

ENGLISH

Amaia BUENO MARTÍNEZ

AN INNOVATIVE APPROACH TO
ENGLISH LANGUAGE LEARNING:
THE USE OF STORIES IN CLIL

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Facultad de Ciencias Humanas y Sociales
Giza eta Gizarte Zientzien Fakultatea

Grado en Maestro de Educación Infantil
/

Haur Hezkuntzako Irakasleen Gradua

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Trabajo Fin de Grado
Gradu Bukaerako Lana

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CLIL***

Amaia BUENO MARTÍNEZ

FACULTAD DE CIENCIAS HUMANAS Y SOCIALES
GIZA ETA GIZARTE ZIENTZIEN FAKULTATEA
UNIVERSIDAD PÚBLICA DE NAVARRA
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Estudiante / Ikaslea

Amaia BUENO MARTÍNEZ

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Grado en Maestro en Educación Infantil / Haur Hezkuntzako Irakasleen Gradua

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Director-a / Zuzendaria

M^a Paz AZPARREN LEGARRE

Departamento / Saila

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Preámbulo

El Real Decreto 1393/2007, de 29 de octubre, modificado por el Real Decreto 861/2010, establece en el Capítulo III, dedicado a las enseñanzas oficiales de Grado, que “estas enseñanzas concluirán con la elaboración y defensa de un Trabajo Fin de Grado [...] El Trabajo Fin de Grado tendrá entre 6 y 30 créditos, deberá realizarse en la fase final del plan de estudios y estar orientado a la evaluación de competencias asociadas al título”.

El Grado en Maestro en Educación Infantil por la Universidad Pública de Navarra tiene una extensión de 12 ECTS, según la memoria del título verificada por la ANECA. El título está regido por la *Orden ECI/3854/2007, de 27 de diciembre, por la que se establecen los requisitos para la verificación de los títulos universitarios oficiales que habiliten para el ejercicio de la profesión de Maestro en Educación Infantil*; con la aplicación, con carácter subsidiario, del reglamento de Trabajos Fin de Grado, aprobado por el Consejo de Gobierno de la Universidad el 12 de marzo de 2013.

Todos los planes de estudios de Maestro en Educación Infantil se estructuran, según la Orden ECI/3854/2007, en tres grandes módulos: uno, *de formación básica*, donde se desarrollan los contenidos socio-psico-pedagógicos; otro, *didáctico y disciplinar*, que recoge los contenidos de las disciplinas y su didáctica; y, por último, *Practicum*, donde se describen las competencias que tendrán que adquirir los estudiantes del Grado en las prácticas escolares. En este último módulo, se enmarca el Trabajo Fin de Grado, que debe reflejar la formación adquirida a lo largo de todas las enseñanzas. Finalmente, dado que la Orden ECI/3854/2007 no concreta la distribución de los 240 ECTS necesarios para la obtención del Grado, las universidades tienen la facultad de determinar un número de créditos, estableciendo, en general, asignaturas de carácter optativo.

Así, en cumplimiento de la Orden ECI/3854/2007, es requisito necesario que en el Trabajo Fin de Grado el estudiante demuestre competencias relativas a los módulos de formación básica, didáctico-disciplinar y practicum, exigidas para todos los títulos universitarios oficiales que habiliten para el ejercicio de la profesión de Maestro en Educación Infantil.

En este trabajo, el módulo *de formación básica* se concreta en el marco teórico del trabajo, en donde se habla sobre las características psicopedagógicas de los niños y niña de Educación Infantil según Piaget y Vygotsky, así como de otros aspectos psicopedagógicos tal como el aprendizaje significativo y el constructivismo.

El módulo *didáctico y disciplinar* ha permitido el desarrollo de un proyecto CLIL integrado, donde se enmarcan actividades propias de las distintas didácticas cursadas durante la carrera.

Asimismo, el módulo *practicum* me ha permitido diseñar un proyecto *real*, donde las actividades planteadas no son excesivamente difíciles para la edad a la que van dirigidas sino que podrían llevarse a cabo perfectamente.

Por otro lado, la Orden ECI/3854/2007 establece que al finalizar el Grado, los estudiantes deben haber adquirido el nivel C1 en lengua castellana. Por ello, para demostrar esta competencia lingüística, se redactan también en esta lengua los apartados “Introducción” y “Conclusiones”, así como el preceptivo resumen que aparece en el siguiente apartado.

Resumen

A lo largo del presente Trabajo Fin de Grado, se realiza un estudio teórico sobre la implementación de la metodología AICLE – Aprendizaje Integrado de Contenidos y Lengua Extranjera – en educación infantil y se quiere realizar una propuesta innovadora para mejorarla. Para ello, se añade a la metodología mencionada una serie de aspectos psicopedagógicos y educativos que, dada la visión de educación que me he configurado a lo largo de estos cuatro años de carrera, considero imprescindibles.

Además, se propone la herramienta de las historias como un recurso a partir del cual innovar y mejorar la práctica AICLE, ya que aporta beneficios que pudieran solventar las debilidades de dicha metodología.

Para dotar de sentido al Trabajo Fin de Grado, se diseña un proyecto dirigido a educación infantil donde se concretan todos los elementos previamente estudiados de manera teórica.

Palabras clave: educación infantil; enseñanza-aprendizaje; AICLE; historias; integración.

Abstract

Along this Final Grade, a theoretical study about the implementation of CLIL – Content and language Integrated Learning – in infant education is carried out and an innovative proposal to improve content and language education is suggested. In order to do so, some psycho-pedagogical and educative aspects that I consider essential in education are added to the methodology.

Besides, the use of stories in CLIL methodology is proposed, since the positive elements that this tool offers can overcome CLIL weaknesses. Thus, stories are presented as a tool to improve CLIL educative practices.

All the aspects theoretically studied are given concrete expression in a project that has been designed on the basis of integration and that is aimed for pre-primary students. In this way, with the practical application of the theoretical study, the Final Grade Project makes sense.

Keywords: pre-primary education; teaching-learning; CLIL; stories; integration.

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INTRODUCCIÓN

Tal y como sugiere el título de este Trabajo Fin de Grado, el tema que aquí se abarca es cómo dos elementos existentes y conocidos pueden unirse para crear algo nuevo y novedoso. Más concretamente, a lo largo del trabajo se pretende demostrar la hipótesis que defiende cómo los *cuentos* pueden integrarse en la metodología AICLE – Aprendizaje Integrado de Contenidos y Lengua Extranjera – con el objetivo de mejorarla.

La metodología AICLE resulta muy completa dado que tiene su base en el llamado *4C's framework*. Esto quiere decir que además de dar importancia a un *contenido* determinado que se enseña y se aprende *a través* de la *comunicación* en una lengua extranjera, AICLE añade las dimensiones *cultural* y *cognitiva* al proceso de enseñanza-aprendizaje. Esto es lo que diferencia a AICLE de otras metodologías que integran contenido y lenguaje.

Pero no todos los elementos recogidos en la metodología AICLE son perfectos y, como cualquier otra metodología, está sujeta a constantes cambios y mejoras. A partir de esta reflexión emerge el presente Trabajo Fin de Grado, donde los *cuentos* se consideran una herramienta que puede ser de gran utilidad para mejorar la metodología AICLE, manteniendo sus puntos fuertes y superando sus debilidades.

Por tanto, los objetivos que quieren conseguirse a lo largo de este Trabajo Fin de Grado son:

- Demostrar y poner en práctica los aprendizajes adquiridos durante la carrera – durante la formación básica, didáctica y disciplinar, materias optativas y prácticas –.
- Adquirir y ampliar los conocimientos sobre AICLE
- Realizar un trabajo de investigación y revisión bibliográfica sobre el tema que concierne en este Trabajo Fin de Grado.
- Desarrollar una aplicación didáctica creativa, innovadora y original en donde se demuestren los aprendizajes adquiridos durante el proceso de investigación.
- Proponer una aplicación innovadora de AICLE en las aulas de educación infantil.

- Ser capaz de adaptar materiales existentes de manera que se adapten a los requisitos de mi propuesta didáctica y crear nuevos materiales que añadan calidad a la propuesta.
- Construir un posicionamiento personal acerca del tema de este Trabajo Fin de Grado.

Para cumplir los citados objetivos, he dividido el Trabajo Fin de Grado en diferentes secciones, en cada una de las cuales se hace frente a un determinado aspecto. Las principales secciones que se encuentran en el trabajo son: *marco teórico*, *marco metodológico* y *conclusiones*. Además de ellas y la presente introducción, se incluyen *referencias* y *anexos* al final del trabajo.

Abajo se recoge una descripción más detallada de qué incluye cada sección de la estructura ya explicada:

El *marco teórico* es un estudio teórico del tema que concierne a este Trabajo Fin de Grado. Por tanto, se ha realizado una revisión bibliográfica de los aspectos que se consideran necesarios para conocer los antecedentes del tema y ofrecer una contextualización del mismo a partir de la cual realizar una aplicación práctica.

Algunos de los aspectos que se encuentran en esta primera sección están directamente relacionados con AICLE – como la justificación curricular, la explicación y descripción de la metodología, las innovaciones y recursos didácticos que esta ofrece, los cambios que supone, el papel de la motivación y la ansiedad en dicha metodología, etc. – mientras otros provienen del área de la psicopedagogía – como son las teorías de Piaget y Vygotsky, el constructivismo o el aprendizaje significativo – o de la educación – como las inteligencias múltiples –, dado que según mi visión e educación, todas ellas necesitan ser tomadas en consideración a la hora de diseñar una propuesta didáctica.

Es precisamente una propuesta didáctica lo que puede encontrarse en la sección llamada *marco metodológico*. Esta sección recoge el diseño de un proyecto AICLE basado en la herramienta de las historias, de tal manera que esta constituye el elemento central – ya que ha sido creada a partir de un contenido seleccionado – y a partir de ella surgen una serie de actividades organizadas temporalmente en una

secuencia de *antes-durante-después* de la lectura de la historia. Por tanto, el marco metodológico ofrece una explicación sobre cómo se ha diseñado el proyecto y una explicación detallada de cada actividad. Además, también se trata el delicado tema de la evaluación en AICLE.

Por último, las *conclusiones* ofrecen una visión general sobre el tema del Trabajo Fin de Grado. Entre otros aspectos, esta sección incluye argumentos relativos a la veracidad o no de la hipótesis inicial previamente explicada.

Me gustaría cerrar esta introducción con un fragmento de una entrevista realizada a David Marsh sobre AICLE. En una de las preguntas, se le plantea directamente si alguna vez esta metodología se ha utilizado en educación infantil, y él responde lo siguiente:

“Yes, but remember that good early language learning often follows the same principles as CLIL even if it is called ‘language learning’. In primary and secondary, these principles may be put aside, and this is where the potential of CLIL kicks in.” (Marsh D., 2009).¹

De esta frase, puede deducirse fácilmente que en ocasiones, maestros y maestras de educación infantil utilizan la metodología AICLE en sus aulas sin ser conscientes de ello. Por tanto, me gustaría añadir un nuevo objetivo a mi Trabajo Fin de Grado: ayudar a que los maestros y maestras de infantil sean conscientes de los principios que se encuentran detrás de los procesos de enseñanza-aprendizaje que se llevan a cabo en sus aulas.

Creo firmemente en el hecho de que los profesores deben saber qué es exactamente lo que están haciendo en clase, puesto que esta es la única manera de darnos cuenta de nuestras debilidades y fortalezas, de realizar cambios que nos encaminen hacia la mejora en la implementación de una determinada metodología – como la propuesta en este Trabajo de Fin de Grado, que sugiere mezclar los cuentos y AICLE – y por tanto, es la única manera de mejorar nuestra acción educativa y dotar de calidad a la educación.

¹ Sí, pero recuerda que el buen aprendizaje temprano de idiomas suele seguir los mismos principios que CLIL aunque se llame ‘aprendizaje de idiomas’. En primaria y secundaria, estos principios pueden dejarse a un lado, y aquí es cuando se nota el potencial de CLIL.

1. THEORETICAL FRAMEWORK

1.1. Objectives and research questions

On the one hand, the *objectives* set up to achieve through the literature review are:

- To obtain knowledge about CLIL through research work and bibliographical review.
- To get information about the curricular, psycho-pedagogical and didactical implications behind CLIL.
- To become aware of the changes in the teaching action resulting from the implementation of CLIL.
- To do a literature review regarding motivation and anxiety in language learning and suggest an innovative way to raise motivation and diminish anxiety in CLIL.
- To become aware of the difficulties of CLIL evaluation and raise a possible alternative to do so

On the other hand, there are some *research questions* that guide my investigation process, such as:

Is CLIL effective? In what way is CLIL different to other language learning methodologies? Is it possible to adapt CLIL to the new educational theories? Does CLIL fit the requirements of the contemporary education and society? Are stories a good tool for CLIL teachers in pre-primary levels? Why?

1.2. Aspects to review and bibliography used

For the purpose of building a theoretical framework where to fit the whole Final Grade Project, several aspects are considered appropriate to investigate:

- *Didactical approach* regarding CLIL. CLIL is the subject matter of this Final Grade Project, consequently, it is necessary to gather information about it so that a didactic proposal can be later designed.
- *Psycho-pedagogical* aspects. Some contributions from the psycho-pedagogy field shall be taken into account when implementing CLIL at schools. On the one hand, Piaget and Vygotsky's theories are necessary to become aware of

children's cognitive characteristics. On the other hand, meaningful learning and constructivism are helpful to become conscious of the cognitive processes involved in learning.

- *Curricular analysis.* The curriculum provides a legal basis on which to develop the teaching action: it details a number of objectives, contents and assessment criteria. All the interventions carried out in the classroom must be justified by the curriculum. Likewise, in order to introduce a new methodology like CLIL in the educative system, it is necessary to find in the curriculum elements that support the mentioned methodology.
- *New educational theories* – Gardner's theory of multiple intelligences – will be also studied in order to adapt the project to contemporary education.

In order to obtain information about the aforementioned aspects, different resources have been used. Official documents – such as the curriculum –, original books about different subject matters – CLIL, meaningful learning, motivation and anxiety, etc. – or articles from educational magazines are some examples. Some of the literature reviewed was in English and some in Spanish. All these resources will be mentioned along this project.

1.3. Results of the literature review

1.3.1. CLIL's justification: the curriculum

One of the key aspects in Content and Language Integrated Learning is *integration*. As Coyle, Holmes and King (2009) underline, successful CLIL development requires to leave behind the traditional subject focus education and to move towards an integrated approach. The implementation of this integrated approach in the Spanish educative system is perfectly justified by the national curriculum, since it refers several times to the need of *integrated and holistic educational practices*. Some statements of the curriculum supporting this argument are reported below:

“Las distintas propuestas y experiencias de aprendizaje se abordarán desde un enfoque integrado y globalizador.” (ORDEN ECI/3960/2007)²

² The different proposals and learning experiences will be addressed from a holistic and integrated approach.

“Los contenidos de la Educación infantil se abordarán por medio de propuestas integradas que tengan interés y sean significativas.” (REAL DECRETO 1630/2006)³

A deep analysis of the curriculum reflects that its main part consists of an explanation of the three main areas around which the pre-primary education is organized in Spain: a) *Área de lenguajes: comunicación y representación*⁴; b) *Área de conocimiento de sí mismo y autonomía personal*⁵ and c) *Área de conocimiento del entorno*⁶.

As for CLIL being supported by the whole curriculum, arguments in favour of this methodology should be found in the three aforementioned areas.

To start with, the ‘languages: communication and representation area’ will be analyzed. At this respect, the curriculum gives importance to the children’s curiosity towards other languages different from their mother tongue and states the need of pupils enjoying and getting started in the oral use of a foreign language with a communicative intention. In the exact words of the curriculum:

“En el segundo ciclo se iniciará una aproximación al uso oral de una lengua extranjera en actividades comunicativas relacionadas con las rutinas y situaciones habituales del aula.” (REAL DECRETO 1630/2006)⁷

CLIL satisfies these requirements since by definition; it implies learning a new language by using and as Coyle, Hood and Marsh (2010) explain – and as it will be later on explained within the 4c’s framework –, in this methodology there is a focus on communication: interaction will lead to a progression in language using and learning. Thus, oral use of a foreign language with a communicative purpose will be found in CLIL’s framework, satisfying the curriculum requirements.

Secondly, the main point of the ‘personal autonomy and self-knowledge’ area is to help the children to cognize themselves as individuals and to gradually acquire their

³ Pre-primary education contents will be addressed through integrated proposals that are interesting and significant.

⁴ Languages: communication and representation area

⁵ Personal autonomy and self-knowledge area

⁶ Environmental knowledge area

⁷ During the second cycle an approximation to the oral use of a foreign language in communicative activities related to routines and regular classroom situations will be done.

individual identities. In this regard, the use of CLIL is justified since it contributes to develop children's self-identity (Coyle, Hood & Marsh, 2010).

Finally, the aspect of the 'environmental knowledge' area that justifies the use of CLIL methodology is outlined below:

"Interés y disposición favorable para entablar relaciones respetuosas, afectivas y recíprocas con niños y niñas de otras culturas." (Decreto Foral 23/2007)⁸

One of the aims of CLIL is to establish a relationship between different classrooms around the world in order to achieve real communication. Through this and other ways, children are supposed to acquire an 'other'-awareness and to progress towards pluricultural understanding (Coyle, et al., 2010), accomplishing with the curricular requirements.

In addition to this, the curriculum reserves a special section regarding the methodological aspects of pre-primary education, where once again, the importance of a holistic and integrated approach is highlighted. Concerning language learning and teaching it is stated:

"Así, por ejemplo, la introducción de una lengua extranjera en el segundo ciclo de la etapa debe hacerse en relación con el resto de contenidos, utilizando esta lengua para vehicular aprendizajes que resulten familiares a niños y niñas" (REAL DECRETO 1630/2006)⁹

It can be then said that this section of the curriculum is giving an exact definition of CLIL, justifying, with no doubt, its implementation in the educative system.

1.3.2. *Psycho-pedagogy*

A. *Piaget and Vygotsky*

As this is an Final Grade Project of the pre-primary teaching degree, the didactic proposal designed will be aimed to children age 3 to 6. Consequently, it is necessary to be aware of the psychological characteristics of these children and of some

⁸ Interest and favourable disposition to establish respectful, affective and reciprocal relationships with children of other cultures.

⁹ The introduction of a foreign language during the second cycle of pre-primary education must be done in relation to the rest of contents, using the mentioned language as the medium through which develop learnings that are familiar to children.

pedagogical aspects that must be taken into account. Thus, I will refer to the main theories at this respect, what implies bringing Piaget and Vygotsky to this project.

Piaget suggests that children's development takes place along a series of stages, each corresponding to an approximate age range. The main characteristic of this developmental stage model is the gradual evolution of children's thought as they pass through the stages. Due to their age, the pre-primary students have an egocentric and syncretic thinking inherent to the pre-operational stage. Consequently, children are not capable to analyze but perceive reality in a holistic/global/comprehensive way having difficulties to distinguish between reality and appearance. At this stage, children's artificialism, finalism and animism are also notorious¹⁰.

For its part, Vygotsky includes in his theory the Zone of Proximal Development (ZPD), of great importance to understand the kind of educative practices that should be carried out. The term ZPD refers to the gap existing between what a learner can achieve in its own and what a learner can do with help¹¹. Consequently, the teacher's role implies to help the children in tasks they could not do by themselves in such a way that from that moment on children can face that task autonomously. This is also applicable to CLIL methodology, such as Coyle, Hood and Marsh explain: "the teacher's role involves facilitating cognitive challenge within an individual's ZPD [what] involves the teacher in maintaining a balance between cognitive challenge for learners and appropriate and decreasing support as learners progress" (Coyle, et al., 2010: 29).

In this way, children's developmental level will gradually increase.

B. Meaningful learning

The second psycho-pedagogical aspect I consider important to take into account when implementing CLIL is the *meaningful learning* suggested by Ausubel. According to him, meaningful learning takes place when the students acquire new knowledge making an effort to integrate and include it with the knowledge already present in their cognitive structure (González, F., 2008).

¹⁰ Information taken from class notes and the following web page: <http://www.unicef-irc.org/publications/pdf/evolving-eng.pdf>

¹¹ Information taken from class notes

Educational practices leading to the acquisition of meaningful learnings are also supported by the curriculum. Within annex II, there is a special section explaining what meaningful learning is and underlining the importance of teachers doing their best in order to assure the cognitive process to end in meaningful learnings. At this respect, teachers have a special task in motivating children, since a positive attitude towards learning and high levels of motivation are essential to achieve meaningful learnings. This can only be achieved if learnings make sense for children and fit their interests and needs (REAL DECRETO 1630/2006). The curriculum also attaches importance to the point that learning something meaningfully allows learners to apply what they have learnt to different contexts and situations.

As far as CLIL is concerned and due to the effort needed to learn something through a non-native tongue, it requires the students to be cognitively engaged in order to achieve successful learning (Coyle, et al., 2010). That engagement is a positive sign that may lead students to learn meaningfully.

It would be impossible for CLIL to achieve learnings without that cognitive effort and engagement. The process of learning through a foreign language requires the content to be understood and assimilated, what requires an effort that it is not present when the content is learnt by heart.

Consequently, we should not limit CLIL methodology to the traditional rote and mechanical learning, but include teaching actions that result in the students acquiring meaningful learning.

C. Constructivism

The psycho-pedagogical field hosts several learning-teaching theories which implementation leads to different educational models that guide the educational practice¹². Within CLIL methodology it is useful to have into account the contributions of the constructivist model of teaching and learning.

Coyle, Hood and Marsh state that CLIL methodology promotes an effective constructivist educational practice. In their own words, "CLIL is about allowing

¹² Information taken from class notes (subject: Social Environment Didactics)

individuals to *construct* their own understanding and be challenged” (Coyle, et al., 2010: 10).

Constructivism is a student-centred pedagogic approach that requires the active participation of children in the learning process. They are the protagonists of their learning process – which will be unique and singular for each of them – since they are supposed to construct their own and new knowledge as they face cognitive challenges.

This theory is closely linked to Ausubel’s meaningful learning since teachers may challenge the students so that they become cognitively engaged and make a cognitive effort to solve the situation, resulting in a construction of new knowledge. The challenging nature of CLIL – derived from learning a content that is new for students in a foreign language – turns constructivism into the pedagogic approach that best fits CLIL requirements.

1.3.3. New educational theories and CLIL

A. Multiple intelligences

In order to provide my didactic proposal with quality and innovation and in order to adjust it to the newest educational paradigms, I consider of the utmost importance to include in the mentioned proposal elements of the new educational theories.

The theory I consider to have the greater impact in education is the Theory of Multiple Intelligences suggested by Howard Gardner.

According to him, we can never again talk about a singular intelligence and judge people according to it, but we should start talking about different kind of intelligences we all have and which developmental state may greatly differ. These different kinds of intelligences are what Gardner refers to as *multiple intelligences*. These are:

- Linguistic intelligence
- Logical-mathematical intelligence
- Musical intelligence
- Bodily-kinesthetic intelligence
- Spatial intelligence
- Interpersonal intelligence
- Intrapersonal intelligence

Consequently, we cannot measure people's intelligence according to their ability in languages and mathematics – as it has been done over the years –, since we would be just taking into account the linguistic and logical-mathematical intelligences. People who have been considered as non-intelligent might have had a brilliant musical, kinesthetic, spatial, interpersonal or intrapersonal intelligence¹³.

Now that we know the implications of multiple intelligences, we have to adapt our teaching action to it: we should not focus our teaching action in one of them but try to develop as many kinds of intelligences as we can, instead. In this way, we would respond to the needs and rights of our pupils.

Even though by definition content and language are given the highest emphasis, teachers should manage to include activities resulting in the development of the other kind of intelligences. Learning vocabulary through songs or interchanging results of the knowledge building process are just some examples of what can be done – greater explanations will be made when designing the didactic proposal –.

In conclusion, due to CLIL being an integrated approach to learning, integrating not only content and language but also different kind of intelligences would be a good option and would fit different learning styles, increasing CLIL's effectiveness.

Besides, it is also important to mention that Gardner's multiple intelligences theory is closely connected with the basic competences established for pre-primary education. Autonomy and personal initiative, linguistic competence, mathematical competence, social and civic competence, knowledge and interaction with the physical environment, information processing and digital competence, cultural and artistic competence, and learning how to learn competence¹⁴; there is an equivalent 'intelligence' for each of these competences.

1.3.4. CLIL

A. *What is CLIL?*

In order to define CLIL, it is useful to start with an explanation of the term's acronyms. CLIL stands for 'Content and Language Integrated Learning', what implies

¹³ Information taken from this video: <http://www.youtube.com/watch?v=vGYNpUdVyrk>, watched in a University lesson.

¹⁴ Information about basic competences taken from class notes.

the idea of *content* and *language* being taught and learned together. As Coyle, et al. (2010) state, CLIL is neither a solely language education method, nor only a content education method; but it is an “innovative fusion of both” (Coyle, et al., 2010: 1).

In spite of greater emphasis being given to content or language at certain times, what makes CLIL be CLIL is the fact that both are always interwoven in the teaching and learning processes. Consequently, CLIL can be said to be a “dual-focused form of instruction” (Coyle, et al., 2010: 3), resulting in a progressive and simultaneous teaching and learning of both language and content.

In this new form of instruction, a content subject is approached not *in* but *with* and *through* an *additional language* – a foreign language used as ‘CLIL vehicular language’ –. Thus, CLIL can be described as *content-driven* since the content is the starting point of the planning process and determines the learning route (Coyle, 2005) and it does in some way determine the language requirements that are to be taught and learned (Coyle, et al., 2010).

As any other kind of education, CLIL needs a curriculum development. At this point, two more aspects that are essential characteristics of CLIL arise: it is *flexible* and *inclusive* (Coyle, Holmes & King, 2009).

On the one hand, CLIL is flexible since there is no single model for CLIL but a great variety of them depending on a range of contextual factors (Coyle, 2005). This fact results in the possibility to adapt CLIL methodology to different contexts where different requirements are established according to the age, ability, needs and interests of the learners (Coyle, et al., 2009).

On the other hand, CLIL is considered as an inclusive methodology since it “can be developed at different levels of complexity” – depending on the characteristics of each group – (Coyle, et al., 2009: 6), becoming a suitable approach for all kinds of learners.

To end with the ‘*what is CLIL?*’ explanation I would like to gather the CLIL’s characteristics mentioned and underline a last but not least one. The *content-driven*, *dual-focused*, *flexible* and *inclusive* condition of this methodology, provides the learners with a *holistic educational experience* (Coyle, et al., 2010), leading to their integral and global development and fitting the pre-primary curriculum.

B. Why is CLIL innovative?

English or any other foreign language learning, as well as education in a foreign language have existed along the years since the first society, so this is not the innovative element introduced by CLIL. However, CLIL implies an important change: Content and Language Integrated Learning will never again be a privilege for the rich, it is nowadays an open opportunity for any kind of learner instead, no matter what their background is (Coyle, et al., 2010).

This fact can be understood in connection with the innovative fact that CLIL does not impose a single way for the development of this methodology (Coyle, et al., 2010). However, CLIL sets up a framework underlining the key principles of CLIL but giving ‘freedom’ and responsibility to teachers so that they can define the specific way in which CLIL is going to be translated in their classes. Consequently, different models of CLIL arise according to the context where it is going to be applied. Consequently, CLIL becomes accessible to every single child, regardless their learning needs/style – derived from their background, special support needs, etc. –.

It has been already mentioned that CLIL is a fusion of both content and language. However, there is another innovative aspect at this respect: language and subject learning is linked to the process of convergence (Coyle, et al., 2010). In other words, CLIL tries to gather elements that had been separated before. Instead of having different and separated subjects, CLIL finds their common points and interconnects them; leading to an integral approach to learning that tries to achieve a holistic development of the child and that suits diverse learning styles, allowing all the students to acquire the best possible results (Coyle, et al., 2010).

In connection with the explained integration, the biggest innovative element added by CLIL to language and content learning can be accessed: “the planned pedagogic integration of contextualized *content*, *cognition*, *communication* and *culture* into teaching and learning practice” (Coyle, 2002: 45 in Coyle, et al., 2010: 6).

CLIL methodology may involve more workload for teachers, since they are required to engage in alternative ways of planning so that effective learning can be achieved (Coyle, et al., 2010).

Since CLIL supports the using of real texts and real communication as the best and most effective way to learn, teachers should select the texts that best fit the selected content. However, both the texts and the *content* should be pedagogically manipulated in order for learning to be effective (Klapper, 1996: 70 in Coyle, et al., 2010: 34). If either the content or the cognitive requirements are too easy or too difficult, there might be a lack of *cognitive* engagement (either because it is not necessary or impossible to acquire) that will in no way lead to some kind of learning.

Some cultural elements should be introduced in the texts offered to children, so that they are brought closer to the *culture* in a contextualized framework. Besides, the key element of CLIL is its communicative nature – use language as you learn it, learn language as you use it – : communicating in another language is supposed to lead to a cognitive engagement, creating the appropriate conditions to learn the content, the culture and the language itself – whose teaching process will depend on children’s demands –.

C. CLIL and globalization

Education has to respond to the needs of the society where it takes place. Consequently, it changes according to the demands of the society and varies along the time.

According to Coyle, et al. (2010), due to the dynamic and fast pace of our society, one of the current demands is to face language learning in the shortest possible time. At this respect, CLIL is a saving time approach, since it implies language and content learning and the same time, increasing the number of language learning hours in the school without having to reduce the number of hours devoted to subject or content learning.

On the other hand, in the same way as the awareness of the importance of language learning raised in the 1990s, the need for better outcomes and communication educational outcomes are demanded by our society (Coyle et al., 2010). The communicative and contextualized nature of CLIL is supposed to lead to effective learning, also regarding communication.

Finally, it is important to mention that we are living in the *Knowledge Age*, where intelligence, creativity and ideas are the main resources and where education, research and innovation are the key performance drivers (Coyle et al., 2010). CLIL gathers all these elements:

“Much CLIL classroom practice involves the learners being active participants in developing their potential for acquiring knowledge and skills – education – through a process of inquiry – research – and by using complex cognitive processes and means for problem solving – innovation –”. (Coyle et al., 2010: 6)

As a consequence of these changes, the educational systems of the Knowledge Age have three key characteristics: integration, convergence and participative learning (Coyle et al., 2010). It has been already explained how CLIL meets these characteristics.

D. Why is CLIL relevant to contemporary education and to the teaching profession?

- Contemporary education

Society and education have always maintained a close relationship since the educative system is influenced by the society where it is located and vice versa. Changes in the former imply changes in the latter in order for the education to respond to the requirements of the society.

This aspect, focused on the Content and Language Integrated Learning of education is what this section deals with. Changes in the society have led to the contemporary society we live in, and the educative system has experienced the need to change and adapt to the new society, resulting in the development of the *contemporary education*. In this framework, CLIL as we know it nowadays has appeared, since its characteristics fit the requirements of the contemporary education.

The relevance of CLIL for the contemporary education remains mainly in two aspects:

On the one hand, new lifestyles in the contemporary world caused by new technologies and a great exposure to them since early stages in our lives provoked a deep change in the *learner's mindset*. Translated into educative terms, we have evolved from a *'learn now for use later'* to a *'learn as you use, use as you learn'* mindset (Coyle et al., 2010). The educative system and educators faced the challenge

to find a way of content and language education according to the new mindset and CLIL is a successful response to the new situation: learning the content requires certain aspects of language to be taught and learned, since pupils are encouraged to use the learnt content in different situations – use as you learn – where they will realize the need of certain language elements to do so – learn as you use –.

Besides, the learning process does not take place through simple transmission but through individual and group participation where language and content using and learning is needed instead – debating, creating their own opinion, expressing themselves, etc. –.

On the other hand, new technologies and its immediacy influence the speed at which changes take place in the society; transformations – such as socio-economic change – are now happening at a faster pace (Coyle et al., 2010). Consequently, educative systems and education must suit to this change regarding acceleration in transformations. As Coyle and co. state, “better access to language learning and learning methods for accelerating performance are crucial in many communities” (Coyle et al., 2010: 10) this is in the authors’ words what contemporary education needs. At this regard, CLIL fits the requirements of the ‘fast world’ we live in, since the teaching and learning of content and language simultaneously turns it into a time-saving methodology in the contemporary education.

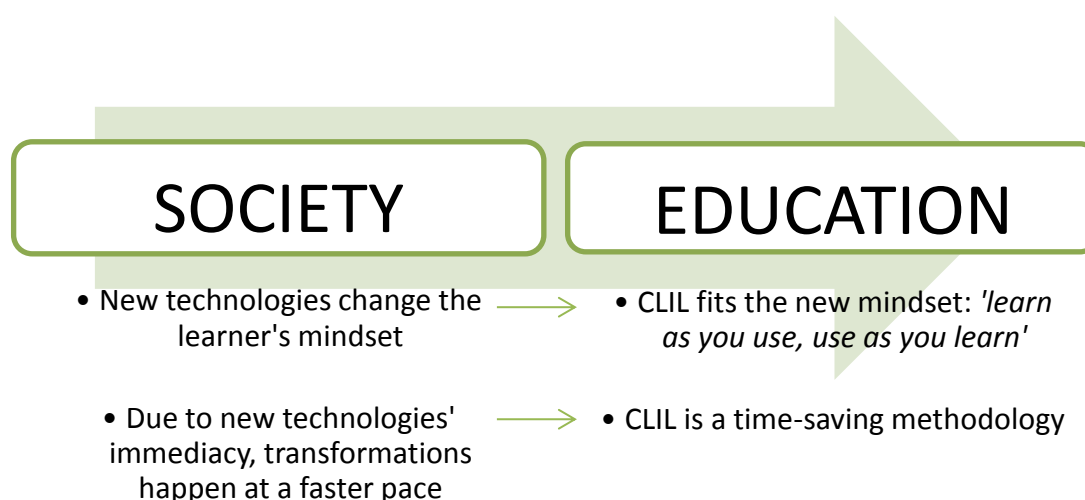


Figure 1. How changes in society influence changes in education

- Teaching profession

It has been already explained how changes in the society have inevitable and direct consequences in education. At this stage, the most important step is how teachers face the educational innovations, given that teachers are the ones who will make the change visible, transforming theory into practice. This section deals with the relevant contributions of CLIL to the teaching action and tries to answer the question: what do teachers need to have into account when implementing CLIL in their classrooms?

First of all, it is necessary to outline the fact that due to the integration of content and language in one single methodology, “curricular and methodological adjustment is required” (Coyle et al., 2010: 12). Teachers are ultimately the responsible of this change, since they are the ones who design the *classroom planning* – In Spanish, *PA: Programación de aula* – and carry out what they have planned in the classroom, becoming aware of its weaknesses and strengths and making the necessary adjustments on the fly. They have to adapt CLIL to their particular classroom and their particular pupils, their needs, interests, age, etc.; they set up the objectives – linguistics and subject-related – and contents, they choose the CLIL model that best fits their pupils or even design a new one, what allows them to be creative, etc. All these aspects offer “an opportunity for language teachers to regenerate their profession” (Coyle et al., 2010: 12) thanks to CLIL.

As it is said in the curriculum, another responsibility of teachers is to promote the students’ integral and holistic development, making an effort to develop all the basic competences and so, their multiple intelligences. How can CLIL help at this respect?

The *cognitive development* – for example – of children through CLIL is supported by Coyle, Hood and Marsh who present CLIL as a promoter of “*constructivist educational practice*” (Coyle et al., 2010: 10). Constructivist education requires the pupils to play an active role in the learning process – since they are the ones who construct knowledge given that CLIL does not just imply a mere transmission of contents –, to find different solutions to a problem or activity – development of their *divergent thinking* – and to change the way they thought in traditional education to achieve the goals of CLIL – as Coyle, Hood and Marsh call it, there is a change in

conceptualization: *how they think* (Coyle et al., 2010: 11) –. Thus, due to the *constructivist* nature of CLIL, it stimulates *cognitive flexibility* and leads to *cognitive development* (Coyle et al., 2010). Besides, the individual thinking and reflection processes derived from CLIL practices may contribute to the development of the *intrapersonal intelligence*.

The *linguistic development* of children is also ensured in CLIL, since there is not only an emphasis on grammar but on understanding and making themselves understood – both in written and oral texts –. The interaction with the teacher and with other pupils that CLIL offers serves to this purpose. This *communicative* sense of CLIL may also help to the development of the *social or interpersonal intelligence* of the pupils since they should face the challenge to talk – in a language different from their mother tongue – their classmates and teachers, implying the need to adapt their language in each case and to cope with their nerves, fears and/or shyness.

The development of other kind of intelligences is subject to the kind of activities designed by the teacher. In any case, at least 4 development areas of the children are developed through CLIL, ensuring an integral and holistic development.

Finally, there is the issue that teachers have faced since the beginning of education: how to motivate their students. CLIL provides the teachers with a useful tool at this respect: the possibility of using authentic texts and including real-life situations in their teaching action transforms content and language learning and teaching into a natural situation for content and language development, what according to Coyle, Hood and Marsh will raise the learner's motivation (Coyle et al., 2010).

E. The CLIL's Practitioner's strategies

- CLIL Matrix

In order for Content and Language Integrated Learning to be effective, there is a need for integration. Different elements should be integrated by the teacher during the planning stage so that when putting CLIL into practice in the classroom, it promotes real learning – deep learning/meaningful learning –.

One resource that can be used for an accurate integration process is The CLIL Matrix, which shows the relationship between learners' language level and learners' cognitive level (Coyle et al., 2010).

Low and high factors of linguistic and cognitive demands are combined, resulting in 4 different quadrants that are numbered according to their difficulty, showing a gradual increase in the difficulty.

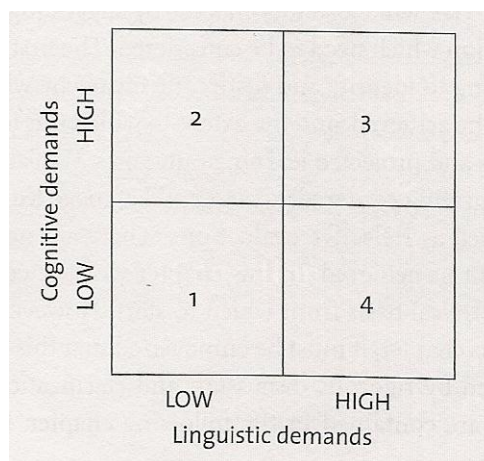


Figure 2. The CLIL Matrix (adapted from Cummins, 1984) (Taken from Coyle et al., 2010: 43)

This Matrix is a tool for teachers since it establishes the gradual process that the learning and teaching process should follow according to the way in which the children's linguistic and cognitive development takes place; thus, it is a tool to *sequence* or *scaffold* learning (Coyle et al., 2010).

It is helpful when planning the kind of activities that are going to be carried out with the children since it allows the teacher to decide how high or low the cognitive and linguistic requirements should be according to the children's developmental stage. In this way, if we develop "a learning environment which is linguistically accessible whilst being cognitively demanding" (Coyle et al., 2010: 67), effective learning will be achieved.

- 4Cs Framework

The 4Cs Framework explained before can also be considered as a strategy for planning. During this process, teachers should have the 4Cs – content, communication, cognition and culture – into account in order to design real CLIL activities.

At this respect, another planning tool can be mentioned: the *CLIL-Pyramid*. Oliver Meyer introduces it as a useful tool to “create an interdisciplinary progression of study skills which can be spread across different units, different age groups or even different content subjects” (Coyle et al., 2010: 25).

This Pyramid provides a sequence for planning CLIL units and materials; where the topic selection is the first step and the last part includes a review of key content and language elements – CLIL workout – (Meyer, O., 2010). The other two steps refer to the need to choose the media to be used in the unit and to design the tasks. The CLIL-Pyramid planning tool is presented below.

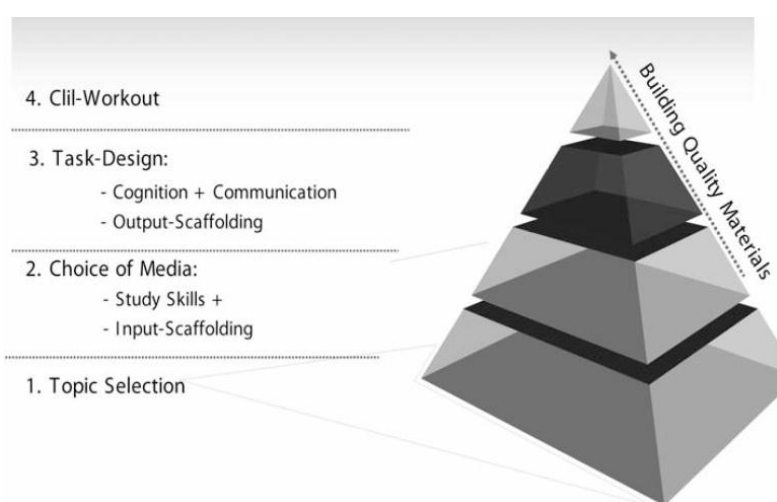


Figure 3. The CLIL Pyramid (Taken from Meyer, O., 2010)

- The Language Triptych

This tool is useful as far as *language* learning and teaching is concerned. It “makes explicit the interrelationship between content objectives and language objectives” (Coyle et al., 2010: 36).

The relationship between content and language is due to the fact that most of the communication that takes place in the CLIL context is based on the content. In other words, interaction and language use when speaking about certain content lead to language development.

It distinguishes and interconnects three different kind of language:

- Language *of* learning: it refers to the kind of language that learners will need when facing the content, in order to understand it and access new knowledge.

(Coyle et al., 2010). For example, new vocabulary, grammar structures and how to use them, etc.

- Language *for* learning: it is the kind of language learners will need to effectively perform in CLIL contexts/classrooms; such as the language to draw their own conclusions, to work in groups, etc. (Coyle et al., 2010).
- Language *through* learning: this is the kind of language whose learning cannot be planned since it emerges from the classroom context. As long as new knowledge, skills and understanding evolve, so does children's cognition and their opportunities to learn new language (Coyle et al., 2010).

Besides, the triptych highlights the fact that CLIL linguistic progression takes place through language learning and language using.

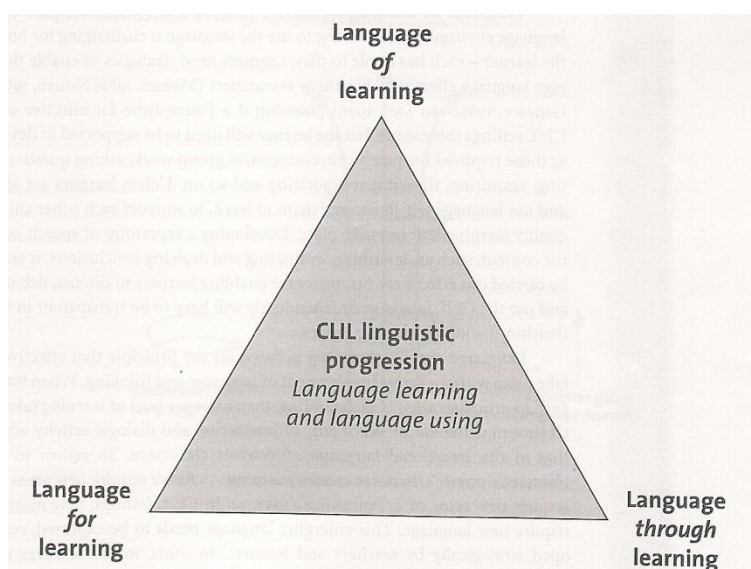


Figure 4. The Language Triptych (taken from Coyle et al., 2010: 36)

According to Oliver Meyer (2010), there are other aspects that teachers must take into account in order to achieve meaningful learning. Among these, *rich input* or *sustainable learning* can be found. Besides, Coyle et al. (2010) talk about mind-mapping as a visual strategy that is helpful when planning a unit, since we can include in it all the elements regarding content, cognition, culture and communication.

F. CLIL: content, communication, cognition, culture

Content, communication, cognition and culture are the different components of CLIL that constitute the 4Cs framework. A description of the 4 components is addressed below:

- Content

Content can be defined as the subject or the CLIL theme. It can take many different forms, but the one I want to have into account for my Final Grade Project is the kind of content that involves cross curricular and integrated studies. When talking about content it is important to underline that in order to learn it, it is necessary that children develop some new knowledge, skills and understanding (Coyle et al., 2010).

In words of the authors, “content is what initially guides the overall planning along the learning route” (Coyle et al., 2010: 55).

- Communication

At this respect, it is important to have into account both language learning – grammatical progression – and language using – emphasis in communication –. The latter will lead to the development of the former, and the way in which CLIL face this challenge is through interaction – using both teacher-student and student-student interaction –. CLIL’s interactive classes are a place for communication and language using and so, for language learning (Coyle et al., 2010).

- Cognition

CLIL goes beyond the traditional classes focused on the transfer of knowledge. However, it implies a challenge for learners to create and construct their own knowledge. In the process of knowledge construction, children will be engaged in higher-order thinking and understanding that will allow them to face challenges and solve problems (Coyle et al., 2010).

- Culture

In the multicultural world we live in, racism and segregation are some of the main problems we can find. CLIL could contribute to put an end to this situation, since an

approach to culture may lead children to develop tolerance and understanding towards other cultures and the concept of 'otherness' (Coyle et al., 2010).

An idea that Coyle et al. (2010) offer for culture is to connect schools across different cultures, creating a sister class program.

All these elements only make sense if they are understood as whole, leading to a CLIL methodology where content, communication, cognition and culture are not treated separately but seamlessly integrated (Coyle et al., 2010).

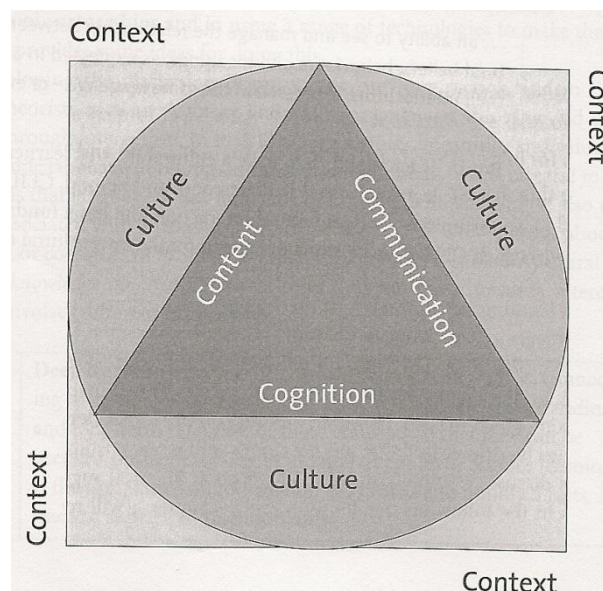


Figure 5. The 4Cs Framework (taken from Coyle et al., 2010: 41)

The following paragraphs will try to show explicit connections between the 4Cs.

Content and *cognition* relationship. An important aspect regarding the effective learning of content is that children must be cognitively engaged. In order to achieve this, teachers should create in the classrooms contexts demanding creative thinking, problem solving and cognitive challenge (Coyle et al., 2010).

Communication, *content* and *cognition* relationship. An aspect I consider important to highlight is how language learning takes place in this framework. It does not consist of a gradual acquisition of grammar rules; it does not follow any particular order instead. However, the progression in language learning depends on the demands

of the classroom situation: what the children need to communicate, to understand, etc. In this way, language learning will be focused on the development of communicative skills (Coyle et al., 2010) and will be richer and full of sense – according to the demand of the contexts that will arise from content and cognition level –.

Culture, communication and knowledge relationship. According to Coyle et al. (2010) language reflects culture. Since in CLIL there is a communication in another language, there is also a “transmission” of another culture. This fact can lead to the acquisition of knowledge and understanding of that culture.

G. Motivation and anxiety

Sometimes motivation and anxiety are left behind in the classrooms. Even though teachers know the enormous influence of these aspects in the learning process, little is done to solve the problems caused by low motivational or high anxiety levels. Through the following lines I would like to give some information and tips about how to manage in this kind of situations.

According to Dörnyei (2001), motivation’s effect in language learning is huge, since it is a responsible factor for the learning situation becoming a success or a failure.

As far as second language learning is concerned, this author relates motivation to the fact that learning a second language is related to ‘acquiring’ another culture. Thus, its influence in language learning can have a double impact: on the one hand, those students who refuse the culture may show low motivational levels that lead them to refuse to learn the language. On the other hand, those students who feel attracted to the culture may have experienced high motivational levels, what would help them in foreign language learning (Dörnyei, 2001). Although this cultural element is present in any kind of language learning methodology, CLIL makes explicit the relationship between language learning and culture acquisition through the 4C’s framework. This close and explicit relationship could result in this CLIL methodology having stronger impact in students’ motivation and so, in their success or failure when learning another language – English in this case –.

Since in this Final Grade Project I am going to design a CLIL project, I consider extremely important to pay attention to the way in which the language-culture

relationship may affect children's language learning. In order to do so, I took into account some of the advices that Dörnyei (2001) provides as strategies to increase learners' motivation:

- To create a pleasant and supportive atmosphere in the classroom
- To encourage a positive and open-minded disposition towards the foreign language and its speakers
- To promote the students' awareness of the instrumental values associated with the knowledge of a foreign language
- To make the curriculum and the teaching materials relevant to the students
- To make learning more stimulating and enjoyable by breaking the monotony of classroom events, increasing the attractiveness of the tasks and allowing the learners to actively participate in the activities
- To provide learners with regular experiences of success
- To help diminish language anxiety by removing or reducing the anxiety-provoking elements in the learning environment
- To increase student motivation by promoting cooperation among the learners and learner autonomy

Talking about anxiety I have to refer to Horwitz (2001) who outlines the fact that high levels of anxiety negatively influence or even impede language learning. Concretely, he reveals one type of anxiety that emerges as a response to a particular "anxiety –provoking stimulus" (Horwitz 2001: 113).

Some classroom situations are likely to become anxiety-provoking stimulus; such as those that are too demanding for the students, test their abilities or require them to speak in the foreign language in communicative activities (Horwitz, 2001).

Due to the characteristics of CLIL methodology, which implies constant oral communication in a foreign language and learning certain content through a language that the children do not master, it may lead to possible anxiety-provoking situations.

However, as a solution to this potential problem, Horwitz (2001) underlines the fact that offering the children sincere support and interest may control or reduce their anxiety levels.

Later in this document I will mention how I would implement CLIL in pre-primary classrooms, so that these tips given in order to raise motivation and reduce anxiety are fulfilled.

2. METHODOLOGICAL FRAMEWORK

2.1. Innovation: stories in CLIL

2.1.1. What is it?

The CLIL variation I am going to implement is supported by M.D. Ramírez-Verdugo and M.V. Sotomayor Sáez in their article “El valor de una historia digital en el contexto europeo de aprendizaje integrado a través de lengua y contenido”.

My aim is to combine a known tool/resource and an existing method to create a new way for content and language learning and teaching. The combined use of CLIL and stories will result in an innovative methodology that integrates all the elements of CLIL, which have been already explained, plus the positive aspects of stories, which are going to be explained.

As a result, this methodology will preserve the definition of CLIL given by Coyle et al. (2010), since it will not be a way for content learning or a way for language learning, but an innovative fusion of both that will be enriched with the contribution of stories.

2.1.2. How to do it?

The first step to take in this methodology is to select the content to be taught and learnt, since it is what determines the learning route. Consequently, as proposed by Coyle et al. (2010), the innovation suggested will also be a content-driven methodology.

After the content, the main action to perform is to design or create a story. In this way, the content will be pedagogically manipulated – such as Coyle et al. (2010) suggest – since the teacher will transform it into a story, making the necessary adaptations. At this respect, several aspects must be taken into account.

First of all, it is essential to keep in mind the developmental stage of the target students – in this case, children aged 5 – since the story designed must fit their

cognitive characteristics. Only if we manage to offer them a challenge that is not excessively high or low cognitively demanding, effective learning will be achieved (Coyle et al., 2010).

As far as the story itself is concerned, and according to M.D. Ramírez-Verdugo and M.V. Sotomayor Sáez (2012), children's literature is the only one capable to respond to children's needs. Consequently, the constituent elements of this kind of literature must be present in the story designed. At this respect, there are several elements that teachers have to think of, such as the kind of characters, the structure of the story, the format in which it is going to be presented to the students, etc. All these elements must be carefully designed and decided, since the power of narrations are not only in the story itself but also in the way they are told (M.D. Ramírez-Verdugo & M.V. Sotomayor Sáez, 2012)

Secondly, it is necessary to remember the elements that constitute CLIL. I am referring to the 4Cs framework, where content, communication, culture and cognition can be found. All these elements should be thought of when planning and integrated in the story and in the teaching action.

I have already talked about content – which is the element that guides the learning process – and cognition – as the cognitive process required must fit children's cognitive development –, and it is time to make a reference to communication and culture.

Regarding communication, the input and the kind of language that is going to be included in the story deserve special planning. The vocabulary, grammatical structures, idioms, etc. that we intend our students to learn or to familiarize with must be selected and carefully included in the story. Great part of this language of learning will be influenced by the content.

Regarding culture, the main objective in pre-primary education is that children develop a positive attitude towards a foreign language and the people from another culture. The story is also a good tool to achieve it since elements of another culture can be introduced through a character, a place, the language, etc.

The person responsible for creating the story is the teacher, who will experience a sense of responsibility and freedom at the same time. Among other things, they can make use of the practitioner's strategies explained above; decide the content, the language used, how they are going to face the culture and cognition issue or introduce elements or activities aimed to develop several kind of intelligences so that the learning and teaching process results in a holistic development. Besides, they will be responsible for the success or not of the learning and teaching process.

Another task of the teacher is to decide how they are going to implement the story in class. At this respect, I have decided to insert the story in a framework that consists of a before-during-after sequence. The story itself will be placed in the middle point of the sequence and I will design some activities before and after it, related to it and based on the premise that in order to achieve a real effective/deep/meaningful learning, something more than just telling a story is required.

Moreover, this sequence will be a tool for scaffolding learning, such as Coyle et al. (2010) highlight.

In summary, what I aim to do in this project is to design a learning and teaching process focused on a story, in which content, communication, culture and cognition will be included. The teacher – me, in this case – will design the story and the activities joining everything in a common framework where a common subject matter and scaffolding give sense to the whole process. In words of Coyle, Hood and Marsh I will design a “planned pedagogic integration of contextualized content, cognition, communication and culture into teaching and learning practice” (Coyle et al., 2010: 6)

2.1.3. Why to do it?

Before putting the explained method into practice and designing a whole project, I consider important to explain why I am going to combine CLIL and stories in a before-during-after sequence. This justification is going to be based on the article “El valor de una historia digital en el contexto europeo de aprendizaje integrado a través de lengua y contenido”¹⁵, written by M.D. Ramírez-Verdugo and M.V. Sotomayor Sáez and published in the journal ‘Digital Education Review’ in 2012.

¹⁵ The value of a digital story in the Content and Language Integrated Learning European context.

A. *Positive elements of stories*

Narrations and so stories are defined in the article as a learning tool, due to their didactic potential and the favourable response of stories in the reader.

The main reason why I have decided to introduce a tool such as stories in CLIL methodology is the beneficial impact of stories in the learning process. Some of these benefits are exposed in the results of the aforementioned article.

In order to justify the use of stories in CLIL, I have decided to divide the benefits into three groups, according to their relationship with communication, cognition or culture:

Table 1. Benefits of stories regarding communication, cognition and culture

COMMUNICATION	<p>Stories:</p> <ul style="list-style-type: none"> ▪ Help to develop global and specific listening skills. ▪ Help children to appreciate and use forms and structures of the foreign language. Sound, rhythmic, accentuation and intonation aspects in the story encourage children to the oral production of the language. ▪ Promote exposure to the richness of the language in an oral and written level.
COGNITION	<p>Stories:</p> <ul style="list-style-type: none"> ▪ Help to develop learning to learn strategies. ▪ Stimulate autonomous learning.
CULTURE	<p>Stories:</p> <ul style="list-style-type: none"> ▪ Help to value foreign language as a communication tool towards other people. ▪ Promote interest and curiosity towards people from other countries, cultures and languages. ▪ Develop a positive attitude towards a foreign language and the people who speak it. ▪ Foster the idea of multiculturalism.

The article does not present results related with the content, but I will address the benefits of using stories to learn the content in a foreign language through the following sections.

B. Understanding

According to the article, one of the elements that most influences the understanding of any kind of text is the affective response, since it activates the mental processes involved in the construction of meaning. The reason why I am going to use a story is that it is easier to achieve the children's affective response with this kind of text.

Emotions derived from the plot, identification with the characters, immersion in an imaginary world or stories' aesthetic pleasure are elements that we find in stories and are likely to provoke an affective response.

Successful and rewarding experiences as well as texts adequate to the children's literacy competence at any given moment are elements that lead to the affective response. Children aged 3 to 6 are continually learning and evolving, and so is their literacy competence. Consequently, as it has been said before, childhood literature is the only one capable to respond to children's needs.

The fact that in the methodology proposed the teacher is the person who designs the story and the elements to include in it, is a beneficial aspect at this respect. No story will fit children's requirements and needs such as the one designed by their teacher, who knows them perfectly.

Apart from the affective response, stories gather other elements that help in the understanding process: paralinguistic elements. According to Ramírez-Verdugo and Sotomayor Sáez (2012), visual and audible information in the story help children to understand the story since they can reconstruct the aspects of the storyline they have not understood from the oral information – language –. Consequently, an appropriate story for children is the one that combines oral, visual and audible elements challenging children to construct their own knowledge. In this way, the message decoded will become a meaningful learning for children.

C. Learning

The article understands narration as the perfect and essential vehicle for learning, since it provides an imaginary world where readers can experience reality.

On the one hand, as far as language learning is concerned, Ramírez-Verdugo and Sotomayor Sáez (2012) refer to other authors with the objective to underline the potential of stories at this respect. These are some of the statements that can be found in the article when talking about the potential of stories in language learning:

“Los cuentos e historias se convierten en un elemento fundamental para el desarrollo de la percepción y comprensión oral tanto de la primera como de lengua extranjera” (Dickinson, 2001; Elley, 1989; Isbell, 2002; Penno, Wilkinson&Moore, 2002; Raines&Isbell, 1994; Richards&Anderson, 2003; Zevenbergenn&Whitehurst, 2003; in M.D. Ramírez-Verdugo & M.V. Sotomayor Sáez, 2012).¹⁶

“En los primeros momentos del aprendizaje de una lengua, los cuentos proporcionan un contexto a las primeras experiencias lingüísticas que las hacen significativas y memorables para el niño” (Wasik&Bond, 2001; Whitehurst&Lonigan, 1998; Wright, 200; in M.D. Ramírez-Verdugo & M.V. Sotomayor Sáez, 2012).¹⁷

The success of stories in language learning is due to the fact that they provide a well-structured context where linguistic forms, grammatical structures and vocabulary are presented to children in a natural context. This natural approach to a foreign language and the emotions and affective reaction derive from it, convert stories in an appropriate framework for foreign language learning.

On the other hand, the article highlights the fact that many different kinds of learnings can emerge from stories. Applied to my proposal, several learning areas can be integrated through the story and the activities carried out before, during and after it, leading to a holistic educational experience (Coyle et al., 2010). Since the whole learning and teaching process is designed by the teacher, they will decide the competences they want their students to develop, determining what intelligences –

¹⁶ Tales and stories become a key element for the development of perception and oral comprehension both in the mother tongue and the foreign language.

¹⁷ When stories are used at the beginning of a language learning process, they provide the first linguistic experiences with a framework such that makes them significant and memorable for children.

from those proposed by Gardner – will be seamlessly integrated in the learning process.

D. Motivation and anxiety

Another reason why combining CLIL and stories is beneficial for learning is the effect of stories in motivation and anxiety.

M.D. Ramírez-Verdugo and M.V. Sotomayor Sáez (2012) defend that stories have a positive impact in language learning, mainly when talking about foreign language, because of the motivating context they create.

Stories and their playful element lead to an increase in learners' motivation, resulting in a positive affective response and a favourable disposition and attitude towards the language. Consequently, learning the language, the content and accepting a foreign culture will be easier due to the motivating context derived from stories.

As far as anxiety is concerned, learning certain content in a foreign language involves high levels of anxiety among students. However, if the format in which that content is presented to students changes from the traditional lessons to a story, the anxiety levels will decrease and students will perform better in class.

2.1.4. Conclusion

Several benefits of stories in learning have been addressed in this section: increase in motivation and decrease in anxiety levels, development of positive attitudes towards the language and the culture, language learning in a natural context, content learning, activation of cognitive processes – e.g. knowledge construction –, etc.

Furthermore, the highlighted benefits are supported by the previously mentioned article. Consequently, it has been demonstrated the effectiveness and usefulness of implementing stories in CLIL. Creating a story where content, cognition, communication and culture are integrated is a potential successful tool for integrated learning and holistic development.

2.2. Implementation: How am I going to do it?

Hereafter, I am going to explain the steps I have taken during the creative process where I have designed a whole project from the beginning to the end. On the basis of the theory explained in the previous section, this one reflects how its implementation has been carried out in a chronological order.

2.2.1. Content

As it has been already explained, selecting the content should be the first step to take in this methodology, and so I did. Given that the realization of the Final Grade Project coincided with my practicum at the public school San Francisco, I took its context as the possible one where implementing the project I designed. Due to the multiculturalism that can be found in the school, I thought that it could be interesting to design a project where we could travel to the children's home countries, getting to know them.

As a result, I decided to choose the *Means of Transport* and the *Countries* and their *Culture* as the contents on the basis of which designing the project. Thus, *Travelling Around the World* is a project mainly focused on the '*environmental knowledge*' curricular area as far as content is concerned.

Having these premises into account, I selected more specific content regarding the means of transport and the countries. In the figure below, the contents that guide the learning route in this project are set out.

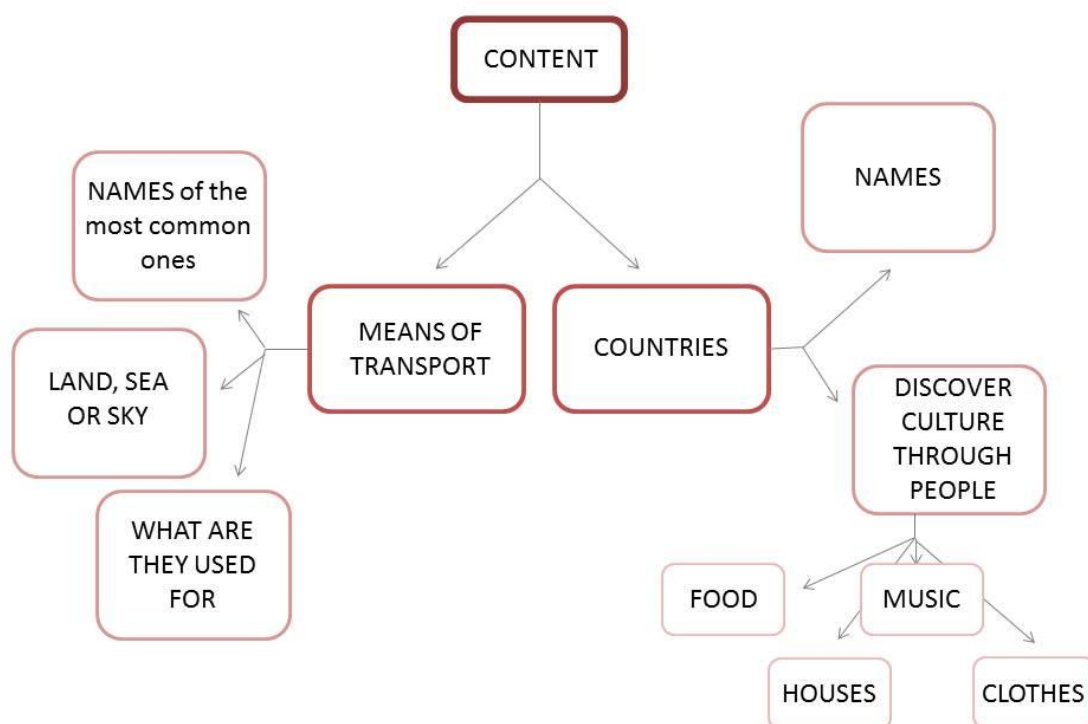


Figure 6. Content outline

2.2.2. Making it CLIL

At the time of designing this project I had to bear in mind that it is not an ordinary one such as those I did during the degree; it is a CLIL project instead, and as such, it must contain certain specific elements. The aspects a CLIL teacher should not forget when planning are going to be addressed in this section.

A. + Language Content

Given that the project concerned here is framed in CLIL methodology, it is aimed for the children to learn *content* and *language* simultaneously. Consequently, apart from choosing a specific content according to the curriculum – which in this project is related to *means of transport* and *countries* – teachers should explicitly think of the *linguistic contents* that are susceptible to be acquired through the teaching-learning process.

Due to the fact that this is a project intended for 5-years-old students, I focused on the *vocabulary* I would like them to learn – although I chose also some simple sentences – since it is easier – and in my opinion more effective – to start learning –

understanding and producing – words rather than complex sentences or grammar rules.

The following figure shows the linguistic contents I chose for this project which with no doubt, are related to the content itself:

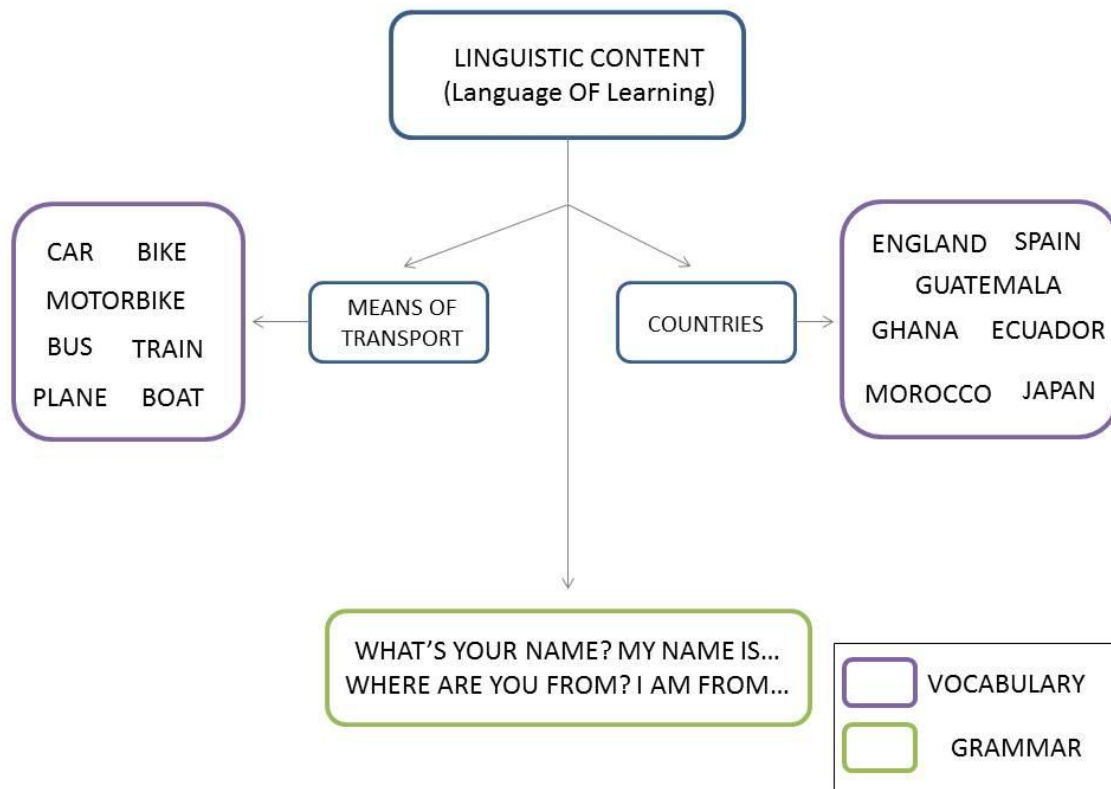


Figure 7. Linguistic content outline

When implementing the project in the school, it is important to remember that the linguistic contents here outlined are an initial guide from which starting the project. Consequently, this vocabulary and grammar will be the basic one, being possible to add new words if the implementation of the project is successful.

As I have repeated earlier in this paper, CLIL methodology is based on the premise *Learn as you use, use as you learn*. Thus, I would like the students to learn the linguistic contents in interactive situations, where they can both receive an input and make their own productions.

Even though the contents outlined here are the specific ones the children will learn through this project, it is necessary to take into account that all the interaction

with the teacher will be held in English. As a result, more aspects regarding English language can be learnt.

B. + 4C's Framework

In the section regarding the *Theoretical Framework*, I referred to the 4C's framework as one of the biggest innovations of CLIL, since the integration of *content, communication, cognition and culture* can be understood as the element that differentiates CLIL from other methodologies that combine content and language learning.

Therefore, this is an aspect that teachers must not forget when planning a CLIL session, project, or unit. Thus, following the steps that Coyle, Hood and Marsh (2010) explain, I designed what they call *CLIL mind map*, outlining the aspects that I would include in my project regarding content, cognition, communication and culture.

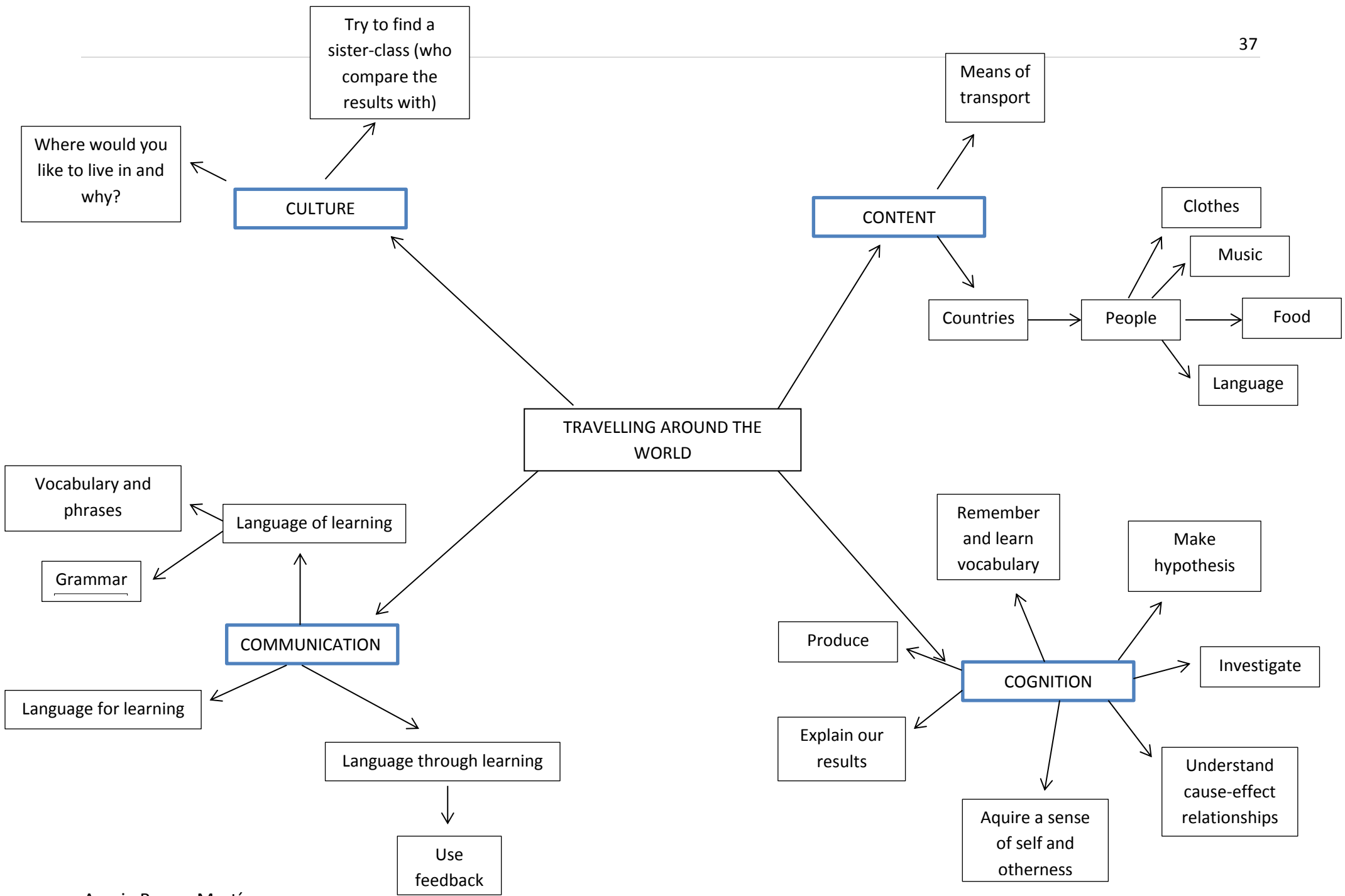


Figure 8. CLIL mind map

C. + CLIL Matrix

It has already been explained that the CLIL Matrix can be used as a tool for scaffolding. It defines four different kinds of activities according to their greater or lesser demands as far as cognition and communication is concerned. In order to decide which kind of activities I was going to design and in which order I would implement them, I took advantage of the CLIL Matrix. Thus, my project includes the following activities:

Cognition	High	<p>YES</p> <p>Use the language learnt in real communicative situations.</p> <p>Cognition: remember, produce</p> <p>Communication: words and phrases</p>	<p>NO</p> <p>This kind of activities is too demanding for 5-year-old children. Although I include cognitive demanding activities in the project, they will be carried out in Spanish.</p> <p>Cognition: hypothesize, investigate, understand cause-effect relationship</p> <p>Communication: –</p>
	Low	<p>YES</p> <p>Activities regarding vocabulary – and sentences – learning.</p> <p>Cognition: understanding, learn, remember</p> <p>Communication: words and phrases</p>	<p>YES</p> <p>Since the children’s language level does not allow them to produce complex output in English, this kind of activity will take place when understanding the teacher’s input and when explaining something with the teacher’s help.</p> <p>Cognition: understanding, explaining</p> <p>Communication: language through learning</p>
		Low	High
		Communication	

Figure 9. The CLIL Matrix implementation in the project

2.2.3. Integration

Earlier in this section I mentioned that the project designed is focused on the *environmental knowledge* curricular area as content regards. This premise results in the fact that every single activity designed is built up around the selected contents.

However, it does not mean that all the activities in the project are aimed to develop only the abilities, skills or competences regarding this area. Due to my vision of education I tried to *integrate* instead. This integration process led me to design a project where the nature of the activities includes all the areas of the curriculum, although the content arises from one of them. In other words, the completion of the activities requires skills, abilities or competences of the three areas.

In this way, the realization of all the activities in the project is aimed to develop not only the mentioned skills, abilities and competences but also different kinds of children's intelligences – having into account Howards Gardner's theory of multiple intelligences –; leading to an holistic development of the children.

How could I integrate everything I wanted? I decided to do a project because in this way I could use the content as the common line that would give sense to the whole process; starting from it to design activities where I would offer the children the possibility to develop the abilities and skills regarding the three curricular areas and the multiple intelligences – and so achieving their integral development –. Personally, it has been a challenge to integrate all these aspects maintaining the nature of CLIL methodology, where culture, cognition and communication have to be taken into account.

Besides, since the objective of my Final Grade Project is to demonstrate that stories are a useful tool to improve CLIL's effectiveness, it was obvious that I had to include a story in my project. Thus, as I learnt during the degree, I decided to organize the project around the story through an *after-during-before sequence*. In other words, I created a story – on the basis of the content chosen, both linguistic and curricular – and decided the format in which I would carry it out in the classroom – *during* –. Then, I designed several activities whose character would vary according to the moment where I would implement them – *before or after* – and the aspects I would integrate in each of them.

2.3. Project

Travelling Around the World is a project aimed for children aged 5. The content about *means of transport* and the *countries* and their *culture* is what guides the

learning process. Consequently, there are some activities where this content – and the related linguistic content – is explicitly addressed and others that also arise from this content but go beyond.

In the story that constitutes the central point of the project we would travel from one country to another discovering their culture – including the food, houses, music, means of transport, etc. – by the hand of native children of the countries that would become our friends.

The story contains the means of transport the children are supposed to learn before reading it – these are the ones we would use to travel from one country to another – and offers the children new means of transport specific of each country.

The linguistic content regarding the means of transport and the countries constitutes the vocabulary selected for this project. Besides, some simple sentences are susceptible to be learnt and so, they are used in the simple dialogues that the story provides.

With the intention that the children can understand the story, all the activities aimed to learn the linguistic contents – vocabulary and sentences – would be carried out *before* reading it. I also included in this part of the activities sequence some activities that allow the children to hypothesize, explore and discover.

Through the *after* part of the activities sequence we would deepen into the culture of each country. My intention in this part of the sequence was to design activities aimed to develop the musical intelligence, the artistic abilities, the spatial positioning, the critical thinking, the skills needed to investigate using the scientific procedures, etc. and to put into practice the language learnt in real situations valuing English language as a useful tool for communicating. In other words, this is the part of the project where the integration earlier described becomes more evident.

2.3.1. Story

Apart from the aspects mentioned above, the most important aspect regarding the story I designed is the fact that it contains the aspects that define children's literature, since according to M.D. Ramírez-Verdugo and M.V. Sotomayor Sáez (2012) it

is the only one suitable for children. The characteristics that can be found in this kind of literature are the only ones that suit children's needs and characteristics.

Consequently, the story designed includes some specific characteristics. Some of them are:

- The characters of the story are children, making it easier for the children to identify themselves with the mentioned characters. In this way, the affective engagement and response explained earlier in this paper will be easier to achieve.
- It is organized around a structure consisting of 5 sections, as children's literature establishes for narrative productions such as stories. This five sections are:
 - Initial situation
 - Conflict
 - Sequence of events
 - Ending
 - Final situation

Besides, in order to encourage the children's participation during the story as far as oral production is concerned, I organized it around a structure that is repeated several times: a dialogue that contains the English structures we would learn in class.

The story created is presented below:

1. Initial situation

Sophie is spending her holidays in Spain, at home of her cousin Marcos.

Sophie has an explorer soul, and she likes to go around the house looking for new and interesting things. One day she found an old book. It was broken and full of dust, but Sophie cleaned it and started to read the book. *Willy fog* was the title.

2. Conflict

Unexpectedly, something fall down from between the book's pages: it was a map!

Sophie went running to tell her discovery to her cousin Marcos.

- *Marcos, Marcos!!! Look what I have found. It is a treasure map!!!* – said Sophie

They spent the whole day looking at the map, dreaming of how much they would enjoy traveling around the world and finding that treasure.

Sophie and Marcos were so excited that they couldn't sleep at night... they saw two rucksacks on top of the wardrobe. They got out of their beds and prepared the rucksacks to start their journey the next morning. A water bottle, some clothes, food,...and they fall asleep.

3. Sequence of events

When Sophie and Marcos got up, they were ready to start their adventure. They took the most important thing; the map, and followed the route.

1. The first spot on the map was *Morocco*, and there they went, travelling by *boat* across the sea. Once there, Sophie and Marcos were afraid and tired. Suddenly, a child spoke to them:

- *Hello. My name is Ibrahim. What are your names?*
- *Hello. We are Marcos and Sophie*
- *Where are you from?*
- *I am from Spain* – said Marcos
- *And I am from England* – said Sophie
- *Oh. You look tired; come to my house to rest*

They took a camel, and they went to Ibrahim's house, where they had tea sitting on the floor and rested.

- *Thank you for your help. Now we have to continue our journey.*
- *Okay. Take this bracelet to remember me, your friend Ibrahim.*
- *Thanks. Bye bye.*
- *Bye bye*

2. Sophie and Marcos get on a *train* and went to the next country marked on the map: *Ghana*. They found a child, dressed in strange but beautiful clothes.

- *Hello, we are Marcos and Sophie. What's your name?*
- *Hi. My name is Niara. Where are you from?*
- *I am from Spain – said Marcos*
- *And I am from England – said Sophie*
- *Nice to meet you!! Come to play with me and my friends*

Sophie and Marcos spent a wonderful day playing with Niara and their friends: jumping, running, swimming, changing their clothes, making necklaces... The night came very soon, and they went to sleep to Niara's house, made of mud, sticks and leaves.

Sophie was afraid because she heard a lot of animals during the night; but Niara comforted her. The next morning, Sophie and Marcos had to continue travelling.

- *Bye bye Niara. We will keep the necklaces to remember you.*
- *Bye bye my friends!*

3. Sophie and Marcos took a plane to travel thousands kilometers away to get to Guatemala. There they met a girl who was carrying water.

- *Hello, we are Sophie and Marcos. What's your name?*
- *Hi. My name is Gabriela. Where are you from?*
- *I am from Spain – said Marcos*
- *And I am from England – said Sophie*
- *Nice to meet you! – said Gabriela. Now I am going to my house to cook some corn pancakes. Do you want to come?*
- *Yes of course! – said Sophie and Marcos*

They went to Gabriela's house, crossing the river on a canoe. Sophie, Marcos and Gabriela enjoyed their time together, but cooking corn pancakes was a hard job....so they fall asleep in a hammock.

- *Oh Gabriela, we have to continue our journey...*
- *Oh..I will always remember you. Have some corn pancakes to eat!*

- *Thank you very much. Bye bye*
- *Bye bye my friends!*

4. The next country marked on the map was *Ecuador*, and Sophie and Marcos had to take several *busses* to get there. Finally, they arrived, and they heard a lot of people talking and talking and talking.

Most of the people there were dressed with colourful clothes, and the children were playing. One of them got close to Sophie and Marcos

- *Hello. We are Sophie and Marcos. What's your name?*
- *Hi. My name is Aldo. Where are you from?*
- *I am from Spain – said Marcos*
- *And I am from England – said Sophie*
- *Nice to meet you! Do you want to come with me to the rainforest?*
- *Yes of course*

Sophie, Marcos and Aldo went into the forest. There were a lot of tall trees, and...they saw a lot of animals!!! Birds, snakes, monkeys,... Sophie and Marcos were excited; they have never been so close of those kinds of animals!

When they came back to the town, it was night and cold, so Aldo gave the two children two ponchos, so that they got warm. They ate some Ceviche and they fall asleep.

4. *Ending*

The next morning, when Sophie and Marcos got up, they realized that they had lost the map!! Oh no...now they would never find the treasure! Sophie and Marcos were soooo sad... now they would have to come back to Spain...

They said good bye to Aldo, and they had a sad travel to Spain by plane... When they arrived to Marcos' house, they unpacked their rucksacks... and then they realized that they had the greatest treasure ever:

- *Ibrahim's bracelet, Niara's necklace, Gabriela's corn pancakes and Aldo's ponchos.*

- *This is our treasure!!! – said Marcos*
- *Yes... all these new friends we have around the world.*

Sophie and Marcos told their adventures to their families, showing them their friends' presents.

5. Final situation

Now, it was time for Sophie to come back to England with her parents. She said good bye to her cousin, waiting for the next summer to come...and for the next adventure to live.

To put an end to this section, I consider important to mention several aspects regarding the story and the project.

As far as the story itself is concerned, the paralinguistic elements – above all the drawings – are essential for children to understand it, since it is written in a foreign language that the children do not domain. These images will also be a help to get close to the culture of each country, since they will show the kind of houses, clothes or environment that can be found in the different countries.

Besides, the story is the center point of the project. Consequently, the project will be influenced by the elements that are gathered in the story, which can be understood as a guide from which starting an investigation process or activities to learn more. For example, the story shows a typical food of one country or the typical costumes of another country; but it does not show in detail all the cultural elements of all the countries. This is why the story is a guide and the project activities should be used to deepen in certain aspects.

Finally, I consider important to mention the fact that this story talks about 4 countries – Ghana, Morocco, Ecuador and Guatemala – apart from Spain and England that are just mentioned. The countries that are present in the story could vary according to the nationalities of the children in our class – as I have said before, I was inspired by the school where I was doing my practicum, where most of the children

were from these countries –; and we can get to know other countries through the project activities, instead of sticking to the 6 countries mentioned in the story.

2.3.2. Project design: activities sequence

Table 2. Activities sequence

BEFORE

GETTING READY TO START THE PROJECT

In order for the project to be successful, I consider important to catch children's attention from the beginning. In this case, I have decided to include some 'extra' teacher work concerning the preparation of the classroom: creating a new and special *area/space* exclusively for the project.

I would choose one of the four walls of the classroom and completely cover it with rag paper either brown or black. Other kind of materials could be used as long as it is possible to line the wall in a homogeneous way. The idea is to turn the wall into a plain space of a single – and *striking* and *eye-catching* – colour in front of which some elements can be placed so that they become the focus of attention.

Before the children come into the classroom I would project on the wall some images about means of transport and I would play some music that helps to create a relaxing and interesting working environment.

My intention when preparing the class in this way is to create an attractive space for children so that they gather around it willing to discover what is going to happen. Hopefully, this space that we would keep from the beginning to the end of the project, would help to encourage the children to actively participate in the project.

 ACTIVITY 1. WHAT CAN THE STORY BE ABOUT?

Objective/s

- To anticipate and make hypothesis about the plot of a story book out from its title.
- To express their own ideas to the rest of the class (express themselves in a big group).
 - To activate children's knowledge about the content of the project.

Grouping

Big group. The whole class together.

Description of the activity

The first activity of the project would start when the children are gathered around the space created. I expect them to go towards the new area at the moment they enter into the class and to talk to each other about the images they see.

This would be perfect to start the project since the children would be engaged in it without even knowing that we are going to start a new project. In this attractive environment and when it is considered necessary, I would take part in the children's conversation turning all the comments into a single conversation focused on the images projected. I would ask them what they can see and what we can use those objects for, trying to direct the conversation so that the children come up to the conclusion that the objects are means of transport and that we use them to travel. It would be advisable to stop in some images and put a name to what we see introducing in this way the new words I would want them to learn.

Then, I would turn the projector off and place a music stand in front of the coloured wall. I would show them a big sheet of paper with the title of the story written in it and I would read it out loud and place it onto the music stand. My intention is to encourage the children to express what the title suggests them about the topic, the story line, the plot, etc. of the story. In other words, I want the children to hypothesize about the story.

Materials

- Images to project; in a digital format. – see Annex I –
- Big sheet of paper with the title of the story written in it: Travelling Around the World.
 - Music: Amèlie Soundtrak
 - Music stand

ACTIVITY 2. WHAT DO MY FRIENDS THINK? OUR HYPOTHESIS. DRAWING OUR IMAGINARY STORY.

Objective/s	Grouping
<ul style="list-style-type: none"> ▪ To work cooperatively and implement and develop abilities to do so: express their opinions politely in small groups, listen to and respect their classmates' ideas, create a group hypothesis, etc. ▪ To use different materials to physically represent their hypotheses. 	<p>Small groups of four or five children at most.</p>

Description of the activity

Once every child or most of the children have given their opinion about what the story can be about, I would split them into groups of four – or five, at most – . Due to the characteristic of this activity it is easier to work in small groups, since I expect the children:

- to talk to each other explaining the other members of the group their hypothesis about the story,
-

- to listen to their classmates respecting their opinions,
- to be able to change their own hypothesis after listening to their classmates and
 - to cooperate,

in order to build up a new hypothesis based on the ideas of each member of the group. This means that each group should make their own hypothesis about the story.

Afterwards, I would provide the groups with the necessary materials so that they can create a physical representation of their hypothesis – through a wall painting, a drawing, a sculpture, etc. – and we would stick or place all the hypotheses in the coloured wall. One of the reasons why I have thought in this activity is that if we just not simply think about a hypothesis but also represent it, we can later on check how close we are to the real story.

Finally, when all the guesses are stuck on the coloured wall, I would replace the title of the story with a big sheet of paper containing the cover or some images of the book, so that the children can look at the image provided and compare it to their own hypotheses.

Materials

- Big sheet of paper with images related to the story
- Sheets of paper
- Pencils
- Crayons
- Cotton
- Scissors
- Paintbrushes
- Poster paint or watercolours
- Toothpick
- Wood sticks
- Wool
- Cardboard
- Clay
- Etc.

ACTIVITY 3. ROUTINE

Objective/s	Grouping
<ul style="list-style-type: none"> ▪ To activate oral production and listening skills 	Big group

Description of the activity

With the intention of making children aware of the fact that we are working in this specific project, I would create a specific routine for it. I have chosen a song connected with the *means of transport* content that I would play in the classroom every morning while the children enter into the class. It is a complete song and perhaps quite difficult to sing it, so my intention when using this son is just to focus the children on the project and to gradually encourage the children to sing some parts of the song – the ones where the means of transport are mentioned –.

Materials

- Video and/or song: <http://www.youtube.com/watch?v=Kpoze1QKOCY>

ACTIVITY 4. WHAT'S YOUR NAME & WHERE ARE YOU FROM

Objective/s	Grouping
<ul style="list-style-type: none"> ▪ To learn the sentences: what's your name? and where are you from? ▪ To explain some aspects of our place of origin to the rest of the class and actively listen to 	Big group. The whole class together.

their classmates' descriptions.

Description of the activity

To start this activity I would bring to class a finger puppet of the main characters of the story. I have decided to design this activity based on the main characters of the story so that it does not lose the relationship with the whole project and with the intention of finding a linking point between the two main contents that shape the project: means of transport and countries/cultures.

I would show the finger puppets to the children and ask them if they can recognize them. Then, I would introduce the characters to the children; through a conversation where I would use the sentences I want the children to learn:

- *Hello. What's your name?*
- *Hi. My name is.....*
- *Oh nice to meet you. My name is Amaia. Where are you from?*
- *I am from.....*

Afterwards, I would speak to the children, asking each of them the same questions and giving them an English feedback of what they say in Spanish.

Continuing with the activity, we would deepen into the main characters' life asking them about their country, city or town. Likewise, we will have to explain him how the place we are from is. I would like to involve the parents of the children in this activity, specially the parents of those children who come from a region or country different from where we live, since they could help their sons or daughters and give us more information about their place of origin – or even bring some photographs –. This activity would be interesting for children to have a first

contact with several cultures and countries – which would turn into English vocabulary to learn during the project –.

Finally, I would show them the song ‘what’s your name and where are you from?’ and we would sing together, adding the places of origin of each child to the song.

Materials

- Finger puppet of Sophie and Marcos, the main characters of the story
 - Song

ACTIVITY 5. LEARNING NEW WORDS (VOCABULARY)

Objective/s	Grouping
To gradually learn the vocabulary related to the project.	Depending on each activity it could be: great group, small group, just children, etc. – see explanation about how I am going to work with the vocabulary, section 3.3.3. –

Description of the activity

Within the framework of this project and since it is a project framed in CLIL methodology, learning English is one of the objectives. In order to respond to this need I have designed some activities to learn vocabulary. Although they are all explained here, they do not constitute one single activity but different ones, which I would put in practice several days during the project, until the children really acquire, recognize, understand and/or produce the words that refer to the basic content of the project – and the sentences mentioned in the previous activity –.

Hereafter I explain the activities designed to learn vocabulary:

- *Activities with flashcards:*¹⁸

I would do some flashcards that are useful for different activities:

- **Guessing game:** to introduce the vocabulary. I would cover the picture in the flashcard and I would move it slowly in one direction, so that the part of the picture that the children can see is greater each time. The children would have to guess what the image is. I would give them a feedback of the guessed object in English.
- **.... or ?:** to activate oral production. I would choose two flashcards each time we play this game. For example, plane and boat. I would show them to the children telling their names, and then I would hide the flashcards behind my back. I would shake one asking a child: plane or boat? The children would have to say one of the words, trying to guess.
- **Recognize the word:** one of the first stages in the reading development is that in which the children recognize the word – globally, not recognizing all the letters –. Thus, I think it would be possible to carry out an activity where the children have to recognize the written word of a picture.
 - *Motion games:*
- **Go to**: to understand and check understanding. Having stuck the flashcards around the classroom, I would say: “Go to + a means of transport”; for example: go to the plane. In this moment, the children would have to ‘travel’ around the class looking for the flashcard with a plane drawn on it and stop there.
- **Mime:** one child would use mime to represent one means of transport. They can use gestures and sounds. The rest of the class

¹⁸ I learnt the games here explained during my practicum

would have to guess which means of transport it is, guessing the word.

- Find your partners: each child would be assigned a means of transport, in such a way that different children are assigned the same means of transport. It is not possible to speak while the activity is carried out. I would count 3 and the children would have to start miming their means of transport. The objective is to find the children that have the same means of transport that they have and form a group. At the end of the activity, each person of the group would say the means of transport they have been assigned.

- The suitcase – mathematics; adapted from '*La maleta de Toutou*' –:

In order to learn vocabulary in a progressive way and to activate oral production. I would bring a suitcase to the school and a new object – means of transport – each day. Each day I would show the new object to the children, saying its name and putting it inside the suitcase. It would be opened – so that the children can see the objects – at certain times. When we start to play this game, I would take the closed suitcase and the children would have to say, one by one, the name of the objects they remember. When they say one object I would take it out of the suitcase. If they manage to remember all the objects, I would give them a new one.

- Others:

I would bring to the classroom other games children could use to learn vocabulary, such as a dominoes or a memory game.

Materials

- Flashcards – see Annex II –
 - Dominoes
 - Memory game

- Suitcase and objects to put inside

ACTIVITY 6. EPLORING THE WORLD

Objective/s	Grouping
<ul style="list-style-type: none"> ▪ To familiarize with the environment and the world we live in, exploring and discovering it through a virtual resource. ▪ To explore different countries around the world and discover elements of their culture such as food, music, typical costumes, means of transport, etc. 	<p>Small groups or even individually</p>

Description of the activity

This activity is aimed for the children to ‘explore the world’ through a virtual resource: a world map that I have created with the intention that the children can move around it through a digital whiteboard. This interactive map would provide the children with images of different countries (some of them appears in the story and others are ‘extra’) placed in that specific country in the world map.

In this way children would explore, discover and experiment with the world map, familiarizing themselves with some aspects about the culture, the people, the food, the means of transport of each country, and so on.

Materials

- Interactive world-map: http://prezi.com/xft-_qc4fq6r/edit/#93_3976234

DURING
ACTIVITY 7. THEATRE
Objective/s

- To listen to the story and exercise listening skills
- To understand the story and exercise understanding skills

Grouping

Big group. The whole class together.

Description of the activity

This activity would be a first contact with the story, where the children would have to take advantage of the paralinguistic elements to be able to follow the development of the story and to understand it.

My initial idea was to create a *kamishibai*. In this way, when showing the story to the children for the first time, the teacher would read it out loud while the children see the pictures. However, as I have not modified an existing tale but I have created a new one instead, I would have to create the pictures for the kamishibai as well. However, I did not have enough time to do so and I am not a good artist.

Consequently, I kept that idea for the moment when I will implement this project in a classroom; and I thought about an alternative to present the story to the children in such a way that they can understand it. I decided that a *theatre* would be a good choice.

In cooperation with other teachers, we would bring the characters into life and act out the story. There would be a narrator that would tell the story while the characters represent what he is saying; and there would also be space for the characters to interact, acting the dialogues out.

The characterization, characters' face expressions, tone of voice, gestures, etc. would help the children to understand the story.

Materials

- Costumes
- Make-up
- Background
 - Etc.

ACTIVITY 8. RECALLING THE STORY

Objective/s

- To deepen in the understanding of the story
 - To produce the dialogues
- To acquire control of their own movements

Grouping

Big group. The whole class together.

Description of the activity

Once the children understand the story, I would like them to take part in it and interact with the characters of the story as Sophie and Marcos do. In order to achieve this objective, I think that a motion story is a good choice.

I would implement this activity in the gym, place that I would have previously prepared, sticking the image of each child and some

representative images of their countries in specific places of the gym. The teacher would play the role of Sophie and Marcos – depending on the teacher being a man or a woman – and would invite the children to live with him/her the adventure of travelling around the world in search of the treasure. In the company of one of the main characters, the children would travel around from one country to another using different means of transport, would meet several friends around the world and would talk to them in English.

In this way, at the same time that a psychomotricity session is carried out, the story is reviewed and the children are encouraged to produce sentences in English.

Materials

- Treasure map – see Annex III –
- The necessary ones depending on how the psychomotricity session will be developed.

AFTER

ACTIVITY 9. WHY BY PLANE/CAR/TRAIN/BOAT...?

Objective/s	Grouping
To investigate the use of certain means of transport and understand cause-effect relationships	Small groups
Description of the activity	

This activity would be carried out in Spanish since it implies a research work.

First of all, it would be interesting to remember which means of transport do the characters of the story use to travel.

My intention in this activity is that children investigate, through an information research and on the basis of the story, what each means of transport is used or can be used for. In order to do so, I would split the children into groups, creating as many groups as journeys the characters of the story do. Thus, I would create 5 groups, and each of them would be in charge of the investigation of a particular journey. Each group would have to answer the following question: Why do Sophie and Marcos go from *name of the country – e.g.: Ghana* – to *name of the country – e.g.: Guatemala* – by means of transport – e.g.: plane –?

The teacher would provide the children with the necessary material and information in order to successfully go through the investigation. The teacher would not direct the investigation process telling the children how they have to solve the problem, but he/she would accompany the children in their investigation, being a helper and trying to guide the children to the appropriate direction.

At the end of the investigation process – that is not limited to a single activity, but can last several days – the children would have to draw a conclusion regarding the reason why a particular means of transport is used in a certain journey.

A way to solve the investigation process would be to find in a map the departure and the arrival points/countries – for what they would need to use the internet, for example, to learn where the two countries are –, determine how close or far they are, observe if they are connected or if the sea separates them; to investigate how fast can we travel by that particular means of transport, etc. This is an example, but the children can come up with other ways to answer the question.

To finish the activity, it would be interesting to extrapolate our conclusions to the real life, and think about if it could be possible to use other means of transport to do the same journey or which means of transport would they choose to travel from to different places around the world.

Materials

The materials for this activity are those that are considered appropriate according to the way in which the children are going to solve the problem and to explain it to the other groups. For example:

- World map
- The Internet
- Names of the countries
 - Magazines
 - Newspapers
 - Pictures
 - Etc.

ACTIVITY 10. CAN YOU FIND...?

<p style="text-align: center;">Objective/s</p> <ul style="list-style-type: none"> ▪ To activate oral production of the vocabulary related to the project. <ul style="list-style-type: none"> ▪ To visual discrimination. 	<p style="text-align: center;">Grouping</p> <p style="text-align: center;">Big group</p>
<p>Description of the activity</p>	

For this activity, I would bring to class a poster of significant dimensions about the means of transport, people from different countries, etc. I would either stick it in a wall or stick the poster in a cardboard so that we can move it and sustain it somewhere. I would also bring some small photographs containing specific parts of the poster.

During the development of the activity, I would show the children one of the small pictures, and they would have to find in the poster the image that the picture contains, saying – in English if they are able to – what it is. I would repeat it until they find all the pictures.

For example, if I show them a picture of the window of a plane, the children would have to look for it in the poster. When they realize what it is, they would say: it is the plane! – or just ‘plane’, or they would say it in Spanish and I would give them a feedback –.

When the activity is finished, I would leave the materials in the school, so that the children can play this game whenever they want.

Materials

- Poster – see Annex IV –
- Photographs of the poster – see Annex IV –

ACTIVITY 11. HOW DO YOU COME TO THE SCHOOL? DISCOVERING OTHER MEANS OF TRANSPORT

Objective/s	Grouping
<ul style="list-style-type: none"> ▪ To get to know different means of transport around the world ▪ To develop and put into practice the abilities needed to make a route map 	Big group and individually

-
- To activate oral production of the vocabulary learnt in simple dialogues
-

Description of the activity

When the children come to class, I would ask them which means of transport they have used to arrive there. Firstly, I would make them questions such as: *Did you come by bus? Did you come by car? Did you come walking?*, etc., using the target vocabulary of this project.

Secondly, I would encourage them to speak and tell us how they came to the school.

Once all of them have said the means of transport they use to come to the school, I would play a video that shows how children from another country – India – go from their houses to the school. This video contains a ‘surprise’, since the means of transport that these children use, the *rickshaw* is unknown for all of us

I would use the video as a tool to introduce the different means of transport we can find around the world – apart from the ones we have already learnt –. The interactive map would be useful for this activity, since I would add pictures of new means of transport around the world and we would move from one country to another discovering these new ways of travelling, describing them and thinking about how they work. I would also bring the pictures of the new means of transport to the classroom.

After having discussed about the means of transport of each country, I would ask the children to make a map showing the route they follow to come to the school. I would draw a map about the ‘imaginary’ route of an African girl that wants to go to the school. When they finish, I would encourage the children to show and explain their map to the rest of the class. Then, we would compare their maps with the one I draw.

Materials

- Video: <http://www.youtube.com/watch?v=eJ6F-df-r8o>
 - Interactive world map

- Images of the new means of transport – see Annex V –
 - Sheets of paper
 - Pencils

ACTIVITY 12. THE WORLD'S BEAT

Objective/s	Grouping
<ul style="list-style-type: none"> ▪ To activate oral production of the vocabulary learnt – means of transport, names of countries – through musical rhythms. <ul style="list-style-type: none"> ▪ To get to know an African musical instrument: djembe 	Big group

Description of the activity

I have decided to include this activity in the project since it is useful to work with the vocabulary, learning new words and revising those we have already learnt. Besides, it could be used as a tool for evaluation.

When the children come to the school, they would find in their classroom a present. Inside, they would find a *djembe* and a postcard.

Reading the postcard – an Africa postcard – we would find out that are Sophie and Marcos who send the present for us, as a reward for helping them to find the treasure – remember activity 8 –.

After this, I would let the children experiment with the musical instrument, discovering its touch and sound. Then, I would start the next part of the activity that would be carried out in a circle, and the teacher would be who plays the djembe.

First of all, I would make simple rhythms using the djembe, rhythms that the children would have to repeat and imitate clapping their hands.

Then, we would mix the musical rhythms with the vocabulary and grammar learnt. The dynamic of the activity would be as follows:

I would ask the children different questions and they would have to answer them one by one, clapping their hands in each syllable of the word they use to answer. The questions I would use are:

- What's your name? → A-ma-ia, Na-ro-a, I-ker,...
- Where are you from? → Pam-plo-na, Gha-na, E-cua-dor,...
- Which means of transport do you know? → Train, mo-to, Tuc-tuc,...

Thus, in this activity the children are expected to do an oral production of the words they have learnt in English. The teacher would observe if the children understand the questions – comprehension of the sentences learnt – and if they have really learnt the vocabulary.

Materials

- Djembe
- Letter
- Postcard
- Rhythms – see Annex VI –

ACTIVITY 13. WHERE DO YOU LIVE?

Objective/s	Grouping

- To get to know the kind of houses around the world and create their own one.
 - To activate oral production in new situations.

Small groups

Description of the activity

I would use the finger puppets once again to introduce this activity. The main characters of the story would come to class and show us a picture of their houses. They would ask the children if they remember where their fiends live and what their houses are like.

If the children do not remember, we would travel to the other characters' houses, and we would do it using the interactive world map. Then, I would ask the children about their home, encouraging them to say if they live in a *house* or in a *flat* – activate oral production –.

After that, I would show them pictures of the different kind of houses we can find around the world, letting them comment what they see, comparing different pictures, etc.

When they would have seen the pictures, I would suggest them to design and build our own house. They can work individually, in pairs, in bigger groups, etc. but the important thing is that they build an original and genuine house; something they have never seen but perhaps, using elements they can find in the houses showed to them.

Materials

- Images of the different kind of houses around the world – see Annex VII –
- Sticks
- Toilet paper rolls
- Cardboard
- Glue
- Wool
- Clay
- Paper
- Pencils
- Crayons
- Paper mache

- Leaves
- Etc.

ACTIVITY 14. ARE YOU HUNGRY?

Objective/s	Grouping
<ul style="list-style-type: none"> ▪ To get close to different cultures through the food/taste ▪ To get to know the typical food of certain countries through an investigation process <ul style="list-style-type: none"> ▪ To investigate the changes of the ingredients during the cooking process <ul style="list-style-type: none"> ▪ To express their feelings ▪ To activate oral production of the sentences learnt in real situations. Use English to communicate in real life situations, adapting their behaviour to fit social norms. 	<p>Small groups and big group</p>
Description of the activity	
<p>This activity is not a single one but a process that we can divide in three parts.</p> <p style="margin-left: 40px;">A) INVESTIGATION</p> <p>With the Spanish teacher, the children would carry out an investigation about the typical foods in each country. This investigation activity can arise from the children's snack – that may be different according to their country of origin since for example, Moroccan students would never bring ham –.</p>	

Thus, this investigation would lead the children to find the typical dishes of each region or country, which ingredients are used and why.

B) ENJOY YOUR MEAL!

I have decided to include this activity in order to involve the families in the project and to learn about other cultures through the senses, experiencing.

For this activity, I would invite the families – both those who come from other countries and those who are from Spain – to cook a typical dish of their region or country in the school for us.

I would prepare an area for the participants to cook. In that area, each participant would have their own space, consisting on a table where they would find the necessary ingredients, kitchenware and stuff to cook.

While they cook, the children would have the opportunity to put into practice the things they have learnt. The idea is to have a conversation with all the participants, asking them their name, their country of origin, what they are cooking, how they are doing it, etc. The children would be encouraged to use the expressions '*what's your name?*' and '*where are you from?*'

The participants would answer the question in the language they prefer. If they answer in Spanish, the English teacher would offer a *feedback* in English to the children.

When the food is ready, there would be a tasting of all the typical dishes.

– For following activities: we would keep a 'sample' of each dish cooked and we would make pictures of the parents dressed in their typical costumes –

C) 'DIGESTION'

The Spanish teacher would carry out this activity, where they would talk about their feelings when tasting the different typical dishes.

The teacher would prepare in the class a table where he/she would place the 'samples' of the typical dishes, so that the children can experiment with the food: the smell, flavour, texture, etc.

After that, the teacher would encourage the children to identify the ingredients in each dish, so that another investigation process can be started: how the ingredients are transformed in the cooking process.

Materials

- The necessary ones to carry out the investigation processes: magazines, newspapers, internet, etc.
- The necessary ones to show the investigation results: images, pencils, crayons, sheets of paper, etc.
 - Ingredients
 - Kitchenware

ACTIVITY 15. TYPICAL COSTUMES

Objective/s	Grouping
<ul style="list-style-type: none"> ▪ To get to know other cultures through the typical costumes 	Individually/in pairs/small groups...

-
- To experiment with the colours and discover their characteristics and enjoying

Description of the activity

I would introduce this activity through the pictures taken in the previous activity.

I would show the children the pictures of their parents dressed in their typical costumes, we would talk about them, what are they used for, why – if there is a reason – it is the typical costume, etc. At the end of the conversation we would focus on the colours of the costumes.

Using the example of South American and African typical costumes – which are very colourful – I would encourage the children to embark in an artistic activity experimenting with the colours.

I would offer the children poster paints, acrylic paints, paint brushes and a big piece of cloth where they are expected to create a ‘pattern’ for a new African or South American dress. In this activity I would like the children to experiment with the colours as much as they can, giving free rein to their imagination and creativity, on the basis of real and existing typical costumes.

It would be an interesting point for this activity to bring real typical costumes to the classroom, so that the children could touch them, feel them, put them on, etc.

Materials

- Photographs of the children’s parents dressed in the typical costumes
 - White cloth
 - Paint brushes
 - Poster paints

- Acrylic paints
- Finger paints
 - etc

ACTIVITY 16. FEELING THE MUSIC

Objective/s

- To get close to other cultures through the music.
- To actively listen to the music and discriminate changes in speed and intensity.

Grouping

Big group

Description of the activity

I would start this activity playing some music from specific countries of the world: Indian, African, South American, etc. traditional songs. At the beginning, I would let the children move around the class following the rhythm of the music as they feel it.

After that, I would take part in the activity with the intention that the children become aware of the changes of rhythm and intensity. I would make them listen trying to distinguish the changes in the music; when they notice/appreciate any kind of change they would have to raise their hands. Then, we would invent 4 movements we would do when the music is forte – e.g.: step strongly on the floor –, piano – e.g.: tiptoe –, fast – e.g.: run on the spot – or slow – e.g.: walk as if we were in the moon –.

Materials

Songs:

- Japan: <http://www.youtube.com/watch?v=gfXNEru2BB4>; http://www.youtube.com/watch?v=_sP0qrtfQro
 - South America: <http://www.youtube.com/watch?v=gMhxcJu2JtE>
- Africa (mid and south): <http://www.youtube.com/watch?v=ID2-5HjLuOM>; http://www.youtube.com/watch?v=tAuaIK_sGRk
 - Africa (Morocco): <http://www.youtube.com/watch?v=nsLo1OCNBXg>

ACTIVITY 17. DO ALL THE CHILDREN SPEAK LIKE ME?

Objective/s

- To investigate about the languages that are spoken all over the world, making hypotheses and checking their veracity.
- To activate oral production of the linguistic elements learnt through the project in a real communicative situation.
 - To use the internet as a tool to look for information
 - To use videos as a tool to communicate with children in other countries

Grouping

Big group.

Description of the activity

To put an end to the project, I would like to carry out an activity that leads the children to discover the value of English language as a tool for communication. I would ask them certain questions – such as: which language do you speak at home? How would you communicate if you travel to Africa/India/Peru?, etc. – intending to start an investigation process about the language/s that speak other children around the

world.

We would investigate as real investigators do: we would make a hypothesis and once we carry out the investigation and confirm or reject our hypothesis, we would check if it is correct.

How would we check the veracity of our hypothesis? I would suggest the children to contact with a class of children in England – or in any other place where they speak English –: I would tell the children that I have a friend in another country who is a teacher in a school; so I can tell her about our project and contact with her students – previously, I would have to find a sister-class in order to carry out this activity –. I would suggest my students to make a video introducing ourselves to the other children. The children would participate in the whole process of the video-making:

First of all, we would have to decide in which language we are going to speak to the other children. For this purpose, we would come back to our investigation process, checking which language do children from that country use to speak. As I would find a sister-class from an English speaking country, the idea is that the children would conclude that we have to record the video in English.

Then, we would decide what to say in the video. Obviously, if we are going to speak in English, we have to think about what we know in this language. My intention in this part of the activity is to guide the children in their decision process, so that they become aware of the fact that what they have learnt is what they can say. Thus, we could send a video to the other class introducing ourselves – I saying: I am/My name is and I am from.... – and asking them some questions – so that they send us another video – such as: what's your name? and where are you from?

Finally, we would record, edit and send the video. Depending on the extent that the teacher decides to involve the pupils in this process, different activities can derive from this initial proposal. For example, it would be possible to create an email address for our classroom from which send the video to the other class, to decide the background of our video or if we are going to include music in it, and so on. But, this would be additional activities that could be done or not depending on the characteristics of the class and the development of the project. We cannot forget that the important thing in this activity is to speak in English and send the video to a classroom in another country so that we can have an answer and see if our initial hypothesis was right.

Materials

- The necessary ones to carry out the investigation process
 - Video camera
 - Computer with internet connection

ENDING THE PROJECT

Once we establish a relationship with the sister-class, the exchanges between us would guide the course of the project. Many different contents and activities could derive from this relationship, according to what we want to know about them and what they want to learn about us.

For example, we could ask them about the means of transport in their city so that we can compare them with the ones in our city; we could ask them about the typical food and/or costumes in their region; we could ask them about how they go from their houses to the school and send them the map we did representing the route we follow; we could ask them about their houses or their school, etc. In short, the continuation of the project would be subject to the children's interest.

Besides, the interaction between the two classes could either prolong the project in one direction or another, or could serve to finish the presented project and start a new one together. Thus, this is a way to finish a project leaving space for other projects to start.

2.3.3. General considerations for teachers

At the time of implementing the project in the classroom, there are some considerations that need to be taken into account:

First of all, I would like to say that through the sequence I use the term *activities*. However, I am not referring to the activities that can be found in an ordinary class and that are carried out in a single session. I am talking about *tasks to do* instead, no matter if they last 1 hour or several sessions.

Secondly, it is important to mention the fact that the project designed would be jointly developed by an English specialist and a Spanish teacher. The former would lead most of the activities of the project – since it is a project aimed to language and content learning – and the latter would be in charge of the activities that are too demanding both communicative and cognitively – as has been already explained –.

Besides, due to my vision of education, I consider this project as an initial guide that shows the teacher – my – intentions about what to learn and how to do it. But I would like that my students and their interests would be present in the project

development. Consequently, any change to this initial planning can be done according to the needs that emerge from its implementation in the classroom.

Table 3. Template to register changes in the project designed

What have I designed?	What has been done?

Finally, I would like to use some lines to explain the way in which I want to work the linguistic contents – mainly the vocabulary – through the project; since it is important to explain it properly in order to understand it.

My intention with this project is that children learn English and develop a positive attitude towards it. Consequently, I would frequently – almost every day – do vocabulary activities, but I would not force the children to take part in it. I do not want to oblige them to participate in this kind of activities because I want to avoid the possibility of the development of negative attitudes towards the language. However, I would frequently repeat this kind of activities with a double objective: to increase children’s possibilities to participate in them and to not only familiarize children with the words and sentences but to achieve a significant learning.

Moreover, in order to familiarize with and learn the vocabulary I would also bring new materials to the class, materials that will remain in the school at the children’s disposition so that they could use them whenever they want. These materials will help me to work the vocabulary with those children that could seem reluctant to participate in vocabulary activities. I would for example bring a dominoes or a memory game, and when the children freely start to play to these games, I would take part in their game, offering them an input of the vocabulary and encouraging them to produce the words.

2.4. Justification

Through this section of my Final Grade Project I would like to demonstrate that the project created is connected both to the curricula and CLIL methodology. Thus, its implementation is justified by these two aspects.

2.4.1. Curricular justification

The following table establishes a relationship between the objectives that can be found in the curriculum and those that are to be achieved in the project:

Table 4. Curricular justification

AREA	GENERAL OBJECTIVE ¹⁹	SPECIFIC OBJECTIVE
Área 1. Conocimiento de sí mismo y autonomía personal	1. Reconocerse como persona diferenciada de las demás y formarse una imagen ajustada y positiva de sí mismo, desarrollando sentimientos de autoestima y autonomía personal.	<ul style="list-style-type: none"> ▪ To explain some aspects of our place of origin to the rest of the class and actively listen to their classmates' descriptions.
	2. Progresar en el control del cuerpo, desarrollando la percepción sensorial y ajustando el tono, el equilibrio y la coordinación del movimiento a las características del contexto.	<ul style="list-style-type: none"> ▪ To acquire control of their own movements
	4. Identificar necesidades, sentimientos, emociones o preferencias, y ser progresivamente capaces de denominarlos, expresarlos y comunicarlos a los demás, identificando y respetando, gradualmente, también los de los otros.	<ul style="list-style-type: none"> ▪ To express their own ideas to the rest of the class (express themselves in a big group) ▪ To work cooperatively and implement and develop abilities to do so: express their opinions politely in small groups, listen to and respect their classmates' ideas, etc. ▪ To explain some aspects of our place of origin to the rest of the class and actively listen to their classmates' descriptions.

¹⁹ The general objectives were directly taken from the Spanish official curricula. They are written in Spanish because I consider that the original language is the one that maintains the pure meaning of the objectives.

	<ul style="list-style-type: none"> ▪ To express their feelings.
5. Realizar, de manera cada vez más autónoma, actividades habituales y tareas sencillas para resolver problemas de la vida cotidiana, aumentando el sentimiento de autoconfianza y la capacidad de iniciativa.	<ul style="list-style-type: none"> ▪ To acquire such a level of autonomy and interest that allows them to autonomously play those games that the teachers bring to the class in connection with the project
7. Adecuar su comportamiento a las necesidades y requerimientos de los otros, desarrollando actitudes y hábitos de respeto, ayuda y colaboración, evitando actitudes de sumisión o dominio.	<ul style="list-style-type: none"> ▪ To work cooperatively and implement and develop abilities to do so: express their opinions politely in small groups, listen to and respect their classmates' ideas, etc.
1. Observar y explorar de forma activa su entorno físico, natural y social, desarrollar el sentido de pertenencia al mismo, mostrando interés por su conocimiento, y desenvolverse en él con cierta seguridad y autonomía.	<ul style="list-style-type: none"> ▪ To familiarize with the environment and the world we live in, exploring and discovering it through a virtual resource. ▪ To explore different countries around the world and discover elements of their culture such as food, music, typical costumes, means of transport, etc. ▪ To develop and put into practice the abilities needed to make a route map.

Area 2. Conocimiento del entorno

<p>2. Relacionarse con los demás, de forma cada vez más equilibrada y satisfactoria, interiorizando progresivamente las pautas básicas de comportamiento social y ajustando su conducta a ellas.</p>	<ul style="list-style-type: none"> ▪ To work cooperatively and implement and develop abilities to do so. ▪ To use English to communicate in real life situations, adapting their behaviour to fit social norms.
<p>3. Identificar y acercarse al conocimiento de distintos grupos sociales cercanos a su experiencia, a algunas características de sus miembros, producciones culturales, valores y formas de vida, generando actitudes de confianza, respeto y aprecio.</p>	<ul style="list-style-type: none"> ▪ To familiarize with the environment and the world we live in, exploring and discovering it through a virtual resource. ▪ To explore different countries around the world and discover elements of their culture such as food, music, typical costumes, means of transport, etc. ▪ To get to know the kind of houses around the world and create their own one. <ul style="list-style-type: none"> ▪ To get close to different cultures through the food/taste. ▪ To get to know the typical food of certain countries through an investigation process. ▪ To get to know other cultures through the typical costumes. <ul style="list-style-type: none"> ▪ To get close to other cultures through the music.

<p>4. Indagar el medio físico manipulando algunos de sus elementos, identificando sus características y desarrollando la capacidad de actuar y producir transformaciones en ellos.</p>	<ul style="list-style-type: none"> ▪ To investigate the use of certain means of transport and understand cause-effect relationships. ▪ To get to know different means of transport around the world. <ul style="list-style-type: none"> ▪ To experiment with the colours and discover their characteristics. ▪ To actively listen to the music and discriminate changes in speed and intensity. <ul style="list-style-type: none"> ▪ To use different materials to physically represent their hypotheses. ▪ To investigate the changes of the ingredients during the cooking process.
<p>1. Apropiarse progresivamente de los diferentes lenguajes para expresar sus necesidades, preferencias, sentimientos, experiencias y representaciones de la realidad.</p>	<ul style="list-style-type: none"> ▪ To express their own ideas to the rest of the class (express themselves in a big group)
<p>2. Experimentar y expresarse utilizando los lenguajes corporal, plástico, musical y tecnológico, para representar situaciones, vivencias, necesidades y elementos del entorno</p>	<ul style="list-style-type: none"> ▪ To use videos as a tool to communicate with children in other countries <ul style="list-style-type: none"> ▪ To use different materials to physically represent their

Área 3. Lenguajes: comunicación y representación

<p>y provocar efectos estéticos, mostrando interés y disfrute.</p>	<p>hypotheses.</p> <ul style="list-style-type: none"> ▪ To experiment with the colours and discover their characteristics and enjoying
<p>3. Utilizar la lengua como instrumento de comunicación, de representación, aprendizaje y disfrute, de expresión de ideas y sentimientos, y valorar la lengua oral como un medio de regulación de la conducta personal y de la convivencia.</p>	<ul style="list-style-type: none"> ▪ To anticipate and make hypothesis about the plot of a story book out from its title ▪ To investigate about the languages that are spoken all over the world, making hypotheses and checking their veracity ▪ To activate children’s knowledge about the content of the project.
<p>4. Comprender las intenciones comunicativas y los mensajes de otros niños y adultos, familiarizándose con las normas que rigen los intercambios comunicativos y adoptando una actitud favorable hacia la comunicación, tanto en lengua propia como extranjera.</p>	<ul style="list-style-type: none"> ▪ To work cooperatively and implement and develop abilities to do so: express their opinions politely in small groups, listen to and respect their classmates’ ideas, etc. ▪ To investigate about the languages that are spoken all over the world, making hypotheses and checking their veracity ▪ To understand the story and exercise understanding skills.
	<ul style="list-style-type: none"> ▪ To learn the sentences: <i>what’s your name?</i> and <i>where are you from?</i>

<p>8. Iniciarse en el uso oral de una lengua extranjera con intención comunicativa en actividades relacionadas con las situaciones habituales del aula, y mostrar interés y disfrute al participar en estos intercambios.</p>	<ul style="list-style-type: none"> ▪ To gradually learn the vocabulary related to the project. ▪ To activate oral production of the vocabulary of the project. ▪ To activate oral production of the vocabulary learnt in simple dialogues. ▪ To activate oral production of the vocabulary learnt (means of transport, names of countries) through musical rhythms. <ul style="list-style-type: none"> ▪ To activate oral production in new situations. ▪ To activate oral production of the sentences learnt in real situations. ▪ To activate oral production of the linguistic elements learnt through the project in a real communicative situation. <ul style="list-style-type: none"> ▪ To produce the dialogues of the story
<p>9. Iniciarse en el uso de instrumentos tecnológicos, valorando su potencial como favorecedores de comunicación, de expresión y como fuente de información y diversificación de aprendizajes.</p>	<ul style="list-style-type: none"> ▪ To familiarize with the environment and the world we live in, exploring and discovering it through a virtual resource. <ul style="list-style-type: none"> ▪ To use the internet as a tool to look for information ▪ To use videos as a tool to communicate with children in other countries

Apart from the objectives outlined along the activities sequence and the compilation table, there is one main objective that is tried to achieve throughout the whole project: ‘to develop positive attitudes towards English language, their speakers and their culture’. I consider this objective of the utmost importance since, as it has been already said, language learning is influenced by children’s affective response to that language.

2.4.2. CLIL justification

As it has been repeated several times throughout this paper, what differentiates CLIL from other methodologies is the fact that it integrates *content*, *communication*, *cognition* and *culture*. Consequently, the following table illustrates which aspects of the 4C’s framework are present in each activity:

Table 5. CLIL justification

ACTIVITY	OBJECTIVES	4C's
1.	To anticipate and make hypothesis about the plot of a story book out from its title.	<p>Cognition (hypothesis)</p> <p>Communication (title=input)</p>
	To express their own ideas to the rest of the class (express themselves in a big group).	Cognition (explain)
	To activate children's knowledge about the content of the project.	Content (means of transport)
2.	To work cooperatively and implement and develop abilities to do so: express their opinions politely in small groups, listen to and respect their classmates' ideas, create a group hypothesis, etc.	<p>Cognition (hypothesis, explain)</p> <p>Content (world + means of transport)</p>
3.	To activate oral production and listening skills	Communication
		Communication (Language OF Learning + encourage oral production)

	To learn the sentences: what's your name? and where are you from?	<p>Cognition (remember/learn words or phrases)</p> <p>Content (countries)</p>
4.	To explain some aspects of our place of origin to the rest of the class and actively listen to their classmates' descriptions.	<p>Cognition (explain, self and otherness)</p> <p>Content (countries)</p> <p>Culture</p>
5.	To gradually learn the vocabulary related to the project.	<p>Cognition (remember/learn words and phrases)</p> <p>Communication (Language OF Learning + encourage oral production)</p> <p>Content (means of transport + countries)</p>
	To familiarize with the environment and the world we live in, exploring and discovering through a virtual resource different countries and	Content (countries: food, music, means of transport, costumes, etc.)

6.	elements of their culture such as food, music, typical costumes, means of transport, etc.	Culture Cognition
7.	To listen to the story and exercise listening skills To understand the story and exercise understanding skills	Communication
8.	To deepen in the understanding of the story To produce the dialogues	Communication
9.	To investigate the use of certain means of transport and understand cause-effect relationships.	Content (means of transport + countries:travel) Cognition (understand cause-effect relationships)
10.	To activate oral production of the vocabulary related to the project.	Communication (Language OF Learning) Content (means of transport + countries)

11.	To get to know different means of transport around the world.	<p>Content</p> <p>Culture</p> <p>Communication (Language Of Learning)</p> <p>Cognition (remember/learn word or phrases; investigate; self and otherness)</p>
	To activate oral production of the vocabulary learnt in simple dialogues.	<p>Communication</p>
	To develop and put into practice the abilities needed to make a route map.	<p>Cognition (self and otherness, Culture)</p>
12.	To activate oral production of the vocabulary learnt (means of transport, names of countries) through musical rhythms.	<p>Communication</p> <p>Content</p> <p>Cognition (remember vocabulary and sentences learnt)</p>

	To get to know an African musical instrument: djembe	Culture
13.	To get to know the kind of houses around the world and create their own one.	Culture
	To activate oral production in new situations.	Communication Cognition (explain, self and otherness)
14.	To get close to different cultures through the food/taste – Get to know the typical food of certain countries through an investigation process.	Culture Content (countries: food) Cognition (investigate)
	To investigate the changes of the ingredients during the cooking process.	Cognition (investigate; cause-effect relationship)
	To express their feelings.	Cognition (explain)
	To activate oral production of the sentences learnt in real situations.	Communication

15.	To get to know other cultures through the typical costumes.	Culture Content (countries: costumes)
16.	To get close to other cultures through the music.	Culture Content (countries: music)
17.	To investigate about the languages that are spoken all over the world, making hypotheses and checking their veracity.	Cognition (hypothesis, investigation) Culture
	To activate oral production of the linguistic elements learnt through the project in a real communicative situation.	Culture Communication

2.5. Assessment

2.5.1. Learning outcomes assessment

Reading about assessment in CLIL I became aware of the problems and difficulties that teachers can find when assessing the 4C's of a CLIL unit, session, program, etc.

Not knowing if students' failure in communicating understanding is due to a misconception of the content or a lack of language abilities to do so; not being possible to assess content through students' first language since they have not acquired the necessary vocabulary in their first language because the content has been taught in the second language; difficult conditions when assessing children's productions or opacity to assess cognitive development are some of the problems that Coyle et al. (2010) establish as the most frequent ones that teachers have to deal with.

All the documents I have read regarding assessment are directed to primary or older CLIL students, who are able to write and read in the second language or whose English language knowledge allows them to communicate the content in that language.

However, I designed a CLIL project for pre-primary students, whose developmental stage results in limitations as far as communication in second language is concerned, for example.

Consequently, some of the mentioned problems also affect assessment in pre-primary ages, and there are other added limitations. Besides, I believe that it is not useful to assess learning through a test – that gathers the content and/or the language that children are supposed to learn – in pre-primary levels, since it can become even more confusing for children. Thus, I have to find a way to assess CLIL that fits the characteristics of this age group.

Due to my experience in schools, I consider that the most convenient assessing tool in pre-primary levels is *teacher's observation*. The reason why it is possible to use this tool is because of the nature of pre-primary education and the project I designed, where children's active participation is essential to develop the activities. In other words, while in primary levels children spend most of their time listening to the

teacher, pre-primary education gives importance to children's participation in the learning process; *learning by doing*.

Through observation, teachers can become aware of children's evolution along the project, of content and language acquisition, of objectives achievement, etc. As it is a broad tool, the most important aspect when using observation in assessment is to clearly define what to observe. For this purpose, I have designed some templates the teacher would have to fill in along the project, according to what I consider necessary to observe in order to achieve a successful assessment.

It is important to mention that along the project I have included some activities that can be used as assessment.

A. *Template to assess '4C's framework'*

The following template can be understood as the tool that teachers can use to write the observations that would constitute the *formative assessment* of children. The teacher could and should write notes in this template whenever he/she can. Consequently, the notes written here could be used to design a guideline in order to help each child in their learning process.

Table 6. Assessment template

		TEACHER'S NOTES
CONTENT	Means of transport	
	Countries	
	Culture	
CULTURE	Shows interest	
	Respectful attitude	

COGNITION	Remember & learn	
	Explain	
	Understand	
	Self-otherness	
	Cause-effect relationships	
	Hypothesize	

	Investigate	
COMMUNICATION	Understand Language of learning	
	Produce Language of learning	
	Familiarize with Language through learning	
	Value English as a communicative tool	

B. Template to assess content and language objectives

This template is supposed to be filled in on the basis of the previous template where summative assessments are reflected. The items gathered in this template can be understood as content and language *objectives* children are supposed to achieve. Consequently, this template constitutes the *summative assessment* of the project, where the teacher should determine until what extent children achieve the objectives.

Table 7. Template to assess content and language

		Does the child:	No	Sometimes	Yes
LANGUAGE	UNDERSTANDING	Understand the explanations of the activities?			
		Understand the story?			
		Understand the specific vocabulary (words and sentences) of the project?			
	ORAL PRODUCTION	Repeat the vocabulary that the teacher says?			
		Use the language learnt in specific language tasks?			
		Use the language learnt in real communicative situations?			
	ATTITUDE	Show interest and a positive attitude towards the language?			
		Value the communicative capacity of language?			
CONTENT	Show understanding of the content in his/her interventions?				
	Show interest about the content and a desire to know more about it?				

2.5.2. The project's impact

Apart from assessing children's knowledge acquisition, it is necessary to evaluate the effectiveness of the CLIL project designed, so that teachers decide if it has been a good tool through which facing the teaching and learning process and if it would be better to find another didactical approach to implement in the classroom or to continue with it. In the latter situation, evaluation will become a tool for teachers to

become aware of the possible mistakes when designing and implementing the project and learn from their mistakes for possible future projects.

The case concerned in this Final Grade Project is the *CLIL+stories* didactical approach earlier explained. In order to assess the effectiveness of this methodology, I have designed the following questionnaire where teachers are supposed to write down their impressions about the project.

QUESTIONNAIRE:
<p>Does using a story....</p> <ul style="list-style-type: none"> ▪ ...increase learners' motivation? ▪ ...reduce learners' anxiety derived from learning <i>sth</i> in a foreign language? ▪ ...provoke an <i>affective response</i> in learners that positively influences understanding? ▪ ...offer paralinguistic elements that help children to understand? ▪ ...create a natural context to approach language and content? <p>Does including the language to learn in a story...</p> <ul style="list-style-type: none"> ▪ ...help children to have better pronunciation (rhythm, accentuation, intonation)? ▪ ...help children to develop their listening skills? <p>Does creating a CLIL+stories project...</p> <ul style="list-style-type: none"> ▪ ...offer varied and rich input? ▪ ...lead children to develop a positive attitude towards the language? ▪ ...lead children to value foreign language as a communicative tool? ▪ ...provide a framework where integration becomes truth?

Figure 10. Questionnaire to evaluate the project's impact

In addition, the template mentioned in the section 3.3.3. about *what do I want to do? And what do we really do?* Can also be used as an assessment tool, where teachers become aware of the changes that are done and why. It is a way of improving the initial designed project.

CONCLUSIONES

A lo largo de este Trabajo Fin de Grado se ha defendido el uso de los cuentos como una herramienta a través de la cual mejorar la implementación de la metodología AICLE en el aula. El apoyo al uso conjunto de los cuentos y AICLE está basado en la revisión bibliográfica realizada acerca de los elementos positivos de AICLE y de las historias, así como de aplicaciones didácticas anteriores similares a la aquí propuesta. De este modo, pude destacar los beneficios de la nueva metodología que apoyaba.

Una vez fui consciente del enorme potencial de la unión de los cuentos y AICLE para la mejora de la enseñanza y aprendizaje del inglés, decidí diseñar una aplicación práctica con el objetivo de llevarla a cabo en un aula y demostrar los beneficios que defendía. De este modo, diseñé un proyecto sobre la base del análisis teórico previamente mencionado.

Tristemente, no tuve la oportunidad de poner en práctica el proyecto en un aula real, por lo que aunque sigo creyendo firmemente en el éxito derivado del uso de los cuentos en AICLE, no puedo demostrarlo empíricamente en el marco de este Trabajo Fin de Grado. En cambio, puedo apoyarlo a partir de experiencias educativas similares a la presentada, quedando pendiente para un futuro la puesta en práctica y análisis del proyecto diseñado.

Personalmente, la realización de este Trabajo Fin de Grado me ha ayudado a descubrir una nueva manera de afrontar la enseñanza y aprendizaje del inglés en educación infantil. Además, he aprendido que maestros y maestras no tienen por qué limitarse a las metodologías existentes, sino que pueden combinarlas, modificarlas, etc. para dar lugar a nuevas metodologías que cada uno considere más útiles y efectivas en función del contexto en el que se está trabajando.

Otro aspecto que he descubierto durante este Trabajo Fin de Grado, es el hecho de que cada maestro debería construir su propia visión de educación, en un proceso que no tiene final. Por ejemplo, dado que yo creo en la teoría de las inteligencias múltiples, en la importancia de dar a cada alumno la oportunidad de desarrollarse de manera holística – desarrollando al máximo los ámbitos en donde tienen un gran

potencial y reforzando aquellos donde necesitan ayuda – y en los beneficios que tiene *integrar* en educación, he tratado de incluir todos estos aspectos en el proyecto que he diseñado.

Refiriéndome ahora concretamente al uso de los cuentos en AICLE, creo en el hecho de que es una metodología que puede no sólo utilizarse en educación infantil sino también en niveles educativos superiores, donde nos encontramos con contenidos fijos y más difíciles, que pueden resultar más difíciles de afrontar – tanto para el maestro como para el alumno – utilizando una metodología CLIL *pura*. En cambio, en el momento en que se incluyan los cuentos o historias, maestros y alumnos podrán disfrutar de los beneficios de esta innovación, dando lugar a una mejor experiencia educativa.

Realizar este Trabajo de Fin de Grado al mismo tiempo que estaba realizando las prácticas escolares, me dio la oportunidad de conocer y analizar otras maneras de hacer frente a la enseñanza-aprendizaje del inglés y de hablar sobre ello con otros maestros y maestras. En uno de nuestros debates, nos topamos con el hecho de que a pesar de que la enseñanza del inglés comienza ahora, en el sistema educativo español, a los tres años de edad, los niños y niñas aún siguen encontrando dificultades para aprender la lengua cuando crecen.

Por tanto, creo que hay poca diferencia entre la enseñanza del inglés ahora y la que tenía lugar hace 20 años, a pesar de que aprender una o más lenguas extranjeras ha cobrado una gran importancia en nuestra sociedad. Si los cambios que se han realizado están resultando en mejoras muy pequeñas, creo que es hora de hacer cambios más grandes en la manera en que el sistema educativo hace frente al aprendizaje de las lenguas extranjeras.

Precisamente a lo largo de este Trabajo Fin de Grado se ha propuesto una nueva metodología, una metodología que puede ser efectiva y que cumple las exigencias del sistema educativo actual. De igual modo, maestros y maestras deberían poner en práctica metodologías nuevas, creativas y diferentes a las actuales, analizando su nivel de efectividad y modificándolas gradualmente hasta descubrir una manera de afrontar la enseñanza-aprendizaje del inglés que realmente sea eficaz y ayude a nuestros

alumnos a aprender la lengua, y sobre todo, a ser capaces de utilizarla en situaciones comunicativas.

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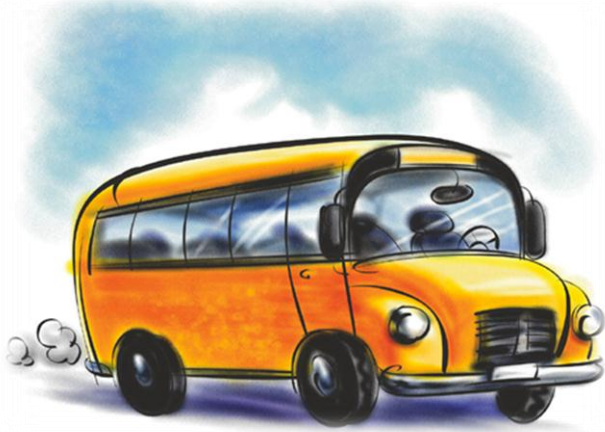
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Digital Education Review, 22, 52-67.

ANNEXES

A. ANNEX I

Materials for activity 1: images to project at the beginning of the lesson.



Bus

Source: google images



Magic carpet

Source: google images



Car

Source: google images



Boat

Source: google images



Boat

Source: google images



Plane

Source: google images



Tuk tuk
Source: google images



Coco taxi
Source: google images



Train
Source: google images



Balloon
Source: google images



Helicopter
Source: google images

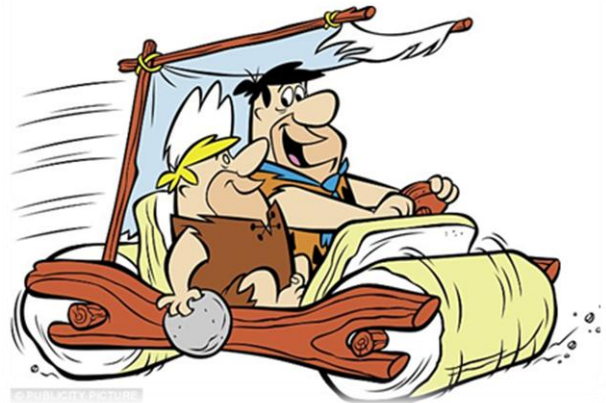


Biplane
Source: google images

A



Bike
Source: google images



The Flinstone's car
Source: google images



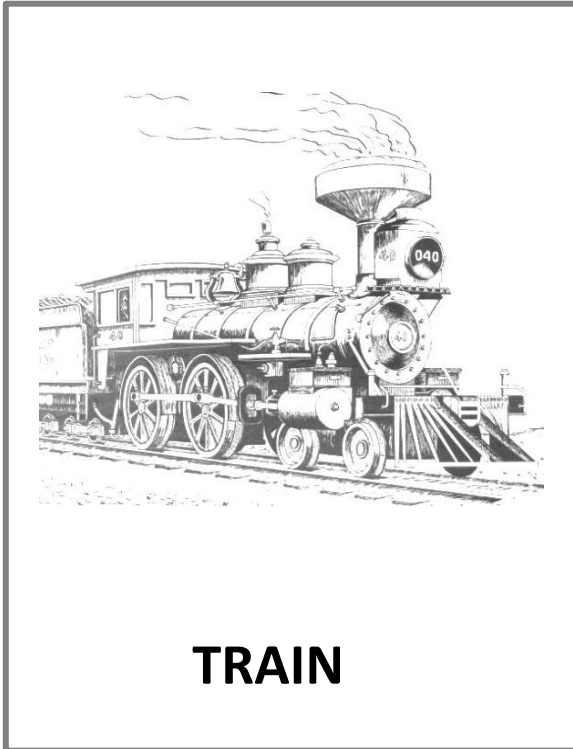
Cinderella's carriage
Source: google images



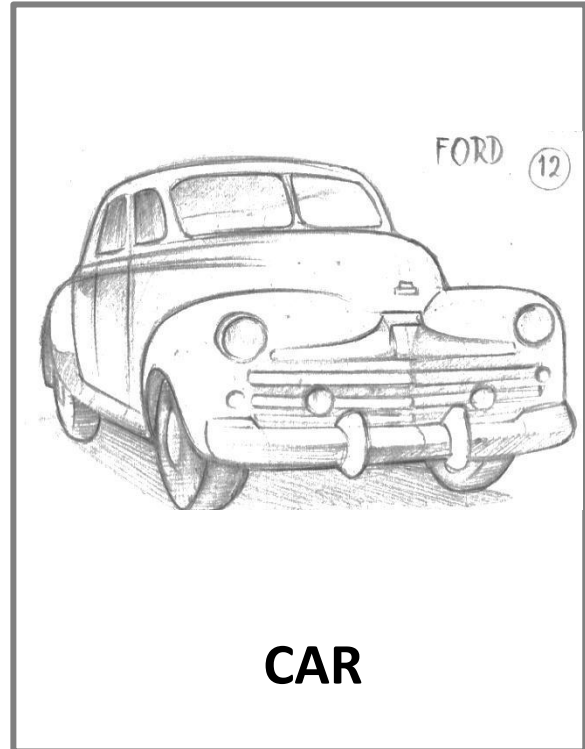
Train
Source: google images

B. ANNEX II

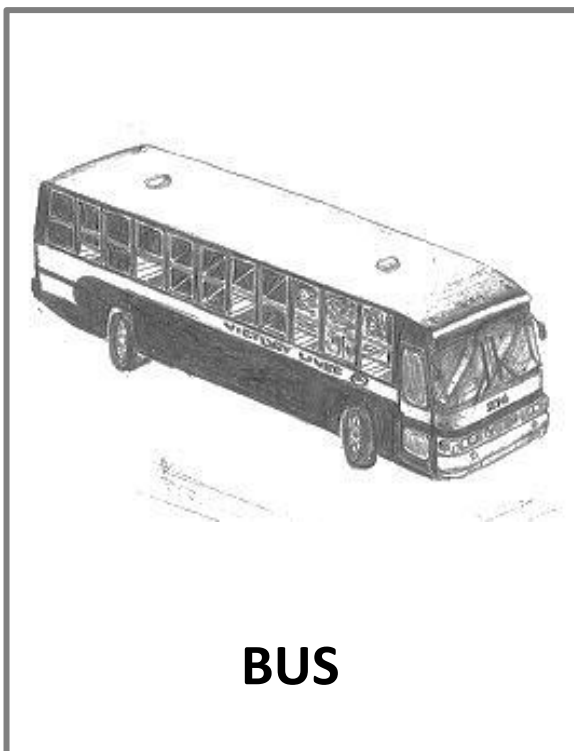
Material designed for activity 5: vocabulary flashcards²⁰



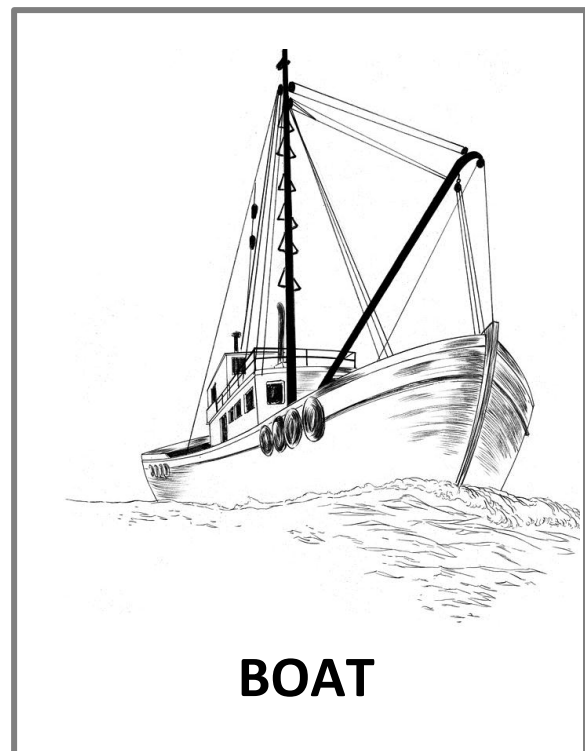
TRAIN



CAR

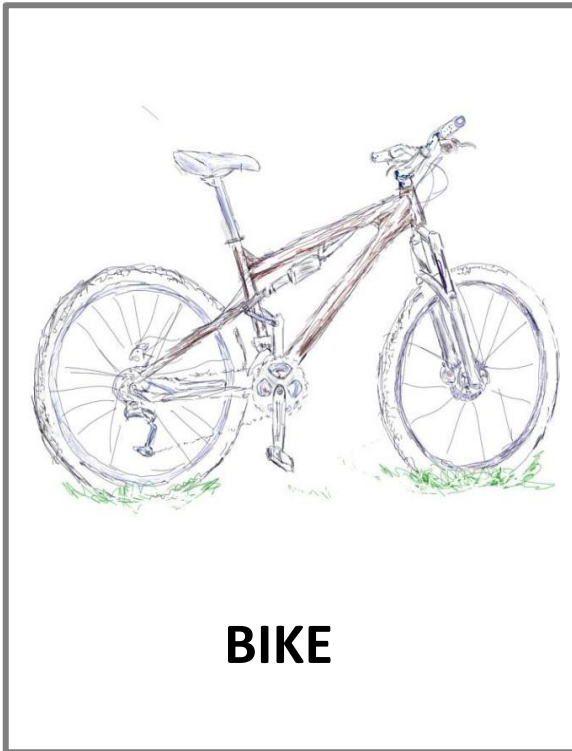


BUS

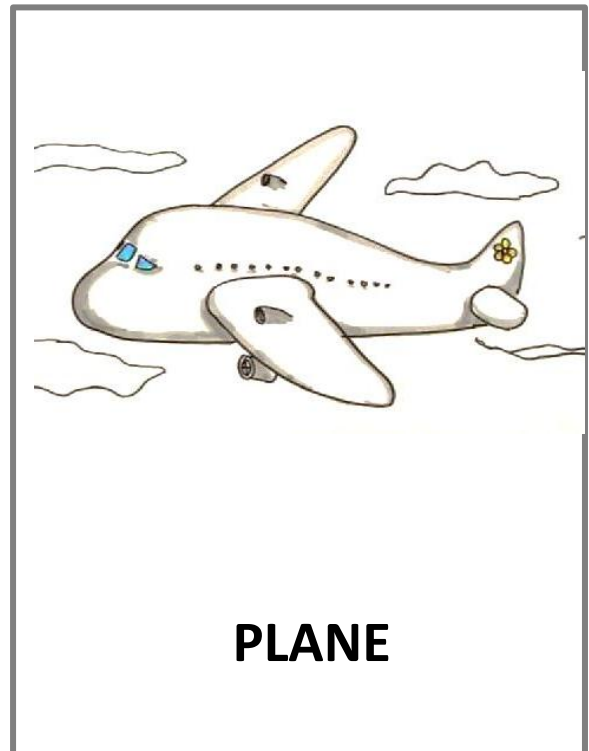


BOAT

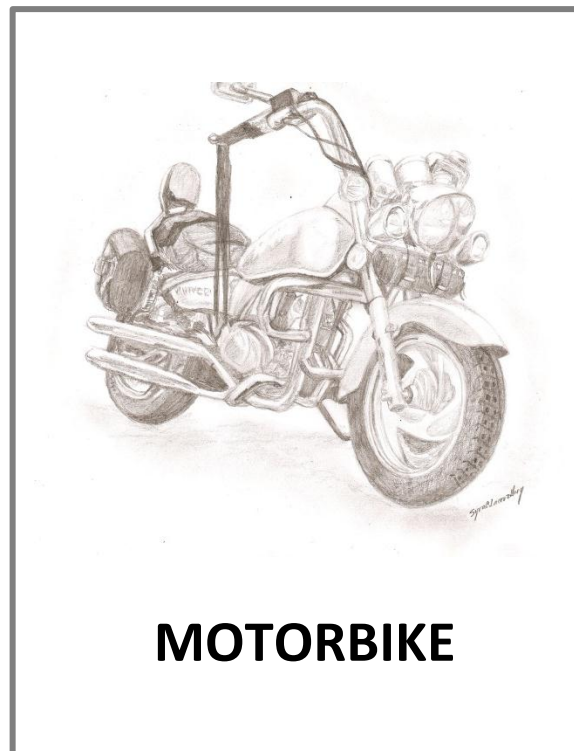
²⁰ The source of the images in the flashcards is: google images



BIKE



PLANE



MOTORBIKE

C. ANNEX III

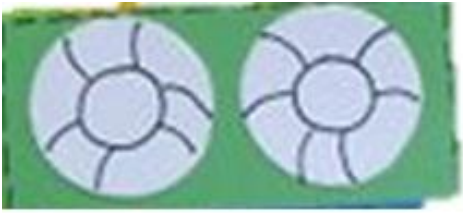
Treasure map for the story representation and activity 8

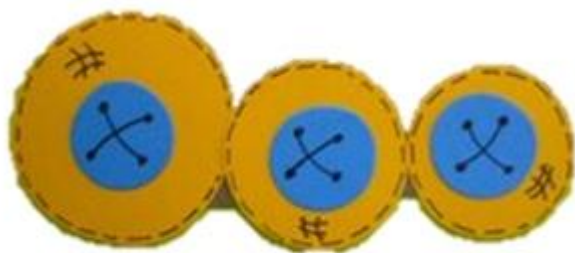


D. ANNEX IV

Poster and pictures for activity 10.







E. ANNEX V

Materials for activity 11: images of other means of transport



Rickshaw
Source: google images



Bamboo rowing boat in Thailand
Source: google images



Horses carriage in Spain
Source: google images



Rickshaw in India
Source: google images



Bike in India
Source: google images



Tuk tuk in Cambodia
Source: google images



Camels in Tunisia
Source: google images



Canoe in Guatemala
Source: personal photograph



Elephant in India
Source: google images

F. ANNEX VI

Material for activity 12: rhythms – this material is for the teacher to know which kind of rhythms should be used –.

Claves $\frac{2}{4}$ | \bullet — \bullet — | \bullet — \bullet — | \bullet — \bullet — | \bullet — \bullet — ||

Claves $\frac{2}{4}$ | \bullet — \downarrow | \bullet — \downarrow | \bullet — \downarrow | \bullet — \downarrow ||

Claves $\frac{2}{4}$ | \bullet — \square — | \bullet — \square — | \bullet — \square — | \bullet — \square — ||

Claves $\frac{2}{4}$ | \square — \bullet — | \square — \bullet — | \square — \bullet — | \square — \bullet — ||

Claves $\frac{2}{4}$ | \downarrow \bullet — \downarrow \bullet — | \downarrow \bullet — \downarrow \bullet — | \downarrow \bullet — \downarrow \bullet — | \downarrow \bullet — \downarrow \bullet — ||

Claves $\frac{3}{4}$ | \bullet — \bullet — \bullet — | \bullet — \bullet — \bullet — | \bullet — \bullet — \bullet — | \bullet — \bullet — \bullet — ||

Claves $\frac{3}{4}$ | \square — \square — \bullet — | \square — \square — \bullet — | \square — \square — \bullet — | \square — \square — \bullet — ||

Claves $\frac{3}{4}$ | \square — \square — \square — \bullet — | \square — \square — \square — \bullet — | \square — \square — \square — \bullet — | \square — \square — \square — \bullet — ||

G. ANNEX VII

Material for activity 13: different kinds of houses around the world



House in Africa
Source: google images



House in Japan
Source: google images



House in the United Kingdom
Source: google images



House in Japan
Source: google images



Church in Southamerica
Source: google images



House in Japan
Source: google images



Houses in Indonesia
Source: google images



Houses in Germany
Source: google images



House in Peru
Source: google images



House in Spain
Source: google images



House in Peru
Source: google images



House in Portugal
Source: google images



Houses in Argentina
Source: google images



Houses in Guatemala
Source: personal photograph



Houses in France
Source: google images



Houses in Iceland
Source: google images



House in Spain
Source: google images



House in Africa
Source: google images



Houses in Greece
Source: google images



House in Africa
Source: google images



Houses in Morocco
Source: google images



Houses in Myanmar
Source: google images



Igloo in Antarctica
Source: google images