

Master's Dissertation/
Trabajo Fin de Máster

STORYTELLING FOR THE
IMPROVEMENT OF ORAL SKILLS IN
A SECOND-GRADE CLIL CLASS IN
PRIMARY EDUCATION

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Abstract

In this project, the essential role of storytelling in English in the CLIL classroom in the Primary Education stage is presented. To this end, this piece of research focuses on the acquisition of a second language, on how to choose and tell a story in an appropriate way and what its benefits are, with a greater emphasis on the development of oral skills.

In addition, the didactic proposal presented in this Master's Dissertation, designed for a class in the second year of primary school, uses the story as a common thread throughout the unit, linking the content of the area of Natural Science with the foreign language (English). In this way, the project aims to demonstrate the usefulness and importance of stories for students in the CLIL classroom.

Key words

Storytelling, tales, learning process, oral skills, CLIL, English, Natural Science.

Resumen

En este trabajo se expone lo imprescindible que es contar historias y cuentos en inglés en el aula AICLE en la etapa de Educación Primaria. Para ello, este trabajo de investigación se centra en la adquisición de una segunda lengua, en cómo elegir y contar un cuento de manera adecuada y cuáles son los beneficios de ello, haciendo mayor hincapié en el desarrollo de las destrezas orales.

Además, la propuesta didáctica presentada en este Trabajo Fin de Máster, diseñada para una clase de segundo de primaria, emplea el cuento como hilo conductor de toda la unidad, uniendo el contenido del área de Ciencias Naturales con la lengua extranjera (Inglés). De esta manera, el trabajo pretende demostrar la utilidad y la importancia que tienen los cuentos para los estudiantes dentro del aula AICLE.

Palabras clave

Contar cuentos, cuentos, proceso de aprendizaje, destrezas orales, AICLE, Inglés, Ciencias Naturales.

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1. INTRODUCTION

There is no substitute for books in the life of a child

May Ellen Chase

1.1. Outline

Teaching English as a foreign language does not simply consist in instructing our students in the development of linguistic aspects, but it also deals with having communicatively competent students. In order to do so, apart from teaching grammar and vocabulary, teachers of English at Primary level must train pupils to get some basic socio-cultural knowledge in order to be able to accomplish real and effective communication. To achieve all this, teachers have an infinite number of resources at their disposal, storytelling being one of the most complete, as it will be proven.

Sometimes storytelling in class can be considered too childish, can be embarrassing, or can be considered a waste of time. Fortunately, more and more elementary teachers are using storybooks as a resource in the CLIL classroom. Many teachers understand the value of storytelling as an opportunity to create an ideal learning environment in which students learn while enjoying themselves and from which countless different activities are born to work on both language and content.

1.2. Justification

Learning a native language has the following natural order: listening, speaking, reading and writing, the first two skills being the basic foundations of a language. With this in mind, a second language should be learned in the same order, with the same importance.

The integration of the four skills is the most important element of the Communicative Approach to language teaching, given that this integration will eventually lead to the learner's ultimate aim: communicative competence. So much so that our current law in education, Organic Law for Improving the Quality

of Education 8/2013 passed on December 9th, which regulates the Spanish educational system, is based on the communicative approach which is directly linked to second language learning.

Both, the pursuit of Communicative Competence and the integration of the four skills can be worked with the same resource: storytelling. "Stories that lead to doing things are all the more attractive to children who are active rather than passive creatures" (Cook, 1976: 9). From fairy tales to non-fiction books, stories provide an unusually abundant choice of things to do, think, and most importantly, learn, as will be deeply explained later.

There are studies that show that storytelling is beneficial for the promotion of a foreign language but there is a lack of publications that relate storytelling to the CLIL classroom for that reason; this Master's Dissertation aims to summarise the importance of storytelling focusing on how to choose a story properly, how to tell it and offering a didactic example with activities that complement and revolve around a story.

1.3. Objectives

As a bilingual elementary school teacher, I feel that there is a lack of useful and practical resources to bring to the classroom. There are plenty of ready-made materials and activities as well as countless bibliographic sources but there is a lack of "how" and "what for" when we talk about the CLIL classroom in primary school.

1.3.1. Main objective

The aim of this TFM is to explain how and why storytelling in the CLIL classroom helps the acquisition of the foreign language without watering down the contents to be learned.

1.3.2. Specific objectives

For this reason, this project has four clear objectives:

- To explain why it has a beneficial impact on students in CLIL classrooms.
- To explain how to do it efficiently in the primary classroom
- To clarify how to tell a tale appropriately in a CLIL classroom.
- To present a didactic unit based on a story integrating the second language (English) and the content of the Natural Science subject.

1.4. Potential contribution of this project

The fact of having an updated didactic unit, taking into account the requisites required by the current law, together with a simple, step-by-step and justified description of the use of the story in the classroom can help teachers who want to use this resource in a more efficient way in the CLIL classroom. It can also help teachers who simply want to bring together the content area with language through a common thread, something that is really in vogue at the primary education stage, which can be seen in most of the current competitive examinations to be a state teacher.

This study contributes to the literature research and give information about how to tell stories in the CLIL classroom, how to choose the appropriate one, how effective storytelling for both teachers and students is and how a story can be used as a common thread to encompass that task or project is much more motivating for early learners and, as it is widely known, motivation is a key factor for any learning. All in all, it gives the reader useful information about the effectiveness of storytelling in the CLIL classroom in Primary Education.

1.5. Structure

This project aims to support and emphasise the importance of the use of storytelling in the CLIL classroom, where content is taught in a foreign language, for the development of oral skills. To this end, there will be a theoretical framework explaining the different theories of language learning, explaining what

storytelling is, the reasons for including it and its impact in the classroom. In addition, it will be explained how to choose and how to tell a story properly. Finally, a didactic unit will be developed to demonstrate how this can be done in the classroom. This didactic unit includes the context where it will be carried out, the essential key competences, well defined and chosen objectives for content, culture and language, all based on the contents established by law. Moreover, a list of methodological principles is detailed, bearing in mind the diversity in the classroom. Then a step-by-step 8 sessions plan based on three different stages scheme and on Bloom's taxonomy is developed, followed by a thorough evaluation plan. Conclusions are specified right before the different bibliographical references and sources used to develop this Master's Dissertation. Finally, eight appendixes including curricular materials and activities put an end to this project.

2. THEORETICAL FRAMEWORK: STORYTELLING

2.1. First and second language acquisition theories

Over the last decades, a number of theories about language acquisition have been developed. Some of the most important are: imitation, innateness, cognition and input theory.

It was Bloomfield (1933) who developed the *imitation theory*. As Bryant (2003:13) also assesses, children learn by imitating what they hear. Actually, children imitate adults in general. Repetition of new words is a basic feature of children's speech. However, this theory was limited. Children produce mistakes that cannot be heard from an adult like "Alex taked the toy" or "pizza is gooder than broccoli". Consequently, it could be said that grammar involves a process of maturation. For that reason, positive reinforcement, punctual corrections and loads of exposure also play a major role in language acquisition, something that could be done through listening to stories.

In the 50's, Chomsky (1957) developed the *innateness theory*, which states that learning a language is not a conscious process and human beings are genetically predisposed for language since they are babies. This predisposition is called

Language Acquisition Device (henceforth LAD). This LAD is an instinctive mental ability which allows a child to acquire and produce a language.

Later on, Piaget (1959) developed his *theory of cognitive development*, which claims that a child needs to understand a concept before acquiring the particular language form which expresses that concept. This theory also explains four different stages: sensorimotor, preoperational, concrete operational, and formal operational, the last one being the one which affects this project.

The last significant theory of first language acquisition, the *input theory* was developed by Krashen (1983a), who thought that parents tend to simplify language to address their children. This way of talking is known as Child-Directed Speech (henceforth CDS). CDS facilitates language acquisition and maintains meaningful communication. It consists in promoting affect while using short simple language structure to ensure communication. Here, there is a difference between using a different and adapted language to talk to young children and using levelled or adapted books in a CLIL classroom.

These four theories were used as the starting point to understand how we acquire a foreign language, something that is still a hot spot nowadays. Some of the most popular theories are: behaviourism, cognitivism and the monitor model theory.

Behaviourism, developed by Skinner (1957), is based upon the idea that learning is a function of change in overt behaviour. Changes in behaviour are the result of an individual's response to events or stimuli that occur in the environment. A response produces a consequence such as defining a word, hitting a ball, or solving a problem. When a particular Stimulus-Response pattern is reinforced, the individual is conditioned to respond. Reinforcement, what fosters the wanted response, is the key element in Skinner's theory. In plain terms, second language acquisition is regarded as a process consisting of drills followed by positive or negative reinforcement.

Later on, Piaget adapted his own theory of first language acquisition to account for second language acquisition. This has been known as *constructivism*. Piaget stated that language learning is conditioned by the level of operative development of students. Effective learning depends on three factors: relevance of information

for students' needs, significance of information in relation to students' previous knowledge, and comprehension of information in order to become intake.

But without any doubt, it is Krashen's *monitor theory* (1983b: (267-275), the most relevant theory of second acquisition of all. Krashen's theory consists of five main hypotheses: The Acquisition-Learning hypothesis, the Monitor hypothesis, the Natural Order hypothesis, the Input hypothesis, and the Affective Filter hypothesis. First, the Acquisition-Learning distinction is the most fundamental of all the hypotheses. There are two independent systems. The acquired system is thus the product of a subconscious process similar to the process children undergo when they acquire their first language. Conversely, the learned system is the product of formal instruction and it comprises a conscious process which results in conscious knowledge about the language.

Second, the Monitor hypothesis explains the connection between acquisition and learning. The watching operate is that the actual consequence of the learned synchronic linguistics. Third, the Natural Order hypothesis suggests that the acquisition of grammatical structures follows a natural order which is predictable. For a given language, some grammatical structures are acquired early while others are late. Fourth, the Input hypothesis explains how the learner acquires a second language and is only concerned with acquisition. Thus, the learner progresses along the natural order when he/she receives second language input that is one step beyond his/her current stage of linguistic competence.

Finally, the fifth hypothesis is the Affective Filter hypothesis which claims that a number of affective variables play a facilitative role in second language acquisition. These variables include: motivation, self-confidence and anxiety. Krashen argues that learners with high motivation, self-confidence, and a low level of anxiety are better equipped for success.

Having all these theories of how to acquire a first and second language, they all share one determining factor and that is the order in which a language is acquired, the first and most determining factor being listening.

2.2 The oral skills in the CLIL classroom

Introducing, encouraging and making the oral skills the fundamental basis of the classroom programming can make a difference in the rest of the areas. Hence it seems obvious why stories should be included in the CLIL classroom. In fact, the recent and current Law on Education 8/2013, which is the Organic Act for the Improvement of Education Quality, quoted as LOMCE, passed on December 9th, and its curricula in force, both RD 126/2014 and D 89/2014 given for the region of Madrid, not only organise the blocks of contents in terms of the Communicative Approach, but also state the importance of integrating the four skills. In particular, the importance of developing and integrating the four skills can be seen in the fact that the four skills have become the four main blocks of contents and more precisely the first two blocks of contents are devoted to the development of listening, speaking and conversing skills at Primary level. These first two blocks state the need to help students to understand and process spoken English in an attempt to provide learners with an accurate model to start speaking the foreign language.

In the early stages of the learning process, listening to English (or any other foreign language) is hard work, especially for young learners. For that reason, attractive and useful activities and resources are essential. As Harmer (2001) points out, there are a number of listening skills that must be developed: predicting, deducing meaning from context, getting the general picture, extracting specific information, recognising discourse patterns and inferring opinion and attitude. These will be connected to the use of story to prove that this resource can be truly helpful to develop the oral skills in the CLIL classroom.

Just by showing the front cover to the student and asking them what might that book talk about, effective listeners are already being trained as predicting what they are going to hear helps them to understand, decode and find the information in the oral text.

Moreover, this first contact also gives the students a general context from which they can deduce the meaning of some specific unfamiliar words and get a general idea too. Both skills are necessary when learning a foreign language and

practising for real life contexts and both can be easily trained while listening to a story.

With more specific purposes, extracting punctual information is one of the purposes a listener may have. Students need to be trained to look for what they need and recognising discourse patterns may help as it is related to the organisation of the given text. Making pauses and questions while reading the story will help the students think, reflect, make connections between what they are listening to, what they already know, their own language and their own experiences. These “pauses” will help one of the skills Spanish students lack the most: listening comprehension skills.

Normally, stories have a very clear structure: beginning, middle, end and often words like “first” “then” “later” and even fixed expressions like “happily ever after” give the listener clues to understand a sequence of events in a story. This might be simple but must be trained in students younger than ten, as their concept of time is not clearly defined yet.

Finally, inferring opinion and attitude is asking the listener what the speaker's or the character's opinion is. Stories have been used throughout history to teach values and morals. These teachings fall into this category that Harmer calls “inferring opinion and attitude”. Stories not only teach science content in a foreign language, but also teach us to improve as human beings and to develop a more civic personality for the sake of general coexistence and emotional management, which adults lack in general. But this would be the subject of another investigation “Vinculación y autonomía a través de los cuentos”, as psychologist Rafa Guerrero (2001) proposes.

Listening comprehension lessons must have definite goals, stated and should be constructed with careful step-by-step planning. Storytelling being a starting point and the main resource for a project, task or as a thread for the whole unit helps the teacher plan and design activities progressing from simple to more complex tasks as students gain in language competence.

Here it must be understood that the fact that a session is more focused on developing listening skills does not mean that the learner is simply a passive agent. This means that listening comprehension lesson structure should demand

pupils' active participation: stressing conscious memory work, improving students' memory span, focussing on expressions, introducing new vocabulary they are going to use along the unit and transmitting what the student needs to receive as an initial step in the learning process. It must be borne in mind that listening comprehension lessons based on storytelling should teach, not test. Checking answers should be an effective way of providing feedback and not a stress-making experience.

During the lesson, Harmer (2001: 268-271) suggests that a good listening lesson should be divided into three main stages: pre-listening stage, while-listening stage and post-listening stage. These stages will be used in the didactic unit of this project and all of them will revolve around a story chosen to develop both language and science content as it will be selected for a CLIL audience.

As for *pre-listening*, these activities aim to arouse students' interest in what they are going to listen to. This will give them a definitive purpose for listening. Neuroscience indicates that uncertainty, among many other things, causes the brain to be in a state of alert and, consequently, it does not acquire new knowledge and cannot learn. Choosing a story as an umbrella for an entire didactic unit eliminates this uncertainty, making the child's brain calm and completely predisposed to learning. Creating a comfortable environment, a routine and a climate of well-being will help any student regardless of his or her level or foreign language skills.

For that reason, pre-listening activities may include prediction, vocabulary and grammar exercises, which encourage students to draw inferences and increase the amount of language recognized at first hearing and the language that the student will use all along the unit.

With regard to the *while-listening* stage, activities focus on general understanding for the first listening as they help students establish some basic facts. During the second go, students may be asked to extract more specific information. Thanks to this stage, language is being worked on in a transversal way when the real focus is on content, which is the basic premise of CLIL. Common activities include diagram completion, matching or recognizing information in a text, and sequencing information.

As far as the *post-listening* stage is concerned, the aim of these activities should be the reflection on the language of the passage. It is time for them to produce language using what they have learned so far. It is extension work where students take the information they have gained from the listening passage and use it for another purpose. What Langé and Bertaux call "explicit knowledge" and "implicit knowledge" takes place here for the first time (2002: 68) "Implicit knowledge is intuitive and mostly works at an unconscious level." "Explicit knowledge is made up of features of which the learner is aware and which s/he is able to verbalise.[...] Explicit knowledge is often the initial result of language teaching, when the language input is manipulated by the teacher who presents some specific grammar rules, vocabulary, items or any other language facts".

As mentioned above, a foreign language should be learned like the native language; therefore, once it has been explained how to teach and design a class based on listening, we will now talk about the next step in orality: speaking.

Speaking is a complex process. Historically, oral skills have been relegated to a secondary role in foreign language learning, with written skills being much more important. However, over the last few years there has been a change and it can already be seen in the new generations of students who find it more natural to communicate in English than those who learned from books and grammar exercises. The importance of the Communicative Approach, communicative competence and the increasingly widespread implementation of CLIL in the classroom has been a turning point for the promotion of oral skills in the primary classroom.

It is necessary to understand these complexities learners face when they are speaking English. One of these complexities is balancing fluency and accuracy. *Accuracy* in this context means the appropriate way of selecting the correct words and expressions to express an idea, as well as using the grammatical patterns of English.

To train this accuracy, adapted stories or native English-speaking stories for young children are an excellent tool for the infant and early primary education classroom as they integrate repetitive structures with the level of vocabulary and grammar necessary for scaffolding at these ages.

Fluency, conversely, is the capacity to speak fluidly, confidently, and at a rate consistent with the norms of the relevant native speech community. The more exposure to the foreign language our students have, the more models they are receiving. Consequently, they will naturally integrate information and gradually produce it in the same way.

Giving students something to talk about is essential to the development of this oral skill. When we are young, we like to talk about how things make us feel and we express associations of what we hear with our lives and experiences. It is essential to use this information for bilingualism and communicative competence. And again, storytelling is a great tool to give younger elementary students opportunities to express themselves in the foreign language.

On top of this, teachers need to create opportunities for students to interact by using group and pairwork. By involving two or more students to work together in order to complete a task using the target language, teachers can improve learners' motivation and promote choice, independence, creativity and realism. Techniques like Think-Pair-Share, inside-outside circle or cocktail party techniques are the most common and most useful techniques to use in class. And in order to facilitate this communication among students, the manipulation of physical arrangements to promote speaking practice should be taken into account. Traditional classroom arrangements usually prevent students from talking with one another. Teaching students to move their tables quickly and orderly from the beginning of the course will be key for having a dynamic and flexible classroom structure suitable for the teaching-learning process.

2.3. Storytelling: Definition

According to La Real Academia Española (2005), storytelling is “1. m. Acción y efecto de narrar.” (Real Academia Española, n.d. definitions 1)

According to The Oxford dictionary, storytelling is “the activity of telling or writing stories.” (Oxford Dictionary, n.d. definition 1). But it was at the end of the 19th century that Aarne and Thompson (1961) clearly defined what storytelling was, what its elements were and a possible classification. From that moment on, many

other experts on the subject such as Propp, the Grimm Brothers or Perrault laid the foundations of the storytelling world who identified, studied the origins of oral storytelling for the creation of the most important collection of fairy tales, distinguishing between fairy tale and myth, deepening the symbolism, the morals and intentions of the author to the classification of the recipients of the fairy tale.

After their studies, classifications and the continuous use of stories throughout history, what is clear is that children love stories and teachers can take advantage of it for teaching-learning purposes. Storytelling makes language learning alive and fosters a participative experience that allows younger students to learn a foreign language in a dynamic and entertaining way.

In relation to text typology, it is worth mentioning that there is a wide range of storybooks: from traditional fairy tales to fantasy stories, and from picture stories with no text to stories with rhymes. Ellis and Brewster (2014: 15) have classified storybooks into the following genres: narrative, rhymes, repeating structures/cumulative content, fantasy, fairy tales and stories from other cultures.

According to Álvarez Díez, (2010: 243-250) narrative features will allow us to distinguish between storybooks of the following types (the types are not exclusive): rhyming words, repeating structures, cumulative content and language, interactive and humorous. According to content, storybooks can be divided into: everyday life, animal stories, traditional/folk/fairy tales and fantasy. From the lay-out point of view we can distinguish between: flap, cut-away pages, minimal text, no text and speech bubbles. All of them can be used to teach content through the second language.

2.4. Reasons to use it in a CLIL classroom

Storytelling in a CLIL Primary Education classroom can be justified with plenty of arguments. It could be claimed that telling a story and having the student read it can have the same benefits; however, this is not the case. A second grader's reading skills in English are not the same as the listening ones. The storyteller uses words, body, and intonation to emphasize, to gesture, and to contextualise what is being told. Thanks to the students' physical and oral responses, the

narrator (the teacher) will know where to stand, what synonyms to use, and what to highlight so that the students learn both the content and the language, which is, after all, what the CLIL classroom is all about. When you are immersed in an interesting story and tell it, the student is enriched by the teacher's personal approach. The message, the language and the content are enhanced by their own enjoyment. For that reason, any story will be more entertaining, motivating and engaging on the lips of a storyteller than on the pages of a book.

In addition, the narrator will have a fundamental role in telling the story since it will be the first contact between the student and the new topic they are going to study. It is commonly known that when a person is passionate about something, he or she transmits it and the person listening is more receptive to the message sent. This is the same in the classroom.

Moreover, the bond that is created between the students and the storyteller goes through the story and its interpretation. In this way, storytelling also contributes to fostering the sense of belonging, which is so necessary for children. This feeling is directly linked to the sense of security that a child needs to learn. This comfort is essential in the CLIL classroom.

It is often said that expressing feelings in a foreign language is the most difficult thing to do. Stories are a source of wisdom, learning, fun, evasion and they are also a magnificent resource for emotional management and expression. All these aspects are worked on in the CLIL classroom, for example, in the area of Social Science. Thanks to stories, they develop and understand values, emotions and situations earlier and better.

These contents and objectives to be achieved will revolve around this story. When everything revolves around the same topic, it is easier for the student not to feel lost and it helps the connection between topics and their own experiences. Children are very participative people and are excellent at "connecting the dots", that means connecting the stories, the content of science subjects and their experiences while learning it in a second language.

Both in foreign language teaching and in the CLIL classroom, sentence stems and patterns are necessary for students to have models that they can learn and produce independently. There are many stories that follow a repetitive structure

that helps students learn grammar in a simple and fun way that helps them learn new grammatical structures in an unconscious way. These structures are usually direct, concrete, simple, used in context and accompanied by images. All of this aids learning. This is exactly what happens with vocabulary.

Students often struggle when learning new vocabulary. A book offers pictures and words which makes it easier to learn new words. If this is added to this Total Physical Response (TPR), learning a language through movement, the new concept will be learned more quickly and effectively.

Society often complains that the new generations are impatient and lack concentration. Listening to stories on a regular basis encourages active listening and develops the habit of waiting and the now very trendy mindfulness.

Furthermore, the famous PISA report always indicates that Spanish students fail in reading comprehension. After years of experience, students who listen to a story related to the new content, understand everything related to it better. When a teacher models how to read a story and asks comprehension questions about the story orally while reading it, he/she is teaching the students how to do it when they have to read it on their own. They have already been trained to stop, think and reflect on what the text is telling them. Students are able to transfer these skills from oral to written.

All schools have a reading promotion plan in Spanish. More and more schools also have a similar plan in the foreign language. It usually has to do with Science (Natural or Social). Even some of the most famous publishers in our country, such as Anaya, already include short stories related to the area of Natural Sciences to develop reading and comprehension skills.

Royal Decree 126/2014, February 28, which establishes the basic curriculum of Primary Education, specifies in its article 6 that the purpose of Primary Education is to provide students with “the learning of oral expression and comprehension, reading, writing, calculation, the acquisition of basic notions of culture, and the habit of coexistence as well as study and work, artistic sense, creativity and affectivity, in order to guarantee an integral education that contributes to the full development of the personality of the students and to prepare them to

successfully complete Compulsory Secondary Education” (my own translation). Every single item of that list might be worked by means of a story.

Again, this same order establishes that the ultimate purpose of the Social Science area is to achieve the transmission and implementation of values that favour personal freedom, responsibility, democratic citizenship, solidarity, tolerance, equality, respect and justice, as well as to help overcome any type of discrimination. All these concepts are difficult to explain at an early age and providing examples through stories is a very simple and effective way to help students learn in the foreign language.

Creativity is another weakness of our system. Storytelling exercises imagination and helps the development of creativity; it establishes a link between fantasy and the child's real world, between school and home; finally, it is a shared social experience and consequently, it is a boost to social and emotional development (Ellis & Brewster, 2014:7).

The Spanish educational system is also aimed at preparing students for the exercise of citizenship and for active participation in economic, social and cultural life, with a critical and responsible attitude and with the ability to adapt oneself to new challenges, a responsible attitude and with the capacity to adapt to the changing situations of the knowledge society. Students live in a hyper connected world, even under this pandemic framework that surrounds us. The relevance of respect for other cultures and the importance of communicating with other people is something that our students already take for granted, fortunately. It is the school and families who must administer the tools so that our students can manage on their own in this globalized world, learning to and enjoying the cultural aspects that distinguish us or that we share with other countries. One of the best ways to do that is to travel. However, at this time it is not allowed nor is it within the will of our students so the teacher should include as many cultural aspects related to the foreign language as possible. There are wonderful stories that help to this end. The stories help students learn more about the culture and language they are about to learn and even their own.

Education in Spain tends to be traditional and textbook-based. Carrying out an active, project-based methodology with a common theme that starts with a story

that always begins with the same words "Once upon a time" creates expectation and a routine with which students activate parts of the brain necessary for meaningful learning. Consequently, the stories provoke a positive attitude towards the foreign language and foreign language learning.

Nowadays, spelling contests are becoming more and more popular in Spain. Reading stories improves students' spelling and reduces spelling errors. By using the storybook as a support to tell the story, students can read along as they listen to the story, even if the narrator changes the story or adapts it, the student can read the text and will unconsciously (or consciously) learn how the words are spelled.

Every student is different and consequently learn in a different way. Hence, teachers must take into the different types of intelligences (Gardner, 1993). Stories cater for all learner types of intelligences.

In Primary Education, unlike Secondary School and University, the figure of the teacher is not just a person who imparts content and transmits knowledge to students. Teachers are much more than that and the relationship between a teacher and a student can be decisive for a person's future. Including neuroscience through storytelling in the CLIL classroom can be the key to school success for many students.

Nowadays, classrooms are heterogeneous and children with different cognitive level and from all walks of life can be found in almost any class. Books and stories are a wonderful resource for the attention to diversity in the classroom because, thanks to the teacher's narration, gestures, voice, images and the special atmosphere that is created when all students are attentive listening to a story, comprehension is much greater.

The taste for stories has to do with the fact that they deal with values, elements and characters that correspond to the child's psyche during the process of knowledge and learning (cf. Sosa, 1967: 16). Drama, fantasy, fables, movements, rhymes and songs fit the living essence of a child and must be included in the CLIL lessons.

And last but not least, for pleasure. For the mere fact of enjoying a good story, something that not only has to happen in the CLIL classroom, but in any classroom where there is a student, regardless of his/her age.

2.5. Storytelling and the development of the oral skills

In addition to all these advantages, greater attention should be paid to the development of the four main skills. It is important to remember that the development of these skills has a great weight within the current educational law, since each of the four blocks of content is devoted to a different skill: listening, speaking, reading, and writing.

Reading and writing are a logical consequence of being exposed to stories and books. After listening to stories, the child feels a natural desire to create his or her own story, to write it down and to include pictures. But there are two skills that become more important when we talk about storytelling: listening and speaking.

The development of oral skills was long neglected in the Spanish education system. Fortunately, this trend is changing and increasingly taking place within primary schools. The development of oral skills has become a major focus, especially in CLIL classrooms. For the promotion of oral skills, storytelling can play a fundamental role.

As Bryant (1995:112) says in her book *El arte de Contar cuentos*

Un lenguaje correcto puede adquirirse desde la infancia por el ejercicio constante del oído, antes que por cualquier otro medio [...] Ningún ejercicio gramatical ni esfuerzo analítico en un ulterior desarrollo, puede reemplazar esta primera iniciación consistente en: oír y repetir, imitar, consciente o inconscientemente un buen modelo. Debe introducirse en las escuelas una mayor proporción de ejercicios orales y dar mayor importancia al desarrollo personal.

Storytelling is closely related to the bilingual classroom and directly benefits oral skills. One of the essential characteristics of most stories is their simple and clear use of vocabulary. This allows you to work on the content, expand, and review the vocabulary of the foreign language, something really necessary in a non-bilingual country like Spain.

Students acquire pronunciation unconsciously just by listening to stories in English on a frequent basis. In addition, the atmosphere generated after listening to a story (attractive and well-chosen, with a clear didactic purpose) makes students feel more comfortable and the stress of communicating in a foreign language is greatly reduced, fostering their willingness to speak.

Stories cause students to make connections between what they are learning and what they already know, so scaffolding occurs naturally. In addition, both hemispheres of the brain work at the same time, promoting brain plasticity which directly affects second language learning. Every time we tell a story and support it with images, with movement and with new content, new neural networks are being created (Guerrero. 2019: 21).

Moreover, students build a bridge between the history and their personal experience, which produces an impulse of social and emotional development that invites the student to innately want to share. In other words, the mere act of listening to a story already has an impact on the development of oral skills. They simply want to participate and intervene in the foreign language, putting their speaking skills into practice. And they do it in a natural way.

Many stories follow a repetitive pattern which makes it easy for students to predict both the language and the content of the story, they guess meaning and learn to hypothesise. This facilitates listening comprehension and prepares the listener for possible comprehension questions or tasks, as is the case in upper elementary school levels.

There is some research carried out in the ESL classroom where storytelling is used to integrate content and foreign language and its effectiveness is demonstrated, such as the study carried out by Atta-Alla (2012). Like this one, many other projects present different activities linked to storytelling that encourage the specific development of oral skills.

Storytelling contributes to the development of listening as it improves students' concentration and comprehension skills. Learners are exposed to vocabulary and linguistic structures which they will passively assimilate and are likely to use. In addition, pronunciation and accents will also be perceived by learners.

Thanks to the dialogues and conversations in the stories, the learners would interactively build up communication with teachers and friends, would learn more vocabulary, would integrate common formulas for asking or giving help, asking questions, or expressing emotions and what is more important, it will trigger students' interest in communicating and express themselves in the foreign language. "This frequent repetition allows certain language items to be acquired while others are being overly reinforced" (Dujmovic, 2006: 78).

Any primary school teacher knows that when a student is motivated and interested in something, he or she immediately wants to share it with family and friends. When they particularly like a story, they want to tell it in the same language in which they have heard it, so using this tool in the classroom is a way of encouraging oral production with little effort on the part of the teacher.

Moreover, once they have heard a story, and even while listening to it, children cannot wait to discuss and share their own experiences and opinions. Hence, storytelling is a fantastic resource that creates loads of opportunities to speak.

3. METHODOLOGY

3.1. How to choose a storybook

Knowing how to tell a story well is as important as choosing the right story. For this reason, and after many years of experience as a teacher and as a voluntary storyteller, I have created my own list of requirements for choosing a story in a way that is suitable for the CLIL classroom, where the content of Science and the teaching of English are linked.

First of all, the teacher has to read loads of books. Only in this way will you know how to create your own criteria and how to choose appropriately and judiciously. Each teacher has his or her own method and style, which changes and improves over the years through training courses, personal interests and experience. For all these reasons, the teacher should be familiar with a wide variety of stories and books, registers and themes with which he/she feels most comfortable in order to use them in the CLIL classroom.

The storybook has to be relevant for children learning. In many cases, stories are used as mere filler, with no didactic purpose, simply as a pastime to keep children

entertained. This is a mistake. For example, when learning about the animal kingdom, the book *Biggest, strongest, fastest* by Steve Jenkins, which explains characteristics of animals (Natural Science content) while teaching the superlative form of adjectives (language) is a great asset. If students have to learn the parts of the body as in the first topic of Social Science in the second year of primary school, the book *Look at me* by Graciela Castellanos details the different parts of the body (content), reviews the verb "have got" and practises the infinitive of purpose, for example on pages 6 and 7 it can be read "I have one mouth to eat, to smile, to kiss, to laugh and to talk to you".

The story or tale should be adequate to their age. Just as there are no films suitable for children, so it is with books and tales. There are many stories for many different age ranges. In fact, there are stories for adults. Although many of them are suitable for different ages, for example those that are intended to work on social skills, it is important to know the age of the audience. A teacher should not read *El pollo Pepe* by Nick Denchfield to a sixth grade class as he/she should not read *The picture of Dorian Gray* by Oscar Wilde to a first grade class. Depending on the cognitive development of the children, the teacher can choose stories that include jokes, fantasy, metaphors or deeper learning as we move through the primary grades. Something as simple as this can make or break a successful storytelling session.

The chosen story or book must involve more language/grammar than the students already know but it must also include appropriate sentence length and complexity. Again, this master's project is focused on the CLIL class where the content and language must be appropriate to the age and language skills of the students. Choosing simple stories can be boring and unchallenging for students and unproductive for teachers. But choosing an overly complicated story will cause students to stop listening, become frustrated and unwilling to continue.

For this reason, the story should be simple and familiar enough to engage the learner but with a level of English and content above their level to further develop and improve their English.

According to Cummins (1979) the foreign language class should include what he calls Basic Interpersonal Communication skills (henceforth BICS) and Cognitive

Academic Language Proficiency (henceforth CALP). BICS is the language necessary for day to day conversations. That includes informal interaction, common expressions, etc. On the other hand, CALP is the language necessary to understand and discuss content in the classroom. Both are absolutely necessary as they combine the use and production of a foreign language in a natural way with the more formal language of a science class. This is basic to leave behind the obsolete system of learning a language through grammar exercises and can be done in a very simple way through stories.

Using long-lengthened stories or books can be tedious and time-consuming. Students have a different attention span at each stage of Primary Education. The younger the student, the shorter the attention span. However, it must be added that video games have caused a clear detriment to the patience and attention span of our students, regardless of their age. For this reason, the story must be well chosen.

In the case of a very long story or even a book, it is advisable to stop by chapters, so that students do not lose interest or feel that it is a particularly long task. This is a technique widely used in the United States, where chapter books are one of the basic teaching tools.

It is important that the story includes an attractive theme for the students. Thrilling stories like *The body at the beach* by Jyce Hannam where students have to solve a crime, while learning to use the past simple in context (language) and different geographical points of the coastline (Social Science) or *The man that wore all his clothes* by Allan Ahlberg, a funny story of a father, his children and a thief who flees throughout the city (Social Science) that goes over both regular and irregular verbs throughout the whole story are two examples of how the theme can play in favour of teaching, making the story a perfect ally in the teaching-learning process in the CLIL classroom. Fun, suspense, surprise... Any story that conveys and provokes any kind of emotion in the audience will be successful.

As has been commented all along, this project is based on the importance of storytelling in the bilingual classroom. In Spain, two of the subjects which are usually taught in the foreign language are Natural Sciences and Social Sciences.

Hence, the story has to be related to the topic to learn in the Science area. Using a story as a common thread is one of the most frequently used strategies among teacher candidates in the state competitive exams. Through this common thread, different learning styles, most basic competencies and diverse multiple intelligences can be worked on. Using a story for this is the simplest and most globalized way to achieve it.

Illustrations are another factor to take into account when choosing a story. In fact, there are many people who choose stories based on their illustrator. This may be the case with Anna Llenas whose stories are not just wonderfully written and thought-out tales, but her illustrations add value to the story and the book itself. Moreover, illustrations are key at this age and for this purpose: teaching content through language. Sometimes there is very specific vocabulary within Science areas that does not resemble the word in the mother tongue, for example "cliff", a term that second graders must understand and use in the area of Social Science. On this type of occasion, stories with good illustrations (and if possible with real images, as promoted by María Montessori) are essential so that students are clearer about the concept and so that they also have two ways of recalling the new concept: by the words written in the story, by those same words heard and through the image. It is always advisable to incorporate a gesture to the new concepts and vocabulary that students must learn.

Since the origins of oral storytelling, stories have been used to teach and pass on moral lessons generation after generation. From not talking to strangers, as is the case with Little Red Riding Hood, to the importance of working hard and not loitering, as the 3 little pigs teach us. This type of cautionary tale continues to be used in the 21st century, new stories continue to be invented and they are still necessary. A clear example is *Cuentos para entender el mundo* by Eloy Moreno, a book full of stories, between 2 and 5 page-long, full of lessons, as its title suggests, to understand the world.

The previous paragraph is related to neuroscience, an increasingly fashionable branch in the primary education classroom. The development and promotion of emotional intelligence and the learning of emotional management are becoming a basic pillar within the teaching of early childhood and primary education. Psychologists and experts in positive discipline have great contributions to this

field in the form of books and stories, such as *Cuentos para el desarrollo emocional* (2019) by Rafa Guerrero and Olga Barroso or *Cuentos molones para educar en positivo* by Isabel Cuesta. And a fantastic argument for choosing a book correctly is its author and whether he or she is an expert in the subject as it is in these two cases.

When reading non-fiction books, the information must be accurate and updated. You can still find books where Pluto is part of the solar system, where the problems speak in “pesetas”, where the contents are very old-fashioned or even misleading. All these factors are also relevant when it comes to choosing an appropriate story.

3.2. How to tell a story appropriately in a CLIL classroom

Having chosen an appropriate story and decided which parts of the story to tell, it is time to tell the story and there are a number of factors to take into account.

Firstly, the storyteller must bear in mind that telling a story is not reading it. The way the story is told can make the students reject the new subject matter or make them curious or connect with their concerns. And there is no such thing as a boring story, only a poorly told story. For this purpose, it is essential that the storyteller knows his or her own limits and that he or she feels comfortable both with the story and with the possible interpretation of it. In addition, it is important to remember that in storytelling, the story can be adapted and modified. Reading cannot.

Elocution is essential. To tell a story in an effective, interesting and engaging way, the teacher must change voices. This helps students to distinguish between characters, personalities and helps them to place themselves in the story told in a language other than their native language. Sharpness, clarity and voice projection (without shouting) are key in storytelling. In addition to the voices, diverse accents can be added, thus teaching students to distinguish between locations or parts of the world, thus introducing a cultural component in a subtle way.

In addition, the teacher can change the tone of voice. A story, just like a reading, should be told with appropriate musicality and intonation, varying the volume of the voice and stressing the most important words or pointing out those words or moments that we want the children to pay more attention to. Sometimes in a low voice to instil fear or secrecy; sometimes in a high, piercing tone to provoke fear or show anger are the most basic examples of voice modulation. To this, Bryant (2003:8) adds that the intensity with which the storyteller wants to transmit is essential to capture the audience.

Gesturing is a great ally when communicating in a foreign language with primary school students. Gesturing and dramatization of the vocabulary of the story, as well as the association of gestures to the vocabulary and content that the pupils have to learn (TPR) helps them to retain the information in more ways, favouring brain plasticity and more meaningful and lasting learning. When a story is gesticulated and interpreted with the body or even with objects, children enjoy it more and remember the story better.

Incorporating other skills can be productive. There are many teachers who can play the guitar or sing. Including these techniques can help auditory learners or those whose musical intelligence is more developed to learn more and better, in addition to the added representational value that all learners always value. In this sense, there are many stories within oral storytelling that include songs or are even sung like the famous "We are going on a bear hunt" by Michael Rosen, a fantastic story to develop the imagination and vocabulary of our students as well as the basic competency of entrepreneurial sense and problem solving skills.

This is not to say that presentations should be flamboyant, overly ornate or with lots and lots of props and materials. In fact, keeping it simple is a necessary feature of storytelling so that students do not get lost in the 'special effects'. A musical instrument can be introduced or voices can be changed without being excessive and in a natural way.

There are stories that have a repetitive structure that invites the student to repeat the sentence pattern in a natural way and helps the teacher to tell the story by creating synchronicity and a comfortable environment among all students,

including those who lack confidence or who give them public speaking embarrassment.

Students may be asked to look for specific information that will later be used in the Science lesson. By doing so, the concepts will be more easily learned.

Telling a story does not have to be a static activity. There are many activities that can be done during the storytelling session in which the students can actively participate. In fact, this is necessary. Pausing to generate anticipation lets the teacher know who is listening while generating interest in the student who wants to know how the story continues. During the story, it is advisable to ask the students what they think is going to happen, develop the speaking skills, if they do it in pairs they also develop interpersonal skills and intelligences, if they get their prediction right they celebrate and celebrate collectively, if they do not get it right they learn to deal with disappointment and frustration.

Even dynamic tasks with movement are recommendable, such as that reading comprehension exercise where each student has a card with a person, a rhyme, a place, etc. and when the storyteller mentions it, the student has to stand up and show their card.

Actually, there are countless ways to have our students actively participate and listen during a storytelling session, no matter how old the students are. In short, a storytelling session should be prepared involving the student at all times.

To tell a story efficiently, it is also important to create a suitable crest. If the students are particularly upset or nervous, some relaxation techniques should be used so that they can be calmer during the storytelling, as storytelling itself is a moment that generates active energy among the students, even when it is routine. A quick and simple technique that works very well for lower primary grades is to blow up and deflate an imaginary balloon. With a low, calm voice and long, deep breaths, the desired result is achieved very quickly.

This is also related to the spirit and mood of the narrator. This is something that happens in class. If the teacher is stressed, the children will be upset. If the teacher is grumpy, the students will be more apathetic or even disruptive. The same thing happens during a storytelling session, so the attitude of the storyteller

needs to take over from the beginning. If not, it is better to postpone the storytelling to another time or day.

Here, it is important to clarify that stories are not an inflexible resource. Stories can be modified: the teacher can skip parts, can tell the story only with the pictures and make up the text, can read the text explicitly without using the words, can use the book as if it were a character, can skip pages, can even tell the story simply with the cover. All these are adaptations. There are few stories that can be told literally, as even stories with great literary value do not serve the primary purpose of the CLIL class: to teach content through the foreign language. For that reason, adaptations are required. Such adaptations are necessary when the teacher uses books and stories with real texts intended for native children because our students are not native speakers.

It can also happen that the same book can be used at very different levels and the teacher only has to adapt the text, for example, when telling *The very hungry caterpillar* by Eric Carle, it could be said “On Monday the caterpillar ate an apple” or “On Monday the very hungry caterpillar was still hungry and after looking for a while he found a delicious, juicy red apple”.

Using the book itself during the narration is another factor to take into account when telling a story in the CLIL classroom, as content and language are linked. In addition, using the story and pointing out words in the text itself while narrating helps students to improve their spelling and avoid future spelling mistakes.

Children like to see the fun coming. They generally like anticipation. When we integrate the story into our didactic programme in a routine way, the students keep smiling from the moment the storyteller warns them that he is going to tell them a story. It does not become a tedious routine because every story is different so a new lesson can be learnt, and for this reason, among many others, the story always succeeds regardless of the age of the students. For all these reasons, the storyteller should make the special moment or the joke when he/she is going to tell a story.

And last but not least, it is more important to get the story right than to memorise the text. Literal memorisation causes stress for the teacher who is telling the story, and may even cause him or her to forget parts of the story. In

addition, spontaneity and fluency are lost. The narrator should be clear about the important events in the story and add details around them. This is what the stage collective "Légolas" calls the string of pearls. Once the structure of the story (the balls of the necklace) has been established, the teacher only has to work on linking them together.

4. DIDACTIC UNIT

"...the effective expansion and implementation of CLIL requires a multiyear, long-term change process that requires appropriate planning and investment, at national and pan-European levels" (Marsh, 2012: 20)

Having this quote from an expert in the field, this didactic unit is appropriately planned and designed with the story as its central axis and it will be divided into different stages, following the current law on Education, Organic Law on Education 2/2006, 3rd May, which regulates the Spanish education system.

4.1. Context description

This didactic unit has been designed for a state bilingual school located in a rural area of Madrid. It is a small village of about 4.000 inhabitants. A general feature of the families is that they have a medium socio- economic level, aged between 30 and 45 with an average of 1 to 3 children. There is a high number of parents with professions that require specific qualifications and usually both members provide the income of the family.

This unit is based on a particular class because it responds to a group's needs and preferences. It is designed for a 2nd grade primary class composed by 16 students. There are 9 boys and 7 girls. In the class, cultural diversity can be found: there are two students from South America and two from Middle East countries who share our language, they speak in Spanish perfectly. The students are usually well integrated coming generally from an educated background. In this way, I can take advantage of students' cultural differences, developing cultural awareness and teaching values of respect and empathy.

At the beginning of the school year, the students completed a questionnaire which showed that in this specific class there are: bodily-kinaesthetic, interpersonal, intrapersonal, logical-mathematical, musical and spatial intelligence.

A second questionnaire revealed the percentages of the different types of learning of the students, with the following results: 40% are visual learners, 30% auditory learners and 30% kinaesthetic learners.

Moreover, the students performed an initial evaluation, compulsory and designed by the school. It allows teachers to know the level at which students finished the previous course, students' level of awareness and their interests in the new course. In addition, it supplies orientation in decision-making about objectives, contents, methodology, classroom organisation, etc.

Besides all this information, it should be mentioned that these students are within Piaget's stage of "Concrete-Operational Thinking". This is the second stage in Piaget's theory of cognitive development. So, students' thinking is: a) Concrete: understand concepts such as size, quantity, volume... but only through concrete objects; b) Operational: can mentally think of these objects in an organized, integrated and systematic way.

All this information will be determinant for the planning of this didactic unit which will be based on the law, which reads as follows:

The animal kingdom. Characteristics and classification. Explain the general characteristics of the different groups of vertebrate animals: mammals, birds, reptiles, amphibians and fish (my own translation).

To do so, and following the methodological recommendations of the area of Natural Sciences on page 20 of Decree 89/2014, 24 July, established for the Community of Madrid the Primary Education Curriculum, which reads as follows "The use of texts is recommended [...] These readings will enrich the knowledge of schoolchildren while awakening their interest in expanding their knowledge" (my own translation) the book *Good gracious!* by Avelyn Davidson (appendix 1) will be used as a common thread for the whole unit.

This book is truly appropriate because:

- It is in verse and develops phonological awareness in a clear and explicit way.
- It includes real images that help students understand what they are learning.

- It uses the third person singular of the present simple (content that is taught in English).
- It follows a repetitive structure on each page that students like to repeat and makes them participate and feel engaged.
- It gives scientific facts about the different animals presented in the story that the students will have to learn throughout the unit.
- It is a book designed for native students but the language it uses can be understood by non-native students.
- It includes both BICS and CALP.
- It has an appropriate length.
- It includes a cultural component at the end of the story.
- It has a fun and surprising ending, something that always wins over students.

4.2. Key competences

Established by Organic Law on Education 2/2006, 3rd May, which regulates the Spanish education system, key competences are defined as the capacity or ability to carry out tasks or face situations Zabala (2007). They are an essential element regarding planning and assessment, and all of them are worked through the unit. They are seven and I translated then as follows:

Key Competences
Linguistic Competence: The ability to use language as a means of communication, in our case, the English language.
Mathematical, Science and Technology Competence: The ability to develop and apply mathematical to face everyday situations; to know and explain the natural world and understand the changes caused by human activity and responsibility as an individual citizen.
Digital Competence: the effective use of information and communication technologies in our free and working time and as a means of communication.

Learning to Learn Competence: To be able to manage our own learning process.
Social and Civic Competence: To be able to have the knowledge, skills and attitudes needed to be active as a citizen.
Personal initiative and Entrepreneurial Spirit Competence: the ability to turn ideas into actions. It includes creativity, innovation and risk-taking and manage projects.
Cultural Awareness and Expression Competence: Appreciation of the importance of the creative expression of ideas and the knowledge about our culture and traditions.

Table 1. My own design.

4.3. Objectives

Royal Decree 126/2014 establishes general objectives at this stage as the capacities pupils must develop in all subjects. It is contextualised in the Autonomous Community of Madrid through Decree 89/2014. Following this legal framework and the features of my class, to improve the development of four language skills in an integrated way, to promote the communication in a foreign language and the knowledge of cultural settings different from their own while learning natural Science content under the umbrella of storytelling, these are the didactic objectives for this unit:

CONTENT OBJECTIVES	CULTURAL OBJECTIVES
To acquire Science contents: - How mammals are born. - Physical characteristics of mammals. - Types of animals according to what they eat.	To understand a variety of habitats.
To review general vocabulary about animals. For example: domestic animals, wild animals, parts of the body, etc.	To respect animals.

To relate the animals from the story to the content they are learning.	To develop inter and intrapersonal skills.
To develop ICT skills.	To enjoy while listening to storytelling.

Table 2: My own design.

For the following language objectives, I have taken into account these 3 aspects:

1. Language of learning: vocabulary.
2. Language for learning: classifying, comparing, sharing, asking, etc.
3. Language through learning: identifying the language they need to complete each activity, recalling new concepts and vocabulary, putting language into practice, etc.

LANGUAGE OBJECTIVES	
CALP	BICS
To use the verb "to be" in context.	To practise the language necessary for day to day living, including real English expressions.
To practise the present simple tense.	To practise real life conversation comparing animals.
To draw conclusions about their context.	To create their own project and give specific information.
To understand simple texts related to the topic.	To evaluate their own learning process.
To analyse information.	

Table 3: My own design.

4.4. Content

Based on the contents established by law, this unit will be focused on mammals, their characteristic body parts, and classification according to what they eat.

4.5. Methodology

Learning is a process of social construction of knowledge and the group class is the natural space that must be fostered by using cooperative learning, which allows the different points of view, changing roles and stimulates working in groups. Pupils must establish a relationship between what they learn and what they know. Thus, attractive and stimulating presentations, with clear and well-defined goals connected to their interests and using different codes of communication and representation to develop both LOTS and HOTS must be taken into consideration.

As far as the methodology is concerned, the first aspect that must be pointed out is that meaningful learning, based on scaffolding, will be promoted among students, to show them that what they are learning is useful. For this reason, topics selected will be related to their characteristics, needs, interests and experiences to favour capacity to learn on their own, promoting creativity and integrating Information and Communication Technology (ICT) resources in learning to motivate them towards the new language.

Bearing all these aspects in mind, this didactic unit will follow the lesson design normally proposed within the Communicative Approach. This means each lesson will be divided into three main stages: presentation, practice and production.

First, the presentation stage is to introduce the meaning and form of the new language. The second stage is practice, where students will be guided to produce key vocabulary. Third, the production stage, where students will use the language in freer and creative ways.

The teaching learning process will be developed in a secure atmosphere where relationships among students will be promoted through dialogue and cooperation. The teacher should use English to give instructions and to communicate with students. It is essential to make students feel motivated, and positive reinforcement is very important to congratulate students' efforts and creative

initiative. Also, students will always be given the opportunity to correct themselves.

All this leads us to consider the main methodological principles to be used in the English class:

- Globalization principle according to Piaget: children perceive the world in a global way, not separated into areas. Therefore, English will be taught crossing disciplinary boundaries.
- Cognitivism Theory, Ausubel (1969): learning implies an internal mental process. Thus, students' active participation will be a key element to develop new linguistic knowledge.
- Meaningfulness principle, Ausubel's (1963) learning is enhanced when new contents are related to previous ones, because it increases students' interest and it makes learning meaningful for them.
- Integrated skills approach according to Read (1991): activities will be integrated through the topic or using linguistic items where listening precedes speaking and reading precedes writing.
- Learner-centred approach by McCombs and Whisler (1997): this syllabus design is focused on both the individual learners and on learning: for this reason, criteria elements have been designed considering students' interests, capacities and needs.
- Variety and flexibility principles, Richards and Rodgers (1986): we will use varied activities through a wide range of materials: visual, auditory and kinaesthetic.
- The use of new technologies is essential nowadays and they will be part of the students' learning process. Each student has a tablet and they will be used all along the unit.

4.6. Attention to diversity

Organic Law for Improving the Quality of Education 8/2013 December 9th in its article 71 and Decree 54/2014 in its article 13, point out the importance of catering

for diversity to promote the learning to all students who require a different educational attention.

Due to the characteristics of these students, non-significant measures related to the methodology, resources or lay out will be carried out. With that purpose, a wide range of activities for different types of learning and intelligences have been included and, as it is CLIL teaching, there must continual reinforcement of the goals achieved; demonstrating the functional value of the contents being dealt with and the reinforcement of those skills that turn into tools for autonomous learning by paying individual attention to every single student.

4.7. Step-by-step planning

This must include a flexible and interdisciplinary methodology including collaborative and cooperative work. It starts from the current level of the students and scaffolds from there, thus creating a comfortable atmosphere and considering mistakes as a way of learning.

The sessions will follow the natural order in which a native language is acquired and will be divided into the above-mentioned stages. Some of the activities that will be carried out will require more than one session. It is important to bear in mind that all the students have their own tablet.

Finally, it is remarkable to notice that the “while” stage of each session is devoted to each step of Bloom’s taxonomy.

SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSIONS 6-8
Pre- <i>Goodness gracious!</i> will be told for the first time. While reading, one question per animal from the story will be asked, for example: -Is an elephant a domestic or a wild animal? -Does a cheetah fly? -Is a kangaroo a bird? -Does a tiger eat vegetables? The benefits of reading a story have been already detailed in this project but the questions mentioned here will awake interest in the students about what they are going to learn: what mammals are, what they are like, what they eat. After reading they will learn what are the characteristics of mammals.	Pre- Think – Pair – Share. The teacher will write 3 words on the white board: herbivore, carnivore, omnivore. In pairs, students will talk about where they think those words mean. Then, the teacher will give an answer.	Pre- A volunteer will think of two sentences related to the topic using the present simple tense. One must be true and the other one false. For example: A lion has got fur and it eats bananas. The rest of the students have to say which one is false and correct it.	Pre- Fireball: one student makes a question using the verb “to be” in the interrogative form, throws the ball and the other has to answer. Ex. Is a lion a herbivore? No, it isn't.	Pre- The app Plikers will be used. Students will have to choose the correct answer according to the picture	Pre- Included in the webquest (appendix 6)

While- REMEMBER A shoebox decorated as an English telephone box (appendix 2) will contain loads of pictures and words about the contents they have to learn and some which are not related to the unit. This is a box the students are already related to as it used for different purposes in previous units. Being a famous English telephone box adds a subtle cultural component.	While- UNDERSTAND With the pictures of the <i>Goodness gracious!</i> book and the new content learnt today, the students will use their tablets and will answer a questionnaire elaborated by the teacher from the website Quizzizz (appendix 3) where students will have to show if they understood the contents so far.	While- APPLY The text describing one of the animals in the story <i>Goodness gracious!</i> will be photocopied. The text will be cut into sentences. The sentences will be stuck on the board. The students will be divided into 4 teams (4 students per team). In teams, the students will have to do a relay race. The students will have the same written text but there will be a missing sentence. The students will have to run to the board, find the missing sentence, keeping in mind that it must rhyme, memorise it and write it down in order to complete the text. The team that finishes first wins. Then, they will have to add two more sentences related to the animal trying to	While- ANALYZE Using their tablets, the students will relate some content information (animal characteristics or type of food they eat) to the correct word. For that, they will use the activity the teacher will have previously prepared with the Learningapps website (appendix 5).	While- EVALUATE Discuss and reason why they know the answer.	While- CREATE The teacher will have created a webquest with the steps and the information the students will need to carry out all the activities. This will be the layout of the webquest (appendix 6): <i>Introduction</i> With a front cover picture from the students will have to answer: What animal is this? Is it an omnivore? Why/why not? <i>Task</i> You will draw a mammal, you will write its parts and you will write what type of animal it is according to what it eats and you will draw the food too. <i>Process</i> 1. Think about the animal you want to talk about.
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		make a rhyme (appendix 4).			2. Grab your pencil and draw the animal. 3. Reflect on its characteristics and the food it eats. 4. Write everything on the cardstock. 5. Colour it. 6. Show it to the rest of your friends. <i>Assessment criteria</i> You must be able to: 1. Chose a mammal. 2. Draw it 3. Explain its characteristics and what it is according to what it eats.
Post- Altogether, with the words and pictures from the previous activity, the students will create a poster that we will use as a reference for the rest of the unit. There will be a blank space for adding new information next session.	Post- Students will include the new information learnt on yesterday's poster.	Post- They will show what they have done.	Post- In pairs they will play "Who is who?" using pictures of animals and using the present simple tense. For example: Has it got...? Does it ...? Is it...?	Post- Students will watch a youtube video related to the information from the pre-stage.	Post- Included in the webquest

Table 4: My own design.

4.8. Evaluation

The main aim of evaluation is to provide the opportunity to check students' level of acquisition of objectives, competences and contents, but also allows teachers to compile details of their teaching process, so students, teachers and school should be analysed.

Organic Law on the Improvement of Quality in Education 8/2013 from the 9th of December 2013 sets in article 20 that the evaluation of the learning process will be continuous and global and provides the opportunity to check students' level of acquisition and details of the teaching process.

In this specific didactic unit, these are the assessment criteria which include the three aspects: content, culture, and language.

The student is able to:

- Understand how mammals are born.
- Describe mammals and their characteristics.
- Classify animals according to what they eat.
- Relate content from a story to the Natural Science content.
- Use the new technologies to learn.
- Understand and respect animals and their habitats.
- Use the present simple and the verb "to be" naturally in an oral presentation.
- Enjoy storytelling as a common thread for the unit.
- Maintain a short conversation related to animals.
- Create his/her own oral presentation.
- Evaluate him/herself.

For this purpose, there are different types of assessment. As mentioned at the beginning of this Master's thesis, the students undertook a first initial assessment in order to know their level in the area and to find out their skills and ways of learning (appendixes 7 and 8).

In addition, this didactic unit includes formative assessment. Formative assessment is informative feedback to learners and teachers while they are still learning the topic. In order to make students aware of their own learning process,

they will have a battery of written questions and they will ask each other questions and will cross out boxes in a checklist (Table 5, below), depending on whether their partner answered correctly or not. They will have the answer so they can check each other properly. By means of this activity, students will be reviewing concepts, practising oral skills, key competences while including the inter and intrapersonal intelligences.

PARTNER A

QUESTION	CORRECT	INCORRECT
1. What are the characteristics of mammals? <i>Answer:</i> They are vertebrates, they are viviparous, they breathe with lungs, and their bodies are covered with skin or fur.		
2. Is a penguin a mammal? <i>Answer:</i> No, it isn't.		
3. What are herbivores? <i>Answer:</i> Animals that feed on plants		
4. Is a cow a herbivore? Why/ why not? <i>Answer:</i> Yes, it is because it feeds on grass.		

PARTNER B

QUESTION	CORRECT	INCORRECT
1. Is a mammal a vertebrate? Why/ why not? <i>Answer:</i> Yes, it is because it has a backbone.		
2. What are carnivores? <i>Answer:</i> Animals that feed on other animals		
3. Tell me 2 carnivores <i>Answer:</i> (Several answers might be possible)		
4. Tell me the characteristics of a dog. <i>Answer:</i> It is vertebrates, it is viviparous, it breathes with lungs, it is covered with fur.		

Table 5: My own design.

As I will be supervising, and the concepts have already been taught and the students performed this peer assessment before, the answer might be considered correct if the student is answering the question correctly with his/her own words.

At the end of the unit, students will have to carry out the webquest. There the students will choose a mammal and will have to make a presentation. It has an integrative assessment format since it includes extended speaking, in the form of oral presentations in class and presentation of projects, reading, as they will have to read to follow the instructions and to obtain information from the Internet as specified in the webquest and writing, as they will have to create their own presentation on a cardstock.

In order to assess this final project, there would a be specific rubric (please, see below) which will assess Coyle's 4Cs, and both content and language aspects covering all the objectives planned at the beginning of the unit, as well as BICS and CALP.

RUBRIC	Excellent (9-10)	Good (7-8)	Correct (5-6)	Improvable (1-4)	P ¹
Presentation	Presents with good command of ideas, facts and experiences, with clarity, coherence and correctness using visual support, following all the steps from the webquest.	Expresses ideas clearly and in an organized manner using visual support, following all the steps from the webquest.	Main ideas are clear using visual support, following most of the steps from the webquest.	The ideas are not clear even using the visual support, following some of the steps from the webquest.	20%
Content	Demonstrates a complete mastery of the subject matter, includes all the parts of the animal, explains each of them and explains what type of animal it is according to their food and justifies it.	Demonstrates a good command of the topic and includes most of the parts of animal, explains each of them and explains what type of animal it is according to their food and justifies it.	Demonstrates some command of the topic and includes some parts of the animal and the explains what type of animal it is according to their food, and explains each of them briefly.	Integrates basic knowledge that is highlighted in a script or outline used for the presentation.	25%
Language	Uses precise vocabulary according to the ideas, incorporating correct studied grammar: present simple (3 rd	In general, the vocabulary used is appropriate to the ideas and presents good command of the studied grammar with minor slips: present simple (3 rd person	Predominantly colloquial language with some words appropriate to the ideas using suitable grammar with some mistakes in the use of present simple (3 rd person	Integrates basic vocabulary that is highlighted in a script or outline used for the presentation and the “s” of	25%

	person singular) and the verb “to be”.	singular) and the verb “to be”.	singular) and the verb “to be”.	3 rd person singular is often missed.	
Pronunciation, volume and intonation	Expresses him/herself with correct pronunciation and diction: articulation, rhythm, intonation and loudness.	Expresses him/herself with adequate pronunciation and diction: articulation, rhythm, intonation and loudness.	In general, pronunciation and diction are adequate, although intonation and loudness can be improved.	Needs help to improve either pronunciation or diction.	15%
Resources	Uses various visual aids and references to the work done with ease throughout the presentation that reinforce the content, with attractive aesthetics and presentation.	Uses some visual aids throughout the presentation and references to the work done that reinforce the content with attractive aesthetics.	Uses some support throughout his/her presentation that reinforces the content, with a somewhat sloppy aesthetics.	The resources used are intended to give him/her confidence and to set a guideline in his/her presentation (script, outline...) without attractive aesthetics or good presentation.	15%

Table 6. My own design

To evaluate the listening skills, students will have to complete an essay worksheet. It is more traditional but some of the students find comfort in this kind of activities and all different types of necessities must be attended to.

It is relevant to mention non-verbal assessment too, which is based on physical demonstration. This can be used to evaluate and check students' comprehension.

Moreover, at the end of the unit they will perform a self-assessment task. Making students responsible and aware of their learning process is essential. For that reason, they will perform the following target evaluation. It includes criteria that integrate LOTS and HOTS.

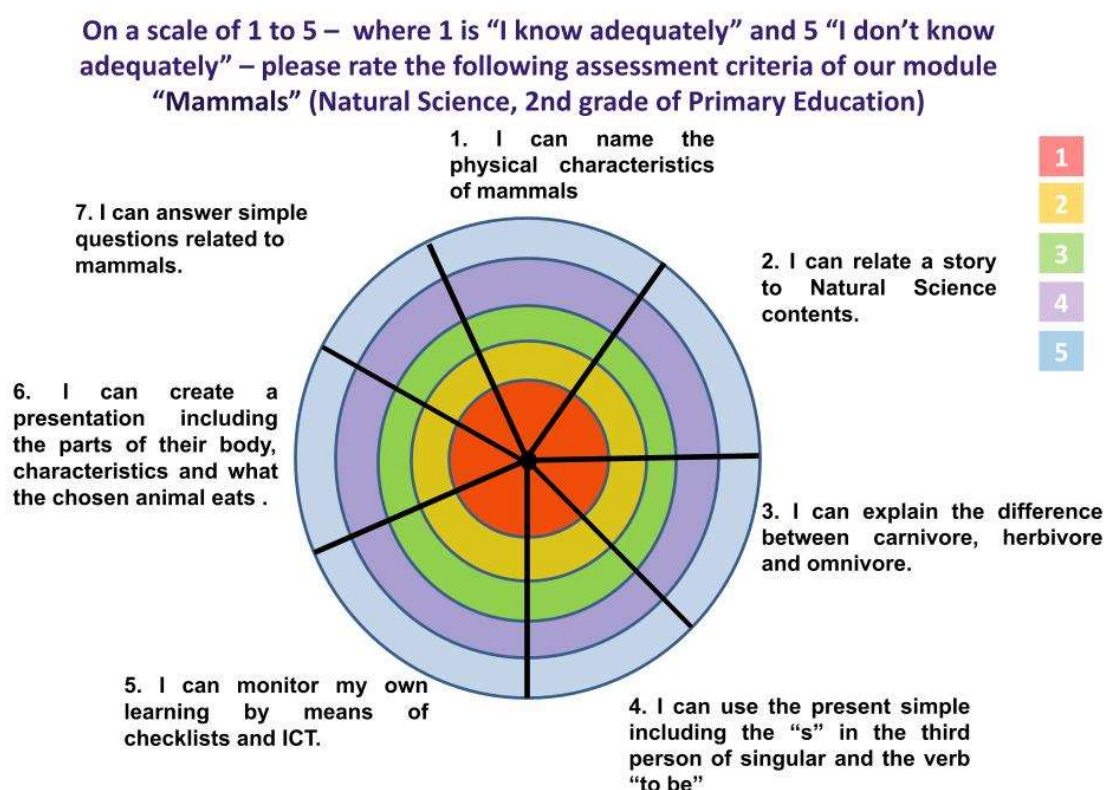


Figure 1. Template de target evaluation retrieved from: https://docs.google.com/document/d/1pt63bhBzRGGVqSUUCbxgWOwLvJJJa9_NBxX0G-tKGhw/edit

Finally, the role of the teacher is fundamental within CLIL teaching, for that reason, it is convenient to include a self-evaluation as a teacher. In this way teachers can see what is being done successfully and what can be improved. For this purpose, the following grid will be used:

Rating: Each aspect (item) is rated from 1 to 5 according to the degree of achievement.

a) PLANNING

ASPECTS	1	2	3	4	5
I program by learning situations in an interdisciplinary way.					
I plan from the evaluation criteria and rubrics. Primary School Curriculum (D. 89/2014)					
I take into account group-class characteristics and individual differences.					
I check that I have covered all the evaluation criteria.					
I develop observation and evaluation records with the evaluable standards according to the criteria.					
I work on all the basic competencies.					
I adopt strategies and program activities according to the evaluation criteria, depending on the different types of content and the characteristics of the students.					
I consider the resources and materials to be used in advance.					
I foresee the organization of the class and the groupings according to the task or activity to be performed.					

b) METHODOLOGY

ASPECTS	1	2	3	4	5
I maintain the interest of the students by starting from their experiences, with clear and adapted language.					
I communicate the purpose of the learning, its importance, functionality, and real application.					
I encourage and stimulate dialogue and debate in class as an aid for the elaboration of concepts.					
I use concrete and close examples in the explanations.					
I give time to reflect and try to solve an activity before telling how to do it.					
I use a variety of didactic resources (audiovisual, computer, learning to learn techniques...), both for the presentation of the contents and for the practice of the students, favoring the autonomous use by the students.					

I promote cooperation and teamwork.					
I adopt different groupings depending on the moment, the task to be performed, the resources to be used, etc., always controlling that the appropriate working climate is maintained.					
I propose tasks to develop creativity.					
I make it possible for certain students to help others.					
I take into account the emotional development of students and implement actions that favor it.					
I allow students to reflect on their learning evolution at the end of each unit or topic.					

c) ASSESSMENT PROCEDURES

ASPECTS	1	2	3	4	5
I systematically use a variety of procedures and instruments to collect information.					
I use assessment instruments in each area and consistent with established assessment criteria.					
I analyze different student productions in order to evaluate their progress.					
I evaluate the 4Cs and the 4 skills.					
Students are aware of the evaluation and grading criteria I use for their assessment.					
The students know the basic competencies that they will develop and what they are.					
I frequently revise and correct the contents, proposed activities -in and out of the classroom.					
I provide feedback to the student on the execution of the tasks and how they can improve them, and I encourage self-evaluation and co-evaluation processes.					

d) ATTENTION TO DIVERSITY, INTERESTS AND MOTIVATIONS OF STUDENTS

ASPECTS	1	2	3	4	5
I take into account the level of the students, their learning rhythms, attention span, etc. According to them, I adapt the teaching-learning process (motivation, contents, activities, ...).					
I propose activities that make it possible to reach different levels of performance.					
The educational reinforcement measures that I organize make it possible to address gaps and / or learning difficulties.					
I use personalized methodological strategies according to the characteristics of the student.					

Table 7: Teachers self-evaluation adapted from "Autoevaluación de la práctica docente" from C.E.I.P. "Ciudad del Campo".

4.9. Rationale for the unit

According to Mehisto (2012: 17), there are specific criteria for the development of quality CLIL materials and this didactic unit tried to achieve all of them. All the activities involve affective and cognitive engagement where students are constantly exposed to the target language. They have loads of opportunities to manipulate the content in the target language while developing the 4 skills and including the 4C's. Both LOTS and HOTS are included and it has always followed a story as a thread, which was the whole point.

The materials are engaging, easy for these young students and include different and complete activities like the webquest. According to Echevarria, Vogt and Short (2007: 33), supplementary materials like hands-on materials, realia, pictures, visuals, multimedia, demonstrations, and related literature play a very important role in the classroom. For that reason, they are included too.

And last but not least, I followed the Anderson and Krathwohl's (2002) revised version of Bloom's taxonomy including also 6 levels of understanding (remember, understand, apply, analyse, evaluate, and create) to design different and varied activities for each session with a definite and justified purpose.

In conclusion, this didactic unit is the result of a process of reflection and planning, regarding the teaching-learning process, the methodology, contents of the curriculum, objectives, resources and evaluation criteria and materials that will let the students achieve the educational goals according to their level, capacity, motivation and social demands.

5 CONCLUSIONS

The specific objectives set out in this Master's Dissertation have been achieved in an effective way, offering an answer to the 4 basic ideas raised: why storytelling is beneficial for the development of the oral skills, how to do storytelling efficiently, how to choose a story and to present an example of a real didactic unit for CLIL classroom, all based on an interesting theoretical framework. Thanks to this project basic storytelling strategies for primary school teachers can be learned.

However, this project is limited as it is designed for a single class of a specific Primary school year. Furthermore, this project depends on the willingness of teachers to change their methodology. Planning around a story, designing varied activities for different intelligences and learning methods, including new technologies on a regular basis and developing rubrics, targeting individual assessments and providing as many opportunities as possible to practice oral skills in the classroom requires a lot of effort from teachers. Not everyone is willing to step out of the comfort zone, to create more noise and generate high volume because students are talking to each other, or to spend all the time needed to find the right story to serve as a thread for the whole unit within the CLIL subject, so the responsibility falls exclusively on the teaching staff, which is an undeniable drawback.

On the contrary, this topic could constitute a further line of research in an interesting general school project where all teachers would use stories as a common thread within the CLIL classroom, more specifically in the area of Natural Sciences. The scope of this work could continue in other educational stages such as Infant or Secondary Education, and it could be the seed of thought-provoking research. This research could answer the following questions: Does storytelling really benefit oral skills? Does storytelling influence writing skills? Do teachers notice that students are more motivated? Do students think it is easier to learn Science through stories? Is there a real improvement in the foreign language using stories and stories in class? Do classes that use stories get better results than those that do not? Thanks to this potential research, it could be possible to obtain real, quantitative data to show how beneficial and how far-reaching the use of stories in the CLIL classroom in oral skills really is.

Finally, thanks to my planning and design of activities, to all the background justification of the books used, to the way I regularly tell stories in the classroom, to truly believing in bilingualism and CLIL and to striving for my students to use the foreign language as much as possible in the classroom, to using higher order thinking, to being critical and aware of their own learning process, these students have shown great improvements and are able to connect what they learn in the classroom to the real world, which after all, is what is really important.

After the implementation of this didactic unit in the classroom, it could be said that the use of the story as a thread for the integrated teaching of Natural Science content through the foreign language without watering down content has been a success, based on the results of the evaluation tests and on the process of achieving objectives and teaching content in this CLIL class.

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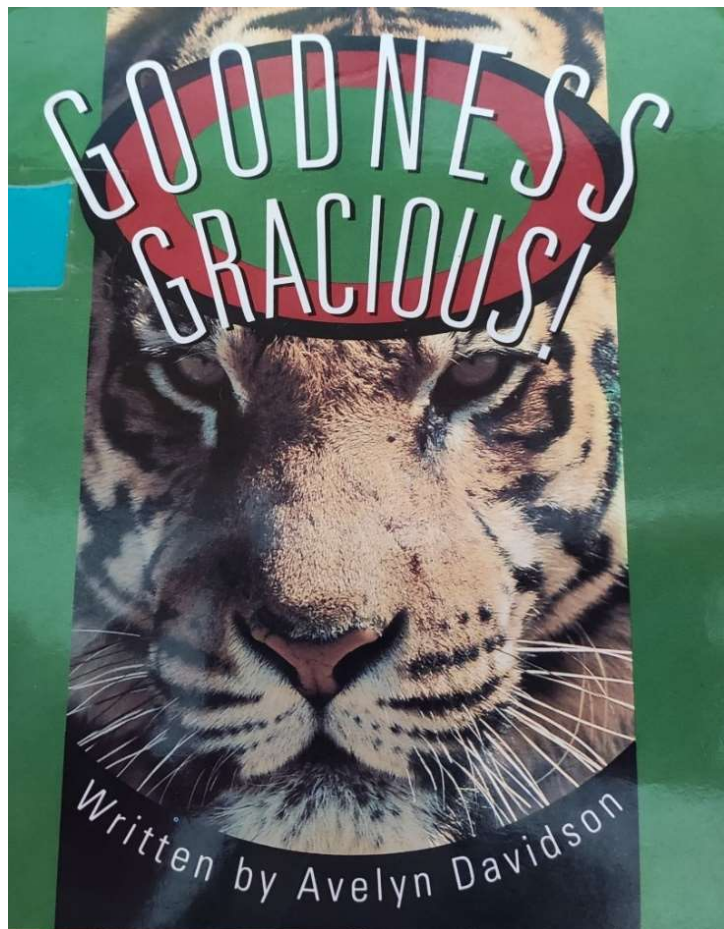
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7. APPENDIXES

Appendix 1. Cover of the book *Goodness gracious!*

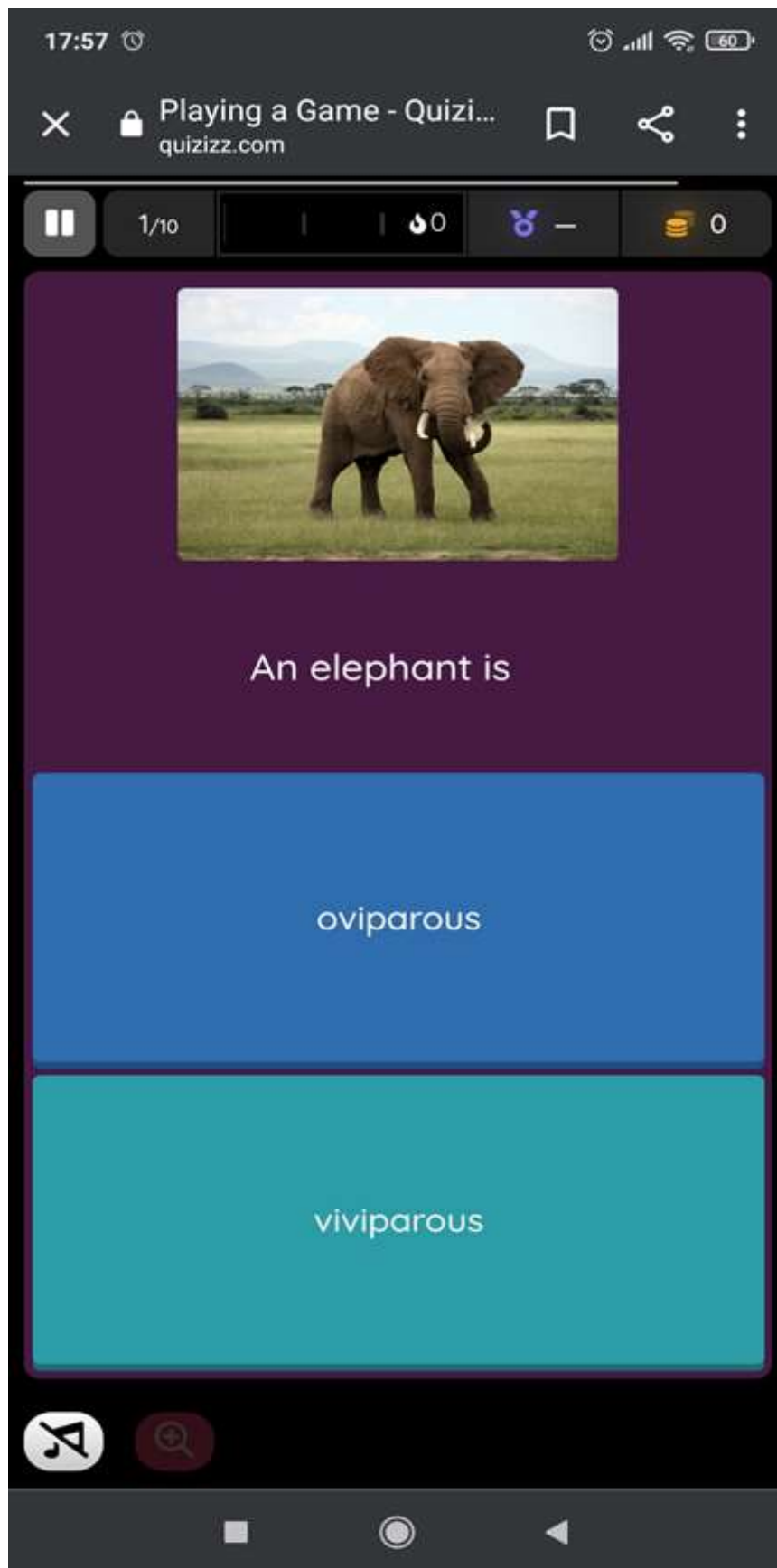


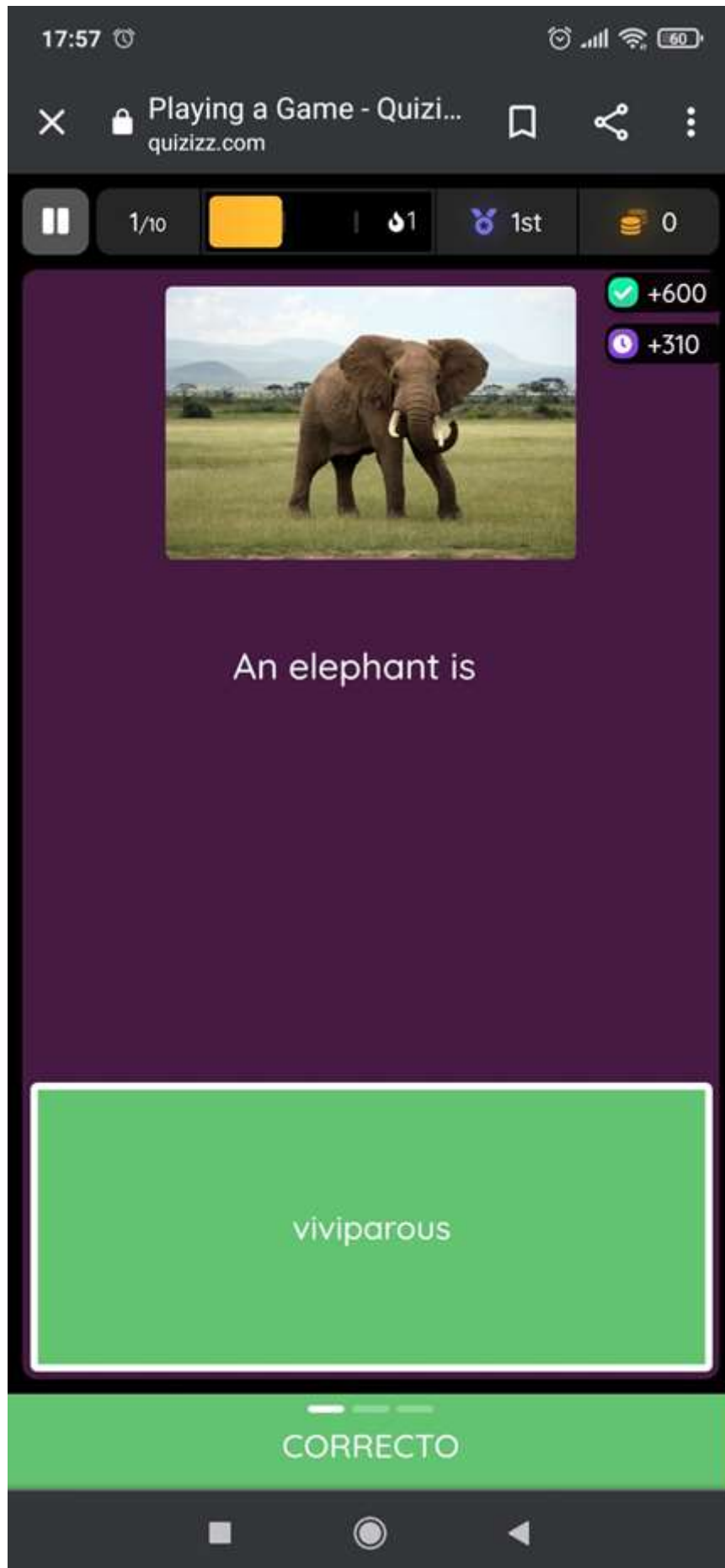
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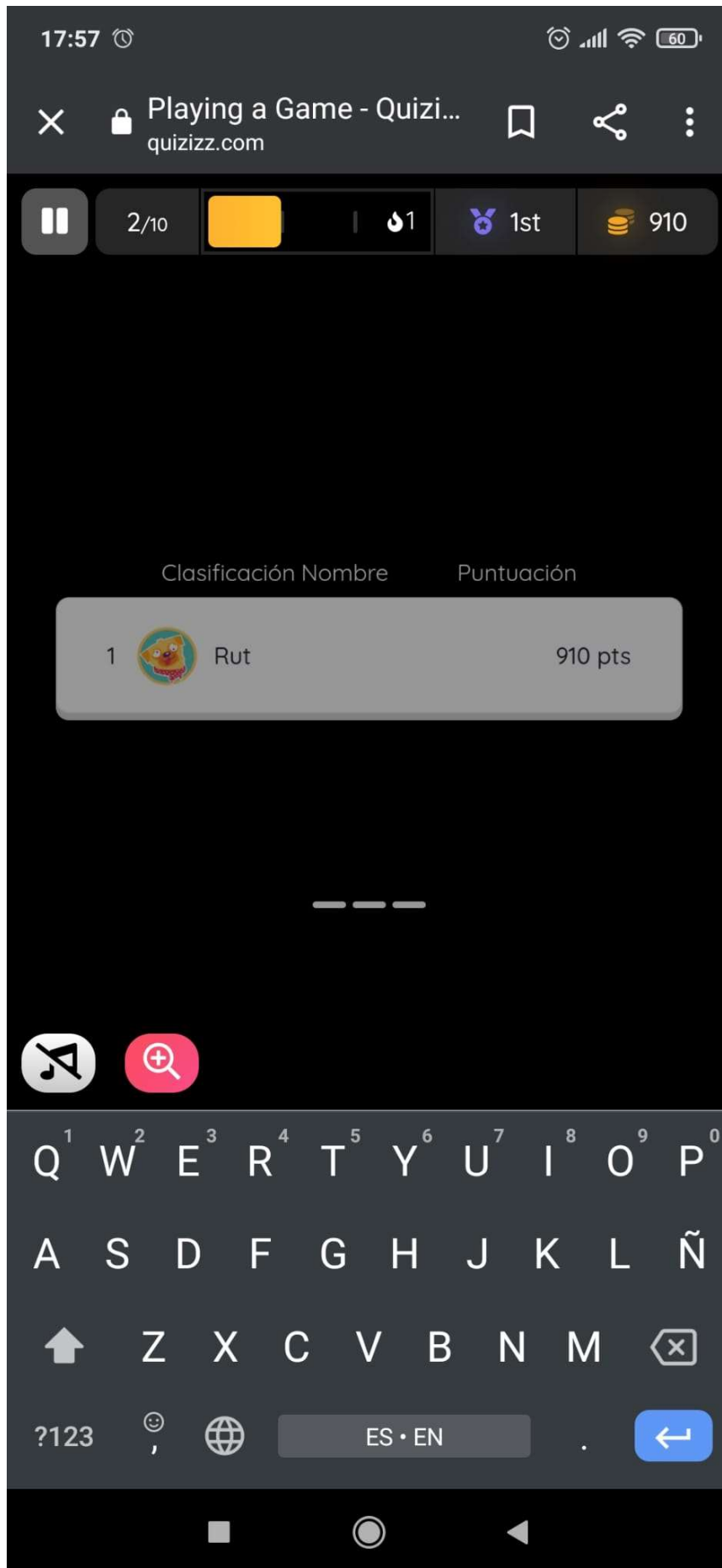
Appendix 2. Vocabulary telephone box



Appendix 3. A questionnaire







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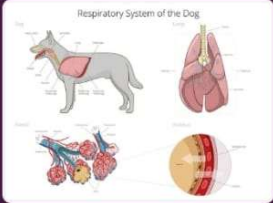
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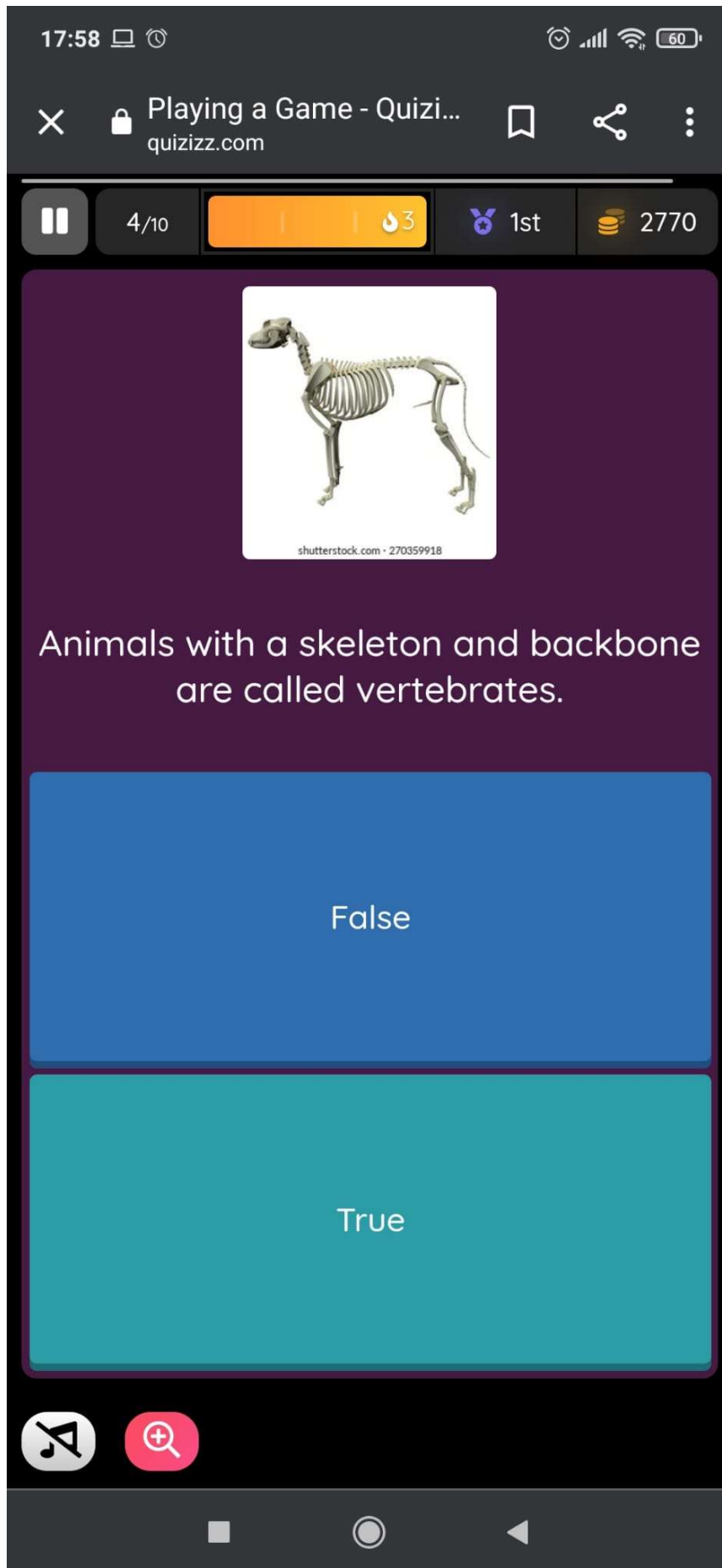


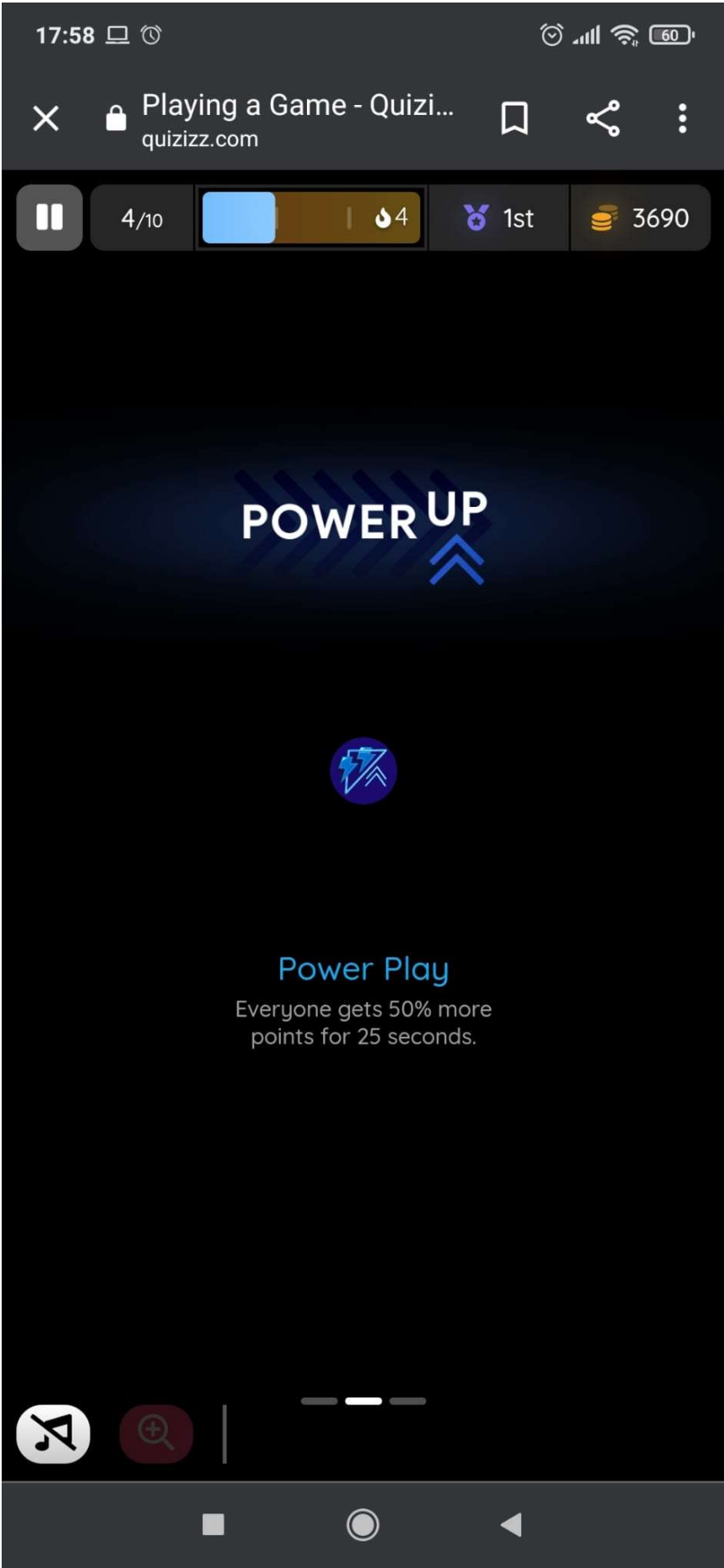
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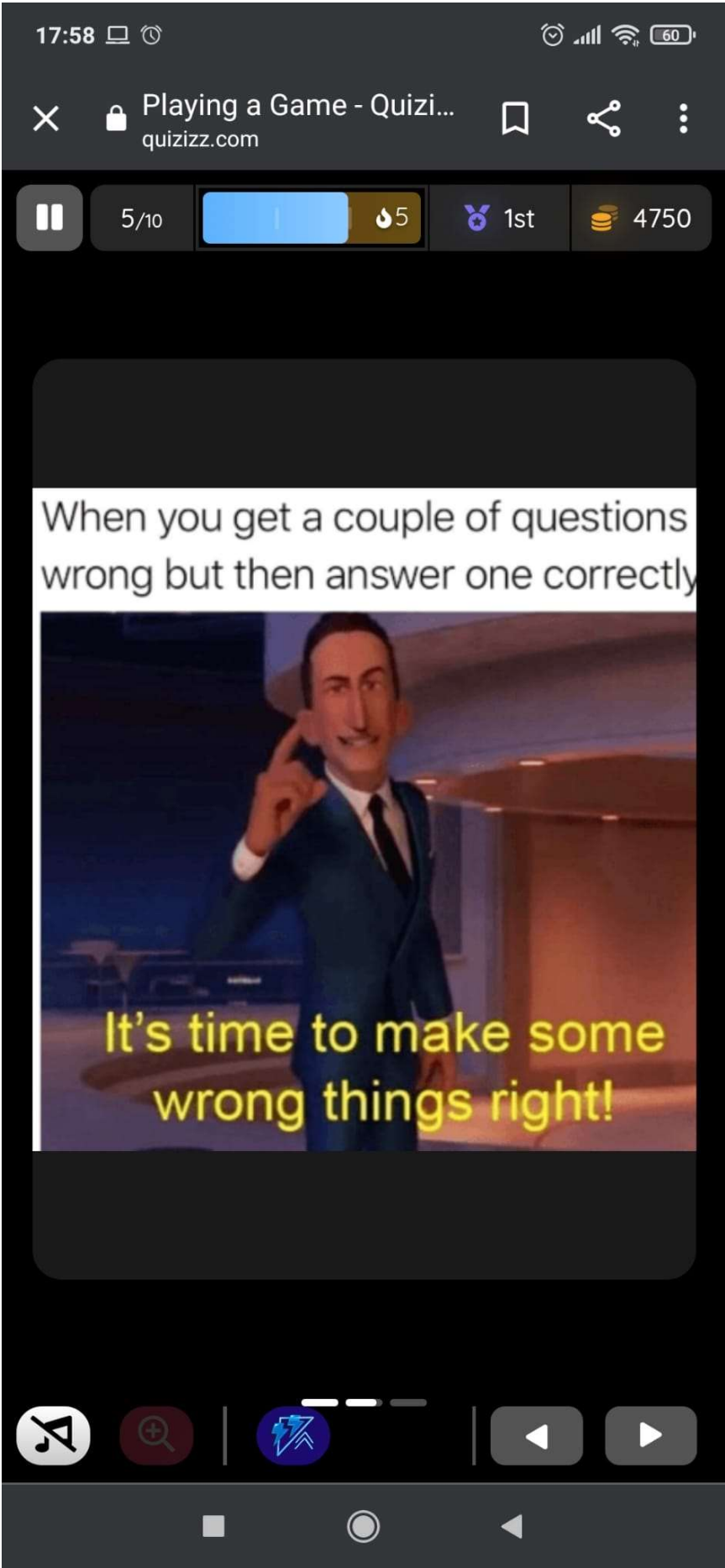
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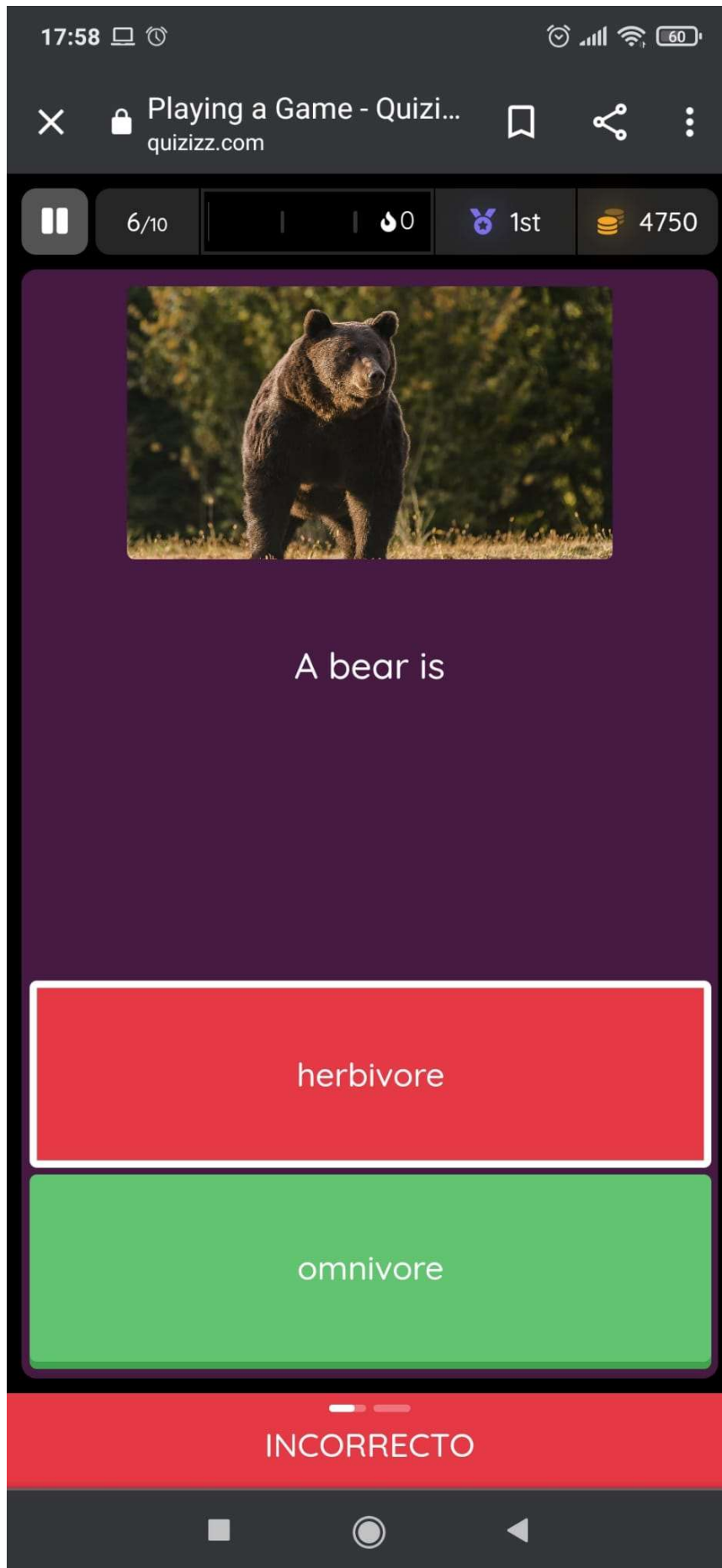
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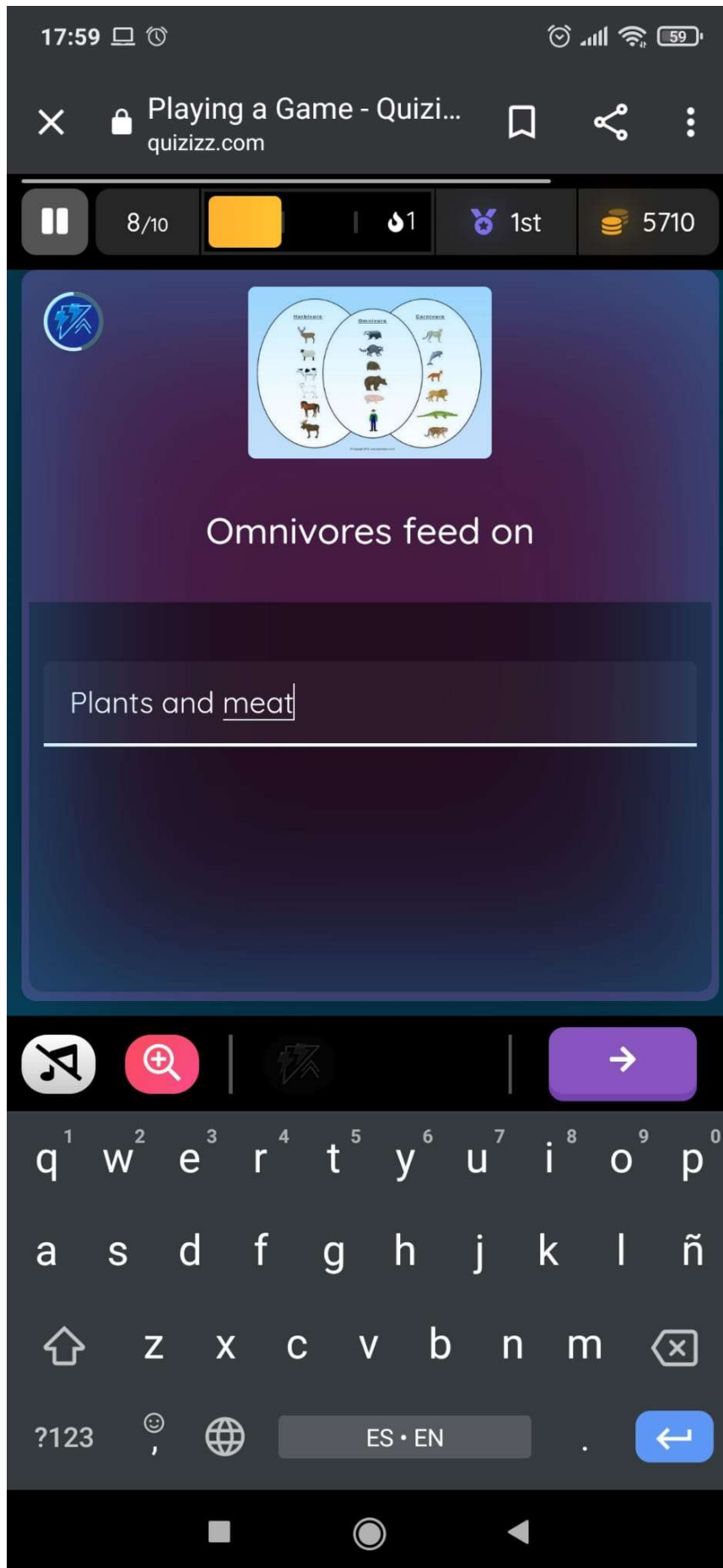
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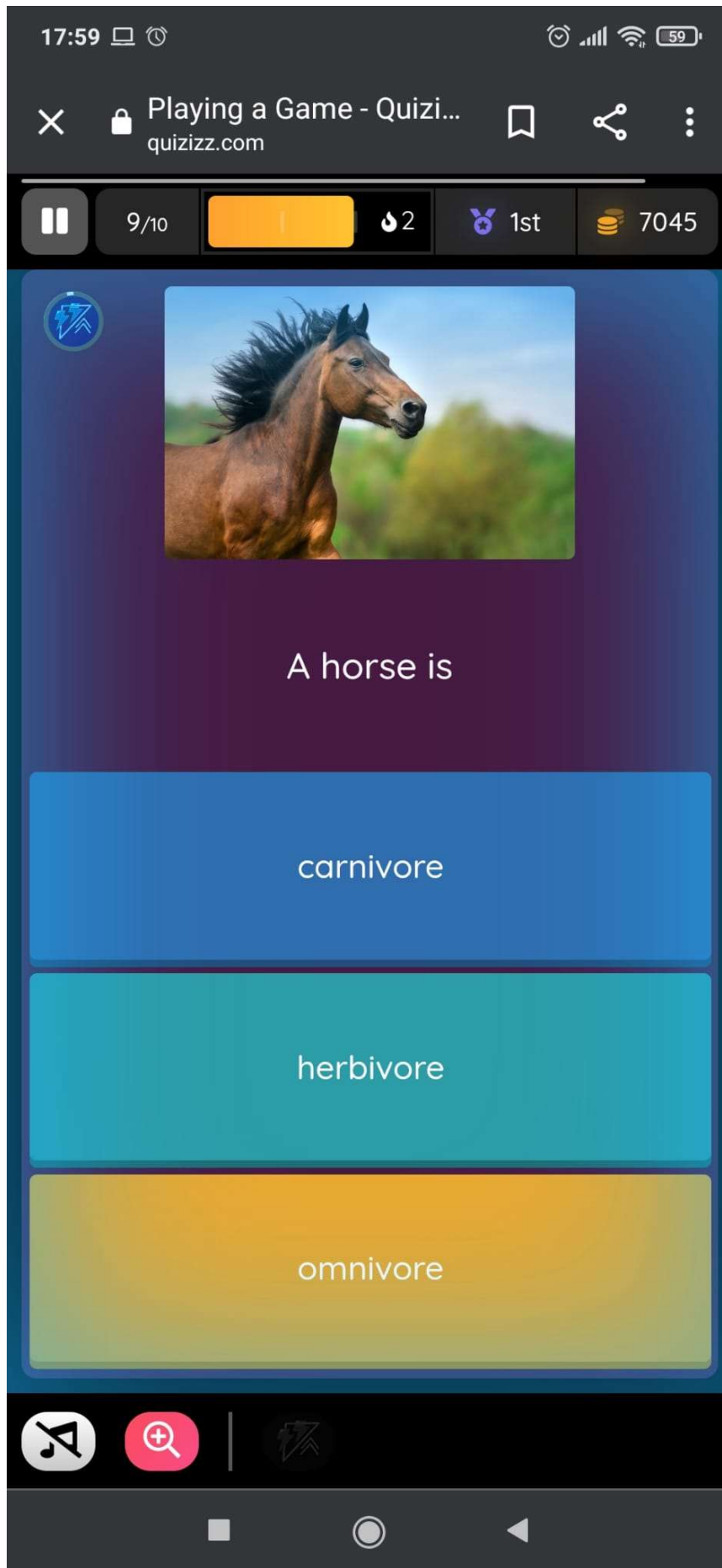


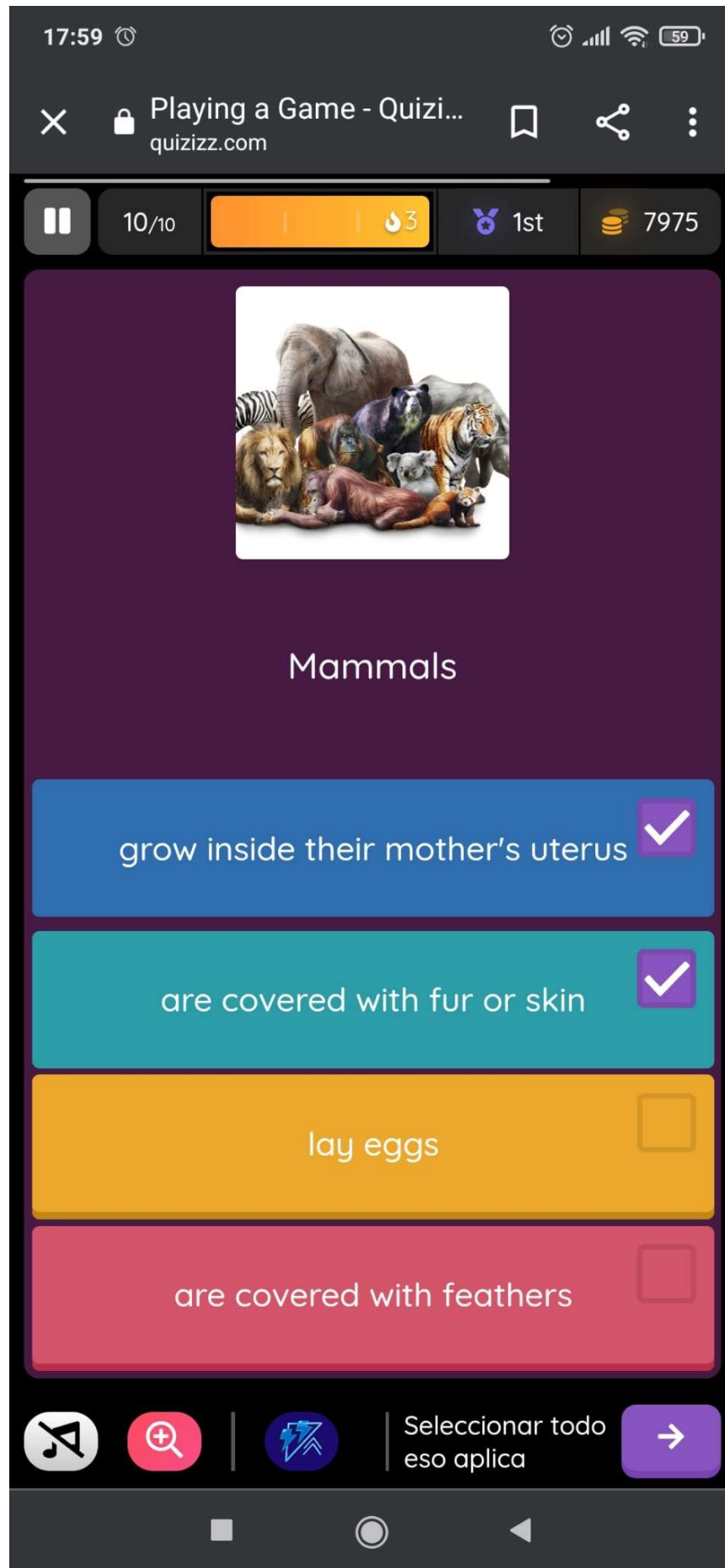


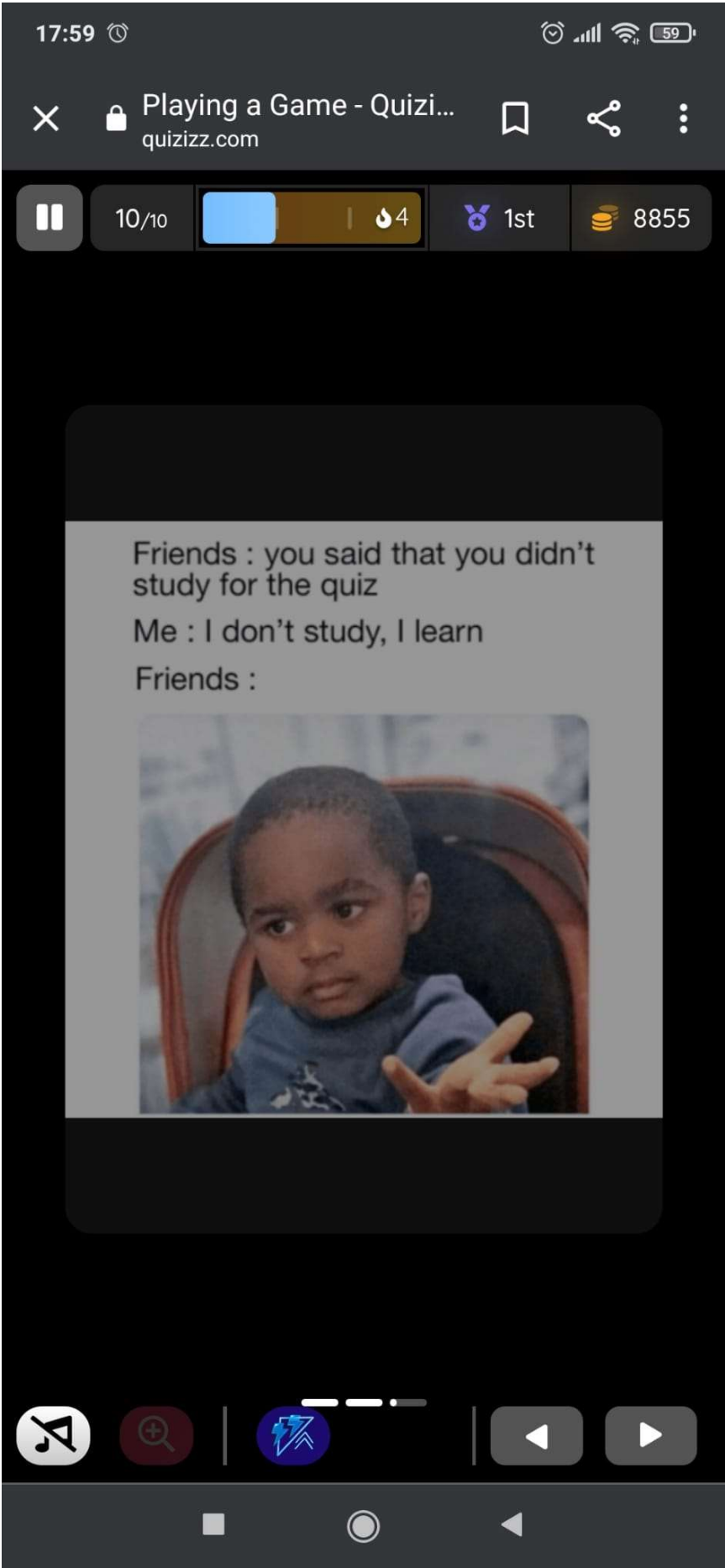


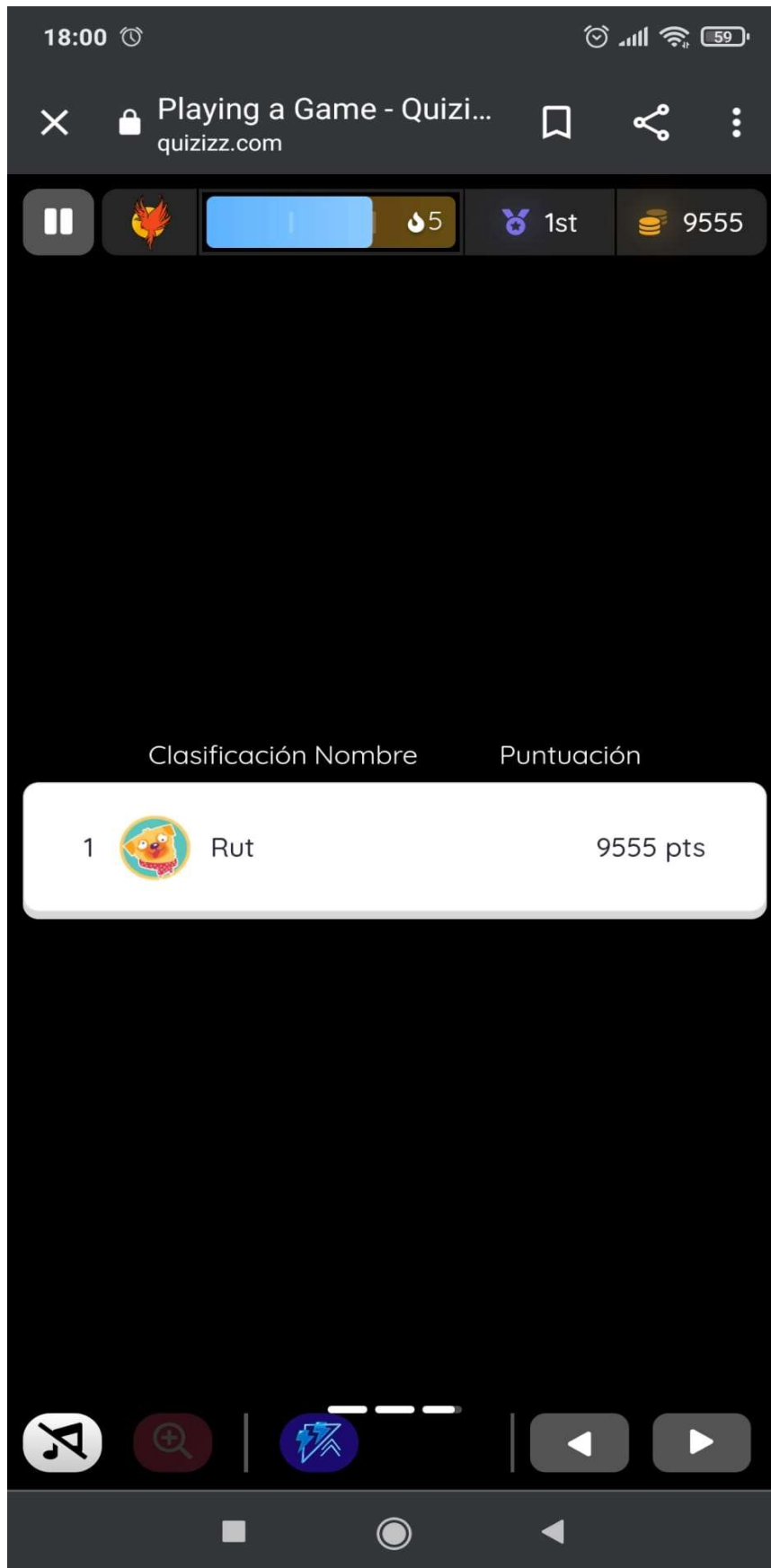






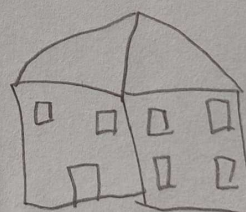
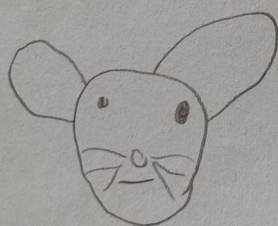






Appendix 4. Student's rhyme and pictures

The cat has a mouse.
The mouse is in the house.
Goodness gracious what
a house!



Appendix 5. An online activity



My own design: <https://learningapps.org/create?new=71#preview>

Appendix 6. Mammals webquest

Mammals webquest

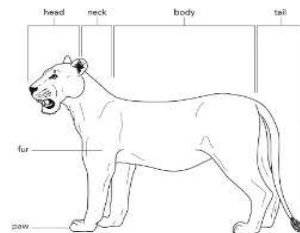


INTRODUCTION

- What animal is this?
- Is it a mammal?
- Is it an omnivore? Why/ why not?

TASK

You will draw a mammal, you will write its parts and you will write what type of animal it is according to what it eats and you will draw the food too.



PROCESS

1. Think about the animal you want to talk about.
2. Grab your pencil and draw the animal.
3. Reflect on its characteristics and the food it eats.
4. Write everything on the cardstock.
5. Colour it.
6. Show it to the rest of your friends.



Here you have a video about mammals to help you.



Here you have a video about carnivores, herbivores and omnivores to help you.



Assessment criteria

You must be able to:

1. Chose a mammal.
2. Draw it
3. Explain its parts, its characteristics and what it is according to what it eats.

You have done a fantastic job! And we have learnt a lot about mammals. Kudos to you!

My own design:

<https://sites.google.com/d/1FHVHLrKMu0bwxVmrBom8SI8U0KX1xaZz/p/14vEs35LHWoZ2RO9hVSXSlcPAiUAKcOhg/edit?pli=1>

Appendix 7. The Multiple Intelligences Quiz



THE MULTIPLE INTELLIGENCE QUIZ

Estimated time required: 20 minutes

For each of the statements below, choose a number between 1 and 5 to rate how the statement describes you.

- 1 – No, the statement is not at all like me 4 – The statement is a lot like me
2 – The statement is a little like me 5 – Yes, the statement is definitely like me
3 – The statement is somewhat like me

Verbal/Linguistic

- I can use lots of different words to express myself. ☐
I feel comfortable working with language and words. ☐
I enjoy crosswords and other word games like Scrabble. ☐
I tend to remember things exactly as they are said to me. ☐
I enjoy participating in debates and/or discussions. ☐
I find it easy to explain things to others. ☐
I enjoy keeping a written journal and/or writing stories and articles. ☐
I like to read a lot. ☐

TOTAL ☐

Logical/Mathematical

- I work best in an organised work area. ☐
I enjoy maths and using numbers. ☐
I keep a 'things to do' list. ☐
I enjoy playing brainteasers and logic puzzles. ☐
I like to ask 'why' questions. ☐
I work best when I have a day planner or timetable. ☐
I quickly grasp cause and effect relationships. ☐
I always do things one step at a time. ☐

TOTAL ☐

Visual/Spatial

- I understand colour combinations and what colours work well together. ☐
I enjoy solving jigsaw, maze and/or other visual puzzles. ☐
I read charts and maps easily. ☐
I have a good sense of direction. ☐
I like to watch the scenes and activities in movies. ☐
I am observant. I often see things that others miss. ☐
I can anticipate the moves and consequences in a game plan (i.e., hockey sense, chess sense). ☐
I can picture scenes in my head when I remember things. ☐

TOTAL ☐

Interpersonal

- I can sense the moods and feelings of others. ☐
I work best when interacting with people. ☐
I enjoy team sports rather than individual sports. ☐
I can sort out arguments between friends. ☐
I prefer group activities rather than ones I do alone. ☐
I enjoy learning about different cultures. ☐
I enjoy social events like parties. ☐
I enjoy sharing my ideas and feelings with others. ☐

TOTAL ☐

Musical

- I often play music in my mind. ☐
My mood changes when I listen to music. ☐
It is easy for me to follow the beat of music. ☐
I can pick out different instruments when I listen to a piece of music. ☐
I keep time when music is playing. ☐
I can hear an off-key note. ☐
I find it easy to engage in musical activities. ☐
I can remember pieces of music easily. ☐

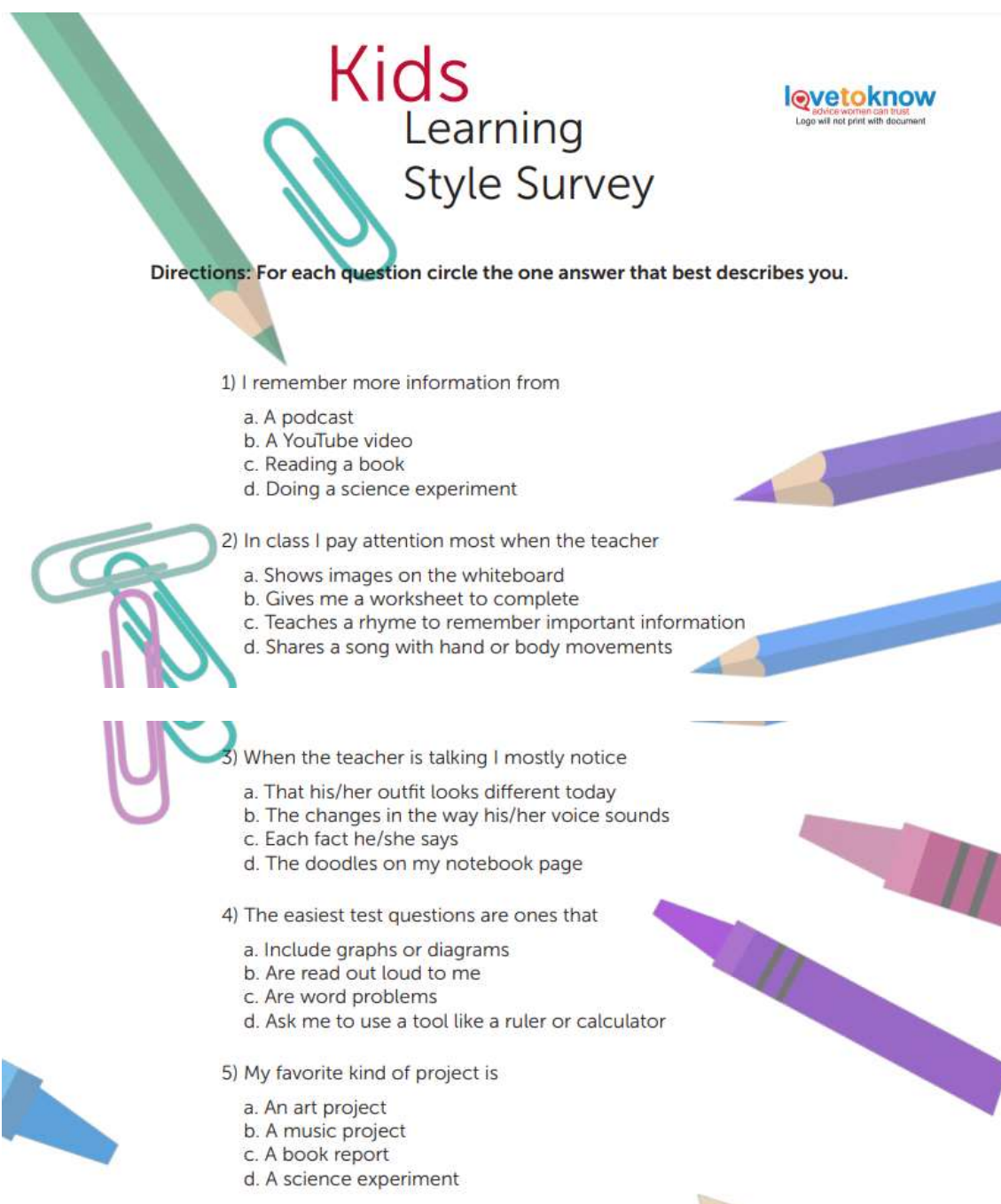
Naturalistic

- Pollution makes me angry. ☐
I notice similarities and differences in trees, flowers and other things in nature. ☐
I feel very strongly about protecting the environment. ☐
I enjoy watching nature programs on television. ☐
I engage in 'clean-up days'. ☐
I like planting and caring for a garden. ☐
I enjoy fishing, bushwalking and bird-watching. ☐
When I leave school, I hope to work with plants and animals. ☐

Body/Kinesthetic		Intrapersonal	
I like to move, tap or fidget when sitting.	☐	I know myself well.	☐
I enjoy participating in active sports.	☐	I have a few close friends.	☐
I am curious as to how things feel and I tend to touch objects and examine their texture.	☐	I have strong opinions about controversial issues.	☐
I am well co-ordinated.	☐	I work best when the activity is self-paced.	☐
I like working with my hands.	☐	I am not easily influenced by other people.	☐
I prefer to be physically involved rather than sitting and watching.	☐	I have a good understanding of my feelings and how I will react to situations.	☐
I understand best by doing (i.e. touching, moving and interacting).	☐	I often raise questions concerning values and beliefs.	☐
I like to think through problems while I walk or run.	☐	I enjoy working on my own.	☐
TOTAL	☐	TOTAL	☐

Multiple intelligences test retrieved from:
https://www.collegesuccess1.com/InstructorManual4thEd/Learning%20Style/MI_quiz.pdf

Appendix 8. Kids Learning Style Survey



Kids Learning Style Survey

Directions: For each question circle the one answer that best describes you.

1) I remember more information from

- a. A podcast
- b. A YouTube video
- c. Reading a book
- d. Doing a science experiment

2) In class I pay attention most when the teacher

- a. Shows images on the whiteboard
- b. Gives me a worksheet to complete
- c. Teaches a rhyme to remember important information
- d. Shares a song with hand or body movements

3) When the teacher is talking I mostly notice

- a. That his/her outfit looks different today
- b. The changes in the way his/her voice sounds
- c. Each fact he/she says
- d. The doodles on my notebook page

4) The easiest test questions are ones that

- a. Include graphs or diagrams
- b. Are read out loud to me
- c. Are word problems
- d. Ask me to use a tool like a ruler or calculator

5) My favorite kind of project is

- a. An art project
- b. A music project
- c. A book report
- d. A science experiment

lovetoknow
source: women can trust
Logo will not print with document

6) The classroom job I like most is

- a. Hanging new posters in the room
- b. Reading the directions for a worksheet to the class
- c. Taking notes for a group assignment
- d. Walking around the room to hand out papers



7) As an adult the job I'd like most is

- a. Cartographer - making maps
- b. Voice-over actor - doing the voices for animated shows
- c. Author - writing books
- d. Athlete - does physical activity every day

8) I learned to ride a bike by

- a. Watching a sibling or friend do it
- b. Listening to my parent tell me how
- c. Reading about how to ride
- d. Getting on a bike and trying it



9) In group projects I am the person who

- a. Draws the pictures or charts
- b. Talks more than everyone else
- c. Takes the notes
- d. Gathers the needed supplies



10) When I study for a math test at home I

- a. Review graphs and illustrations
- b. Have someone ask me quiz questions
- c. Take written practice tests
- d. Use counters or blocks to practice skills



Learning Style Survey Results

Directions: Count the number of times you circled each letter and write those numbers on the corresponding lines below. Circle the letter you answered most. If you tied on any letters, your learning style is a combination of those answers.

A = _____ B = _____ C = _____ D = _____

If you answered with...

Mostly A:

You are a Visual Learner. This means you understand and remember information better when it is something you can see such as a picture, graph, or chart.



Mostly B:

You are an Aural or Auditory Learner. This means you learn best from hearing information especially when it has a rhythm to it.



Mostly C:

You are a Verbal Learner. This means you understand and remember information better when you read or write it yourself.



Mostly D:

You are a Kinesthetic or Physical Learner. This means you learn best from hands-on experiences or when you are moving as you read/listen.



Types of learning test retrieved from

<https://cf.itkcdn.net/kids/files/3923-Kids-Learning-Style-Survey.pdf>