FILOLOGÍA Y DIDÁCTICA DE LA LENGUA

Amaya ALEVESQUE ARAU

TEACHING ENGLISH THROUGH LITERATURE IN THE FL CLASSROOM

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Lehen Hezkuntzako Irakasleen Gradua

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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 Primaria 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/3857/2007, 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 Primaria*; 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 Primaria se estructuran, según la Orden ECI/3857/2007, 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 disciplinares 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/3857/2007 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/3857/2007, 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 Primaria.

En este trabajo, el módulo *de formación básica* nos ha permitido realizar una propuesta didáctica con actividades enfocadas al aprendizaje de la lengua extranjera Inglés a través de la literatura. Dichas actividades están planteadas en torno a trabajar las cuatro destrezas básicas de una manera activa y participativa por parte del alumnado, quien será el protagonista de su propio aprendizaje.

El módulo *didáctico y disciplinar* se desarrolla en la elaboración de un trabajo escrito en una lengua extranjera y dirigida al desarrollo de ciertos aspectos de la misma lengua a través de elementos literarios. Las actividades propuestas siguen un orden de complejidad de menor a mayor, siempre centradas en la mejora de las cuatro destrezas básicas en las que se basa el aprendizaje de una lengua. Por otra parte, la propuesta contempla objetivos no sólo académicos, sino también actitudinales en los que se valorará el trabajo en equipo, la capacidad para tomar decisiones y autonomía propias.

Asimismo, el módulo *practicum* nos ha permitido enfocar la literatura con actividades diseñadas de una manera más activa por parte del alumnado y trabajadas de una manera más lúdica. El desarrollo de este proyecto no ha sido llevado a cabo, pero se ha desarrollado teniendo en cuenta las observaciones realizadas durante los meses de prácticas correspondientes a la mención en lengua inglesa en un colegio bilingüe de Pamplona. Las actividades de las que se compone el proyecto están enmarcadas en mi experiencia vivida en el aula, que me ha servido para elaborar una propuesta lo más realista posible y que podría ser llevada a la práctica en el aula, a establecer el tiempo aproximado destinado a cada actividad, a ordenar la clase en grupos de trabajo equilibrados, la secuenciación…

Por último, el módulo *optativo,* en este caso la lengua inglesa es el hilo conductor en este trabajo. La enseñanza de la lengua inglesa cobra gran importancia hoy en día sobre todo en el aula de primaria. En base al modelo metodológico CLIL, con el que trabajan en el colegio bilingüe en el que estuve en mi periodo de prácticas, el aprendizaje de la lengua inglesa se concibe no como algo sistemático, repetitivo y automatizado, sino como un proceso activo en el que se relacionan varios aspectos de la lengua. Es por ello que cada una de las tres propuestas didácticas está encaminada, no sólo a adquirir conocimientos referidos a vocabulario y estructuras gramaticales, sino a utilizar esos

conocimientos para desarrollar las cuatro destrezas (escuchar, leer, escribir y hablar) en la lengua inglesa.

Por otro lado, la Orden ECI/3857/2007 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 1 y 5, así como el preceptivo resumen que aparece en el siguiente apartado.

Resumen

Este trabajo aborda el uso de la literatura para el desarrollo de las cuatro destrezas básicas en la lengua extranjera Inglés. Se pretende exponer que el uso de la literatura en el aula puede favorecer no solamente la adquisición de vocabulario y estructuras gramaticales específicas del ciclo, sino también desarrollar una habilidad lingüística de manera más global, tanto oral como escrita y, en general, al enriquecimiento de la competencia comunicativa. A través de las actividades de este proyecto se espera potenciar en el alumnado el gusto por la lectura, mediante la activación de conocimientos previos, la comprensión lectora y la actividad lúdica. Al tratarse de un proyecto destinado para niños y niñas de tercero de primaria, tiene un enfoque motivador con materiales auténticos que presentan mucho soporte visual y cuyas actividades van a ser llevadas a cabo en pequeños grupos.

Palabras clave: competencia comunicativa; habilidad lingüística; literatura; destrezas; desarrollo cognitivo.

Abstract

This paper addresses the use of literature to develop the four basic skills in English foreign language. It is aimed to clarify that the use of literary texts in the classroom can promote not only the acquisition of vocabulary and specific grammatical structures, but also to develop a global communicative competence in both oral and written skills and, generally enriching the linguistic ability. Through the activities of this project it is expected to promote a taste for reading in students, by activating prior knowledge, reading comprehension and playful activities. Since it is a project for children in third grade, it has a motivational approach with authentic materials which include visual support and whose activities are thought to be carried out in small groups.

Keywords: communicative competence; linguistic ability; literature; skills; cognitive development.

PALABRAS CLAVE:

MT (Mother tongue): Lengua maternal también conocida como primera lengua (L1) o lengua nativa. Es la lengua que una persona ha aprendido desde su nacimiento, la lengua que cada uno domina mejor y con la que sienta las bases de su identidad lingüística. Las personas bilingües dominan perfectamente dos lenguas.

FL (Foreign Language): Se dice de la lengua propia de otro país que no es una lengua nativa del país de origen.

ESL (English as a Second Language): Originalmente, este término se utilizó para designar a las personas de habla no inglesa que estaban aprendiendo inglés en un ambiente de habla inglesa como Reino Unido o Canadá.

EFL (English as a Foreign Language): En sus inicios esta palabra se utilizó para referirse a personas de habla no inglesa que estaban aprendiendo inglés en un país de habla no inglesa. Por ejemplo, españoles aprendiendo inglés en España. EFL puede ser contrastado con ESL. Sin embargo, hoy en día se ha convertido en un término estándar que se refiere a cualquier persona de habla no inglesa que esté aprendiendo inglés independientemente de su entorno.

Communicative Competence: Es un término lingüístico referido a los conocimientos gramaticales que tiene una persona acerca de la sintaxis, la morfología, fonología, así como del conocimiento social sobre cómo y cuándo usar expresiones adecuadamente.

Silent Period: Es un periodo durante el que una persona que está aprendiendo una segunda lengua no habla. Está basado en la idea de que cuando se está aprendiendo un idioma hay un periodo en el que no se espera que la persona hable, si no que escuche, tal y como hacen los bebés cuando aprenden la lengua materna.

Input / Output: La diferencia entre *Input* y *Output* es que el primero es todo el material al que los estudiantes están expuestos, mientras que el segundo denomina a lo que los estudiantes producen (textos orales y escritos…).

Cognitive Development: Es conocido como desarrollo cognitivo o desarrollo cognoscitivo y se enfoca en los procedimientos intelectuales y en las conductas que derivadas de estos procesos. El desarrollo cognitivo es una consecuencia de la voluntad de las personas por entender la realidad y desempeñarse en sociedad, por lo que está vinculado a la capacidad que tienen los seres humanos para adaptarse e integrarse a su ambiente.

Realia: Son materiales que nos sirven para explicar el significado de algo. Es el hecho de explicar algo mostrando diferentes materiales.

Skills: El significado de skill es destreza. En el proceso de aprendizaje de una lengua hay cuatro destrezas. Hablar y escribir se consideran destrezas productivas, mientras que leer y escuchar se consideran destrezas receptivas.

Meaningful Learning: Significa aprendizaje significativo y hace referencia al aprendizaje que se da de manera contextualizada, en la que el alumnado adquiere protagonismo en su proceso de aprendizaje.

Scaffolding Process: Es un término utilizado sobre todo en la metodología CLIL / AICLE y quiere decir que el proceso de aprendizaje sigue una secuenciación de menor a mayor complejidad y dificultad.

Índice

1. ANTECEDENTES, OBJETIVOS Y CUESTIONES.

1.1 Introducción

El ser humano es un ser social por naturaleza, necesita comunicarse con su entorno y aunque existen muchas maneras a través de las cuales se hace posible una interacción, la lengua es el instrumento más eficaz y preciso para lograr esa comunicación. Actualmente, y debido a la globalización es necesario saber una lengua extranjera (generalmente inglés) la cual nos permita compartir información, observar y comentar diferentes puntos de vista y discutir sobre determinadas cuestiones. En general, una lengua que nos permita desenvolvernos en una sociedad desarrollada como en la que vivimos.

Pero ¿Hacerse comunicar en otra lengua diferente a la lengua materna significa saber una lengua? ¿Dónde está el eje que marca hasta qué punto comprendemos y dominamos una lengua? Muchas personas han viajado a lugares en los que se habla una lengua extranjera y han podido comunicarse con palabras sueltas y sencillas frases, pero el hecho de hacerse entender no significa saber comunicarse. El estudio de la lengua va más allá del mero hecho de saber palabras para saludar o despedir, para mostrar agradecimiento o para contestar si o no a algo una pregunta que no se ha llegado a comprender del todo. En definitiva, el estudio de la lengua permite desarrollar habilidades comunicativas propias de dicha lengua y ser capaces de incorporar y comparar esas estructuras lingüísticas con las que poseemos de nuestra lengua materna.

Hoy en día la educación juega un papel determinante en el aprendizaje de una lengua, pero ¿Cómo se aprende una lengua? ¿Cómo se lleva a cabo el aprendizaje de una lengua en el aula? Para responder esta cuestión debemos tener en cuenta varios factores:

- Lo primero a tener en cuenta es la edad. Está comprobado que las/los estudiantes que se sumergen en el estudio de una lengua extranjera en edades tempranas adquieren mayor mejora en el desarrollo cognitivo que aquellos/as que se inician más tarde. El hecho de aprender una lengua extranjera cuando ya se domina la lengua materna hace que se enfoque dicho aprendizaje comparando ambas lenguas y traduciendo estructuras propias de cada una.

- El tiempo dedicado en el que se desarrolla el aprendizaje juega un papel importante. Actualmente hay muchos colegios bilingües que gracias al enfoque metodológico CLIL (Content and Language Integrated Learning) destinan más horas lectivas a la práctica del inglés, no sólo como una lengua, sino como un instrumento para el estudio y aprendizaje de otras materias como Science (conocimiento del medio), Arts & Crafts (educación plástica) o Phisical Education (educación física). Un niño/a que estudie en un colegio bilingüe tendrá muchas más oportunidades de mejorar notablemente su nivel en la segunda lengua que un niño/a que solamente curse la asignatura de inglés como tal.

- Está demostrado que los niños/as en edades tempranas aprenden por imitación. Por ello, el entorno de aprendizaje es muy importante en el desarrollo de un niño/a. No solamente se potencia la adquisición de una lengua extranjera en el aula, sino que se puede trabajar mediante estímulos externos al aula, como escuchar música, ver películas o leer la prensa en la lengua que se está estudiando.

Además de estos aspectos, el factor más importante en el aprendizaje de una lengua en educación primaria es la implicación por parte de profesorado, alumnado y padres/madres. Estos elementos componen el sistema educativo y deben de estar interrelacionados con el fin de que el alumno/a desarrolle al máximo sus capacidades.

En el aula, el aprendizaje de una segunda lengua, en este caso inglés, se lleva a cabo trabajando las cuatro destrezas (comprensión escrita, comprensión auditiva, expresión escrita y expresión oral) de manera interrelacionada, y así es como he diseñado mi propuesta didáctica, con actividades secuenciadas y destinadas a trabajar de manera integrada cada una de estas cuatro destrezas.

Por otro lado, este trabajo tiene como objetivo el estudio de la lengua inglesa a partir de textos literarios, pero ¿Cómo trabajar las cuatro destrezas a través de la literatura? Es aquí donde yace el interés de este trabajo. El desarrollo de la capacidad lingüística del ser humano está compuesta por cuatro factores que hacen referencia a las cuatro destrezas y que están interrelacionados entre sí con el objetivo de lograr una buena competencia comunicativa en la lengua inglesa. Por todo ello, este trabajo cuenta con tres tipos de textos literarios con actividades propuestas, cada una de ellas encaminada a trabajar una de las destrezas mencionadas anteriormente.

De acuerdo con Richards, Jack C. y Renandya, Willy A (2002, p.40), en el aprendizaje de una lengua la motivación es más específica que en aprendizaje de una asignatura concreta, puesto que en ésta última la motivación va enfocada a trabajar el contenido, al contrario que en el aprendizaje de la lengua extranjera, que se enfoca más a trabajar las destrezas y habilidades que tienen lugar en el proceso de aprendizaje. Así pues, y debido a que este trabajo está diseñado para el alumnado de tercero de primaria, las actividades propuestas están contextualizadas de manera más lúdica, con mucho soporte visual y materiales auténticos que permiten ubicar al alumno/a y darle un sentido real a la actividad. Del mismo modo, la mayoría de las actividades están planteadas para trabajarlas de manera grupal, tanto en gran grupo como en pequeños grupos, de manera que no solo se trabajen contenidos académicos, sino también aspectos actitudinales.

Después de muchos años estudiando inglés como lengua extranjera, me he dado cuenta de que la enseñanza de una segunda lengua no sigue la misma metodología que la utilizada en otras asignaturas, puesto que la primera se centra sobre todo en el desarrollo de habilidades y destrezas que permitan adquirir una buena competencia comunicativa.

Como he dicho anteriormente, este proyecto presenta actividades para trabajar las cuatro destrezas a través de textos literarios, pero se podrían trabajar también con otros muchos recursos. En el apartado *2. Theoretical Framework* aparecen algunas de mis propuestas que podrían llevarse a cabo relacionadas con situaciones que ocurren en su vida diaria, eventos puntuales que ellos/as conozcan o incluso actividades relacionadas con otras asignaturas. Con esto quiero decir que a cualquier material se le puede sacar provecho, que lo importante no siempre es el contenido del mismo, sino la visión y el enfoque que se le dé y sobre todo, hacer que las sesiones sean motivadoras y significativas para el alumnado, sobre todo en edades tempranas.

1.2 Objetivos

Mediante la realización de este trabajo pretendo alcanzar los siguientes objetivos.

En primer lugar, profundizar en el estudio de la enseñanza de la lengua inglesa presentando diferentes metodologías. Este apartado también incluye propuestas didácticas que pueden ser llevadas a cabo en el aula de primaria.

En segundo lugar, presentar actividades destinadas a desarrollar la competencia comunicativa y habilidades lingüísticas en el área de lengua extranjera a través de diferentes tipos de textos literarios.

Por último, motivar al alumnado con actividades que requieran su participación activa en el aula y trabajando por grupos, así como inculcar valores de igualdad y respeto hacia todos sus compañeros.

1.3 Cuestiones

En cuanto a las cuestiones previas planteadas y que posteriormente van a ser abordadas a lo largo de este proyecto, podemos resumirlas en:

- ¿Por qué es tan importante trabajar las cuatro destrezas (comprensión escrita, comprensión auditiva, expresión escrita y expresión oral) en el aprendizaje de la lengua inglesa?
- ¿Cómo podemos adaptar diferentes materiales y recursos para hacer frente a las diferentes necesidades del alumnado?
- ¿Por qué es importante plantear actividades motivadoras para el alumnado en edades tempranas?
- ¿Qué es lo que les aporta a los niños/as y por qué deben plantearse modelos didácticos que incluyan trabajos en grupo?
- ¿Qué objetivos tanto conceptuales como actitudinales se consiguen mediante la realización de las actividades propuestas?

2. THEORETICAL FRAMEWORK

Currently and owing to the globalization of our society, education has to be linked, now more than ever, to the learning of new languages in order to be able to communicate all over the word and adapt oneself to this incoming multicultural and multilingual society. For this reason our educational system gives a prominent place to training for communication in one or more foreign languages.

It is obvious that being able to speak another language from the mother tongue allows the students to expand significantly their possibilities to enter the workforce or just to go further in their studies, but apart from that, there are some studies which shows the cognitive importance that learning a second language at early ages has. It has been proved that learning languages affects positively in math competence, artistic expression, auditory memory and listening skills and it contributes to the development of communication skills in every aspect but there will have to be into account the simple competence level.

So, in Primary education the teacher will have to bear in mind that creating familiar activity context, in order to take advantages of the knowledge and capacities that the student might previously have, is essential for children at these ages. This way, the use of the language will be real and motivating.

This project is thought to work in this manner. There are activities contextualized and the students will work with "realia" so as to provide them with meaningful activities. But before presenting my proposals, I am going to show the theoretical framework which I have based my project on.

2.1 Introduction

- *Psychology: Constructivist Approach.*

Constructivism is a psychological current that involves the students by giving them an active role in their own knowledge construction. As González and Criado del Pozo (2003; pp.142) show, *"School learning is a process in which students construct an internal representation of knowledge and a personal interpretation of experience."* Thus, and as Martínez Recio, A. and Juan Rivaya, F. (1989) explain, the teacher role changes and becomes the guide, leaving behind her/his role as primary source of information.

Numerous authors have worked on these theories which are founded on authors such as Piaget, Vygotski, Ausubel, Barlett and Bruner.

Throughout this project, I have tried to follow Piaget and Ausubel´s perspectives by presenting activities in which children are the main characters in their learning process. But, what do Piaget and Ausubel really maintain?

Piaget is one of the classic authors of constructivism and one of the most important characters in the cognitive development. His main objective was to study the knowledge development and according to him, the genetic inheritance which we are born with plays an important role in the way that we relate to the physical and social world. By this interaction, the human being is able to assimilate, accommodate and adapt the new knowledge to the previous one.

He places his theory around three developmental stages which every single person has to pass by during their development. These are:

1. *Sensor Motor Stage* (From birth to 2 years old): This period is characterized by sensory perceptions in relation to space.

2. *Concrete Operation Stage* (From 2 years old to adolescence, 11/12 years old): During this period the deductive and inductive reasoning start to be dominated and although it has to do with concrete aspects from the reality, it gives rise to physical aspects such as conservation tasks, class inclusion, classification, etc.

3. *Formal Operation Stage* (From adolescence, 11/12 years old): Throughout this period, the teenager is detached from the physical and actual aspects, so that a high level of abstraction is needed.

This project, as I will explain later, is aimed at children aged from 8 to 9 years old, so the stage these students are at is the concrete operation stage. For this reason, the activities proposed to work literature in the classroom in section 4 will be set according to the cognitive characteristics of this period.

Another author that has been relevant when doing this project has been Ausubel who differentiates four learning processes.

1. *Receptive Learning*: Students are given the contents which they have to learn already prepared.

2. *Discovery Learning*: The main content has to be discovered and prepared by the students themselves.

These ones can be framed in:

3. *Meaningful Learning*: Students take the previous knowledge so as to relate and assimilate the new knowledge. Ausubel supports the idea of presenting the materials in an organized and sequenced way to enable the students assimilate the new content and add it to the previous knowledge.

4. *Rote Learning:* The children neither keep the information without comprehension nor relate them to the previous knowledge.

From my point of view, and I think from the most teachers' view too, discovery learning combined with meaningful learning is the best methodology policy in the learning process. It is true that sometimes, and depending of the grade the students are in, the learning process is thought to be receptive and rote. I do not agree with none of these latter methodologies because currently, there are lots of techniques and multimedia resources to catch students' attention and involve them in their learning development. Even if they are in high school the learning method should not be a tedious process, it should call for participation from the children and try to get the most of them. The role of the teacher is essential to accomplish a meaningful learning process, to present the content to the students in an attractive way and achieve them to investigate and experiment it, as much as they can, on their own. Thus, as the students' learning progress increases, the teacher's support decreases.

Yet, going back to the subject that is relevant to us, how could a primary teacher apply these methodologies to their lessons? Especially English teachers, what do they have to do to achieve successful learning in terms of acquiring content and language? How to relate these two items in one methodology?

- *CLIL*

At this point, it is time to relate CLIL to this document. CLIL is an acronym for Content and Language Integrated Learning. This instructional approach was first used by David Marsh, from the university of Jyväskylä (Finland) in 1994, and explained as follows: *"CLIL refers to situations where subjects, or part of the subjects are taught through a foreign*

language with dual-focused aims, namely the learning of content and the simultaneous learning of a foreign language". In other words, CLIL involves learning to use language appropriately while using language to learn effectively.

This approach identifies five dimensions that relate to core principles of this educational methodology:
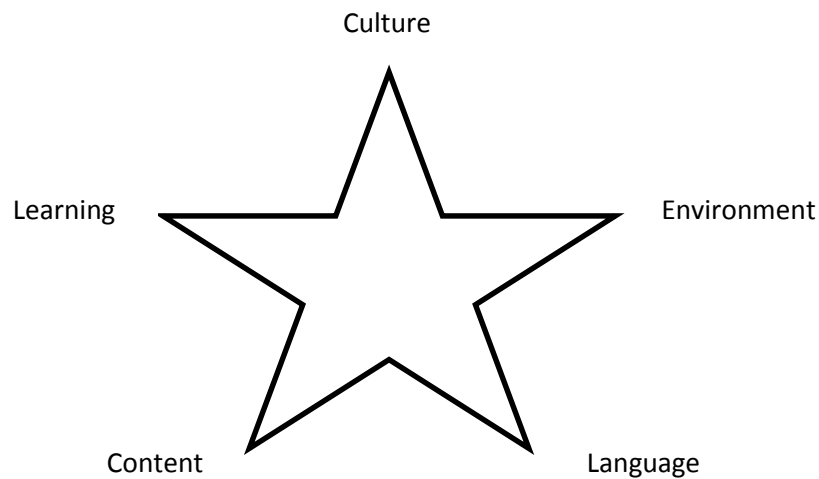

Figure 1. Factors in CLIL

These dimensions are considered, at the same time, in relation to three key factors:

1. The range of ages of the students

2. The social-linguistic environment

3. The students' degree of contact with CLIL

By working CLIL in the classroom, it lists several benefits for students: they increase their motivation, meaningful use of English, multicultural awareness, real-life goals and work in a global context are some of them. However, to acquire these benefits *"the teacher has to be well-trained to attend functional communication, form and meaning, and corrective feedback."* Graaff, Koopman and Westhoff (2007).

When working through CLIL, the language needed does not necessarily follow the same grammatical progression that it could be found in a language-learning setting. Teachers need to interrelate the content objectives with the language objectives and, to make this connection, Coyle created the Language Triptych:

Language *of* learning

Language *for* learning

Language *through* learning
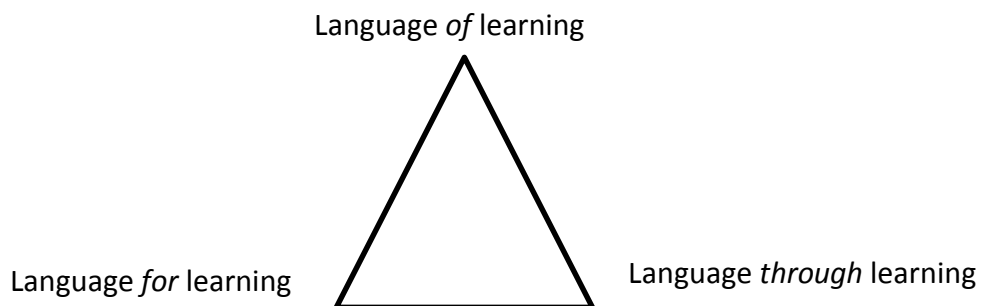
Figure 2. Coyle Language Triptych

It supports the language that students use through CLIL from three interrelated perspectives: Language *of* learning, language *for* learning and language *through* learning.

- Language *of* learning shows the specific language that students need to acquire for a concrete theme or topic. In this case, the teacher uses the vocabulary of the thematic content in written and orally forms.

- Language *for* learning focuses on the specific language needed to operate in foreign language environment. This means that the learner will develop her/his speech skills about the content required for pair and cooperative work; asking questions, debating, chatting and so on.

- Language *through* learning highlights that active involvement either by the teacher and learners is needed for an effective learning. Students need language to support their mental processes while achieving new knowledge and improve their language learning.

As Coyle (1999) claims*, "successful CLIL practice is likely to require teachers to engage in alternative ways of planning for effective learning"*. This means that teachers have to select and adapt the task in advanced so as to provide students learning scaffolding; assign tasks that involve learners in construction meaning, support and explanation if the meaning has not been understood at all; ask for reactions and interact in the target language; and facilitate the use of strategies to solve problems in the aimed language.

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To sum up, CLIL is an approach that integrates both language and content learning which demands a more planned course of action concerning teacher formation and in-service teacher support, and needs a further research to prove very effective in producing proficient foreign language speakers.

The equivalent to CLIL in Spain is AICLE (Aprendizaje Integrado de Contenidos y Lenguas Extranjeras) and is used above all in bilingual schools. In the internships that I have been on during this year I was lucky to be in a bilingual school in Pamplona and they worked following the CLIL's principles. It seemed interesting and rewarding to me because learners were involved in the lessons by participating actively and, for this reason, when designing the activities in section 4 of this document, CLIL methodology was beard in mind, intending to propose assignments in which students are the main character in their learning process.

Throughout history, there have been many didactic pedagogical studies but *how to teach English* has always been the object of the study that has been reflected in different educational reforms and school models, which are related to various pedagogical methodologies.

2.2 Teaching Reading through Literature

According to Hamer, J (2007; p. 68), *"there are different reasons why getting students to read English texts is an important part of the teacher's job".* The most important one is that students want to understand what they read, either for their careers, for their studies or simply for pleasure.

So, why is working with literary texts in the classroom important then? Reading literature not only supplies understanding but it is also very good when learning a FL (Foreign Language) because the more the students read, providing they more or less understand, the more they are going to acquire and improve in terms of vocabulary, spelling and writing. Furthermore, it can also be used in order to focus on grammar, vocabulary and punctuation. The teacher should make the most of it and show the students how to construct sentences, paragraphs and the whole text.

But, what if the students do not like reading? Most of the students like reading but feel uncomfortable if they do in a FL. Bearing in mind that they might not know the meaning

of every single word in the text, they will think they will not understand the global meaning of the text and will resign themselves from reading it.

In a study conducted by Horwitz, Saito and Garza (1986; p.202), they concluded that *"Reading seems to be the component of FL or SL performance least susceptible to anxiety effects. Unlike speaking a FL, reading -at least silent reading- is done privately with unlimited opportunity for reflection and reconsideration. Reading is also an individual act in that the "success" of the reading does not depend on a dynamic construction of meaning by two or more speakers, whereas a speaker interacting with an uncooperative or incompetent conversational partner is going to have difficulty even if he or she is a very competent and sensitive conversational participant."*

According to them, Harmer (2007; p.69) sets different reading levels so as not to provoke a negative experience about reading in a FL but make learners able to deal with different literary texts. Some students read for pleasure, what is known as extensive reading (Richard Day calls it *joyful reading*) because they do it away from the classroom, and they usually do it by reading novels, web pages, newspapers, etc.

"Extensive reading involves rapid reading of large quantities of material or longer readings for general understanding, with the focus on the meaning of what is being read than on the language" Carrell and Carson (1997, p.48-49).

However, intensive reading takes place in the classroom and it is performed for specific purposes like focusing on vocabulary and grammar or using information in the text to move to another learning activities.

One of the goals which not only English teachers but every teacher pursues is getting students engaged with what they are reading. Students who do not do extensive reading tent to be less motivated when reading in class than those who do extensive reading. One of the reasons is that the former ones might not understand the text as well as the latter might do it because they do not have the same English level. This is the most common problem that teachers have to deal with in class when reading.

As in other subjects, not everyone is good at the same things, and the same comes to reading, so, instead of getting students adapt to the texts, why not doing it the other way round, adapting the same texts to different levels?

Back in 2003, McDonough and Shaw (p. 99) pointed out the implication of the teacher in the students' needs by providing them with individualized literary texts in the

programme. We could take into account two options: the first one is to change different words from the text to make it easier or more difficult, so we could have three different levels for the same text; the second one is to propose different kinds of questions referring to the same text so that, although they have the same texts, they will not be asked to focus on the same aspects.

When it comes to motivation, the content of the task itself may not be the most important aspect. The problem is not to be attractive. If the students see that they have to do the same, and sometimes boring, thing as most of the times, the teacher will not engaged them, whereas if the text shows something that they have not done before, the task turns into something curious and the students will pay attention to it. It does not have to be something very striking, because that way they will pay attention to the context instead of to the content, but the attractive enough to gain them from reading. Some of these ideas may be:
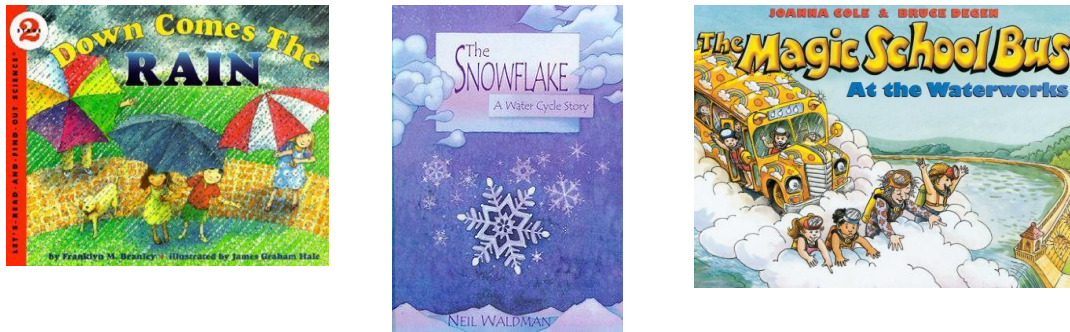
- *Interrelate the Text with another Subject*

Communication between different teachers is needed (in case that more than one teacher teaches the class). When a teacher wants to interrelate a literary text with another subject(s) it is very important to work on the same topic in both of them at the same time (the same day would be great). Therefore, students will be caught by the topic and the tasks related to it.

For instance, if they are studying the water cycle in Science, the English teacher could give a literary text about the matter and some questions about how it works and why this is important for the human being, and in the Arts and Crafts session they could make a representation with different materials about any aspect related to the topic. One of the ideas could be creating a kamishibai about the water cycle (go to 2.3.2 for more information about kamishibai).

Here there are some books which could be used in class to focus on the water cycle:

http://www.the-best-childrens-books.org/water-cycle-for-kids.html

Figure 3. Water Cycle Books.

- *Interrelate the Text with a Present Event*

When it comes to work with a literary text related to a present event, be careful. The topic has to be suitable for children. A task about the "*Semana del Pintxo*", "*The Book's Day"* or "T*he Green Week"* could work. The students could bring their own experiences and share their ideas. This way, the children not only would practice reading, but vocabulary, grammar and speaking as well.

For instance, if a teacher is thinking about what to do related to the *"Semana del Pintxo"*, in this website there are A lot of books about aliment which could be good option to focus on vocabulary and encourage children to eat a variety of food. http://delightfulchildrensbooks.com/2011/10/11/food/ . These are some of the examples that can be found there.
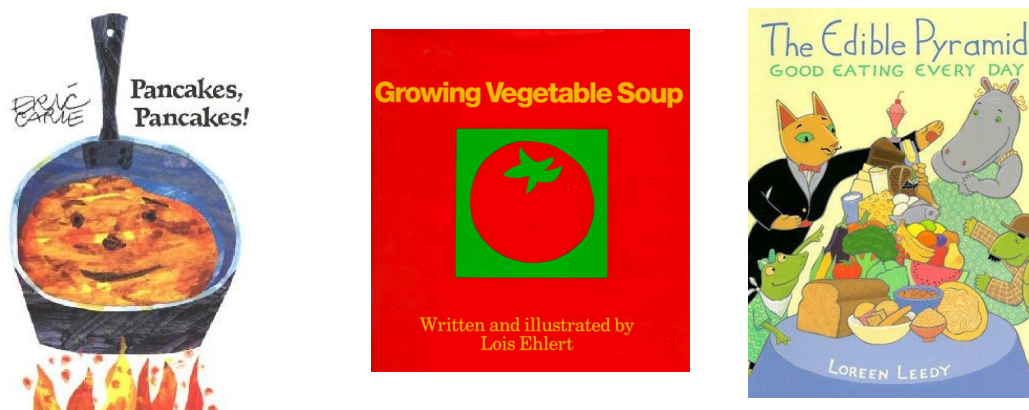
Figure 4. Healthy Food Children's Books.

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- *Interrelate the Text with an out-of-classroom Activity*

Students are very happy when they are led to experiment things by themselves. An example to work with may be a text about plants, bushes and trees. Students have to read the text and then go out to the playground area so as look for them. They can collect their leaves, flowers, roots, etc.

Another example could be working with texts about animals that students could find in the playground. A good option could be riddles and the activity could be focused on pair-group. Each of them would have some flashcards with the pictures and answers written on them. One of them would say the riddle and the other one would answer it and show the picture. http://www.meddybemps.com/riddles/
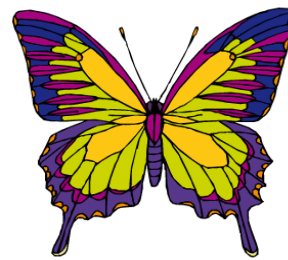
I have wings but I'm not a bird

I am small and colorful.

I live in gardens and fields and forests.

I used to be a caterpillar.

I am a...

BUTTERFLY

Figure 5. Riddle Flashcard

- *Interrelate the Text with Mimic and Gesture*

When learning English, visual support is usually needed, above all at early stages. A good option to carry out in this section could be relating the literary text with flashcards and maps. The text must be active and motivating because the task will need students getting involved with different movements.

Once the text has been chosen, the teacher will have to do the visual elements with images and the name of each one. There are many possibilities to pose the activity and here there are some proposals as example:

- The teacher shows the visual support at the beginning of the class, just to let the students know what the literary text is about. They practice the sound of the words and the spelling. This way, when these elements appear in the story, they will be able to recognize and get a better understanding from them.

- Then, the teacher reads the tale and shows the visual support again, asking questions about where it appears in the text, whether they think it is important or relevant in the story and why, what happens next… etc.

- Then the teacher gives one of the visual elements to each learner and asks them to raise it when they listen its name in the story, so, this means that they will pay attention because they have to participate in the task. Suggestion: when providing them with the flashcards, do not do it in order, this way they will not know who has to raise it next.

- After listen the story again, the students will have to tell the plot. They will do it in the order that their flashcard appears in the story, this way all of them will practice comprehension and speaking.

2.3 Teaching Writing through Literature

If in the previous section, there were important reasons why to teach reading, writing is also considered an important skill to develop at. Hammer, J. (1998, pp. 79) supports that the reasons to work on writing in the classroom include:

- *Reinforcement:* Although acquiring languages practising speaking works for some students, seeing the words written down is an aid to the most of them because of both, our understanding and the acquisition of new language to memory. In fact, learners usually make sentences with the new language just after they have studied it.

- *Language Development:* The mental activity that a person goes through when writing their own texts is part of the ongoing learning experience.

- *Learning Style:* Writing is appropriate for learners who are not good at picking up language just by looking and listening but need more time to produce language.

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- *Writing as a Skill:* Writing skill is as important as the other ones (listening, speaking and reading). Students need to learn how to write different kinds of written output as well as special conventions (punctuation, paragraph construction, etc.).

Meanwhile, Richards, Jack C. and Renandya, Willy A. (2002, pp. 303) claims that *"writing is the most difficult skill for L2 learners to master. The difficulty lies not only in generating and organizing ideas, but also in translating these ideas into readable text".*

They support the idea of that learners have to deal with spelling, punctuation and organization when writing and if those students have a weak English level, this difficulty becomes even more pronounced.

So, if writing is important and difficult at the same time, how could we work on it through literary texts? The way to carry out writing in the classroom depends on the age of the students. At early levels, writing is focused on handwriting and straightforward sentences, usually related to events which call for simple cognitive processes and things that can be seen or touched. However, at higher levels writing is focused on ideas which require a complex cognitive process and more complicated sentences in terms of grammar and structure.
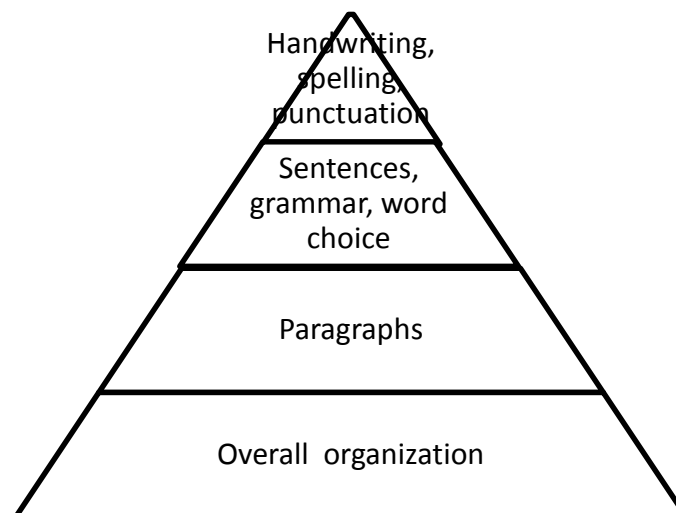
Figure 6. Levels of Writing

For this reason, choosing literary texts which students are going to work with in class is rather demanding. The type of writing that the teacher gives the students should

depend on their age, interests and their level in the target language. Writing follows therefore a *"scaffolding"* process in which one of the most important aspects is not only to provide the students with useful writings, but writings that they might enjoy working with. According to Harmer, J (1998, pp.80) *"there is no limit to the kinds of text we can ask students to write. Our decision, as teachers, will be based on how much language the students know, what their interests are and what we think will not only be useful for the, but also motivate them as well".*

But, what literary texts should we provide them with? And what activities should we carry out with them? Although there are many resources and ways to make students write, McDonough, Jo. and Saw, Christopher. (2003) bet for free composition, which I consider interesting. What we have usually done with literary texts over the years is to give the students a book, ask them to read it and then make them answer some comprehension questions about the plot and the characters. By working this way, there is almost no participation from the learners. They work most of the times on their own and face the problems which might appear during reading alone. As a result, they normally get a wrong understanding because they do not get the meaning of some words or, what it is more important, because they do not guess the meaning from the context. But there are ways in which students can participate more actively, and, as McDonough and Saw said, free composition might be the best option. Otherwise, Raimes, A. (2002, pp. 306) affirms that language learning process produces even more anxiety if writing is involved even they are English native teachers, so, the best option to work on writing at primary levels is to work in groups.

This approach has more than one possibility.

- The first example is to read the story to them but not the end of the story, and let them write the possible endings. Suggestions: The students can work in small groups and the teacher has to make the rules of the activity clear, such as the number of the paragraphs or line they have to write, some words that they have to include in the story, if they know the tale do not let them include its argument in their writing, etc.

- The second example is to work with flashcards with images from the literary text on them. After reading the story, the teacher shows them some flashcards with

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images of the characters and the things and places that are important in the tale and stick them on the blackboard to give them visual support. At this point, the teacher asks them to think about each one of the images and asks them some question about the main characters' personality so as to make clear that the students have got good comprehension of the story. The task is that the learners have to write a story with everything sequenced in different order and the characters not necessarily do the same as in the literary text. For instance, if they worked the tale *"Little Red Riding Hood"*, the teacher would read the story, show the flashcards with Little Red Riding Hood, her mum, her grandma, the wolf and the hunter. They would discuss the plot and the order of the sequences and finally the students would be divided in small groups and would be asked to write the story not following the order of the real story. Suggestions: The teacher has to point out that every character has to appear in the new writing, how many paragraphs they have to write and that every partner's opinion has to be taken into account.

Both of them would be presented in front of the class and the students will have to read their writings aloud. So the students will have to rehearse the pronunciation and intonation in order to gain their partners' attention.

- *How Should Teachers Correct Writing?*

Once the students have done the task they have been asked to, it is time to evaluate it, but how? McDonough and Saw (2003) maintained that *"the most common role for teacher is to be a judge, a critical evaluator of the finished product and the legendary pen has been always been a tool of the teacher's trade"*, but currently, the importance of the process has raised and the intervention at every stage of the process, not only at the end, is suggested. So, the teacher will be able to help, suggest and correct those students who might have problems at the same time that motivate and guide them with her/his comments. The teacher should provide them with continuous and formative feed-back so as to let them know what points they should improve and what points they have done well to have them as example.

From my point of view, the learners should know at all times which aspects they are going to be evaluated at. To do so, the teacher should tell them the main objective of the activities and show them a rubric in which appears those aspects and the value of each them.

2.4 Teaching Speaking through Literature

Communication is at the heart of human being and it is used to achieve a particular end. Sometimes we want to express our ideas or opinions, negotiate and solve problems or just maintain social friendships and relationships.

Currently, English is considered an international language of communication, so more and more there is a need to learn English and be able to communicate in another language apart from the mother tongue and deal with very different situations.

- *Why Encourage Students to do Speaking Tasks?*

Learning a second language it is not easy. It is affected BY factors such as age, listening ability and sociocultural knowledge but one thing is clear apart from how much time you practice, the earlier you start practicing, the more you improve and the faster you learn. Speaking is a skill that, as opposed to listening, reading and writing, cannot be carried out in isolation, but it needs interaction in real time. This has important educational implications because the classroom is the place where students can practice their speaking ability in an enjoyable environment and relaxed atmosphere. Harmer, J. (1998) says that there are three basic reasons why providing the students with speaking tasks provoke them to use the target language at any situation.

- *Rehearsal:* Getting students involved in situations that they could face outside the classroom gives them the chance to rehearse their communicative and discussion skills.

- *Feedback:* By practising speaking both the teacher and the student know which ones are the weak points that have to be improved and what language problems she/he is having. At the same time, providing the students with feedback gets them confidence and satisfaction. The teacher points out the aspects of the

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language which the student masters the best so as to motivate and encourage she/he into deeper study.

- *Engagement:* The teacher has to set up motivating activities such as role-playing, problem-solving or discussing. If the task is enjoyable and the teacher gives feedback to the students, they participate fully and it is a rewarding speaking task.

As Halliwell, S. (1992) claims, *"the biggest contribution at primary level is probably in the field of spoken interaction between children"*. An English teacher must do everything possible to make children speak in the target language. The classroom in the best place to get them involved in the speaking process and, as I explained before, the more they practice the better they get at it.

- *How Can We Work on Speaking Through Literary Texts?*

Speaking is continually practiced in the classroom between the teacher and the students when asking and answering questions, when reading the activities' statement and when correcting the activities, but there is not tasks in which speaking is properly carried out, where the students have to face their speaking abilities and where they see which ones are their strong and weak points and where they are given support, suggestions and corrections to improve this skill.

The teacher must provide the students with appropriate activities focused on speaking and the students' level at the target language is an important aspect to think of before planning any task. As this document is about working with literary texts in the classroom, I am going to propose some examples about how literature is able to be implemented in the English language sessions.

- *Theatre Performance*: If the level of the students is not too high, they could work on theatre. There are literary texts written by dialogues and each of the student could play a character in the story. They could practice several times in the classroom to correct pronunciation and intonation, and then play it as if they were on stage. They would have to memorize the lines and although this activity does not help improvisation, it would be useful in terms of pronunciation and performance capability. A good literary text to work with could be either Hamlet

or Romeo and Juliet because there are so many characters that every student could participate and because there are adapted versions of the original one for children.

Figure 7. Theatre Performance Proposals

- *Ask-Answer Questions*: As the students practice speaking, they feel themselves confident at this skill. In this activity they are going to work on improvisation and pronunciation as well. There are two parts in this task: the first one is that the teacher will read a literary text and the students will listen it, and then the children will be given the text and will have to read it aloud one by one up to the point. This way the teacher will be able to correct pronunciation mistakes; the second one is that the teacher will ask the students to close their books, and will ask some questions about the plot of the story to see whether they have really grasped the argument. They will be straightforward questions and the teacher should ask them all so as everyone practice their speaking ability. The teacher can take some flashcards and show them to the students in order to help them to locate what it has been said with each character or place that appears in the those flashcards. Furthermore, in big group they could make a summary of the tale and write it on the blackboard. Thus, through this activity students will practice pronunciation and improvisation speaking.

- *Role-Play:* This activity calls for improvisation speaking in which the students will work in small groups. So first of all the class will be divided in balanced groups

and each group will be given a literary text which they will have to read. Then, each student will play a role in the story and they will have to perform their role in front of the class with no visual support from the book. One of them will be the story teller and the other ones the characters. The story teller will be responsible for guide the characters through the plot and the characters will have to reconstruct the story with their comments. Suggestions: If the story teller finds difficulties when guiding, the teacher could write on the blackboard some words, such as firstly, then, when, later, after, they went...etc, as visual support.

- *How Should Teachers Correct Speaking?*

Along this section we have seen different activities to carry out with literary test to work on speaking, but, how can we, as teachers, make the student feel confident at speaking? In every activity, the oral mistakes through speech need to be corrected, but if we are trying to encourage our learners to become fluent in the spoken language, it is not a good option to correct them as they speak in the middle of the sentence unless the student gives clear signs that she/he wants some help. I agree with some teachers who correct their learners at the end of their comment or at the end of the class so as to let them think about and learn from their mistakes. As I see it, the teacher should ask them what they prefer, being corrected in the middle of their speaking, at the end of it or at the end of the class because each person is different, and correction has to be useful and motivating for them.

2.5 Teaching Listening through Literature

For many years, listening skill has been taken for granted. It was thought that it was not necessary to work on listening when learning any language if the person who wanted to learn was exposure to it and it did not being taught. Richards, Jack. And Renandya, W. (2002) point out that according to Nunan, there are two models of listening: the bottom-up and the top-down. *"The bottom-up processing holds that the listening is a linear, data-driven process. Comprehension occurs to the extent that the listener is successful in decoding the spoken text. The top-down model of listening, by contrast, involves the listener in actively constructing meaning based on expectations, inferences, intentions, and other relevant prior knowledge".*

Meanwhile, Field, in Richards, Jack. And Renandya, W. (2002), supports that listening involves three stages: pre-listening, listening and post-listening; at the same time in which he points out that *"most of the materials tend to test listening rather than teach it, and do not practice the kind of listening that takes place in real life"*. This author claims that the teacher's role is crucial in the teaching of listening. *"The teacher is not here simple to check answers, but rather to actively guide learners through the processes of listening, monitoring their listening difficulties, and reshaping classroom tasks to provide maximum opportunities for learner involvement and to develop a better awareness of how to listen"*.

- *What are the Reasons for Listening?*

There are several reasons why working on listening skills is worthy. A nor English native speaker might want to practice this skill in order to understand the international news, be able to watch a movie in its original version, attend a lecture, etc. but the most important reason is that listening is part of communication and interaction I which process people must have the ability to respond appropriately.

Some authors such as Vandergrift (1999) relate listening with reading. *"Listening comprehension is anything but a passive activity. It is a complex, active process in which the listener must discriminate between sounds, understand vocabulary and structures, interpret stress and intonation, retain what was gathered in all of above, and interpret it within the immediate as well as the larger sociocultural context of the utterance. Co-ordinating all this involves a great deal of mental activity on the part of the learner"*.

An important fact when learning listening is to let the students listen different variety of accents in order to distinguish where the person who speaks comes from. This difference can be noticed in songs with lyrics, speeches, conversations… etc.

Listening calls for the activation of perception and language skills, knowledge of the world, dealing for information and interacting with a speaker.

- *What Kind of Listening Should Students Work on?*

To work on listening, the teacher could use tapes with voices of people from different places so as to listen a variety of accent, but, how to work on listening through literary texts? First of all, there are *web pages* online and free where one can find a wide variety

of book with listening. One example is <u>http://www.oxfordowl.co.uk/</u> which could be used both in class and at home. The listening should be balanced with the level of English so the teacher must make clear which ones she/he suggests to the children. A positive thing of reading these stories at home is that it allows them to improve and move forward each person at her/his own pace.

But, apart from the extensive listening (which is carried out away from the classroom), in the English lesson, working on listening is needed. Here there are some examples:

- The teacher plays a tape in which the students can listen a story. Then, she/he writes some words on the blackboard and tells them that those words appear in the story and they have to locate them. The students will have to write in a paper the order in which the words appear. These tasks will be carried out on their own and will be corrected in big group. This way, everyone will participate in the activity by listening and speaking.

- The students are given a text with words missing, as they listen the tape, they will have to write them down. This activity is worthy to be corrected on the blackboard so as to see and make the spelling of each word missing.

In every skill, it is important to get students communicate between them in English. As I mentioned before, the classroom is the ideal place to practice the target language. The more they practice, the more they get at it. It is important to motivate them and get them involved in the tasks because if they do not feel confident to work on none of these skills in the classroom, they will not do it away from it and the English learning will be become in something imposed not something that they do for pleasure.

The role of the teacher in these four processes is very important. She/he has to be the guide in the activity, give support, suggestions and corrections but, from my point of view, she/he should keep her/himself placed in the background by giving more participation to the students. The more they face their problems and try to solve them, the better.

3. CONNECTION WITH THE PRIMARY CURRICULUM

3.1 Introduction

Due to the fact that communication skill is the first requirement to be met by the individual to function in an increasingly multicultural and multilingual context, foreign language learning has special relevance in this field. For this reason, our current education system gives a privilege space to achieve a good linguistic competence.

It has been demonstrated that the acquisition of communicative competences of a language different from the mother tongue in Primary Education involves good skill in other competences such as mathematic or artistic competence and the auditory memory and listening skills, which contribute significantly to the development of communication skills in any aspect.

As the other subjects in the curricular framework, the English subject is organized into different specific blocks which show the connection between the skills and objectives that children are going to develop through this project.

1. Block 1. Listening, Understanding and Speaking

2. Block 2. Reading and Writing

3. Block 3. Language Knowledge

4. Block 4. Sociocultural Aspects and Intercultural Awareness

5. Block 5. Language Learning Reflection

3.2 English in Primary Education Curriculum

As it is said in the curriculum, the main objective of all the language subjects is to develop the communicative competence. In our national curriculum we can distinguish different blocks and, because of this project is aimed at third grade (second cycle) of primary, I am going to relate each block with the aspects that they are going to work on through this proposal.

- *Contents*

The first block makes reference to the use of the linguistic and no linguistic visual support to develop strategies to the comprehension and oral expression. Meanwhile, in the second block one of the key points is the composition of different simple texts by using expression already worked to communicate or to share information.

Moving forward to the next block, it acquire importance the identification of phonetic aspects such as rhythm, accent and intonation in the comprehension and productions of oral texts.

Last but not least, the fourth block integrates the similarities and differences between the use of the target language in the countries where that language is the mother tongue and our country.

- *Objectives*

The national curriculum contemplates different objectives which are directly related to this project and they say:

1. To express and communicate orally in daily situations with a content and development already known by using linguistic and no linguistic processes and by adopting a respectful and cooperative attitude.

   This objective appears in the activities proposed in this document in which students work in groups.

2. Another objective which can be identified into the document is this one: To write several texts with different aims about topics already worked on in the classroom and with a model support.

   Along this paper there are activities which count with visual support and the students have to look at in order to produce both oral and written output.

3. The same way, the objective number 4 makes reference to the comprehension of different texts by taking out global and specific information according to the aim of the activity.

This is an objective that can be worked on the three literary texts which have been proposed along this paper. The students' comprehension is the pain point when carrying out the different activities.

4. One of the points that I find more suitable for this project is to show a receptive attitude and confidence in one's ability to learn and use a foreign language.

5. Last but not least, the national curriculum makes reference to the rhythm, accent and punctuation, aspects that are work on when carrying out the nursery rhymes' activities.

4. DIDACTIC PROPOSAL

This proposal is thought to present various activities aimed at work on the four skills (reading, writing, listening and speaking). It has been demonstrated that learners who practice these skills at early ages show better comprehension and confidence in the second language than those students who practice it at higher ages. This idea supports the following proposal which is aimed at students who are in the third grade of primary (8-9 years old) and is based on using literature in the English classroom as a vehicular tool to practice the sour skills in an active and motivating way.

4.1 Using Literature in Language Teaching

As Ludmila Machura from the University of Warson, Poland in the book *Teaching English to Children* (1995, p.67), claims in her personal studies about the use of children's stories in schools in Europe, "*by taking up reading children gain access to richness and magic of language no course book ever offer*". By literature, children are exposed to different matters such as loss, liability, unity and authority which help the students to have a better mental cognition and to increase and improve their artistic perception and imagination.

She focused her results on two aspects that drew her attention apart from other reading benefits.

- The first one is that she could notice children easing with English books with confidence and feeling comfortable on their own, enjoying them.

- The second one is the advantage of reading together, sharing ideas and experiences. She maintains that reading at home with the parents has positive effects on their understanding and education development.

She concludes her studies holding up that children need to feel ease for what they read and they tent to choose their favourite stories, focus on different target every time they read them.

Meanwhile, Havovi Kolsawalla, from the British Council, Bombay, supports that story-telling is a meaningful pedagogical tool that surely helps the teacher to face the difficulties when teaching a foreign language. She asserts the benefits from story-telling:

- An interesting theme provides motivation for learning and engages the learner's attention.

- A story is a "cohesive device" that apart from generating interests it contains an exposition of thoughts and language.

- By listening stories, students locate several words in the context, deduce their meaning and include them into their growing lexicon (Barton, 1986).

- As children love listening the same stories over and over again, repeating words and structure provides them with better pronunciation and grammar assimilation.

Thus, story-telling is a helpful tool that compensates the lack of target language exposure that a student goes through when the second language is not used in their community at all.

- *Why the Use of Literature in the Language Classroom?*

One of the reasons why literature should be used in class is because it generates students' motivation. Children know literature in their own language and, bringing the same stories to them might develop into curiosity and eagerness to learn in the second language.

Literature enables the students to cultural background. The way each tale, riddle and nursery rhyme was written, was aimed at some reason so that more than a simple reading can be taken out of literature. Moreover, it expands students' language awareness, imagination and interpretative abilities. There is a large amount of activities and resources to make children getting the most of the different types of tapes.

Last but not least, reading literature encourages language acquisition Students of a second language acquire fluency, intonation and a better pronunciation by repeating some structures from the text.

Collie, J. and Slate, S. (1987) maintain that *"the use of literary texts in the classroom contribute with valuable authentic material, cultural and language enrichment and personal involvement to the students".*

Amaya ALEVESQUE ARAU

They affirm that, through literature, learners are exposed to a great deal of cultural information. Furthermore, reading literary texts claim for students' language comprehension, gaining familiarity with different linguistic forms and uses, and conventions of the written mode such as argument or narration.

Concerning the cultural and language enrichment, Collie and Slate agree that there are many aspects from the English spoken country background that language learners cannot understand, even if they visit the country or stay there for some time. However, literature can bring them closer to the comprehension of their life style and to the years ago life style (if reading literature of the historical period). The same way, literary work exposes the children to the functions of written language and increases learners' vocabulary, and, although most of the times is not the same kind of vocabulary used in daily life, students familiarize with many features of the written language.

The quality of some literary language produces unexpected density of meaning. Thus, the reader has to put an effort when tackling the text in the foreign language. According to Collie and Slate *"literature can be helpful in the language learning process because of the personal involvement it fosters in readers"* (pp.5). When reading a novel or a mystery story for instance, the reader starts to *"inhabit"* the text, is eager to find out what is going to happen next and she/he starts feeling closer to the characters' thoughts and emotions.

- *What Sort of Literature is Suitable for Use with Language Learners?*

One of the issues that a teacher has to face is the choice of the literary books to work with in class. Nobody likes reading the same kind of literature, for this reason the suitability will depend on the needs of the group, their interests, their background and their English level.

The main factor to consider when choosing literature texts is selecting those ones that are thought to provoke personal involvement and positive reaction from the students, but at the same time, children's English level has to be taken into account. Texts that are either too difficult or too easy for them will not be motivating and they will not be able to enjoy it. The best option would be choosing texts which are not too much above their tier. Once the literary text has been chosen, probably the first questions that a

teacher wonders are, "What shall I do now?", "Which activities may they like the most?", "What should I do to gain their attention?".

- *Problems in Teaching through Literature*

The most common problem which children have to deal with when studying through literature is that understanding in a language which is different from the mother tongue might be complicated, above all if the level of the text is not balanced to students' English level. Furthermore, literature (either in the second language or the mother tongue) shows the language used in different situations so there will be expressions, phrasal verbs, difficult words and idioms which will need an explanation. Thus, the teacher's role in the class is indispensable to make students involve in the process of learning from literature.

Another problem that teachers have to face when teaching literature is that there is imbalance between the four skills, thus, students practice more reading and listening rather than writing and speaking. Therefore, teachers should find the way to work on each of them more equally and provide activities and resources aimed at improve their possible weak points, depending on their needs.

At the same time, teaching literature might mean that the teacher is the person who becomes more relevant in the class and within the learning process. It is true that the teacher must be the person who makes children think about different aspects and keep in mind the needs of these students to focus on them, but learning English cannot be just a teacher involvement but children's too. It should be a balance of teacher and students power.

4.2 Methodology

As I explained before, the activities that I propose in this unit will be aimed at work on the four skills through literary resources such as kamishibai, a tale called "The Tiger Who Came to Tea" and a nursery rhyme called "Old MacDonald Had a Farm". All the activities proposed in this project are thought to activate the students' knowledge and make them be the main character of their own learning by stimulating their uninhibited participation and seeking they are paying attention during the tasks.

In order to be sure that every single student is following and participating in the activity, the teacher must engage and encourage them to use the language they are learning even if they make mistakes which will be used as positive reinforcement.

The development of the tasks of this project has an integrated approach, bringing the student contextualized situations which they could feel familiar with though the teacher's performance (motivation, explanations, exemplifications and questions) and with the active participation of students. Although most of the activities in this project are thought to be carried out in groups, individualized attention to students is encouraged by paying attention to the development of the four skills. The same way, all the students can participate successfully in the activities despite their level could vary from a basic output, based on specific vocabulary and expressions, to more complex structures.

Clustering systems will be adapted to the type of activities to be developed, including the big and small groups and individual work for certain activities. The usual space of teaching is the classroom and the tables' layout will be modified in order to fit into the tasks' needs.

4.3 Objectives

The objectives of this project combines both conceptual and attitudinal.

1. To create language awareness within the L1 and L2 languages.

2. To provide them with meaningful learning.

3. To make students improve and develop their comprehension and communication in the second language.

4. To develop the linguistic competence, as well as other competences such as "learning to learn", "social and civic", "cultural and artistic", "learning to learn" and "autonomy and personal initiative" competences.

5. To promote children's creativity in written texts, speaking and artistic abilities.

6. To exploit the four language skills.

7. To make them participate actively in their own learning.

8. To create a collaborative work environment.

9. To share ideas and respect their partners' opinions.

4.4 Design

This project is made up of three parts and they are not interrelated but each one can be carried out in class indistinctly. As I explained before, the first one is the Kamishibai, the second one is a tale called "The Tiger Who Came to Tea" and the last one is a nursery rhyme called "Old MacDonald Had a Farm". All of them are examples of how to work on the four skills through literature and it could be modified and adapted to other literary materials.

The learning process will be based on practical activities and games in big and small groups and individually as well. One of the objectives of this idea is to make students improve and develop their comprehension and communication in the second language so that the proposal will imply more than a simple acquisition of some vocabulary and language awareness.

Each one of them are contextualised and presenting as a didactic unit. They present an approximate time needed to be carried out in class, the language used, the skills that are going to be practiced, the objectives of each task, the material needed and their preparation, the description of the activity with some suggestions and finally the assessment criteria.

Some of the activities are games and the reason why these tasks were designed this way is because students' participation in games makes language practice funny, and the activity turns meaningful. Therefore, a systematic use of games will be a considerably effectiveness in the language classroom. Introducing games in the language classroom will carry out an important and motivational teacher role. It is important to make clear the rules of the games and the teacher must control that there is an equally participation from everyone in the groups.

4.4.1 Kamishibai
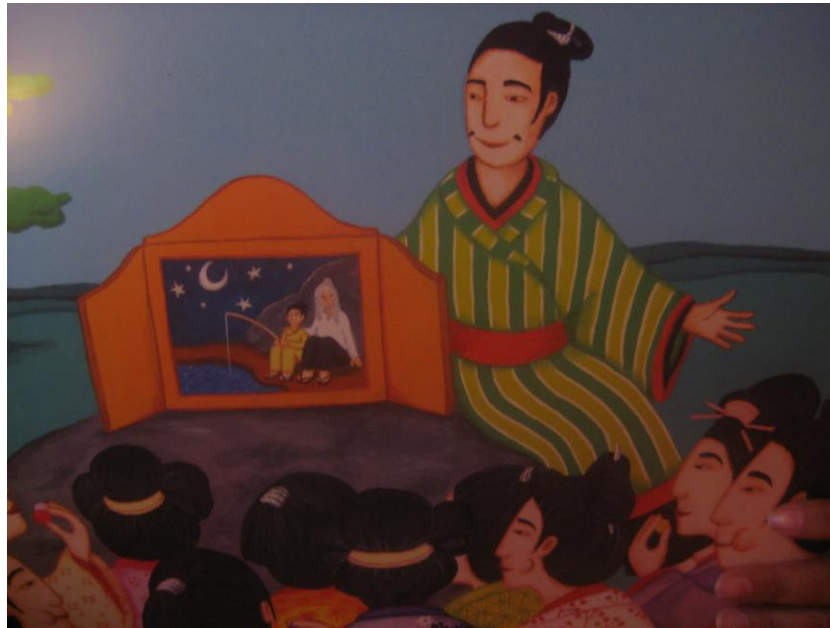
Figure 8. Image of the Kamishibai

Given these points of view about reading advantages, how can teachers put them into practice? One of the best options to practice reading in class at early stages is the kamishibai. Kamishibai in Japanese means "paper theatre" and it is very popular in Japan. It was born in 1930 by a sweets salesman on a bike who drew children's attention by telling stories. Kamishibai was used during the economic crisis to supply population needs, so the sweets salesman could sell more sweets thanks to this device.

Kamishibai is usually aimed at children who are going to enjoy it in groups. It is also a didactic tool that nowadays has been modified and it is made up of some sheets with a picture on one of the sides and a text on the other. The text which matches with its picture is not written on the same sheet but on the back of the picture which goes first (starting with the lines of the first picture written on the back of the last picture). Thus, the story-teller is able to show the story at the same time as she/he is reading it.

The use of kamishibai in the classroom may be exploited to the full because it can be interrelated with any other subject. Here there are some examples to use with the kamishibai and they follow a "scaffolding" process of implication from the students and all of them are aimed at third year of primary, aged 8 and 9:

❖ *Activity 1: Introducing Kamishibai*

▪ Time: 20 minutes.

▪ Language: Affirmative and negative present simple form.

▪ Skills: Listening and speaking.

▪ Objectives:

1. To understand the plot of the kamishibai.

2. To be able to imagine what the story is about by looking at the pictures.

3. To communicate their ideas in the second language.

4. To be able to see and compare their previous vision of the story with their grasp from it.

▪ Materials:

1. A kamishibai chosen by the teacher. It is better if it is funny or it has colourful pictures which draw students' attention.

▪ Preparation: The kamishibai can be made by the teacher or it can be bought. If it is handmade, it needs to be made in advanced taking into account what its structure is. It is advisable for the teacher to bear in mind most of the questions she is going to ask the students.

▪ Description: The teacher comes to the front of the class with the kamishibai and (supposing the teacher is a girl) she shows them the picture and asks them what it may be about, to gain their attention. Once they answer their predictions, the teacher continues reading the text with enthusiasm. Then, she asks them some question about the story by way of brainstorming for the following tasks; what the text has been about, what they have understood and have not, what it could happen if the introduction, the main body or the conclusion of the story had

been different, what it changed for them respect to the notion they had about story before and after listen it.

- Suggestions: All of these questions will be an important source when creating their own kamishibai, so try to get the most of them. The more they are stimulated, the more creative they will be and better ideas they will have.

- Assessment Criteria:

    1. Identify some clues from the pictures which help to know what the story is about.

    2. Understand an oral text helped by context's elements such as images and intonation.

    3. Recognize the questions asked by the teacher and communicate in the second language.

    4. Compare the differences between the previous ideas about the text and the ideas after listening it.

    5. Participate actively in the activity by giving opinions and guesses.

    6. Strive to do the activity as best as can.

- ❖ *Activity 2: What a Mess!*

- Time: One session, 50-55 minutes.

- Language: Affirmative and negative present simple form.

- Skills: Reading and speaking.

- Objectives:

    1. To recognize the order of the plot.

2. To be able to discuss your ideas with your partners and get to a common point.

3. To improve pronunciation and intonation by the reading performance.

- Material:

  1. A different kamishibai to the one used in Activity 1.

  2. As many kamishibais as the number of groups in the class.

- Preparation: The teacher has to think about how the groups are going to be divided into and prepare the kamishibai's sheets for each group.

- Description: The class is divided into small groups of three. The teacher gives them a kamishibai and they have to order the sheets by looking at the pictures and reading the story. They discuss whether the story follows a logical order or not. Once every group has finished, the students distribute the characters, rehearse the lines to practise their pronunciation and then, they come to the front of the class and read the story aloud.

- Suggestions: There may be kamishibais that allow more than one correct order, but if not, it may be the opportunity to discuss why the sheets should follow that order and not any other one. The groups should be balanced, so the teacher must bear in mind aspects such as not to put two talkative person together; join a shy student with a friendly partner; or a person who is good at English with another who may not be as good at it.

- Assessment Criteria:

  1. Identify the order of the text and arrange the sheets correctly.

  2. Respect their partners' opinions and points of view.

  3. Articulate in a comprehensible way the lines of the story and adapt them to the communicative function.

4. Catch their classmates' attention by telling the story with good intonation and pronunciation.

5. Participate actively in the activity by reading, guessing and communicating with their partners.

6. Strive to do the activity as best as can.

❖ *Activity 3: Personify me*

▪ Time: One session, 50-55 minutes.

▪ Language: Affirmative and negative present simple form.

▪ Skills: Reading, listening and speaking.

▪ Objectives:

1. To be able to interpret the text and play it through drawings.

2. To create imaginative drawings which follow a chronological order.

3. To be able to communicate with the rest of the partners, share ideas, get to a common point and participate equally.

4. To explain the reasons why they have drawn those pictures.

▪ Material:

1. A different kamishibai to those ones used in the previous activities but only the text, no the pictures.

2. As many kamishibais as number of groups in class.

3. Pencils and crayons.

- Preparation: The class continues divided in small groups. The teacher has the sheets prepared to be handed out.

- Description: This time, the teacher gives them the sheets with the story in the back, but not the pictures. The students read them to get a global grasp from the story and order them so as to the story makes sense. Once they are sure the story is in order, they start to draw, taking into account that the same characters have to appear during the whole story. When finished, every group shows their work to the rest of the class, explaining why they have chosen those drawings and how they feel about their work.

- Suggestions: The teacher should warn the students about using the same drawing for each character in order to get the story understood. It could be a good idea to correct the order of the stories before the performance or even before they start drawing so as to solve any doubt or misunderstanding. The questions in the end of the activity should be unexpected to see how they react, whether they have worked in group or not or if they are able to communicate themselves in a FL and it would be great if the questions are not the same for each group. In this activity the creativity of the drawings will be evaluated, not just their quality but their explanation.

- Assessment Criteria:

   1. Identify the plot of the story and draw pictures according to it.

   2. Ability to create drawings which show the characteristics of the story.

   3. Capacity to work in group, to share and respect different ideas.

   4. Participate actively in the activity by sharing ideas with their partners and explaining their works.

   5. Strive to do the activity as best as can.

❖ *Activity 4: Follow the Clues*

▪ Time: One session, 50-55 minutes.

▪ Language: Affirmative and negative present simple form.

▪ Skills: Speaking, reading and writing.

▪ Objectives:

1. To create a story related to the drawings.

2. To be able to invent a story with a totally different plot from the rest of the groups.

3. To improve their intonation and pronunciation when reading aloud.

▪ Material:

1. Different kamishibai sheets from the ones used in the previous activities, but this time with the drawing on them, not the text.

2. As many sheet sets as the number of groups in the class.

▪ Preparation: The class keeps divided into the same groups. The teacher needs to have the sheet sets prepared to give them to the students.

▪ Description: Working in the same groups of three people as in the other tasks, students are asked to do a similar activity to the most previous one but, on the contrary, instead of giving them the story with the text added, students are given some sheets with the drawings. Once again, they discuss the order of the sheets but this time the sheets may have more than one possibility, so creativity will be needed to create a story completely different from the other groups. After that, students have to rehearse their story with engaging intonation and good pronunciation to catch their classmates' attention.

▪ Suggestions: As the order of the sheets may be different from the rest of the groups, the argument of the story will be too. The teacher should not correct the

activity before the performance but valuate the creativity of their story and the complexity of the grammar and vocabulary used as well as their effort for doing the performance as good as possible.

- Assessment Criteria:

    1. Consider the order and the characteristics of the story.

    2. Create the text according to the drawings of the story.

    3. Provide the same characters all along the text and keep the same image to its each character in the story.

    4. Participate actively in the activity by sharing ideas with their partners and showing their work to the rest of the class.

    5. Create a chronological order plot with correct sentences and a correct use of the present simple.

    6. Strive to do the activity as best as can.

❖ *Activity 5: Do it by Yourself*

- Time: Two sessions, 100-110 minutes.

- Language: Affirmative and negative present simple form.

- Skills: Reading, writing, listening and speaking.

- Objectives:

    1. To invent the characters and the plot of the story.

    2. To be able to follow a chronological order.

    3. To create an image for each character and keep them all along the story.

4. To decide the separation of the text into sheets and relate an image to each one.

5. To improve the intonation and performance attitude on stage.

- Material:

1. Five sheets for each group.

2. Some paper with the topic of the kamishibai written.

3. A rubric that shows which aspects are evaluated.

- Preparation: The teacher gives the students an example or does a draft on the blackboard to let them know what they are supposed to do. The teacher warns students to make planning with the text, the images and the scenario. They probably want to start as soon as possible, but if they do not plan themselves, might forget something. The material is prepared in advanced to see whether some of it is missing or needs to be fixed.

- Description: At this point, students will have to create their own kamishibai. They work in the same groups of three as in the previous activities and they are given some instructions and rules. The topic of the kamishibai is chosen like a raffle. There are some papers with the name of the topic written in them (by the teacher) and placed in a bag and the students pick up one. After that, they have to think what the story will be about and do a draft with a drawing to each character. Students are given five sheets so they have to divide the story into five paragraphs and decide which lines are going to be written on each sheet. Then, after having rehearsed it, they do a performance in front of the class. First of all, they present their topic and then they explain the characters with a little background from each one. In this activity the creativity will be evaluated, not only the story but the drawings' originality.

- Suggestions: It could be a good idea to make a rubric so as to show them which aspects are going to be evaluated and what they have to focus on. In this case,

owing to it is the final task, not only academic values should be evaluated, but the ability to work in group, to brainstorm, to share ideas, to respect their partner's ideas and the capacity to adapt the ideas from each partner into the kamishibai. Last but not least, the topic of the story may be referred to some science topic such as vertebrates and invertebrates animals, the water cycle, or the plants; or may refer to math aspects by personalising the math signs, for instance.

- Assessment Criteria:

    1. Relate the plot with the drawings.

    2. Participate actively in the activity by sharing ideas, drawing or writing.

    3. Create a chronological order plot with correct sentences and a correct use of the present simple.

    4. Manage to write a story about the topic that has been chosen.

    5. Respect the partners' opinions and take everyone's view into account when creating the story.

    6. Strive to do the activity as best as can.

❖ *Activity 6: Take It to the Stage!*

- Time: Two sessions, 100-110 minutes.

- Language: Affirmative and negative present simple form.

- Skills: Reading and speaking.

- Objectives:

    1. To be able to design and built their own scenario.

    2. To engage the rest of the class with their intonation and body language.

3. To be able to read and move the big sheets co-ordinately.

4. Improve the intonation and performance attitude on stage.

- Material:

    1. Crayons, markers, watercolour painting, oil painting and acrylic painting.

    2. Cardboard, masking tape, wooden slats and big paper sheets.

- Preparation: The material used for this activity has to be prepared in advanced. As well as materials from the school, the children can bring craft material for the scenario, so students must know in advanced what they have to do so as to let them think and plan their project.

- Description: Students are asked to play their performance with other materials from which they are usually get used to do it. They use the story that they have done in activity 5, but instead of using paper sheets, they make their own stage with cardboard and wood and they create different backgrounds and puppets. This way, the performance would be as it was a theatre and students would have to focus on being understood by the rest of the class and catch their attention as well as being careful with the details of the background. The students have to show that they can deal with different aspects at the same time, the stage, the background, the puppets' lines, their movements and the intonation, and the effort to gain their partners' approval.

- Assessment Criteria:

    1. Respect the partners' opinions and take everyone's view into account when creating the story.

    2. Strive to do the activity as best as can.

    3. Participate actively in the activity by sharing ideas, drawing or writing.

Tips: In each activity the kamishibai given to the students will be different from the previous activities. This way they will not have any idea of their topic and will be more motivating for them.

Before starting any activity, the rules of the behaviour must be clear in any case. Everyone has to participate in the tasks equally, share their own ideas, respect their partners' and adapt everyone's ideas to the story. Most of the times, students have to work in groups so they must learn how to deal with it.

The instructions of each activity will be said at the very beginning, and could be a good idea to write the goals and what they are expected to do in the blackboard so as to they may look at when they do not remember what exactly are supposed to do. The teacher must remind the students the external structure of kamishibai taking into account that the text which matches each picture is not written on the back of its corresponding drawing, but on the back of the picture which goes first, as I explained before.

As you might notice, Kamishibai may be adapted to any subject, though the necessary ones are English and Arts and Crafts. However, with the highest stages of primary, kamishibai could be related to the drama classes.

4.4.2   Tales

- *What Is a Tale?*

According to Oxford dictionary, a tale is a story of some length involving a succession of events which are invented or difficult to believe, moving in an unreal world without definite locality or characters. We can include two types of tales:

- Folk Tales (oral tradition)

- Fairy Tales (literary)

Common features recognizable in tales include:

- Undefined time and place

- Characters never develop

- Often contains other supernatural characters

- Typically an implicit or explicit prohibition that affects the plot

- There is some kind of magic and physical or character transformation

- It is a magic story which is known to be untrue and impossible

- Linguistic elements are repeated

- Surprising happy end

- Funny elements are included

- *The Tiger Who Came to Tea*

As I said before, any student working with literature is helped with the basic skills of language learning and in this section, a tale is going to be adapted to work the four skills (listening, reading, speaking and writing) through several activities.
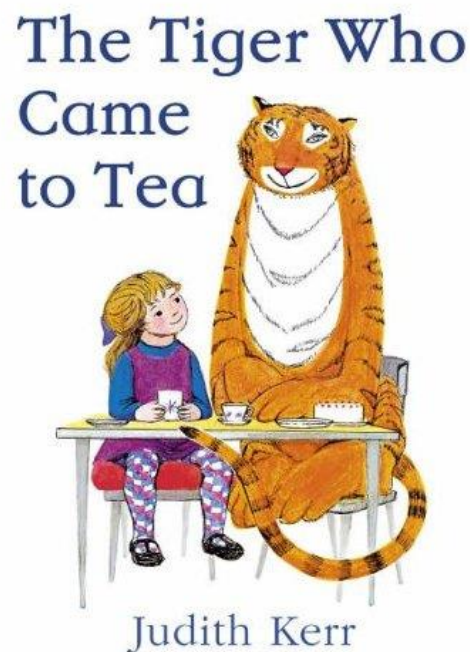
Figure 9. The Tiger Who Came to Tea's front Page

The story "*The Tiger Who Came to Tea*" was written in 1968 by Judith Kerr after visiting the zoo with her daughter. It is based on the treatment that Judith and her family were received during the Third Reich because of her father's opposition to the Nazis.

It tells the story of a girl called Sophie having tea with her mum in their kitchen. Somebody rings at the door and it is a tiger who invites himself to have tea with them, it eats all the food in the house and drinks even the water from the taps, so Sophie cannot have a bath. Finally the tiger leaves but when Sophie's father comes home there is nothing to eat so they decide to go out for dinner. The next day Sophie and her mum go shopping and they buy a big tin of tiger food, in case the tiger returns again. But he never did.

- *Why this Book?*

I have chosen this story because I think it might be a good tool to work with in class. Firstly, it is not a long piece of writing so students will not get bored at it. Secondly, it may have lots of possibilities to practice the four skills and thirdly because it is interrelated with other subjects.

In this case, given the fact that it is literature from another country, it is advisable for teachers to be conscious of the pros and cons offered by its cultural singularity. This is a book which was written in the target language but based on events occurred in Germany during the Third Reich, so it might be a good occasion to introduce them part of the history of those years.

The challenge that an English teacher faces every day is to improve the students' reading, writing, speaking and listening English level. Students at the third grade need to be motivated. Owing to their basic competence level, the communicative interaction will be essential to connect the academic purposes with their familiar contexts, using thereby, their previous knowledge acquired and the capacities and experiences they keep. Thus, the language use has to be contextualised developing real and motivating language use (BOE, 2014).

But, how to adapt real materials as fairy tales to work these aspects in class? Once the teacher has chosen the fairy tale they are going to practice with, she has to assess what kind of activities students could carry out in class according to not only cognitive but

academic level. Here there are some examples applicable to work the four skills which are going to follow, as working with the kamishibai, a "*scaffolding*" process.

- *Working on Listening*

Students are going to work on listening by using flashcards and a text with missing words.

❖ *Activity 1: Making Sense*

This first activity is thought to do with the whiteboard and individually. The teacher gives the students some mini-flashcards which have been previously made. Each of them has one picture about the story and they are not in order.

Then, the teacher plays the "*The Tiger Who Came to Tea*" on Youtube (https://www.youtube.com/watch?v=3pZxvxmry4A) but freezes the screen so students are not able to watch the video, just listen to it.

As they listen the story, they have to place the mini-flashcards on their tables in the order they appears in the audio. The story may be listened to several times if needed. Then, the activity is corrected in big group and they watch the video with sound and images (annex 1).

Suggestions: When correcting the activity there are many possibilities, but, at this grade students like participating actively so it might be a good idea to get them to the front of the class and, using the same flashcard as they have worked with before, one by one, they post them on the blackboard in order. Thus, correcting becomes interesting and motivating for them. The video from Youtube does not have the lines on it, so this will help us to work on them later.

❖ *Activity 2: Which Is Missing?*

Once the students have done the previous activity, they are going to work with the text. Once again, The Tiger Who Came to Tea's Youtube video is needed but this time it contains the text. (https://www.youtube.com/watch?v=BUOEGwCdYaE)

The teacher gives the students a sheet in which the lines of the story appear, but there are some words missing. The students have to listen the story, guess what words the audio says and try to write them correctly (annex 2).

Suggestions: Before doing the activity, warn the students to keep in mind the order of the pictures of the activity 1, so the words missing might be known by intuition. When deciding which words are going to be missing it is advisable to remove those which might be relevant to understand the story and to place the characters in a chronological order within the tale.

- *Working on Reading and Speaking*

Students are going to work on reading comprehension and speaking by answering different questions about the story in an oral way.

❖ *Activity 1: Summarizing*

Students tells the tale by following a structure to do so, written by the teacher either on the blackboard or whiteboard.

Suggestions: At the third year, students are able to understand the past simple tenses most of the times when listening, above all if the teacher does some mimic and gesture as she/he talks to make them realize of the meaning of those verbs. However, it would be more challenging for the students if they achieve to tell the story in present simple. Otherwise, the fact that they do not dominate the use of the past tense could trigger boredom and disconnection from the task.

> This is a story about a girl called_____.
>
> One day, she is at _____ with her _____ when suddenly _____.
>
> The tiger sits at the table and _____ _____. Then, he goes to the _____ and _____ and later he _____.
>
> Finally, _____ and they go to _____.

Figure 10. Summary Visual Support

❖ *Activity 2: Let's Go Deeper*

In this activity students go deeper at the comprehension of the tale not only at what they may sense from the text but at social behaviors. The teacher asks some questions that will make them think about internal aspects of the story. Here there are some examples:

- How does Sophie feel before the tiger comes? Is she happy or sad? And how does she feel when the tiger leaves?

- Why does Sophie give their food and drinks to the tiger?

- Does the tiger feel selfish?

- Should a child open the door to estrangers? Should a child invite strangers to come in?

- Imagine that you are Sophie when the tiger is eating all your food, what would you do, would you have a quarrel with him?

- And if the tiger is very hungry and needs to eat? Would you share your food with him?

- Who do you think was who behaved better? Who do you think was who behaved worse?

- Why do you think the tiger never came back?

Suggestions: Try to do this activity as much motivating and dynamic as possible. The aim of this task is make them think and take the place of the characters of the story, so it is necessary that all they ask themselves questions and take decisions. Do not always ask these questions to the same students but each one. Thus, all of them will be involved.

- *Working on Writing*

The "working on reading and speaking" activity is aimed to think of what they would do if they were taking part of the story. Students will think about different behaviours and listen to their partner's opinions, and all of these ideas will be needed to work on writing.

❖ *Activity 1: It Is up to You*

The teacher poses the following question, "What would you change from the moment the tiger leaves the house to the final?" and explains the students that they have to change the ending and do it completely different. They will have three terms to take into account in their endings:

- Dad has to appear.

- Sophie, her mum and her dad do something together.

- There has to be dialogues.

After writing their pieces, they draw a picture that will help their partners to place and understand the plot. Every piece of writing will be displayed to the rest of the class.

4.4.3 Nursery Rhymes

A nursery rhyme is a traditional song or poem taught to young children, originally in the nursery. Learning such verse assists in the development of vocabulary, and several examples deal with rudimentary counting skills. It also encourages children to enjoy music. In addition, specific actions, motions, or dances are often associated with particular songs. The origins of most nursery rhymes reflect events in history. As most of the time they were transmitted orally they are anonymous and different versions can be found.

As Laurie Patsalides (2012) maintains, "*Throughout history parents and teachers have mused their children and students with nursery rhymes. We sing them, read them, do fingerplays, act them out and teach with them. Nursery rhymes began in the early 18th century and have evolved in time. Like great poetry, their hidden meanings are arguable, but what is definite is that nursery rhymes are a tried and true method of capturing inspiring young minds and engaging them with literacy. Short and sweet, they help children to learn language formation. They contribute to a child's spatial development*

when used with music and movement. Nursery rhymes also contain moral lessons to teach".

As I explained in the point 2.2 "Teaching Reading Literature", the teacher must provide the students with suitable resources to work on their need but at their level. Nursery rhymes are aimed at children who are in kindergarten but they can and should be adapted if the teacher wants to put them into practice with primary students aged of 8-9 years old. Here you are some examples of how a nursery rhyme can be suited for students at higher level.

❖ *Old McDonald Had a Farm*

Old McDonald Had a Farm is a children's song and a nursery rhyme about a farmer called McDonald and the various animals he keeps on his farm. Each verse of the song changes the name of the animal and its respective noise.

In this activity students are going to practice the four skills but, on the contrary than what I have proposed in the previous activities, there is going to be only one session to work with this nursery rhyme and the tasks are not going to be differentiate into working on speaking/writing/reading/listening sections, but they are going to appear interrelated.

- Time: One session (50-55 minutes)

- Language: Past simple tense

- Skills: Listening, reading, writing and speaking.

- Objectives:

    1. To be able to recite the nursery rhyme.

    2. To be able to define new vocabulary words.

    3. To identify each animal with its noise.

    4. To be able to work in groups.

    5. To be able to make decisions on their own.

- Materials:

    1. Farm poster

    2. Whiteboard

    3. Flashcards

    4. Pencil

- Preparation: The material that is going to be used for this activity need to be prepared in advanced by the teacher. She/he should have everything ready at the beginning of the class, such as the video, the poster and above all the flashcards already cut out.

- Description: As in the previous activities, the very first thing that the teacher should do when presenting a new activity is to gain students' attention. In this case, the teacher will present a poster which shows a farm and lots and different animals:

Figure 11. Old Macdonald Had a Farm's Poster

The students will be asked the name of the animals that they might know and the noises they make. The teacher will list the name of the animals on the

blackboard. Then, the learners will be shown a video-song in which will appear the lyrics, thus they will know what each animal's sound is. http://www.youtube.com/watch?v=O4RNIUrLLH0 . After having listened it several time, they jointly will complete the list on the blackboard with the sound of the animals that appears on the song, but there are more animals on the farm than the animals that appear in the song, so the students will have to find their noises by themselves (annex 3).

1. The children will be given one flashcard. There will be three different types of flashcards (the name of that animal, the image of the animal and its noise).

CAT   **MEAW**
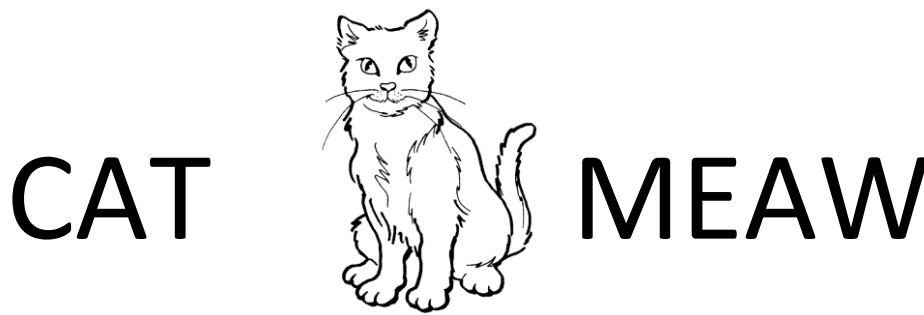
Figure 12. Flashcards Interrelation

2. Each student will have to find the other two person whose flashcard matches with theirs. To do so, the middle of the class is needed to be clear, therefore they will have to stand up and find their corresponding partners (annex 4).

3. The teacher will count down 2' so as to let them join their group of three. After 2' the teacher will see which groups are joined correctly, write the noise of the animal written in their flashcards and ask them to sit down and wait for their partners. The groups who are not joined correctly will have to find their partners in 1' and the teacher will do the same than the last time, letting 30'' more if the students were wrong again.

4. Once every animal and their noise are written on the blackboard each group will have to compose their paragraph so as to complete the song

with the animals who are missing in that version but appear on the poster. The flashcards could be post on the blackboard if preferred.

5. To do so, the teacher will play the song again so as to show them which structure the song has.

> Old MacDonald had a farm, E-I-E-I-O,
> And on that farm he had a (**animal name**), E-I-E-I-O,
> With a (**animal noise twice**) here and a (**animal noise twice**) there,
> Here a (**animal noise**), there a (**animal noise**),
> Everywhere a (**animal noise twice**)
> Old MacDonald had a farm, E-I-E-I-O.
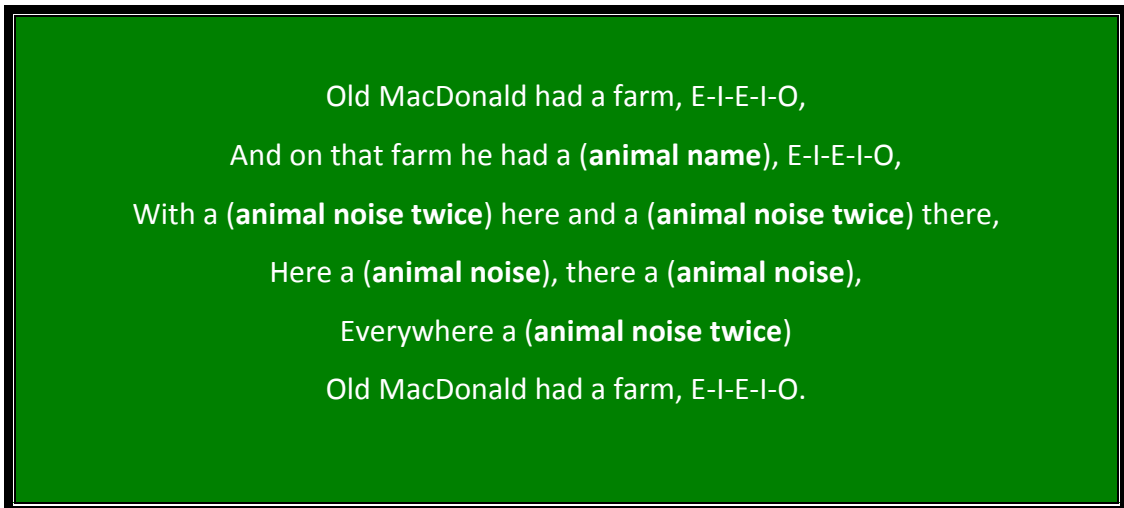
Figure 13. Old MacDonald Had a Farm's Song Visual Support

6. Each group will have to follow the song's layout and write their paragraph.

7. Finally, each group will have to sing with the rhythm of the song their output. They could sing the song along and imitate the noise of the animals.

- Suggestions: Make clear the rules of the task. They have to join their partners depending on their flashcards, it is normal that they have to communicate and talk but do not let them think that they can use this opportunity to make a fuss. When showing their works about the song, ask them to sing all together the whole song with all the new paragraphs. It could be a good idea to record them and play it on the whiteboard. Thus, they could watch themselves singing their own song because no one else would have the same version.

- ▪ Assessment Criteria: The evaluation of this activity will be carried out by using a rubric. The main goal of this is that students will be able to know what aspects the teacher is going to look at when doing the tasks. The rubric will have both, academic and attitudinal factors (annex 5).

5. CONCLUSIONES Y CUESTIONES ABIERTAS

Aunque la propuesta didáctica presentada en este trabajo no ha podido ser llevada cabo en el aula y por lo tanto, no hay conclusiones reales sobre su puesta en práctica, en este apartado se va a tratar de hacer una evaluación crítica de dicha propuesta. Para ello se tendrán en cuenta las metodologías presentadas a lo largo del documento, así como experiencias propias adquiridas durante el periodo de prácticas y a lo largo del Grado.

Como se puede observar, este trabajo está enfocado a la enseñanza de la lengua inglesa a partir de textos literarios y para ello se han diseñado diferentes actividades destinadas a trabajar las cuatro destrezas básicas en el aprendizaje de cualquier lengua extranjera (comprensión escrita, comprensión auditiva, expresión escrita y expresión oral) teniendo en cuenta la edad del alumnado al que va dirigido el trabajo (8-9 años).

En el diseño del proyecto se partió de la teoría constructivista propuesta por Piaget, según la cual el alumnado es el principal protagonista en su propio aprendizaje y que está basada en el descubrimiento y el aprendizaje significativo. Debido a esto, las actividades propuestas a lo largo del proyecto son actividades que requieren de la participación del alumnado. Quiero hacer hincapié en que a la hora de programar, hay que seguir una secuenciación tanto de menor a mayor dificultad como de menor a mayor implicación por parte del alumnado, si no se siguiera esta secuenciación posiblemente el alumnado no sería capaz de realizar la actividad, puesto que es necesario partir de aspectos y conocimientos básicos e incorporarlos para desarrollar nuevos y más complejos conocimientos.

Así pues, la metodología CLIL (Content and Language Integrated Learning) también conocida como AICLE en castellano ha estado presente en la realización de este proyecto. Es necesario mencionar que aunque se han seguido la premisa de trabajar "language of/for/through learning" estructurado en un tríptico, la interrelación con otras asignaturas no está presente, puesto que el objetivo último es el aprendizaje de la lengua inglesa a partir de textos literarios.

Por otro lado, y siguiendo con las diferentes metodologías que se han tenido en cuenta para realizar este trabajo, se exponen actividades que adoptan otra visión diferente a la del resto del proyecto, puesto que son actividades propuestas en las que los textos materiales o recursos no son literarios. Este hecho solamente está expuesto en esta sección ya que el trabajo en sí es trabajar a partir de la literatura, pero no quería dejar

pasar la oportunidad de mostrar que se pueden trabajar cada una de las cuatro destrezas a partir de textos o materiales referidos a un evento que está ocurriendo en el presente, relacionarlo con una actividad que se pueda realizar fuera del aula ordinaria, e incluso relacionar el texto con gestos y mímica. Bajo mi punto de vista el desarrollo de la competencia comunicativa está presente a través de todo tipo de materiales, simplemente hay que saber enfocarlos a las necesidades de cada grupo.

Y haciendo referencia a buscar materiales acordes a las necesidades del alumnado, los textos literarios propuestos en este trabajo son solamente un ejemplo de cómo se podrían desarrollar diferentes actividades en base a ese texto, pero cada grupo tiene unos gustos, unas necesidades y un nivel en la lengua inglesa muy diferente. Es por ello que la figura del docente adquiere gran importancia puesto que deberá investigar estas tres variables para proponer textos literarios que generen una motivación en el alumnado. A lo largo del trabajo aparecen diferentes webs de las que se pueden obtener diferentes textos y recursos, tanto para trabajar en el aula como para trabajar desde casa.

Por último, la exposición de la propuesta didáctica es el apartado que más me ha gustado plantear. Durante el último curso del Grado he tenido la suerte de realizar los últimos periodos de prácticas en un colegio bilingüe de Pamplona, tiempo en el que he podido observar muchos de los enfoques metodológicos para la enseñanza-aprendizaje de la lengua inglesa en los que se ha basado este trabajo y en los que me he dado cuenta de lo importante que es trabajar las cuatro destrezas, más concretamente en la clase de inglés. Aunque como he dicho antes, este proyecto no ha sido llevado a cabo, durante el periodo de prácticas tuve la oportunidad de programar una unidad didáctica incorporando materiales y actividades propias y durante la puesta en práctica de la misma pude observar las dificultades que a algunos/as alumnos/as se les presentaban. Es por ello que en la propuesta didáctica de este documento y aparte del uso de textos literarios, que es el eje que vertebra este proyecto, he querido que se trabaje aspectos como el trabajo grupal, pues creo que es un factor muy importante para desarrollar aspectos actitudinales; el uso de materiales reales y físicos que el alumnado pueda manipular; el tiempo de decisiones y actividades de ensayo-error; la percepción de los fallos y errores como parte del proceso de aprendizaje, no como penalizaciones; y la

parte que adquiere mayor peso en la propuesta didáctica, que es el desarrollo de las cuatro destrezas.

Bajo mi punto de vista, las actividades propuestas para trabajar dichas destrezas a partir de textos literarios son totalmente factibles y pueden ser llevadas a la práctica, siempre y cuando el docente las adapte a las necesidades o niveles de desarrollo de su grupo de alumnos/as, ya que como he dicho anteriormente, esta propuesta es un ejemplo y está destinado a niños/as de tercero de primaria de un centro bilingüe, pero ello no quiere decir que no puede ser aplicado en centros que no sean bilingües o que las actividades no pueden ser adaptadas para niños de mayor o menor edad. Todas las actividades están secuenciadas y contextualizadas, lo que hace mucho más fácil su puesta en práctica.

En general, una propuesta didáctica que no ha sido llevada a la práctica y de la cual no se han obtenido resultados reales siempre es algo idílico. En este caso, el docente tendrá que ser quien adapte los materiales a las necesidades del alumnado y motivarles en su realización. Por otro lado, si este proyecto se hubiese llevado a cabo, creo que los/as niños/as hubieran mejorado en comprensión y expresión tanto escrita como oral, ya que se trabajan las cuatro destrezas a lo largo de toda la propuesta, por lo que hubiera mejorado su competencia comunicativa en la lengua inglesa, objetivo primordial de este trabajo.

No quiero dejar pasar la oportunidad de expresar mi opinión hacia la importancia que adquiere el aprendizaje de la lengua inglesa hoy en día. El colegio es el lugar donde, para la mayoría, primero adquieren contacto con la lengua extranjera y en el que el docente debe estar preparado/a y en continua búsqueda de herramientas que permitan desarrollar en el alumno/a una buena competencia comunicativa en dicha lengua.

Quiero finalizar este trabajo diciendo que a nivel personal ha sido muy satisfactorio, que en gran medida ha estado influenciado por las experiencias vividas en los períodos de prácticas de este último año y que me hubiera gustado llevar este proyecto a la práctica y ver mis fallos a la hora de plantearlo y las posibles mejoras.

Por último, una frase que creo que todos los docentes deberíamos de tener en cuenta en el proceso de enseñanza:

> "Teachers who love teaching, teach children to love learning"

Amaya ALEVESQUE ARAU

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ANNEXES
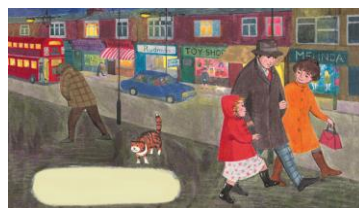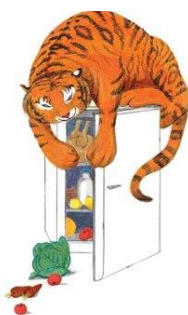
Annex 1.

Annex 2.

Name_____ Class_____ Date_____

Once there was a little girl called Sophie, and she was having tea with her mummy in the _____.

Suddenly there was a ring at the _____.

Sophie's mummy said, "I wonder who that can be. It can't be the _____ because he came this morning. And it can't be boy from the grocer because this isn't the day he comes. And it can't be Daddy because he's got his key. We'd better open the door and see."

Sophie opened the door, and there was a big, furry, stripy _____. The tiger said, "Excuse me, but I'm very hungry. Do you think I could have tea with you?"

Sophie's mummy said, "Of course, come in."

So the tiger came into the kitchen and sat down at the _____.

Sophie's mummy said, "Would you like a _____?" But the tiger didn't just take one sandwich. He took all the sandwiches on the plate and swallowed them in one big mouth full. Owp!

And he still looked hungry, so Sophie passed him the buns.

But again the tiger didn't eat just one bun. He ate all the buns on the dish. And then he ate all the _____ and all the cake, until there was nothing left on the table. So Sophie's mummy said, "Would you like a drink?"

And the tiger drank all the _____ in the milk jug and all the tea in the teapot.

And then he looked round the kitchen to see what else he could find.

He ate all the supper that was cooking in the saucepans… and all the food in the _____… and all the packets and tins in the cupboard… and he drank all the milk, and all the orange juice, and all Daddy's beer, and all the water in the tap.

The he said, "Thank you for my nice tea. I think, I'd better go now."

And he went.

Sophie's mummy said, "I don't know what to do. I've got nothing for Daddy's supper, the tiger has eaten it all."

And Sophie found she couldn't have her _____ because the tiger had drunk all the water in the tap.

Just then Sophie's daddy came home.

So Sophie and her mummy told him what had happened, and how the tiger had eaten all the food and drunk all the drink.

And Sophie's daddy said, "I know what we'll do. I've got a very good idea. We'll put on our _____ and go to a café."

So they went out in the dark, and all the street lamps were lit, and all the cars had their lights on, and they walked down the road to a café.

And they had a lovely supper with sausages and chips and _____.

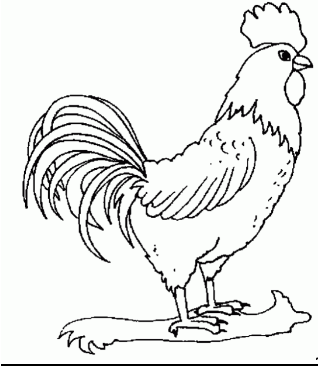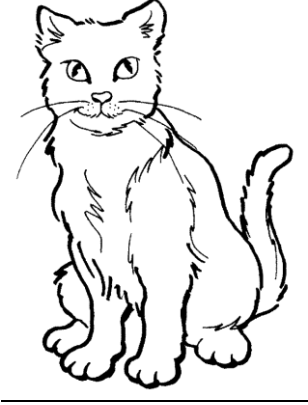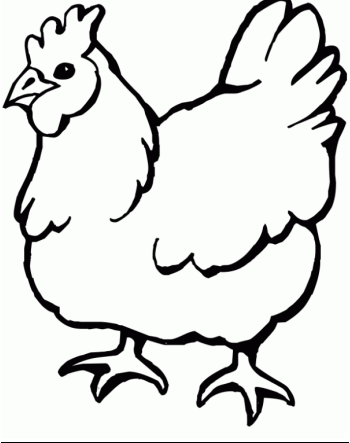In the morning Sophie and her mummy went shopping and they bought lots of more things to eat.

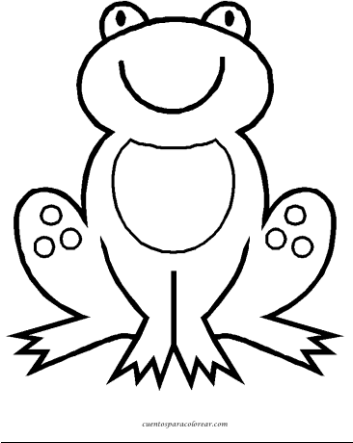And they also bought a very big tin of Tiger Food, in case the tiger should come to tea again.
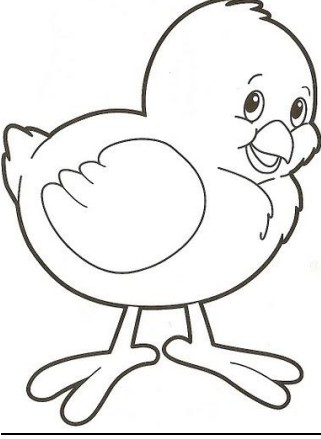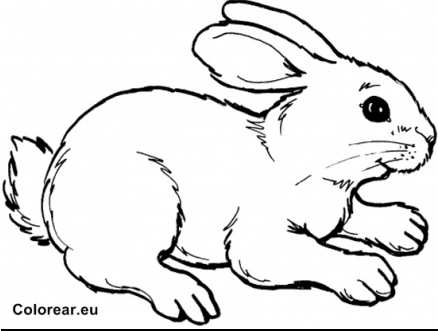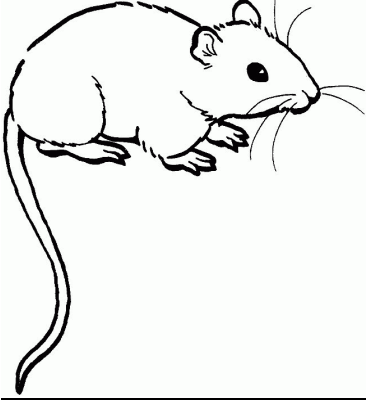
But he never did.
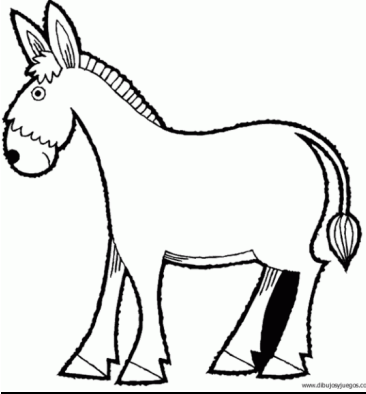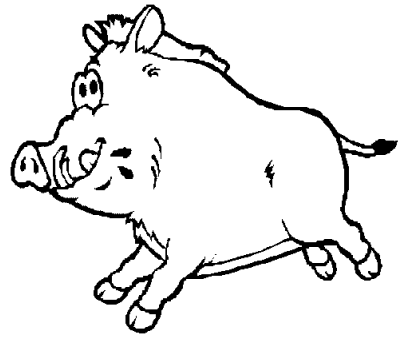
Annex 3.
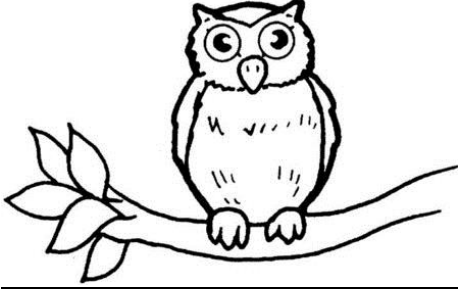
Animal	Noise
Cow	Moo
Pig	Oink
Dog	Woof
Duck	Quack
Horse	Neigh
Sheep	Baa
Rooster	_____
Cat	_____
Chicken	_____
Bird	_____
Rabbit	_____
Mouse	_____
Frog	_____
Owl	_____
Donkey	_____
Wild Boar	_____

Annex 4.

Rooster		Cock-a-doodle-doo
Cat		Meaw
Hen		Cluck

Chicken		Tweet
Rabbit		Thump
Frog		Ribbit

Mouse		Squeak
Donkey		Haw hee haw
Wild boar		Roar maroor

Owl		To whit to whoo

Annex 5.

OLD MACDONALD HAD A FARM				
NAME:_____ DATE_____				
OBJECTIVES	VERY GOOD	WELL DONE	GOOD	REGULAR
Clarity of speech, speak clearly, distinctly and with expression.				
Use a lively, natural rhythm. Stressed syllables.				
Pause at appropriate places and with appropriate emphasis.				
Be able to work in groups, respect their partners' opinions.				
Good behavior. Do not make a fuss, shout or argue.				