to doing it part by part all the class together, writing possible solutions. Therefore, in this proposal it has been modified and the task is done all together since the begging and the column of "comments" has been deleted, since students felt confused about it and answering the column "why?" is sufficient.

    In relation with the duration of the proposal, it was prepared for 3 weeks in order to adjust it to the school' timetable and circumstances; however, it is not enough time for accomplishing all the tasks, even less with the play to rehearse. Consequently, in this proposal it has been changed into 4 weeks.

There has been made an evaluation of the unit implemented with a rubric (*Annexe XXII*) that allows evaluating the unit itself, the design, adequacy, skills balance, aim and content selection, techniques used. In order to assess it, the results obtained and possible adjustments.

6.3.3. Scope of the proposal

In light of the above, the proposal' results are favorable and promising in terms of storytelling and role-play as educational strategies in order to motivate students in the development of literacy. However, this might be altered by the context in which it is developed.

- Possibilities

    The main point of the proposal, storytelling, might be considered within easy reach since it is not necessary buying a story, it can be handmade, transcribed from a video, created in an app; so, the resources can be limited or extended.

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Even more, stories open a wide variety of choices to work on different aspects such as values, routines, rules, etc., what make it easy to connect the story with the contents that are being worked and to select an option according to the level. Moreover, the main features for developing storytelling in the classroom could be found on the Internet, in books, in other teachers' proposals; it involves teacher planification and effort, but the results are appreciable and rewarding.

Therefore, it is an accessible option to go further than having "story time" or "time for reading" itself. Consequently, bringing learners a much more motivational and engaging way of making the most out of stories.

- Limitations

There are some aspects that might limited the final task of the unit as it is the most demanding. The most important thing is the time involved on it, it requires quite a lot of time to rehearse the role-play and distribute the characters, work on the story so that students have a significant learning, get students involved on it to prepare and study their role, and controlling the situation as a learning situation and not as a time for disarray. Therefore, both parts, teacher and students, need to get involved and work on it.

In relation to the editing of the video with Chroma technique, it depends on the resources of the school; thus, if there are not tablets, or phones, or laptops, it can be recorded with real landscapes or creating the set.

7. CONCLUSIONS

In light of the information displayed in the project, there are some final considerations to reflect on and delve into in order to establish constructive conclusions about the project. The connection between the theoretical foundation and the conclusions of the project are unequivocal.

In order to implement this unit proposal, there has been an information research to bring to the classroom a proposal with clear and stable foundations. In addition to being able to research and broaden knowledge about storytelling and applying it.

Considering the objectives set, several of them are related to this issue, therefore it has been achieved surpassing the expectations since the strategies of storytelling are as obvious as surprising. That is to say, the opportunity to implement storytelling in a real situation with a suitable story for the students, is rewarding not only for the students, but also for the teacher.

Concerning the teacher, the selection of the story is an important part of the process that is going to have a direct effect in all other respects, hence the significance of selecting a suitable one. Moreover, applying the techniques to make the most of storytelling will also trigger the learners' engagement and enjoyment of reading. Regarding the students, working with storytelling and a story, has proved to be an encouraging strategy to prompt English language reading while learning the target language.

Storytelling is a strategy that involves the learner' attention and immersion, they are included in the reading process; it is essential that the process is interactive so that the reading experiences are meaningful. As Sipe (2002) explains in his theory of expressive engagement, there are some strategies to make the process interactive, which arouses the enjoyment and interest in reading. One of those strategies entails dramatizing, as the proposal is based on the task-based method, the final task is related to drama, which has proved to have a significant effect on literacy development, as emphasized by McNamee, McLane, Cooper, and Kerwin (1985).

Broadening the scope of the project, it cannot be ignored the influence of the communicative approach, since it is centred around the student' meaningful interaction in communicative situations; the proposal is based on this principle as a basis. Even more,

the main points, the storytelling, and the dramatization, as mentioned above, seek that significant interaction to achieve and develop the target language.

This links directly to CLIL, the CEFR, the Integrated Curriculum and LOMCE since the language is used to teach the target language, it is based on a teaching-learning process where language is the vehicle for learning. Another thing is the importance of building that learning, as mentioned before, the student has an active role and the teacher is a listener or mediator, this is recognisable because the main role is for the student, the process is focused on the students' needs, and the teacher makes the proposal suitable by the selections made. These needs and, therefore, the teacher' decisions are determined by the cultural and linguistic environment in which learners' have developed. As Vygotsky' social constructivism theory analyzes, and emphasizes, social environment has a fundamental role in learning process.

All in all, and returning to the main point of this project, storytelling is a strategy that has an impact on the students' motivation to read, stories "evoke powerful emotions and insights" (Serrat, 2008, p.1). Hence, an importance should be placed on it and teachers might learn more about it to implement it to motivate, influence and inspire.

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9. ANNEXES

ANNEXE I - STORY

This is the story of Goldilocks and the three bears. This is Goldilocks – Hello Goldilocks! -. And this is her mum – Hello

Stay in the garden Goldilocks, says mum.

Okay mum, says Goldilocks.

Where are you going Goldilocks…?

Oh Goldilocks… she is going out of the garden and into the forest, says the bird.

Goldilocks likes the forest, it's her favourite place, says the rabbit.

In the middle of the forest there is a very old tree, it's a very big tree with a yellow door. The three bears live here, says the squirrel.

Daddy bear – Hello daddy bear! -. Mommy bear – Hello mommy bear! -. And baby bear – Hello baby bear! -.

The three bears like porridge they eat it for breakfast every day.

I like porridge, says daddy bear.

I like porridge too, says mommy bear.

Porridge is yummy, says baby bear.

But today the porridge is hot.

Oh, it's hot!, says daddy bear.

Oh, it's very hot!, says mommy bear.

Oh, it's too hot!, says baby bear

Let's go for a walk, says daddy bear.

So the three bears go for a walk.

Hello Goldilocks, are you going home now?, asks the butterfly.
Yes, says Goldilocks.
Which way is home?, asks the butterfly.
Um, it's this way... I think, says Goldilocks.

Goldilocks is sad, she's hungry and she's tired.
Oh!, says Goldilocks.

What can you see Goldilocks? It's a yellow door. Where are you going Goldilocks?, says the deer.

Oh ... she walks through the door and into the kitchen.
Hello???, says Goldilocks.
But no one's there.

Goldilocks can see the porridge, she likes porridge and she's hungry. What are you thinking Goldilocks?

First, she eats daddy bear's porridge, but it's too hot.

Next, she eats mommy bear's porridge but it's too cold.

Then, she eats baby bear's porridge, it's just right.

Goldilocks is tired. What are you thinking Goldilocks?

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First, she sits on daddy bear's chair, but it's too high.

Next, she sits on mommy bear's chair, but it's too low.

Then, she sits on baby bear's chair, it's just right.

Oh Goldilocks!, the chair is broken.

Goldilocks is very tired now. Where are you going Goldilocks? Oh… she goes up the stairs and into the bedroom.

First, she lies on daddy bear's bed, but it's too hard.

Next, she lies on mommy bear's bed, but it's too soft.
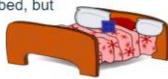
Then, she lies on baby bear's bed, it's just right.

Here are the three bears, they are very hungry.

Look at my porridge!, says daddy bear.

Look at my porridge!, says mommy bear.

Look at my porridge! Where is it?, says baby bear.

Oh no!, say the three bears.

Look at my chair!, says daddy bear.

Look at my chair!, says mommy bear.

Look at my chair! Where is it?, says baby bear.

Oh no!, say the three bears.

Baby bear is looking at the floor.
What can you see baby bear?, asks mommy bear.
Look! There are footprints!, says baby bear.

Oh no!, say the three bears.
The three bears go up the stairs and into the bedroom.

Look at my bed!, says daddy bear.

Look at my bed!, says mommy bear.

Look at my bed! Who is she?, says baby bear.

Oh no!, say the three bears.

Wake up!, says baby bear.
Goldilocks wakes up.
Who are you?, says baby bear.
I'm Goldilocks, who are you?, says Goldilocks.
I'm baby bear, says baby bear.
I'm mommy bear, says mommy bear.
I'm daddy bear, says daddy bear.
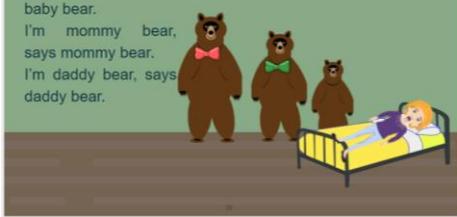
Why are you lying in baby bear's bed?, asks mommy bear.
I'm sorry… I was tired, says Goldilocks.

And the porridge?, asks daddy bear.
I'm sorry… I was hungry, says Goldilocks.

And my chair?, asks baby bear.
I'm very sorry…, says Goldilocks.

Goldilocks is sad… she wants to go home.
Do you want to go home Goldilocks?, asks mommy bear.
We can help you, says daddy bear.

So the three bears help Goldilocks. Where are you going Goldilocks?
I'm going home!, says Goldilocks.

ANNEXE II – APPROACH

ANNEXE III – BAND-MASK
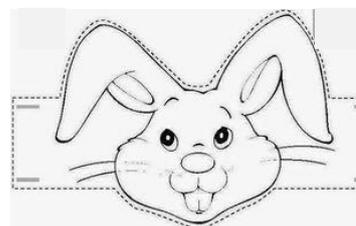
Goldilocks
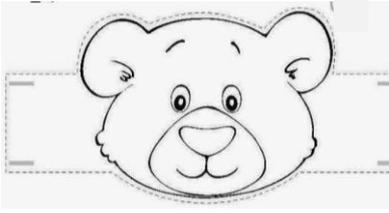
Rabbit
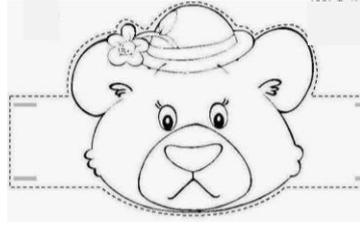
Baby bear
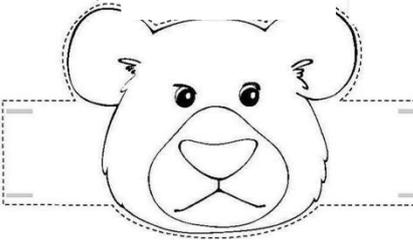
Mommy bear
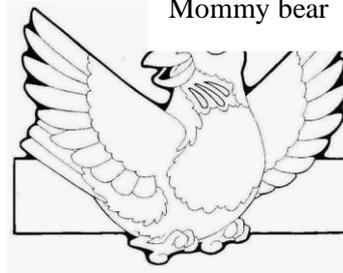
Daddyy bear

Bird
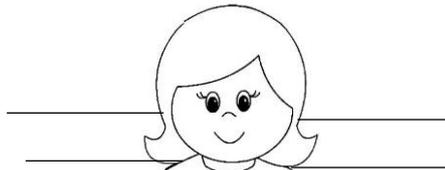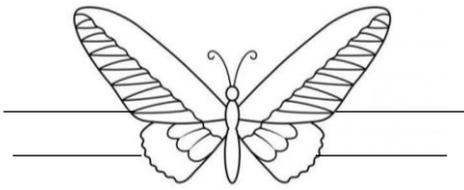
Butterfly

Mum
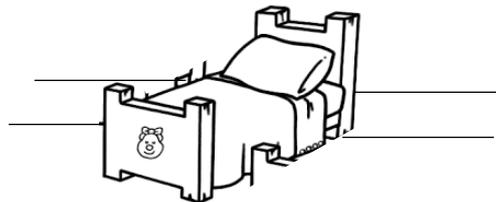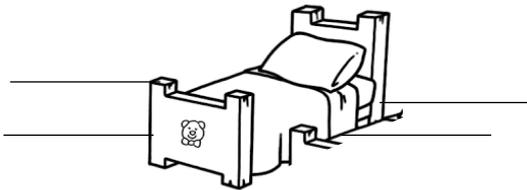
Bed 1

Bed 2
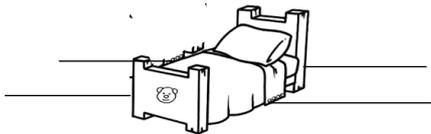
Bed 3

Chair 1
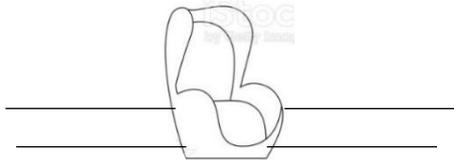
Chair 2
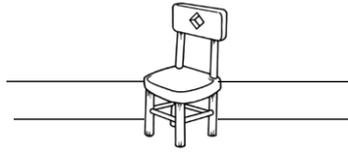
Chair 2

ANNEXE IV – DIFFERENT TYPES OF TEXTS

Once upon a time, there was an elf named Stormy. He was the smallest of the kingdom, but he was happy. He was one of Santa's elves, so during Christmas he was working and working.

He enjoy it, but... it was Christmas, he didn't want to work during Christmas.

TEXT TO ENTERTAIN: STORY

Beginning of the story.

TEXT TO INFORM: POSTER

SUMMER FESTIVAL 2021

June 30th

20:00h – 22:00h

HOW TO MAKE CHOCOLATE CHIPS COOKIES

1. Whisk together the flour, baking soda and salt in a bowl.
2. In another bowl, mix together the butter, sugar and eggs.
3. Combine the wet and dry ingredients.
4. Add chocolate chips.
5. Bake in oven at 200 degrees for 15 minutes.

INSTRUCTIONAL TEXT: RECIPE

ANNEXE V – BOOKLET-TEXT LEVEL
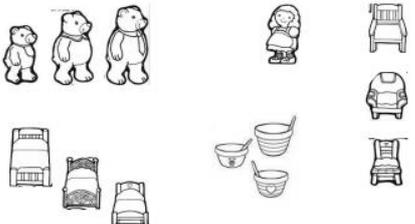
MY BOOKLET

GOLDILOCKS AND THE THREE BEARS

NAME:

MIS LENGUAS / MY LANGUAGES:

EN EL COLEGIO APRENDO / AT SCHOOL I LEARN:

EN CASA HABLO / AT HOME I SPEAK:

2

TEXT LEVEL

ACTIVITY 1

Complete the story map with the information. Write the tittle; circle and write the correct characters and setting; and match each paragraph with begging, middle or end.

STORY MAP

TITTLE: [ ]

CHARACTERS   **SETTING**

Peter   Goldilocks   Wolf
Daddy bear Cinderella   Ladybug

Baby bear   Mommy bear
Peppa pig

Setting: forest   cinema
supermarket

Characteristics: sunny day, cloudy day, rainy day, many trees, one tree, many animals, one animal

3

Look at my bed!, says Daddy bear.

Look at my bed!, says Mommy bear.

Look at my bed! Who is she?, says Baby bear.

Oh no!, say the three bears.

Stay in the garden Goldilocks, says Mum.

Okay mum, says Goldilocks.

Where are you going Goldilocks?
Oh Goldilocks.. She is going out of the garden and into the forest.

First, she eats daddy bear porridge, but it's too hot.

Next, she eats Mommy bear porridge, but it's too hot.

Then, she eats Baby bear porridge, it's just right.

BEGINNING   MIDDLE   END

Beginninig → Middle → End

4

ACTIVITY 2

Order the pictures of the story. Then, match the picture with the text.

[ ]   [ ]
[ ]   [ ]
[ ]   [ ]
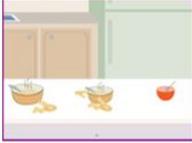
5

Mum: Stay in the garden Goldilocks.
Goldilocks: Okay mum.   [ ]

Rabbit: Where are you going Goldilocks? Goldilocks is going into the forest. The forest is her favourite place.   [ ]

Daddy bear 1: Look at my porridge! I'm angry.
Mummy bear 1: Look at my porridge! I'm angry too.
Baby bear 1: Look at my porridge! Where is it? It's empty.   [ ]

Goldilocks 2: This is too hot. This is too cold.   [ ]

Bed 3: I'm baby's bed, I'm perfect.
Goldilocks 2: I'm very sleepy. I want to sleep.   [ ]

Chair 3: I'm baby bear's chair, I'm just right.
Goldilocks 2: Oh, the chair is broken! I'm very tired and I'm sleepy.   [ ]

6

ANNEXE VI – LIVE WORKSHEET 1

Match the cards to create sentences. Finally, write the sentences.

CARDS

Goldilocks	go upstairs	but she goes into the forest
The three bears	asks Goldilocks to stay in the garden	and eats the porridge
Mum	is hungry	and find Goldilocks sleeping.

SENTENCES

SENTENCES

1.
2.
3.

ANNEXE VII – LIVE WORKSHEET 2

Listen to the different cards.

CARDS

Goldilocks	go upstairs	but she goes into the forest
The three bears	asks Goldilocks to stay in the garden	and eats the porridge
Mum	is hungry	and find Goldilocks sleeping.

ANNEXE VIII – BOOKLET-SENTENCE LEVEL

SENTENCE LEVEL

ACTIVITY 1

Match the cards to create sentences. Then write the sentences.

Goldilocks	go upstairs	but she goes into the forest.
The three bears	asks Goldilocks to stay in the garden	and eats the porridge.
Mum	is hungry	and find Goldilocks sleeping.

7

Goldilocks	are angry	She is in the forest.
The three bears	going	Goldilocks?
Where are you	isn't in the garden,	with Goldilocks!

NO!

8

Write the sentences:

1. _____
   _____
2. _____
   _____
3. _____
   _____
4. _____
   _____
5. _____
   _____
6. _____
   _____

9

ACTIVITY 2

Write one affirmative sentence related to *Goldilocks and the three bears*. Then change it into negative and interrogative.

AFFIRMATIVE

NEGATIVE

INTERROGATIVE

10

ANNEXE IX – BOOKLET-SENTENCE LEVEL-SUPERLATIVES

ACTIVITY 1 – SUPERLATIVES

Read and circle the correct sentence according to the story.

Daddy bear is the smallest.

Daddy bear is the biggest.

Baby bear's bed is the hardest.

Baby bear's bed is the softest.

Baby bear's bed is the best.

11

Mommy bear's chair is the highest.

Mommy bear's chair is the best.

Mommy bear's chair is the lowest.

Daddy bear's porridge is the best.

Daddy bear's porridge is the coldest.

Daddy bear's porridge is the hottest.

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ANNEXE X – BOARD GAME

ANNEXE XI – BOOKLET-WORD LEVEL

FINISH	Daddy bear's chair is hard. Daddy bear's chair is high. Daddy bear's chair is the highest. (Choose the answer with a superlative)	Mommy bear's bed is 1. Soft 2. The softest 3. The hardest.	Daddy bear's bed is the hardest. Daddy bear's bed is high.	Baby bear's bed is good. Baby bear's bed is horrible. Baby bear's bed is the best. (Choose the answer with a superlative)
Daddy bear's porridge is cold. Daddy bear's porridge is the hottest. Daddy bear's porridge is hot. (Choose the answer with a superlative)	Mommy bear's chair is beautiful. Mommy bear's chair is the lowest. Mommy bear's chair is low. (Choose the answer with a superlative)	Baby bear's bed is the highest. Baby bear's bed is the lowest. Baby bear's bed is the best. (Circle the correct answer)	Daddy bear's bed is the softest. (True or False)	Mommy bear's porridge is The coldest. The warmest. (Finish the sentence)
Daddy bear's chair is 1. The best 2. The highest 3. The lowest	Baby bear's porridge is the worst. (True or False)	Mommy bear's bed is the softest. Mommy bear's bed is the hardest.	Daddy bear is the smallest or the biggest. (Circle the correct answer)	START

WORD LEVEL

ACTIVITY 1

Look at the pictures and read the words, then match the pictures with their word.

animals	play	sleep	fly
rabbit	mother		

_____   _____

_____   _____

_____   _____

13

ACTIVITY 2

Read the definitions and write the word that is being described.

bear	porridge	forest	chair	hungry	angry
hot	cold	high	low	hard	soft	bird

1. High temperature:
2. A large, strong, wild animal with thick fur:
3. A seat for one person:
4. Near the floor, not high:
5. A soft, white food made of oats and water or milk:
6. A large area of trees growing together:
7. An animal with feathers and wings, usually able to fly:
8. Firm, not easy to bend:
9. Needing or wanting food:
10. Large distance from the bottom to the top:
11. Feeling furious for something:
12. Low temperature:
13. Not rigid, easy to press:

14

ACTIVITY 3

Read the definition of the word, then put the letters in order to write the word correctly.

1. A tall plant with a thick stem that has branches and leaves: rtee →
2. Watch something: kool →
3. Used to join two words: dna →
4. To put food into your mouth: ate →
5. To make easier for somebody do something: elhp →
6. A building where people live: hoseu →
7. Where you sleep on: ebd →
8. Place or position of something: herwe →
9. A very young child: abby →
10. An area with grass and flowers: argend →
11. Moving somewhere: oingg →
12. Young woman: grli →
13. A number, more than two, less than four: hrtee →

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ANNEXE XII – LIVE WORKSHEET

FOLLOW THE PATH

Let's help Goldilocks to go home.

Click on Goldilocks to hear the first word, then click on that word to listen to the next one.

	Bear	Geyser	Porridge	Let's	Book
Help	Liquid water	House	Leave	Look	Rigid
Forest	High	Daddy	Soft	Air	Cold
Eat	Melting	Chair	Solid	Liquid	Door
Gas	Hard	Low	And	Mum	Hungry
Animals	Play	Tree	Angry	Ice	Bed
Hot	Who	Solidification	Bird	Pencil	Best
Snow	Baby	School	Fly	Where	Why
Going	Park	End	Garden	Condensation	FLy
Than	Three	Evaporation	Girl	Flower	

ANNEXE XIII – BOOKLET-PHONICS

PHONICS

ACTIVITY 1

Read the rhyme and underline the sound "/ear/".
Then, write the words.

Polar bear

Polar bear, polar bear,
what do you want to wear?
I will wear scarf and gloves,
because oh bear!
It's freezing out there.

Polar bear, polar bear,
what are you eating?
I am eating a pear,
I swear, I swear.
Oh, polar bear!

Words with "/ear/" sound:

16

ACTIVITY 2

Write the words of the video with the sound "/air/".
Then, create your own rhyme using some of those words.

Words

My own rhyme

17

ANNEXE XIV – LIVE WORKSHEET 1

ANNEXE XV – LIVEWORKSHEET 2

ANNEXE XVI – BOOKLET-REWRITE THE END OF THE STORY

REWRITING THE END OF THE STORY

Brainstorm of our ideas

Our new end of the story

18

ANNEXE XVII – EXAMPLE POSTER

ANNEXE XVIII – SCRIPT OF THE ROLE-PLAY

- **Goldilocks 1**: Hello, I'm Goldilocks.
- **Mum**: Hello, I'm mum. Stay in the garden.
- **Goldilocks 1**: Okay mum.
- **Rabbit**: Where are you going Goldilocks? Goldilocks is going into the forest. The forestis her favourite place.
- **Goldilocks 1**: Look there is a big tree. Oh, it's a house.
- **Daddy bear 1**: I'm daddy bear.
- **Mommy bear 1**: I'm mummy bear.
- **Baby bear 1**: I'm baby bear.
- **Daddy bear 1**: I like porridge.
- **Mommy bear 1**: I like porridge too.
- **Baby bear 1**: Porridge is yummy.
- **Bird**: It's time to have lunch.
- **Daddy bear 1:** Oh, it's hot!
- **Mommy bear 1:** Oh, it's very hot!
- **Baby bear 1:** Oh, it's too hot!
- **Daddy bear 1**: Let's go for a walk.
- **Goldilocks 1:** I'm sad, I'm hungry and I'm tired.
- **Butterfly**: Oh! What's the weather like today? It's sunny!
- **Bird:** Where's your house Goldilocks?
- **Goldilocks 1:** I don't know. Oh, I see a house. I'm going to knock at the door.Um, what's this? It's porridge. I'll try it.
- **Goldilocks 2:** This is too hot. This is too cold. This is perfect. I'm tired, I'm going to sit down.
- **Chair 1**: I'm daddy's chair, I'm too high.
- **Chair 2**: I'm mummy's chair, I'm too low.
- **Chair 3**: I'm baby's chair, I'm perfect.
- **Goldilocks 2**: Oh, the chair is broken! I'm very tired and I'm sleepy.
- **Bed 1:** I'm daddy's bed, I'm too hard.
- **Bed 2:** I'm mummy's bed, I'm too soft.
- **Bed 3:** I'm baby's bed, I'm perfect.
- **Goldilocks 2:** I'm very sleepy. I want to sleep.
- **Daddy bear 1:** Look at my porridge! I'm angry.

- **Mommy bear 1:** Look at my porridge! I'm angry too.
- **Baby bear 1:** Look at my porridge! Where is it? It's empty.
- **Daddy bear 1:** Look at my chair! I'm angry.
- **Mommy bear 1:** Look at my chair! I'm angry too.
- **Baby bear 1:** Look at my chair! Where is it?
- **Daddy bear 1**, **mommy bear 1** and **baby bear 1:** Oh noooo. Let's go to the bedroom.
- **Daddy bear 2:** Look at my bed! I'm angry.
- **Mommy bear 2:** Look at my bed! I'm angry too.
- **Baby bear 2:** Look at my bed! Oh, there is a girl.
- **Daddy bear 2**, **mommy bear 2** and **baby bear 2:** Oh noooo. Wake up! Who are you?
- **Goldilocks 2:** I'm Goldilocks, who are you?
- **Daddy bear 2:** I'm daddy bear.
- **Mommy bear 2:** I'm mummy bear.
- **Baby bear 2:** I'm baby bear.
- **Mommy bear 2:** Why are you in the bed?
- **Goldilocks 2:** I'm sorry, I was tired.
- **Daddy bear 2:** And the porridge?
- **Goldilocks 2:** I'm sorry, I was hungry.
- **Baby bear 2:** And my chair?
- **Goldilocks 2**: I'm very sorry.
- **Mommy bear 2:** It's ok, maybe you want to stay with baby bear playing.
- **Goldilocks 2:** Yes!
- **Baby bear 2:** Yes! One new friend!
- **Daddy bear 2:** Oh! It's too late, maybe we can call your mum and ask her if can stay.
- **Goldilocks 2** and **Baby bear 2:** Yes!
- **Mommy bear 2:** Hi! Are you Goldilocks mum? Goldilocks is here playing with baby bear, they are really friends.
- **Mum**: Hello! Yes, I'm her mum.
- **Mommy bear 2:** Maybe she can stay here and have a sleepover…
- **Mum**: Yes, sure! I'll pick her up tomorrow! Enjoy.
- **Goldilocks 2:** Thank you mum, I love you.

ANNEXE XIX – ASSESSMENT BOOKLET

MY ASSESSMENT BOOKLET

In this booklet I am going to assess myself and my classmates.

SELF-ASSESSMENT

	YES/NO	WHY?
I speak clear and loudly.		
I use gestures to support language.		
I use lots of expressions.		
My pronunciation is correct.		

1 STAR ⭐	
1 WISH 💧	

PEER-ASSESSMENT

NAME:

	YES/NO	WHY?
He/She speaks clear and loudly.		
He/She uses gestures to support language.		
He/she uses lots of expressions.		
His/her pronunciation is correct.		

1 STAR ⭐	
1 WISH 💧	

ANNEXE XX - EVIDENCE FOR ASSESSMENT FOR THE UNIT-RUBRIC OF THE TEACHER'S DIRECT OBSERVATION

Rubric: That allow the assessment, evaluation and marking of the students.

- **Direct observation of the teacher (40%)**

Evaluation criteria: 1-needs improvement; 2-fair; 3-good; 4-excellent

RUBRIC OF THE TEACHER'S DIRECT OBSERVATION					
Name of the student:					
Criteria	Assessment criteria				Observations
	1	2	3	4	
Pay attention to the teacher's explanations.					
Work in an individually way in the classroom.					
Help its classmates with the booklet.					
Help its classmates when practicing the role-play.					
Accomplish the tasks established in class.					
Respect the speaking-silence times.					
Listen to its classmates.					
Express ideas orally clearly and accurately.					
Express ideas using non-verbal language.					
Study his/her role in the role-play.					
Check the booklet.					
FINAL ASSESSMENT	/4				
FINAL ASSESSMENT (/10)	/10				

ANNEXE XXI - EVIDENCE FOR ASSESSMENT FOR THE UNIT-RUBRIC FOR THE BOOKLET AND ASSESSMENT BOOKLET

Rubric: That allow the assessment, evaluation and marking of the students.

- **Rubric for the booklet and assessment booklet (60%)**

Evaluation criteria: 1- not achieved; 2-needs improvement; 3-fair; 4-excellent.

Name of the student:						
Booklet						
ITEM	Criteria				Assessment criteria	Observations
	1	2	3	4		
Evidence	The minimum has not been reached.	Identify the characters and the setting to complete the story map.	Identify the characters and the setting and write a sentence to complete the story map.	Identify the characters and the setting writing words on them and writing a sentence to complete the story map.		
	The minimum has not been reached.	Identify the beginning, middle or end of the story.	Identify the beginning, middle and end of the story with some doubts.	Identify the beginning, middle and end of the story.		
	The minimum has not been reached.	Order the illustrations to sequence the story.	Order the illustrations to sequence the story and match most of them with the	Order the illustrations to sequence the story and match them with the		

		text that support them.	text that support them.		
The minimum has not been reached.	Match some characters with some phrases that are spoken by them in the story.	Match most of the characters with the phrases that are spoken by them in a story.	Match all the characters with phrases that are spoken by them in a story.		
The minimum has not been reached.	Sequence cards with parts of a sentence to create the whole sentence with guidance.	Sequence cards with parts of a sentence to create the whole sentence with one example.	Sequence cards with parts of a sentence to create the whole sentence without help.		
The minimum has not been reached.	Write simple sentences following an example.	Write simple sentences without an example, with some mistakes.	Write simple sentences without an example and without mistakes.		
The minimum has not been reached.	Write questions with guidance and an example.	Write questions with an example.	Write questions without guidance or examples.		
The minimum has not been reached.	Identify some superlatives structures.	Identify most superlatives structures.	Identify superlatives structures.		

	1	2	3	4		
	The minimum has not been reached.	Match some words with their definitions.	Match most of the words with their definitions.	Match all the words with their definitions.		
	The minimum has not been reached.	Unscramble some jumbled letters.	Unscramble most of the jumbled letters.	Unscramble all the jumbled letters.		
	The minimum has not been reached.	To recognise and identify the sound and some words with /ear/ or /air/ sound.	To recognise and identify the sound and words with /ear/ or /air/ sound most of the times.	To recognise and identify the sound and words with /ear/ or /air/ sound.		
Organisation	The minimum has not been reached.	The ideas are unclear in some parts.	Some of the ideas are easy and clear to understand.	The ideas are easy and clear to understand.		
Grammar	The minimum has not been reached.	Many errors in punctuation, capitalization or spelling.	Some errors in punctuation, capitalization or spelling.	There are limited errors in punctuation, capitalization or spelling.		

Assessment booklet

ITEM	Criteria				Assessment criteria	Observations
	1	2	3	4		
	The minimum has not been reached.	Answer some of the questions in the assessment	Answer all the questions in the assessment booklet with guidance and	Answer all the questions in the assessment booklet		

		booklet with guidance and following the example.	following the example.	following one example.		
Evidence	The minimum has not been reached.	Write some sentences in the assessment booklet with guidance and following the example.	Write complete sentences in the assessment booklet with guidance and following the example.	Write complete sentences in the assessment booklet following one example.		
Organisa tion	The minimum has not been reached.	The ideas are unclear in some parts.	Some of the ideas are easy and clear to understand.	The ideas are easy and clear to understand.		
Gramma r	The minimum has not been reached.	Many errors in punctuation, capitalizatio n or spelling.	Some errors in punctuation, capitalization or spelling.	There are limited errors in punctuation, capitalization or spelling.		
FINAL ASSESSMENT					/4	
FINAL ASSESSMENT					/10	

ANNEXE XXII – EVALUATION OF THE UNIT IMPLEMENTED-RUBRIC

Rubric that allows evaluating the unit itself: design, adequacy, skill balance, aim and content selection, techniques used, etc. In order to assess it, the results obtained and possible adjustments.

Evaluation criteria: 1- not achieved; 2-needs improvement; 3-fair; 4-excellent.

ITEM	Criteria	Assessment criteria				Observations
		1	2	3	4	
Design	The lesson was well planned and structured.					
	The lesson had clear objectives.					
	A variety of activities and techniques were used.					
Adequacy	The teaching styles chosen were appropriate.					
	The teacher made effective use of resources.					
	The teacher made effective use of time.					
	The pace of the lesson was appropriate.					
	Expectation of the standard of work required was high.					
	Appropriate feedback was given to students.					
Skill balance	The teacher showed good subject knowledge.					
	The teacher intervened to effectively support students.					
	Students were challenged and inspired by the work.					
	Students understood how they could improve.					
	Homework was appropriate.					
	Homework was understood by all pupils					
Aim selection	The objectives were understood by the students.					
	Students showed progress in relation to the lesson objectives.					

	Students were well behaved.				
	The teacher's approach was positive and encouraging.				
	The teacher created an effective learning environment.				
FINAL ASSESSMENT					