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TRABAJO DE FIN DE GRADO:

ENCHANTIA: A RESOURCE FOR THE TEACHING OF ENGLISH
THROUGH STORYTELLING

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RESUMEN

El propósito del presente documento es reflexionar sobre los beneficios educativos del uso de historias en el aula, atendiendo a su contribución al proceso de enseñanza-aprendizaje de las lenguas extranjeras, en especial del inglés. Tomando los principios previos como base y siguiendo los métodos del storytelling y la gamificación, se desarrolla Enchantia, un material propio y auténtico. Dicho proyecto consiste en un nuevo recurso innovador compuesto por cuentos y creado para la enseñanza del inglés de manera integral, incluyendo vocabulario, gramática y estructuras propias del idioma; y centrándose en el desarrollo de las habilidades de comprensión y expresión del alumnado. La intervención propuesta atiende a la adquisición del lenguaje a la vez que promueve una mejora significativa de la motivación y participación, pretendiendo crear un ambiente de clase favorable para el aprendizaje.

PALABRAS CLAVE

Storytelling, cuentos, inglés, educación primaria, recurso didáctico

ABSTRACT

The aim of the following paper is to reflect on the educational benefits of using stories in a classroom, focusing on their positive contribution to the teaching-learning process of foreign languages, specifically English. Using the previous principles as a basis and following storytelling and gamification as the main methods, an authentic and original material, Enchantia was developed. Said project consists on a new innovative resource composed of tales and created for teaching English in an integral way, including vocabulary, grammar and language-specific structures; and targeting primarily the students' expression and comprehension skills. The suggested intervention focusses in language acquisition while highly enhancing motivation and participation, in an attempt to create a class environment favourable for learning.

KEY WORDS

Storytelling, tales, English, primary education, didactic resource

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Introduction

Stories have been inherent to the human existence since the beginning of time and they have enabled the transmission and preservation of cultures, history, traditions, identity and language. Our very own brain is built to code and decode stories: we tend to analyse events in a chronological order, creating sequences and constantly searching for connections between information. The result is that, even for the briefest, simplest situations, we create stories. Whenever we share an anecdote, recall a memory, talk about our day, try to picture the future or speak about trending news, we are creating a narrative in our head that helps us to communicate effectively, learn and establish meaningful relationships. Not only do we create stories for communication, but also as a way to comprehend things that we are not able to understand. We tend to fill in the information that we are ignorant about and we imagine stories to try to understand the causes and consequences of things; from something as simple as someone's behaviour or an overheard conversation up to complex concepts such as scientific issues. Even when we are unconscious, part of our brain continues producing stories and narratives, inducing dreams.

Given that stories have such an influence in our nature, it is only logical to think that they must be a powerful tool for teaching and learning. For millenniums, humanity has used narrative as a way to transmit knowledge from one generation to the following, using oral, written and visual support. Since the first prehistorical paintings in caves up until the most recent social media, virtual and augmented reality, stories have taken multiple shapes, evolving along with humans through mythology, legends, fables, literature, TV, filmmaking and all forms of art. Of course, this same influence has affected the educational field remarkably. From very early ages we are introduced to new information through stories and even textbooks incorporate them frequently in all kind of subjects. The use of narrative as a way of teaching has proven to be very effective, as stories count with captivating characteristics that appeal to the students' interests, triggering their desire to learn. They are also a natural, rich source of language that helps children to develop the basic components of their mother-tongue or foreign ones. It is because of this benefits that stories are widely used in the teaching of languages, being featured in several methodologies such as the grammar-translation, the direct or the audio-lingual methods. However, they are often used as materials from which to extract the learning through different exercises or activities rather than as an educational tool themselves. It is in models such as the communicative approach in which they are applied and developed for their own educational value.

With the aim of putting to use the multiple benefits and endless possibilities of stories, I have developed an educational intervention for teaching English as a foreign language based on the art of storytelling. When taking stories into the classroom, we often struggle to find the right tales for the stage, knowledge, skills, contents or vocabulary that we want to work with. It is nearly impossible to

find a story that features the targeted contents and covers all the important aspects to consider during the implementation of an activity, which is why I have decided to create my own tales, designing “Enchantia” and bringing my project to life.

“Enchantia” is an educational intervention consisting of a book collection that contains multiple stories addressing different topics and written thoroughly in English. All of the tales take place in a fantastic, magical universe and are told by different elves that live in it, sharing some of the most characteristic features of fairytales. The collection includes complimentary materials to work on the contents introduced by each story and its aim is to approach language in a fun, appealing way through storytelling and gamification. To do so, each story features a main character of the Enchantia universe and introduces one or more English-related topics, including vocabulary and grammatical structures that the students will work with. Stories vary in difficulty and contents, covering a range from pre-A1 to A2 language proficiency levels according to the CEFR criteria. Apart from the necessary materials for the storytelling and the post-reading activities, each book includes a teacher guide with detailed explanations on how to carry out the different dynamics and guidelines for the developing of the storytelling. The resource can be used with non-native speakers of different age groups but it is mainly outlined for children in the stage of primary education, starting at the earliest stages.

The following document includes an analysis on the benefits of storytelling as an educational approach as well as one of the stories of the collection and its complimentary materials fully developed as an example.

Objectives

The main aim of this project is to develop an educational tool based on the use of storytelling as a technic and on the Story based approach for the teaching of English as a foreign language. Through said principles, it is intended to encourage an enthusiast and motivated attitude when becoming acquainted with a new language, making the students perceive the learning as an enjoyable process worthy of effort. The following document is structured and developed based on the set of goals described below:

- To define and analyse the concept of storytelling and what features it entails.
- To consider the benefits and educational possibilities of storytelling as a didactic material in a primary education setting and specifically in the teaching of foreign languages.
- To inspect the necessary actions, arrangements, behaviours, tools and processes needed for an integral inclusion of stories as a method for teaching foreign languages.
- To create an innovative and original material tailored specifically for storytelling and developed in accordance with its principles while combining it with gamification.
- To work on English as a foreign language, ensuring its appeal and accessibility for children through the use of the previously mentioned techniques.

Official Regulations

European regulations

At a European level, the acquisition of foreign languages as well as its preservation has become a key concern for the Council of Europe. During the past decades, they have been working on encouraging the teaching of languages since an early age. The main goal is to develop a plurilingual and intercultural education, enabling students to broaden their knowledge and providing them with reliable and useful ways of communicating. Said objectives are mainly addressed in the Common European Framework of Reference for Languages (CEFR).

The document features the aspects considered key for the teaching and learning process of languages in an attempt to improve the quality of education by providing educators with guidelines and a strong basis above which they can build their method, materials and assessment criteria during said process. Aside from the strictly educational aspects of it, it is also a tool that aims to preserve diversity both from a linguistic and a cultural point of view, using education and dialogue as the means to do so.

The CEFR (2001) defines plurilingualism as a concept different from multilingualism that includes, not only the learning of several languages in a co-existing way but rather as a whole, emphasizing the contribution of said languages to the communicative competence that can be of use in different cultural contexts. Through this approach, the knowledge of languages is not conceived as separated, differentiated skills; instead being considered intertwined abilities that contribute to the development of one another as well as of a larger expertise: communication in the broader sense of the word. Thanks to this perception, the way in which we consider the learning of languages and its aim has evolved, changing the focus to the set of skills required to learn them in general rather than the command of one or more in particular. To simplify the learning process, the CEFR (2001) takes an action-oriented approach, defining the competences, both general and specifically language-related; and contexts needed for learning by taking into account the cognitive and emotional resources, as well as the abilities needed to develop a new language. It considers specifically strategies, tasks, texts, domains, language activities and processes as dimensions directly related to any language learning process, together with the previously mentioned competences and contexts.

If we focus on the communicative language competence that concerns us the most, the CEFR (2001) considers it can be broken down into linguistic, sociolinguistic and pragmatic competences. The first of them, covers the explicitly language-related aspects of communication, including syntaxis, phonetics and lexicon above others; the second, the relation established between language and sociocultural context, considering social conventions and expectations; and the third, the use of the previously stated resources to effectively communicate in a coherent, cohesive way, successfully

mastering the interaction in a given situation. All of this language-related competences are needed for communication and can be developed through several language activities that activate them through reception, production, interaction and mediation processes.

To assess the level of proficiency the speaker has developed, the CEFR (2001) uses a detailed overview of different components of language that includes listening, reading, spoken interaction, spoken production and writing. Those can be grouped together into wider, more general categories: understanding, speaking and writing; and are related to specific language activities: oral and reading comprehension, oral and written production, oral and written interaction, online interaction, mediating a text, mediating concepts and mediating communication. Said activities are explicitly developed in the CEFR Illustrative Descriptor Scales, creating specific assessment criteria to measure the level of skill acquired. By analysing the performance of the speaker in the previously stated activities, we can classify them into one of the CEFR Common Reference Levels, which are divided into 6 different categories: A1, A2, B1, B2, C1, C2; as well as considering a pre-A1 level.

In accordance with the CEFR (2001), the suggested intervention will address contents related to reception, production and interaction. The main language activities developed will be related to oral comprehension, oral production and oral interaction, as well as reading comprehension and written production in the most complex stories. The aimed level varies depending on the story but the whole collection will cover a range from pre-A1 qualification up to A2 level.

National and regional regulations: Spain, Castilla y León

According to the Organic law 3/2020, the Royal Decree 157/2022, and the Decree 38/2022; by which the Primary Education in Spain is regulated, we can define 6 key competences that the students must develop during their studies in said stage:

- Competence in linguistic communication
- Plurilingual competence
- Digital competence
- Entrepreneurial competence
- Citizenship competence
- Personal, social and learning to learn competence
- Competence in mathematics, science, technology and engineering
- Competence in cultural awareness and expression.

Each of the previously stated competences involves a cognitive, an instrumental and an attitudinal dimension, this meaning the theoretical knowledge, the application of it and the general disposition of the students in emotional, personal, and behaviour-related means.

If we focus on the plurilingual competence that concerns us the most, it can be defined as “the ability to use different languages in an adequate and effective way for learning and communication” (Decree 38/2022, BOCYL N°190, p. 28). This competence includes, not only communicative skills in terms of comprehension, production and interpretation of the language; but also, a recognition of diversity and respect for different cultures and languages; and the development of strategies that interconnect the known languages and are applicable to all of them.

In relation with the subject of English as a foreign language, the Decree 38/2022 (BOCYL n° 190, p. 370-373) establishes that in the region of Castilla y León, a series of specific competences must be taught during said course:

- Specific competence 1: To understand the general meaning and specific and predictable information of short, simple texts expressed in a clear way and in the standard language, making use of several strategies and resorting, if necessary, to different types of support in order to develop linguistic repertory and respond to communicative daily needs.
- Specific competence 2: To express simple texts in an understandable and structured way, through the use of strategies such as planning or compensation to express brief messages related with immediate needs and answer to communicative daily purposes.
- Specific competence 3: To interact with other people using daily expressions, resorting to cooperation strategies and using digital and analog resources to respond to immediate needs of their interest in respectful communicative exchanges respecting the rules of courtesy.
- Specific competence 4: To mediate in predictable situations using strategies and knowledge, welcoming the cognitive, social and cultural diversity to process and pass on basic and simple information in order to facilitate communication.
- Specific competence 5: To recognize and use the linguistic personal repertory between different languages, reflecting on its functioning and identifying the own strategies and knowledge, always respecting the cognitive, social and cultural diversity in order to improve the response to specific communicative needs in known situations.
- Specific competence 6: To acknowledge, appreciate, value and respect linguistic, cultural and artistic diversity through foreign language, identifying and appreciating the differences and similarities among languages and cultures, in order to learn how to manage intercultural situations.

The specific competences 1, 2, 3 and 5 will be widely and directly approached during the development of the intervention proposed, while specific competences 4 and 6 will be worked on in a more occasional and informal way.

Theoretical Framework

What is storytelling?

Stories are a form of expression as old as the human species and have been present in multiple different cultures and contexts. Therefore, the idea and definition that different societies have of what a story should be, can vary greatly. This has led to multiple definitions of stories provided by different authors that illustrate the social conception of this word and its meaning. Some of them focus on the cultural significance that these narratives entail, while others enhance the components that make a discourse become a story.

Helen McKay, Founder of the Australian Storytelling Guild, defines a story as a narrative that tells actual or imaginative events emphasizing the magical component and highlighting its contribution to human wellbeing. In the book “Game Narrative, Interactive Fiction, and Storytelling”, Young, Slota, Travis, & Choi (2015) define them as “the mechanism through which humans construct reality and make sense of the world around them” (p.200) emphasizing their influence in human learning and cognition.

Through history, authors have tried to determine which factors a text must have to be considered a story and what implications must it carry. Given the global and intercultural nature of stories, it is difficult to confine what is and isn't part of this genre but, according to Nancy L. Stein, we can classify the different approaches into four different groups depending on what criteria do they follow to differentiate stories. Some believe that a story must follow a minimal structure of “state-event-change of state” and doesn't necessarily have to involve a goal-directed behaviour; while others enhance the importance of said behaviour as the drive for a story, leading to the resolution of personal social problems. In an opposite position, many authors are against the goal-based approach and insist that a story is much more than said considerations and, therefore, requires more detailed definitions. Finally, some believe that there cannot be a limited set of components that make up a story due to the idea that each narrative is unique, and it is its own context and events what determine if it belongs to the story genre.

When talking about storytelling, this last approach is the one that applies the best, given that very different texts can be used for this technique. However, the question of what storytelling is still remains.

In the words of McKay (2007), Founder of the Australian Storytelling Guild, and Dudley (1997); storytelling is a form of art that allows an individual, the teller, to transmit a message to other individuals, the audience, in an entertaining way with the objective of promoting enjoyment along

with retention and understanding. Other authors such as Dyson and Genishj (1994) also described the importance of using a narrative structure, vocalization and imagery in the process of telling a story; as well as “the use of voice, facial expressions, gestures, eye contact and interaction” (Hsu, 2010, p. 7). The National Storytelling Network of America (2023) follows a similar train of thought, enhancing however, the use of “words and actions to reveal the elements and images of a story” as well as the importance of involving the listener’s imagination.

This last organization, states different characteristics that storytelling should have in order to be considered as such. First, it must be interactive both from the teller’s and from the audience’s roles, establishing a climate of participation in which the listeners can somehow have influence in the story, breaking the fourth wall and connecting with the narrative. It should also use words, distinguishing itself from miming and other disciplines, even if those words can be both spoken or manual if sign language is being used. Along with said words, the teller must carry out different actions involving vocalization and movement, applying non-verbal communication; and the imagination of the audience must be encouraged in some way. Finally, as its own name suggests, it must involve a narrative or story.

Even if there is some disagreement regarding this discussion, some authors consider storytelling as a discipline different from reading out loud for an audience and argue that apart from said description, it must involve other factors. Groeber (2007), Mello (2001) and Wang and Lee (2007) defend that storytelling must focus on the main message of the narrative while still leaving room for improvisation and performance, even if that means that the story will not be read with the exact same words in which it is written. However, many studies do not contemplate this distinction and consider reading aloud as part of storytelling.

Educational value of storytelling

Given the inherent character of stories respect human nature, they make a great educational tool for teaching and learning, especially in the youngest ages. Jerome Brunauer (1986) explains that, from an early stage, children grow in narrative contexts, and it is through stories that they gain language skills, literary knowledge, a sense of identity and an understanding of the world by envisioning potential realities. By including narratives in the curricular planification, teachers can take advantage of the multiple benefits that those offer for the acquisition of language, introducing contents in an appealing, contextualized way, and adapting the transmission of knowledge to the process that children’s brains usually follow when interacting with new information.

One of the most remarkable benefits of stories is that their fictional component, along with their captivating features, provide them with a strong motivational drive that encourages the student’s

attention and participation in class by triggering their interest. According to Kramersch (1993), narrative “appeals to the students’ emotions, grabs their interest, remains in their memory and makes them partake in the memory of another speech community” (p.131). This same author described the importance of lowering the affective filter in the learning environment, reducing the influence of emotions that negatively interfere or condition the acquisition of knowledge by blocking the learning. Emotions such as embarrassment, anxiety, frustration or anger can be an impediment in the process of speaking and using a language that is not familiar to the students, and often arise in said situations, reducing the learners’ initiative and interaction with the content, and resulting in a lower level of knowledge acquisition. Stories allow students to approach new knowledge in a more relaxed mindset, releasing them from the anxiety that sometimes is attached to participating in class (Koham and Pourkalhor, 2013). By using this kind of resources in the classroom, we actively contribute to the creation of a more dynamic class setting, supporting a favourable environment for education in which the learners take a main role and participate freely, perceiving the acquisition of knowledge as a spontaneous, entertaining process and not an obligation into which they are pressured. Taking into account this idea, the main goal of using storytelling in a classroom becomes, in the words of Woodhouse (2011), to ‘humanize’ learning by triggering and engaging the students’ imagination.

Other than the strictly academical and language-related contents, by reading stories students also develop their imagination and creativity, as well as slowly acquire social values and shared references related with the culture, either their own or a foreign one. By understanding said cultural implications, the development of empathy and respect for diversity is highly reinforced, bringing learners closer to different customs and ways of living and helping them to appreciate the value of diverseness. It is, therefore, a source of material that provides much more knowledge apart from the academic contents and, according to Cantizano (2020), allows students to develop critical thinking in addition to developing cultural knowledge. Lovrović and Kolega (2021) also defend the importance of using stories in English language teaching and state that said resource allows and encourages cross-curricular learning, raises students’ awareness of multiculturalism and tolerance, fosters empathy, ignites imagination and creativity as well as involving interpretation skills.

Regarding academical knowledge, stories also give us the chance to present contents in a natural, implicit way, displaying them for students as contextualized, functional elements instead of as theoretical ideas. By doing so, children will easily appreciate the reasons for learning the chosen contents and will perceive the need to use them if the context given is the adequate one. Needless to say, those contents are often included as part of a cross-curricular planification, as previously mentioned, enabling teachers to address different topics and subjects taking the same material as a starting point. This is only amplified when teaching languages, specifically foreign ones. Narratives include vocabulary, structures and language closer to reality than traditional teaching and help

students to relate their learning to its actual use by presenting it in a contextualized setting. By using this kind of authentic material, learners can access a large set of new words in an easier way that facilitates their understanding, as Sakthivel, Phil, and Kavidha (2010) observed. These investigators defend that “by reading a piece of literature learners can understand the diverse use of words, phrases, phrasal verbs, multiple meanings, idioms, among others” (p. 230). Aside from the targeted contents, higher language is always used for telling stories, allowing children to become familiar with oral and written expression ahead of time; and topics related to bilingual subjects such as science can also be addressed, linking different disciplines. Stories can be of great help not only in the acquisition of new words and structures, but also in the development of the reading and listening skills of students, as well as for encouraging children to use the language orally. Pardede (2010) defends that “short stories can also be a powerful and motivating source for teaching both speaking and listening. Oral reading, dramatization, improvisation, role-playing, reenactment, and discussion are more effective learning” (p.22) than other methods such as the traditional one.

Several studies compiled and analysed by Zhang, Wang, Leong, Mao, & Yuan (2024) prove that, during the acquisition of language during a storytelling-based lesson, several areas of the brain are activated in a higher degree than with traditional teaching. By hyper scanning the brain of students and teachers during the course of a science lesson that combined STEM instruction with storytelling, investigators observed that brain synchronization increased significantly in comparison with a traditionally approached lesson. Storytelling activated different areas of the brain related to cognition, communication, memory and comprehension, along with those related to specific components of language such as semantics or phonology. An increase in the implication of personal experience and information related to facial and social components was also displayed in the scans, proving that students understood, analysed and integrated the contents better if storytelling was involved during the teaching-learning experience, being able to self-replicate, engage in class and acquire knowledge in a deeper level. The same studies also proved no difference to be found in the progress made regarding the previous knowledge of the students, meaning that all of the learners benefitted from this approach regardless of their academic level before the experience.

The benefits of using stories as a tool for teaching are such, that several methods support the idea of applying them in the classroom. This is the case of the communicative method, whose guidelines strongly align with supporting the learning environment through the use of stories and narrative elements (Benabbes and AbdulHaleem Abu Taleb, 2024). In more traditional approaches, it is also common for textbooks to include stories or narrative texts as a material to work with, even if they are normally not the central tool for learning and instead are instrumentalized to favour the educational objectives of the teacher. Although we could not consider that storytelling is being used in said cases, given that those activities are often carried out individually or with very little interaction and listeners

have got no intervention in the narrative; the benefits of stories are still being exploited in some way. However, the educational drive of storytelling has been proved to be so strong that a specific method has arisen based on its use: the Story-based approach (SBA). Said methodology consists of using narratives and storytelling to introduce concepts and new knowledge, as its own name suggests. Its implementation results in better retention of the information, more active participation, a meaningful emotional connection that facilitates the learning, the development of critical thinking skills and other transferable abilities, as well as the transformation of contents into relevant, enjoyable learning.

As a whole, we could conclude that storytelling as an educational approach benefits, not only the acquisition of language components such as semantics, phonetics, grammar, vocabulary or pronunciation; and abilities like reading, speaking or listening; but also favour the adoption of positive attitudes towards the learning and the foreign languages. This, results in higher levels of motivation, participation and interest, contributing to a better integral learning process based on enjoyment and interaction. By creating meaningful knowledge, retention and memory are also improved, assuring the preservation of the obtained learning through time.

How to teach through stories

When including storytelling in a lesson, several aspects must be taken into account both before and during the implementation of the activity in order to make the most out of it.

Even if a great variety of texts are apt for storytelling, the selection process while choosing the one which is going to be applied must be meticulous and thorough. If we want storytelling to achieve the expected goals, it is key to choose the story correctly, taking into account the needs of the class content-wise and in means of interest. It is important that the text is appealing for the students and that it increases their motivation and positive attitude towards the language by triggering their interest using topics of their liking. It must also answer to the academic needs that the teacher is trying to pursue, including the targeted vocabulary, grammar, lexis or structures, and always showcasing an input slightly over the established level, so that it is challenging enough for the students. Difficulty is a crucial aspect to consider, given that an excessively tough text will be too hard for the students to work with and a story under their learning level will not be appealing enough, both cases resulting in a loss of interest and motivation. For that reason, the length, vocabulary and structure, among many other factors must be deliberately examined before deciding on a text, while trying not to lose the authenticity of it. Even if there are texts specifically created for education, and those can be perfectly used for storytelling, we must ensure that said narrations maintain a natural and authentic character so that they still can provide the expected benefits without becoming mere instruments for teaching, losing what makes them stories. It is also favourable for the learning that they include different types of narration and interaction, among which we can find dialogues, descriptions and narration; so that

the language displayed for the students is as rich and clear as possible, enabling them to distinguish the different parts, elements and characters of the tale.

Regarding the form of the story, it is convenient to use a visual support during the telling, both in terms of text and image, in order to ensure the correct acquisition of the contents and development of listening and reading skills. For said purpose, illustrated books with pictures and drawings are the most adequate format, in addition to other types of support such as flashcards, props and written text that displays the same language that is being used to tell the story. There is a broad and large variety of resources that can be used to illustrate a narrative, among which we can find ICT assets, manipulative materials, animations or realia, which consists on the use of materials linked with reality. All of the previously mentioned elements will contribute noticeably to the meaningfulness of the learning provided and the understanding that students have of the contents presented before them.

Even if a good material is crucial for the correct development of a lesson, it is also important to know how to work with it. The individual in charge of the storytelling must be aware of this, and should count with multiple strategies to extract as much as possible out of the story. During the narration, the teller must make use of the visual support provided by the story but also complement it with their own input, resorting to gestures, different voice tones, sounds or signs as much as possible. With the purpose of providing the students with a good listening source of information, the voice used for the telling must be clear, loud and use a good accent, as well as communicate as much as possible in the target language, in this particular case, English. At all times the teller must read, explain and communicate using the language that is being worked on, in order for the experience to be as immersive as possible and for the children to feel encouraged to use it as well. To enhance said participation, questions and interactions can and should be used as well during the story, involving the audience in the sequencing of events and letting them take a central role in the storytelling experience by breaking the fourth wall.

Storytelling, however, doesn't only involve the story itself and the moment in which it is being narrated. With the objective of reinforcing the learning, it is fundamental to work on the story before, during and after it is being told. As claimed by Sharoon Sunny (2023), an ELT (English Language Teaching) professional and teacher trainer at the Azim Premji University, storytelling is composed by three stages: pre-story activities, whose role is to engage children, introduce or reinforce contents; during-the-story activities, with the objective of guiding and supporting the acquisition of knowledge and understanding of the tale; and post-story activities, needed for applying the language and using the acquired contents. Previous to the storytelling it is recommendable to work with questions, suppositions and predictions, in order to prepare a strong basis for the introduction of new or more complex language and catch the listeners' attention. During the story, the active role of the students must be sustained in order to maintain their interest. This can be done by involving participation

through questions, role-playing or simple tasks. Finally, after the story, the audience must somehow reflect on what has been learnt, an objective that can be achieved by retelling the narrative, vocabulary-related dynamics, questions about the tale or instant feedback regarding their favourite or less favourite parts.

Aside from the activities post-story involved in the storytelling, it is crucial to help students to transfer their learning, meaning that they should be able to apply their newly acquired knowledge to different situations and contexts. In order to provide support for the securing of this ability, educators must incorporate follow-up activities in the classroom that supplement the teaching given in the storytelling method. Said activities can be of different nature but should tackle the contents that have already been introduced while challenging the students to use them in a given context. Dynamics related to music and movement are recommendable in these cases, as they don't entail great difficulty and they ease up the learning and practicing process.

Of course, games are also a great tool to work with and its use is, in the words of Genesse (1994), an essential element in the teaching-learning process of a language, especially in its early stages, as it introduces certain skills necessary for today's society from a didactic perspective. Not only do games contribute to the practice of new language, but they also give participants confidence in themselves and in their abilities (Wright, 1984), a key aspect that facilitates the development of their speaking and interaction skills by using the foreign language and participating in the classroom without pressure. Games can be conceived in different ways and might be competitive or cooperative in nature, but above all of the previous, they must be engaging, constructive and carried out in the foreign language entirely or as much as possible so that students will use and evolve in their speaking skills. In relation to games for learning, Lewis and Bedson (1999) classified said activities into those which develop language accuracy and those focused on progressing in terms of fluency. Ideally, both kind of games should be included in the lessons at some point so that the learning is as complete as possible.

Intervention

What is “Enchantia” and how to use it

“Enchantia” is an educational proposal designed for English language teaching as a foreign language in the stages corresponding to primary education, including the ages of around 6 to 12 years old. Its main purpose is to promote the acquisition of English as a second language for non-native speakers by applying storytelling and games in the learning process. However, it is not thought to be exclusively applied in classrooms following the national regulations and curriculum and it doesn't have to necessarily be applied in schools, but rather in any kind of environment in which English is being taught. The ideal application would be carried out with medium-sized groups of around 10 students, but the activities and materials can easily be adapted to larger or smaller arrangements.

As a whole, the project would include several stories related to different characters and topics that gradually introduce new vocabulary and structures in the classroom. The first books would cover the most basic concepts of language, starting with words such as numbers and colours and gradually evolving into more complex tales and activities, having the most advanced books include writing-related exercises and challenges which require higher independence. Said collection would work with levels of language proficiency from pre-A1 up to A2 categories according to the CEFR (2001, 2020) criteria and descriptors. Given the nature of the proposal, the main language activities developed would be listening, reading and speaking; leaving writing for the higher levels.

Each of the stories is compiled in an illustrated book (Annex 1), delivered both in physical and digital supports; and accompanied by a box of materials with all of the necessary equipment to carry out the story-related and supplementary activities (Annex 3, 4, 5, 6 and 7). A teacher's guide (Annex 2) is also included, providing detailed descriptions and guidelines on how to carry out the storytelling and giving out extensive explanations of the suggested activities. Additionally, each of the tales recommends a project (Annex 8) somehow related to the story but not in academical terms. The objective of this projects is to conclude the topic and reward the students with a fun, leisure activity while still working on abilities such as motor skills, creativity or imagination.

The resource included in this case is Cloe's story, a tale of the collection that works specifically on the vocabulary related to clothes and on prepositions. This narrative belongs in the beginning of the collection, as it is focused in the acquisition of basic language rather than complex structures and higher skills such as writing. The annex includes, as previously stated, the book and complimentary materials along with the teacher guide corresponding to the mentioned story.

Conclusions:

By thoroughly reviewing the literature on the topic, we can conclude that storytelling is indeed a discipline closely related to education and, as such, it should be often applied in the classroom, as it has been historically proven to be a powerful and resourceful tool in the acquisition of knowledge, more relevantly so in the teaching of foreign languages and specifically English. As this study has shown, using storytelling in our lessons has multiple benefits both during the learning process and afterwards in the obtained results, deriving into a different conception of how the learning of languages should be. By approaching said disciplines in a more familiar and relaxed way, the attitudes and perception of the students are improved, and the contents are transmitted in a more effective way; all of the previous leading up to a more meaningful knowledge acquisition and a higher chance of achieving language proficiency.

In light of the findings, we can assume that an educational tool created based on the principles of storytelling and implemented following the same guidelines, should likely obtain good results in a learning environment. By using the researched information to create Enchantia, we approach the established aims of this project with a solid basis to build up a successful teaching material. Even if the proposal could not be transferred into a classroom setting and put into practice, it has been carefully designed to fulfil its principal goal: to make English accessible and attractive for children while introducing it as a second language. Therefore, it is expected for it to achieve said objective if it were to be carried out, deriving into a more positive class atmosphere and a better disposition when approaching English. It is also presumed that the target contents would be acquired and reinforced correctly by the implementation of the suggested activities, leading to an enhanced understanding and control of the language and reaching a higher level of proficiency, focusing on the students' listening and speaking skills.

Finally, on a personal note, as a kid that has grown amongst books and stories and developed in a bilingual context, as well as an educator highly involved in the teaching of foreign languages; I would like to highlight the importance of making learning fun and meaningful, a goal that stories make significantly more plausible. In order for a successful expertise to be attained, it is key to foster a good relationship with the matter that is being learnt, focusing on the enjoyable aspects of it and making it as pleasant as possible for the children to study, all in order to encourage curiosity, implication and a learning process based on sincere and true interest. It is much more difficult to reach proficiency in a field that is not of your liking and doesn't arise any kind of interest within yourself, in opposition to the strong drive that an inner motivation entails. It is said type of learning that Enchantia aims to achieve, bringing students of all ages closer to the English language and the advantages that being fluent in it brings. I firmly believe that being bilingual and learning languages is a privilege and

a gift that enables us to better comprehend the world and diversity that surrounds us; and therefore, it should be relished and, under no circumstances suffered.

“Do not train a child to learn by force or harshness; but direct them to it by what amuses their minds, so that you may be better able to discover with accuracy the peculiar bent of the genius of each.”

(Plato)

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Annex

Annex 1: Story book















I'm making a winter collection.
Look, the hat is on the table and next to it there is a scarf.
I also made super cute pink gloves, where did I leave them?









Oh wow! Cloe is very, very excited.
Let's design a jacket for Starry!

Can you help me?



CLOE

• Clothes and prepositions •

Scan me to open the digital book!



✦ ENCHANTIA ✦

TEACHER'S GUIDE



CLOE

· CLOTHES AND PREPOSITIONS ·

✦ ENCHANTIA ✦

CLOE'S STORY

· CLOTHES AND PREPOSITIONS ·

CONTENTS:

- Clothes: socks, shoes, boots, T-shirt, shirt, trousers, skirt, dress, sandals, flip-flops, sweater, jacket, scarf, hat, gloves, cap
- Prepositions: in, on, under, next to, between, in front of, behind.
- Structures:
I'm wearing... You are wearing... He/she is wearing...
Are you wearing...? Is he/she wearing...?
The (clothes) is/are (preposition) the (place).
Is/are the (clothes) (preposition) the (place)?
It is/They are (+ adjective/noun)
Is it...? Are they...?
Hit/Miss
- Previous contents:
Letters
Numbers
Colours

MATERIALS:

- x1 plushie
- Realia: clothing items
- x1 story
- x16 big clothes cutouts
- x1 photocopyable dress up paper doll with clothes
- x1 dress up paper doll with clothes
- x15 cutouts for the story
- x1 hit or miss gameboard
- x1 hit or miss digital big gameboard
- x5 hit or miss cutouts
- x7 prepositions flashcards
- x1 QR code to the preposition's song
- x3 photocopyable elf template

STORY SCRIPT:

-Tally -Cloe -Willa -Monty -Narrator -Starry

-Cloe is a fashion designer, she creates clothes. Look at me for example, I'm wearing a dress that she made! In Enchantia, when elves need clothes, they go to her shop, the boutique. Let's get closer!

-Oh hello! Sorry for the mess, I love my job but with all this clothes sometimes it is difficult to keep the boutique in order. I have to find my boots; the shop opens in 5 minutes! Can you see my boots? They are black.

-Oh right! There is one boot in front of the door. Where is the other boot? There it is! It is on the table.

-Wait! I also need my socks. Where are they? Yes! They are under the chair. Thank you!

Knock, knock

-Oh! It's our first client! Come on, Open the door!

-Hello Cloe! How are you?

-Hello Willa! How can I help you?

-I'm looking for a new pair of shoes for the summer.

-Do you prefer sandals or flip flops? You can use sandals on a normal day and you can use flip flops in the pool or in the beach.

-Mmm... I love the beach... Can you make me a pair of green flip flops?

-Of course!

-Cloe creates a pair of green flip flops for Willa

-Here you are!

- I love them! Thank you so much Cloe. Have you got a T-shirt in the same colour?

- I made one yesterday but I forgot where I put it. Can you find a green T-shirt? Found it! It is behind the curtains.

- Thank you, Cloe, I have to go now, bye bye.

- Bye Willa!

- Cloe starts working on a new collection. Her dream is to be a famous designer one day and show her work in Paris, New York and Italy! She draws, cuts and sews the fabric to make beautiful clothes.

- I'm making a winter collection. Look, the hat is on the table and next to it there is a scarf. I also made super cute pink gloves, where did I leave them? Oh yes! They are in the drawer. Do you like them?

Knock, knock

- Come on! Open the door!

- Hello Cloe, I need your help!

- Hello Monty! Oh... what are you wearing?

- I know.. my clothes are a disaster. I need new trousers and a sweater. But wow! Your outfit is super cool!

- Thank you, I'm wearing a skirt and a top from my last collection. Let's find some new clothes for you! Can you see a sweater that you like?

- Mmmm... I like the blue sweater that is between the dress and the skirt.

- Good choice! It will look amazing with these trousers.

- Yes! I like them! Can I try it on?

- Mmm... Maybe some accessories... Do you like this cap?
- Perfect! Thank you so much Cloe!
- You are welcome! Bye Monty!
- *Ring, Ring!*
- Who can it be? Cloe picks up the phone.
- Hello! You have called Cloe's clothes. How can I help you?
- Good morning, I'm Starry, maybe you know me, I'm a famous singer. I need a new jacket for my tour. Can you make one for me?
- I can't believe it! Of course! I love your music soooo much.
- Oh wow! Cloe is very, very excited. Let's design a jacket for Starry.
- Can you help me?

PRE-READING ACTIVITIES:

At all times during the story and the activities, sign and point to the drawings as much as possible to support your oral explanations. Example: Cloe (point at Cloe) is wearing a green T-shirt (point at the T-shirt in the drawing or at your own clothes).

GUESSING:

Timing: Flexible (not longer than 3')

Materials: Story book

Description: Before reading take some minutes to look at the cover of the book and ask questions to the students regarding the items that are displayed on it:

- What can you see?
- Where is the title of the story?
- What colour is this book?
- What is her name?
- What do you think is her job?

TAG THE CLOTHES:

Timing: Flexible (not longer than 5')

Materials: Story book

Description: After identifying the title and main elements, focus on the clothes. Ask questions about them to the students. If possible, compare the items to them. *Example: What is this? A T-shirt! Like yours! Your T-shirt is red, what colour is this T-shirt?*

- What is this?
- What is the name of these clothes?
- What colour is this?
- Can you see a (T-shirt, jacket...)?

HOW TO TELL:

To support the learning and illustrate the words you are saying it is key to continuously use signs, facial expressions and gestures. You can carry out your own acting or resort to the illustrations in the book or the cutouts you can find in the box. Try to mimic, act and show emotions constantly.

Example: "I made one yesterday but I forgot where I put it." (act worried, do a face palm, fake to be embarrassed...)

Along the story several characters will show up. To make the storytelling meaningful, fun and easy to understand, try to assign one specific voice or way of speaking for each character. *For example: Cloe's voice may be high-pitched, Monty's can be deep and low, Willa could have an accent and Starry might do long "s" while talking.* All kind of ideas are welcome! The most important thing to take into account here is that each character must have a distinct personality that shows during the story.

DURING THE STORY ACTIVITIES:

The Storytime must be a moment to relax and enjoy the tale. Try to find a comfortable place where the students can seat and see the book properly. The main action will be conducted by the teacher following the previous guidelines, but it is recommendable to involve students as much as possible. The material itself offers multiple options and you can also use some of the following dynamics:

REPETITION:

Timing: During the story, specifically in dialogues and key structures.

Materials: Story book. *You can use a microphone to motivate talking.

Description: While reading, try to encourage the students to participate as much as possible. The easiest way for them to be involved is to repeat what you say, specially during the interaction of characters. The use of different voices will also help them to identify who is talking.

Example: Bye, Willa! (wave) Come on, what do we say to Willa? Bye Willa! (repeat all together and wave)

POP-UPS:

Timing: During the story whenever a pop-up is displayed.

Materials: Story book.

Description: In several moments of the story the book has different pop-ups and interactive resources. Those are the perfect occasions to involve students in an active way: choose a volunteer to move or discover the pop-up, act surprised and make them describe in some way what they have found. Example: *Wow! Great job! What is this? (It is the socks) Where are the socks? (The socks are under the chair).*

QUESTIONS:

Timing: During the story, specifically when they appear in the text.

Materials: Story book. *You can use a microphone to motivate talking.

Description: Occasionally, the characters or the narrator will ask questions or give orders in the story (*Example: Where are my boots?*). When this happens, encourage the students to answer, repeating the sentence if needed. You can also pose your own questions to engage them more in the story. *Example: (when a new character appears) Oh! Who is this? (when a new item is mentioned) Can you see a sweater?*

AMNESIA:

Timing: During the story.

Materials: Story book.

Description: When vocabulary is displayed on the book, try to make the students identify it, specially when they are already familiar with the words. In order to do this, you can act as if you don't remember the word or stop mid-sentence for them to complete the dialogue. *Example: "The _____ is on the table!"*

ROLE-PLAYING:

Timing: During the story.

Materials: Story book. *You can use costumes or items for each character.

Description: Once that students are already familiar with the tale (having read it several times), you can assign different characters to each of them for a couple of pages and then switch them up. In this case, they are in charge of telling or reading the story acting like their character. At all times encourage them to speak and replicate different voices. If necessary, help them to produce the dialogues by pointing to the text, using gestures or telling them the first few words.

CUT-OUTS:

Timing: During the story.

Materials: Story book. Story clothes cutouts

Description: Having read the story previously, you can use the story cutouts to practice the vocabulary while involving students in the storytelling. Take the clothing items and display them between you and the students or hand out one to each of them. Read again the story and, whenever an item shows up, ask one of the students to identify it and place it on the book using blu-tack or tape. Before they stick it, they should repeat successfully the name of the item and, preferably the structure "It is a____" or the sentence of the story in which it appears. *Example: "It is a boot. The boot is on the table."*

POST-READING ACTIVITIES:

After the story, you can do several activities as a follow-up. The intention of these dynamics is to review the contents and check how did the students understand and acquire the knowledge. The story itself introduces some of the following:

PAINT THE JACKET:

Timing: 5'

Materials: Story book. Board markers. *Optionally you can use extra materials like stickers or decorations.

Description: The story finishes with an open ending and a challenge for the students. All together they should agree on how to design the jacket. To direct this activity use some of the questions below and organize a vote for the children to decide the colour they want to use. Then, choose one or two volunteers to decor the jacket on the book.

- How many colours do you want to use?
- What colour do you want to use for the jacket?
- Do you want to draw some shapes? Which ones? (squares, stars, circles...)
- Do you want to add anything else?

CONTINUE THE STORY:

Timing: 10'

Materials: Story book. *You can use a microphone to motivate talking.

Description: There is not a closed ending for the story so we will try to create one in class. Ask your students "*What happens next?*" and try to guide the discussion using the questions below.

- What happens next?
- Does Starry like the jacket?
- Does Cloe become famous?
- Are there more clients that go to the boutique?

There are several ways of carrying out this activity. You can opt for a collaborative approach and make the story all together or you can make each student add something consecutively as they pass a ball or an object among them. The goal is to complete the story by adding some simple sentences orally. All answers are correct and ideas are welcome!

REVIEW THE WORDS:

Timing: 7'

Materials: Story book. Big clothes cutouts.

Description: After reading the story it is necessary to evaluate how well have the students acquired the vocabulary and review the words that have been introduced. The following activity is recommended: (You can choose to only use the book or do only some parts of the dynamic).

Display the big cutouts between the students and you and go through the book pointing at the different clothing items on it. Ask the students "What is this?". They should answer by saying "It is a _/They are _." After going over the vocabulary, close the book and say: "Give me a_!". The students must take the correct cutout and give it to you. Ask "What is this?" when they hand it to you and have them reply saying "It is a _/They are _." Finally, take all the cutouts and show one of them at a time. The students should repeat the previous structure. Start slowly and in order, then increase the speed gradually and mix them up.

PREPOSITIONS:

Timing: 7'

Materials: Story book. repositions flashcards.

Description: To review the prepositions, the following activity is recommended: (You can choose to do only some parts of the dynamic).

Display the flashcards between the students and you and read the lines in the book where a preposition is mentioned. *Example: "The socks are under the chair."* Ask the students "What flashcard is "under"?". They should point to it. Then, close the book and say: "The circle is under the box!". The students must choose the correct card. When they hand it to you, ask "Where is the circle?" and let them answer "It is _ the box." Finally, take all the flashcards and show one at a time. The students should repeat the previous structure. Start slowly and then go faster gradually.

QUESTIONS:

Timing: 5'

Materials: Story book.

Description: To prove if the students have understood the story, ask them several questions about the plot. You can give them a point for each correct answer. Illustrate all of the questions with gestures and, if they don't remember the answer, let them look for it on the book.

- What is Cloe's job?
- Where does she work?
- Who comes first to the shop?
- What does Willa want?
- What colour are Willa's flip flops and T-shirt?
- What is Cloe's dream?
- What clothes are in Cloe's new collection?
- What does Monty need?
- What did he buy at the end?
- Who calls the boutique?
- Who is Starry?
- What does Starry want?

SUPPLEMENTARY ACTIVITIES:

Aside from the dynamics directly related to the story, the material box contains the items necessary for carrying out the following additional activities. All of them are meant to be done after reading the tale and their objective is to work with the contents of Cloe's story.

You will find both individual and collaborative activities, most of them related to gamification. These dynamics can be carried out independently or one after another, alternating the order as necessary.

PREPOSITIONS SONG:

Timing: 5'

Materials: Prepositions flashcards. QR to the Prepositions song.

Description: This is a musical challenge that you can carry out in class. It is recommendable to first review the prepositions using the cards in the following order: in, on, under, next to, in front of, behind, between. Do this by showing the image and having the students say the preposition out loud. Then, scan the QR code and play the song. The audio starts slow and then increases its speed gradually so you can challenge your students to try to do it as fast as the track. Use signs for each preposition as the ones suggested:

- IN: put one of your right index finger inside your left fist.
- ON: put your right hand on top of your left fist.
- UNDER: put your right hand under your left fist.
- NEXT TO: keep the fist and point your right thumb to the side.
- IN FRONT OF: point in front of you with both index fingers.
- BEHIND: point to your back with both thumbs.
- BETWEEN: put your hands to the sides of your face.

ROUTINE: I'M WEARING:

Timing: 10'

Materials: Cloe's plushie and clothing items.

Description: This an activity that you can repeat every day that you work on the story. Choose one or two volunteers and ask them "What are you wearing today?". If needed, you can explain your outfit first as an example saying "I'm wearing...". Help the students to describe their clothes saying the items and colours. Then, ask the rest of the class "What is Cloe wearing today?". The volunteers will be the ones in charge of dressing the doll according to what the rest of the children say. They must use the structure "Cloe is wearing..." and apply the vocabulary necessary to describe the different clothing items that they want to put on her. *Example: Cloe is wearing a pink dress and a jacket.*

HIDE AND SEEK:

Timing: 10'

Materials: Big clothes cutouts.

Description: Before doing the game, hide the cutouts in different places around the classroom or the place where the activity is taking place. Be careful to locate them in places that you can easily describe using simple prepositions and vocabulary that the children are familiar with. *For example: under the table, on a chair, in the bin, next to the door.* Don't let the students see you when you do the hiding process. Then, start the activity by explaining they have to find the clothes that you ask them for. Say "*Where is the_? The_ is (location).*" Asking for different items and describing their place using the prepositions on, in, under, next to, between, in front of, behind. Continue repeating the instruction while they look for the cutout and have them say it with you. *For example: "The T-shirt is under the table. The T-shirt is under the table!"* The students must look for the item and bring it to you. When they do so, ask "*What is this?*" and have them answer "*It is_/They are_*".

HIT OR MISS:

Timing: 15'

Materials: Game board, digital game board, cutouts and blu-tack.

Description: Choose one volunteer to hide the cutouts in the game board and display the digital one on a computer, digital board or similar. The student must place the 5 cutouts in different squares of the grid without letting the rest of the students see them. Then, make him/her ask "*Where are the clothes?*" The rest of the class must try to guess by saying a letter and a number and the student in charge must answer "*hit*" or "*miss*". If they fully hit one of the items the children must say where it was. *Example: "Where are the clothes?" "A4" "Hit" "The T-shirt is on the table."* Once that they have found out every item, you can choose another volunteer and try again. It is recommendable to mark the hit and miss spots in the digital game board using different colours.

DRESS UP:

Timing: 10' + 10'

Materials: Photocopiable dress up paper dolls (1/student)

Description: Hand out one paper doll to each student and let them cut out the different clothes. Optionally you can decide to do this activity in pairs. Once that then students have cut all the items, start giving different instructions about what the elf is wearing. Have the students dress up their elf following your instructions and then, make them repeat what is it wearing. *Example: "The elf is wearing a T-shirt. The elf is wearing trousers. The elf is wearing shoes. What is the elf wearing?" "The elf is wearing a T-shirt, trousers and shoes."* Practice giving different instructions combining different clothes. Then, let them decorate the items of clothing and tell them they have to create a new outfit for their elf. If they want to, they can also personalize their doll.

Once they have finished creating their outfits, have them explain it to you. *Example: "What is your elf wearing?" "The elf is wearing a pink skirt, a yellow sweater and green boots."* If they have decorated the elf, you can also ask questions about it. *Example: "What colour is your elf? Is it a boy or a girl? What is his/her name?"*

WHO IS IT?:

Timing: 5'

Materials: no materials are needed

Description: Choose one volunteer. Their task will be to describe one of their classmates by saying what they are wearing. The rest of the class must guess who is it. Help them to describe the clothes and their colours and, when they have finished, make them ask "Who is it?" before they choose someone to answer. If they answer correctly the student must say "Yes, it is!" but if they fail, they must say "No, it isn't." When a student gets the correct answer, change the roles and let them do another description. *Example: "She is wearing a blue dress, white shoes and pink socks. Who is it?" "It is Marta." "Yes, it is!"/"No, it isn't."*

PROJECT:

As a way to finish up the story or as a reward if the students have worked well, you can choose to do an extra project involving crafts.

The purpose of this project **is not curricular or academic**. It consists of a leisure activity that, even if it promotes motor skills and independence, has recreational purposes and its objective is the enjoyment of the students. It also requires more independence and abilities, so not every group will be able to complete it, depending on the children's development.

The basic template is provided in the story box but it is necessary to use other materials that are not included in it. It is also recommendable to supply complimentary ones and let the children experiment with crafts freely so that the results will be personal and unique.

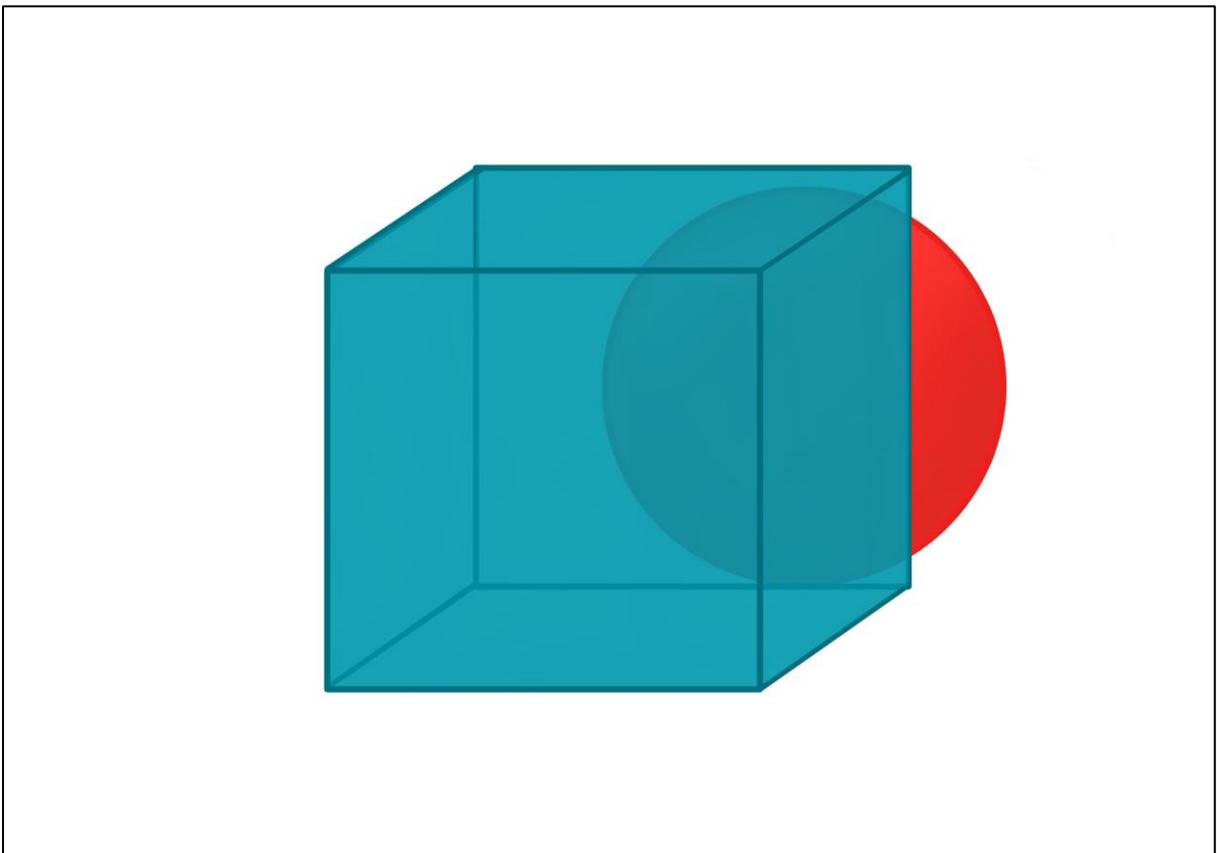
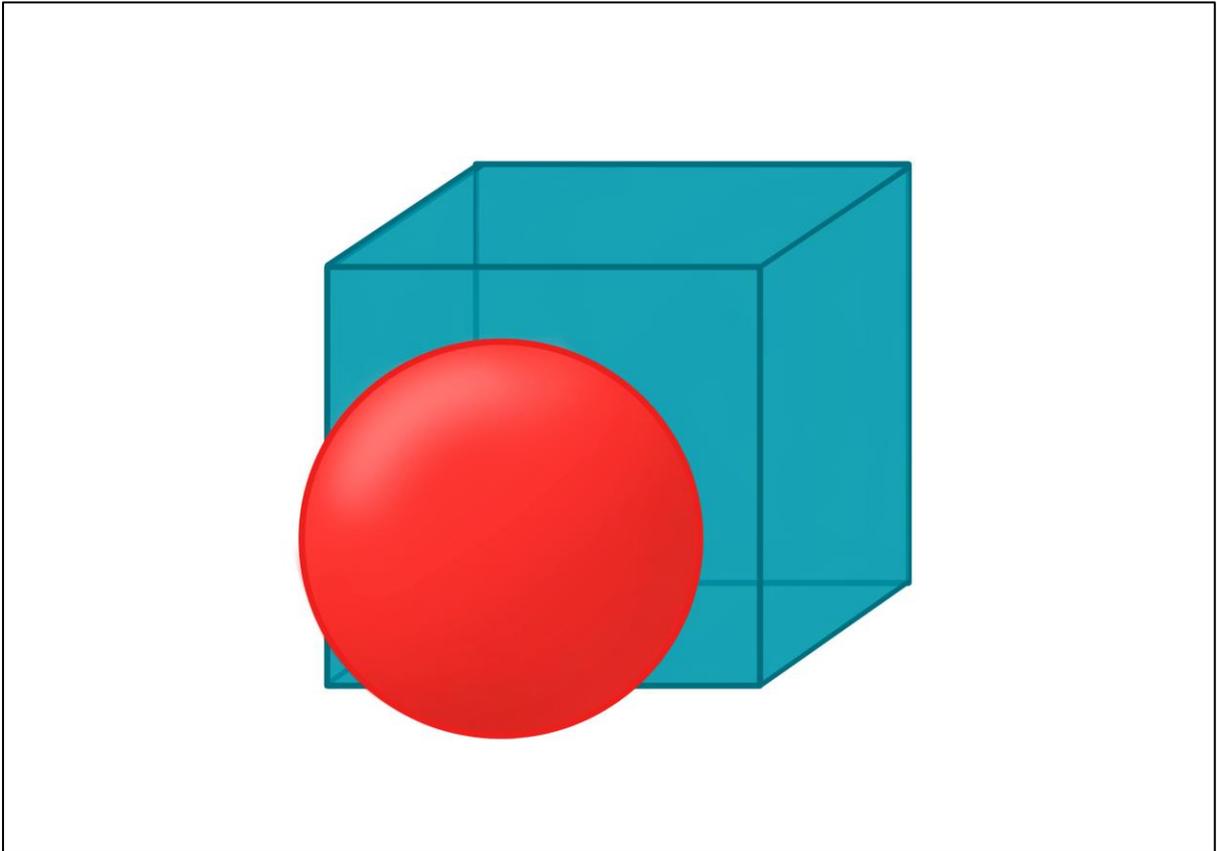
CUT AND SEW: MAKE YOUR OWN ELF:

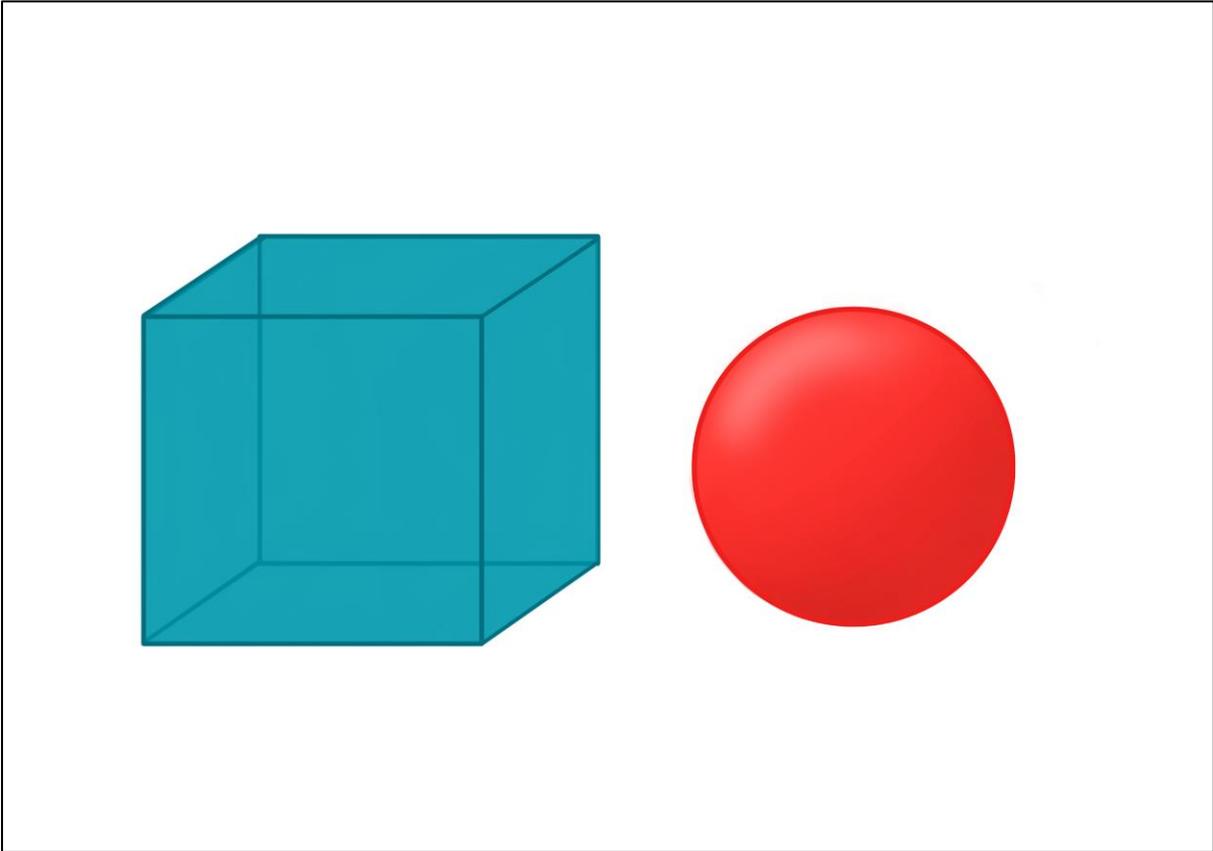
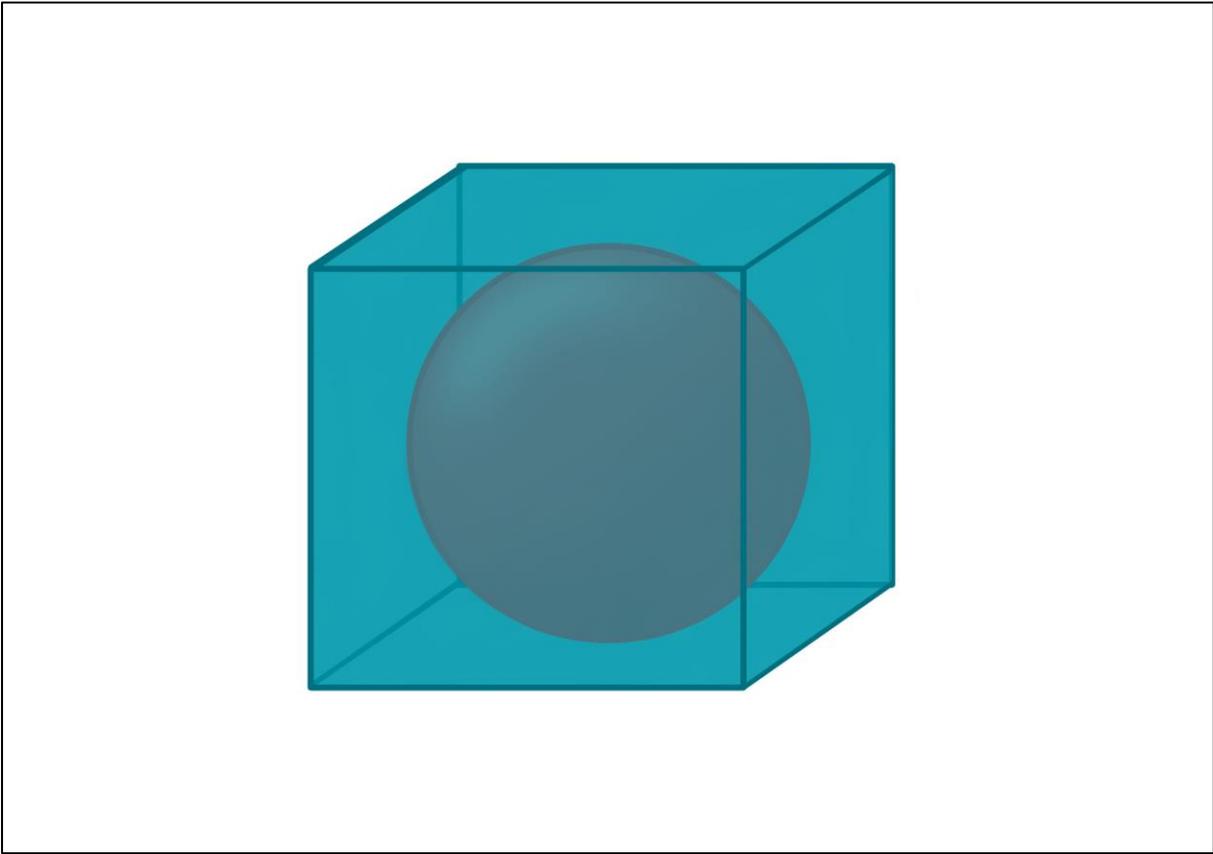
Timing: 45'

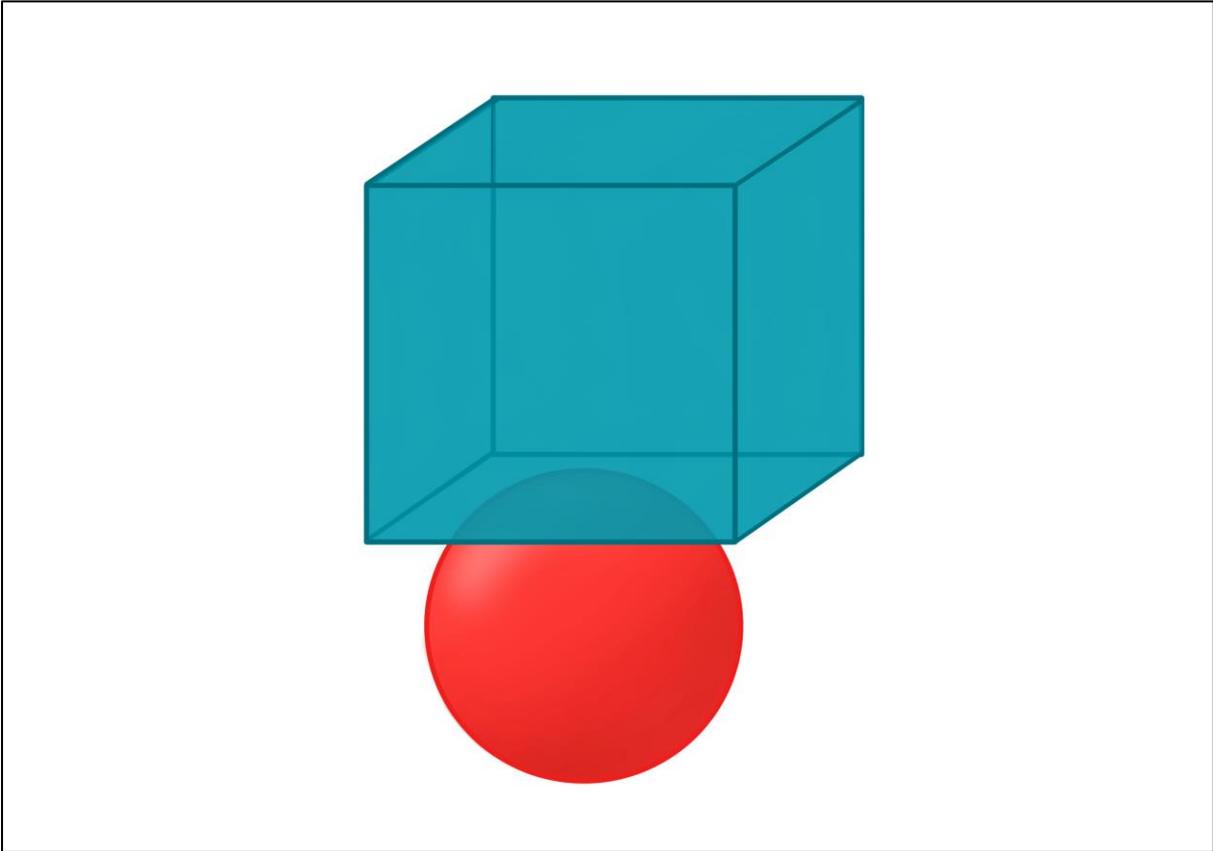
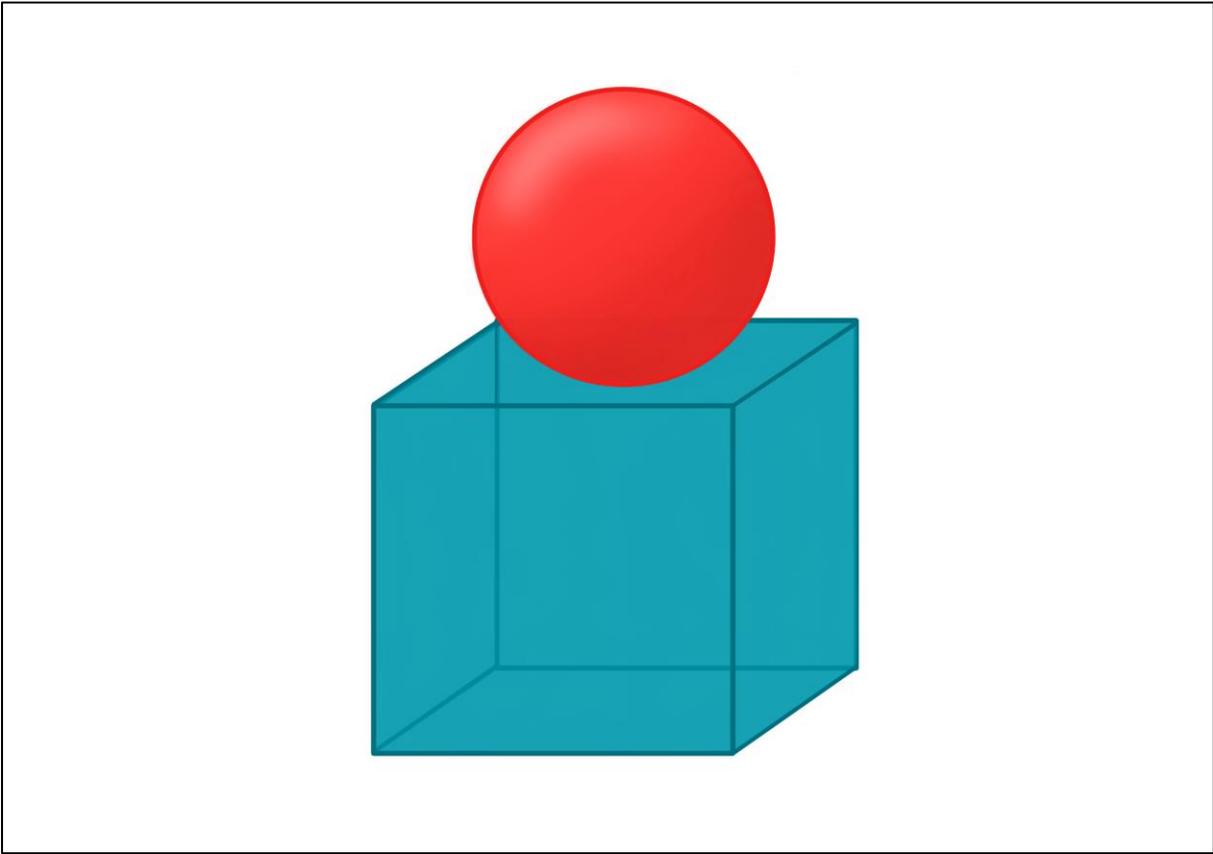
Materials: Elf template, felt in different colours, plastic needles, wool, cotton balls. *You can provide them with extra materials such as glitter, googly eyes, coloured markers, textured paper..

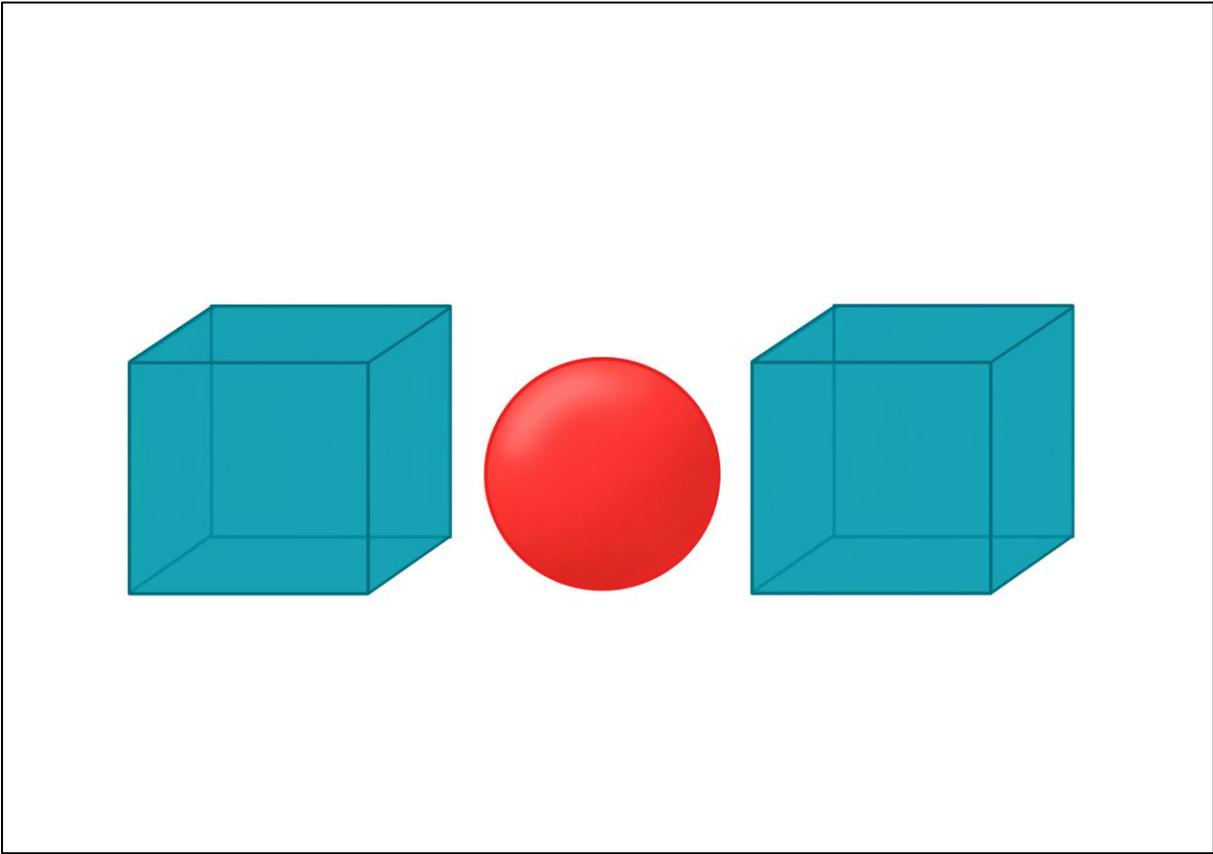
Description: Each student should replicate the template two times in felt of the colour they choose. After drawing and cutting out both shapes, they must put them together and sew them using the plastic needle and wool. Teach them to insert the needle through both felt shapes and, once it has fully gone through, pull it making the wool go through the hole. Once the wool is tight, cross the needle over the border and back towards you before poking the next hole and repeating the process. They should sew along the whole edge of the shape except for a little space of about 2-3 cm. When they only have that area left, fill the head of the elf with cotton balls before sewing up the hole remaining. Then, let them decorate the face and head adding accessories, hair, details, etc.

Annex 4: Prepositions flashcards

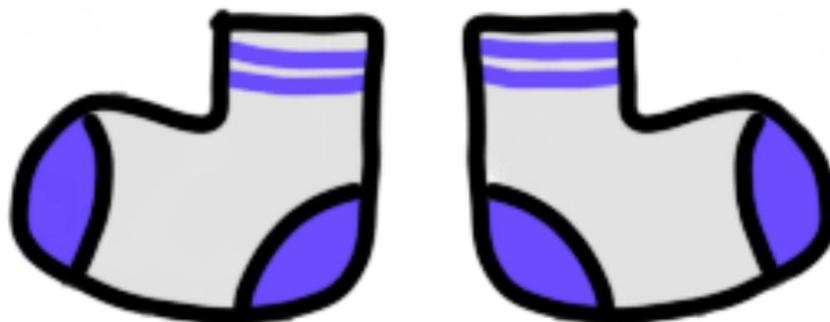
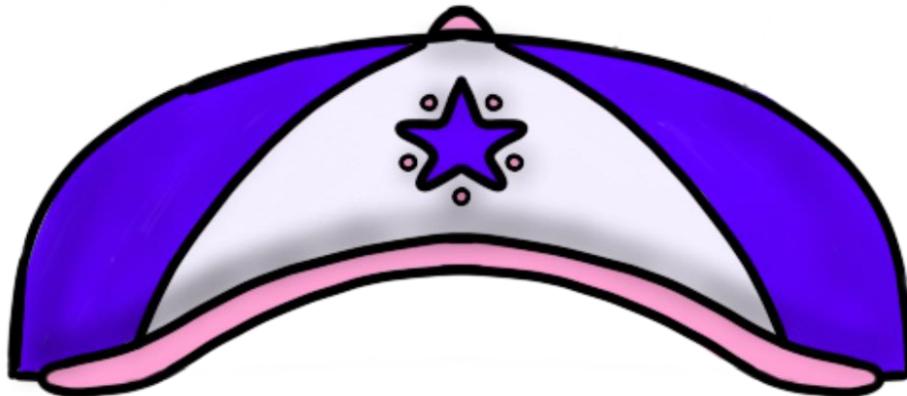








Annex 5: Clothes cutouts



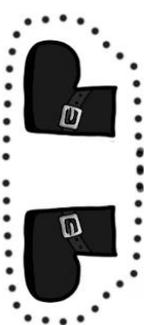
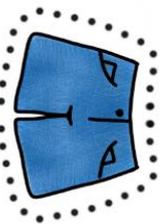
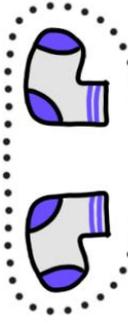
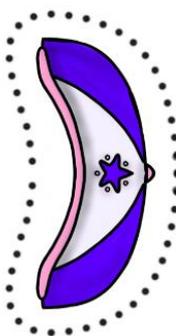
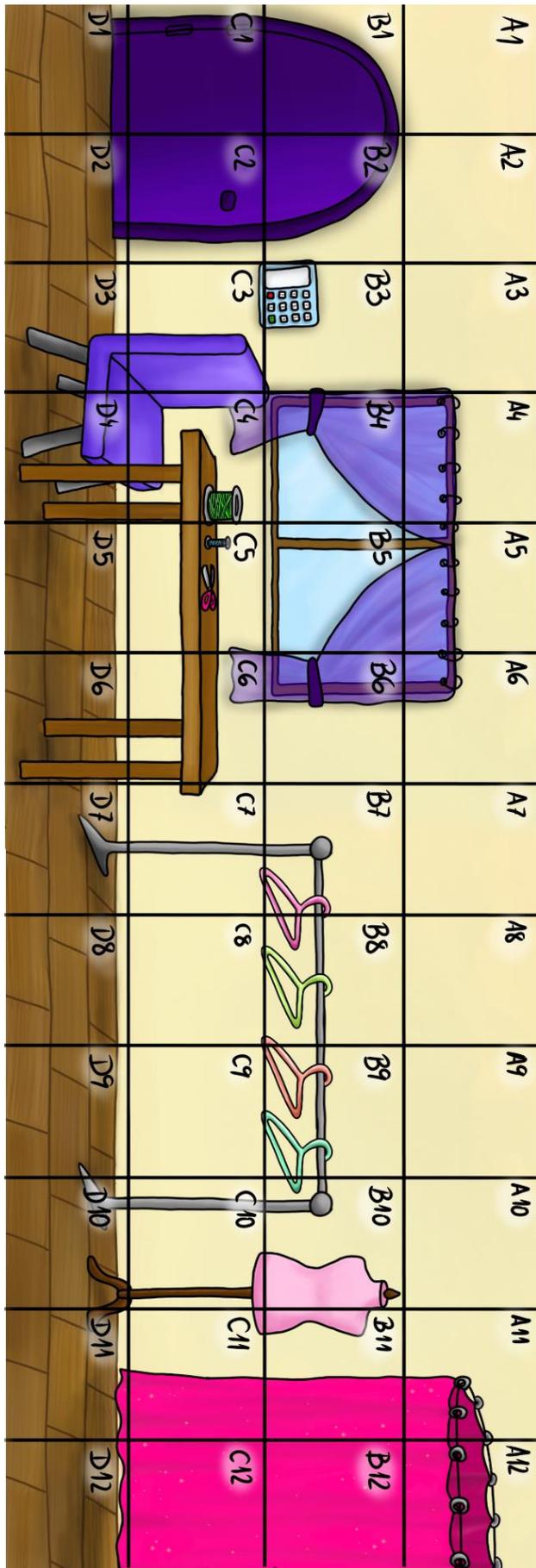




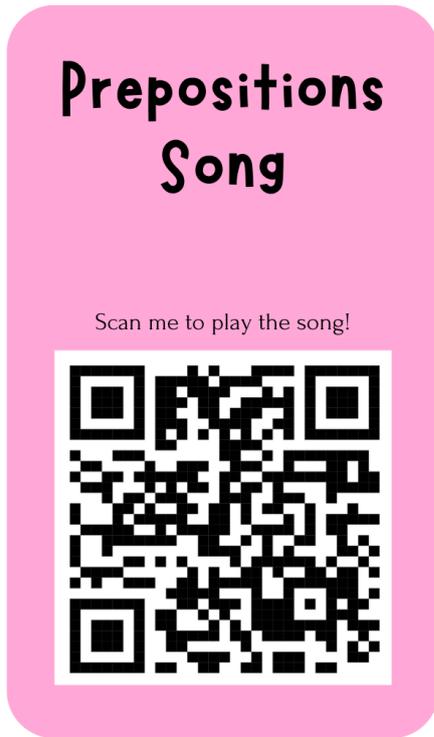




Annex 6: Hit or miss board and cutouts



Annex 7: Prepositions song



Annex 8: Elf template

