

**CAMPO / ARLOA**

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**KAMISHIBAI EXPLOITATION IN  
THE TEACHING OF EFL IN  
PRIMARY EDUCATION**

**TFG/GBL 2013**

**upna**  
Universidad  
Pública de Navarra  
Nafarroako  
Unibertsitate Publikoa

Facultad de Ciencias Humanas y Sociales  
Giza eta Gizarte Zientzien Fakultatea

**Grado en Maestro de Educación Primaria  
/  
Lehen Hezkuntzako Irakasleen Gradua**



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Trabajo Fin de Grado  
Gradu Bukaerako Lana

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OF EFL IN PRIMARY EDUCATION***

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**UNIVERSIDAD PÚBLICA DE NAVARRA**  
**NAFARROAKO UNIBERTSITATE PUBLIKOA**



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**Título / Izenburua**

*Kamishibai* exploitation in the teaching of EFL in primary education

**Grado / Gradu**

Grado en Maestro en Educación Primaria / Lehen Hezkuntzako Irakasleen Gradua

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2013/2014

**Semestre / Seihilekoa**

Primavera / Udaberrik



## 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 disciplinas y su didáctica; y, por último, *Practicum*, donde se describen las competencias que tendrán que adquirir los estudiantes del Grado en las prácticas escolares. En este último módulo, se enmarca el Trabajo Fin de Grado, que debe reflejar la formación adquirida a lo largo de todas las enseñanzas. Finalmente, dado que la Orden ECI/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.

África Ferrero Albero

En este trabajo, el módulo *de formación básica* permite enfrentarnos a todas aquellos factores que los centros y sus contextos presentan. Así las asignaturas cursadas a lo largo de todo el grado de maestro con un carácter básico, nos han formado para adaptarnos a diversas situaciones. Todas ellas enmarcadas en un contexto que requieren de una base en cuanto a respuestas y diversidades tanto psicológicas como pedagógicas. Además nos han dotado de la soltura correspondiente para desenvolvemos en todo tipo de situaciones tanto dentro como fuera del aula pudiendo conocer y saber manejar las situaciones que estas conllevan; la organización de los centros y el contexto socio cultural en los que los centros se ven inmersos, en este caso el centro García Galdeano en el que he llevado a cabo el proyecto de mi TFG.

El módulo *didáctico y disciplinar* se ve reflejado en todo el apartado “4. METHODOLOGICAL PROPOSAL” siendo fruto de un trabajo a lo largo de todo el grado de maestro teniendo como fuente principal las asignaturas “Didáctica de las ciencias sociales” donde he de destacar los conceptos de localización y orientación espacial el cual se verán reflejados más adelante, “Didáctica de la lengua I y II” donde se destaca el acercamiento a los diferentes métodos y enfoques para la enseñanza de la literatura, la competencia literaria y la enseñanza de la producción escrita. Como principal fuente para el enriquecimiento de este proyecto destacaremos la presencia en el grado de la “Didáctica de la Literatura Infantil y Juvenil” donde se plantea un acercamiento íntegro a la literatura, a su enseñanza y su relación directa con el currículo de educación primaria. Además esta asignatura nos acercó a todos y cada uno de los géneros literarios y lo que es más importante, con ella aprendimos como poder realizar proyectos para la enseñanza de la literatura con su planificación y posterior evaluación. Por otro lado, cabe destacar la importancia de la “Didáctica del Idioma extranjero en Educación Primaria: Inglés” que nos dotó de recursos didácticos y materiales para su aprovechamiento en las aula con un nivel de inglés satisfactorio. Todos estos conocimientos fueron puestos en práctica a lo largo de la duración del proyecto.

Asimismo, el módulo *practicum* permite enmarcar y llevar a la práctica la secuencia didáctica en tres ciclos de primaria, concretamente en los cursos 1º, 3º y 5º. Este módulo se basa en las prácticas gestionadas a lo largo de todo el grado de maestro.



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Éste nos ha permitido entrar en las aulas y conocer la realidad de primera mano teniendo presente la realidad que acontece en las aulas. De este modo el proyecto se ha podido ajustar a una visión real teniendo en cuenta todos los factores que afectan al aprendizaje en el aula.

Por último, el módulo *optativo*, en este caso mención de inglés, posee una directa relación con el proyecto a lo largo de todo el trabajo. “Idioma extranjero 3”, por un lado, y “Pronunciación y práctica oral de la lengua Inglesa”, por otro, permiten desarrollar tanto las habilidades escritas para el marco teórico con el nivel C1 del Marco Común Europeo De Referencia para las Lenguas, como las habilidades orales a la hora de poner en práctica todas las actividades planteadas en el centro. Para demostrar la competencia comunicativa adquirida en la lengua inglesa, todo esto se ve reflejado en los apartados “2. OBJECTIVES AND MAIN RESEARCH ISSUES”, “3.THEORETICAL FRAMEWORK”, “4. METHODOLOGICAL PROPOSAL” y “5. RESULTS AND DISCUSSION”. Además “Aprendizaje integrado de contenidos y lengua extranjera” (AICLE) nos ha facilitado las herramientas y los recursos necesarios para llevar a cabo la enseñanza del inglés a través de proyectos. Asimismo, la asignatura “Nuevas tecnologías aplicadas al inglés” nos ha permitido conocer diferentes fuentes de información (diccionarios *online*, programas para la realización de actividades, para la creación de historias...) utilizadas a lo largo de este proyecto.

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 “INTRODUCCIÓN”, “1. ANTECEDENTES” y “CONCLUSIONES Y CUESTIONES ABIERTAS”, así como el preceptivo resumen que aparece en el siguiente apartado.

## Resumen

Este trabajo analiza y pone en práctica en aulas reales la importancia de la literatura en la enseñanza del inglés en Primaria. Este proyecto didáctico, tiene una base teórica basada en los conocimientos sobre literatura adquiridos tanto en el grado de maestro como a partir de las propuestas de diferentes expertos sobre este tema. En concreto, se centra en tres *Kamishibais* seleccionados, cuentos japoneses narrados de una manera especial, con los que se persigue la adquisición de un vocabulario específico. Para trabajar los objetivos de cada etapa, utilizaremos las estrategias cognitivas e indagaremos sobre la comprensión del texto a través de representaciones en el aula. De esta manera, previa y posteriormente conoceremos qué saben de los cuentos populares y de su cultura implícita y qué conocimientos previos poseen sobre el vocabulario que estos incluyen. Además, la propuesta incluye la perspectiva aportada por las maestras de especialidad.

*Palabras clave:* *Kamishibai*; Cuentos tradicionales; Literatura; Estrategias cognitivas; Cuentos infantiles.

## Abstract

This project analyzes and puts into practice in real classrooms the importance of literature in the English teaching process in Primary Education. This project has a theoretical basis established from the literature knowledge acquired during the teaching degree and especially from the study of different authors' researches who have investigated deeply the topic. Especially, this project focuses on three selected *Kamishibais*, Japanese tales narrated in a specific way, to acquire specific vocabulary included in these selected story tales. To work on the corresponding years objectives, we will use the thinking skills and focus on the student's text comprehension through classrooms performances. So before and after the storytelling stage we will explore what they know about folktales, their cultural implications and the knowledge they possess about the specific vocabulary. The whole didactic proposal is approved by the corresponding English teachers.

*Keywords:* *Kamishibai*; Folktales; Literature; Thinking skills; Storytelling.



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## INTRODUCCIÓN

Mediante este trabajo de fin de grado (TFG) se intenta transmitir la importancia de la adquisición del inglés de manera más accesible a través de la literatura. Por tanto, el tema central y fundamental de este trabajo se enmarca en el aprendizaje de una segunda lengua, en este caso el inglés, como una forma de disfrute, siendo los *Kamishibais* el centro del proyecto.

En este sentido, se enmarca el proyecto en una fundamentación teórica que me ha permitido conocer los beneficios del uso de la literatura y de la puesta en práctica de sus valiosos recursos. Además, tras esta fundamentación teórica, comparar las investigaciones de varios autores, facilita la explotación de los recursos literarios en las aulas de Primaria.

Para conocer cuál es la meta final del proyecto, al comienzo de éste se marcan los objetivos a alcanzar a través de la propuesta didáctica además del planteamiento de cuestiones que se irán resolviendo a lo largo del proyecto. Todo esto se ve precedido por la justificación del tema elegido, el cual llamó mi atención por la cantidad de información correspondiente al papel de la literatura en la enseñanza del inglés. Son varios los autores que indagan sobre el tema, pero consideré original una técnica muy atractiva y novedosa como es el *Kamishibai*, proveniente de una cultura ajena, la japonesa, con sus correspondientes beneficios.

Como es lógico, todos los contenidos se ven enmarcados en el currículo de primaria. Es por esto que el presente trabajo profundiza en las cuestiones curriculares ligadas a la propuesta didáctica del mismo teniendo en cuenta el “Decreto Foral 24/2007 del 19 de Marzo” y más en concreto el Marco Común Europeo de Referencia para las Lenguas.

De esta manera, se plantea así, un programa de secuenciación didáctica lo más ajustado posible a la realidad, para que a través de este, el alumnado mejore y consiga los objetivos propuestos. Más adelante esta propuesta detalla los contenidos específicos ajustados al proyecto a trabajar según el decreto foral, su metodología aplicada al alumnado específico del centro en el que se llevó a cabo y su posterior evaluación de los resultados.

## 1. ANTECEDENTES

### 1.1. Introducción del tema

El proyecto presente tiene como fin la investigación y posterior puesta en práctica de la literatura en el aula de inglés como idioma extranjero. El proyecto tiene una fundamental relevancia para todo aquel que esté interesado en abrir sus conocimientos hacia una nueva forma de acercar un segundo idioma a través de una manera atractiva y novedosa. Creo de gran importancia el tema de investigación en el que se basa el proyecto puesto que hoy en día la enseñanza del inglés tiene una gran relevancia en la educación y este proyecto propone un enfoque de enseñanza atractivo y con unos resultados altamente satisfactorios.

Este proyecto se basa en la literatura como medio para alcanzar y crear nuevos conocimientos, vocabulario y estructuras del idioma a través de cuentos infantiles, fundamentalmente de transmisión oral. Como podemos apreciar, la literatura nos abre las puertas a un gran universo en el cual podemos encontrar todo tipo de recursos. Es por esto que el proyecto se debe centrar en un tema en concreto y por lo que he elegido los cuentos populares con sus características y beneficios. Estos cuentos se ven expuestos a través de la técnica japonesa del *Kamishibai*, con sus correspondientes cuentos, con el objetivo de llamar la atención tanto del profesorado como del alumnado y de abrirles las puertas a una nueva forma de relatar cuentos con los beneficios que esto implica. El *Kamishibai*, como se verá más adelante, tiene sus orígenes en décadas atrás y hoy en día es un recurso muy utilizado y aprovechado por todo el mundo.

El acercamiento a esta técnica se ve reflejado en una serie de actividades llevadas a la práctica en un colegio del barrio de la Chantrea, Pamplona, que se presentan con una fundamentación teórica previa y cuyos resultados se exponen posteriormente.

## 1.2. Vinculación personal

La relación que he mantenido con la literatura como vehículo para la adquisición para una lengua extranjera ha estado meramente vinculada a las historias de los libros de texto. No recuerdo haber disfrutado una experiencia vívida de un cuento a través de la profesora creando diferentes ambientes para la narración de la historia. Es por eso, que la primera vez que escuché un cuento de este modo, hace un par de meses como alumna en prácticas, me quedé tan o más fascinada que el alumnado. La carencia en lo que respecta a mi base literaria inglesa se evidenció cuando por fin experimenté lo que se siente cuando te cuentan una historia en la lengua que estás estudiando. En esos momentos la curiosidad por la historia prevalece sobre las dificultades de comprensión y eso es precisamente lo que te mueve a aprender. Eso fue lo que despertó tanto mi interés por este tema.

Como mi elección sobre la especialización dentro del grado de maestro ha sido la lengua extranjera, inglés, este proyecto me ha abierto las puertas hacia una información muy valiosa y una serie de actividades que enriquecerán la enseñanza de ésta en mi futuro laboral. Además he tenido la oportunidad de poder entrar en un aula y llevar todo este proyecto a cabo y vivir la experiencia en primera persona, vinculándolo así a este TFG.

Desde mi punto de vista, la literatura es una herramienta muy valiosa como estrategia de aprendizaje de una nueva lengua tanto por su ritmo como por la imaginación y pasión que conlleva dentro del mundo infantil. Además, la literatura despierta el interés del alumnado de distintos niveles y capacidades, desde los más limitados hasta los más destacados.

Por otro lado, además de por las características específicas, la razón por la que he elegido los cuentos populares, es el mundo que se me abrió tras leer el libro *Using Folktales* de Eric Kenneth Taylor (2000) me abrió un atractivo enfoque hacia la literatura. Su lectura me suscitó la curiosidad suficiente como para empezar el proyecto y enfocarlo hacia este tipo de cuentos. Una vez que empecé a desarrollarlo encontré materiales muy sugerentes sobre los *Kamishibais*, todos ellos disponibles en la biblioteca de Yamaguchi (Pamplona) con su correspondiente *Butai*, marco de

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madera en el cual las ilustraciones son insertadas para desempeñar su función como “teatrillo” y poder contar el cuento.

### **1.3. Sentido y relación con los contenidos del grado de maestro en Primaria.**

Durante los cuatro años del grado cursado en la Universidad Pública de Navarra nos hemos ido especializando en diferentes asignaturas que nos han permitido adquirir los conocimientos propios de la etapa educativa de Primaria así como profundizar en la correcta didáctica de éstos. En primer lugar y en relación con este proyecto, las asignaturas de “Organización social y desarrollo humano”, “Sociedad, Familia y escuela inclusiva” y “Diversidad cultural, derechos fundamentales, igualdad y ciudadanía” me permitieron desarrollar una visión global de la sociedad actual en la cual la globalización es un hecho y con ello las sociedades multiculturales. Todo esto está relacionado con mi proyecto en cuanto a las características del centro en el que he puesto en práctica las actividades planteadas, puesto que cuenta con un 54% de población estudiante extranjera y tiene un enfoque multicultural ya que se utiliza una técnica japonesa para enseñar a niños españoles la lengua inglesa. Estas asignaturas me ayudaron a perfilar la visión hacia las sociedades multiculturales y a poder conocer con más detalle las vidas de aquellos alumnos y alumnas que he podido tratar en las aulas del centro a la hora de comprender sus situaciones y las carencias educativas y conceptuales que puedan poseer.

Por otro lado, “Habilidades Comunicativas y Tic” junto con “Nuevas tecnologías aplicadas a la enseñanza del inglés” enmarcan una educación mucho más adaptada a los tiempos actuales puesto que nos abre una visión hacia las ventajas de la enseñanza a través de todo tipo de nuevas tecnologías y las facilidades que éstas conllevan. Además a partir de estas asignaturas hemos adquirido las destrezas necesarias para comunicarnos con el alumnado tanto en la clase como a través de una pantalla. Todos estos conocimientos han sido de gran ayuda para mi desenvolvimiento en el proyecto puesto que me han facilitado la creación de las actividades así como mi acercamiento al alumnado.



La asignatura básica, “Patrimonio Histórico”, tiene una gran relevancia, puesto que a través de las diferentes actividades se quiere acercar al alumnado a una serie de características del patrimonio y la identidad cultural de dos culturas ajenas a la presente en el aula: el patrimonio cultural inglés y el japonés. Así mismo, “Didáctica de las ciencias sociales” nos permitió localizar y conocer la ubicación de estas culturas y sus respectivos países dentro de un mapamundi al comenzar el desarrollo de las actividades para enmarcarlas en un espacio en concreto.

Como base principal del trabajo “Didáctica de la lengua I y II” nos proporcionaron de una sólida base sobre a diferentes métodos y enfoques para la enseñanza de la lengua y la literatura. Nos dotaron de todo tipo de recursos para explorar tanto la competencia comunicativa; su texto y su contexto, como la competencia literaria. Estrechamente de la mano, la “Didáctica de la literatura Infantil y Juvenil” exploró todo tipo de géneros literarios por lo que me resultó más sencillo la selección de uno de éstos dentro de la gran variedad literaria. Además de dotarnos de un buen criterio para la valoración y la posterior selección de libros y textos infantiles y juveniles, base importante para mi elección de los correspondientes cuentos, fuimos instruidos en la animación a la lectura y a la escritura de los más pequeños. Esta asignatura a su vez tiene como objetivo proporcionarnos las herramientas para el diseño, la planificación y la evaluación de proyectos para la enseñanza de la literatura infantil, muy útiles a lo largo de todo este proyecto.

A su vez “Didáctica del idioma extranjero I y II” también proporcionan la base principal en la que se apoya todo el trabajo que presento. Estas asignaturas nos han dotado de los contenidos, los métodos, los recursos didácticos y el uso de los materiales en el proceso de enseñanza de la segunda lengua, el objetivo principal del proyecto. El uso correcto de esta segunda lengua ha sido reforzado a través de las asignaturas “Idioma extranjero I, II, III, 2, 3: inglés” y “Pronunciación y práctica oral de la lengua inglesa” a lo largo del grado adquiriendo la competencia lingüística (oral y escrita) a nivel C1, de acuerdo con el Marco Común Europeo de Referencia para las lenguas, y desarrollo de una competencia lingüística superior.

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## 2. OBJECTIVES AND MAIN RESEARCH ISSUES

### 2.1. Objectives

In this section, the objectives of the project are set. The first ones are related to my personal achievement. Gradually I state the objectives focused on the technique used along the entire project: *Kamishibais*. Finally, the objectives are related with the students' achievements brought by this new technique.

1. To practice all the knowledge I have acquired during the degree.
2. To experience fully the English teaching adventure in real life.
3. To know deeply the characteristics of literature in the teaching-learning process.
4. To introduce the students to the Japanese culture by means of the *Kamishibai* literary technique.
5. To show teachers and students another way of telling stories: and more specifically to catch students' attention through the *Kamishibai* technique and to introduce it to the teachers so as to use it in storytelling.
6. To exploit the *Kamishibai* technique to achieve positive English teaching-learning attitudes and subsequent outcomes.
7. To make students use some thinking strategies in the English Learning Experience.
8. To work some basic vocabulary and grammatical structures from the stories with the students.

### 2.2. Main Research Issues

The Project inquires into different literature aspects so as to investigate what the advantages of the didactic proposal are and what other authors claim from their researches. So before starting the didactic sequence we have to state different issues related with the Project we will carry on:

- How does literature improve the English communicative competence?

- How does it help to acquire a second language?
- What do methodological researches state about the importance of literature in an EFL classroom?
- How do *Kamishibais* provide a new and motivating didactic element?
- Will *Kamishibais* improve the students' skills? To what extent? Which skills are specially benefited from their exploitation?

### **3. THEORETICAL FRAMEWORK**

#### **3.1. Link with the Primary School Curriculum**

In order to frame the current project topic, we aim to establish a relation between the project and the primary school curriculum. So taking as a reference the “Decreto Foral 27/2007 del 19 de marzo” we will be entirely conscious about the importance of literature in the teaching of a second language in Primary Education nowadays and its implications.

Besides, the teaching of foreign language (in this case of English in Primary Education) is guided by the Common European Framework of Reference for Languages. CEFR is a common basis which defines the objectives and the methodology of the second language teaching-learning process. It also defines the contents supposed to be reached in each level of Primary Education.

##### *3.1.1. The role of Competences in this project*

- *The communicative competence*

Despite the fact that there are eight basic competences, basically we must focus on the most important one which upholds the aim of the project. As the CEFR proclaims, in order to carry out the tasks required in the communicative situations in which students are involved, users and learners take advantage of a number of competences for both immediate and long-term use. For the realization of

communicative intentions, users/learners bring to use their general capacities with a more specifically language-related communicative competence.

The linguistic or communicative competence constitutes a vital factor for learning development in different curricular areas. As the official curriculum states, this competence refers to the use of language as an oral and written communication tool. It represents, interprets and fosters an understanding of reality, the building and communication of knowledge and it regulates the stream of thoughts, emotions and behavior.

All the knowledge, skills and attitudes which belong to this competence promote expressing thoughts, experiences, emotions, opinions; having conversations, critical and ethical judgments; generating ideas, structuring knowledge, creating coherent speeches and texts; taking decisions and enjoying reading, listening and expressing oneself by means of oral or written texts. That is the reason why using storytelling activities, *Kamishibais* in particular, is so crucial, to express oneself and to understand what the text, the teacher or other classmates say.

One of the main objectives of the project and of this competence is to create a communicative atmosphere where children are able to express and understand simple messages and manage to communicate in daily situations. Communicating and having conversations are daily actions which will help students to create constructive links and relations with each other, their environment and other cultures, like the English and Japanese ones, which, as a result they will respect.

Reading and writing are activities that reinforce skills and make students search for, compile and process information to become competent when understanding, comprehending and creating different types of texts with communicative and creative intentions. Reading makes interpretation and comprehension easier so students will acquire the language needed to use the written skill. Besides, reading is a pleasant, source of language and cultures that contributes to preserve and increase the communicative competence. On the other hand, writing gathers the proper knowledge

to text design conventions in the community concerning how stories, *Kamishibai* included, are told, as the CEFRL states.

- The Digital and Information treatment competence

This competence involves the skills of searching, obtaining, processing and communicating information and as a result transforms action into knowledge. It incorporates different skills from the information access to its transmission once treated through different media. It includes the use of information technology and communication as a basic element to be informed, to learn and to communicate, for instance by means of online dictionaries, as used along the project with the 5<sup>th</sup> academic year. It is also associated with the search, selection, treatment or analysis of information using different techniques or strategies to access to it by different sources (oral, printed, audiovisual, digital or multimedia), in this case through the use of a computer.

However, having the information does not mean an immediate and automatic knowledge production. It must be transformed into knowledge through thinking skills to select, organize, relate, analyze, and synthesize it, that is, it implies its comprehension and integration.

- The Ability to learn competence

The CEFRL states that this is the ability to observe and participate in new experiences and to incorporate new knowledge into existing knowledge, modifying the latter where necessary. Language learning abilities are developed in the course of the experience of learning. This capacity implies having the skills to start the learning process and to be able to keep on learning effectively and autonomously depending on the needs and the objectives stated. It involves two main dimensions. On the one hand, each student must be self-conscious of his/her own capacities (intellectual, emotional and physical). On the other hand, the objectives each one can achieve with different types of resources or with somebody else's help. Each student must have the

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personal achievement feeling so as to muster motivation, self-confidence and love for learning.

Teachers must encourage them to believe in themselves and to reinforce their personal achievements so as to create enough confidence to stay motivated to learn and participate during the learning process.

The CEFRL suggests that teachers must raise systematically the learners' awareness of the learning/teaching processes in which they are participating. Regarding the project aim, learners may acquire language knowledge from spoken texts by exposure, with comprehension monitored and ensured by L2 question and answers, multiple choices and picture matching by the use of their thinking skills. They will reinforce the learners' story awareness by guiding the language knowledge. Regular changes, as to ask the students to predict the end of the story, in task parameters during task execution are likely to increase demands on interlocutors.

### *3.1.2. General Objectives related to the project*

The Primary Curriculum states some objectives related with the English teaching area to be achieved along Primary education so as to reach a basic communicative acquisition. Below we will point out a selection of the former aims which are related with the project.

1. To listen to and to comprehend different interaction messages using the transmitted information through texts so as to create concrete tasks.
2. To express and interact orally in simple and habitual situations using verbal and non-verbal procedures adopting a respectful and cooperative attitude: expressing likes, desires, opinions, feelings and/or simple information about a given topic.
3. To value the Reading process as a source of entertainment and information.

4. To write different types of texts with varied aims about pre-treated topics and with the help of a model.
5. To acquire specific vocabulary to achieve an accurate expression, using a dictionary, some auxiliary techniques and using the library as a basic resource.
6. To identify phonetic aspects, rhythm, accentuation, intonation, as well as linguistic structures and lexical aspects to be used as basic communicative elements.
7. To know and work the socio-cultural dimension.
8. To know how to use all the reaching sources, new technologies included, to obtain information to communicate in the foreign language with progressive autonomy.

### *3.1.3. Contents Related to the Project*

As I have carried out the project in the three Primary cycles I will divide this section into the contents worked in each cycle.

- First Cycle
  - Oral simple messages comprehension to do classroom tasks.
  - Oral interaction in real or simulated situations through verbal and non verbal answers helped by communicative routines.
  - Production of previous known oral texts (date, atmospheric phenomenon...) through active routine participation, shared representations, songs and performances.
  - Development of basic strategies to support oral expression: use of visual and non-verbal contexts.
  - Interest in oral participation group activities (performances, routines...).
  - Comprehension and participation in different types of texts: tales, Songs, Instructions, question-answer, role-play.
  - Catch the global sense of simple significant and accessible oral texts related with students' ideas or with experiences which encourage their interest and their knowledge desire for knowledge.

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- Use basic Reading strategies (paying attention to the visual and verbal context and to their previous topic knowledge, illustrations, making questions, gesture language interpretation...) to comprehend simple oral texts.
  - Physical and verbal answers from oral instructions or daily expressions.
  - Participate in the linguistic daily interactions (question-answer, to ask, to thank, to apologize, to give an instruction,...)
  - Listen to reading activities from their teacher while he/she points out the images or the text.
  - Writing, recognition and use of oral known words or sentences.
  - Use of skills and procedures such as repetition, memorization, association of words and expressions with gestures and visuals, model observation for lexical and structures acquisition.
  - Repetition of correct expressions and sentences said by the teacher with a correct rhythm, pronunciation and intonation.
  - Interest for other languages and cultures.

- Second Cycle

As the contents are supposed to increase in a progressive way I will attach those contents which are introduced in the English section for the first time and I will highlight the details added to some of the 1<sup>st</sup> cycle ones:

- Listening and comprehension of explanations, oral interactions and media recordings to extract global information.
- Oral interaction in real or simulated situations giving verbal and non-verbal answers within a variety of possibilities in a non-directed context.
- Comprehension and participation in different types of texts: tales, explanations, descriptions.
- Catch the sense of significant oral texts produced by diverse speakers and in different media supports and using basic comprehension strategies.



- Pre, while and post- listening skills (focusing on the context, recognizing the title meaning, main idea, summary, knowing how to answer different questions or tasks).
- Identify the participants in dialogues and to distinguish their turns and interventions.
- Produce oral and written texts with a model's help in a routine context such as instructions and descriptions (people, things, scenes and animals).
- Knowledge of accent, intonation, phonetic and rhythmic aspects the second language and their use to comprehend and produce simple oral texts.
- Recognition of past tense. Usual time adverbial identification.
- Identification and proper use of basic structures and vocabulary: Semantic fields, word families, synonyms and antonyms.
- Acquisition of new lexis and structures through repetition, memorization, word association, model observation, texts reading and use of media supports.

The third cycle progress with the recent mentioned contents (1<sup>st</sup> and 2<sup>nd</sup> contents) and adds the following ones:

- Third Cycle
  - Oral interaction with progressive autonomy, efficiency and complexity of the expressions used.
  - Comprehension and production of narrative texts.
  - Give reasons and oral explanations.
  - Use of basic strategies to plan and produce texts from models (ideas, vocabulary needed, proper structures, verb tense election, punctuation, addressee election, main aim, planning, draft use, text revision and final version).
  - Present or Past verb tense maintenance in written productions.
  - Interest in proper presentation of written texts to satisfy the communicative needs.

- Read out loud classroom productions and to perform with proper fluency, rhythm, pronunciation and intonation.
- Know and use basic elements of narrative texts.
- Use the dictionary to know and to produce new vocabulary. To select the proper word meaning for the context from the dictionary.
- Progressive use of information media.
- Know cultural elements from the foreign speaking country (geography, art...).
- Reflection of their own learning and work organization.
- Progress and deepening in group work strategies.

### **3.2. Benefits of storytelling: a literature review**

The theoretical framework which grounds this project is the importance of literature in the English teaching process. This interesting topic has an increasing variety of resources and researches about its benefits and its exploitation which I will comment below. Besides, I will complement the authors' researches with the Primary Education evidences from my practicum internship.

As I mentioned before, the interesting and useful book "Using Folktales" (Taylor, E., 2000) has given me enough background about the topic, it revises literature genres, its characteristics and their possible exploitation in the classroom. The endless possibilities folktales offer to acquire English through literature made me reflect about the low importance given to literature when thinking about reaching second languages goals.

The schools where I had the chance to live the teaching experience fully showed me that, in general terms, teachers use literature as a rest from contents, I mean, isolated moments to enjoy a few minutes. Teachers do not use literature as content meanings and I believe this is due to the ignorance of literature benefits.

In recent years, the European Community has given a priority to foreign language, especially to English, to face the multicultural and global society which exposes students to demanding language knowledge. As a consequence, EFL teachers need to be prepared to reach some specific objectives and as Brewster, Ellis and Girard mention in their book "The Primary English teacher's guide", current teachers are more familiar than previous teachers with an acquisition-based methodology and recognize the true value of using literature, specifically storybooks and storytelling, as a way to create a rich acquisition environment and ideal learning conditions which provide comprehensible input (1992, 186). From this statement, I need to comment that teachers feel more secure when telling stories from the textbook, following the text books' instructions, although they appreciate the rich content that literature brings. These textbooks are adapted to the children's level of comprehension while

real literature texts make them work harder and, as a consequence, reach a higher English level as Garçon claims:

“In exposure to literature children are exposed to stories and texts that are above their production level in writing and/or speaking: real language that is relevant and meaningful wakes their interest up, their imagination and the creative language use. Yet it is assumed that for younger children, overly simple and entertaining storybooks in the foreign language are all that is needed.” (2001, 46)

- The exploitation of literature and its benefits

In her bachelor thesis entitled: “Using Multicultural Children’s Literature in TEFL”, Marie Stodolová, a Czech author, contributes with her point of view and presents a theoretical reflection which has helped me as a guide (2011, Multicultural Literature, Brno). Stodolová comments on literature benefits for children and suggests some patterns of use that I followed in my project. Before mentioning all the large benefits, we must point out that the storytelling books and the storybooks selected have to cover the students’ interests and needs. We should take into account the students’ cultural background and the real language levels in the classroom.

The main objective as EFL teachers using literature in the classroom is to select the correct materials to stimulate students’ desire to read and to encourage them to learn the foreign language. As Garçon states, literature can contribute significantly to a far more dynamic classroom and as a consequence the communicative competence will improve and skills that are relevant to the child’s world lead to a richer and more productive experience in the foreign language (2001, 46). The teacher I had the honour to work with, used to sing a Teddy Bear Song. This song was performed while singing it and it included a nursery rhyme which said “Teddy Bear says his prayers” and all the students had the chance to show his/her classmates the way his/her family prayed at home, involving their interests and their own culture.

A proper use of literature will provide the students with enough strength to learn the second language, as the different researches claim. It will also imply the use of thinking skills and learning strategies such as listening for general meaning, predicting, guessing meaning and hypothesizing. The exploitation of the story and its proper use of thinking skills will deal very naturally with children. The story may be broken into sections or scenes where the children will develop their predictive skills so as to be used in a social and a common way, in the way they would do in storytelling in their L1.

It is really important to highlight the use of literature as an enjoyable way of acquiring inputs but not to base the literature work on the language itself. To avoid a non-attractive use of literature, real-life unappealing stories, we must work with authentic and creative texts. The classroom where the project sessions were developed had a storybook library so students could have access to very appealing real book stories full of colors and images. The proper material will lead us to extract and classify vocabulary from the book's text highlighting words for comprehension, for instance assigning adjectives to specific characters. Brewster, Ellis and Girard (1992, 187) argue that authentic texts will link fantasy and imagination with the child's real world.

Literature connects culture and curriculum as well. Storybooks provide ideal opportunities for presenting cultural information and encouraging cross-cultural comparison. As Price argues:

“They get so involved in the stories that they stop translating, learning how to discover vocabulary through the context clues. They enthusiastically share similar stories from their own cultures. Their new knowledge is constantly reinforced by their finding allusions to the tales and vocabulary outside class.” (2001, 19)

Literary texts offer valuable authentic material which is full of cultural characteristics and do not focus on language teaching as a final aim but as an active form of knowledge, as a consequence, pupils will enrich themselves culturally thanks

to the full and vivid context stories which reflect the real society where they live. They show different cultures from the characters' points of view creating or showing cultural stereotypes and prejudices or eliminating them by reflecting other real aspects of the culture. That is why children can play with ideas and feelings regarding important issues. This way literature involves language enrichment acquired passively because pupils deduce meaning from context through the structures and through the connection of the ideas. Collie and Slater (2004, 4) claim that the variety of language, which is not daily-life vocabulary, encourages them to become more creative and adventurous as a consequence of the acquisition of a rich context.

A large variety of activities can be developed in a literary classroom and all of them will maintain pupils' interest: role playing, improvisation, creative writing, discussions, visuals, dramatizing literature (performance to provide a visual and oral stimulus to students who are unaccustomed to using imagination to appreciate literary texts)... Dramatization was worked in the English classroom I worked in by playing the characters while the teacher read the story from the text book. This kind of activities involved the students as the centre of the teaching and learning process so they felt comfortable playing with the sounds and with the story characters.

Selecting a variety of students-centered tasks will allow us to know the students' weakness in particular skill areas. Making them feel free to act and produce natural learning outcomes will make us realize where and what must be reinforced. For instance, a writing activity took place along this project, they were the ones creating a story from images and in order to do so, selecting the key words and the sentences from them. While developing this activity the weak and the strong points were shown and I was able to reinforce and to adapt the contents. This activity included language acquisition and brought the intersection of language content with the imagination.

As I have just pointed out, a beneficial approach to literature in EFL should involve the four skills: writing when producing creative texts, when giving their opinion on different issues...; Speaking so as to express and exchange opinions to receive oral feedback to create a communicative atmosphere taking advantage of the resources of

knowledge and experiencing within the group, which will lessen difficulties. Reading when having pleasant moments with story tales and with different real texts and Listening when a storytelling moment is taking place in the classroom. Brewster, Ellis and Girard state that listening to stories in class is a social experience which is related to a pleasant and calm moment (1992) and along the project I have corroborated this. All of the four skills imply a personal involvement, so students are imagining themselves in a close situation: "The fiction summons the whole person into its own world" (Collie and Slater, 2004, 6).

In addition to these four language skills, Courtney adds another skill which is never considered as a skill proper: creativity (2001). He stands out that perhaps it is the least addressed component in the foreign and second language teaching field. He exalts the difficulty of creating literary texts creatively, conceptualizing and recreating literary images, representing characters' circumstances and points of view, having independent and group organization when preparing performances, visualizing physical stories, projecting and representing textual sequencing and movement... That is why enjoyable activities and appealing literary acts will lead to 'play moments' which involve imagination: "communication through play while pupil's lexicon develops" Madoc-Jones, G; Egan, K. (2001, 8). The way Courtney exposes his reasons and his basis to state that creativity must be considered a skill allowed me to give creativity a more relevant and essential role along the project.

- Telling versus reading

Furthermore, the project is focused on storytelling by teachers as well as by students, who create their own stories to be performed to other younger children. The benefits of teachers telling instead of reading the story are the following. Firstly, teachers provide the necessary pre-conditions so that students can understand the story, take part in it and above all, enjoy literature. Teachers provide the English model when speaking and telling stories but a perfect pronunciation or intonation can play a secondary role when children comprehend the meaning and enjoy themselves learning more important patterns. Collie and Slater mention the following regarding the current issue:

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“The teacher’s reading of a section is also valuable, as well as being often enjoyable and relaxing for students. Students can get the meaning across by the voice emphasis. The creation of the atmosphere and the communication of meaning and drama are both more important than perfect pronunciation or stress patterns.” (2004, 66)

Teachers can stress the most important vocabulary words, can create a suspense-raising atmosphere, and can play with children’s feelings when telling a story... Different aspects can be highlighted by means of the *Kamishibai’s* conductor as wished. Brewster, Ellis and Girard suggest the following when telling a story, something we bore in mind during the real-life classroom experience:

“make sound effects where possible, make comments about the illustrations and point to them to focus the pupil’s attention, read slowly and clearly, give pupils time to relate what they hear to what they see in the pictures, to think, ask questions and make comments and disguise your voice for the different characters as much as possible to signal when different characters are speaking.” (1992, 197).

Furthermore, it is really important not to have a single reading. Retelling the story is really important to keep the whole narrative in the mind of the listener. Besides, children can involve themselves more deeply into the story and absorb meaning which will make vocabulary and structures more memorable. Price states that the second reading of the literary text provides more comprehension and clarity with its resulting active classroom discussion and its written portrait sketches (2001). Thus, the comprehension of the story will lead to an identification with the character so they can get involved personally with the story and integrate it into their realities and their real lives.

As a consequence, the story will evoke different feelings and attitudes embracing them as a group, as a social experience where they can share opinions, exchange different points of view, impressions... Madoc-Jones and Egan (2001) encourage fantasies which involve playful re-descriptions of the world and lead to asking questions about the child’s self-understanding. It is of vital importance to have a

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story reflection, the use of the second language to deal with this aspect is the best option although its use is subordinate to the students' fluency and English speaking capacity which, in general, is beyond children's level. Although it cannot be worked with the second language, it is crucial to comment and make a group reflection in their mother tongue. However, students need to be encouraged in the first place to express themselves using the target language employing non-verbal gestures or by using a limited linguistic repertoire.

As a global aim, teachers must help students explore their own responses to literature and take further control of their learning process so they will become less dependent and more interested in and able to assess other perspectives by themselves. Literature teachers in the EFL classrooms, especially, must take into account that every student has different reading, speaking and writing rhythms. We must support and help each of them by letting the student know him/herself and work on their own to reach objectives without feeling under pressure. To reach this goal it is also important to create a cooperative atmosphere so students will help each other and will feel comfortable about their own rhythms.

- The three stages of Storytelling

Finally, it is worth mentioning that storytelling will become successful and effective when accompanied by different activities before, while and after working with stories. Brewster, Ellis and Girard (1992, 193) stress the importance of a clear progression of work, from pre- to post-storytelling activities, to lead up to a concrete outcome.

As a first step, the pre-storytelling activities play a very important role because they activate student's prior knowledge. Carter and McRae (1996) stress the importance of engaging them from the very beginning, to encourage student's curiosity. From this stage on pupils will get involved in the story and will take part in it from the beginning, willing to collaborate so as to know the ending.

"It is vital, as part of the process of reading, that the reader be aware of his/her expectations and how the text plays with them. Often an

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expectation gap between what the reader anticipates and what actually happens is what allows for successful effects of humour, surprise, etc. Prediction activities and questions such as “What do you think is going to happen next?” alert readers to their own expectations, and therefore to the effect gained.” Carter, R.; McRae, J. (1996, 34).

To reinforce this stage of interest awakening there are plenty of activities to be done with children. As the more common ones, we can use different activities such as not showing the title so they can imagine it from the cover, showing them the pictures so they speculate about the book, giving some pictures examples so they can deal with difficult words, expressions or structures, etc.

In order to know their prior knowledge, the pre-test (See Appendix 39, 40 and 41) is the best option so you can adapt the exercises to their level and to work the story from their previous knowledge.

The second stage, while-storytelling, deals with the importance of not letting students become passive readers, as Stodolová points out (2011, 16). Here the story is embraced by the teacher who reads the story dramatically using the illustrations. The teacher must use intonation variations, long stops so he or she plays with the fun sound of words and structures. Children will react participating out loud, asking questions, interrupting and giving their interpretations so a real storytelling event will be taking place in the classroom.

As I stated before, story retelling will help students to reinforce the story’s understanding and its vocabulary, which an only reading cannot achieve. Once they have made their initial story hypothesis they will re-make their first interpretation as the story is being told. The teacher’s second reading will help students become more confident with the story so that active classroom discussion can take place.

As regards performance, the text can be acted out through play in a social setting so as to build common understanding with others. Madoc-Jones and Egan claim that “Role-play allows the child to posit possible worlds in which he/she can try out all sorts of modes of being.” (2001, 11)

As the final phase, the post-storytelling stage leads to individual and group reflections. The process involves students forming understanding in relation to literary texts, encountering different points of view and interpretations from other learners and through their own reconsideration and synthesizing of ideas.

Through different activities students are conscious of how far they have gone and they become proud of and content with their understanding. As a final activity a post-test (See appendix 46 and 47) checks their knowledge and the vocabulary they have acquired along the storytelling process so the teacher can detect its deficiencies and improve things for the next project.

### **3.3. Theoretical bases/principles and teaching implications**

To frame this point we will state the main investigation of the Project. As we can appreciate, literature is a huge universe and we can work with literature through different methodologies and genres such as tales, fables, nursery rhymes...

From all this kind of literature's resources we have focused on the use of folktales. Folktales have been enduring through oral transmission along years and years and they address all kind of audiences because of their universal characteristics and their involvement of society. This kind of stories captivate students and they love listening to, reading and discussing them. Another reason why we have chosen them is their culture and language involvement. Price (2001) proclaims that folktales bring these important aspects into the classroom, teaching language faster and better than other methods. To truly acquire the language studied, one must understand and embrace the culture.

Folktales are full of beneficial characteristics, all mentioned in the book "Using Folktales" (Taylor, E.K., 2000). To start with, all of them present an original beginning so they catch students' and children's attention from the very beginning of the story. As they are addressed to children they are full of creative illustrations. The pictures of the children's books may have different functions. Stodolová (2011, 10) in her Bachelor Thesis mentions two different kinds of book. On the one hand we may work with a *picture book*, so as to say, working with books whose 'drawings' present as much

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information as the text, many times they are also dominant. On the other hand, when working with *illustrated books* we have to take into account that their 'drawings' support or repeat the text's idea. As *Kamishibais* play with the images but the text is not reachable, regarding reading skills, images give information about the scenes supporting the text idea. In general, all or most folktales present a moral content or a controversial issue which can be discussed through debates with the classroom group.

The correct use of this literature genre integrates the four skills, not forgetting creativity, highlighted previously by Courtney (2001) as a controversial skill. Along this project the integration of these four skills will be shown through different activities. Firstly, folktales will work on the listening skill reinforcing the grammar and the vocabulary unconsciously as well as giving students intonation and pronunciation patterns. Folktales bring to the classroom the opportunity of having special moments when the story is being told by a CD, the teacher or other students. Secondly, the writing skill has a great importance when using folktales both theoretically and along this project. We can use different strategies as Taylor (2000) points out: changing the end of the original story, criticizing and improving the classmates' productions or making story summaries. So students will find plenty of benefits such as: self-satisfaction, spelling reinforcement, vocabulary and grammar approach, dictionaries' use training, social involvement when sharing ideas with others and a development of logical and sequential thinking. Finally the speaking skill is the most desired when exploiting any kind of literature so as to achieve a communicative classroom. Students need to interact with the teacher and with each other so as to create and tell stories, to discuss different points of views, to perform... Once this point has been reached we must annotate the difference made by the *Common European Framework of Reference for Languages* which distinguishes between oral expression and oral interaction. There is a remarkable difference between just telling and reciting a brief text but the students' interaction with each other and with the teacher is also very important.

We must take into account different setbacks to the use of storytelling and folktales. Before storytelling we have to plan the key words and the vocabulary we want children to acquire. Pre-storytelling activities will help students to prepare

themselves while the story and its specific vocabulary come across. Taylor (2000) states that the best ways of dealing with difficult and key words are dealing with them as they come by giving students some clues or highlighting the context so they can guess their meanings as well as helping with gestures. This last proposal could become difficult to carry out with this project due to the concrete characteristics of the specific technique used: *Kamishibais*.

Based on the literature's implication, its benefits and the proper exploitation of Folktales the next section will deepen on the *Kamishibai's* benefits and its uses along the project.

## **4. METHODOLOGICAL PROPOSAL**

### **4.1. Introduction**

From the information of the theoretical framework, which has helped me to develop the activities with a correct basis, I will state my *Kamishibai* proposal.

Folktales are represented by *Kamishibais* in this project. To understand what a *Kamishibai* is, Rowe states the following definition:

*"Kamishibai* cards are pictures used for a type of Japanese storytelling which is staged in a box. Forty years ago, a man on a bicycle would ride into a village and choose a place in the main square under a tree to set up his small *Kamishibai* stage, on the rear wheel rack of his bicycle. He'd draw a crowd by tapping two sticks together; then he would sell candy. Finally he'd tell stories, some of them to be continued the following day. The sale of sweets was the way he made his living. Before he told a story, the *Kamishibai* teller would put the picture cards into the stage-like box and change them, showing one card after the other, during the telling." (1997). *Japan Association for Language Teaching Publications*.

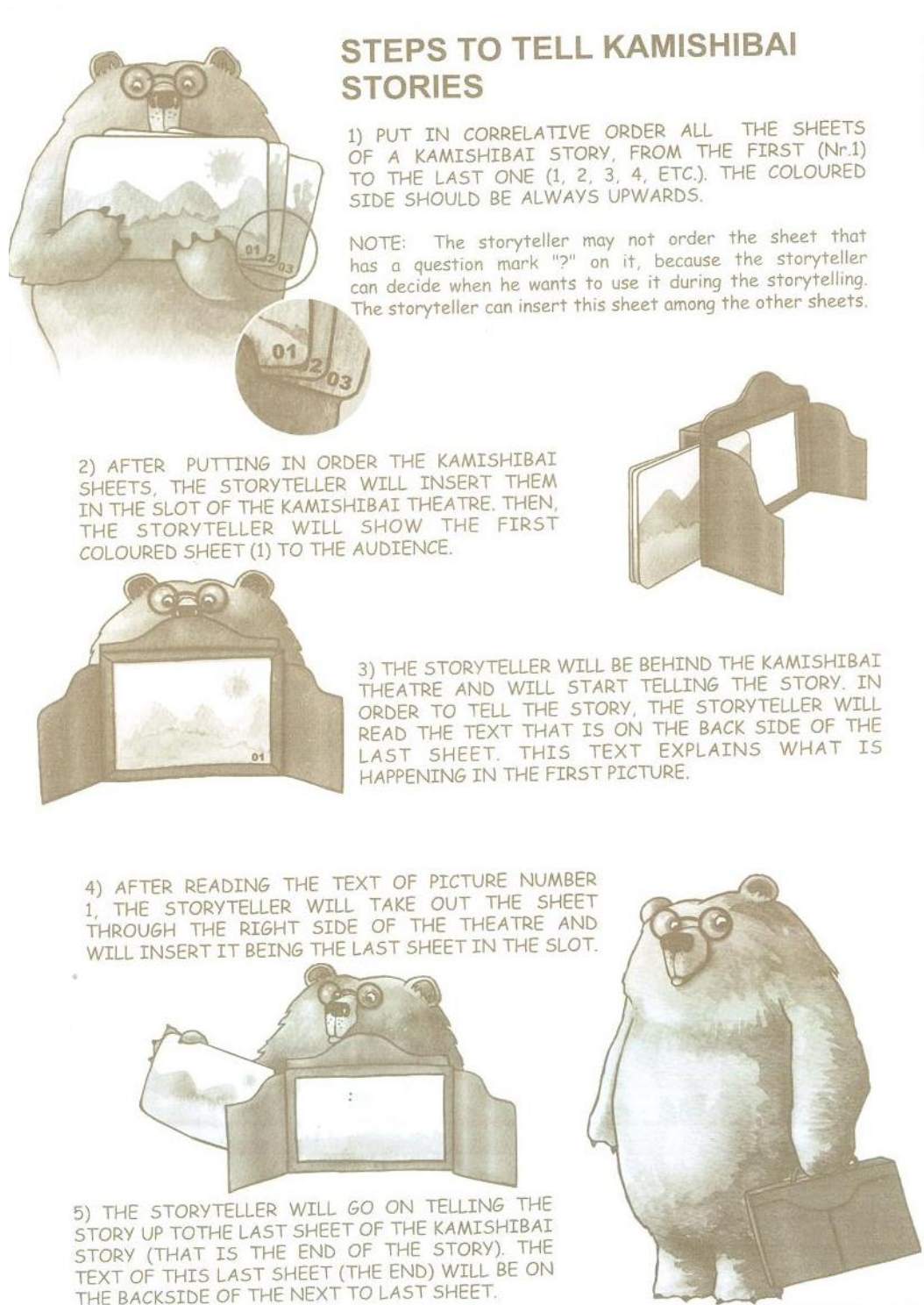
To state my own definition I have contrasted shaping the idea I had about *Kamishibais* with different authors' definitions. The main conclusion I reached is that *Kamishibais* offer an interesting potential not exploited enough in EFL primary education.

Then I will suggest my definition: Japanese technique used in the 20s by sweet sellers to attract children to buy while telling a story. This technique uses drawing slides which are written right behind so the storyteller is able to read them. The *Butai*, the specific *Kamishibai* mini theatre support, holds the slides separating the real world and the story's world. These stories have a specific moral or message and are composed by short sentences to catch the children's attention.



**Figure 1.** *Kamishibai* representation with its *Butai*.

The Editorial “Sietelenguas” (2006) provide us a guide so as to perform properly when telling Kamishibais. This image will give us enough information to imagine a Kamishibai storytelling moment.



**Figure 2.** Kamishibai explanation steps.

This storytelling technique is highly recommendable inasmuch as it increases children's stimulation, creating situations welcomed by a totally new and unexpected perspective. There are different ways of telling a *Kamishibai*. The way I thought as the best option was hiding myself behind the *Butai* so my voice could play different story characters and the atmosphere became thrilling. The downsides I found to telling *Kamishibais* this way are mainly two: I could not support the story understanding by gestures, and I could not visualize the children's faces and reactions. As a contrast, I must highlight the endless *Kamishibai* benefits.

The texts were just supported, as in every *Kamishibai* story, by graphic static representations so children imagined the story development while they worked on the listening skill encouraged to interpret the story's meaning. While I was telling the story they were matching the images with the specific vocabulary they were absorbing through listening. Children were so hooked on the story that they wanted to take part in the task. I decided to let them pass by the story slides so that they lived the story fully. Listening was also practiced when showing real *Kamishibai* examples to the bigger students, so authentic materials were brought to the classroom together with an awareness of the layout, style, rhythms, stress patterns and register. The younger students demonstrated their listening skill representing 'trailers', meaning dramatizing the story while being told.

The main objective with these students was to create a *Kamishibai*. Each group had the freedom to decide how to prepare their literary *Kamishibai* story in three groups of six people each. They had no time-limit for the *Kamishibai* performance but students had to take into account the spectator's level of comprehension (a low English level). Through this activity students were exploiting their speaking and the writing skill when agreeing on the final story outcomes. Courtney expresses his point of view about the student's creations, a view I totally share with him:

"There are also benefits to encouraging individual expressions in giving students' freedom to determine the outcomes of communicative tasks. Involving students in contributing to outcomes has a positive affect or raising



interest similar contributing to content. However, I believe it is more important that when students have the opportunity and responsibility to give closure to their communicative efforts, they acquire a sense of ownership of, and identity with the target language” (2001)

## **4.2. Contextualization**

### *4.2.1. Educational establishment*

The school where I had the opportunity to reflect upon and exploit all this work is called “García Galdeano” and it is located in the “Chantrea” neighbourhood. Despite the socio-economic problems in the area, the school presents engaged learners who are willing to participate and cooperate in the teaching-learning process, as well as proper installations facilities.

The school presents a high percentage of diversity which makes the students have different language levels depending on where they come from and the educational methodology they had before this one.

The establishment presents a specific English classroom. This subject takes in students from the first year to the fourth year while the rest learn the foreign language in their own classrooms. The specific classroom presents a spacious area with a U-shape lay-out so communication is easier. The classroom where the sessions were developed is properly equipped with a TV, a CD player, a blackboard and a library zone full of appealing story books written in English. The fifth and the sixth year’s classrooms where the sessions were developed are equipped with updated technological devices such as a video projector, a computer with internet access, and a whiteboard.

### *4.2.2. Groups*

- First Year
  
- Number of students: 17
  
- Days per week of English subject: 5

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- Description: This group counts on different individual cases which sometimes makes class progression difficult. There are some special cases, as a Down syndrome, a semi-autistic child and a low intellectual quotient student who is also aggressive. The students come from different countries but they speak Spanish very well and they assimilate English quite well too. They love English time and enjoy getting involved in the activities.

- Third Year

- Number of students: 10

- Days per week of English subject: 5

- Description: They are not a large group. There is a huge level difference between some students and others. While some students can speak and understand almost everything, others do not understand a word. They work with some routines where they assimilate the basic vocabulary. Whenever they like an activity they work very good and happily.

- Fifth Year

- Number of students: 19

- Days per week of English subject: 4

- Description: Most of them know a lot of English (their respective levels) and show a high level of interest for the subject. However, when they have the opportunity they start annoying the class. They love working with projects and they can show a good performance if they really like the activity. They also like looking for vocabulary with the “Wordreference” online dictionary. They are kind students who help each other.

#### *4.2.3. Course and cycle location*

As I mentioned above, the project was carried out with different courses which involved the 3 Primary cycles. The 1<sup>st</sup> year (which is inside the 1<sup>st</sup> Primary cycle) worked a simple and fantastic story called “Behind my house”. On the other hand the

3<sup>rd</sup> and the 5<sup>th</sup> year worked parallel so as to be prepared to reach some goals together on the final project. The 3<sup>rd</sup> year class worked from a story called “The sun cat” and the 5<sup>th</sup> year worked from the images of a story called “Duck the King”. (See APPENDIX 26-37)

### **4.3. Methodology**

Along the whole project I have been cooperating with two different teachers. As I had been having a helper perspective I knew what the teachers’ methodology was so I tried to carry out the same one. Both of them tried to keep English as the unique language of the classroom. As a general point they did, although students tried their best to maintain an English oral level, they could not keep a long-time explanation or dialogue. I must highlight the original idea the 5<sup>th</sup> year English teacher used with the students. At the end of each class the teacher delegated her power to one of the students balanced each student’s English speaking effort by giving to them some euro coins. When they reached certain amount of money they could “travel” to different cities (from Pamplona to Madrid, from Madrid to London, from London to Dublin...) so in every city they reached, they received a reward. This is a fantastic methodology to use with these students to motivate them and encourage them to speak in English.

In general terms all the three classes made their best to understand the teacher and were willing to learn. The teachers acted as a guide who helped them to reach their own knowledge through different activities and active classes. Both of the teachers promoted the interaction between them which is a very useful way of exploiting their English capacity. As Taylor points out, “Students learn from observation and interaction with others in their immediate environment” (Taylor, E., *Using Folktales*, 2000, 5). The communicative approach was reached and there was a feedback between the teacher and her students.

As a consequence the speaking and the listening skills were worked as a daily tool to develop these sessions. On the other hand the writing skill was exploited by the 5<sup>th</sup> year students during the project with some patterns exposed on the whiteboard.

However the reading skill was not as used as possible. With the 1<sup>st</sup> year they had serious difficulties to read in English while the 3<sup>rd</sup> year had not this skill as a daily objective but I must point out the use of the classroom library which was frequented as a pleasant place. The 5<sup>th</sup> year students had it internalized and were totally capable to read a short text with the proper intonation and fluency. As a whole, some of these skills were worked during this project so the fact of telling a *Kamishibai* story, by me and by the 5<sup>th</sup> year groups, exploited mostly the listening, not a full understanding but a way of being in contact with the speaking patterns, and the writing when inventing their own stories. The entire project was based on a story telling approach and was a successful way of calling children's attention and to work the English as a second language.

Regarding the materials, all the activities were made by me from the original stories. The activities had a specific aim and all of them were made with the use of the computer to be able to illustrate the activities for the little students. The use of the new technologies gadgets were also used when creating the 5<sup>th</sup> year project presentation so an updated project was being carried out. On-line dictionaries were also used with these groups as well as paper ones. The stories worked with 1<sup>st</sup> and 3<sup>rd</sup> of Primary were original accompanied with a real *Butai* so they could feel the original way the *Kamishibais* were told so they could feel the Asian culture on their classroom. With the 5th year I had to make several copies for the different groups so I took the original from the library and hand in a copy for each group. The first and the last day the original was used to carry out some activities. All of the materials were from Asia so they could get and feel the culture implied on them.

Along the whole project I have been cooperating with two different teachers. Each of them had different ways of participate on the project. On the one hand, the first one, who was on charge of the 1<sup>st</sup> and the 3<sup>rd</sup> academic years, was the one coordinating the children and helping me to keep them in a quiet mode. This teacher agreed with me in everything and was very prom to learn a new storytelling process. As she knew very well the students, she gave her opinion and suggested easier ways of dealing with the activities. The sessions were developed on the specific English class I

mentioned above (4.2.1) and on this classroom, children could take place wherever they wanted to each day. On the other hand the teacher who accompanied me along the project with the 5<sup>th</sup> year took a second foreground perspective so I was on charge of the entire group. She also helped me to answer to the student's doubts although the group could work by themselves due to the individual work asked. They both gave me their support and helped me whenever I needed it.

This project, with its post-analysis, is thought to be worked in three different stages of the primary education. Firstly, with the 1<sup>st</sup> year, the project is divided into 7 sessions of 50 minutes each. These sessions usually begin with some routines so students wording concepts as the weather and today's, tomorrow's and yesterday's dates. These group counts with the extra support of a teacher who takes care of the special cases so the students have the help they need to carry on with every activity. The group works in a cooperative way and creates a communicative atmosphere.

Secondly, with the 3<sup>rd</sup> year, the project is divided in 7 sessions of 50 minutes each. As in the 1<sup>st</sup> year, these sessions usually begin with some routines so students wording as the weather and today's, tomorrow's and yesterday's dates. This group needs motivation so the activities need to be appealing and active. They all work in a more individual way and work very quietly however this atmosphere does not encourage the student to ask questions.

And lastly, with the 5<sup>th</sup> year, the project is divided in 7 sessions of 50 minutes each. The project carried out in this year is thought to be cooperative and group based and it was. Students had to coordinate themselves and base their work on their own ideas and English knowledge although they were accompanied by dictionaries.

As a global point, every activity and step is explained to the students so they can anticipate and make clear what comes next. Every activity is thought to be appealing and to relate the English learning experience as a funny and enjoyable moment.

#### **4.4. Objectives**

*Kamishibai* exploitation in the teaching of EFL in primary education

- 
- 1<sup>st</sup> Year
    1. To become familiar with the *Kamishibai* narration.
    2. To get used to a story time habit so they can relate it with a relaxed and enjoyable moment.
    3. To work the listening comprehension skill through the *Kamishibai* stories.
    4. To guess story words by the context and the images so as to think by themselves.
    5. To associate vocabulary with story without a previous explanation.
    6. To practice time adverbial expressions describing a day of the week (“On Monday...”).
    7. To acquire place prepositions from the story (Behind, on top of, Next to).
    8. To acquire key vocabulary to comprehend the story from a previous work.
    9. To associate a concrete object with a collective or abstract noun. (Tree-Forest, Radish-Supper, Straw-Nest)
  
  - 3<sup>rd</sup> Year
    1. To become familiar with the *Kamishibai* narration.
    2. To associate the Asian culture with the *Kamishibai* technique.
    3. To get used to a story time habit so they can relate it with a relaxed and enjoyable moment.
    4. To work the listening comprehension skill through the *Kamishibai* stories.
    5. To use the thinking strategies to comprehend the story: scenes pre guessing, story sequencing and ending prediction.
    6. To guess story words by the context and the images so as to think by themselves.
    7. To reflect about the specific message of the story.
    8. To recognize the Folk Tales structures: Introduction, body and final part.
    9. To understand the use of past tense in Folk tales narration.
    10. To recognize past tense verbs in a written narration.
    11. To associate vocabulary with story without a previous explanation.
    12. To acquire key vocabulary to comprehend the story from a previous work.

- 5<sup>th</sup> Year
  1. To acquire the folktales structures while writing them, especially the *Kamishibai* ones.
  2. To become familiar with the *Kamishibai* technique telling.
  3. To associate past tense verbs with Folk tales.
  4. To cooperate in groups when working together so as to create an appealing story.
  5. To get into the younger students view to tell and create the story.
  6. To participate on creating a story time habit.
  7. To use past tense verbs when writing the *Kamishibai* story.
  8. To think and create story moments from the different scenes.
  9. To use English dictionaries to continue with the story without any trouble.

#### 4.5. Contents

##### 4.4.1. Linguistic and cultural contents

###### 4.4.1.1. Lexical

- Vocabulary worked with the 1<sup>st</sup> Year:
  - ✓ House
  - ✓ Eggs
  - Prepositions of location
    - ✓ Behind
    - ✓ Next to
  - Nature
    - ✓ Forest
    - ✓ Tree
    - ✓ Beak
    - ✓ Bird
  - ✓ Supper
  - ✓ On top of
  - ✓ Straw
  - ✓ Nest
  - ✓ Radish
  
- Vocabulary worked with the 3<sup>rd</sup> Year:
  - ✓ Wall
  - ✓ Boy

- |         |            |
|---------|------------|
| ✓ Girl  | ✓ Whiskers |
| ✓ Man   | ✓ Smoke    |
| ✓ Woman |            |

#### Adjectives

- |          |         |
|----------|---------|
| ✓ Old    | ✓ Young |
| ✓ Mammal |         |

#### Climatic elements

- |          |        |
|----------|--------|
| ✓ Sun    | ✓ Wind |
| ✓ Clouds |        |

#### Animals

- |        |         |
|--------|---------|
| ✓ Fox  | ✓ Cat   |
| ✓ Bird | ✓ Mouse |

#### ▪ Vocabulary worked with the 5<sup>th</sup> Year:

- |            |          |
|------------|----------|
| ✓ King     | ✓ Angry  |
| ✓ Gold     | ✓ Castle |
| ✓ Soldiers | ✓ Soup   |
| ✓ River    |          |

#### Animals

- |        |          |
|--------|----------|
| ✓ Duck | ✓ Flies  |
| ✓ Fox  | ✓ Turkey |

#### Verbs

- |          |        |
|----------|--------|
| ✓ Kill   | ✓ Tell |
| ✓ Become | ✓ Eat  |
| ✓ Go     |        |

#### 4.4.1.2. Grammatical

- Structures worked with the 1<sup>st</sup> Year:
  - On Monday, On Tuesday...
  - ...is on top of/behind...
- Verbs worked with the 1<sup>st</sup> Year:



- Fly
- Feed
  
- Structures worked with the 3<sup>rd</sup> Year:
  - Introduction, Body and Final Part.
  - A long time ago.../Once upon a time...
  - Suddenly...
  - And they all lived happily ever after.
  - Past tense Verbs
  - It is + adjective
  - It has got...
  
- Principal Verbs worked with the 3<sup>rd</sup> Year:
  - Regular: Live, Decide, Call.
  - Irregular: Be/Was.
  
- Structures worked with the 5<sup>th</sup> Year:
  - A long time ago.../Once upon a time.../Once...
  - And they lived happily ever after.
  - Stories Parts
  
- Principal Verbs worked with the 5<sup>th</sup> Year:
  - *Regular*: Want, Live, Vomit, Scare, Decide, Call, Kill.
  - *Irregular*: Be/Was, Have/Had, Come/Came, Become/Became, Eat/Ate, Lose/lost, See/saw, Feel/felt, Tell/Told, Get/Got, Go/Went, Run/Ran, Can/Could, Cut/Cut, Give/Gave, Say/Said.

#### 4.4.2. Attitudinal contents

- Attitudes worked with the 1<sup>st</sup> Year:
  - Silence when telling a story
  - Group Consciousness.
  - Enjoyment associated with English learning.
  
- Attitudes worked with the 3<sup>rd</sup> Year:

- 
- Silence when telling a story.
  - Storytelling related with enjoyment and work.
  - Respect when listening to the teacher and to the other students.
  - Relation between the story and its culture.
- Attitudes worked with the 5<sup>th</sup> Year:
    - Group Consciousness and work.
    - Interest feeling for the new technique.
    - Storytelling enjoyment.
    - Self working.
    - Relation between the *Kamishibais* and its culture.

#### 4.4.3. Procedural contents

- Process worked with the 1<sup>st</sup> Year:
  - Story time Habit.
  - Vocabulary guessing from the images.
  - Listening Comprehension.
  - Vocabulary association through their own drawings.
  - Story comprehension through repetition.
  - Use of dictionaries.
- Process worked with the 3<sup>rd</sup> Year:
  - Story time habit.
  - Vocabulary guessing from the images.
  - Listening comprehension.
  - Story comprehension by repetition.
  - Pre- guessing.
  - Previous knowledge activation.
  - Story end guessing.
  - Characters' description.
  - Thinking strategies.

- Process worked with the 5<sup>th</sup> Year:
  - Story pre-guessing.
  - Dictionary management acquisition.
  - *Kamishibai* techniques approach.
  - Storytelling Skills.
  - Imagination strategies.
  - Pronunciation improvement.
  - Story making.

#### **4.6. Project design and sequencing**

##### *4.6.1. Kamishibai stories selected*

This point deals with the presentation and the analysis about the chosen stories. As the *Kamishibais* act as a close and real television, they are fully based on images. That's why the three *Kamishibai* stories called my attention, because of their descriptive images related with the fully meaning texts, the length of the stories and the quality of the content and its repetitions. It was also considered the project time and the student's conceptual level. Another remarkable condition to bring these stories to the classroom was that they were real text offering real life vocabulary and structures. As it is pointed out on "The Primary English teacher's guide":

"The advantage of using authentic storybooks is that they provide examples of 'real' language and offer a rich source of authentic input, especially in terms of vocabulary Furthermore, the quality of illustrations is of a high standard, appealing to the young learner, and aiding general comprehension." Brewster, J.; Ellis, G.; Girard, D. (1992). *The primary English teacher's guide*, 188.

- *BEHIND MY HOUSE*

The reason why I selected this story was the basic sentences which appear along the story. They all were short and had a gradual relation between each other. The story drawings transmitted a peaceful feeling and students loved the pictures. They were really representative of the story that was being told and so students could connect the pictures with the vocabulary and grasp the knowledge.

On the other hand, once the vocabulary is exposed through the images and their gradual connection, it is introduced the time adverbial expressions describing a day of the week actions.

They already had acquired this kind of structures but they were reinforced through some representative time adverbial real life actions.

This *Kamishibai* is written by France Quatromme and illustrated by Shin Hyuna. It was published in 2012 by the Editorial Lirabelle. The text is written in four different languages: English, Spanish, Turkish, and the originally in French (“Derrière chez Moi”).

**Table 1.** “Behind My house” *Kamishibai* text.

<i>Slide Number</i>	<i>Corresponding Text.</i>	<i>Appendix Number</i>
1.	“Behind my house”	1
2.	Behind my house, there is a forest.	2
3.	In this forest, there is a tree.	3
4.	In this tree, there is a bird.	4
5.	In her beak, there is a straw.	5

6.	On Monday, her nest prepares.	6
7.	On Tuesday, her eggs she lays.	7
8.	On Wednesday, her home makes fair.	8
9.	On Thursday, a radish takes.	9
10.	On Friday, a supper makes.	10
11.	On Saturday, her fledglings feeds.	11
12.	And on Sunday, they fly to the top of the trees.	12

- *THE SUN CAT*

The first time I read this story I thought about the message it wanted to transmit. This story has as a main character a cat whose owner did not know how to call him. The proprietor thought about all kind of important things as Sun, Clouds...to change Cat's name. At the end the Cat was called Cat as everyone is unique and cannot pretend to be another one. From this message the author wants to express, I thought about all kind of activities to be carried out from it.

Besides the fact of the main character being an animal was really attractive to be used with young children. The images shown along the story are really appealing and charm.

As the story was really long and it could make children to get distract, I adapted some of the text to make it shorter. As more real the text is as more benefits the

students will get. That's why I tried to change tiny details. The text is changed from the first slide to the seventh one. The last texts' slides were told as on the original story.

I think it is crucial to know the text related with the story so the entire project will be more understandable.

This *Kamishibai* is written by Julian Fuentes and illustrated by Beatriz Iglesias. It was published in 2006 by the Editorial *Sietelenguas*. The text is written in three different languages: English, Spanish and Vasc: The Sun cat, *El gato sol* and *Eguzki Katua*.

**Table 2.** "The Sun Cat" *Kamishibai* text.

<i>Slide number</i>	<i>Corresponding Text</i>	<i>Appendix Number</i>
1.	THE SUN CAT	13
2.	A long time ago in a faraway country, there was a happy village. There was a clever old man who lived there called Voung-Quan.  All the people respected him and asked for advice. He knew the names of all things.	14
3.	A young boy called Thuc lived in this village too. He was good friends of his friends but also to animals.  He lived Next to the forest so he could hear the birds sing and feed the little animals that sometimes came to visit him.	15

4.	One night, Thuc heard a very sad meowing coming from the forest. He went to look for the animal that was making that noise. He found a cat, lost and alone that needed help. Thuc took the small animal and took it home.	16
5.	The little cat lived with Thuc. They played together and became great friends. One day Thuc looked at it and thought: "Cat's my best friend. He's strong, clever and the best friends I've ever had. I don't think 'Cat' is the right name for him, he needs a more important name".	17
6.	Thuc decided to visit the old man because if anybody could help him give his cat a good name that was Voung-Quan. Thuc arrived with Cat on his shoulder. Voung-Quan was really happy to see Thuc and Cat.	18
7.	"So my good friend Thuc and Cat" said Voung-Quan. "Why did you come and visit me?" "I've decided to change Cat's name for a more important one" said Thuc. "Cat's my best friend and I think what his name is too simple" "What have you decided to call him?" asked Voung-Quan smoking his pipe.	19
8.	"Sun" said Thuc, "I had thought to call him Sun because the sun is the most important thing of all. We wouldn't have harvest or warm summer days without it. There's nothing stronger than the sun." Old Voung-Quan smiled and said: "You're right young Thuc, the sun is the strongest thing of all...except the clouds that can cover it up."	20

9.	"It's true!" said Thuc "Then I will call him Cloud Cat, as the clouds are the strongest thing there is. "Yes" said the old man, "nothing stronger than the clouds...except the wind which blows them from one side to another."	21
10.	"You're right, wise Voung. Then I will call him Wind cat as it stronger than the sun and the clouds." Meanwhile, Cat was playing with Voung-Quan without listening to the two men's conversation. "Nothing stronger than the wind, that's true..., except the strong walls that stop it blowing into houses."	22
11.	"Well, then I will call him Wall Cat." "You're right," agreed Voung-Quan. "Yes...there's nothing stronger than a sold wall, young Thuc." Thuc stood up, happy to have found a suitable name when Voung-Quan said: "Nothing stronger than a wall...except a mouse that can make holes in it. Isn't that right, Thuc?"	23
12.	"Well, it's true. You really are wise, Voung-Quan. I will call him Mouse Cat...although it sounds a bit strange." "Yes," said the wise old man smiling, "it's strange to call a cat 'mouse'...but in the end, there's nothing stronger than a mouse, is there?" Thuc thought for a moment and said:	24
13.	"Yes there is Voung-Quan. A cat. A cat is stronger than a mouse because the mice don't come into houses where there's a cat." Voung-Quan agreed, happy, stroking Cat's ears, making him purr. "That's true young Thuc. You see? In the end the best name for Cat is 'Cat' and even though you thought it wasn't important enough, you were wrong. Sun,	25



	<p>cloud, wind, wall, mouse and cat aren't stronger than each other- they're all as strong and as weak as each other. You have realized how important all things are, even the smallest things are small and necessary. Nothing in this world is stronger than anything and nobody is more important than anyone else."</p>	
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- *DUCK THE KING*

This story is really appealing for 5<sup>th</sup> year students as it relates the adventure of an animal and it implies a lot of action. The images of the story have really vivid colors and the images' actions are very amusing.

As I already knew what I wanted to do with the 5<sup>th</sup> year students, I found the images really inspiring so they could write really interesting stories which would involve creativity and imagination from them.

When narrating the story by the teachers, the slides present useful instructions about how to read the text (Singing, as telling an old folk tale, dramatically, with exaggeration...) and how to pass by the slides.

The story text was not really important for the project because it wasn't used on purpose, what we really needed was the images. However I find really interesting the story so I introduce it just right behind so you can compare the original one with the students' productions.

This *Kamishibai* is written by Seishi Horio and illustrated by Seizo Tashima. The text is written just in English.

**Table 3.** "Duck the King" *Kamishibai* text.

<i>Slide Number</i>	<i>Corresponding Text.</i>	<i>Appendix Number</i>
1.	<p style="text-align: center;"><i>"Duck the King"</i></p> <p>There was once a selfish king who spent too much money on himself. When he lost all the money, he said, "Duck" Can I borrow some money from you?" And he put out his hand. The hard Duck had to obey the king, so he pulled out all his savings and gave it to the king, saying, "Yes, sir." But the King never returned the money to the Duck.</p>	26
2.	<p>Fox asked, "Mr. Duck, where are you going dressed up like that?" Duck answered, "I'm going to ask the king for my money back." Fox said, "I doubt he'll give it back to you, but I can go with you if you like." <i>Duck</i>: "That would be great! But it's a long trip to the castle. What if you shrink yourself, climb down my throat, and stay in my stomach... You can come out once we get there. That way you don't have to walk all the way." <i>Fox</i>: "Good idea." The fox chrank smaller and smaller...</p>	27
3.	<p>...and disappeared into the duck's mouth just as a postcard goes into a mail box. <i>Duck</i>: "Quack quack quack! Money money money! You lazy king, give me my money back!"</p>	28
4.	<p>Bees were buzzing. The river was flowing. Bees asked, "Mr Duck, where are you going dressed up so nicely?" <i>Duck</i>: "To the king, to get my money back." The river said, "Well, Mr. Duck, I guess you won't have time to swim in me. Shall we</p>	29

	go with you?" <i>Duck</i> : "Sure! How kind of you. You can both shrink yourselves and travel in my tummy." So they did just that, shrinking themselves as tiny as a poppy seed.	
5.	Duck finally reached the king's castle. <i>Duck</i> : "Quack quack quack! I need to talk to the king!" The king heard his loud voice while he was having a rich dinner in the castle. He was startled. <i>King</i> : "Oh no. It's the duck. I'm not paying any money back to him. Soldiers! Go get him and put him in the birdcage." A moment later Duck was locked up in the birdcage.	30
6.	<i>Turkey</i> : "Gobble wobble, it's a duck! Looks yummy." The big fat turkey was waiting for the Duck in the birdcage. He started pecking Duck with his beak and scratching him with his claws. <i>Duck</i> : "Fox!! Come out now!" <i>Fox</i> : "Here I come!"	31
7.	The brave Fox came out and said, "Leave the turkey to me. You go find the king!" The duck ran with all his might. The king laughed his vicious laugh. "Ha, ha, ha. Look at yourself, Duck."	32
8.	<i>King</i> : "Face it, you are going to die!" <i>Duck</i> : "King, you are a liar. First, you stole my money, and now you want to boil me to death?" <i>King</i> : "It never occurred to me to give the money back. Soldiers, stoke the fire! Stew him alive! We'll have a delicious duck dinner tonight." The duck felt his body getting hotter and hotter. The duck screamed, "Come out, River!"	33

9.	SPLASH!! Like a faucet water poured out of the duck's mouth. The king screamed, "No it's a flood!" Soldiers yelled, "We're going to drown!" But the stubborn king did not give up. He ordered the soldiers, <i>King</i> : "Grab the saucy Duck, and chop off his head."	34
10.	<i>Soldiers</i> : "We got you! Off with you head!!" Duck: "Quack quack quack! No, stop, I can't breathe! King, give me my money back!" A soldier said, "With this sword, off with your head! Are you ready, Duck?" Duck yelled, "Come out, Bees!!" Buzzzzzzzzzzzz	35
11.	The bees were waiting for this moment. Sting, sting, sting! Sting, sting, sting! One after another, the bees stung the soldiers, who screamed "Ouch, ouch!!" "Ouch, oooouch!!" The king and the soldiers had terrible pain. They started to run away with their skin all swollen, even some went off into a faint. The king also fled out of the castle, dropping his crown on the way. When the duck put on the crown...	36
12.	Wow, what's happened? How well it suited him! The people of the kingdom all agreed to choose the hard working duck over the lazy selfish king. They cheered, "Long live Duck, our new king!!"  The end	37

#### 4.6.2. Pre-Storytelling activities

28<sup>th</sup> April

- 1<sup>st</sup> Year

In the first session the project is introduced to students in order to give students some critical background. First of all we introduced to them the prepositions: On top of, Next to and Behind with a big cardboard as a reference which was displayed on the blackboard (Appendix 38). Once they had understood their meaning, we added the prepositions with simple actions to the already-known “Simon says”. Through this activity they reinforced their meanings and could go on with the project. We had to play the game almost every day to make it clearer. After having internalized these prepositions, I gave to them the pre-test (Appendix 39). On the pre-test they had the first contact with the story’s vocabulary and they associated some ideas and reinforced the prepositions and the time adverbial expressions.

*Materials used:* Prepositions Cardboard and Pre-test document.

- 3<sup>rd</sup> Year

In the first session the project was introduced to students in order to give students some critical background. Firstly, the students were given the pre-test (Appendix 40) where they associated the folktales’ structures through the different activities of the test. With this activity they got to know the main story structures and they associated the past tense structure with the storytelling.

*Materials used:* Pre-test document.

- 5<sup>th</sup> Year

In the first session the project is introduced to students in order to give students some critical background. At the beginning they were handed in the pre-test

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(Appendix 41) so as to know their previous knowledge about Kamishibais and Folktales. Through this activity they had the first contact with the topic and the project we would carry out from that moment on. Once they finished the pre-test I explained the project through a *Prezi* presentation.

With this presentation they were explained the aim of the project: To create a story with several images and present it to the 3<sup>rd</sup> Year class. The presentation stated and reminded the *Kamishibai's* characteristics and some traditional structures when beginning and finishing stories.

Prezi Presentation's link:

[http://prezi.com/i74k\\_89rohkh/?utm\\_campaign=share&utm\\_medium=copy&rc=ex0share](http://prezi.com/i74k_89rohkh/?utm_campaign=share&utm_medium=copy&rc=ex0share)

Once they had clear the main objectives of the project and the final goal I presented the story pictures so we worked on the thinking strategies, specifically the story guessing. When I called their attention I showed them the pictures so they participated and thought about the topic of the story while they practiced the speaking skill.

As another activity before working on the writing task, they discussed in groups of 6 people about the story's order. Every group thought and discussed about the story's slides and they agreed on the final story.

*Materials used:* Pre-test document, Prezi presentation, the original *Kamishibai* story and *Kamishibai's* copies.

29<sup>th</sup> April

- 3<sup>rd</sup> Year

In the next stage, the students were shown the story pictures so they had to think about the story development. They were asked to guess and tell the teachers the

plot so we worked on the thinking strategies: *What is the title of the story? Can anyone remember what the story is about?* Besides we made them say the character's descriptions, mainly adjectives.

*Materials used: Kamishibai story.*

- *5<sup>th</sup> Year*

Students kept discussing about the slide's order and had some time to think on their own about their scenes' story before start writing.

*Materials used: Prezi presentation and Kamishibai's copies.*

*30<sup>th</sup> April*

- *1<sup>st</sup> Year*

Just before being submersed on the story we asked the students to locate Asia, and specifically Japan. As they hardly knew we gave them our help.

- *3<sup>rd</sup> Year*

Just before being submersed in the story we asked the students to locate Asia, and specifically Japan.

#### *4.6.3. While-Storytelling activities*

*30<sup>th</sup> April*

- *1<sup>st</sup> Year*

It is really important to associate the storytelling time to a relaxed and a pleasant moment. So first of all, the children were called to sit on the middle of the class on a circle. When the story was about to start, a bell was rung so they associated

this sound with a calm and quiet moment. At the end of the story the bell was rung again. The first time the story was told, they just enjoyed and associated the images with some English sounds. To comprehend the story, it must be told more than once so little by little they were grasping the vocabulary meaning.

*Materials used: "Behind my house" Kamishibai story and the Butai.*

- *5<sup>th</sup> Year*

As they were divided into 3 groups of 6 people each, they had to divide the slides so each of them had 2 slides per person. At the beginning they discussed about what they wanted to happen during the story and when they all agreed, they had to write and invent the story individually.

*Materials used: Prezi presentation, draft papers, dictionaries and Kamishibai's copies.*

*5<sup>th</sup> May*

- *5<sup>th</sup> Year*

Each of the students kept on writing their story slides with entire freedom to check the dictionary. They changed their minds and got a bit confused when writing but finally they had the time to write their story fragment.

*Materials used: Prezi presentation, their own drafts and dictionaries and Kamishibai's copies.*

*6<sup>th</sup> May*

- *1<sup>st</sup> Year*



As a daily activity the class started with the routines: *What's the weather like today? What's today's date? How many students are there in the classroom? How many boys? How many girls?* So they don't miss their ensured habits.

The second time the student were told the story, they wanted to take part of the story act so they offered themselves as helpers so they passed the slides through. Whenever a key word was about to appear I stopped and they were the ones saying it out loud, the same occurred when an adverbial structure appeared.

*Materials used:* Prezi presentation, dictionaries and *Kamishibai's* copies.

- *3<sup>rd</sup> Year*

Firstly, while I was telling them the "Sun cat" story for the first time, they had to understand the story and compare it with their first story guessing. To ensure that they understood the story, I stopped so they could guess the ending.

*Materials used:* "The sun cat" *Kamishibai* and the *Butai*.

- *5<sup>th</sup> Year*

Once they had all finished writing their individual fragments they put it in common and changed some specific details so their story made sense.

*Materials used:* *Kamishibai's* copies, their own drafts and dictionaries.

#### 4.6.4. Post-storytelling activities

##### *7<sup>th</sup> May*

- *1<sup>st</sup> Year*

To keep with the specific habits we started with the routines. Once they all have focused their mind into the English class they all got prepared for the story time.

This time the story was told while they all performed the story scenes. Once they are more linked with the story they were asked to draw the favorite story scene. To start this activity they all were shown the scenes again and they chose one if they wanted to. So as to practice the meaning association with the graphs writing the story title was written on the blackboard and they all copied it (Examples on appendix 42, 43 and 44). While they were drawing we as guides asked them: *What about the straw? Where is the nest? Why don't you draw a forest?...*

*Materials used:* "Behind my house" *Kamishibai* and colors thin cardboards.

- *5<sup>th</sup> Year*

They spent half of the class putting in common the story and rehearsing it. Once everything was correct they had to take into account that the text of the scene was not written just right behind its slide but on another so as to be able to read it, as the original *Kamishibais* do. At the end of the class the three groups were asked to perform the stories in front of their classmates so everyone could give them their opinion and receive some feedback.

*Materials used:* Their own *Kamishibais* and the *Butai*.

*8<sup>th</sup> May*

- *3<sup>rd</sup> Year:*

I created a character's file from a previous one the teacher made for them. This file was related with their previous knowledge and the character's adjectives so they could work both content and vocabulary at the same time. (Appendix 45)

*Materials used:* Character's file.

*9<sup>th</sup> May*

- *1<sup>st</sup> Year*

Once again the routines were carried out during the first fifteen minutes of the lesson. After the daily habits I told once more the story so as to ensure the contents but this time was with their drawings (Appendix 42, 43 and 44) so all were impressed. At the same time they were performing it from the floor.

*Materials used:* Their own drawings.

- *3<sup>rd</sup> Year*

After having told the story at least two times and having worked on the story, I created a post-test (Appendix 46) to check if they acquired the vocabulary and if they reached the goals we followed.

*Materials used:* Post-test document.

*12<sup>th</sup> May*

- *1<sup>st</sup> Year*

We started the lesson with the routines, as always. To end with the project we checked if they had acquired the contents through playing to “Simon says” including the prepositions and some vocabulary worked during the project.

*Materials used:* -

- *3<sup>rd</sup> Year*

During this session the 5<sup>th</sup> year groups came and performed their stories with the *Butai*. To introduce the lesson a 5<sup>th</sup> year student explained what they did and who they were. Once they finished their stories, the 5<sup>th</sup> year teacher (who had experience on telling *Kamishibais*) and I told the original story which was already played with different versions.

*Materials used: 5<sup>th</sup> year's stories and "Duck the King" Kamishibai.*

- *5<sup>th</sup> Year*

At the morning session they were asked to work on the post-test (Appendix 47) so as to check their acquired knowledge. After twenty minutes of test, they performed once more their *Kamishibais*. So in the afternoon I asked for permission to the PE teacher so they could come to perform their stories at the English classroom.

As I said before, there was a student in charge of introducing the project and the entire class to the 3<sup>rd</sup> year students. One student per groups was chosen to present the story and the group members.

Once they finished telling their stories, they got prepared to listen to the original one for the first time by me and her English teacher.

*Materials used: 5<sup>th</sup> Year Kamishibais and "Duck the King" Kamishibai.*

#### 4.7. Sequence schedule

**Table 4.** Project Timetable.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p><b>28<sup>th</sup> April</b></p> <p><i>1st Year:</i> Prepositions explanation. Simon says.</p> <p>Pre-test</p> <p><i>3rd Year:</i> Pre-test.</p> <p><i>5th Year:</i> Pre-test. Prezi</p>	<p><b>29<sup>th</sup></b></p> <p><i>1st Year:</i> -</p> <p><i>3rd Year:</i> Pre-activities.</p> <p>Guess what the story is about. Describe the characters from the images. Prepare them for</p>	<p><b>30<sup>th</sup></b></p> <p><i>1st Year:</i> Prepare them for the story time. Story time.</p> <p><i>3rd Year:</i> No class.</p> <p><i>5th Year:</i> Write their scene's story.</p>	<p><b>1<sup>st</sup> May</b></p>	<p><b>2<sup>nd</sup></b></p>

<p>presentation. Guess what the story is about. Divide them into 3 groups.</p>	<p>the story time. Story time.</p> <p><i>5th Year:</i> Split in groups and order the slide's pictures.</p>			
<p><b>5<sup>th</sup></b></p> <p><i>1st Year and 3rd Year:</i> the teacher got sick.</p> <p><i>5th Year:</i> Finish the story.</p>	<p><b>6<sup>th</sup></b></p> <p><i>1st Year:</i> Routines. As I tell the story they perform the scenes.</p> <p><i>3rd Year:</i> Remind the story. Ask some questions about the story. Prepare them for the story time. Story time.</p> <p><i>5th Year:</i> Finish and change details so it makes sense. Rehearse in groups.</p>	<p><b>7<sup>th</sup></b></p> <p><i>1st Year:</i> Routines. As I tell the story they perform the scenes. Draw the story writing the Title.</p> <p><i>3rd Year:</i> No class.</p> <p><i>5th Year:</i> Rehearse the story and perform it in front of the whole class.</p>	<p><b>8<sup>th</sup></b></p> <p><i>1st Year:</i> -</p> <p><i>3rd Year:</i> Work on the character's file.</p> <p><i>5th Year:</i> -</p>	<p><b>9<sup>th</sup></b></p> <p><i>1st Year:</i> Prepare them for the story time. Tell them the story with their own drawings.</p> <p><i>3rd Year:</i> Post-test.</p> <p><i>5th Year:</i> -</p>

<p><b>12<sup>th</sup></b></p> <p><i>1st Year:</i> Simon says with the vocabulary acquired.</p> <p><i>3rd Year:</i> 5th year comes and perform the story.</p> <p><i>5th Year:</i> Post-test.</p> <p>Perform it in front the whole class.</p> <p>Perform it with the 3rd year and listen to the original story.</p>				
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## 5. RESULTS AND DISCUSSION

### 5.1. Problems faced during the project

- General ones:

As regards time management, it's really difficult to estimate accurately the time you are spending on each activity as theoretically it is shorter than in real life. That is why I had to lengthen the days' project. Furthermore, there are some external factors that you cannot control, for instance if some course is going on an excursion and you did not know that fact or if the main teacher falls ill.

On the other hand, it is really important to take into account those students who have a higher English level, so some activities should be prepared for heterogeneous groups including early-finishers.

- 1<sup>st</sup> Year:

Having a general view of the class, and the number of students in this group, different factors must be taken into account, such as giving the proper relevance to each student who is willing to participate, giving the proper assistance to the special cases.... I could not deal with those factors because of my inexperience.

- 3<sup>rd</sup> Year:

Firstly, when facing the pre-test in the classroom, I didn't realize it was a bit confusing to distinguish the "Clouds" image from the "Wind" image which was shown as a cloud blowing so we had to explain it although a low percentage did not understand it. Next time I will take into account these small details that make the students get confused.

Once we tackled the thinking strategies and before the story time, we showed the *Kamishibai* pictures so as to make them predict the plot. After a group discussion, they imagined hundreds of things and as the first time they didn't understand the story as a whole, they could not move away from the story preconception.

- 5<sup>th</sup> Year:

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Before starting to produce the written texts, they had to order the *Kamishibai* slides to achieve the same story, but, as I did not realize that the slides already had the original number, they couldn't guess the order but instead, I decided to give them the freedom to order the slides' story, so each group had to order the slides as they wanted.

## 5.2. Positive and negative results

- General ones:

In general terms, the students and the teacher seemed fascinated when I first told them the *Kamishibai*. They loved the story and the way it was told. It caught their attention. To accomplish a quiet and calm atmosphere, we rang the bell when it was story time so they could identify this sound with the fact of paying attention and being in silence.

As the story was being told, the teacher reinforced the information provided by the images and the listening text with questions, gestures and interpretations.

- 1<sup>st</sup> Year:

The pre-test provided me with enough information to know their prior knowledge, and to know their individual deficiencies. It is really surprising that the majority of them knew the time adverbial prepositions before working the story (100%) and as a result, they sowed while the story was being told. However, when talking about the prepositions (On top of, Next to and Behind) they were just assimilating them, that is why the pre-test results show that just the 60 per cent of them was able to answer to the preposition's activity although when learning them they acquired them really fast, but it was a short-term knowledge that needed reinforcement. We acquired them through "Simon says" game before starting the story.

On the other hand, the vocabulary which appeared on the story was not as much settled as the prepositions or the time adverbial expressions. They could match the story ' plurals' (Tree-forest, Straw-nest, Radish-Radish supper) although it was



harder to them to remember the vocabulary by their own, but as the story went by, the vocabulary was reinforced.

- 3<sup>rd</sup> Year:

Firstly, to know their knowledge about tales and their basic structures and characteristics they had to complete the pre-test. As it was a bit difficult for their English comprehension level, they were helped by the teachers. It must be pointed out that the 75% of the class knew how to order the following structures: (1) Once upon a time..., (2) Suddenly, ..., (3) And they all lived happily ever after. However, at the end of the project, just the 50% of the class knew how to order a sentence structure.

As they did not know what a verb was, we spent a while explaining the function and the sentences structures to complete a pre-test exercise, and after some help the 75 per cent was able to identify the past tense verbs.

Regarding the vocabulary assumption, just before telling the story, the 55 per cent of the class could relate the main story vocabulary with their images. As a story result, the post-test showed that the 70 per cent of the class could answer to the same vocabulary but with a higher difficulty level. Moreover, the 60 per cent of the class could relate, a least 3, adjectives to the main story characters after the *Kamishibai* project.

As a positive aspect, three of the students could start a composition about the story summing up the plot of the story as their classmate finished the post-test.

Regarding the character's file, which was worked previously with the teacher, the students could add some extra information to the main character's description. The "It is + adjective" and "It has got" structures were introduced to describe the Cat, the fox or the mouse, depending on their election, adding some previous vocabulary worked with the book as whiskers, teeth or ears.

- 5<sup>th</sup> Year:

Once the pre-test was done, I could appreciate all the knowledge they had about the *Kamishibais* and the aspects the *Kamishibai* implies, such as the culture, the specific structures used and their own characteristics. The 70 per cent of the class knew that the *Kamishibais* come from Japan although at the end of the project, the post-test showed that the 95 per cent acquired that knowledge. At the beginning of the project 50 per cent of the students did not know the *Kamishibais* had a specific message. After the prezi presentation they realized they were wrong although their final productions did not have any specific message really. Moreover, the 65 per cent of the students knew before the explanation that the folktales have an introduction, body and the final part. At the end of the project, the 60 per cent could match the structures with a basic sentence such as “And they all lived happily ever after” although most of them already knew that English stories begin by “A long time ago...” The post-test proved that the students had acquired a high level of the main story vocabulary as the 95% of students could translate from English to Spanish and the 80% from Spanish to English. Regarding the past tense association, the results confirm that they acquired a solid base as the 90 per cent of the students could associate the main story verbs with their past tense.

The first time I showed to them the *Kamishibai* images, they loved them; as a consequence they seem to enjoy whatever they wanted to write.

In general terms, they spent much more time writing the story than expected because they were talking around with their classmates instead of focusing on the task. On their own they work better than in groups when inventing their scenes. However, despite not knowing many of the vocabulary, they managed to use the dictionaries and to look for the information they wanted to use.

Most of them needed help when writing the past tense verbs although a low percentage already knew some of the past tense verbs.

As there were three groups, they worked with different rhythms and so they finished on different time periods. The first group who has revised everything started to perform the story with the *Butai* when some other group had no idea how to continue. There were different student's rhythms inside each group so the classmates helped each other.

Regarding the performance, they took care of the different aspects which take place when performing as the intonation, the rhythm and the pronunciation.

The final students' productions are attached below, without any modification. The mistakes showed on the next tables are real and this is the final product the three different groups presented to the 3<sup>rd</sup> year students. At the same time, the procedure followed to construct their *Kamishibais* is explained through the table.

**Table 5.** Group 1: "The Strong Duck"

	<b>Its text</b>	<b>Number of the original slide</b>	<b>Story slides invented by</b>	<b>Slide written by</b>	<b>Student who read it / from slide number...</b>
<b>First scene</b>	"The strong Duck"	1 (Appendix 26)	Student A	Student A	Student A from slide 12
<b>Second scene</b>	Once upon a time, a duck went to the castle	5 (Appendix 30)	Student A	Student B	Student A from slide 1
<b>Third scene</b>	When the duck went to the castle, the king told to te soldiers "tied to the duck and macking a soup with him"	8 (Appendix 33)	Student B	Student B	Student B from slide 2
<b>Forth scene</b>	But the king couldn't decide what to do, make a soup with him or	10 (Appendix 35)	Student B	Student C	Student B from slide 3

	cutting his throat.				
<b>Fifth scene</b>	Because of the annoy the duck had done water of the mouth.	9 (Appendix 34)	Student C	Student C	Student C from slide 4
<b>Sixth scene</b>	The duck asked the bees who were best friends to help him.	4 (Appendix 29)	Student C	Student D	Student C from slide 5
<b>Seventh scene</b>	The duck called the insect to attack the soldiers. The duck wins against the soldiers.	11 (Appendix 36)	Student D	Student D	Student D from slide 6
<b>Eighth scene</b>	On the way the duck finds a fox. The duck was hungry and eat the fox.	2 (Appendix 27)	Student D	Student E	Student D from slide 7
<b>Ninth scene</b>	The duck ate him because the duck was hungry.	3 (Appendix 28)	Student E	Student E	Student E from slide 8
<b>Tenth scene</b>	The turkey was angry with the duck because he also wanted to be king.	6 (Appendix 31)	Student E	Student F	Student E from slide 9
<b>Eleventh scene</b>	After the duck ate the fox he vomited up and then the fox ate the turkey.	7 (Appendix 32)	Student F	Student F	Student F from slide 10
<b>Twelfth scene</b>	And then the duck became King. And they all lived happily ever after.	12 (Appendix 37)	Student F	Student A	Student F from slide 11

**Table 6.** Group 2: “King Vs Duck”

	<b>Its text</b>	<b>Number of the original slide</b>	<b>Story slides invented by</b>	<b>Slide written by</b>	<b>Student who read it / from slide number...</b>
<b>First scene</b>	Once point a time, the king gave the golden money bicause louch	1 (Appendix 26)	Student A	Student A	Student A from slide 12
<b>Second scene</b>	The duck wanted to eat a fox	2 (Appendix 27)	Student A	Student B	Student A from slide 1
<b>Third scene</b>	The duck ate a fox.	3 (Appendix 28)	Student B	Student B	Student B from slide 2
<b>Forth scene</b>	The turkey boasted of his strength	6 (Appendix 31)	Student B	Student C	Student B from slide 3
<b>Fifth scene</b>	The fox is hungry and wants to eat. Suddenly he ate the fox.	7 (Appendix 32)	Student C	Student C	Student C from slide 4
<b>Sixth scene</b>	The duck does a treat with the bee and the water.	4 (Appendix 29)	Student C	Student D	Student C from slide 5
<b>Seventh scene</b>	The duck went to the castle to start a war	5 (Appendix 30)	Student D	Student D	Student D from slide 6
<b>Eighth scene</b>	When the soldier cach the duck, the terrible king said “No, no, rip the duck, put the duck in the soup”	10 (Appendix 35)	Student D	Student E	Student D from slide 7
<b>Ninth scene</b>	The soldiers are going to do duck soup. The	8 (Appendix	Student E	Student E	Student E from slide 8

	duck was going to be food for the king.	33)			
<b>Tenth scene</b>	And the duck spit the water to the king and to the soldiers.	9 (Appendix 34)	Student E	Student F	Student E from slide 9
<b>Eleventh scene</b>	Just in time the swarm attack the soldiers and the king let go the crown.	11 (Appendix 36)	Student F	Student F	Student F from slide 10
<b>Twelfth scene</b>	At the end duck became King. The End.	12 (Appendix 37)	Student F	Student A	Student F from slide 11

**Table 7.** Group 3: "The Angry Duck"

	<b>Its text</b>	<b>Number of the original slide</b>	<b>Story slides invented by</b>	<b>Slide written by</b>	<b>Student who read it / from slide number...</b>
<b>First scene</b>	One upon a time, one king had a duck that lay golden eggs.	1 (Appendix 26)	Student A	Student A	Student A from slide 12
<b>Second scene</b>	The king was greedy because the duck did not lay eggs. The king told the soldiers to kill the duck.	10 (Appendix 35)	Student A	Student B	Student A from slide 1
<b>Third scene</b>	The river enter to the castle. The king and soldiers run.	11 (Appendix 36)	Student B	Student B	Student B from slide 2
<b>Forth scene</b>	And the duck vomit the water and caught the king and the soldiers.	9 (Appendix 34)	Student B	Student C	Student B from slide 3

<b>Fifth scene</b>	The duck got angry with the king and the fox came to eat the duck.	2 (Appendix 27)	Student C	Student C	Student C from slide 4
<b>Sixth scene</b>	The duck ate the fox, because it ate what it found because he was very hungry.	3 (Appendix 28)	Student C	Student D	Student C from slide 5
<b>Seventh scene</b>	The duck saw seventeen flies and didn't eat them but he drunk the river.	4 (Appendix 29)	Student D	Student D	Student D from slide 6
<b>Eighth scene</b>	The duck vomit one wolf to scare the turkey because the duck was very angry.	7 (Appendix 32)	Student D	Student E	Student D from slide 7
<b>Ninth scene</b>	The soldiers felt disappointed and murder the duck.	5 (Appendix 30)	Student E	Student E	Student E from slide 8
<b>Tenth scene</b>	Later the put the duck in a casserole with water very hot and the duck didn't talk but had a bad moment.	8 (Appendix 33)	Student E	Student F	Student E from slide 9
<b>Eleventh scene</b>	The duck was talking with the turkey to become king.	6 (Appendix 31)	Student F	Student F	Student F from slide 10
<b>Twelfth scene</b>	In the end duck became king.	12 (Appendix 37)	Student F	Student A	Student F from slide 11

### 5.3. Self-assessment and teacher's feedback.

- General Aspects:

In general terms, I have enjoyed the experiences fully. I have reached all the objectives I proposed at the beginning of the project so I am very satisfied. To start with, I have practiced the knowledge acquired along the degree and I have been able to develop some strategies so as to adapt to every kind of situation.

Thanks to this proposal I have been able to exploit the literature and its benefits in real classrooms and from my point of view I have selected a genre which has addressed to every student by a new and appealing technique. Besides, teachers have enjoyed the experience and the way I proposed the activities taking into account their point of view.

To acquire the vocabulary of each story I have used different type of activities as they were different types of groups. What I have missed from my proposal it is a longer and more dynamic proposal as the sessions were, sometimes, a bit repetitive but that is the way children acquire knowledge.

As a negative aspect of my teacher performance, I sometimes did not take into account their English comprehension level and as a consequence I asked to answer in English or I created some difficult activities but they all were encouraged to speak in L1 if necessary.

- 1<sup>st</sup> Year:

At the beginning I really did not take into account that they were not able to read in English by themselves and I created a pre-test thinking of an individual moment but at the end, we all did it together.

Besides, they counted on special cases that I did not how to manage but the teacher and I helped each other so we could both make it together. I will have to give these more protagonism next time the class presents special cases.

- 3<sup>rd</sup> Year:



As I did not know their reading and understanding English level I created a very ambitious pre-test. They had some difficulties when reading and they did not even know how to identify the verbs in Spanish. The teacher told me that it was a good exercise to locate where the verb is and how the regular verbs work. As a consequence we were the whole hour analyzing the second pre-test text so I had to re-make the schedule, and lengthen the project time and sessions.

On the other hand, the first time I told them “The Sun Cat” story I didn’t take into account their understanding level and I told them a bit too fast when telling the story for the first time.

In the last session, when they had to listen to their 5<sup>th</sup> year mates, I did not take into account the fact that the same story images were appearing with the three groups and it was a bit repetitive, however, they loved it.

- 5<sup>th</sup> Year:

As a general point, students work better by themselves but as I already knew them I thought it would be a great idea to let them work together. Although I have to highlight the cooperation spirit they have with each other, sometimes the class became a little bit uncontrolled.

- Teacher’s view

Both of the teachers accepted to collaborate with the project when I first told them. They were really keen on innovating and liked the project. Both of them gave me the freedom to explore by myself but they gave me enough support and their view to carry out the project as it went through.

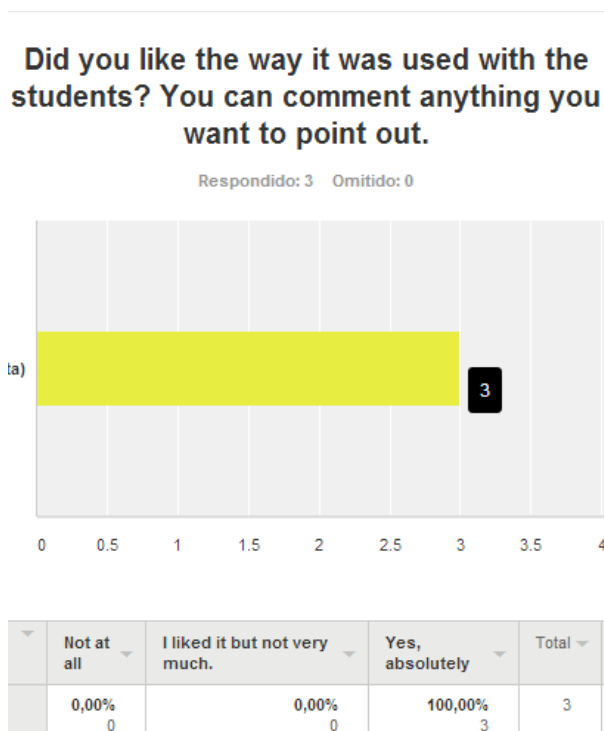
I want to highlight their help and thank them for having given me their academic time.

To know their objective view and to introduce the new technology in a useful way I have created an online survey. This survey was created with the web page “Survey monkey” and those who are interested can check the survey on:

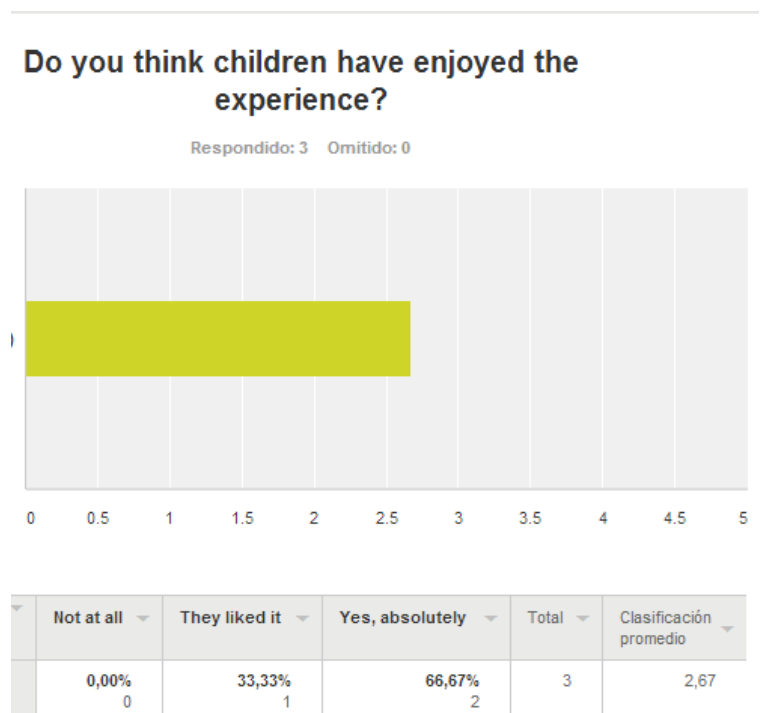
- <https://es.surveymonkey.com/s/GX223DY>

The results about the questions are online but I have attached some pictures about their impressions and comments.

As one of them already knew the technique and how to exploit it, they had different views. For the 1<sup>st</sup> and 3<sup>rd</sup> year teacher it was really innovative although she had heard about *Kamishibais* once, and the 5<sup>th</sup> year teacher helped me with her knowledge about the topic. The survey reflects that both of the teachers loved the proposal as it is showed in the figure 3, although the 5<sup>th</sup> year teacher considers that the students just liked the didactic sequence while the 1<sup>st</sup> and 3<sup>rd</sup> teacher considered that her students loved it.



**Figure 3.** Teachers' opinion out of 3.



**Figure 4.** Teachers' view out of 3.

As a general point, they would not change any activity and as a result they would use the project idea for their future sessions. From their point of view there was not any activity very complex so the project was carried out with a good level of accuracy, as reflected on the survey.

As a result, the 1<sup>st</sup> and 3<sup>rd</sup> year teacher points out that she found the proposal very pedagogic and artistic and she appreciated the “nice approach to storytelling that these pupils experienced thanks to you”. In general terms, I realized that they liked the proposal and they enjoyed being involved as “helpers”, learning new methodologies with a new fresh proposal from the exterior.

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## CONCLUSIONES Y CUESTIONES ABIERTAS

Tras la finalización del trabajo podemos destacar los beneficios de la enseñanza de la literatura a través del inglés en las aulas de primaria. Al comienzo de este proyecto planteamos una serie de preguntas de investigación las cuales, tras haber expuesto toda la propuesta y sus correspondientes resultados, pasamos a comentar.

La primera pregunta planteada cuestiona como la literatura mejora la competencia comunicativa. Tras comparar las investigaciones de varios autores y tras haber sido testigos en aulas reales podemos enumerar una serie de beneficios que mejoran esta competencia. Para comenzar, la literatura aporta al aula textos reales creando un nivel de exigencia mayor que el que puede aportar un texto adaptado en un libro de texto. De esta manera obliga a los alumnos/as a tener que mantener un diálogo continuo con la profesora. Además, la literatura, y más en concreto los cuentos populares, traen consigo un amplio abanico de posibilidades a la hora de plantear actividades. Todas ellas son planteadas desde un enfoque comunicativo en el que el alumnado es el centro del proceso de enseñanza-aprendizaje.

Como segundo planteamiento inicial abarcamos la cuestión sobre cómo la literatura nos ayuda a adquirir conocimiento. Como ya fundamentamos teóricamente en el apartado 3, la literatura crea un ambiente relajado y acogedor en el cual los conocimientos son el medio, no el fin. De esta manera, el alumnado a través de actividades va adquiriendo los conocimientos por medio de la repetición de cuentos, o por medio de producciones propias de las cuales el alumnado es el dueño. Los contenidos son planteados y expuestos a lo largo de las tres etapas del proyecto: antes, mientras y después de contar un cuento, o de recitar un poema, o de cantar una canción. Por ello, los estudiantes se aproximan gradualmente a los contenidos y los van afianzando a través de actividades llamativas de las que los/as niños/as son plenos partícipes.

En cuanto a la tercera cuestión, que indaga sobre qué declaran las investigaciones metodológicas sobre la importancia de la literatura en las clases de inglés como segunda lengua. La literatura juega un papel muy importante en la vida de los niños, acerca el argumento de las historias de una manera compartida y experimental haciendo que el proceso de enseñanza de una lengua extranjera sea mucho más colaborativo. Los niños reconstruyen el significado general y las ideas a lo largo del proceso junto con sus propios sentimientos y el conocimiento que ya tenían adquirido. La literatura no es un recurso muy explotado en las aulas de primaria hoy en día aunque cada vez está ganando más protagonismo en éstas. La literatura aporta incontables beneficios, mejorando las habilidades comunicativas, la creatividad, la imaginación y la motivación, entre otras. Además ayuda a desarrollar y potenciar habilidades comunicativas básicas como la lectura, la escritura, la escucha y la producción oral a través de una variedad de actividades muy atractivas. Los textos literarios promueven actividades en las cuales el alumnado necesita compartir sentimientos y opiniones, como por ejemplo en debates en grupo, para los que necesita utilizar un nivel de vocabulario muy elevado. Por otro lado, el uso de la literatura en las aulas de segundas lenguas conlleva un acercamiento a la personalidad, valores, opiniones y creencias de aquel que se beneficia de ella, sin centrarse únicamente en la lengua como fin.

Centrándonos un poco más en la base del proyecto, nos planteamos cómo los *Kamishibais* aportan un nuevo y motivador elemento didáctico. La contribución de esta técnica a la motivación de los estudiantes por el mundo escrito es innegable ya que, además de favorecer su inicio a la narración de historias, organiza un contexto interactivo propicio para disfrutarlas: el ritmo de presentación de las imágenes de los cuentos y la posibilidad de anticipar los hechos que están por venir facilitan a los nuevos lectores el placer por la lectura y, por tanto, fomentan la afición por esta actividad que nos abre las puertas hacia un nuevo mundo de imaginación. Las distintas propuestas que surjan de esta novedosa forma, en el mundo occidental, de contar historias activan un interesante entorno de significados que puede ser captado con mucha facilidad para organizar secuenciaciones de actividades que facilitan el

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desarrollo de habilidades y destrezas de todo tipo: cognitivas, sociales, emocionales, comunicativas...

Por lo tanto, podemos decir que la cuestión sobre si los estudiantes mejorarán sus habilidades, y en caso de respuesta afirmativa, cuales serán se ve contestada de manera afirmativa anteriormente. Aún así, hemos de destacar a lo largo de todo el proyecto la explotación de la destreza de comprensión ya que, en dos de los tres cursos en los que se ha llevado a cabo el proyecto, los *Kamishibais* han sido aprovechados de manera oral. La destreza de escritura ha sido el fundamento de la explotación de la técnica en el curso superior en el que se ha trabajado. Además todo el proyecto se ha basado en un enfoque comunicativo por lo que la destreza oral en el idioma extranjero ha sido clave.

Debido a la organización del proyecto y a la falta de experiencia en cuanto a llevar proyectos reales al aula, me impidió el poder desarrollar actividades adicionales más allá de las propuestas. El no haber podido profundizar en la cultura asiática (ubicación geográfica en detalle, cultura, gastronomía, el idioma...) me apena, pero es algo a tener en cuenta para futuras oportunidades como docente. Además, me hubiera gustado explotar la representación teatral a partir de los *Kamishibais* pero debido a la falta de tiempo, tanto por mi parte como por las docentes, resultó imposible.

Sin embargo, el desarrollo del trabajo y su papel en el aula ha sido gratamente satisfactorio. He utilizado una técnica nueva que he sabido manejar y explotar. La puesta en práctica ha tenido gran éxito tanto por parte del alumnado como por parte de las profesoras que han quedado agradecidas y satisfechas con la experiencia y sus resultados.



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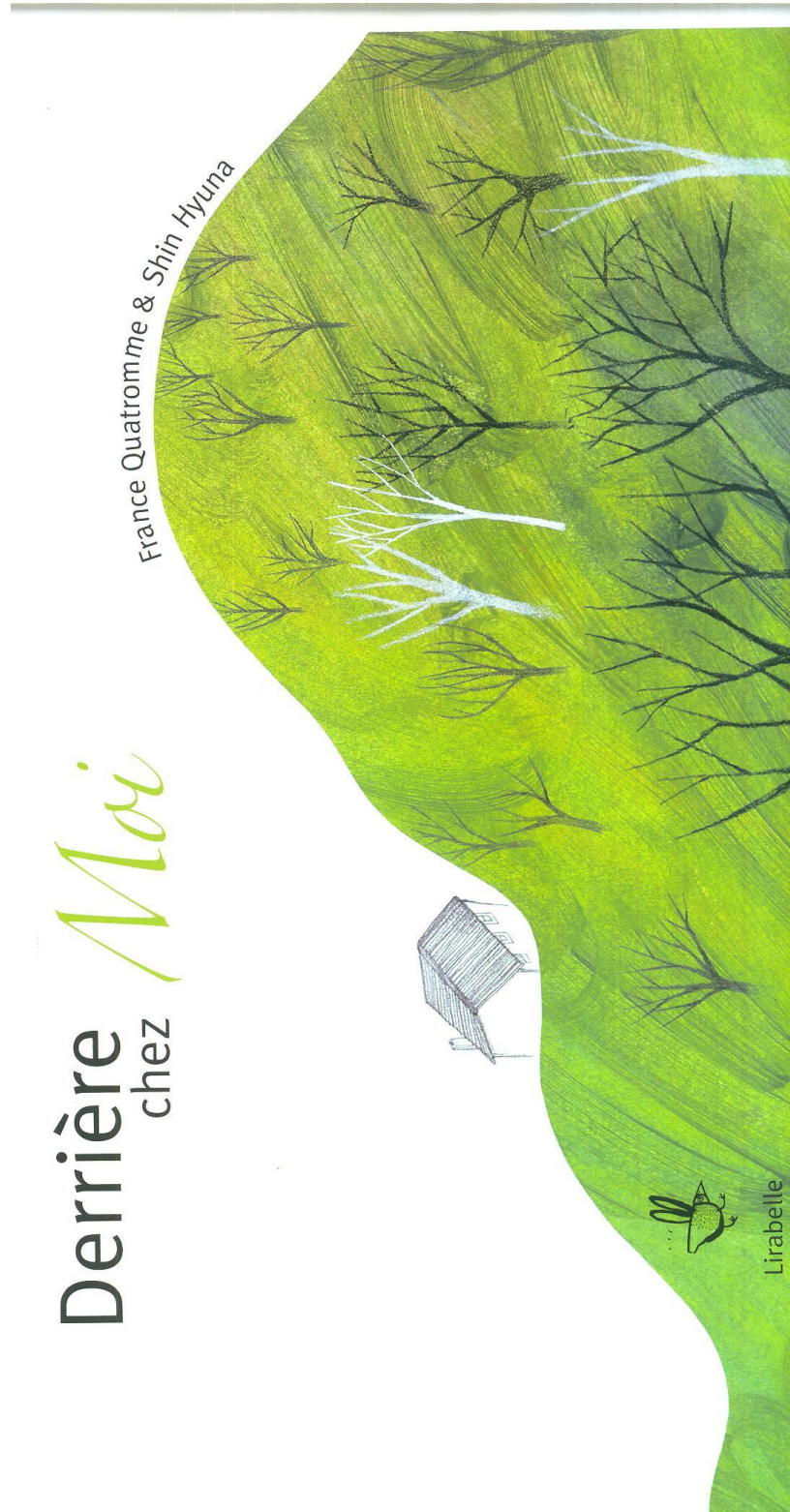
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## APPENDIXES

## 1. Slide image 1. "Behind my House"



2. Slide image 2. "Behind my House"



**3. Slide image 3. "Behind my House"**

4. Slide image 4. "Behind my House"



5. Slide image 5. "Behind my House"



6. Slide image 6. "Behind my House"



7. Slide image 7. "Behind my House"





8. Slide image 8. "Behind my House"



9. Slide image 9. "Behind my House"



## 10. Slide image 10. "Behind my House"



11. Slide image 11. "Behind my House"



12. Slide image 12. "Behind my House"



13. Slide image 1. "The Sun Cat"



14. Slide image 2. "The Sun Cat"



## 15. Slide image 3. "The Sun Cat"





## 16. Slide image 4. "The Sun Cat"



17. Slide image 5. "The Sun Cat"



18. Slide image 6. "The Sun Cat"



## 19. Slide image 7. "The Sun Cat"



## 20. Slide image 8. "The Sun Cat"



21. Slide image 9. "The Sun Cat"



## 22. Slide image 10. "The Sun Cat"

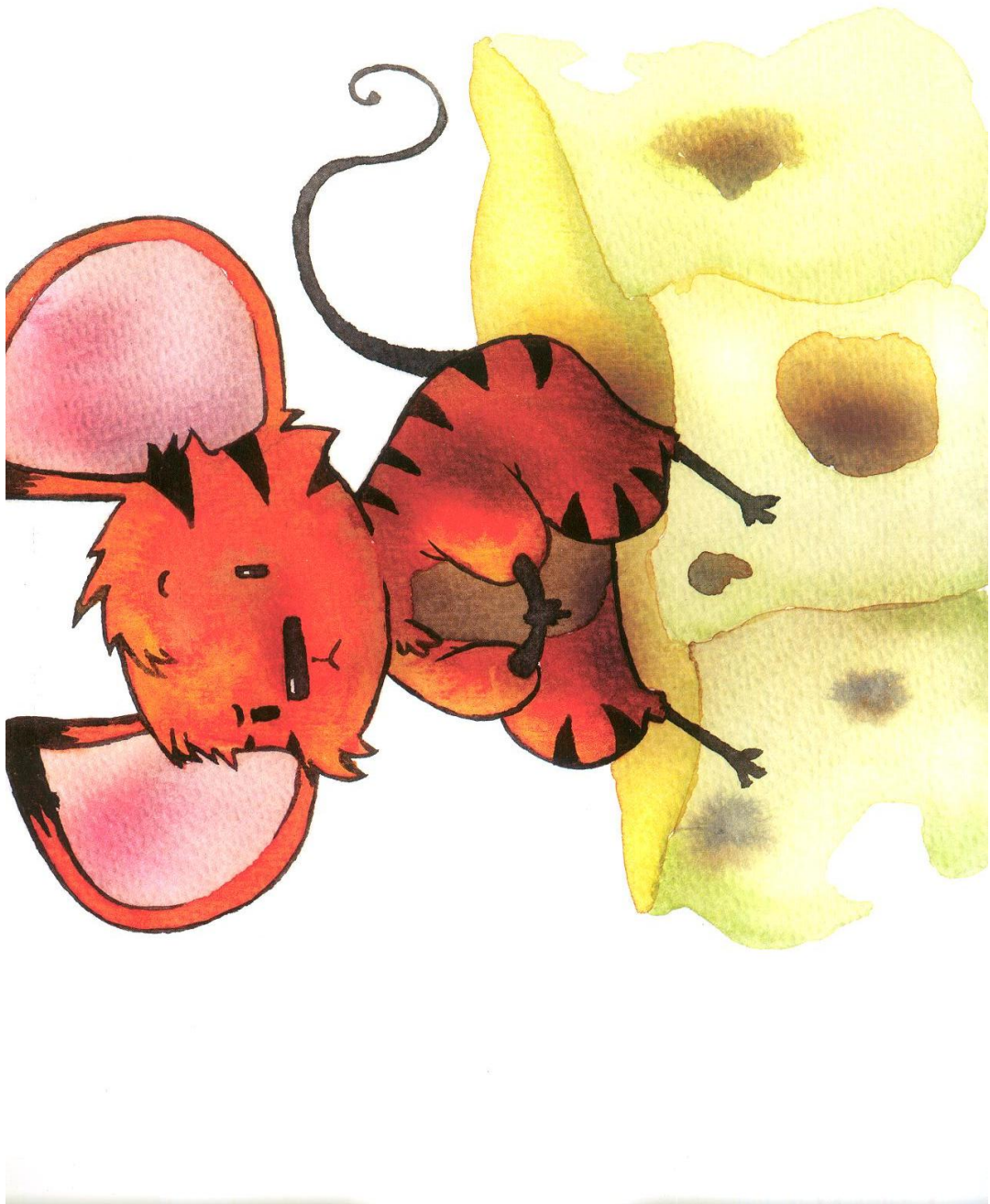


## 23. Slide image 11. "The Sun Cat"





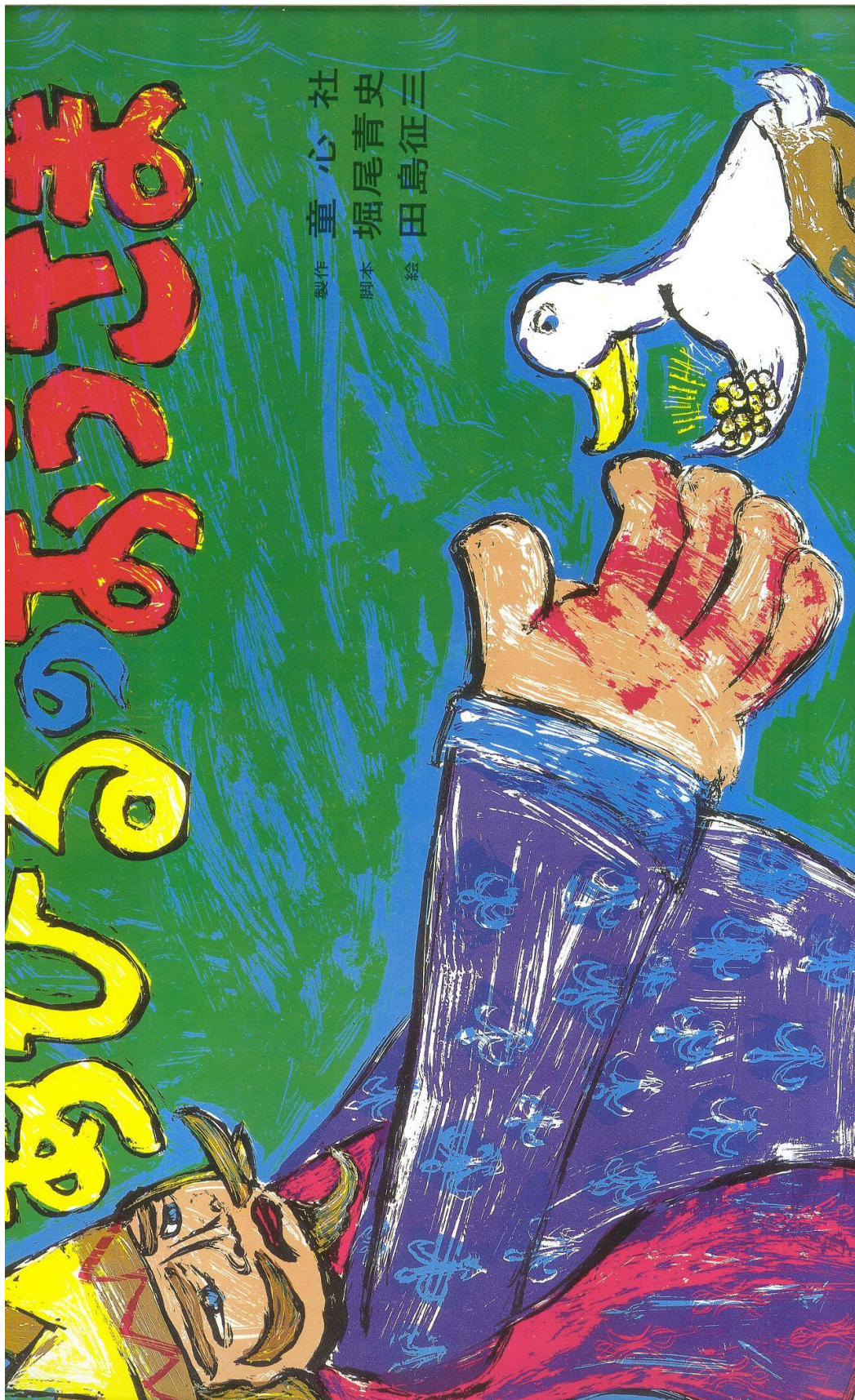
24. Slide image 12. "The Sun Cat"



## 25. Slide image 13. "The Sun Cat"



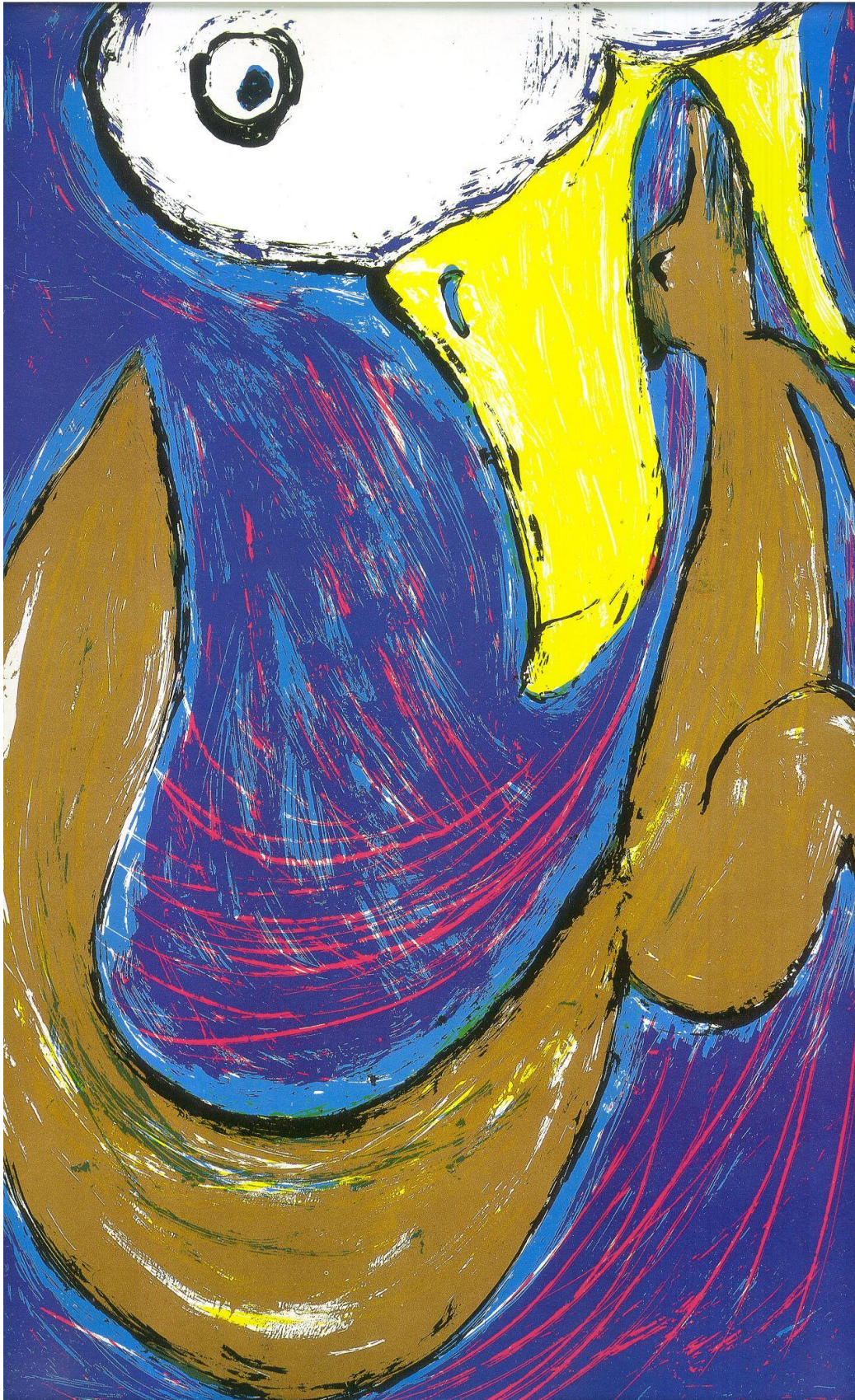
26. Slide image 1. "Duck the King"



## 27. Slide image 2. "Duck the King"



28. Slide image 3. "Duck the King"



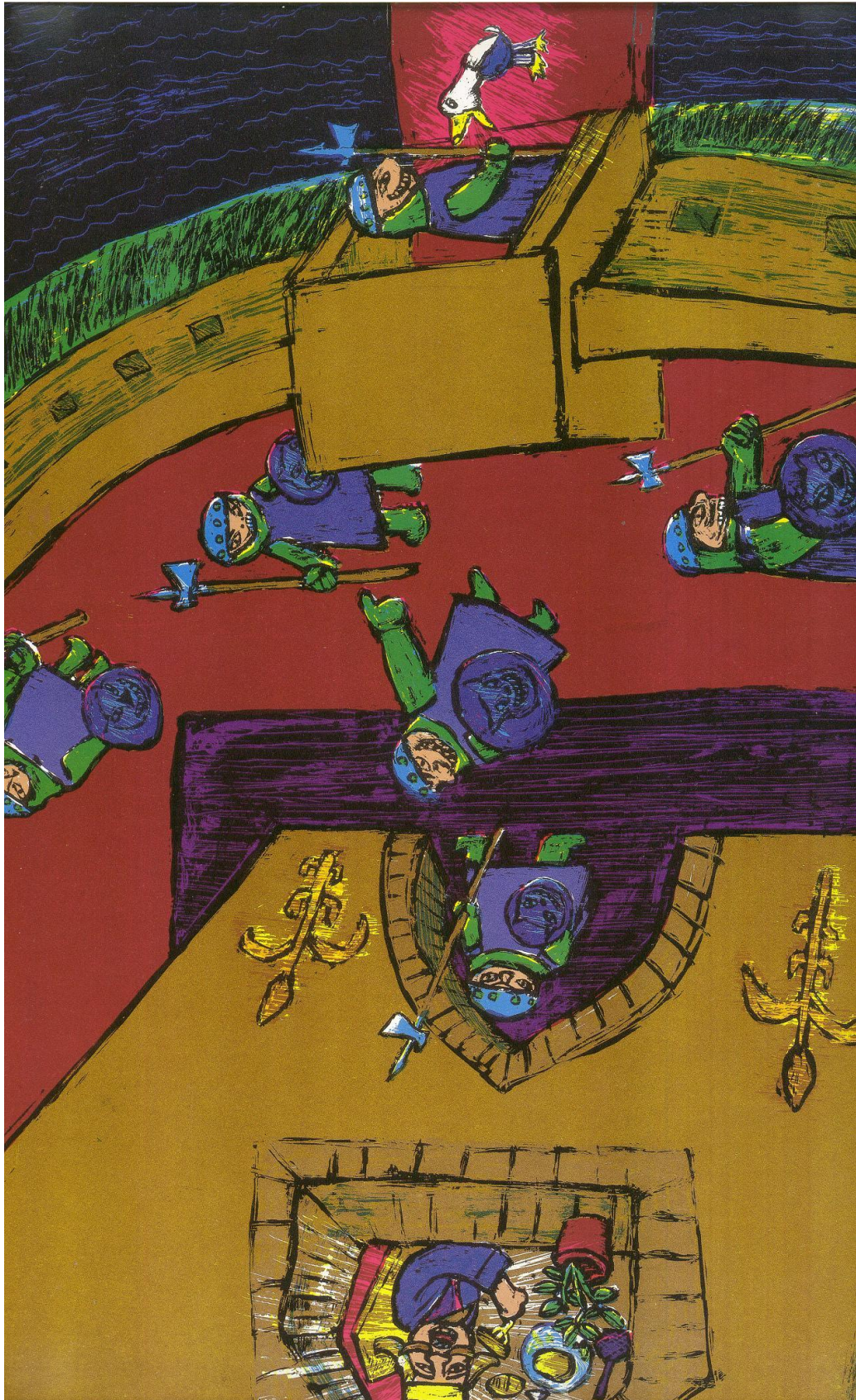
## 29. Slide image 4. "Duck the King"



## 30. Slide image 5. "Duck the King"



## 31. Slide image 6. "Duck the King"





32. Slide image 7. "Duck the King"



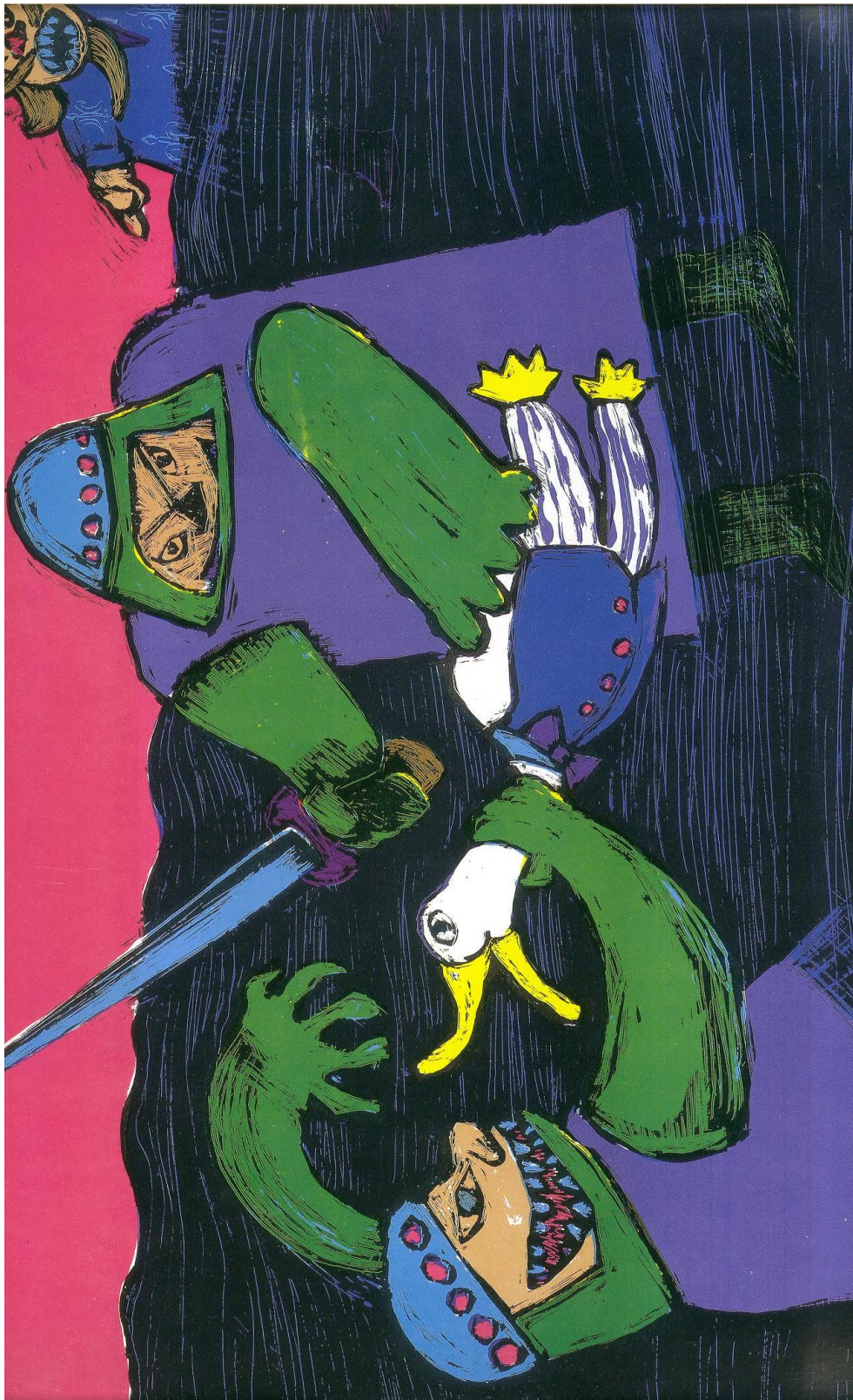
## 33. Slide image 8. "Duck the King"



34. Slide image 9. "Duck the King"



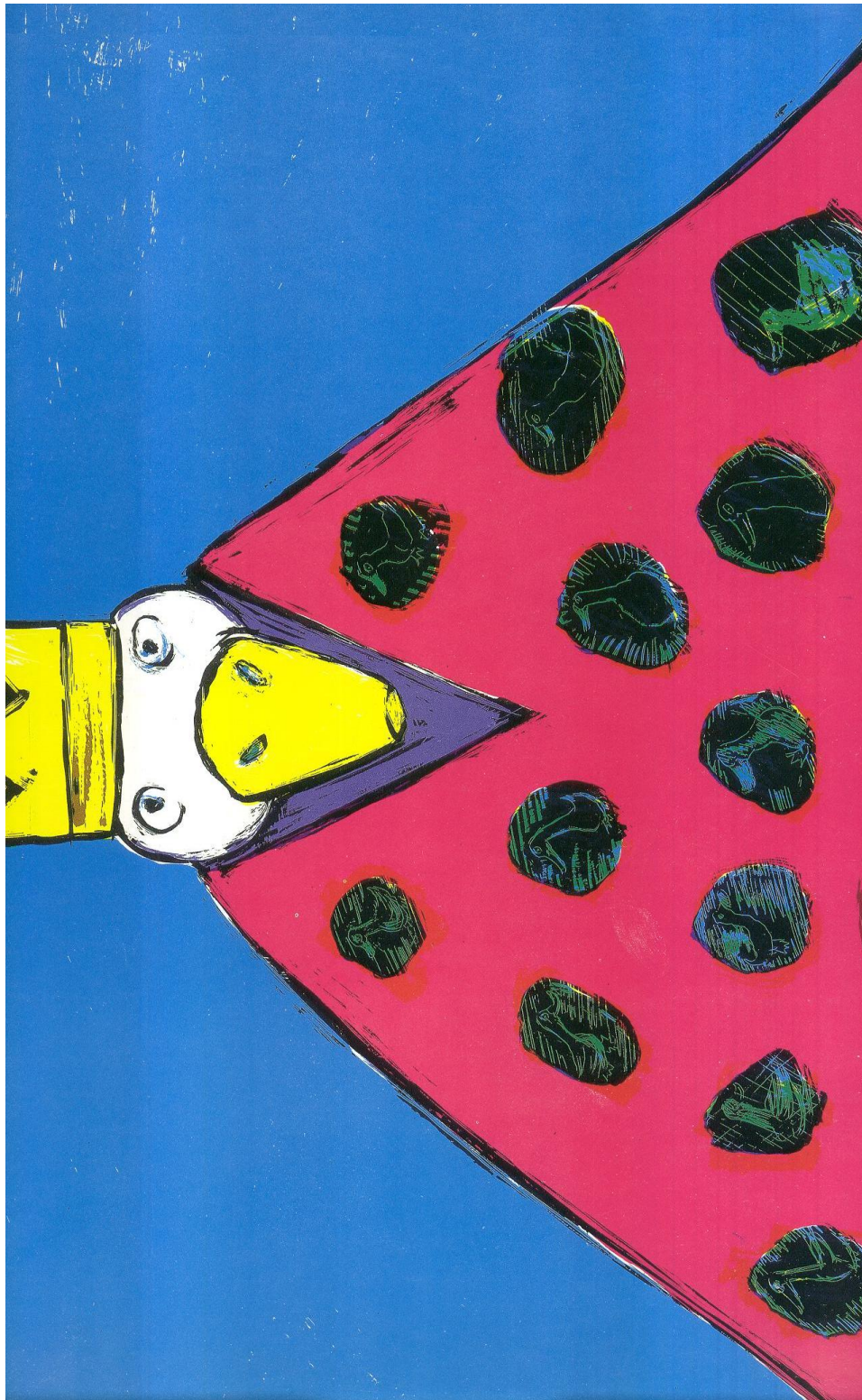
## 35. Slide image 10. "Duck the King"



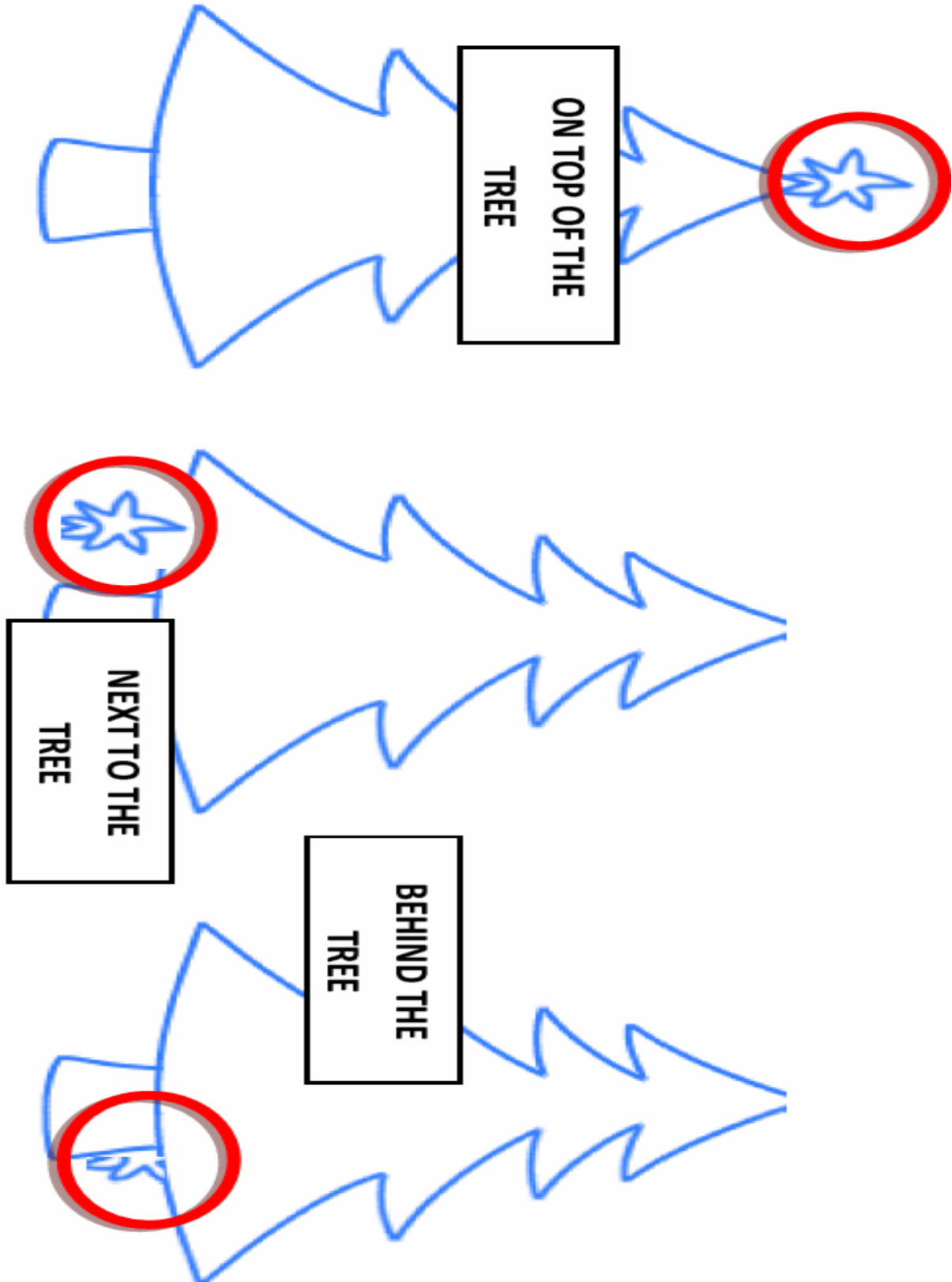
36. Slide image 11. "Duck the King"



## 37. Slide image 12. "Duck the King"



38. Prepositions



39. Pre-test 1<sup>st</sup> Year

1. WHEN DO WE COME TO SCHOOL?

ON MONDAYS	ON TUESDAYS	ON WEDNESDAYS	ON THURSDAYS	ON FRIDAYS	ON SATURDAYS	ON SUNDAYS

2. MATCH THE PLURALS

ONE TREE



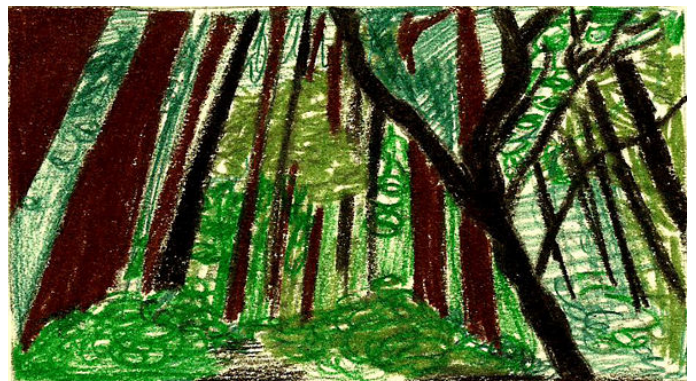
RADISH SUPPER



ONE STRAW



FOREST



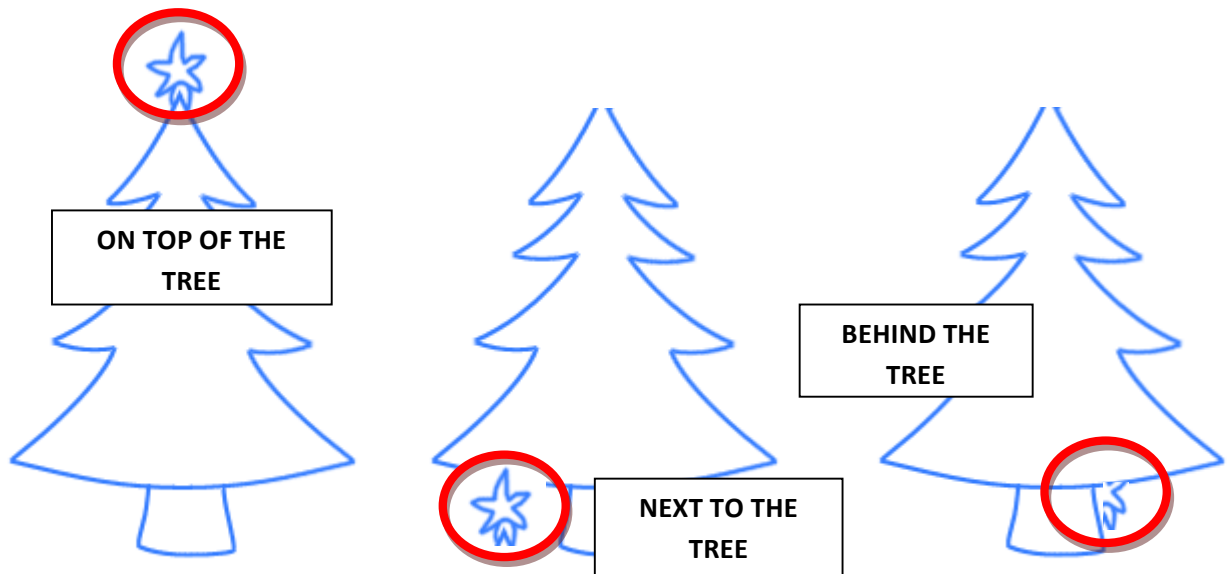
ONE RADISH



NEST





**3. DRAW A LITTLE BIRD**

ON TOP OF THE TREE

BEHIND THE TREE

NEXT TO THE TREE



### 40. Pre-test 3<sup>rd</sup> Year

#### 1. ORDER THE STORY STRUCTURES.

- And they all lived happily ever after.
- Suddenly, he came and saw the white cat running and he decided to...
- A long time ago, in a beautiful school, lived a white cat who loved playing with children. He...

#### 2. UNDERLINE THE PAST TENSE VERBS

There was once a king who spent too much money on himself. When he lost all the money, he said, "Duck! Can I borrow some money from you?" And he put out his hands.

The hard working Duck had to obey the king, so he pulled out all his savings and gave it to the king, but the king never returned the money to the Duck.

#### Mini dictionary:

- Spend: *gastar*
- Borrow: *pedir prestado*
- savings: *Ahorros*
- Have to: *Tener que*
- Pull out: *sacar*

#### 3. MATCH THE WORDS WITH THE IMAGES

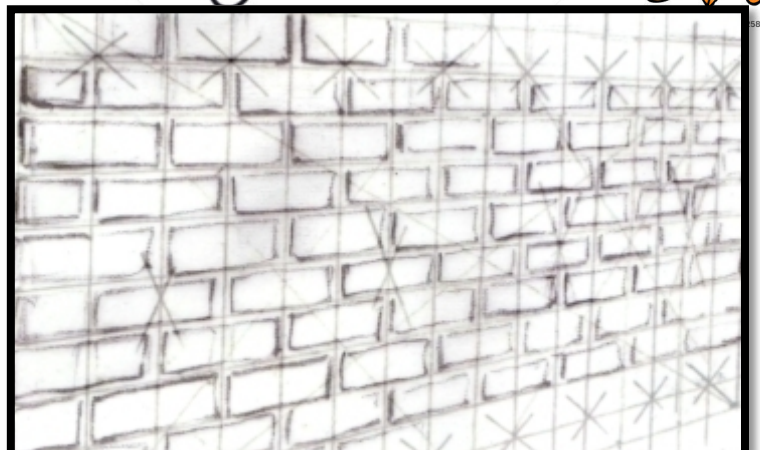
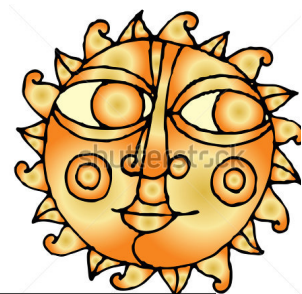
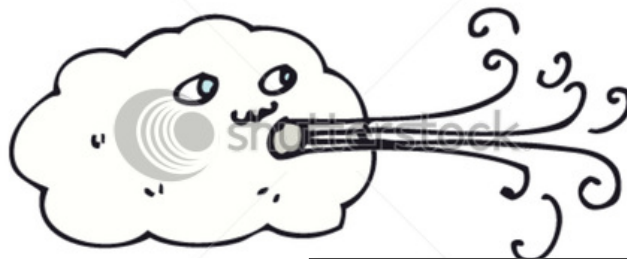
SUN

CLOUDS

WIND

WALL

MOUSE



### 41. Pre-test 5<sup>th</sup> Year

**1. Do you know where the Kamishibai technique is from?**

- |              |          |
|--------------|----------|
| a. Australia | c. Japan |
| b. China     | d. Italy |

**2. Does the Kamishibai try to teach us something?**

YES

NO

**3. Every story has...**

- a. Introduction and final part.
- b. Introduction, body and final part
- c. Body and final part.

**4. Stories start by "Once upon a time..." or "A long time ago..."**

TRUE

FALSE

**5. Every story has a dialogue**

TRUE

FALSE

**6. Order the different parts of a story:**

The older wife liked the man's grey hair. She wanted him to look old. She didn't want people to think she was his mother. So every night she pulled out some of his black hairs.

The man's hair was starting to turn gray. His younger wife did not like this. It made him look too old. So every morning she combed his hair and pulled out all the white ones.

Soon the man found that he had no hair at all; he was completely bald.

Once a man had two wives. One wife was older than the man, and the other was younger.

**Mini Dictionary:**

- Wife: *Esposa*- Pull out: *extraer*- Comb: *Peinar*- Bald: *Calvo*- Turn: *volverse*

42. Example 1<sup>st</sup> Year Kamishibai Drawing

43. Example 1<sup>st</sup> Year Kamishibai Drawing

44. Example 1<sup>st</sup> Year Kamishibai Drawing

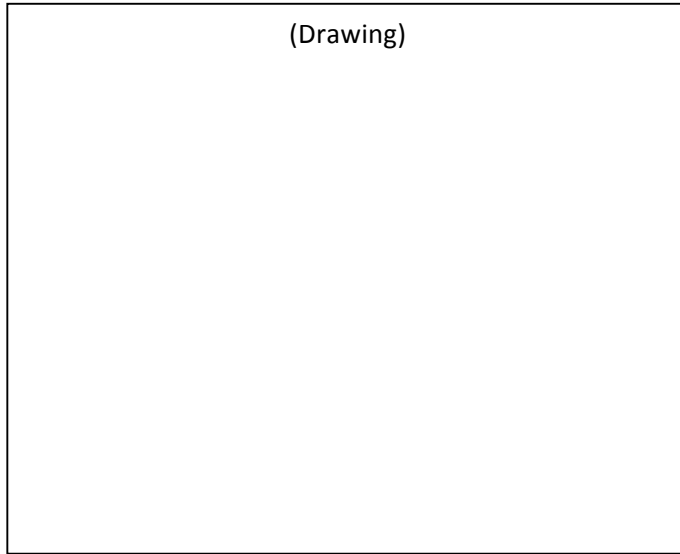
**45. Character's File 3<sup>rd</sup> Year**

Name:

Date:

# ***MY CHARACTER'S FILE***

(Drawing)



✓ NAME OF THE ANIMAL:

\_\_\_\_\_

✓ TYPE OF ANIMAL:

The \_\_\_\_\_ is \_\_\_\_\_  
*(Mammal, reptiles, birds, insects, aquatic animals)*

✓ DESCRIPTION/CHARACTERISTICS:

It is \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*(Strong, Young, Old, Happy, Sad, Clever, Little, Small, Big, lost...)*

✓ HABITAT:

\_\_\_\_\_

✓ FOOD:

---

✓ SPECIAL FEATURES:

---

---



46. Post-test 3<sup>rd</sup> Year

Name:

Date:

1. Order and make sentences:

- \_\_\_\_\_  
\_\_\_\_\_

in a faraway country      A long time ago      there was a happy village

- \_\_\_\_\_  
\_\_\_\_\_

lived in this village too      called Thuc      A young boy

- \_\_\_\_\_  
\_\_\_\_\_

lived      The little cat      with Thuc

2. Match an ADJECTIVE with each CHARACTER of the story

STRONG



OLD



YOUNG



LITTLE



**3. Complete ONE word per sentence:**

Man    Wind            Cat    Clouds            Sun            Mouse            Wall

- \_\_\_\_\_ is my best friend. He is strong, clever and the best friend I have ever had.
- Thuc decided to visit the old \_\_\_\_\_.
- \_\_\_\_\_ because is the most important thing of all. There's nothing stronger than the \_\_\_\_\_.
- The sun is the strongest thing of all, except the \_\_\_\_\_ that can cover it up.
- Nothing stronger than the clouds, except the \_\_\_\_\_ which blows them from one side to another.
- Nothing stronger than the wind, that's true, except the strong \_\_\_\_\_ that stop it blowing into houses.
- Nothing stronger than a wall, except a \_\_\_\_\_ that can make holes in it.

**4. Fill the gaps:**

- I will call him \_\_\_\_\_ Cat, but it sounds a bit strange.
- Thuc lived next to the \_\_\_\_\_ so he could hear the \_\_\_\_\_ sing and feed the little animals that sometimes came to visit him.
- Cat is my best \_\_\_\_\_. He is strong, clever and the the best \_\_\_\_\_ I have ever had.
- The old man was really \_\_\_\_\_ to see Thuc and cat.

**5. Write three key moments/words of the story:**

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

**47. Post-test 5<sup>th</sup> Year**

NAME:

1. The kamishibai is a technique from

\_\_\_\_\_

2. Match each verb with his PAST tense

Is/are	Wanted
Eat	Came
Come	Was
Loose	Ate
Want	Lost

3. Match:

INTRODUCTION

A long time ago...

BODY

And they all lived happily ever after...

FINAL

Suddenly...

4. Translate into Spanish:

a. Water:

b. River:

c. Bees:

5. Translate into English:

a. Rey:

b. Pato:

c. Soldados: