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Storytelling and Emotional Intelligence in the EFL
Infant Education Classroom: Going beyond Content

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ABSTRACT

This dissertation aims to demonstrate that Emotional Intelligence can improve the acquisition of a foreign language and that this area should also be considered in the English as a Foreign Language classroom in Infant Education, particularly through the resource of storytelling. In order to do this, a theoretical review including aspects related to Communicative Language Teaching, Emotional Intelligence and the power of storytelling in Infant Education, and their mutual relations, has been developed. Then, a checklist to select adequate storybooks to work on Emotional Intelligence and linguistic aspects has been designed and implemented. Thus, a series of lesson plans based on these stories has been created following CLT and TBL principles. Also, some techniques for teachers to include Emotional Intelligence through their EFL storytelling sessions have been provided, trying to demonstrate that Emotional Intelligence can be included in our sessions even when the topic of the story does not explicitly focus on emotions and feelings, but through diverse techniques and strategies. Besides, a tool for assessing the students' performance regarding emotional criteria has been supplied. Consequently, the results and the creation of all these materials has led me to conclude that the integration of emotional aspects can be achieved not only through the content of the books we select but also an important part lies on the teaching techniques used to tell the book and the activities and tasks we, teachers, plan.

Key words: Infant Education, FLA, EFL, CLT, Emotional Intelligence, Storytelling.

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1. INTRODUCTION

It can be said that our global society is in constant evolution and thus, new demands and necessities appear. One of them, for instance, is second or foreign language learning from the very beginning of our children's lives. Years ago, learning a foreign language was a privilege that not everybody could afford. But, fortunately, nowadays, thanks to compulsory education in Western countries, acquiring a non-native language is accessible to more people. Moreover, it is now generally acknowledged that, as we live in a globalized world which we share with people that do not speak our language and where English has turned into the most widespread language— as 1.5 billion citizens speak it (Lyons, 2017)—, all of us should be able to communicate in English.

In keeping with this, children are usually easier to motivate and are more involved in the acquisition of a foreign language (FLA). According to Ghasemi & Hashemi (2011), when we are born, we have the ability to speak whatever language but, with the passing of time, if these mental connections are not reinforced, we lose these capacities in some way (McCormick & Scherer, 2018). For instance, Moon (2004) defends that children imitate easily the models they are exposed to, but if they do not have this input available it will cause the loss of the innate connections between the L1 and L2 acquisition. This fact will make foreign language acquisition more complex. For this reason, it is important to begin as soon as possible the FLA process and take advantage of the abilities kids naturally have.

Due to this progress, new laws and methodologies concerning the learning and teaching of foreign languages, mainly English, have appeared. Communicative Language Teaching (CLT) emerged at the end of the 1970s with the aim of improving the student's ability to communicate (Harmer, 2007), in other words, the communicative competence. This approach attempts to promote communication through interaction and negotiation of meaning, working on the four skills (listening, speaking, reading and writing) with a special emphasis on collaborative learning, using authentic materials (Brown, 2000). Another important feature is that the students are communicators at the centre of the process. In line with this, our curricular models seem to support this approach. For instance, the Modelo Brit- Aragón has been recently

implemented in our community, having as an objective the improvement of the oral competency in the foreign language classroom.

Accordingly, we are beginning to draw more attention to Emotional Intelligence as a key factor when learning a non-native language (Goleman, Moon, Brown, Harmer, Dörnyei). Emotional Intelligence is defined by Salovey, Mayer & Brackett (2004) as “the ability to perceive emotions, to access and generate emotions so as to assist though, to understand emotions and emotional meanings and to reflectively regulate emotions so as to promote better emotion and thought” (p. 22). Specifically, when talking about foreign language acquisition, the affective filter proposed by Krashen (1981) connects directly emotions and learning. This hypothesis suggests that affective variables such as motivation, self-confidence, anxiety and personality traits facilitate the learning of a foreign language. In contrast, if these factors are low the acquisition of the target language will be more difficult. This is especially the case in the stage of Infant Education because, as Carlton and Winsler (1998) say, we are born with an innate curiosity to learn. This childhood stage will establish patterns of intrinsic motivation which will endure a lifetime.

Bearing these ideas in mind, this dissertation will try to demonstrate that it is necessary to introduce the emotional factors in the EFL Infant Education classroom in a fun, pedagogical and meaningful way. I would like to propose that the means to do this is storytelling, which will be considered as a suitable methodology to acquire a foreign language, taking into account the role of emotions not only by paying attention to the content of the stories and the activities done in class but also to other strategies that can allow the teacher to integrate emotional education in a more holistic manner. Just as storytelling is said to be one of the oldest forms of communication (Lucarevski, 2016) and the first form of teaching (Dujmović, 2006), it will be defended that it may have a crucial role both in teaching a foreign language and the development of Emotional Intelligence in Infant Education. Therefore, one of the aims of this proposal is to create a series of lesson plans, based on stories, which will work on the five domains of Emotional Intelligence proposed by Goleman (1998). These stories will be selected through a checklist developed to observe the criteria that are adequate to the teaching context of Infant Education (linguistic items, paralinguistic items, illustration items and Emotional Intelligence items). In addition to this, another objective is to propose some techniques and strategies for teachers to include the Emotional Intelligence in their

classes, also improving their storyteller abilities. Moreover, a checklist for teachers to observe and measure the improvements in the students' Emotional Intelligence is provided.

Hereunder, this project will be organised in the following way: first of all, the theoretical framework will cover Emotional Intelligence, its role in education and in the Infant Education stage. Then, Foreign Language Acquisition, and its relations with the Infant Education stage and Emotional Intelligence will be exposed, along with the storytelling approach and how it can be connected to these issues. In the second place, the legal framework will deal with the laws examining the Model Brit- Aragón, the LOMCE¹ and the Aragonese Curriculum, with a focus on the Infant Education stage. To continue, I will present the methodology and the practical part of the dissertation, which is the proposal of implementation consisting of a series of lesson plans based on some stories that allow to develop Emotional Intelligence. Then, some strategies for the storyteller to develop Emotional Intelligence in the foreign language class will be offered. Also, a tool for teachers to observe the Emotional Intelligence throughout the sessions is included. Finally, some meaningful conclusions on the possibilities stories provide to integrate emotional education in our EFL lessons will be provided.

Along with this, this dissertation also has some limitations. To begin with, working within the field of Emotional Intelligence is quite complex in the sense that it is something abstract and difficult to measure as well as it is influenced by diverse personal and social factors which do not only take place at school. Moreover, this dissertation began being a practical proposal thought to be developed in the school I was doing the teaching placement, CPI Valdespartera 3, in the first course of Infant Education. Due to the exceptional situation lived due to COVID-19 global pandemic, it has not been possible to carry out the practical part of this TFG, which has been reduced to the proposal of some materials to work on Emotional Intelligence through storytelling and some techniques for teachers to include this emotional competence in their EFL classes. Thus, it would be interesting to implement these lesson plans to obtain more tangible results in the near future. Finally, storytelling has been widely studied as a didactic resource when it comes the teaching of a foreign language, so it might be difficult to find new aspects to work on in this area.

¹ Although this is the current legislation, the Govern is working on the proposal of the new LOMLOE law

In spite of these limitations, some strategies will be proposed for teachers to improve their use of storytelling in general and in the EFL Infant Education context in particular. Although storytelling has been widely covered as a fruitful resource to develop the role of emotions in education, this proposal may have a direct impact on foreign language learning by working through stories that offer the possibility to develop emotional intelligence not only as a topic but also as a set of skills and strategies that our students need to exercise to better acquire the foreign language. As the Infant Education stage is globalized, this proposal tries to gather all these aspects to apply them directly in our classes. As we can see in Murado's ideas (2010), children's motivation is innate, so we have to take benefit from this emotional advantage. We, as teachers, should try to maintain these innate characteristics, developing on kids a positive attitude towards the foreign language. I hope to demonstrate that, the storyteller, the tasks that accompany our use of stories and the story itself may become perfect models for the kids to learn a foreign language and for the teachers to be able to transmit the globalized contents, patterns of speech, values, etc. which are so necessary in our current era.

2. THEORETICAL BACKGROUND

2.1 Emotional Intelligence

The Oxford English Dictionary defines emotion as: “any agitation or disturbance of mind, feeling, passion; any vehement or excited mental state”. As Goleman (1995) defends, each emotion is an impulse that makes us act differently, taking part in the decisions we make even more than our thoughts. He also argues that feelings² are indispensable to thought and vice versa, creating a kind of balance.

In keeping with this, already in 1983, Gardner proposed that there was a spectrum of intelligences with, at least, eight varieties: the verbal, the mathematical-logical, the spatial, the kinaesthetic, the naturalistic and the musical. In line with this proposal, the “personal intelligences”, as Gardner (1983) said in (Goleman, 1995), deserve our special attention: the interpersonal intelligence includes the “capacities to discern and respond appropriately to the moods, temperaments, motivations, and desires of other people” (p.42), and the intrapersonal one promotes “access to one’s own feelings and the ability to discriminate among them and draw upon them to guide behaviour” (p.42). Another important factor is that the early stages of an emotion start when the person is not yet aware of the feeling (Goleman, 1995, p.46). Because of this, the moment when emotions become conscious to the people is crucial to make them react. When emotions are uncontrollable, extreme and incessant, they can become pathological. As a consequence, the importance of being aware of our emotions should be enhanced.

In this regard, Emotional Intelligence (EI) is defined by Salovey & Mayer (1990) as “the ability to perceive emotions, to access and generate emotions so as to assist through, to understand emotions and emotional meanings and to reflectively regulate emotions so as to promote better emotion and thought” (p.22). There is no agreement on the components of Emotional Intelligence, but different authors offer diverse perspectives. Goleman (1998) proposes EI as a multidimensional concept comprised by five domains:

² Oxford Learners Dictionary defines feeling as “something that you feel through the mind or through the senses”; although it does not mean the same as emotion, it will be used as a synonym to avoid repetition.

- Self- Awareness: consciousness about one's emotions, self- confidence and self- assessment.
- Self- Regulation: to have control over one's feelings and be able to adapt to them.
- Motivation: enthusiasm to achieve goals, initiative.
- Empathy: share and understand other's feelings.
- Social skills: handling emotions concerning someone else, empathy, communication, cooperation, etc.

Furthermore, there is another controversial aspect with the way Emotional Intelligence can be measured. As the experiences related to emotions are mainly subjective, there is supposed to be a lack of objectivity when measuring them (Furnham, 2012). Some authors relate EI to cognition and ability tests, while others link it to personality traits. As Furnham holds, one of the most well-established measures is the Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT), which analyses four issues: perceiving and identifying emotions, using emotions to facilitate thought, understanding emotions and managing emotions. With regard to the acquisition of this ability, Goleman first (1995) and Furnham later on (2012) maintain that there are critical periods of development which extend from childhood to adolescence.

2.1.1 Emotional Intelligence and Education

Although authors like Goleman have claimed that “family life is our first school for emotional learning” (1995, p.217) and Mayer and Salovey (1997) also hold that emotional skills develop through the interaction between the parents and the child, we can agree that “we are all part of other's tool kit for emotional change, for better or worse” (Goleman, 1995, p.132). However, it was not until the 20th century that we became aware of the necessity to develop emotional and social competences at school too (Fernández-Berrocal, 2008).

As mentioned before, the critical periods for the development of Emotional Intelligence extend through the childhood years until adolescence. This supports that emotional literacy programs should begin as soon as possible and be developed throughout the school years (Goleman, 1995). We can agree that every time a teacher reacts and helps to solve a child's crisis, this turns into a lesson of emotional

competence which the rest of the class can learn (Goleman, 1995). This fact is aligned with the idea of integrating the teaching of these competencies (emotional and social skills) in a more holistic manner, taking advantage of the situations that happen every day in the classroom. Nowadays, families and teachers value the teaching of Emotional Intelligence as a necessary task for the comprehensive development of children (Fernández- Berrocal, 2008). However, as these authors claim, this teaching is efficient when time is devoted to practice and not only to verbal instruction.

2.1.2 Emotional Intelligence and Infant Education

Everything the child perceives from his surroundings is involved in his affective knowledge. In the Infant Education stage, children modify their interpretations of an event to regulate their emotions (Ortiz, 2001). Furthermore, they request external support to cope with regulation (Denham et al., 2003). But, as their families are not at the school, students will use the teacher for this purpose in the educative context. Both aspects would be included on the Self-Regulation domain proposed by Goleman (1998).

According to Pérez (1998), three-year-old children establish links between a specific situation and the emotion involved, but he claims that it is not until four that they become aware of the mental causes of these emotions. They have an emotional aptitude which allows them to know other's feelings and an ability to change them (Pérez, 1998). Denham et al., (2003) defend that those pre-schoolers who understand their emotions act more pro-socially with their peers. This would be related to the Social Skills, Empathy and Self-Awareness domains proposed by Goleman (1998).

Some of these aspects clearly influence the child's personality. Martín del Buey et al. (2001) propose that the main components of the personality developed through Infant Education are the *self-concept*, *self-esteem*, *motivation*, *coping with problems*, *social competence* and *self-efficacy*. According to Palacios, (2003), between the ages of two and three children master the notion of themselves. At the age of five, their *self-concept* is established. Benavente (2014) claims that when children are six, they recognize themselves and their internal states, and they do so in others, distinguishing themselves from their peers. This construct is related to the Self-Awareness domain, Self-Regulation, Empathy and Social Skills. Moreover, as Rodríguez Espinar (1992) claims, a positive self-concept influences directly on academic performance.

Secondly, *self-esteem* is the evaluation of the self-image. Since the age of three, children start self-evaluating themselves. Before this period, the evaluations they receive from their surroundings influence directly their self-image (Pérez, 1998). Therefore, it is important that these evaluations are encouraging to set the basis for a positive self-esteem, although until the age of eight one's own assessments are usually positive (Palacios, 2001). This sphere is related to Self-Awareness and Motivation, but it also will be affected by the Social Skills, as our initial evaluations depend on the assessments perceived from the environment.

Thirdly, learning requires the student's active participation, which is influenced by *motivation*. As we will see further on, children are naturally motivated to learn (Deci, 1975). The beliefs of the individual impact on their motivation (Benavente, 2014), and feeling confident in their abilities increases this construct (Bandura, 1987). In the Infant Education stage, children's motivation will be partly based on the academic performance, establishing goals with the aim of learning more (Benavente, 2014). Motivation is connected with the Motivation domain, but also with Self-Awareness and Self-Regulation.

Another component of personality is *coping with problems*. In the Infant Education stage, children begin to be aware of troubles and the steps to solve them, although they use the teacher as a guide for this (Benavente, 2014). The ability of taking decisions oriented to an aim starts to develop in this stage, which explains why working on mathematical problems can help students advance in this area of their personalities. The Social skills, Self-Awareness and Self-Regulation domains are enhanced in this dimension.

Fourthly, familiar relationships influence children's *social competence* and affect how they interact with their peers at school, where they acquire new methods of interaction and experience different types of play (Fuentes, 2001). Also, in this stage, they develop the ability to put themselves in their partners' perspective. Denham et al., (2003) state that sharing positive affects among mates aids the creation of friendship. In this regard, it is proved that children who express more positive than negative emotions respond better to their mates'. These competences would belong to the Social Skills domain and also to the Empathy domain.

Finally, Bandura (1987) defines *self-efficacy* as one's own judgments about their ability to reach an aim. Self-efficacy is goal-oriented and it could be considered a subdomain of the self-concept. However, self-efficacy can or cannot influence self-esteem, as it is not necessarily to feel valuable when feeling efficient doing a specific task (Benavente, 2014). Finally, there would be a relation between self-efficacy, Self-Awareness and Motivation.

All these skills begin in the Infant Education Stage, but continue developing throughout the students' lives. As teachers, we can intervene to improve them and set an adequate basis from which children can keep on growing. According to Goleman (1995), teachers must be comfortable talking about emotions. Bearing these ideas in mind, in this period we could distribute Emotional Intelligence in the domains proposed with five basic areas to work: Self-Awareness, Self-Regulation, Motivation, Empathy and Social Skills. Following Bisquerra (2011), music, stories, playing and puppets are useful resources to work on Emotional Intelligence in this educative stage. Also, he argues that we can take advantage of emotional conflicts occurred in spontaneous situations in the class so as to develop emotional comprehension.

2.2 Foreign Language Acquisition

2.2.1. EFL Approaches, with a focus on Communicative Language Teaching

Throughout the history of foreign language teaching, there have been different approaches until we have reached Communicative Language Teaching. The Grammar Translation Method was focused on grammatical rules, translating from the second language to the mother tongue (Brown, 2000). Secondly, the Gouin Series Method, taught learners directly and conceptually, with no translation or explanations of grammatical rules. It used linked sentences easy to follow (Brown, 2000). To continue, the Direct Method, developed by Charles Berlitz, promoted oral use of language with everyday vocabulary, grammar taught inductively and correct pronunciation through modelling practices. Later on, the Audiolingual Method was centred on the receptive skills, through the use of dialogues and structured activities (Murado, 2010). Later on, as Brown has explained, in the 70s, a series of methods such as the Suggestopedia, The Silent Way, the Total Physical Response or the Natural Approach also appeared.

But it was in the late 70s and the early 80s when the Communicative Approach emerged, not focusing only on the linguistic competence but paying more attention to the communicative one, taking into account the social component of the language. It fostered authentic classes through meaningful tasks and real-world simulations to develop fluency in unrehearsed situations (Brown, 2000). Within the Communicative Approach, the main aim is to attain communicative competence, enabling students to communicate in the foreign language (Larsen-Freeman, 2000). Learners are encouraged to focus on their learning processes, having the teacher as a guide (Brown, 2000). As Murado (2010) says, the activities that foster a communicative climate may comply with some characteristics: i) information gap; ii) use of authentic materials and real language samples; iii) the resolution of the activities leads to students' participation and cooperation; and iv) the task principle and the progressive difficulty of the tasks.

In this case, the teacher's role is that of facilitating communicative situations, advising, monitoring, solving questions and taking notes of the students' performance in order to work out on their weaknesses later on (Larsen-Freeman, 2000). With regard to interaction, students interact with each other through different dynamics: pairs, triads, small groups or whole-group activities, while the teacher interacts with them depending on the situation.

From this perspective, students need to be able to use forms, meanings and functions, taking into account the social variable of the language. The culture of the people who use the target language is also implied in CLT (Larsen-Freeman, 2000). Moreover, the four skills are developed, emphasizing language functions over form. In the fluency-based tasks, errors of form are allowed as the focus is on communication. But, later on, these mistakes should be worked on through accuracy-based activities.

2.2.2. CLT and Infant Education

According to Harmer (2007), teachers should consider the *age* of their students when deciding how and what to teach. In light of this, Long (2007) states that there are several studies which prove that young children are more probable to reach higher levels of pronunciation and grammar competence than older children. On the other hand, older learners own some strategies such as benefiting from written input or a higher metalinguistic awareness (Kersten and Rohde, 2013).

In particular, Kersten & Rohde (2013) explain that there are some *principles* for language teaching that can be applied to the Infant Education stage and should be considered when planning our teaching: i) students respond to general meaning; ii) they learn indirectly, from all the sources that surround them; iii) what they see, hear and experience takes part of their understanding; iv) innate curiosity and motivation about the world; v) they are willing to talk about themselves; vi) limited attention, getting bored easily. In keeping with this, teachers should find an approach for foreign language teaching that provides information through a variety of sources, and which promotes interaction among students by being flexible, using the language for communicative purposes. As has just been explained, Communicative Language Teaching complies with these principles and needs.

It is essential, specifically with young children, to provide as much linguistic *input* as we can (Kersten and Rohde, 2013), using the target language constantly. *Input* refers to the amount of target language children are exposed to (Krashen, 1981). Nevertheless, to make Foreign Language Acquisition success, there are two more aspects to be considered: *interaction* and *output*. *Interaction* engages negotiating meaning, fostering vocabulary and helping learners to develop communicative techniques (Gass, 2003). When children interact with their peers, it helps them to better internalize their learning, going from the zone of actual development to the area of proximal development (Vygotsky). Through this interaction, a negotiation of meaning is produced, where the people involved adapt their messages to be understood, as well as an emphasis on corrective feedback (Long, 2007). On the other hand, Swain (1995) added that learners must produce some language in order to intake the target language and check the limits of their ability, denominating it as *output*. Teachers should provide opportunities for children to produce. As the learners' productive skills are still evolving, this production in the Infant Education stage could appear through different formats: a drawing, gestures, a song, routines, etc.

In addition to this, according to Richards (2006), *fluency* is fostered by activities where students negotiate meaning. One example could be role-plays, which could be used later on for accuracy-based activities, working on the grammatical points. Also, we can implement information-gap activities (Richards, 2006). As this author says, there are also task-completion activities such as puzzles and games which are part of CLT for early learners.

In keeping with this, the *speech* displayed by the teacher should be adapted to the students' needs: slower rate, clearer pronunciation, stronger stress, intonation and higher pitch will aid students to understand (Kersten and Rohde, 2013). According to these authors, other factors involved are *gestures, mime and facial expressions*. Additionally, young children can extract meaning from context although they do not know exactly the meaning of all the words (Kersten and Rohde, 2013). Visuals such as pictures, realia, hands-on materials or CDs and videos will help to establish a context. As a result of using these strategies, teachers will provide input through different means, turning learning into multisensorial and catering for individual interests and needs.

To continue, *scaffolding* is also essential at this stage (Kersten and Rohde, 2013). This refers to temporary support provided by the teacher in different aspects, for example, linguistic aspects or content. *Scaffolding* covers verbal and non-verbal support. For instance, routines repeated in the classroom help children to intake every day chunks and phrases in the L2. But also, pictures, songs, our teacher talk, demonstrations of the tasks, etc. are scaffolding techniques (Kersten and Rohde, 2013).

As mentioned before, CLT requires authentic materials and activities taking place in a genuine context. *Task-Based Instruction* provides teaching through meaningful content-related activities which pursue a specific goal (Kersten and Rohde, 2013). They are developed in the target language (Nunan, 2004), using it as a means of communication, not as the main focus. Recio (2005), suggests some reasons why Task-Based Instruction can be implemented with very young language learners. Children look for meaning and TBI activities reflect what learners need to do with the target language (find that meaning). Learners want to experience, ask, make questions and TBI allows this learner-centred teaching. Also, she claims that young learners are not usually inhibited to participate, which allows them to take part in the communicative tasks proposed. Finally, children require opportunities with appropriate literacy demands while TBI offers those opportunities through natural contexts and tasks. Willis (n.d.) proposes activities such as listing, brainstorming, ordering, sorting, comparing, problem solving or matching as part of Task Based Instruction.

2.3 Emotional Intelligence and English as a Foreign Language

Pishghadam (2009), when dealing specifically with foreign language success, proposes that there are too many factors embedded, such as motivation, attitude and personality types. When describing the affective and emotional factors involved in acquiring a foreign language, Brown (1973) subdivided these factors into *egocentric factors*, *social factors* and *cognitive style*.

The first group, *egocentric factors*, are related to imitation. Although in the mother tongue imitation takes a leading role, in Foreign Language Acquisition it has been questioned as one cannot acquire the patterns of a non-native language simply by imitating the patterns they hear. Another item linked to egocentric factors is the ego. As Brown says, learner's self-knowledge, self-esteem, and self-confidence are relevant for language learning success. Also, motivation seems to be another crucial factor in learning a new language. Finally, there is inhibition, which could interfere when interacting and communicating with another person.

Secondly, Brown (1973) proposes the existence of *social factors*. Both, Brown and Dörnyei (1998) defend that humans are social animals and language is the channel that connects us. Within this category, we can find some variables linked to Foreign Language Acquisition: empathy, introversion/ extraversion and aggression. These three items are based on the *egocentric factors* named before, but they have a social component as they involve relationships with others.

The last area is *the cognitive style*, which is a mixture of affective and cognitive factors. It is referred to differences in the cognitive organization and the way individuals learn. This can be useful as we can teach students differently depending on their cognitive styles.

In brief, all these factors should be taken into account when teaching a foreign language but, according to Moreno (2017), the main emotional factors that affect Foreign Language Acquisition are motivation, anxiety and self-esteem. The first and the last of them would be involved in the *egocentric factors*. While, anxiety could be related to *social factors* because, though its basis is *egocentric*, it is provoked by a social situation. Yet, if we strongly believe that EI can be improved in the area of EFL while its promotion may help to acquire better the foreign language, we should also

include in our EFL classes strategies and techniques that train those emotional competencies (Pishghadam, 2009).

2.3.1 Motivation, Anxiety and Self- Esteem in English as a Foreign Language, with a focus on Infant Education

Motivation, as Dörnyei (1998) says, is the “process whereby a certain amount of instigation force arises, initiates action, and persists as long as no other force comes into play to weaken it and thereby terminate the action, or until the planned outcome has been reached” (p. 118). Then, motivation would provide the first impulse for language acquisition but it would also be in charge of maintaining efforts during this process.

Carlton & Winsler (1998) propose that children are born with an innate curiosity that makes them learn about their world. The childhood years are vital to establish those patterns of motivation. This intrinsic motivation (Deci, 1975) is inherent to the kids and causes pleasure while they do the activity and learn. According to Goleman (1995) and following Brown’s ideas on cognitive styles, knowing your student’s learning profiles helps the teacher to adjust the way input is presented. Returning to the egocentric factors proposed, motivation deserves special attention as this is one of the key factors of success in Foreign Language Acquisition (Dörnyei, 1998).

Murado (2010) states that motivation conditions the learning process of every student and in Infant Education, thus language learning should foster intrinsic motivation. He adds that teachers should promote *cultivated motivation*, referring to it as the motivation developed by teachers taking into account the academic and educational variables that affect their students. The best option to implement this is by using activities in which children enjoy but learn at the same time. For instance, using games, songs or including movement. But also, keeping a positive attitude, establishing an optimal atmosphere, planning routines, individualizing attention, using the L1 at some moments, using visual aids or introducing ICT’s (Murado, 2010).

On the contrary, anxiety makes the individual turn into an alert stage in order to prevent risks (Moreno, 2017). In education, anxiety can lead to disinterest and low involvement. Rouhani & Tabatabaii (2008) suggest that this type of anxiety can be associated with fear of negative evaluation, test anxiety and communication apprehension. In this educative stage, it is obvious that students are not going to be

assessed through exams and sometimes they are not conscious that they are being evaluated. Thus, anxiety may be focused on communication apprehension, finding differences in those kids that participate in the classroom in their mother tongue but do not the same in the L2 (Moreno, 2017). If children do not manage yet their mother tongue (Murado Bouso, 2010), they will not use too much vocabulary or many sentence structures in the foreign language either. Bearing these ideas in mind, there is no or very little research that connects anxiety in language learning and Infant Education. What we can conclude is that teachers can promote a relaxing atmosphere reducing the students' level of anxiety, if any. Schwartz (2018), advocates that creating a safe environment will benefit receptive and productive skills. As stated before, by playing children will learn in a low-anxiety context. Moreover, working in groups can also reduce anxiety and stress (Pishghadam, 2009).

Finally, Moreno, (2017) suggests self-esteem as the last emotional variable affecting language acquisition. This author links self-esteem to attitudes, feelings, physical appearance, ability and social acceptance. If the students possess an appropriate level of self-esteem, this allows them to better participate and take risks. Failure of learning a foreign language will cause lower self-esteem. Although the person is the main factor in changing their self-evaluation, it is not until the age of three that children start evaluating themselves, taking into account the evaluations made by their environment. If teachers offer encouraging evaluations, students' self-esteem will increase and it will lead to a positive attitude towards language learning.

2.4 Storytelling

Storytelling, as Dujmović (2006) argues, is “the original form of teaching” (p.75) and one of the oldest forms of remembering. According to Lucarevski (2016), it has been used for promoting educational and cultural values, as well as for entertainment. He refers to storytelling as “a process where a teller uses a narrative structure, vocalization, and/or dramatic and mental imagery to communicate with an audience, who also uses mental imagery to provide the teller with verbal and nonverbal feedback.” (p.26)

As Ellis & Brewster (2014) advocate, stories can be useful in education in general. They offer cross-curricular links, dealing with different areas. Secondly, stories are a valuable tool for learning to learn as they foster the learner's autonomy developing

learning strategies. Moreover, they play an important role in conceptual reinforcement. Finally, the vast majority of stories cater to citizenship and multicultural education, transmitting values and promoting cordial relationships.

As in Dujmović's study (2006), traditional tales express values, fears, hopes, dreams, diverse topics and themes as well as oral stories contain cultural heritage that is kept alive. Also, Ocaña (2009) suggests that, through stories, the oral skills are developed thanks to the inclusion of rich vocabulary as well as creativity and imagination. What is more, the Federación de Enseñanza de CCOO de Andalucía (2009) adds that stories can promote not only social rules but also basic rules regarding appropriate reading habits.

Stories are part of classroom routines in many different educative contexts. According to Dujmović (2006) and Ellis & Brewster (2014), storybooks can be used to create syllabi and work on them for a period of time. There are teachers that apply this methodology, but others prefer to use stories as a complement of the coursebook. Pérez et al. (2013) claim that there are plenty of activities that surround stories: oral activities, written, group, individual, memoiristic, comprehension activities, reflexive, communicative, artistic and observational activities.

2.4.1 Storytelling in the EFL classroom

Storytelling is considered to be an effective pedagogical tool for language teaching, not only in the mother tongue but also with foreign languages (Lucarevschi, 2016). This is due to the fact that stories are contextualized, working on language skills in an engaging way. As this author defends, this resource helps learners retain better the vocabulary, grammatical structures and pronunciation models. Some reasons why storytelling contributes to foreign language acquisition, based on Watts' (2006), Wright's, (1995) and Ellis & Brewster's (2014) ideas, will be presented below.

First of all, in stories, language is contextualized in real situations. Stories are repetitive, containing chunks, words and structures that allow students to better integrate the language. Moreover, storytelling is motivating for kids, as they are anxious to know what is going to happen. This motivation will provoke a positive attitude towards learning. In addition to this, children are at the centre of the process (Lucarevschi, 2016) and they can thus feel identified with the characters and experiences. Storytelling fosters

communication, since children may respond to it providing some feedback. In fact, sharing stories makes people aware of others, which can improve negotiation skills through social interaction (Lucarevschi, 2016). Moreover, paralinguistic patterns such as rhythm, intonation and pronunciation are addressed.

Finally, when introducing stories in Infant Education, teachers usually divide them into three stages. First of all, activities to do before the story, such as memory games or bingos. Secondly, activities to do during the story such as question-answer, miming or chanting. Finally, activities to do after the story: retelling, gap-filling or ordering the scenes. This division is related to the Task-Based Instruction mentioned before. Murado (2010) states that there are three moments implied in the task sequence: initial stage (pre-task), implementation stage (while-task) and assessment (post-task) which would be linked to the storytelling activities named. With this, teachers create lesson plans in which stories become the guiding thread providing a context for the students' learning.

2.4.2 Storytelling in Infant Education

As Watts (2006) says, adults of every culture have always told stories to their children. According to Ghosn (2001), children are naturally fascinated by stories, they enjoy listening to them and are used to narrative conventions. Watts (2006) also proposes that stories are vital to mother-tongue learning and the same happens with Foreign Language Acquisition. As each child is unique, storybooks are an ideal instrument to address to different interests and learning needs (Ellis & Brewster, 2014). Storytelling, in general, develops in the child the language expression, logical thinking, imagination and creativity (Wright, 1995).

The Federacion de Enseñanza de CCOO de Andalucía (2009), focusing their attention on the Infant Education stage, suggest that stories develop language, taking into account the communicative aspect but also artistic and creative ones. They also foster affective development through a relaxing atmosphere, which promotes learning. According to this collective, students memorize and comprehend better stories as they have an opened structure that conveys simple linguistic forms and maintains an ordered sequence of events. This facilitates the acquisition of time concepts as well as oral expression. Moreover, teachers can increase students' interest in literacy; encourage

physical, cognitive and personal development and broaden oral language through dramatization and memorization of scenes. During the Infant Education stage, children are integrating routines and stories are also an optimal resource to introduce everyday life situations. Although in this stage children will not write in the foreign language, storytelling will provide an initial approach to reading and writing and to English literacy. Apart from this, teachers may also work on values, role's characters, concepts, attitudes and processes, emotional expression, etc.

Futhermore, stories are usually accompanied by visuals such as pictures, illustrations, flashcards or realia (Murado, 2010). Moreover, we cannot forget some techniques that need to be considered when telling a story (Ellis & Brewster, 2014). One of them is to sit the children on the floor, next to the storyteller. Once it is done, the reading should be slow and clear, using gestures, miming, facial expressions, different tones and volumes. It is important to make the appropriate pauses to create curiosity. Also, teachers use to commentate on the illustrations, providing time for students to "read" them. Finally, there is usually a book corner in every class containing different types of books that children can read freely whenever they want.

2.4.3 Storytelling and Emotional Intelligence

As has been mentioned previously, "children are naturally drawn to stories" (Dujmović, 2006, p.76). This addresses directly students' motivation, one of the key domains of Emotional Intelligence (Goleman, 1998). Scholars such as Ghosn (2001) specifically defend that literature fosters Emotional Intelligence by offering vicarious emotional experiences that model the brain circuits of empathy. From this, we can extract that the Empathy domain is developed when listening to and reading stories. Stories show situations that parallel our lives (Watts, 2006) and, from them, we can access our fears, hopes, relationships and ideas, yet from a safe distance. In addition to this, Goleman argues that:

the repetition of elements already seen in the tales allows children to revisit the trauma without any danger and it opens to potential healing paths. On the one hand, the memory is updated in a low-anxiety context, desensitizing and allowing the flowering of another kind of non-traumatic response, while, on the other hand, it allows to a more positive imaginary denouement (1995, p.325).

When telling a book, we can stop at any point, comment on what is happening and observe different ways in which the characters solve the situation. Also, it is possible to propose our own solutions to the problem, which will improve the domain of Empathy and Self-Regulation.

Furthermore, in Dujmović's (2006) view, storytelling has several benefits for emotional and social development. Storytelling time involves sharing feelings in a relaxed atmosphere, creating a low-anxiety context which will facilitate the learning process. He emphasises that stories allow children to increase their self-knowledge and others-knowledge, two main domains of Emotional Intelligence (Goleman, 1998).

To sum up, it is essential to involve Emotional Intelligence in the classroom planning, including the foreign language teacher which will play also an important role promoting this ability, mainly in such a crucial stage for the development of Emotional Intelligence and the acquisition of a second language as Infant Education. In order to finish this section, a table has been created summarising the main aspects in common that connect Emotional Intelligence, EFL teaching and storytelling in Infant Education.

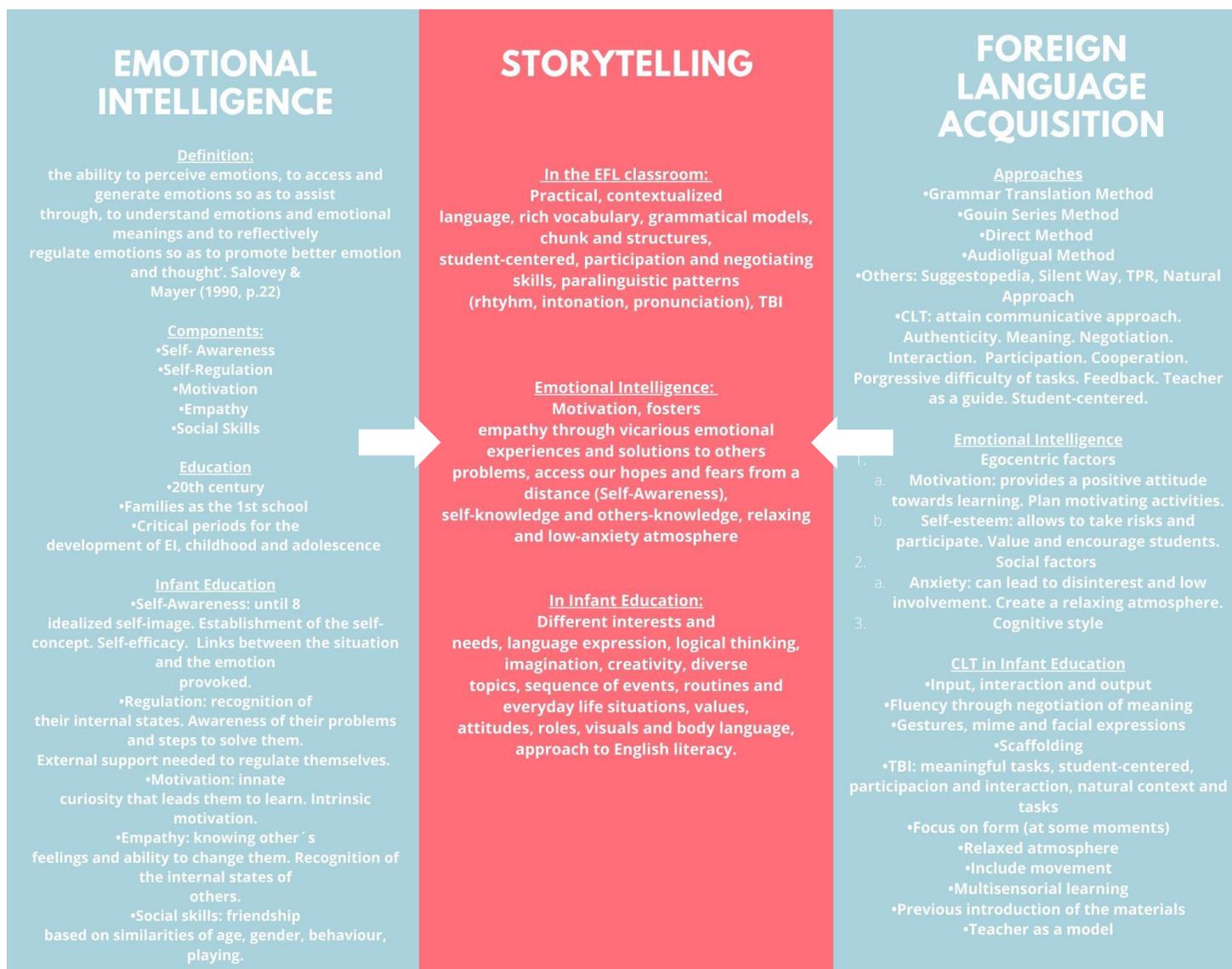


Table 1. Theoretical overview.

3. LEGAL FRAMEWORK

In the last few years, there has been a growing interest in learning English, which has been reflected in some of the laws developed and implemented in our educational system.

The LOE, modified by LOMCE (LOE, 2013)³, already in its preamble defends the necessity of managing fluently unless one foreign language. Also, it is agreed that it is the responsibility of the authorities to foster a first positive and oral approach to the foreign language during the second cycle of Infant Education.

On the one hand, according to Gobierno de Aragón and Departamento de Educación (2008), the Infant Education stage is a complex period because, during this time, children are continually evolving. Thus, education must adapt to those students' different necessities. While the first stage of Infant Education (0-3 years) is focused on stimulating the child and fostering its autonomy, the second period approximates the child to language, literacy, reading, writing, numeracy, ICT's, arts, music and the oral use of a foreign language. These concepts will be divided into three areas: *Conocimiento de sí mismo y autonomía personal*; *Conocimiento del entorno* and *Lenguajes: comunicación y representación*. Although they are classified into different areas, the Infant Education stage possesses a globalized character which establishes cross-curricular links among all of them.

It is not until the second cycle of Infant Education that the teaching of the foreign language begins. As can be observed in the Orden del 28 de marzo del 2008, del Departamento de Educación, Cultura y Deporte, por la que se aprueba el currículo de la Educación Infantil y se autoriza su aplicación en los centros docentes de la Comunidad Autónoma de Aragón, in the area "Los lenguajes: comunicación y representación" we find two general objectives that refer directly to Foreign Language Acquisition: "3. Comprender las intenciones y mensajes de otros niños y adultos, adoptando una actitud positiva hacia la lengua, tanto propia como extranjera" (p.4968) and "4. Iniciarse en el uso oral de una lengua extranjera para comunicarse en actividades dentro del aula, y mostrar interés y disfrute al participar en estos intercambios comunicativos" (p.4968). The focus on the Infant Education stage is thus on the communicative competence

³ Although this is the current legislation, the Govern is working on the proposal of the new LOMLOE law

which, in parallel, is the aim of Communicative Language Teaching, as has been exposed in the previous section of this dissertation. Moreover, the first block of the area “Lenguaje verbal” indicates two contents related to foreign language acquisition. The first would promote an interest in participating in routines and current communicative situations, while the second emphasizes the positive attitude toward the foreign language and the general comprehension of oral texts. Particular attention is devoted to the oral aspect of the language, as suggested in the objectives.

From these lines, we can also conclude that motivation and a positive attitude towards the foreign language play an important role in this stage. Therefore, this addresses directly to the Emotional Intelligence domains described previously. Another important part stated in the curriculum is the teacher’s confidence in the students’ abilities to progress. As stated previously, the expectations teachers place on learners will influence the self-image they create. Moreover, this document advocates that the teacher’s duty of creating an affective and secure atmosphere will facilitate the learners’ participation and communication.

On the other hand, the ORDEN ECD/823/2018, de 18 de mayo, por la que se regula el Modelo BRIT- Aragón para el desarrollo de la Competencia Lingüística de y en Lenguas Extranjeras en centros docentes públicos no universitarios de la Comunidad Autónoma de Aragón (Gobierno de Aragón. Departamento de Educación, 2018) defends the development of the linguistic competence in foreign languages with a specific emphasis on oral communication and the communicative competence through active methodologies and social commitment. The Modelo BRIT- Aragón proposes a higher time of immersion in the foreign language from the first courses of Infant Education, including different activities (curricular, extra-curricular, exchanges, etc.) offered during the 35% of the schooltime. The Modelo BRIT-Aragón will be implemented in the first course of the second cycle of the Infant Education stage and all the students will take part in this programme. This legislation advocates that the acquisition of linguistic competence and the four skills (listening, speaking, reading and writing) should be promoted taking into account the recommendations made by the CEFRL.

As has been mentioned before, in the second cycle of Infant Education, teaching and learning is globalized. According to the Modelo BRIT-Aragón, an affective

approach to the language, involving the students in communicative situations, will be necessary for students to succeed. For that purpose, the foreign language will be integrated into most classroom situations and routines and this bilingual methodology must take into account the principles provided by CLIL. Also, the schools should foster the use of authentic and original materials in the foreign language area, and stories can obviously fulfil these requirements. Furthermore, in order to make the learning multisensorial, the teaching materials should be presented through different formats so as to provoke students' curiosity, as has been explained that happens when we use storytelling in our classrooms. Furthermore, the curriculum reports the importance of comprehending and reproducing literary texts which transmit not only our own values and culture but those of other communities. Within this, the literature and culture of the foreign language, English, is included, in other words, stories are considered as relevant at this stage.

In addition to this, the British/MEC integrated curriculum that is applied to some of our schools proposes teaching through topics. One of these topics are "Traditional stories and Fairy tales" (p.32). In fact, storytelling and picture books can be used as part of the classroom routines, not only as a topic, but also developing speaking and listening skills. Indirectly, there will be an initial approach to reading and writing which will be greater in the Primary and Secondary stages, an approach that can be fostered through storytelling.

4. METHODOLOGY

Firstly, the theoretical framework has been developed and, as a way of gathering the most relevant issues in each of these fields, Table 1 has provided a general overview. To continue, in order to choose the adequate topics and books for the students I have had in mind for my initial implementation in the first year of Infant Education, the curricular and legal framework and some methodological proposals that are aligned with EFL and EI have been extracted from these documents.

Thirdly, a checklist has been designed to select the books for this specific context. This tool includes Emotional Intelligence criteria, issues related to linguistic items (input, vocabulary, grammar, etc.), paralinguistic items (promotion of values, narrative style, etc.), and aspects connected to artistic features. It has been created taking into account some of the CLT principles proposed in the theoretical background. According to this, it is thought that each book should present a maximum of ten new words for beginners. This vocabulary should be meaningful for children for them to acquire the new meanings that will allow them to communicate in their real lives. Also, grammar structures and linguistic functions must be addressed with the same objective; therefore, not only meaning will be enhanced but also, at some points, the form will be important. Furthermore, when acquiring a foreign language, it is important to maintain the word order for children to intake the correct sentence structure. Moreover, the storyline will be easier to comprehend if the text is focused on one or two verbal tenses. Another relevant aspect is that children need repetition to interiorise new content. Because of this, repetitive structures and cumulative content will be pursued. Rhymes, wordplay, onomatopoeias and literacy devices will help the kid to be aware of the rhythm of the English language. Also, stories with simple guiding threads will be used for the children to get the gist easily. Nevertheless, these stories should be rich in content, for the teacher to propose activities based on pre, while and post-telling, and they should present emotions, conflicts, solutions, etc. which engage the children. Further, the possibility for children to participate has been addressed through different mechanisms (question-answer, chorusing, chanting, etc.). Another aspect that will engage children to listen to the story is the illustrations of the book. In addition to this, all the stories should contain a clear setting, plot, conflict and resolution, as this will facilitate children to follow the story. On the other hand, the stories chosen should transmit some cultural aspects, as CLT proposes that knowing the culture plays an

important role in FLA. This is also relevant to develop Low Order Thinking Skills and High Order Thinking Skills to awake the students' thought.

Regarding the emotional part, stories that do not only imply the domains proposed by Goleman but which also transmit values have been sought. Finally, the emotional criteria imply items that are related to each Goleman's domain in order to select which story could be the most adequate for each specific area.

First, in order to check the accuracy of the criteria of this provisional tool, a series of books (*Are you my mother?; I love you just the way you are; Handy Manny, Bunny Trouble; Sharing a shell; The dot; Beautiful Ooops; Not fair, Won't share; Little Blue Truck; Today I feel silly and other moods that make my day and I can handle it!*) were analysed. Regarding the search and selection of these preliminary books, some parameters were taken into account. First of all, some websites which contained books to develop Emotional Intelligence were reviewed. As they were not classified into the domains proposed by Goleman, the abstracts of the stories were read in order to verify that there was a connection to this field. Later on, the reviews and opinions were checked on different pages⁴. Also, to verify the selection, some websites by preschool teachers who have used some of the books were revised. Within these aspects, more attention was paid to age-appropriateness, the mark provided by the person who commented, references to the text difficulty, the length of the story and any mention of emotional features. Moreover, some of the books had the storytelling version uploaded on YouTube, which allowed me to generally perceive the content.

Once this stage was finished, the final version of the checklist was designed (see Tables 2,3,4,5.). After applying it, I selected and analysed some specific stories, which can also be found in the Appendix 1. They are divided into the five domains proposed by Goleman (1998). Each domain has a colour in order to distinguish it easily. For the Self-Awareness domain, the story is "*Today I feel silly and other moods that make my day*" by Jamie Lee Curtis (1998). The Self-Regulation domain is worked through *I can handle it!* by Laurie Wright (2016). Thirdly, "The Dot" by Peter Reynolds (2003) is linked to Motivation. Empathy will be developed through "*Little blue truck*" by Alice

⁴ Some of the pages researched: <https://www.lacositadeingles.com/aprenden-jugando/>; <https://www.harpercollins.com/>; <https://www.amazon.es/kindle-dbs/fd/nonprime-pr/>; <https://www.kirkusreviews.com/>; <https://www.commonsense.org/education/>; <https://www.totschooling.net/>; <https://www.goodreads.com/>.

Schertle (2008). Finally, “*Not fair, won’t share*” by Sue Graves (2011) will work on Social Skills.

After analysing and selecting each story, the creation of the lesson plans was carried out. They have been designed following Task-Based Instruction along with the main CLT principles explained in the theoretical framework. Therefore, the sessions are divided into: pre-task, task and post-task. The three parts propose activities which involve the corresponding Emotional Intelligence domain, and the main task is usually the one devoted to the storytelling act itself. Also, each lesson includes some tools for assessing the students’ performance in terms of their communicative and emotional competence and for suggesting any room for improvement in the sessions. As the implementation has not been possible, at least these materials are provided for my future teaching practice.

The next stage meets the general strategies teachers can develop to integrate Emotional Intelligence into their foreign language classes when they make use of the resource of storytelling, not only focusing on the topic of the story but offering a wide range of strategies and techniques that could be used to work on the different domains of Emotional Intelligence and on the emotional factors that most influence the acquisition of a foreign language. While I include these teaching plans and guidelines, I critically discuss why my didactic proposal fits in the criteria established throughout the theoretical framework and the checklist so as to demonstrate that they are able to integrate the teaching of the communicative competence as well as emotional skills in a holistic manner.

LINGUISTIC ITEMS			
CRITERIA	YES	NO	COMMENTS
Introduces new vocabulary (through lexical sets)			
The vocabulary is useful for the students' everyday lives			
Grammar Structures are simple (subject+ verbs+ complements)			
Contains dialogues			
Contains linguistic functions: describing, sequencing, making questions, answering, etc.			
Contains repetitive structures			
Contains "Wh" - questions			
Is focused on one or two verb tenses			
Maintains the word order			
Helps to become aware of the rhythm of the English language			
Provides rhymes, wordplay, alliteration, onomatopoeia or patterns of repeated sounds to internalize sets of sounds in the English language.			
The language is authentic, non-adapted			
It promotes listening for the general gist			
It allows students to participate through question-answer, songs, chants, guessing games, etc.			
Helps students to make predictions of what is happening			
The story implies an early approximation to English literacy			

Table 2. Linguistic items.

PARALINGUISTIC ITEMS			
CRITERIA	YES	NO	
The story has well-defined characters			
The story has a clear setting, plot, conflict and resolution			
The order of the events is clear			
There is cumulative content			
Contains suspense or surprise			
Allows for follow-up activities ¹			
The topic is meaningful to the students			
It promotes values			
It provides information about cultural aspects of the target language (festivals, history, geography, food, etc.)			
It displays everyday life situations			
Develops Low Order Thinking Skills			
Develops High Order Thinking Skills			

¹ Although it will depend on the teacher, the activities will be set in an interesting story, variation of elements, rich vocabulary, different characters, troubles and solutions, etc.

Table 3. Paralinguistic items.

ILLUSTRATIONS ITEMS			
CRITERIA	YES	NO	
Are the illustrations colourful and attractive for children of this age?			
Do they help develop visual literacy?			
Are they aligned with the text?			

Table 4. Illustration items

EMOTIONAL INTELLIGENCE ITEMS			
CRITERIA	YES	NO	
Will the students connect the story to their personal experience?			
Does the story help to establish links between the cause and the consequent emotion?			
Does the story help to recognise the students' own emotions?			
Does the story help to develop self-esteem?			
Does the story reflect characters dealing with their own emotions?			
Do the characters make an effort to achieve a goal/solution to a given problem?			
Is it relevant to the students' interests?			
Will the story develop the students' imagination?			
Will the story promote a positive attitude and curiosity to learn more?			
Will the storytelling engage the pupils in learning English and its culture?			
Does it help to be aware of other's emotions or problems?			
Does it help to propose solutions to others' problems?			
Does the story help the students identify with the characters?			
Does it promote collaboration among the characters?			
Does it help students to share their emotions with their classmates?			
Does it allow for role plays where there is some negotiation of meaning and exchange of information?			
Does the story build positive relationships among the characters?			
The story allows to build up activities in which the students' social skills are developed			

Table 5. Emotional intelligence items.

Emotional legend:

- Criteria related to Self-Awareness
- Criteria related to Self-Regulation
- Criteria related to Motivation
- Criteria related to Empathy
- Criteria related to Social Skills

5. RESULTS AND DISCUSSION

As mentioned above, some of the books analysed were selected to develop the lesson plans. This analysis was made through a checklist which includes the principles of Communicative Language Teaching, paralinguistic criteria, artistic aspects and issues related to Emotional Intelligence. We can see that, generally, all the books meet almost all the criteria. For this reason, the plot was also taken into account for the final selection of the books, choosing the stories that were most related to the domain we were interested to work on/in working? Finally, the selected stories are *Today I feel silly and other moods that make my day* by Jamie Lee Curtis (1998), meeting fifteen linguistic criteria, eleven and three regarding the emotional part of Self-Awareness. *I can handle it!* by Laurie Wright (2016) was selected for the Self-Regulation domain, meeting fifteen linguistic items, eleven paralinguistic criteria and all those regarding the self-regulation emotional criteria. Then, *The Dot* by Peter Reynolds (2003) met fifteen linguistic aspects, eleven paralinguistic criteria and all the items related to Motivation. For the Empathy domain, *Little Blue Truck* by Alice Schertle (2008) was selected, fulfilling fifteen linguistic aspects, ten paralinguistic and all the items related to empathetic skills. Finally, *Not fair, Won't share* by Sue Graves (2011) was picked up for working on the Social Skills, meeting fourteen linguistic aspects, ten non-linguistic and all those related to the emotional domain. All the books met the artistic criteria. Besides, regarding the non-linguistic aspects, none of them implied cultural references, being on some occasions the unique criteria that “failed”. Little importance is given to the cultural aspects that are so relevant when acquiring a foreign language.

5.1. Teaching proposal

They are five sessions focused on the domains proposed by Goleman (1998): Self-Awareness, Self-Regulation, Motivation, Empathy and Social Skills. As children who are three or four years old are still experiencing an egocentric stage, a relevant thing to do is to set an adequate basis to recognise their own feelings and the ability to regulate them. Once these aspects are managed, the attention is focused on the Empathy and Social Skills domain, which involve other people. Throughout the entire proposal, but also specifically in one of the lesson plans, Motivation will be addressed too. This domain will probably be the most developed, as children are naturally fascinated by stories and motivation is one of the key factors when acquiring a foreign language.

Although in this dissertation the five areas of Emotional Intelligence are enhanced, the ideal would be to develop them progressively during their educative lives, first establishing an adequate basis in one's emotional life and then including the rest of the people. Thus, very young learners will learn how to place themselves in the other's perspective or help anyone to solve a problem.

Furthermore, there are some personality aspects which are being developed along this stage. As children need support to regulate their emotions, a self-regulation technique has been taught (see 2nd Lesson Plan "*Can you handle it?*") in order to begin to develop this capacity on their own. Also, students at this age relate the emotion with the specific situation occurred. Lesson plans 1 (*How are you feeling today?*) and 2 will help this capacity as they propose a concrete situation and explain the emotions felt by the protagonist. Besides, children know others' feelings and have the ability to change them. Due to these facts, along with the 3rd ("*Great artists*") and 4th ("*Becoming expert helpers*") lesson plans, the capacity to put themselves into the other's shoes and to suggest solutions to others' problems have been developed. Although self-esteem is not addressed directly, it can be deduced that, as happens in the 1st or the 2nd lesson plans, having bad moods is normal, but we should keep on with our lives, trying to think of solutions. In addition to this, storytelling is usually motivating for children, so this will benefit their natural motivation to learn, in this case, words and structures of the second language or concepts and ideas related to a specific area of knowledge. As has been mentioned before, pupils need support when facing difficult situations or problems and sometimes they need the figure of the teacher for that. Along with the 4th and 5th ("*Can you share?*") lesson plans, they will have to cope with others' problems, proposing solutions with the help of the teacher. Moreover, these same lesson plans will develop their social competence and interaction with their peers at school, as they have to collaborate with each other to carry out many of the tasks proposed. Finally, probably at the end of each lesson plan, students will feel satisfied with their own learning process as they will have overcome the challenge proposed at the beginning, increasing their feelings of self-efficacy.

On the other hand, regarding the Communicative Language Teaching framework, there are some aspects to highlight. The input is distributed through different formats: the teacher's speech, the books and other materials such as flashcards (1st, 2nd, 3rd, 5th lesson plans), songs (3rd lesson plan), videos (3th lesson plan), etc. Thus,

this turns the learning into multisensorial. Together with the input, interaction and output are also addressed. First, the activities planned are usually done in groups. In the three stages, there is usually a dialogue between the teacher and the students. Due to this, kids will talk with each other and modify their contributions in order to be understood and to understand, involving negotiation of meaning. At the same time, there is some production, as students are in the centre of the process being active communicators. This production assumes different forms of expression: speaking, drawing, singing, pointing to something, etc. Along all the lesson plans, the teacher will make use of body language, mime, gestures, facial expressions, which will help with a better understanding of this emotional vocabulary. Scaffolding is implied through this body language but also through the materials used such as flashcards (previously referenced), songs, videos, crafts (3rd, 4th lesson plans). In keeping with this, movement has been included through some activities such as in the 2nd lesson plan, or the 1st and the 3rd in which children move around the class. In fact, this can benefit those kinaesthetic learners as well as promote a major interaction in the classroom. Another aspect that reflects CLT is that there is usually an introduction of the materials prior to their use. The teacher will act as a model, providing an adequate pronunciation and guiding the students throughout the activities. Besides, a meaningful context has been created throughout all the sessions for the students to enter in the "story mood" and own its meaning and components. Due to this, children will listen with an aim, becoming the centre of the learning process, as they may participate and interact through the tasks planned - features that justify the model of Task-Based Instruction.

In addition to this, the target language is contextualized since it emerges from the book or the real situation created to contextualise the story. In this first course of Infant Education, vocabulary plays an important role, as it is reflected in every lesson plan. But also, some linguistic functions are developed: expressing ability (3rd, 4th, 5th lesson plans), answering questions (all the lesson plans), labelling (1st, 2nd, 3rd, 4th), identifying (1st, 2nd, 3rd, 4th, 5th lesson plans), hypothesizing (1st, 2nd, 4th, 5th lesson plans), agreeing or disagreeing (5th lesson plan), comparing (5th) and sequencing (5th). Besides, some of the stories imply everyday life routines (1st, 2nd, 3rd, 5th lesson plans), which can help students to get used to them outside the school world. Also, this can lead students to access their fears, or even traumas, from a safe distance, feeling identified with the characters living the same situation they experienced. Along with this, as some

of the characters are same-age kids (1st, 2nd, 3rd, 5th lesson plans), this will make children feel identified with them, empathising better with the situation and hypothesizing how they would feel if they were them. Moreover, in this line, some of the books present situations where some characters help others or propose solutions to problems (3rd, 4th, 5th lesson plans). This implies offering the vicarious experience of empathy, which will influence the students' learning as they will see examples of collaboration and help through characters through which they can feel reflected. The fact of proposing solutions to others' problems also enhances Self-Regulation practices.

Regarding the teacher's role, she can also transmit the paralinguistic aspects of the target language by using an adequate intonation, rhythm, making pauses and using the right pronunciation, as mentioned before. The variety of books allows to cater for different interest and needs as their topics are different, not only the emotional domains but also the content itself. Throughout them, there is also a transmission of values such as perseverance, love, friendship, help, collaboration, initiative, etc. which will also impact on children's Emotional Intelligence.

To sum up, the lesson plans have tried to lead children to face situations that produce specific emotions, which they should recognize. It has been planned that they observe the problems of others from a different perspective and propose solutions to them, being empathetic. Likewise, self-regulation strategies and motivation as a source of energy have been transmitted. All this taking into account the acquisition of vocabulary, paralinguistic patterns, linguistic functions and grammar structures of a foreign language, as it is English for them. The lesson plans are located in the Appendix 2, 3, 4, 5 and 6. Throughout the sessions, some general guidelines which are explained below, will be applied; they are marked in bold to distinguish them.

5.2. General guidelines and techniques for the introduction of EI through storytelling in IE

Throughout this dissertation, I have noticed that not only does the content of the book matter, but an important part lies in the teacher's ability to tell the story and propose activities based on it. As stated previously, Emotional Intelligence can be improved through as well as it improves the acquisition of a foreign language. Thus, teachers should include this capacity in their foreign language classes through storytelling,

regardless of the subject matter of the story. It has been proved that the most influential affective and emotional variables implied in FLA are motivation, self-esteem and anxiety. Hereunder, some techniques which involve these areas – divided into pre, while and post-telling – are presented for the teachers to include them in any storytelling in the EFL classroom.

Although they are distributed this way, some of them can be applied to the three stages. For instance, as a teacher, feel comfortable talking about the feelings (Goleman, 1995). Emotions will appear throughout the storyline, but also during the activities and comments made by the students. Regarding the students' comments, the teacher should always listen to them, and even more so, if they are talking about their feelings and emotions. With this active listening, they will feel valued and cared for, increasing their self-esteem. Also, it will allow the teacher to provide positive and corrective feedback based on the students' productions. This will affect motivation and self-esteem. Pupils will feel attended to as the correction will mean that the teacher was listening to them, but this will also make them keep on learning as there will be a positive and encouraging part.

5.2.1. Pre-telling strategies

- Create a story corner (Sanchez, 2014). It can be decorated with bookshelves, a carpet, cushions, pictures, flowers, colourful clothes, artworks, etc. Make the students feel that something different is happening. This will impact on the children's motivation, getting them ready to listen and enter in that "story-mood".
- If the distribution cannot be changed, use a story bag, a puppet, a special coat or hat. This beginning, repeated every time, creates a story readiness through which children will be ready and engaged even before the telling have started. (Sanchez, 2014). This will impact on their motivation and it will also reduce their anxiety because children will feel relaxed, enjoying the story-mood and the storyline, they will not think whether they have to participate or not. Their implication will be natural and thus their contributions will not worry them.
- Sit the students on the floor, next to the storyteller (Ellis and Brewster, 2014). This will help you create a low-anxiety context, as children will feel you next to

them. With this, “they know that they are going to share something” (Sanchez, 2014, p.22). Also, this distribution will enhance dialogue and communication.

- Announce with a song that it is storytelling time. Songs increase children’s motivation to learn (Murado, 2010). This fact, will also reduce anxiety, creating a low-anxiety atmosphere as silence will come up. This situation allows kids to participate without thinking about what they are going to say or what they are going to do, as they will feel free to contribute whenever they want. This will allow kids to learn the language in a more natural way.
- Create a meaningful context through which students will feel motivated to listen to the story.
- Introduce previously the materials that are going to be used (Murado, 2010). This will introduce some vocabulary which will appear throughout the book, preparing them for the activities to do after the telling. Anticipating these new meanings, will reduce the anxiety and children will feel motivated as this will awake a curiosity on them to keep on discovering the book.
- Include movement (Murado, 2010) to help pupils feel relaxed and motivated, which can reduce their affective filter in terms of SLA, allowing them to take risks in our lesson (participate, produce anything, etc.).
- Introducing new vocabulary (Wright, 1995) will prepare the students for new meanings and words which will appear in the book or the activities, feeling less anxious about not controlling the situation with this new language.
- Talk about how they feel. This will help you know how they are and confirm that they are ready to learn. Also, this will help them recall the vocabulary of emotions. This way, they can feel valued and listened, improving their self-esteem.

5.2.2. *While-telling strategies*

- Ask questions to the students in order to make them hypothesize about how they would feel in specific situations. This will help them to be empathetic towards

the book's characters. Also, giving opportunities to participate will make them feel valued and listened, improving their self-esteem.

- Involve students and enhance active participation through rhymes, songs, chants, question-and-answer rounds. This will increase their motivation as they feel part of the telling, intaking the language embedded in the sentences, as well as it will reduce the anxiety as they are doing it in group.
- Read clearly and slowly (Ellis and Brewster, 2014). This will help with the low-anxiety context, as they will better understand. Listening to a clear and slow rhythm can motivate students to keep on listening, making them feel secure in this situation. If the reading does not fit their necessities, kids can feel anxious and their involvement can be lower.
- Use gestures and facial expressions, module your voice, tone and volume (Ellis and Brewster, 2014). The students' motivation will benefit from it and also, their anxiety will decrease. This will affect their better acquisition of new structures and vocabulary together with the learning of new content.
- Display appropriate models of pronunciation, intonation, rhythm and grammatical accuracy (Murado, 2010) can provoke a motivation in the students to keep on learning, as listening to new rhythms of new languages can engage the pupils and make them imitate the teacher.
- Use visual support (Sanchez, 2014), flashcards, realia, videos, pictures, etc. which will be helpful for their self-esteem, as these resources will aid with the comprehension acting as scaffolding. Also, new elements will impact on their willingness to know more about the story in particular and the language in which is being told, as they will be visually attractive.
- Make pauses to create interest and let the pupils read the images, analysing their meaning (Ellis and Brewster, 2014). This will motivate them to keep on listening and discover the rest of the story.
- Make comments on the illustrations (Ellis and Brewster, 2014). Children will feel motivated to know about the story if the illustrations are attractive and also if they have the opportunity to say something about them, which will lead them to empathise with the characters and the events depicted in the story.

5.2.3. Post-telling strategies

- Ask questions to the students in order to make them hypothesize about how they would feel in these situations. They will talk about themselves, feeling listened and improving their self-esteem. Also, speaking about themselves will motivate them as they are experiencing an egocentric stage in which they love talking about their experiences. This hypothesizing can help them to be more empathetic towards the book's characters too.
- Include movement (Murado, 2010) or Total Physical Response as it can help pupils' motivation and reduce their level of anxiety as their affective filter will decrease, feeling secure in this atmosphere creating a "story-mood" in which they will feel free to take risks.
- Ask children to read the stories by themselves (Watts, 2006). They will feel motivated to read on their own the same story, as they love repetition. With it, the students' autonomy will be benefited and this can make them feel more involved in the learning process.
- Acting out a story can help students' reduce their level of anxiety, as they are doing it in group, interacting with each other. Moreover, drama provides a context for kids to listen, so their motivation will be enhanced too. This also allows children to be at the centre of the process, as active learners, thus, their self-esteem can be fostered as they will feel valued, observed and listened. Feeling free to produce can raise also their motivation, developing creativity and imagination while owning the new language.
- Labelling their feelings (I feel/ I am...) can awake the vocabulary of emotions learnt and children can feel secure, remembering these meanings they have already acquired. With this, their self-esteem is increased as they are able to control the situation expressing through these words learnt.
- Find the mistakes, draw and guess, growing story, mixing stories, mime and guess (Wright, 1995) and retelling with absurd are some examples of post-telling activities which can motivate children, as they are funny and engaging. They do not only have fun, but also retain some vocabulary and grammar. Playing games can also impact on their self-esteem, if their contributions are

correct children will feel listened and valued. Furthermore, through a fun atmosphere, children learn in a low-anxiety context (Pishghadam, 2009).

- Collaborative, cooperative activities and working in groups can reduce the level of anxiety (Pishghadam, 2009) as children are not working by themselves but they work together, supporting each other. They will feel freer to participate, trying out new ideas and thoughts.
- Hands-on activities are engaging and motivating, allowing the students to discover by themselves. This semi-free exploration can motivate students as they are the main protagonists at the centre of their learning. Their self-esteem can also be influenced, as they will feel that the teacher trusts them and allows them to do new things.
- Establishing a dialogue, commenting on the facts happened, sharing their opinions and thoughts can help them to feel listened, improving their self-esteem. Feeling listened will motivate them, as they will be in the spotlight, which they like at this age. It also contributes to the emotional domains implied specifically in each story. Moreover, they will acquire new vocabulary, meanings and grammar, according to the linguistic processes previously described.

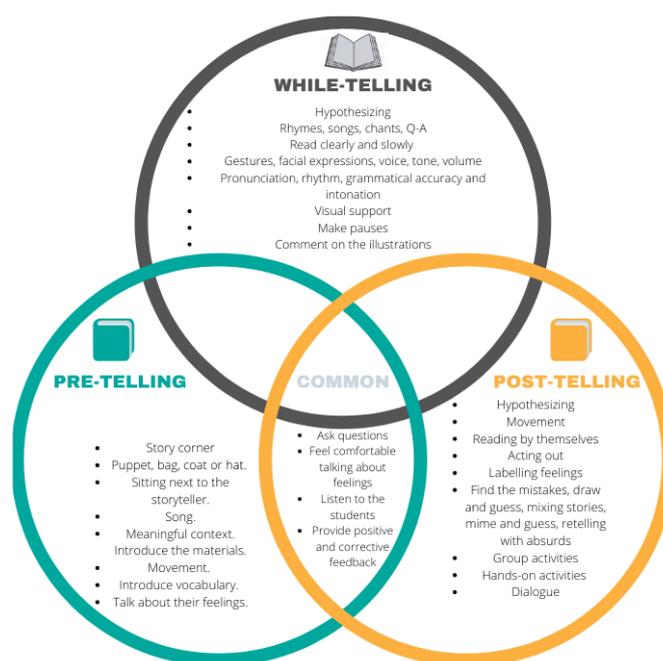


Figure 1. General techniques overview.

5.3. Ongoing assessment emotional tool

According to Extremera & Fernández-Berrocal (2004), three evaluation approaches are often used in the educative context when assessing Emotional Intelligence. The first of them is the one composed of questionnaires and self-reports. Secondly, the observation process is usually completed by the teacher. Finally, some emotional tasks can allow us to measure this ability. During the lesson plans designed, the instrument that would fit in most is the observation process. It has been shown that students have some emotional tasks which should solve, while the teacher observes their performance to see whether the students fulfil the objectives or not. Moreover, as it is a foreign language project, it would be difficult for the pupils to complete a questionnaire by themselves. Hereunder, some criteria for assessing the Emotional Intelligence ability in these lesson plans are presented. With it, the teacher would be able to observe these criteria throughout the different sessions and check their progression. In fact, these are the tools that would have been applied if the implementation of these lessons had been possible. In addition to this, each lesson plan has included a rubric to assess the particular learning outcomes to work on that session, but this observation tool would have been useful when taking notes about the students' performances mainly in the area of emotional education.

	LESSON 1		LESSON 2		LESSON 3		LESSON 4		LESSON 5	
CRITERIA	YES/ NO	COMMENTS	YES / NO	COMMENTS	YES/ NO	COMMENTS	YES/ NO	COMMENTS	YES/NO	COMMENTS
The student... Recognises how he/she is feeling by explaining it (in the L1 or L2) or responding to that emotion physically										
Names the emotion he/she is feeling										
Recognises how their partners are feeling by explaining it (in the L1 or L2) or acting in response to it.										
Names the emotion their partners are feeling										

Proposes solutions to his/her mood (in the L1 or L2)										
Listens to their partners' problems										
Proposes solutions to others' moods (in the L1 or L2)										
Shares his/her feelings with the class										
Plays with mates displaying adequate social skills										

Table 6. Ongoing emotional assessment.

6. CONCLUSION

Considering all the previous ideas, it is time to go back to the initial hypothesis from which this dissertation started, which was based on the idea that Emotional Intelligence could be improved through storytelling in the EFL Infant Education classroom and that it could facilitate the acquisition of the foreign language. Throughout this work, it has been verified that emotional education has been booming for a few years in the world of education. Families and educators have realized about the importance of the acquisition of emotional skills, including it in the curricula. As we are in a globalized stage as it is Infant Education, it has been demonstrated that it is relevant to introduce also the teaching of this skill in foreign language classes. Through this learning, not only can children improve their language and emotional abilities, but Emotional Intelligence can also influence the way in which they acquire this new language. In other words, certain emotional factors such as motivation, self-esteem and anxiety have demonstrated to be an essential part of FLA.

In addition to this, this dissertation was aimed at designing a series of lesson plans which were not only based on the Emotional Intelligence domains proposed by Goleman but also provided some techniques for teachers to apply in their storytelling sessions, which could influence the emotional factors implied in this Foreign Language Acquisition. Thus, the theoretical review has concluded that the domains of EI are composed of Self-Awareness, Self-Regulation, Motivation, Empathy and Social Skills and, following this, some children's books that contained these topics as the main element have been sought. With this aim, a checklist has been developed containing linguistic, paralinguistic, artistic and emotional criteria to observe whether the books selected fulfilled the aspects we were interested in transmitting.

The activities planned have been designed following the model of Task-Based Instruction. In the pre-task sections, a meaningful context is provided through a challenge, a video, a song, etc. as well as a presentation of the materials which can be worked on, engaging and exposing the students to the new vocabulary. In the main part, which is the storytelling act, some questions are asked for them to reflect on how they would feel, to put themselves in others' perspective, to plan solutions to problems, etc. Also, there are other activities, such as true and false, finding antonyms, identifying flashcards, etc., for students to participate and listen with an aim. Finally, the post-

telling stages often implies activities which let students overcome an initial challenge. Thus, these lesson plans have been thought to develop first an awareness of our own feelings and emotions, but assuming that we can do something to change those emotions. Then, as we live in a social community, empathy and social skills to communicate with others are also necessary. This way, collaborative activities have been also designed. Finally, as one of the key elements when acquiring a foreign language, motivation has also been addressed. Along with all the activities and tasks, the student is the main protagonist, being an active person who participates and is involved in their learning process.

Regarding the linguistic part, although in the very first years of our education system EFL teachers usually focus their attention on teaching vocabulary, through these sessions some linguistic functions have been addressed. Also, thanks to the stories, several paralinguistic aspects of this language have been worked on: rhythm, intonation, pronunciation, etc., listening to adequate models as would be the teacher. Within this, emotional vocabulary has also been developed, laying the foundation for the continuing training in emotional literacy.

In consequence, this dissertation seems to have demonstrated that in the first courses of Infant Education, not only can we teach vocabulary, but also grammar functions. And not only can we work Emotional Intelligence in our mother tongue, but it should be developed in a more holistic manner, implying all the disciplines of the educative system. Storytelling has been the mode to do this, but more modes should be studied to work on the students' emotional abilities. More research should be done within this field for teachers to integrate this emotional world into their EFL classes through not only the content of the stories but also through the activities and the telling techniques which accompany any book. Moreover, emotional education should be developed throughout all education stages and not only through specific sessions. In this way we would obtain more reliable data, carrying out a longitudinal study where we could check the improvement of those skills in a group of students.

In addition to this, along with the individual assessment rubrics developed for every lesson plan, another tool to observe and assess some emotional criteria in the students has been created, since at the beginning the prior idea was to develop these storytelling sessions and measure whether the students' Emotional Intelligence improve or not. As a consequence of the COVID-19 pandemic, this proposal could not be

applied to any real class. However, the tool through which teachers should have measured this ability in the case of implementation is presented. Also, this tool could be useful to check whether or not these lesson plans can improve the emotional ability whereas the acquisition of a foreign language is promoted. Besides, I have realized that measuring Emotional Intelligence is a complicated issue due to the fact that it is mainly subjective and it may be difficult to observe the expression of emotions. Even more so, this is the case when the lesson plans were thought to be applied in the first course of Infant Education, as children do not have an extensive vocabulary and grammar through which express themselves properly.

Furthermore, some general guidelines for teachers to include in their storytelling sessions – whether they focus on the topic of emotional intelligence or not – has been offered. They could be implemented and piloted during a few sessions, comparing two classes, one following these general guidelines in their storytelling acts and the other not benefiting from them, and see if in the long term they have influenced those emotional variables that affect the acquisition of a foreign language. Consequently, further research in this field can, and should, be done.

To conclude, it has been demonstrated that it is important to include Emotional Intelligence in the teacher's planning in order to develop critical students who are emotionally intelligent. This ability should be integrated into all the education disciplines in a holistic manner and, specifically, it should be addressed in EFL through storytelling, which can also enhance the improvement of this foreign language acquisition. As Carl Buechner stated "They [students] may forget what you said but they will not forget how you made them feel". In general terms, as teachers, we must make our students feel, only through this they will remember. And in the case of EFL, the more positive feelings and emotions are associated to the use and acquisition of this foreign language since an early age the more our students will be able to communicate in our global and interconnected world.

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8. APPENDIX

8.1. Appendix 1. Books' analysis.

Emotional criteria legend:

- Criteria related to Self-Awareness
- Criteria related to Self-Regulation
- Criteria related to Motivation
- Criteria related to Empathy
- Criteria related to Social Skills

1st book: *Are you my mother?* by P.D. Eastman

LINGUISTIC ITEMS			
CRITERIA	YES	NO	COMMENTS
Introduces new vocabulary (through lexical sets)	X		Animals Means of transport
The vocabulary is useful for the students' everyday lives	X		Questions Animals Means of transport Prepositions
Grammar Structures are simple (subject+ verbs+ complements)	X		<i>Then he saw a car.</i> <i>He ran on and on.</i> <i>The baby did not stop.</i>
Contains dialogues	X		<i>"Do you know who I am?"</i> She said to her baby. <i>"Yes, I know who you are"</i> said the baby bird.
Contains linguistic functions: describing, sequencing, making questions, answering, etc.	X		Asking questions: <i>Do you know who I am? Where I am?</i> Answering: <i>no, it could not.</i> Describing: <i>you are a bird and you are my mother.</i>
Contains repetitive structures	X		<i>You are not a+ animal</i>

			(<i>kitten, hen, dog, cow, boat...</i>) <i>So away he went.</i>
Contains “Wh”- questions	X		<i>Where I am?</i> <i>What is this Snort going to do to me?</i>
Is focused on one or two verb tenses		X	<u>Focus:</u> Simple past <u>Others:</u> Future Conditional Simple present
Maintains the word order		X	There are many sentences with the order inverted. <i>So away he went.</i> <i>Out came the baby bird!</i> <i>Down, out of the tree he went.</i>
Helps to become aware of the rhythm of the English language	X		Repetition of words (<i>Down of the tree he went. Down, down, down! It was a long way down. The baby could not fly. He could not fly, but he could walk.</i>) There are questions. There are exclamations. There are rising and falling statements.
Provides rhymes, wordplay, alliteration, onomatopoeia or patterns of repeated sounds to internalize sets of sounds in the English language.	X		Onomatopoeia: <i>Snort</i> Repetition: <i>Down of the tree he went. Down, down, down! It was a long way down.</i>

			<i>The snort went up.</i> <i>It went way, way up.</i>
The language is authentic, non-adapted	X		Although it is created for “beginners”, as part of the collection “Beginners, I can read it all by myself”.
It promotes listening for the general gist	X		A bird who is looking for his mother.
It allows students to participate through question-answer, songs, chants, guessing games, etc.	X		For example, answering: <i>are you my mother?</i> Or repeating the animals: the kitten, the cow, the hen, etc.
Helps students to make predictions of what is happening	X		Is this animal going to be his mother?
The story implies an early approximation to English literacy	X		All the stories
PARALINGUISTIC ITEMS			
CRITERIA	YES	NO	
The story has well-defined characters	X		A bird who needs to find his mother. Some animals and means of transport that are secondary characters and don't help the bird. The snort, who helps the bird. The mum, who is looking for food to feed his bird.
The story has a clear setting, plot, conflict and resolution	X		The baby bird births, the mum is looking for food.

			The bird goes looking for his mum. Finally, he finds his mum.
The order of the events is clear	X		The bird births, the mum goes to look for food. The bird tries to find his mum. The animals and the means of transport are not his mum. Finally, he comes back to the nest and his mum appears.
There is cumulative content	X		The repetition of the animals
Contains suspense or surprise	X		When is the mum going to appear?
Allows for follow-up activities ⁵	X		Although it depends on the teacher, the interesting guiding thread allows the creation of motivating activities. Activities about animals, means of transport, etc. Also, cooperative activities.
The topic is meaningful to the students	X		An animal that lives adventures looking for his mother.
It promotes values	X		Love. Help. Collaboration.
It provides information about		X	There are not specific

⁵ Although it will depend on the teacher, the activities will be set in an interesting story, variation of elements, rich vocabulary, different characters, troubles and solutions, etc.

cultural aspects of the target language (festivals, history, geography, food, etc.)			references to cultural aspects
It displays everyday life situations		X	Usually, one doesn't lose his/her mother.
Develops Low Order Thinking Skills	X		Remember: list the animals and means of transport that appear Understand: interpret the story
Develops High Order Thinking Skills	X		Analyse: compare if they have ever lost their mum Evaluate: hypothesize what would they do if they lost their mums
ILLUSTRATIONS ITEMS			
CRITERIA	YES	NO	
Are the illustrations colourful and attractive for children of this age?	X		Although they are not much colourful, are simple and attractive.
Do they help develop visual literacy?	X		Meaning can be extracted easily.
Are they aligned with the text?	X		The drawings depict the text.
EMOTIONAL INTELLIGENCE ITEMS			
CRITERIA	YES	NO	
Will the students connect the story to their personal experience?	X		If they have ever lost their family, probably yes. But the teacher may help them to establish these connections.
Does the story help to establish links between the cause and the		X	Doesn't show clearly which emotion the bird is feeling.

consequent emotion?			
Does the story help to recognise the students' own emotions?	X		If they have suffered this situation, yes.
Does the story help to develop self-esteem?		X	There are not characters who don't feel valued or loved, or bad evaluations, or inabilities to do something.
Does the story reflect characters dealing with their own emotions?		X	The emotions are not clearly expressed.
Do the characters make an effort to achieve a goal/solution to a given problem?	X		He goes looking for his mum around the world.
Is it relevant to the students' interests?	X		It is a funny bird who is trying to find something. They like animals.
Will the story develop the students' imagination?	X		All the stories.
Will the story promote a positive attitude and curiosity to learn more?	X		If it is relevant to their interests, yes.
Will the storytelling engage the pupils in learning English and its culture?	X		Stories often hold a strange and magical quality that can interest and engage learners in a way that few other materials and methods have. (Ellis & Brewster, 2014, p.2)
Does it help to be aware of other's emotions or problems?		X	It is difficult to be aware of the bird's emotions unless the teacher makes an explicit connection.

Does it help to propose solutions to others' problems?	X		What would they do in this situation? What would they do if they were the bird?
Does the story help the students identify with the characters?	X		If they have suffered this situation or know someone that has, yes.
Does it promote collaboration among the characters?		X	Only the snort helps the bird.
Does it help students to share their emotions with their classmates?	X		The teacher can create a dialogue discussing: How would they feel if they lost their mothers?
Does it allow for role plays where there is some negotiation of meaning and exchange of information?	X		They can perform the bird, his mother and the different animals and means of transport which are not his mother.
Does the story build positive relationships among the characters?		X	Nearly anyone helps the bird.
The story allows to build up activities in which the students' social skills are developed	X		Although it is not explicit, it offers vicarious experience of cooperation, collaboration and handling other's emotions. Cooperative activities could be done.

2nd book: *I love you just the way you are* by Virginia Miller

LINGUISTIC ITEMS			
CRITERIA	YES	NO	COMMENTS
Introduces new vocabulary	X		Body parts: teeth, legs, ears,

(through lexical sets)			tummy.
The vocabulary is useful for the students' everyday lives	X		Body parts. Verbs of everyday routines. Adjectives.
Grammar Structures are simple (subject+ verbs+ complements)	X		<i>Ba felt better.</i> <i>He kissed George.</i>
Contains dialogues	X		- <i>"We both need a little rest"</i> . + <i>"Nah"</i>
Contains linguistic functions: describing, sequencing, making questions, answering, etc.	X		Describing: <i>you have been so grumpy, your legs have felt stumpy....</i>
Contains repetitive structures	X		Your + part of the body (legs, tummy...) + verb+ adjective (lumpy, plumpy...)
Contains "Wh"- questions		X	
Is focused on one or two verb tenses	X		<u>Focus:</u> Simple past <u>Others:</u> Imperative (1) Future (2) Present perfect (2) Simple present (2)
Maintains the word order	X		<i>We both need a little rest.</i> <i>He kissed George.</i> Except for: <i>at bath time, Bartholomew hid. Time for bed.</i>
Helps to become aware of the rhythm of the English language	X		It contains rhymes. There are falling (commands, exclamations) statements. There are exclamations: <i>what a day!</i>
Provides rhymes, wordplay, alliteration, onomatopoeia or	X		<i>You've been so grumpy, your legs have felt stumpy, your</i>

patterns of repeated sounds to internalize sets of sounds in the English language.			<i>porridge was too lumpy, your tummy too plumpy.</i> Onomatopoeia: <i>nah</i>
The language is authentic, non-adapted	X		There are not references whether the book belongs to any particular level.
It promotes listening for the general gist	X		A bear who is complaining all day, but in spite of this the big bear still loves him.
It allows students to participate through question-answer, songs, chants, guessing games, etc.		X	What do you do when you get up? Do you eat by yourselves? Do you like bath time? Routines song
Helps students to make predictions of what is happening	X		What is Bartholomew going to say?
The story implies an early approximation to English literacy	X		All the stories
PARALINGUISTIC ITEMS			
CRITERIA	YES	NO	
The story has well-defined characters	X		Bartholomew who is obstinate and the big bear who is patient.
The story has a clear setting, plot, conflict and resolution	X		Bartholomew is obstinate and he doesn't want to do anything. After a while the big bear kisses him and everything gets better.
The order of the events is clear	X		Bartholomew has to follow some everyday routines and the big bear helps him until they go to sleep.

There is cumulative content	X		The sequence of the events: there is a routine that needs to be done, Bat doesn't want to do it, the big bear helps him. Also, the sequence with the body parts.
Contains suspense or surprise	X		What is Ba going to say?
Allows for follow-up activities ⁶	X		Activities related to body parts and everyday routines.
The topic is meaningful to the students	X		Everyday routines Opposition, when they don't want to do anything Animals
It promotes values	X		Love above all Collaboration Perseverance
It provides information about cultural aspects of the target language (festivals, history, geography, food, etc.)		X	There are not specific references to cultural aspects
It displays everyday life situations	X		Routines
Develops Low Order Thinking Skills	X		Remember: recognise the parts of the body, list the sequence of events... Understand: interpret the story
Develops High Order Thinking Skills	X		Analyse: organise the routines... Evaluate: hypothesize about

⁶ Although it will depend on the teacher, the activities will be set in an interesting story, variation of elements, rich vocabulary, different characters, troubles and solutions, etc.

			what is going to say Ba... Create: plan their days
ILLUSTRATIONS ITEMS			
CRITERIA	YES	NO	
Are the illustrations colourful and attractive for children of this age?	X		They are colourful and attractive
Do they help develop visual literacy?	X		Meaning can be extracted easily
Are they aligned with the text?	X		They depict the text
EMOTIONAL INTELLIGENCE ITEMS			
CRITERIA	YES	NO	
Will the students connect the story to their personal experience?	X		There are moments in which children don't want to do anything.
Does the story help to establish links between the cause and the consequent emotion?	X		When the big bear kisses Ba, he feels better.
Does the story help to recognise the students' own emotions?	X		Moments when they feel crossed or overwhelmed or how they feel when they are kissed.
Does the story help to develop self-esteem?	X		When someone kisses you and helps you, you feel valuable for him/her, feeling better. Although this is not explicit.
Does the story reflect characters dealing with their own emotions?	X		Ba is dealing with anger The big bear is dealing with Ba's emotions
Do the characters make an effort to achieve a goal/solution to a given problem?		X	Although the problem could be Ba's attitude, there is not an explicit problem to solve.

			Only a sequence of events.
Is it relevant to the students' interests?	X		Animals Daily life Family Love
Will the story develop the students' imagination?	X		All the stories
Will the story promote a positive attitude and curiosity to learn more?	X		If it is relevant to their interests, yes
Will the storytelling engage the pupils in learning English and its culture?	X		Stories often hold a strange and magical quality that can interest and engage learners in a way that few other materials and methods have. (Ellis & Brewster, 2014)
Does it help to be aware of other's emotions or problems?	X		Ba's obstinacy.
Does it help to propose solutions to others' problems?	X		What can they do when they feel crossed or angry?
Does the story help the students identify with the characters?	X		Probably, they have felt this situation
Does it promote collaboration among the characters?	X		Big bear helps Ba
Does it help students to share their emotions with their classmates?	X		The teacher can ask the students to discuss about how they feel when they don't want to eat, have a shower, etc.
Does it allow for role plays where there is some negotiation	X		One could represent Ba and another Big bear.

of meaning and exchange of information?			
Does the story build positive relationships among the characters?	X		Big bear and Ba
The story allows to build up activities in which the students' social skills are developed	X		It offers vicarious examples of social skills. They can get into pairs and help each other in their classroom routines (putting on their coat, tying their shoes, etc.).

3rd book: *Handy Manny. Bunny Trouble* by Susan Ring

LINGUISTIC ITEMS			
CRITERIA	YES	NO	COMMENTS
Introduces new vocabulary (through lexical sets)	X		Tools, fix, cage
The vocabulary is useful for the students' everyday lives	X		Verbs: to play, to need, to call, to fix, to work... Prepositions: in, with, for, of, at...
Grammar Structures are simple (subject+ verbs+ complements)	X		<i>The bunnies are fast</i> <i>The tools work together.</i>
Contains dialogues	X		<i>Not after that bunny trouble</i> <i>You are right. one pet is best for now</i>
Contains linguistic functions: describing, sequencing, making questions, answering, etc.	X		Questions: <i>do the tools still want more pets? can he fix a bunny cage?</i> Answer: <i>not after that bunny trouble...</i>
Contains repetitive structures	X		Subject+ verb+ complements

			<i>The tools work together</i> <i>They fix the cage</i>
Contains “Wh”- questions	X		<i>Where are the tools?</i>
Is focused on one or two verb tenses	X		<u>Focus:</u> simple present. <u>Others:</u> Present continuous (1) Simple past (1)
Maintains the word order	X		<i>Manny is in his shop.</i> <i>The tools play with Fixit.</i>
Helps to become aware of the rhythm of the English language	X		It contains rising (yes/no questions) and falling (wh questions, commands) intonation It contains questions and exclamations.
Provides rhymes, wordplay, alliteration, onomatopoeia or patterns of repeated sounds to internalize sets of sounds in the English language.	X		/n/: Manny, bunny, bunnies, fun, needs. /t/: Right, pet, tools, part, at, Lopart, stuck.
The language is authentic, non-adapted		X	It is authentic but for A Level Pre-1 Early Readers, so it may be adapted.
It promotes listening for the general gist	X		They have to fix a cage. One tool makes a mistake. The whole group collaborate to fix it. They solve the problem.
It allows students to participate through question-answer, songs, chants, guessing games, etc.	X		Question and answer: <i>where are the tools?</i> Counting the tools Questions: Do you have pets? What would you do if you broke a cage?

			How are they solving the problem?
Helps students to make predictions of what is happening	X		How can they fix the cage? What can they do to bring the bunnies back?
The story implies an early approximation to English literacy	X		All the stories
PARALINGUISTIC ITEMS			
CRITERIA	YES	NO	
The story has well-defined characters	X		Manny, who is ready to help. The tools, who are collaborative Cassie, who needs help Others: Mr. Lopart, Kelly
The story has a clear setting, plot, conflict and resolution	X		Cassie asks for help. Manny tries to help her, but the tools make a mistake. They solve it and the cage is fixed too.
The order of the events is clear	X		Cassie need help. Manny and the tools go to help her. They help Mr. Lopart. Manny gets ready. He buys a part in Kelly's store. There is a problem. They retrieve the bunnies and fix the cage.
There is cumulative content		X	
Contains suspense or surprise	X		How are they retrieving the bunnies?
Allows for follow-up activities ⁷	X		Names of the tools. Fixing cages. Memory game.

⁷ Although it will depend on the teacher, the activities will be set in an interesting story, variation of elements, rich vocabulary, different characters, troubles and solutions, etc.

The topic is meaningful to the students	X		Animals Tools, construction/ building/ fixing
It promotes values	X		Collaboration
It provides information about cultural aspects of the target language (festivals, history, geography, food, etc.)		X	There are not specific references to cultural aspects
It displays everyday life situations		X	Usually, you don't have talking tools fixing a cage where all the bunnies have escaped
Develops Low Order Thinking Skills	X		Sequencing: counting the tools Understand: interpret the story
Develops High Order Thinking Skills	X		Hypothesizing: What would you do in this situation? What is it going to happen? Analyse: plan the steps to fix the problems

ILLUSTRATIONS ITEMS

CRITERIA	YES	NO	
Are the illustrations colourful and attractive for children of this age?	X		Contain lots of colours and are attractive
Do they help develop visual literacy?	X		Meaning can be extracted easily
Are they aligned with the text?	X		The drawings depict the text

EMOTIONAL INTELLIGENCE ITEMS

CRITERIA	YES	NO	
Will the students connect the story to their personal experience?		X	It is not a current situation
Does the story help to establish links between the cause and the consequent emotion?		X	Emotions are not involved. Only are named when one of the tools is afraid and he

			doesn't deal with it.
Does the story help to recognise the students' own emotions?		X	Unless the teacher tries to generalize the situation.
Does the story help to develop self-esteem?		X	There are not characters who don't feel valued or loved, or bad evaluations, or inability to do something.
Does the story reflect characters dealing with their own emotions?		X	Emotions are not involved. Only are named when one of the tools is afraid and he doesn't deal with it.
Do the characters make an effort to achieve a goal/solution to a given problem?	X		The tools collaborate to retrieve the bunnies and fix the cage.
Is it relevant to the students' interests?	X		Animals Personified tools A problem and its solution
Will the story develop the students' imagination?	X		All the stories
Will the story promote a positive attitude and curiosity to learn more?	X		If they are interested, yes
Will the storytelling engage the pupils in learning English and its culture?	X		Stories often hold a strange and magical quality that can interest and engage learners in a way that few other materials and methods have. (Ellis & Brewster, 2014, p.2)
Does it help to be aware of other's emotions or problems?		X	Anyone is dealing with their emotions.

Does it help to propose solutions to others' problems?	X		How could they fix the cage?
Does the story help the students identify with the characters?		X	Probably, they haven't experienced this situation and won't be easy to put in the tools or Manny's shoes.
Does it promote collaboration among the characters?	X		The tools cooperate to fix the problems
Does it help students to share their emotions with their classmates?	X		How do they feel when they make a mistake? Do they think solutions or just feel discouraged?
Does it allow for role plays where there is some negotiation of meaning and exchange of information?	X		They can pretend that they are the bunnies, the tools, Manny, Kelly, Cassie and Mr. Lopart.
Does the story build positive relationships among the characters?	X		The tools are collaborative with each other: with Manny, with Mr Lopart, among them...
The story allows to build up activities in which the students' social skills are developed	X		It offers vicarious experience of collaborative characters. They could participate in some cooperative game.

4th book: *Little blue truck* by Alice Schertle

LINGUISTIC ITEMS			
CRITERIA	YES	NO	COMMENTS
Introduces new vocabulary (through lexical sets)	X		The sounds the animal make: baa, moo, oink... The animals: sheep, toad, piggy, cow...

			Transport: road, horn, truck, tires...
The vocabulary is useful for the students' everyday lives	X		Verbs: to purr, to cry, to hear, to wink, to say Phrasal verbs: pass along, came down, roll by, come through Animals Animal sounds
Grammar Structures are simple (subject+ verbs+ complements)	X		Mainly yes: Sheep said Baah Cow said Moo Blue said Beep He saw a puddle and he tried to swerve. His heavy-duty dump-truck tires were sunk down deep in much and mire. But there are some inversions: into the mud rolled the big fat truck, and his big important wheels got stuck. Room went the Dump around a curve.
Contains dialogues	X		<i>"Thanks, little brother", said the Dump to Blue</i> <i>"You helped me and they helped you."</i> <i>"Beep" said Blue, "Who wants a ride?"</i>
Contains linguistic functions: describing, sequencing, making questions, answering, etc.	X		Making questions: <i>Who wants a ride?</i> Concluding: <i>Now I see a lot depends on a helping hand</i>

			<p><i>from a few good friends.</i></p> <p>Thanking: <i>thanks, little brother</i></p> <p>Counting: <i>one, two, three</i></p>
Contains repetitive structures	X		<p><i>Cluck! Said a chicken, and her chick said, Peep!</i></p> <p><i>Maa! Said a goat.</i></p> <p><i>Blue said Beep!</i></p> <p><i>Neigh! Said a horse</i></p> <p><i>Quack! Said a duck</i></p> <p><i>Beep! Said the friendly Little blue truck.</i></p>
Contains “Wh”- questions	X		<i>Who wants a ride?</i>
Is focused on one or two verb tenses	X		<p><u>Focus:</u></p> <p>Simple past.</p> <p><u>Others:</u></p> <p>Simple present (2)</p> <p>Past continuous (3)</p>
Maintains the word order		X	<p>The narrative style changes the word order most of the times:</p> <p><i>Up at a gallop ran the big brown horse.</i></p> <p><i>Into the mud came the Little Blue Truck to help the Dump</i></p>
Helps to become aware of the rhythm of the English language	X		<p>The rhyme helps to make us aware of the rhythm of the language.</p> <p>Also, there are exclamations.</p> <p>There is falling intonation</p>
Provides rhymes, wordplay, alliteration, onomatopoeia or patterns of repeated sounds to internalize sets of sounds in the	X		<p>Rhymes: <i>Little Blue Truck pushed with all his might- now Blue and the Dump were BOTH stuck tight.</i></p>

English language.			<i>Then hen came flapping with the chick and the duck, and everybody pushed the Little Blue Truck.</i> Onomatopoeias: <i>oink, maaa, beep, baaa, croak, neigh...</i>
The language is authentic, non-adapted	X		There are not references whether the book belongs to any particular level.
It promotes listening for the general gist	X		Some friends are going down the road, a truck passes them and gets stuck in the mud. The friends help him and the problem is solved. Helping others and collaborating is important.
It allows students to participate through question-answer, songs, chants, guessing games, etc.	X		Repeating the animal sounds Counting the animals Song implying the animal sounds Identifying the animals
Helps students to make predictions of what is happening	X		How can they help the Dump? What would they do in this situation?
The story implies an early approximation to English literacy	X		All the stories
PARALINGUISTIC ITEMS			
CRITERIA	YES	NO	
The story has well-defined characters	X		Little blue truck and his friends, who are affable. The other truck who is pimp
The story has a clear setting, plot, conflict and resolution	X		Little blue truck and his friends are walking around and

			one truck gets stuck. Little Blue Truck goes to help him, but gets stuck too. His friends go to help him and save both. And everyone is happy as they can continue walking around.
The order of the events is clear	X		The animals ride in the truck one by one. Their trip begins. One truck passes them and gets stuck. Little Blue Truck goes to help him, but gets stuck. His friends help him pushing and save both trucks. They keep on walking around.
There is cumulative content	X		The animals appearing and riding one by one.
Contains suspense or surprise	X		How are they managing the problems appeared?
Allows for follow-up activities ⁸	X		Memory game Animal crafts Identifying animal sounds
The topic is meaningful to the students	X		Personified animals and trucks
It promotes values	X		Collaboration Cooperation Help Friendship
It provides information about cultural aspects of the target language (festivals, history, geography, food, etc.)		X	There are not specific references to cultural aspects

⁸ Although it will depend on the teacher, the activities will be set in an interesting story, variation of elements, rich vocabulary, different characters, troubles and solutions, etc.

It displays everyday life situations		X	Not really, although the teacher can help them generalize, as they usually have problems and they are helped by their mates and teachers.
Develops Low Order Thinking Skills	X		Understand: interpret the story Remember: the onomatopoeias, the animals' names
Develops High Order Thinking Skills	X		Analyse: compare this situation with a similar one in their lives

ILLUSTRATIONS ITEMS

CRITERIA	YES	NO	
Are the illustrations colourful and attractive for children of this age?	X		They are colourful and attractive
Do they help develop visual literacy?	X		Meaning can be extracted easily
Are they aligned with the text?	X		The drawings depict the text

EMOTIONAL INTELLIGENCE ITEMS

CRITERIA	YES	NO	
Will the students connect the story to their personal experience?	X		If the teacher helps them generalize, yes
Does the story help to establish links between the cause and the consequent emotion?		X	Emotions are not clearly expressed
Does the story help to recognise the students' own emotions?		X	Emotions are not displayed, but the teacher can help them to hypothesize what emotions they would feel
Does the story help to develop		X	There are not characters who

self-esteem?			don't feel valued or loved, or bad evaluations, or inability to do something.
Does the story reflect characters dealing with their own emotions?		X	They are not dealing with emotions
Do the characters make an effort to achieve a goal/solution to a given problem?	X		They push the truck out of the mud
Is it relevant to the students' interests?	X		There are personified animals and trucks dealing with a funny situation
Will the story develop the students' imagination?	X		All the stories
Will the story promote a positive attitude and curiosity to learn more?	X		If they are interested in, yes
Will the storytelling engage the pupils in learning English and its culture?	X		Stories often hold a strange and magical quality that can interest and engage learners in a way that few other materials and methods have. (Ellis & Brewster, 2014, p.2)
Does it help to be aware of other's emotions or problems?	X		They are not specifically dealing with emotions. However, they are helping others with their problems.
Does it help to propose solutions to others' problems?	X		The animals help the big truck getting out of the mud. The students can also propose solutions, what would they do to get out of the mud?

Does the story help the students identify with the characters?	X		If the teacher helps them to generalize the situation. They are often helped by others in order to solve troubles.
Does it promote collaboration among the characters?	X		The characters push Little Blue Truck and save both trucks
Does it help students to share their emotions with their classmates?	X		The teacher can help them generalize and make them talk about situations where they were helped by others or they helped others, and finally, they could solve the problems. The families, teacher and mates can be named.
Does it allow for role plays where there is some negotiation of meaning and exchange of information?	X		They can perform some scenes turning into animals and trucks.
Does the story build positive relationships among the characters?	X		The animals collaborate with Little Blue Truck and big truck to help them. And the animals and Little continue their adventure being friends
The story allows to build up activities in which the students' social skills are developed	X		The story offers vicarious experience of collaborative characters. The importance of collaboration is enhanced. Also, they can do cooperative activities. They can propose solutions to others' problems and think about how would they feel in

			this situation.
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5th Book: *Not fair, won't share* by Sue Graves

LINGUISTIC ITEMS			
CRITERIA	YES	NO	COMMENTS
Introduces new vocabulary (through lexical sets)	X		Corners: art, computer, space station, library Verbs: to push, to pull, to wear, to share... Space station items: buttons, lever, helmet, boots.
The vocabulary is useful for the students' everyday lives	X		There is vocabulary related to class routines. Also, the verbs are useful.
Grammar Structures are simple (subject+ verbs+ complements)	X		<i>She had made a space station.</i> <i>Only three children could play at a time.</i> <i>Then Miss Clover had a good idea.</i> <i>She pulled out Posy's name first.</i>
Contains dialogues		X	
Contains linguistic functions: describing, sequencing, making questions, answering, etc.	X		Sequencing: <i>she pulled out Posy's name first. She pulled out Ben's name second. She pulled out Alfie's name third.</i> Describing: <i>Posy put on the boots and the helmet. She pulled all the levers. She pushed all the buttons.</i>
Contains repetitive structures	X		Example: <i>Someone + got cross.</i>

			<p><i>He/she said it wasn't fair</i></p> <p><i>He + verb+ complement</i></p> <p>Another example:</p> <p><i>Subject+ went to...+ place</i></p> <p><i>Soon + subject+ stopped</i></p> <p><i>feeling cross</i></p> <p><i>Subject+ wished that he/ she +</i> <i>had done this / this other...</i></p>
Contains "Wh"- questions		X	
Is focused on one or two verb tenses	X		<p><u>Focus:</u> simple past (<40)</p> <p><u>Others:</u></p> <p>Present perfect (4)</p> <p>Conditional (6)</p> <p>Infinitive (2)</p>
Maintains the word order	X		<p><i>Then Miss Clover had a good idea.</i></p> <p><i>She pulled out Posy's name first.</i></p> <p><i>They all shared.</i></p> <p><i>They had lots of fun.</i></p>
Helps to become aware of the rhythm of the English language	X		<p>The repetitive narrative style makes us aware of the rhythm of the language.</p> <p>There are exclamations.</p> <p>Also, it contains falling intonation.</p>
Provides rhymes, wordplay, alliteration, onomatopoeia or patterns of repeated sounds to internalize sets of sounds in the English language.	X		<p><i>They all shared, they all took turns.... They all took turns...</i></p> <p>/t/: told, to, take, turns, station, helmet, let, counted, ten, too, stopped, went, not, that, art, not, sent, out, boots, buttons</p> <p>Repetition: cross, helmet,</p>

			boots, levers, buttons,
The language is authentic, non-adapted	X		The book is included on the “Our Emotions and Behaviour” collection for kids, but there is not specific for any level.
It promotes listening for the general gist	X		Some children want to play together, but one of them doesn’t let them, not sharing. They calm down and finally share, playing together.
It allows students to participate through question-answer, songs, chants, guessing games, etc.	X		Repeating the key words. For example: Alfie got CROSS. Ben got CROSS. Miss Clover got CROSS. Identifying the corners: reading corner, art corner, computer corner.
Helps students to make predictions of what is happening	X		What do you think is going to do Posy? And Ben? And Miss Clover?
The story implies an early approximation to English literacy	X		All the stories
PARALINGUISTIC ITEMS			
CRITERIA	YES	NO	
The story has well-defined characters	X		Posy Miss Clover Ben Alfie
The story has a clear setting, plot, conflict and resolution	X		Posy, Ben and Alfie have their turn in the Space Station. But Posy doesn’t want to share. Everyone gets cross and they

			calm down going each one to different corners. They say sorry to each other and finally, play together, sharing.
The order of the events is clear	X		They get a turn to play. Posy doesn't share. They get cross. They calm down. They say sorry. They play together.
There is cumulative content		X	Although there is not cumulative content, the sentence structures are repeated: <i>Someone does something. Other does the same. Other does the same. Someone goes there, does something and reflects on something. Another goes there, does something and reflects on something.</i>
Contains suspense or surprise	X		There is a conflict that needs to be solved. What will happen?
Allows for follow-up activities ⁹	X		At the end of the book there is a story without word for the kids to tell. Also, cooperative games could be done. Vocabulary games implying classroom vocabulary.
The topic is meaningful to the students	X		It is related to their everyday lives: classroom routines and conflicts between friends.

⁹ Although it will depend on the teacher, the activities will be set in an interesting story, variation of elements, rich vocabulary, different characters, troubles and solutions, etc.

It promotes values	X		Sharing Collaboration Reflecting and saying sorry
It provides information about cultural aspects of the target language (festivals, history, geography, food, etc.)		X	There are not specific references to cultural aspects
It displays everyday life situations	X		Classroom coexistence
Develops Low Order Thinking Skills	X		Remember: the names of the characters, the items of the space station Understand: interpret the story
Develops High Order Thinking Skills	X		Evaluate: hypothesize what would I do in this situation Create: plan turns when playing something

ILLUSTRATIONS ITEMS

CRITERIA	YES	NO	
Are the illustrations colourful and attractive for children of this age?	X		They are colourful and attractive
Do they help develop visual literacy?	X		Meaning can be extracted easily
Are they aligned with the text?	X		The drawings depict the text clearly

EMOTIONAL INTELLIGENCE ITEMS

CRITERIA	YES	NO	
Will the students connect the story to their personal experience?	X		This situation is located in the classroom and they have lived it for sure
Does the story help to establish links between the cause and the consequent emotion?	X		Someone gets cross if they do not get what they wanted
Does the story help to recognise	X		They can think of themselves

the students' own emotions?			being in this situation, with the help of the teacher
Does the story help to develop self-esteem?		X	They could feel frustrated as they don't get playing with Posy, but it is more related to self-regulation than to self-esteem.
Does the story reflect characters dealing with their own emotions?	X		Dealing with anger
Do the characters make an effort to achieve a goal/solution to a given problem?	X		They apologize to each other to play together.
Is it relevant to the students' interests?	X		This is a current situation involving children. It will be meaningful for them, as they will feel identified with the characters.
Will the story develop the students' imagination?	X		All the stories
Will the story promote a positive attitude and curiosity to learn more?	X		As it is relevant to their interest, they will acquire a positive attitude to learn more.
Will the storytelling engage the pupils in learning English and its culture?	X		Stories often hold a strange and magical quality that can interest and engage learners in a way that few other materials and methods have (Ellis & Brewster, 2014, p.2)
Does it help to be aware of other's emotions or problems?	X		They will observe Ben's, Alfie's, Posy's and Miss Clover's anger. Also, Posy's selfish.

			Regret too.
Does it help to propose solutions to others' problems?	X		They can propose what should they do if a friend doesn't want to share.
Does the story help the students identify with the characters?	X		Probably, they have experienced the same situation.
Does it promote collaboration among the characters?	X		Finally, yes. They share.
Does it help students to share their emotions with their classmates?	X		How do they feel when some mate doesn't share with them? Is sharing easy? How do they feel sharing?
Does it allow for role plays where there is some negotiation of meaning and exchange of information?	X		Representing Posy, Ben, Alfie and Miss Clover dealing with the sharing problem. Or performing the same situation but being themselves. How do they manage their learning corners.
Does the story build positive relationships among the characters?	X		Finally, yes. They become friends who share.
The story allows to build up activities in which the students' social skills are developed	X		It offers vicarious experience of characters dealing with problems and finally, collaborating. They can play a cooperative game.

6th Book: *Today I feel silly and other moods that make my day* by Jamie Lee Curtis

LINGUISTIC ITEMS			
CRITERIA	YES	NO	COMMENTS

Introduces new vocabulary (through lexical sets)	X		<p>Moods: silly, angry, joyful, confused, excited, cranky, lonely, discouraged, happy, glad, sad...</p> <p>Verbs: to eat, to dress, to pick up, to forget, to water</p> <p>Routines: eating, watering the plants, feeding the pets, dressing up</p> <p>Activities: go roller blading, go to the cinema, picking up the room, selling lemonade and cookies</p> <p>Relatives: brother, mother, father</p>
The vocabulary is useful for the students' everyday lives	X		<p>There are some everyday routines mentioned before.</p> <p>There is also emotional literacy, talking about moods and their causes.</p>
Grammar Structures are simple (subject+ verbs+ complements)	X		<p><i>Mom dyed her hair orange.</i></p> <p><i>My dad shaved his beard.</i></p> <p><i>My tooth came in crooked.</i></p> <p><i>This family is weird.</i></p> <p><i>Today I am lonely.</i></p> <p><i>I feel so small.</i></p>
Contains dialogues		X	
Contains linguistic functions: describing, sequencing, making questions, answering, etc.	X		<p>Describing: <i>but moods are just something that happen each day.</i></p> <p>Making questions: <i>how do you feel today?</i></p>
Contains repetitive structures	X		<i>Today I am...</i>

			<i>My (sth) is/are...</i> <i>I + past verb</i>
Contains “Wh”- questions	X		<i>How do you feel today?</i>
Is focused on one or two verb tenses	X		<u>Focus:</u> Simple present (<25) Simple past (<20) <u>Others:</u> Present continuous (7) Conditional (1)
Maintains the word order	X		<i>Today my mood is great</i> <i>It is absolute best</i> <i>I rode a two-wheeler and passed my math test</i>
Helps to become aware of the rhythm of the English language	X		The narrative style with its rhymes makes us aware of the rhythm of the language. It contains falling intonation.
Provides rhymes, wordplay, alliteration, onomatopoeia or patterns of repeated sounds to internalize sets of sounds in the English language.	X		It rhymes: <i>Today my mood's great, it's the absolute best.</i> <i>I rode a two-wheeler and passed my math test.</i> <i>I played soccer at recess and we won the game.</i> <i>I sang in the show and my parents both came.</i>
The language is authentic, non-adapted	X		There are not references whether the book belongs to any particular level.
It promotes listening for the general gist	X		One girl that has different moods and does different activities, and finally she explains that having different

			feelings is normal and okay.
It allows students to participate through question-answer, songs, chants, guessing games, etc.	X		The teacher can ask: how was the girl feeling that day? At the end of every page At the end of the book there is a question: how are you feeling today? The teacher can omit the emotion and students should guess which is it.
Helps students to make predictions of what is happening	X		How will the girl be feeling that day?
The story implies an early approximation to English literacy	X		All the stories
PARALINGUISTIC ITEMS			
CRITERIA	YES	NO	
The story has well-defined characters	X		Mainly the girl Secondly, the mother, the father, her friends.
The story has a clear setting, plot, conflict and resolution		X	There are different conflicts appearing through the book. The girl states the problem and the emotion provoked, but she doesn't necessarily do something to solve the problem.
The order of the events is clear	X		Each page is a new day with different activities happening.
There is cumulative content	X		Every day, the girl is feeling one mood.
Contains suspense or surprise	X		How the girl will feel today?

Allows for follow-up activities ¹⁰	X		At the ends, asks: <i>how do you feel today?</i> Also, a memory can be done (with the emotions). An emotional wheel.
The topic is meaningful to the students	X		A same-age girl (more or less), who deals with her emotions and suffers different situations that probably they will also do.
It promotes values	X		Emotional acceptance
It provides information about cultural aspects of the target language (festivals, history, geography, food, etc.)		X	There are not specific references to cultural aspects
It displays everyday life situations	X		Different activities from everyday lives appear: watering the plants, feeding the pets, eating, combing her hair, etc.
Develops Low Order Thinking Skills	X		Remember: recognise and remember the moods Understand: the story
Develops High Order Thinking Skills	X		Analyse: how would they feel in this situation
ILLUSTRATIONS ITEMS			
CRITERIA	YES	NO	
Are the illustrations colourful and attractive for children of this age?	X		They are colourful and attractive.
Do they help develop visual literacy?	X		Meaning can be extracted easily.
Are they aligned with the text?	X		The drawings depict the text.

¹⁰ Although it will depend on the teacher, the activities will be set in an interesting story, variation of elements, rich vocabulary, different characters, troubles and solutions, etc.

EMOTIONAL INTELLIGENCE ITEMS			
CRITERIA	YES	NO	
Will the students connect the story to their personal experience?	X		Probably, they will also have experienced that moods.
Does the story help to establish links between the cause and the consequent emotion?	X		There is a relation between the situation lived and the emotion provoked. The situations are explained.
Does the story help to recognise the students' own emotions?	X		They can generalize these situations and think of themselves, with the help of the teacher.
Does the story help to develop self-esteem?		X	Although she can feel devalued when they friends pass her by and this can affect her self-esteem, this is not the main topic.
Does the story reflect characters dealing with their own emotions?	X		Every day she is dealing with a new mood.
Do the characters make an effort to achieve a goal/solution to a given problem?		X	There is not an established conflict to be solved.
Is it relevant to the students' interests?	X		This is a same-age girl who is dealing with different emotions and living different experiences.
Will the story develop the students' imagination?	X		All the stories
Will the story promote a positive attitude and curiosity to learn more?	X		As it is relevant to their interests, yes.
Will the storytelling engage the pupils in learning English and its	X		Stories often hold a strange and magical quality that

culture?			can interest and engage learners in a way that few other materials and methods have. (Ellis & Brewster, 2014, p.2)
Does it help to be aware of other's emotions or problems?	X		Students will be aware of the girls' emotions as she explains them.
Does it help to propose solutions to others' problems?		X	There are not established conflicts that need to be solved. Although, they can propose possible solutions to get rid of the bad moods.
Does the story help the students identify with the characters?	X		They can think of themselves in similar situations or situations that make them feel the same mood.
Does it promote collaboration among the characters?		X	There are not characters collaborating
Does it help students to share their emotions with their classmates?	X		The teacher can ask: <i>how do you feel when you...?</i> <i>What has happened to you if you feel...?</i>
Does it allow for role plays where there is some negotiation of meaning and exchange of information?	X		They can perform some scenes displaying different emotions and the situations provoked. Or guessing the emotion displayed through a performance.
Does the story build positive relationships among the characters?		X	There are not characters collaborating
The story allows to build up		X	Not really. Although the

activities in which the students' social skills are developed			teacher can make the class discuss about how they would help the girl.
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7th book: *Sharing a shell* by Julia Donaldson

LINGUISTIC ITEMS			
CRITERIA	YES	NO	COMMENTS
Introduces new vocabulary (through lexical sets)	X		Sea language and animals: crab, shell, gull, rock pool, anemone, fish, tentacle, bristle worm.
The vocabulary is useful for the students' everyday lives	X		Verbs: to crash, to flash, to cry, to do, to share, to stare, to speak, to say, etc. Sea vocabulary and animals.
Grammar Structures are simple (subject+ verbs+ complements)	X		<i>Crab and anemone stare.</i> <i>It is ready.</i> <i>I have done all the housework.</i> <i>You can't come in.</i> No: <i>and out pokes a head.</i>
Contains dialogues	X		<i>"You can't come in! You can't share a shell with me"</i> <i>"or me"</i> <i>"or me"</i> <i>"or me"</i> <i>"Go away Blob, whoever you are- You can't share a shell with me"</i> <i>"I am an anemone..."</i>
Contains linguistic functions: describing, sequencing, making questions, answering, etc.	X		Making questions: <i>what can this blob thing be?</i> Explaining: <i>I am an anemone, not a blob.</i> Asking for help: <i>please let me</i>

			<p><i>share you shell. Please let me in, don't be mean.</i></p> <p>Making claims: <i>how ungrateful!</i></p>
Contains repetitive structures	X		<p><i>-Look! A/An + animal (crab, gull...) + with + characteristics (no shell, an open beak...)</i></p> <p><i>-One crab, safe in his shell,</i> <i>Under the summer sun,</i> <i>Roaming all over the rock pool</i> <i>In his wonderful home for one/</i> <i>Two friends sharing a shell,</i> <i>Under a sky of blue,</i> <i>Romping all over the rock pool</i> <i>In their wonderful home for two.</i> <i>Three friends...</i></p>
Contains "Wh"- questions	X		<i>What can this blob thing be?</i>
Is focused on one or two verb tenses	X		<p><u>Focus:</u> Simple present (39)</p> <p><u>Others:</u> Gerund (18) Imperative (14) Future (3) Present perfect (2) Present continuous (1)</p>
Maintains the word order		X	The narrative style omits the verbs.
Helps to become aware of the rhythm of the English language	X		<p>The narrative style containing rhyme makes us aware of the rhythm.</p> <p>It contains exclamations.</p>

			Also, falling intonation (statements, exclamations)
Provides rhymes, wordplay, alliteration, onomatopoeia or patterns of repeated sounds to internalize sets of sounds in the English language.	X		/ʃ/: sharing, shell, shall, share, fresh, fish, shoots, brush Rhymes: <i>three friends sharing a shell. Happy as housemates can be. Rocketing all around the rock pool. In their wonderful home for three.</i>
The language is authentic, non-adapted	X		There are not references made on the age this book is made for.
It promotes listening for the general gist	X		Sharing is essential for everyone. Everyone is good at something and can collaborate, offering this “ability” to others.
It allows students to participate through question-answer, songs, chants, guessing games, etc.	X		Repeating the chant: <i>one crab.... Two friends... three friends...</i>
Helps students to make predictions of what is happening	X		What will they do? Will they share or not?
The story implies an early approximation to English literacy	X		All the stories

PARALINGUISTIC ITEMS

CRITERIA	YES	NO	
The story has well-defined characters	X		The crab The anemone The bristle worm
The story has a clear setting, plot, conflict and resolution	X		Some animals need a house, but in the first moment they don't want to share. Finally, they share a shell but at some

			point, the crab gets fed up and throws his friends out of the shell. A storm starts and they need a new house. Finally, they share again a new shell.
The order of the events is clear	X		The crab finds a shell. The anemone enters also the shell. The bristle worm adds too. the crab throws them away and both find a new hose. The three lose their homes. The bristle worm finds an appropriate home and welcomes his two friends.
There is cumulative content	X		The repetitive structures mentioned before.
Contains suspense or surprise	X		What is going to happen with their homes? Will the storm affect the animals? Will the bristle worm share his house?
Allows for follow-up activities ¹¹	X		Building a shell Cooperative activities
The topic is meaningful to the students	X		Sharing is involved in every children life. Also, children like animals.
It promotes values	X		Sharing Friendship
It provides information about cultural aspects of the target		X	There are not specific references to cultural aspects

¹¹ Although it will depend on the teacher, the activities will be set in an interesting story, variation of elements, rich vocabulary, different characters, troubles and solutions, etc.

language (festivals, history, geography, food, etc.)			
It displays everyday life situations		X	Not specifically this situation, but in our lives sharing and cooperation are essential.
Develops Low Order Thinking Skills	X		Remember: the names of the animals. The rhyme when they find a shell. Understand: interpret the story.
Develops High Order Thinking Skills	X		Analyse: compare this situation to their real lives. Evaluate: hypothesize about what would they do in this situation.

ILLUSTRATIONS ITEMS

CRITERIA	YES	NO	
Are the illustrations colourful and attractive for children of this age?	X		They are colourful and attractive
Do they help develop visual literacy?	X		Meaning can be extracted easily
Are they aligned with the text?	X		The drawings depict the text clearly

EMOTIONAL INTELLIGENCE ITEMS

CRITERIA	YES	NO	
Will the students connect the story to their personal experience?	X		With the help of the teacher, yes.
Does the story help to establish links between the cause and the consequent emotion?		X	There are not explicit emotions displayed.
Does the story help to recognise the students' own emotions?		X	Not by themselves. Maybe, if the teacher helps them to generalize this situation to their daily life and asks how

			would they feel with it.
Does the story help to develop self-esteem?		X	Not explicitly, but the characters can feel devalued when they are thrown out of the shell.
Does the story reflect characters dealing with their own emotions?		X	There are not emotions explicitly displayed.
Do the characters make an effort to achieve a goal/solution to a given problem?	X		Kind of. They share in order to get a new home and get protected.
Is it relevant to the students' interests?	X		There are personified animals having troubles.
Will the story develop the students' imagination?	X		All the stories.
Will the story promote a positive attitude and curiosity to learn more?	X		If the story is interesting, yes.
Will the storytelling engage the pupils in learning English and its culture?	X		Stories often hold a strange and magical quality that can interest and engage learners in a way that few other materials and methods have (Ellis & Brewster, 2014, p.2)
Does it help to be aware of other's emotions or problems?		X	There are not emotions explicitly displayed.
Does it help to propose solutions to others' problems?	X		What would they do if they had to find a shell to live? Would they share?
Does the story help the students identify with the characters?	X		With the help of the teacher, yes.
Does it promote collaboration among the characters?	X		The story implies collaboration among characters. Even the

			title includes it: sharing a shell.
Does it help students to share their emotions with their classmates?	X		The teacher can propose them to discuss how do they feel when sharing or when someone doesn't want to share with them.
Does it allow for role plays where there is some negotiation of meaning and exchange of information?	X		There are three main characters, but also the gulls can be performed.
Does the story build positive relationships among the characters?	X		Finally, yes. They become friends again, and each one collaborates doing one thing.
The story allows to build up activities in which the students' social skills are developed	X		It offers vicarious experiences of collaborative characters. Later, they can play cooperative games or propose solution to others' problems..

8th book: *Beautiful oops!* by Barney Sartzberg

LINGUISTIC ITEMS			
CRITERIA	YES	NO	COMMENTS
Introduces new vocabulary (through lexical sets)	X		Art: smudge, smear, tear, spill, paper, stain...
The vocabulary is useful for the students' everyday lives	X		The vocabulary can be useful for art and their scholar routines.
Grammar Structures are simple (subject+ verbs+ complements)	X		<i>A scrap of paper can be fun to play with.</i> <i>A smudge and a smear can make magic appear.</i> <i>Every spill has lots of</i>

			<i>possibilities.</i>
Contains dialogues		X	
Contains linguistic functions: describing, sequencing, making questions, answering, etc.	X		Explaining: <i>Every spill has lots of possibilities. When you think you have made a mistake, think of it as an opportunity to make something beautiful.</i>
Contains repetitive structures	X		Something + has/ is... <i>Every spill has...</i> <i>A scrap of paper is...</i>
Contains “Wh”- questions		X	
Is focused on one or two verb tenses	X		<u>Focus:</u> Simple present <u>Others:</u> Present perfect (1)
Maintains the word order	X		<i>A torn piece of paper is just the beginning.</i> <i>Every spill has lots of possibilities.</i>
Helps to become aware of the rhythm of the English language	X		Has some rhymes that allow to see the rhythm. There are exclamations It contains falling intonation (statements, exclamations)
Provides rhymes, wordplay, alliteration, onomatopoeia or patterns of repeated sounds to internalize sets of sounds in the English language.	X		The narrative style implies rhymes. For instance: <i>a smudge and a smear can make magic appear.</i>
The language is authentic, non-adapted	X		Although it is recommended from three years, I think that the language is authentic.
It promotes listening for the		X	I am not sure if children with

general gist			three years will understand the moral of the story as there is not clearly a set problem and its solution.
It allows students to participate through question-answer, songs, chants, guessing games, etc.		X	The teacher can ask: what shape is it? what can we make with this shape? They can repeat the rhymes. They can manipulate the book.
Helps students to make predictions of what is happening		X	The teacher can ask them to think about what they would turn this stain into, but in general, there is not space for predictions as there is not a conflict and solutions to it.
The story implies an early approximation to English literacy	X		All the stories.
PARALINGUISTIC ITEMS			
CRITERIA	YES	NO	
The story has well-defined characters		X	There are not characters
The story has a clear setting, plot, conflict and resolution		X	There are not conflicts or resolutions
The order of the events is clear	X		There is a sequence where different stains or breakages or similar turn into other things with the help of imagination.
There is cumulative content	X		The sequence is always the same: something in the paper that turns into another issue thanks to imagination.
Contains suspense or surprise	X		What that element is going to become?

Allows for follow-up activities ¹²	X		Mainly art activities in general, but as there is not a problem to solve, the activities won't have a specific relation with the book.
The topic is meaningful to the students	X		It is very attractive and colourful and it is manipulative, so kids will feel engaged and anxious to explore it.
It promotes values	X		Optimism Perseverance
It provides information about cultural aspects of the target language (festivals, history, geography, food, etc.)		X	There are not specific references to cultural aspects
It displays everyday life situations	X		Kids use to make stains and get stained.
Develops Low Order Thinking Skills	X		Recognise colours and shapes.
Develops High Order Thinking Skills	X		Design and create new things with their stains.
ILLUSTRATIONS ITEMS			
CRITERIA	YES	NO	
Are the illustrations colourful and attractive for children of this age?	X		They are colourful and attractive.
Do they help develop visual literacy?	X		Meaning can be extracted easily
Are they aligned with the text?	X		They depict the text clearly
EMOTIONAL INTELLIGENCE ITEMS			
CRITERIA	YES	NO	

¹² Although it will depend on the teacher, the activities will be set in an interesting story, variation of elements, rich vocabulary, different characters, troubles and solutions, etc.

Will the students connect the story to their personal experience?		X	There is not a story in which they can feel identified. But the teacher can relate it to their everyday lives, as they also get stained and make stains.
Does the story help to establish links between the cause and the consequent emotion?		X	There are not emotions displayed.
Does the story help to recognise the students' own emotions?		X	There are not emotions displayed.
Does the story help to develop self-esteem?		X	There are not characters who don't feel valued or loved, or bad evaluations, or inability to do something.
Does the story reflect characters dealing with their own emotions?		X	There are not characters.
Do the characters make an effort to achieve a goal/solution to a given problem?		X	There are not characters, nor problems or solutions.
Is it relevant to the students' interests?	X		It is colourful, attractive, and manipulative. And there are everyday materials to which they are used to.
Will the story develop the students' imagination?	X		All the stories, but this even more, as it develops new shapes and drawings from basic elements such as stains or drops. Also, the teacher is a clear example of an imaginative person. Art is implied too. And art is based on imagination.

Will the story promote a positive attitude and curiosity to learn more?	X		If it is relevant to their interests, yes.
Will the storytelling engage the pupils in learning English and its culture?	X		Stories often hold a strange and magical quality that can interest and engage learners in a way that few other materials and methods have (Ellis & Brewster, 2014, p.2).
Does it help to be aware of other's emotions or problems?		X	There are not characters and emotions are not displayed
Does it help to propose solutions to others' problems?		X	There are not characters or problems
Does the story help the students identify with the characters?		X	There are not characters
Does it promote collaboration among the characters?		X	There are not characters
Does it help students to share their emotions with their classmates?		X	If the teacher asks how do they feel when they stain something, yes.
Does it allow for role plays where there is some negotiation of meaning and exchange of information?		X	There are not dialogues or scenes to represent.
Does the story build positive relationships among the characters?		X	There are not characters
The story allows to build up activities in which the students' social skills are developed		X	There is not vicarious experience which implies characters collaborating or similar situations. It would be more related to individual

			aspects.
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9th book: *I can handle it!* by Laurie Wright

LINGUISTIC ITEMS			
CRITERIA	YES	NO	COMMENTS
Introduces new vocabulary (through lexical sets)	X		Emotions: sad, annoyed, upset, discouraged, frustrated, mad, miserable...
The vocabulary is useful for the students' everyday lives	X		Verbs: to handle, to can, to listen, to write, to say, to tell, to ask, to find, to wear, etc.
Grammar Structures are simple (subject+ verbs+ complements)	X		Mostly, yes: <i>I can take out an ad in the paper.</i> <i>I can send out a search party.</i> <i>I can make one.</i> <i>I can draw an "I'm sorry picture"</i>
Contains dialogues		X	Although, the protagonist is talking with himself
Contains linguistic functions: describing, sequencing, making questions, answering, etc.	X		Expressing ability: <i>I can...</i> Making questions: <i>can I handle it?</i> Explaining: <i>I am mad when my sister...</i>
Contains repetitive structures	X		One page states a problem and the next proposes solutions. <i>I can+ (do whatever)</i>
Contains "Wh"- questions	X		Can I handle it?
Is focused on one or two verb tenses	X		<u>Focus:</u> Simple present <u>Others:</u>

			Future (1) Gerund (3) Infinitive Conditional (6)
Maintains the word order	X		<i>I am sad when my best friend is mad at me.</i> <i>I can handle it though.</i> <i>I can give him a hug.</i> <i>I can draw a picture</i>
Helps to become aware of the rhythm of the English language	X		The repetition of the structures makes us aware of the rhythm. There are falling (statements) and rising (yes/no questions) intonation There are questions
Provides rhymes, wordplay, alliteration, onomatopoeia or patterns of repeated sounds to internalize sets of sounds in the English language.	X		Repetition of the sentence: <i>I can+ ..., I can handle it</i>
The language is authentic, non-adapted	X		There are not references whether the book belongs to any particular level
It promotes listening for the general gist	X		A boy who is experiencing bad moods, but proposes solutions to those problems.
It allows students to participate through question-answer, songs, chants, guessing games, etc.	X		How should they handle it? Guessing: how is the boy going to handle it? Answering the questions: <i>can I handle it?</i>
Helps students to make predictions of what is happening	X		How is the boy handling that mood?

The story implies an early approximation to English literacy	X		All the stories
PARALINGUISTIC ITEMS			
CRITERIA	YES	NO	
The story has well-defined characters	X		Mainly, the boy
The story has a clear setting, plot, conflict and resolution	X		There is a sequence of troubles and possible solutions to apply. Finally, the boy states that although having bad moods he can handle everything.
The order of the events is clear	X		A problem is stated and then, solutions are proposed.
There is cumulative content	X		The bad moods cumulate at the end.
Contains suspense or surprise	X		How is he handling it?
Allows for follow-up activities ¹³	X		There are problems that need to be solved. Also, students can practise some mindfulness or relaxation strategies to regulate themselves.
The topic is meaningful to the students	X		A same-age boy who is suffering bad moods and proposes solutions.
It promotes values	X		Perseverance Calm
It provides information about cultural aspects of the target language (festivals, history, geography, food, etc.)		X	There are not specific references to cultural aspects

¹³ Although it will depend on the teacher, the activities will be set in an interesting story, variation of elements, rich vocabulary, different characters, troubles and solutions, etc.

It displays everyday life situations	X		In our daily lives we experience different moods and propose solutions to them.
Develops Low Order Thinking Skills	X		Interpret the story Remember the sentence “I can handle it”, the emotions felt by the boy
Develops High Order Thinking Skills	X		Compare how do they feel in the same situations or what do they do to solve them.
ILLUSTRATIONS ITEMS			
CRITERIA	YES	NO	
Are the illustrations colourful and attractive for children of this age?	X		Although they are simple, they are attractive.
Do they help develop visual literacy?	X		Meaning can be extracted from the drawings
Are they aligned with the text?	X		They depict the text.
EMOTIONAL INTELLIGENCE ITEMS			
CRITERIA	YES	NO	
Will the students connect the story to their personal experience?	X		Probably, they would have lived similar situations.
Does the story help to establish links between the cause and the consequent emotion?	X		The cause and the emotion are stated
Does the story help to recognise the students' own emotions?	X		If the teacher helps them to generalize, probably, yes. As they are current situations.
Does the story help to develop self-esteem?	X		Some problems appear, but the boy proposes solutions, not giving up. He believes in himself.
Does the story reflect characters	X		The sequence is a boy

dealing with their own emotions?			suffering different moods and proposing solutions to those problems.
Do the characters make an effort to achieve a goal/solution to a given problem?	X		The solutions proposed to get rid of the moods.
Is it relevant to the students' interests?	X		A same-age boy who is having problems and needs to find solutions.
Will the story develop the students' imagination?	X		All the stories develop the students' imagination. In this, specifically, they can propose solution to the boy's moods.
Will the story promote a positive attitude and curiosity to learn more?	X		If they are interested in, yes.
Will the storytelling engage the pupils in learning English and its culture?	X		Stories often hold a strange and magical quality that can interest and engage learners in a way that few other materials and methods have (Ellis & Brewster, 2014, p.2)
Does it help to be aware of other's emotions or problems?	X		Students will be aware of the boy's feelings.
Does it help to propose solutions to others' problems?	X		Students can propose what should they do in these situations.
Does the story help the students identify with the characters?	X		Probably, yes. As they are current situations.
Does it promote collaboration among the characters?		X	
Does it help students to share their	X		A dialogue can take place

emotions with their classmates?			about how they feel in these situations
Does it allow for role plays where there is some negotiation of meaning and exchange of information?	X		They can pretend to be the boy and the other characters involved
Does the story build positive relationships among the characters?		X	There are not characters collaborating.
The story allows to build up activities in which the students' social skills are developed	X		In some occasions, it offers vicarious experience of friendship or social skills as some people appear and the boy has to interact with them. The teacher can propose some collaborative activities implying some social rules: being kind to others, asking for permission, please and thank you, etc.

10th Book: *The dot* by Peter Reynolds

LINGUISTIC ITEMS			
CRITERIA	YES	NO	COMMENTS
Introduces new vocabulary (through lexical sets)	X		Class material Words related to art Colours
The vocabulary is useful for the students' everyday lives	X		The vocabulary is related to class, materials, colours, etc.
Grammar Structures are simple (subject+ verbs+ complements)	X		<i>Art class was over.</i> <i>Her paper was empty.</i> <i>Vashti's teacher leaned over</i>

			<i>the blank paper.</i> <i>Her teacher smiled.</i>
Contains dialogues	X		<i>Just make a mark and see where it takes you.</i> <i>There!</i>
Contains linguistic functions: describing, sequencing, making questions, answering, etc.	X		Expressing opinion: <i>very funny!! I just can't draw!</i> Giving instructions: <i>just make a mark and see where it takes you</i>
Contains repetitive structures	X		The sequence where someone asks another person to do something in a piece of paper. Also, subject+ verb+ complements: <i>Vashti painted and painted. Vashti kept experimenting. She discovered that she could make a green dot.</i>
Contains "Wh"- questions		X	
Is focused on one or two verb tenses	X		<u>Focus:</u> Simple past (<35) Simple present (<10) <u>Others:</u> Imperative (5) Past continuous (2) Past perfect (1) Gerund (1)
Maintains the word order	X		<i>The boy's pencil shook as he drew his line.</i> <i>Vashti stared at the boy's squiggle.</i>
Helps to become aware of the	X		It contains exclamations

rhythm of the English language			There is falling intonation (statements, exclamations, commands)
Provides rhymes, wordplay, alliteration, onomatopoeia or patterns of repeated sounds to internalize sets of sounds in the English language.	X		Onomatopoeia: <i>hmmm....</i> /m/: empty, storm, smiled, make, mark, marker, moment, maybe, name, my, framed, /t/: art, sat, but, empty, dot, teacher, Vashti, can't, just, it, strong, picked, it, pushed, toward, quietly, thought, moment, next, little, to, painted, that...
The language is authentic, non-adapted	X		It has no references about whether the book is made for a specific range of age.
It promotes listening for the general gist	X		A girl who doesn't know how to draw, but encouraged by her teacher she starts drawing and began a great artist.
It allows students to participate through question-answer, songs, chants, guessing games, etc.	X		Asking the colours, guessing the colours that will appear when mixing some of them, remembering the shapes, memory with classroom materials... Singing "the dot song"
Helps students to make predictions of what is happening	X		Will the girl draw or not? Will she continue drawing?
The story implies an early approximation to English literacy	X		All the stories.
PARALINGUISTIC ITEMS			
CRITERIA	YES	NO	

The story has well-defined characters	X		Vashti is the main character. Secondary characters: the teacher and the boy.
The story has a clear setting, plot, conflict and resolution	X		Vashti thinks that she can't draw. Her teacher encourages her and she starts drawing dots until she became an artist.
The order of the events is clear	X		Vashti can't draw. Her teacher encourages her. He draws a dot and signs it. She begins drawing more dots. She makes an exposition. She helps another boy to draw.
There is cumulative content	X		The sequence where the teacher and then Vashti, encourage another person to draw: <i>I can't draw. Do this and now sign it</i>
Contains suspense or surprise	X		Is Vashti going to draw or not? What will happen with her drawings?
Allows for follow-up activities ¹⁴	X		They can create artworks They can talk about keep on trying things, hard work
The topic is meaningful to the students	X		It addresses an everyday situation such as class time. Also, a child is the protagonist. They could feel identified.
It promotes values	X		Perseverance Empathy Helping others

¹⁴ Although it will depend on the teacher, the activities will be set in an interesting story, variation of elements, rich vocabulary, different characters, troubles and solutions, etc.

It provides information about cultural aspects of the target language (festivals, history, geography, food, etc.)		X	There are not specific references about cultural aspects.
It displays everyday life situations	X		A child who thinks that is bad at drawing and doesn't want to do it. With the help of the teacher she reaches drawing.
Develops Low Order Thinking Skills	X		Interpret: the story Remember the colours, the sentence that encourages others to draw.
Develops High Order Thinking Skills	X		Compare it to themselves. Plan what can they draw to make unique creations.
ILLUSTRATIONS ITEMS			
CRITERIA	YES	NO	
Are the illustrations colourful and attractive for children of this age?	X		They are simple, but attractive.
Do they help develop visual literacy?	X		Meaning can be extracted from the drawings.
Are they aligned with the text?	X		They depict the text.
EMOTIONAL INTELLIGENCE ITEMS			
CRITERIA	YES	NO	
Will the students connect the story to their personal experience?	X		With the help of the teacher, they can think of situations in which they felt incapable to do something and finally they could.
Does the story help to establish links between the cause and the consequent emotion?	X		Although emotions are not named, it is obvious that at the beginning the girl feels frustrated because she thinks

			she can't draw. Finally, she feels excited doing lots of dots and making an exposition.
Does the story help to recognise the students' own emotions?	X		Same, if the teacher helps them to connect this situation to their lives.
Does the story help to develop self-esteem?		X	Not specifically, but at the beginning the girl would have lower self-esteem and at the end she would have it higher.
Does the story reflect characters dealing with their own emotions?		X	Not specifically, but at the beginning the girl would feel sad and frustrated and at the end happy, proud and excited.
Do the characters make an effort to achieve a goal/solution to a given problem?	X		Vashti makes an effort to draw.
Is it relevant to the students' interests?	X		A child is the protagonist. Also, the situation implies the school and the class.
Will the story develop the students' imagination?	X		All the stories, and this even more. As the teacher is a clear example of an imaginative person. Also, art is implied. And art is based on imagination.
Will the story promote a positive attitude and curiosity to learn more?	X		If it is relevant to their interests, they will feel motivated to learn.
Will the storytelling engage the pupils in learning English and its culture?	X		Stories often hold a strange and magical quality that can interest and engage learners in a way that few

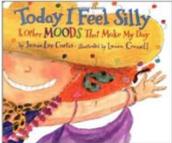
			other materials and methods have (Ellis & Brewster, 2014, p.2).
Does it help to be aware of other's emotions or problems?		X	Not specifically, but we can infer how Vashti feels in the beginning and at the end.
Does it help to propose solutions to others' problems?	X		The teacher proposes solutions, but I think it will be difficult for kids to propose them.
Does the story help the students identify with the characters?	X		With the help of the teacher, they can think of situations where they felt like Vashti in the beginning.
Does it promote collaboration among the characters?	X		The teacher helps Vashti. Vashti helps the boy.
Does it help students to share their emotions with their classmates?	X		If the teacher creates a dialogue in which they can share situations where they felt like this, yes. What do they do when they don't get something they wanted? Do they help others to reach their aims?
Does it allow for role plays where there is some negotiation of meaning and exchange of information?	X		They can pretend to be famous artists. Or teachers and students in an art class.
Does the story build positive relationships among the characters?		X	They help each other, but they don't become friends or anything similar.
The story allows to build up activities in which the students'	X		Students can observe how the teacher and Vashti act kind to

social skills are developed			<p>other people. It offers vicarious experience.</p> <p>We can do a favours chain, acting kind to other people.</p> <p>Although the main focus in this story is on motivation.</p>
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8.2. Appendix 2. Lesson plan 1. *How are you feeling today?*

HOW ARE YOU FEELING TODAY?

LESSON 1



TOPIC

The main area, related to Emotional Intelligence, to work in this lesson plan is Self- Awareness. For this purpose, the story "Today I feel silly and other moods that make my day" by Jamie Lee Curtis (1998) will be used to deal with different emotions such as happiness, sadness, anger and calm and the situations that provoke them.

LEARNING OUTCOMES

At the end of this lesson plan students will be able to...

- **Identify (in themselves) the emotions of happiness, sadness, anger and calm selecting the adequate pictures/expressions (+L)[1].**
- **Recognise in themselves the emotions felt by naming them when identifying the pictures in the wheel (+L).**
- **Name situations that make them feel happy, sad, angry and calm when discussing the flashcards found (+L).**
- **Distinguish which emotions (happiness, sadness, anger or calm) they would feel in the situations proposed by the teacher by selecting the correct expression (+L).**
- **Identify the emotion the girl was feeling by matching the emotion with the flashcard at the end of each page (+L).**
- Make predictions about the story by using the structure "She is + vb. ing+ ..." when discussing the cover of the book.

[1] Emotional outcome, but also linguistic.

The emotional outcomes are in bold.

PROCEDURE

Before starting, so that the children are aware that it is storytelling time, an **optimal atmosphere** will be established through a **song**. This song will be played each time a story is read. This way children will **calm down** and will create **silence** as well as an expectant atmosphere, which will **motivate** them to listen and learn. They will sit down in a **semi-circle (class distribution)**, facing the teacher. This will allow them to see the illustrations, as well as developing the dialogue. Furthermore, along the three stages, the teacher will use **gestures, body language, facial expressions, miming, variation in the tone, pitch, volume of the voice** in order to help their understanding. Moreover, **comments and positive feedback** will be provided during the whole session. Specifically, during the while-telling, the teacher will offer **adequate models of pronunciation, reading clearly and slowly, making pauses to provoke curiosity** in the listeners.

PRE-TASK

The students will be challenged to do a "Treasure Hunt" in which they will have to find flashcards related to emotions (see Appendix 1: happy, sad, angry and quiet) (**previous introduction of vocabulary**). The teacher will tell the students that the classroom pet, Maia, has lost her emotions and that she is worried because she cannot live without them. Maia is looking for help and the students can help her finding her emotions (**creating a meaningful context**). Once they have found them, they will collect the flashcards on the assembly. The teacher will say the names, making a special emphasis on happiness, sadness, anger and calm and will mention some situation that makes her feel as the emotion proposes. Later, she will ask the students to tell some situations that make them feel like this (**make students participate and listen when they are talking about their feelings**). In addition, some questions will be made for students to predict the story (**present the materials**).

- *Timing*

15 minutes.

- *Skills*

Listening, reading and speaking.

- *Materials and resources*
 - Flashcards (see Appendix 1)
 - Puppet.
 - Book "Today I feel silly and others mood that make my day"
- *Teacher talk*

Good morning everyone. How are you? Do you see anything different around us? This morning when I arrived here I saw our pet a little bit worried. She told me that she has lost her emotions. And I told her to be quiet. I know that we are really good friends and that we can help Maia to recover her feelings. What about turning into explorers and look for these emotions in our class? Come on, put on your explorer glasses and let see what we find. If you find anything, bring it to the assembly and at the end, we will revise it. I trust you, we are great explorers! Let's go.

(Once everything is found)

Very good!! How interesting! Let's see what you have found. What is this? Yes, a happy face. Let me see your happy faces (smiling). I feel happy when I come to school to see you. And you? When do you feel happy? Have you ever seen Maia happy? She is happy when you behave well. Oh, oh... But sometimes, I feel sad. For example, when it rains and we can't go to the playground, I feel sad. When do you feel sad? Do you remember any occasion Maia felt sad? When I am reading a book, and everyone is in silence, I feel quiet. But... when someone breaks my favourite toy, I feel angry. Do you feel angry anytime? Or quiet? When do you feel quiet?

1,2,3 eyes on me. Look what I have here. What is this? A dog? A cat? Or is this a book? Very good! Today we have a story. It is called: "Today I feel silly and other moods that make my day". Do you feel silly today? What can you see over there? Is this a boy or a girl? What is she doing? Is she happy or sad? What is she wearing? What is she going to do?

So, let's see what this girl tells us.

PROCEDURE

TASK [2]

During the story, at the end of every page, the teacher will show the students different flashcards for them to select how the girl was feeling that day (**make students participate, using visual support, provide an aim for students to listen**). Also, the teacher will ask some questions (**make questions, listen when they are talking about their feelings**) such as:

1. Do you feel like this anytime?
2. What makes you feel that way?
3. What do you do to solve this mood?
4. When do you feel happy/sad/angry/quiet?

- *Timing*

20 minutes.

- *Skills*

Listening, reading and speaking.

- *Materials and resources*

- Book
- Flashcards (see Appendix 2)

- *Teacher talk*

Are you ready? Steady? Go

(During the storytelling the questions stated before will be asked).

(The teacher, will also say at the end of every page): do you remember how was she feeling? Let's look for the emotion (showing the flashcards). That's it! Today she was feeling... (the correspondent emotion).

[2] Depending on the students' level, the storytelling could be split up into different sessions to be more accessible.

PROCEDURE

POST-TASK

The teacher will ask them if they liked the story and she will emphasize that having all that feelings and emotions is fine. Besides, she will comment on the importance of having emotions and feelings. She will tell the class that Maia was worried because she did not know how to live without her feelings. The lack of feelings does not allow the rest of people to know how the other person is. Also, the teacher will ask the students if they know how to live without emotions and if they know how they are feeling at this moment (**make questions, listening to them**).

At the end of the book an emotional wheel is presented, with the question: How do you feel today? The teacher will create their own emotional wheel, which will contain the four emotions worked on (happiness, anger, sadness and calm), to ask the students one by one, how they feel and let them choose their emotion in the wheel (**include some movement, label their emotions, listening when students are talking about their feelings**). With this, they will identify in themselves and in objects (the wheel) their emotions. Finally, she will propose each kid one situation and they will select the emotion they think they would feel.

- *Timing*
15 minutes.
- *Skills*
Listening and speaking.
- *Materials and resources*
 - *Emotional wheel (see Appendix 3)*
- *Teacher talk*

Wow! Did you like the book? So, remember this: EVERYDAY WE HAVE FEELINGS AND EMOTIONS, BUT IT IS FINE. We all have emotions and all we feel inside is okay! (feel comfortable talking about feelings). Because of this Maia was worried. Can you imagine yourselves living without emotions? Could you live? Or do you have emotions every day? Do you have emotions right now? Yes?? So, let's see how you are feeling today. I am feeling happy because I liked the story (she puts a happy face on the wheel).X (name) come here and turn the wheel until you find how you are feeling. And now, can you tell me how would you feel if you were sleeping in your house? Would you feel happy, sad, angry or calm? Very good!

(Similar sentences will be proposed to each kid, for them to select the emotion).

ASSESSMENT

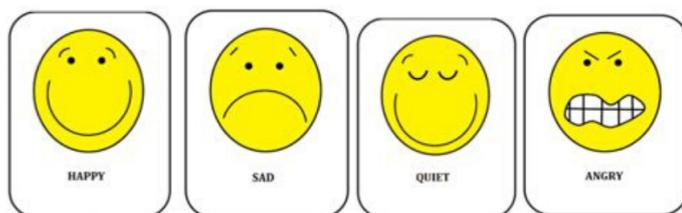
The assessment of the activities is proposed with the aim of checking if the objectives are fulfilled, as well as for improving the lesson plan and the materials' suitability. As different aspects such as Emotional Intelligence criteria, language criteria and teacher's role are going to be assessed, diverse techniques are going to be used for this purpose.

Regarding the instruments, observation will be at the basis of this evaluation. To complement it and check the students' performance a checklist has been created (see Appendix 4). In this, the teacher will be able to evaluate some linguistic items and also some emotional criteria. In addition to this, the teacher will also use a diary (see Appendix 5) in order to take notes of the important aspects she considers (for example, bad reactions, unexpected emotions or situations explained, etc.). It will contain the student's name, the date and hour, place, the topic to which is related (emotions, linguistic aspect, reactions, etc.), the lesson where it took place, the fact happened and the comments. In order to check the materials and the teacher's role, there will be also a checklist for the self-assessment (see Appendix 6).

If the situation allows it, the teacher will take notes in the observation diary if there are exceptional circumstances or the fact happened requires quick notes. However, generally, the checklists will be filled at the end of every class.

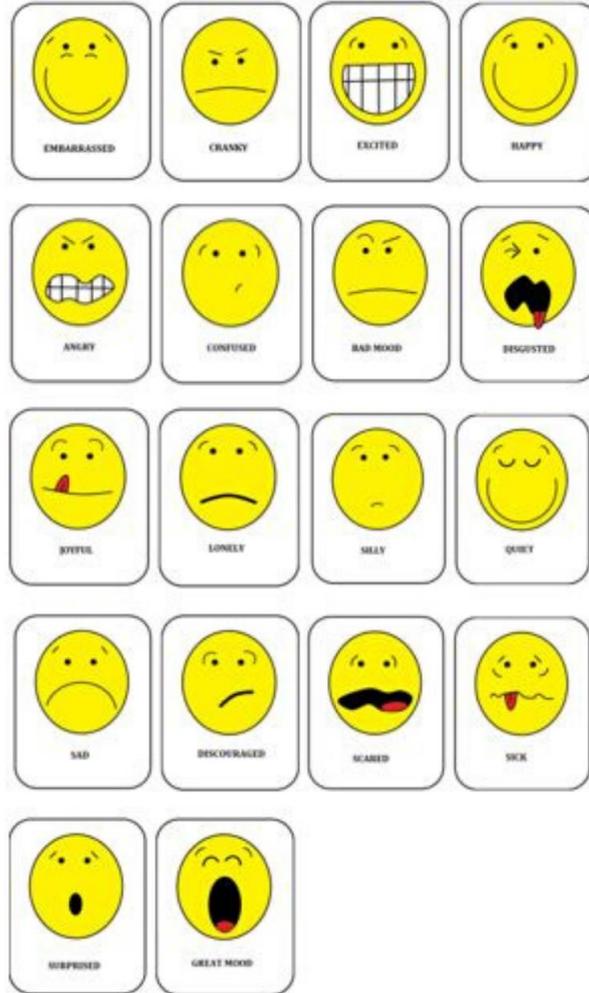
APPENDIX

Appendix 1.



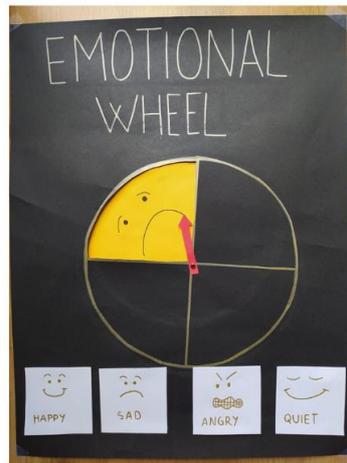
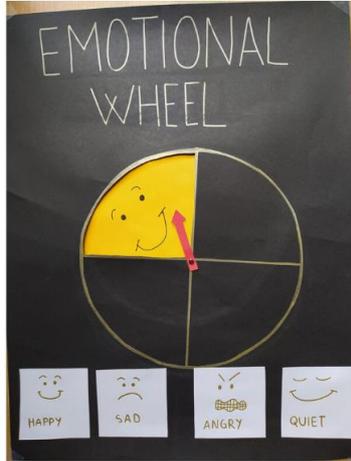
REFERENCES

Appendix 2.



REFERENCES

Appendix 3.



REFERENCES

Appendix 4.

CRITERIA	ACCOMPLISHED	NOT ACCOMPLISHED	COMMENTS
Identifies (in themselves) the emotions of happiness, sadness, anger and calm selecting the adequate pictures/expressions			
Recognises in themselves the emotions felt by naming them when identifying the pictures in the wheel			
Names situations that make them feel happy, sad, anger and calm when discussing the flashcards found			
Distinguish which emotions (happiness, sadness, anger or calm) they would feel in the situations proposed by the teacher			
Identifies the emotion the girl was feeling through matching the emotion with the flashcard at the end of every page			
Makes predictions about the story by using the structure "she is+ vb. Ing+..." when discussing the cover of the book			

REFERENCES

Appendix 5.

OBSERVATION DIARY	
Student	
Day	/ /
Hour	:
Place	
Topic	
Lesson	(title) (domain)
FACT	
COMMENTS	

REFERENCES

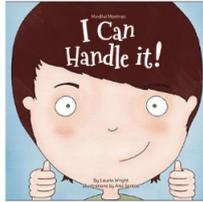
Appendix 6.

CRITERIA	ACCOMPLISHED	NOT ACCOMPLISHED	COMMENTS
The teacher...			
Plan the lessons taking into account the different learning needs and paces			
Plan optimal learning outcomes (not too easy, not too difficult)			
The learning outcomes were fulfilled			
The timing was appropriate			
Ask meaningful questions that make them activate HOTS			
Provide adequate models of pronunciation			
The teacher's voice and speech are clear and loud enough			
Take advantage of the situations occurred to work			
on relevant concepts			
Students are allowed to participate			
Listen to the students when they are telling anything or talking about their feelings			
The materials are attractive and meaningful			
Visual support is provided			

8.3. Appendix 3. Lesson plan 2. *Can you handle it?*

CAN YOU HANDLE IT?

LESSON 2



TOPIC

The main domain implied in this lesson plan is Self-Regulation. For this purpose, the book "I can handle it" by Laurie Wright (2016) will be used. The topic will focus on dealing with our emotions and feelings, regarding how the protagonist suffers from different problems. Also, synonyms and antonyms will be addressed by introducing different pairs of words (sad-happy, upset-quiet). The class will propose solutions to problems and they will also learn a self-regulation technique.

LEARNING OUTCOMES

At the end of this lesson plan students will be able to...

- Distinguish synonyms and antonyms related to emotions (happy-sad, quiet-annoyed) by raising the adequate flashcard during the storytelling
- Name the colours red, green, and yellow when identifying the stages of the regulation process
- **Identify occasions when they feel bad moods by listing them when discussing in the assembly**
- Perform the adequate verbs of action proposed by the pet (to walk, to look up, to greet, to wave good-bye, to cry) by miming specific situations related to emotions.
- **Apply the mantra "Stop, Think, Do" before solving the challenge proposed by the teacher**
- **Identify self-regulation techniques choosing from two sentences the one that is useful to regulate themselves**

The emotional outcomes are in bold.

PROCEDURE

Before starting, so that the children are aware that it is storytelling time, an **optimal atmosphere** will be established through a **song**. This song will be played each time a story is read. This way children will **calm down** and will create **silence** as well as an expectant atmosphere, which will **motivate** them to listen and learn. They will sit down in a **semi-circle (class distribution)**, facing the teacher. This will allow them to see the illustrations, as well as developing the dialogue. Furthermore, along the three stages, the teacher will use **gestures, body language, facial expressions, miming, variation in the tone, pitch, volume of the voice** in order to help their understanding. Moreover, **comments and positive feedback** will be provided during the whole session. Specifically, during the while-telling, the teacher will offer **adequate models of pronunciation, reading clearly and slowly, making pauses to provoke curiosity** in the listeners.

PRE-TASK

During the pre-task, the students will take part in a brainstorm activity, talking about what they do when they have a problem, how they manage it, etc (**feel comfortable talking about feelings, listen to the students**). Then, the teacher will tell the students that Maia, the pet, has told her that she was in trouble and that she could not face them without help. The pet will ask the students to perform (**acting out**) some problems that she has to face in order to solve them altogether. Finally, she will introduce the book for the task (**presenting materials**).

- *Timing*
15 minutes.
- *Skills*
Listening and speaking.
- *Materials and resources*
 - IWB (for the brainstorming)
 - Pet
 - Book "I can handle it!"
- *Teacher talk*

Good morning!! How are you today? How do you feel? I am very happy now, because I am here with you. But this morning, when I was having breakfast, I dropped the milk all over the kitchen and I got very angry. I decided to clean everything up and then I took another glass of milk. I calmed myself down and continued having breakfast. What do you do when you are angry? What do you do when you have a problem? Do you shout? And that's all? Or do you look for a solution? When we have a problem, we have to calm ourselves down and find the solution to that problem. But I think that Maia doesn't seem very clear about that. Tell us Maia.

(The pet talks): I want to tell you the problems I have... but I need some volunteers for you to see better the trouble I got myself into... X (name), X (name), X (name) come here. The rest of you can do it also but sitting down. So, X will help me. I was walking through the forest when I saw something in the sky. Let me see how you walk. But I decided to keep on walking. Suddenly, a friend of mine appeared (X) and told me: "Good morning Maia, how are you? Is your pet with you?" He waved bye-bye and disappeared. Everybody, wave bye-bye. And I kept on walking. But when I got home, my mother (X) told me: "Maia our bird has disappeared". My mum was crying and so did I. And now we don't know what can we do to solve our problem.

(The teacher talks again): oh my god Maia!! I am so sorry. But I am sure that all of us will help you and find a solution. Let's see if this little boy can help us solving this problem (showing the cover of the book).

PROCEDURE

TASK

The main task will be devoted to storytelling. Also, there will be an emphasis on some of the emotions felt by the boy, trying to find the antonyms or the contrary emotion. For this reason, the flashcards used in the first session, will be used here (**using visual support**). Each kid will be given the four flashcards and they will have to raise the one with the contrary emotion. During the same, some questions will be made too (**make students participate, listening to them, make questions, feel comfortable talking about feelings**).

- What do you do when you feel sad?
- Do you know what frustrated means?
- What can you do when you feel mad because someone is bugging you?
- When do you feel annoyed?
- When do you feel disappointed?
- Have you ever felt ashamed? Why?
- What can you do if you feel upset? And when you feel discouraged?
- When do you feel cranky?
- Have you ever felt miserable?
- What can we do to solve this mood?

- *Timing*
15 minutes.

- *Skills*
Listening, reading and speaking.

- *Materials and resources*
 - Book "I can handle it!"
 - Flashcards (see Appendix 1)

- *Teacher talk*

1,2,3 eyes on me. Pay attention and let's see if he can handle it!!

(During the telling, the questions stated previously will be made)

Oh, look over there. Do you remember how do you feel when you are not sad? (showing the page where the boy is sad and the flashcard) If this boy is not sad, how would he feel? Very good, happy (the teacher shows the happy flashcard). I think that Maia now is feeling sad. So, we have to do something to get Maia happy. Do you agree? And, how do you feel when you are not annoyed? (showing the flashcard) You are annoyed when you are angry (imitating an angry face). How are you if you are not angry and you are calm? Quiet (showing the flashcard). Yes! We need Maia to be quiet, yes? Let's see if this boy tells us how to calm down.

PROCEDURE

POST-TASK

This final stage will imply the learning of a self-regulation strategy with the aim of helping Maia solve her problem. This technique is called “the traffic light”. The traffic light colours show the steps to follow before you act when you get into troubles or face a difficult situation such as Maia’s one. The red shows you to stop before doing anything. The yellow asks you to think about the situation and solutions. And the green allows you to act and solve the situation. Following the TPR principles, for the children to memorise these “3 rules”, some gestures will be added to create a kind of mnemonic rule (**including movement and TPR**). To perform “stop”, they will put their arms forward at shoulder height. To show “think”, they will touch their heads. “Do” will be performed with a like (with their thumbs). Then, children will be challenged with different situations. They will be offered different possibilities to solve that situation and they will have to choose among them. Once they have practiced this strategy, altogether, they will try to find a solution for Maia’s problem. At the end, they will be rewarded with an “I can Handle everything” certificate, which appears at the end of the book.

- *Timing*
25 minutes.

- *Skills*
Listening and speaking.

- *Materials and resources*
 - Traffic light poster (see Appendix 2)
 - Certificates (see Appendix 3)

- *Teacher talk*

*Well, did you enjoy the book? (make questions) Yes?? Me too. But, did you see that boy handling all these problems? Do you handle your problems? I am sure you do. But, sometimes, before we solve our problems, we get a little angry or we misbehave. For this reason, today I have a special trick for you, including you Maia! Do you want to see it? 1,2,3 eyes on me (the teacher takes the poster, see Appendix 2). Look carefully, what is this? It is a traffic light. And what colours are there? Red, green and yellow. When a problem appears, the first we have to do is to stop (putting their arms at shoulder height). Stop (doing the gesture). Then, we can think of ways to solve it (signalling the head). Think (doing the gesture). And finally, you can apply the solution (like gesture, thumbs up). Do (thumbs up). But... can we get into troubles and solve a problem without thinking? No!! First, we have to stop (gesture) and think (gesture). And then, yes, we can do something to solve it (**feel comfortable talking about feelings**).*

Let’s play a game to rehearse this. I am walking down the street and a kid steps on me. What can I do? First, I stop. Then, I think. Probably, this kid didn’t realize that I was walking down the street. I can say him that he should be more careful when walking down the street, because he hurt me. Then, I do something, telling the kid: Hey, you should be more careful when walking down the street, you can hurt people. Yes!! I can handle it! Do you want to try? X (name), what can you do if a kid breaks your favourite toy? First what? Stop. Then, you can think. And finally, you can do. So, what can you do? You can...? Tell that kid that it was your favourite toy and he should pay more attention when playing with toys or you hit the kid and you cry. Yes, you stop, think and tell that kid your advice. Very good. You handled it!! X (name), what can you do if you fall down? First? You stop. Then? You think about what can you do to solve it. And finally, you do something to solve it. So, what can you do? Can you get up and clean your trousers or better, you cry and that’s all? Yes, you get up and clean your trousers. You can handle it!! (Similar situations will be presented to each kid for them to select the most adequate). Then what can we do with Maia’s problem? Do you remember that she has told us that her bird has escaped from home? When we have a problem, what do we do? First? Stop (doing the gesture). Then we think. What can we do? Can we go outside and look for her bird? Can we shout his name and see if he comes back? Or should we cry and that’s all? No! As we are many people, we can go outside and look for Maia’s bird. I am sure we will find it.

As all of you could handle your problems and Maia’s one, I have something for you. A certificate where you can draw yourselves, look at mine. And write your name. Here, it says: My name is Bárbara and I can handle it! You are authentic champions. You can handle everything.

ASSESSMENT AND CRITERIA TOOLS

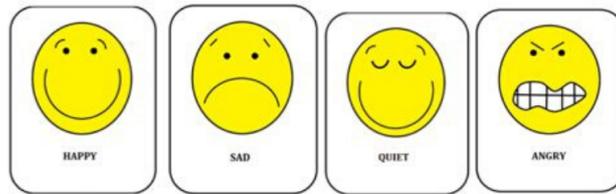
The assessment of the activities is proposed with the aim of checking if the learning outcomes are fulfilled, as well as for improving the lesson plan and the materials' suitability. As different aspects such as Emotional Intelligence criteria, language criteria and the teacher's role are going to be assessed, diverse techniques and tools are going to be used for this purpose.

Regarding the instruments, observation will be at the basis of this evaluation. To complement it and check the students' performance a checklist has been created (see Appendix 4). In this, the teacher will be able to evaluate some linguistic items and also some emotional criteria. In addition to this, the teacher will also use a diary (see 1st Lesson Plan in Appendix 2, its Appendix 5) in order to take notes of the important aspects she considers (for example, bad reactions, unexpected emotions or situations explained, etc.). It will contain the student's name, the date and hour, place, the topic to which is related (emotions, linguistic aspect, reactions, etc.), the lesson where it took place, the fact happened and the comments. In order to check the materials and the teacher's role, there will be also a checklist for the self-assessment (see 1st Lesson Plan in Appendix 2, its Appendix 6).

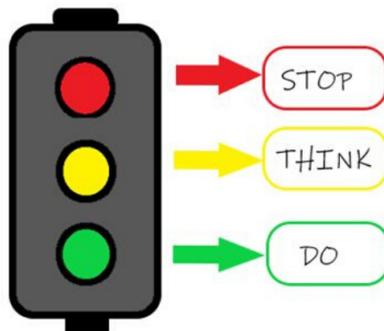
If the situation allows it, the teacher will take notes in the observation diary if there are exceptional circumstances or the fact happened requires quick notes. However, generally, the checklists will be filled at the end of every class.

APPENDIX

Appendix 1.



Appendix 2.



APPENDIX

Appendix 3.

My name is _____



...and I Can Handle ANYTHING!!!

Appendix 4.

CRITERIA	ACCOMPLISHED	NOT ACCOMPLISHED	COMMENTS
Distinguishes synonyms and antonyms related to emotions (happy-sad, quiet-annoyed) through raising the adequate flashcard during the storytelling			
Identifies occasions when they feel bad moods through listing them when discussing in the assembly			
Names the colours red, green, and yellow when identifying the stages of the regulation process			
Represents through movement the verbs of action proposed by the pet (to walk, to look up, to greet, to wave good-bye, to cry)			
Applies the mantra "Stop, Think, Do" through naming it before solving the challenge proposed by the teacher			
Identifies self-regulation techniques choosing from two sentences the one useful to regulate themselves			

* The observation diary and the teacher's self-assessment can be seen at the end of Lesson plan 1 (pp. 124 & 125)

8.4. Appendix 4. Lesson plan 3. *Great artists.*

GREAT ARTISTS

LESSON 3



TOPIC

The main domain implied in this lesson plan is Motivation. For this purpose, the book "The dot" by Peter Reynolds (2003) will be used. This story is about a girl who, thanks to her motivation, becomes a great artist who paints dots. The main element around which the session will take place will be the dot. Besides, students will work on the adjectives "big" and "small", classifying the dots. During this session, children will also learn to express ability through the verb can. The main objective is that the students realize that, with effort and enthusiasm, they can also be artists as the protagonist. They will turn into artists by painting with different-sized geometrical shapes.

LEARNING OUTCOMES

At the end of this lesson plan students will be able to...

- Classify dots into big or small
- Recognise geometrical shapes (circle, triangle and square) by naming them when the teacher shows their pictures
- Recognise colours (blue, red and yellow) by naming them when they see them in pictures
- Express ability in affirmative and negative sentences using "I can/ cannot use +..."
- Compose an art-work using different geometrical shapes and sizes
- **Understand that with enthusiasm, effort and motivation, by discussing the results in the assembly, we can reach whatever we propose [+L]**

The emotional outcomes are in bold.

[Emotional outcome but also linguistic]

PROCEDURE

Before starting, so that the children are aware that it is storytelling time, an **optimal atmosphere** will be established through a **song**. This song will be played each time a story is read. This way children will **calm down** and will create **silence** as well as an expectant atmosphere, which will **motivate** them to listen and learn. They will sit down in a **semi-circle (class distribution)**, facing the teacher. This will allow them to see the illustrations, as well as developing the dialogue. Furthermore, along the three stages, the teacher will **use gestures, body language, facial expressions, miming, variation in the tone, pitch, volume of the voice** in order to help their understanding. Moreover, **comments and positive feedback** will be provided during the whole session. Specifically, during the while-telling, the teacher will offer **adequate models of pronunciation, reading clearly and slowly**, making **pauses** to provoke **curiosity** in the listeners.

PRE-TASK

The song "The dot" (see Appendix 1) will be played. After this, the teacher will ask the students several questions to make them think and compare with themselves (**making questions, listening to the students**):

- Do you know that girl? Who is she?
- What is she doing?
- Where is she? Is she at school? Are you at school?
- Is she painting? What is she painting? Do you like painting? What do you like to paint?
- And what is this? (the exposition) What can we find in an exposition?
- Do you know any artist?
- Why are there so much dots?

Then, after commenting on it the teacher will play a Blabberize of the protagonist asking the students for help (**using visual support**). In this video, she will tell them that she has been asked to do an exhibition in their school, but that she has not enough drawings and needs their help. She will also say that, first, they have to meet her and that their teacher has the solution to this (reading the book).

- *Timing*
10 minutes.
- *Skills*

Listening and speaking.

- *Materials and resources*
 - Song (see Appendix 1)
 - IWB and computer.
 - Blabberize (see Appendix 2)
 - Book "The Dot"

- *Teacher talk*

Good morning! How are you today? I'm glad you are right. Today, we are starting with a very special thing. Do you like singing?? How do you feel singing? Let me see those happy faces. Yes!! So, let's listen to that song. But, pay attention and look carefully. Open your ears and your eyes.

(After the song, the questions stated previously will be asked).

*(Later): 1,2,3 eyes on me. Do you want to know who is that girl and why is she here? (she plays the blabberize) Oh, so. Let's recap. This is a girl, who is an artist and who needs help. Our help. So, are we helping her? Can we help her? Yes!! We can. And how do we feel helping others? Happy. So, what we have to do is create an exhibition in our school. But how can we do it? First, she told us that you should meet her. Do you want to meet her? Yes? So, I think this girl is appearing in this book (**present the materials**). Do you want me to tell it to you?*

PROCEDURE

TASK

The task will cover the storytelling part. The class will classify the dots that appear in the book into big or small (**make the students participate, using visual support, commentate on the illustrations**). For this, they will use flashcards with those pictures (see Appendix 3) (**using visual support**). Also, some questions will be asked (**making questions**). Some of them will imply the ability function for students to distinguish what they can and can't do (**make them participate, make questions**).

Examples:

- How is Vashti?
- Can Vashti paint?
- Do you like painting?
- How can you paint?
- Can you paint with markers?
- Can you paint without colours?
- Can you paint with food?
- Which colour is this?
- Which shape is this?
- How is Vashti feeling at the end?

• *Timing*

10- 15 minutes.

• *Skills*

Listening, reading and speaking.

• *Materials and resources*

- Book "The dot"
- Dots' flashcards (see Appendix 3)
- Whiteboard
- Tape

• *Teacher talk*

So, are you ready to know this girl? 1,2,3, eyes on me. (During the storytelling the questions stated before will be made).

(For the dots classification): Look at this dot. Is this small (making gestures) or is it big? Very good, it is a small dot. Let's put it there (stuck on the board), with the big dots. And this? What do you think? Can this be a big dot? No, no. This is a small one. (And similar sentences to make them classify).

PROCEDURE

POST-TASK

The post-task will be focused on the creation of the art-works for the exhibition. Once they have known the girl and why there are so many dots, they will be ready to help Vashti with the exhibition. For this, the class will be distributed through corners. Specifically, there will be three big tables. Each one will contain one shape: triangles, circles and squares. Students will have studied these shapes previously, and with this activity, they will remember them. In each table, there will be different materials, such as stamps (with the shapes), cardboards, stickers, tissue paper, glues, scissors, templates to cut, etc. There will be different sizes for them to select big or small figures. Previously to the artistic part, the teacher will ask students to recognise the shapes and the colours for them to remember. For this, she will take one shape and will put her thumb up or down. With this she will ask the student: can you use the ___? And the student will answer: I can/ can't use the ___ (shape), depending on the thumb the teacher showed (**make them participate, make questions**)

Then, the students will go freely to each corner and will compose their artworks (**include movement**). Then, altogether will comment on the colours they used. And finally, they will see another Blabberize from Vashti (see Appendix 4) thanking the work they have done. In the following sessions, they will set the exposition and share with their schoolmates.

- *Timing*
20- 25 minutes.

- *Skills*
Listening and speaking.

- *Materials and resources*
 - Tables
 - Coloured cardboards
 - Tissue paper
 - Shaped-stamps
 - Stickers
 - Glue
 - IWB
 - Blabberize

- *Teacher talk*

Did you like the story? So, everybody can paint, yes? At the beginning, Vashti thought she couldn't draw. But at the end, when you make an effort and you keep on working, she realized that of course, she could. We are all artists, and we can draw whatever we want. Then, we can sign the drawing and this will be our art work. So, do you think that we can be artist? Can we help Vashti with the exposition or not?

So, can you see how is the class today? We have three tables with materials. Do you remember what was that? (showing a rectangle) Very good, a rectangle. And this? A circle. And that? A square. Okay, now we are playing a game to see if you are tricking me or if you really remember the shapes. First, I will take one shape and then I will put my thumb up or down and you will tell me if you can or can't use this shape. Let me do an example. (She takes a circle and put her thumb up) Maia, can you use this...? And Maia answers: yes, I can use this circle. (She takes a square and puts the thumb down): X, can you use this...? No, I can't use this square. (One similar sentence will be asked to each kid).

PROCEDURE

POST-TASK

(Once finished): So, now that I see that you remember the names, we can create our art-works. You can use whatever material you want: big, small, red, blue, yellow, whatever. And then, let's see if Vashti likes our creations.

(Once the works of art are done): Wow, you are amazing artists. You used so many shapes and so many colours. Which colour is it? and this? And this? Very good, you know the colours, the shapes, and you are great artists!! Let's talk to Vashti.

(Vashti's Blabberize will be played, telling the class that they have become great artists and that she is so thanked because of the help).

Well, now that we know that Vashti is happy, tomorrow we will go to prepare our exposition. Lots of mates will be there to see our drawings. So, take a break and charge your batteries.

ASSESSMENT CRITERIA AND TOOLS

The assessment of the activities is proposed with the aim of checking if the objectives are fulfilled, as well as for improving the lesson plan and the materials' suitability. As different aspects such as Emotional Intelligence criteria, language criteria and teacher's role are going to be assessed, diverse techniques are going to be used for this purpose.

Regarding the instruments, observation will be at the basis of this evaluation. To complement it and check the students' performance a checklist has been created (see Appendix 5). In this, the teacher will be able to evaluate the linguistic items and also the emotional criteria. In addition to this, the teacher will also use a diary (see 1st Lesson Plan in Appendix 2, its Appendix 5) in order to take notes of the important aspects she/he considers (for example, bad reactions, detachment, low involvement, etc.). It will contain the student's name, the date and hour, place, the topic to which is related (emotions, linguistic aspect, reactions, etc.), the lesson where it took place, the fact happened and the comments. In order to check the materials and the teacher's role, there will be also a checklist for the self-assessment (see 1st Lesson Plan in Appendix 2, its Appendix 6).

If the situation allows it, the teacher will take notes in the observation diary if there are exceptional circumstances or the fact happened requires quick notes. However, generally, the checklists will be filled at the end of every class.

APPENDIX

Appendix 1. Song.
<https://www.youtube.com/watch?v=BjfiXA919GE>

Appendix 2. Blabberize 1.



<http://blabberize.com/view/id/1948308>

Transcription:
Oh my god! You are amazing artists. I love your works of art. Thank you very much for your collaboration. I am sure that the exhibition will be a success. I am very proud of you.

Appendix 3. Dots flashcards.



Appendix 4. Blabberize 2.



<http://blabberize.com/view/id/1948309>

Transcription:
Oh my god! You are amazing artists. I love your works of art. Thank you very much for your collaboration. I am sure that the exhibition will be a success. I am very proud of you.

APPENDIX

Appendix 5. Students' assessment.

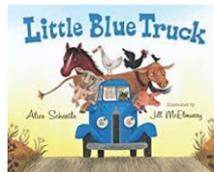
CRITERIA	ACCOMPLISHED	NOT ACCOMPLISHED	COMMENTS
Classifies the dots into big or small			
Recognises geometrical shapes (circle, triangle and square) by naming them when the teacher asks			
Recognises colours (blue, red and yellow) by naming them when the teacher asks			
Expresses ability in affirmative and negative sentences using "I can/ cannot +..."			
Composes an art-work using different geometrical shapes and sizes			
Understands that with enthusiasm, effort and motivation, by discussing the results in the assembly, we can reach whatever we propose			

* The observation diary and the teacher's self-assessment can be seen at the end of Lesson plan 1 (pp. 124 & 125)

8.5. Appendix 5. Lesson plan 4. *Becoming expert helpers.*

BECOMING EXPERT HELPERS

LESSON 4



TOPIC

The main domain implied in this lesson plan is Empathy. For this purpose, the book "Little Blue Truck" by Alice Schertle (2008) will be used. The topic will be empathy, regarding how the Little Blue Truck and his friends help the dump truck when he has a problem. Also, some animals (toad, chicken, cow and piggy) and their sounds (croak, cluck, moo, oink) will be addressed. These animals will suffer from different problems to which the students will have to choose solutions. Also, a handicraft representing those animals and their emotions will be made. The kids will face different challenges to become expert helpers.

LEARNING OUTCOMES

At the end of this lesson plan students will be able to...

- Name some animals (toad, chicken, cow and piggy) when recognising their sounds
- Identify some animals (toad, chicken, cow and piggy) by naming them in the pictures
- Identify each animal sound in English (croak-toad, cluck-chicken, moo-cow and oink-piggy) by matching them when they are asked by the teacher
- **Recognise the most adequate solution to others' problems by selecting the correct sentence when the teacher proposes some situations**
- Distinguish true and false sentences told by the teacher by repeating the correct ones during the storytelling
- Identify the emotions (happy, anger, sad, calm) by naming them when playing with the empathy doll

The emotional outcomes are in bold.

PROCEDURE

Before starting, so that the children are aware that it is storytelling time, an **optimal atmosphere** will be established through a **song**. This song will be played each time a story is read. This way children will **calm down** and will create **silence** as well as an expectant atmosphere, which will **motivate** them to listen and learn. They will sit down in a **semi-circle (class distribution)**, facing the teacher. This will allow them to see the illustrations, as well as developing the dialogue. Furthermore, along the three stages, the teacher will use **gestures, body language, facial expressions, miming, variation in the tone, pitch, volume of the voice** in order to help their understanding. Moreover, **comments and positive feedback will** be provided during the whole session. Specifically, during the while-telling, the teacher will offer **adequate models of pronunciation, reading clearly and slowly**, making **pauses** to provoke **curiosity** in the listeners.

During this session children will be challenged to become expert helpers. Those people are characterized by some qualities: they listen to other people, they observe and they propose solutions. For this, different tasks will be fostered for them to overcome them and turn into experts.

PRE-TASK

The teacher will offer kids to become expert helpers with Maia's aid. Within this activity the two first qualities will be worked on: listening and observing. Besides, some animals that appear in the book and which have been already studied in previous sessions will be introduced so as to revise previous content.

Some electronic devices (such as MP3 or mobiles) will be hidden around the classroom. When everybody is in the assembly, one of them will begin playing a "croak" sound. Then, it will stop and another one will play the "cluck" sound. Later, the "moo" will sound. Finally, they will hear the "oink" sound. The four sounds will be in different parts of the class while the whole class will be sitting on the assembly. Once they hear the first sound, the teacher will ask (**making questions**) what it is and where it comes from. When they have guessed all the animals, they will search for them. Apart from the electronic device, there will be an animal empathy doll (see Appendix 1) with the correspondent animal that was sounding. Then, once they have found the four animals, they will be commented on in the assembly, talking about the sounds and the names of each one (**present the materials for the post-task, introducing new vocabulary**). Finally, the pet will present the book (**present the materials**).

- *Timing*

15 minutes.

- *Skills*

Listening and speaking.

- *Materials and resources*
 - Electronic devices
 - Animal empathy dolls.

- *Teacher talk*

Good morning everyone!! How are you? What day is today? And who is the helper? (The sound starts). Oh, what is this? Can you listen? I can listen to something. What does it sound like? (It is expected that students answer in Spanish) Yes, very good!! It sounds like a toad. What strange!! Let's continue. Who was the helper today? (The second sound starts). Oh my gosh!! Again? No, no. Listen now. Can you pay attention? What is this sound? Is it a dog? Or is it a cat? No, perfect. It is a chicken!! I don't know why we hear these sounds. But, let's keep on. What is the weather like today? Is it sunny? (The third sound starts). I can't believe it!! Can you hear this? What is it? A cow!! Yes!! (The fourth sound begins). And now a...? Piggy!!! Oh my gosh, do you want to look for these animals? I think we have some friends in our class, let's look for them and take them to the assembly.

PROCEDURE

(Once they are in the assembly)

Let 's see what we have found. What is this? Yes! A toad. And what does it sound like? Croak, croak, croak. Can you turn into toads? Can you jump like a toad? Very well!! And what is this? A chicken, yes! And how does it sound like? Cluck, cluck, cluck. Let me see these chickens flapping their wings. And which is the animal that sounds Moooo!? The cow, that 's it. And the last, how does the piggy? Oink, oink, oink. Let 's play a game. I will play the sound and you tell me the animal. Okay? Ready? Steady? Go. Listen very carefully (oink oink) What is this? Yes!! A piggy. Very good. (Moooo!) What was this? A cow. And this... (cluck, cluck)? A chicken. And finally (croak, croak), a toad. You did it!! And how did you know which animal was? What did you do? (touching her ears) Did you eat? Or did you jump? Or did you listen? Yes, you listened to the sounds. So, do you think that listening is important? Let 's see... But first, let 's play another game. Now, a picture will appear in the IWB and you will tell the name of the animal. Okay? There we go! What is this? A toad. And this? A piggy. This is a...? Chicken. And the last, a cow. Oh my god, you are really good players. And how did you guess these animals? Did you listen to them? or did you observe their pictures? Yes! That 's the point. So... listening was important and observing too? I am asking because this morning Maia told me that she had become an expert helper. Do you know what is an expert helper? She told me that an expert helper is a very wise person, (sabio), who helps others. And I told her that in this class we always help each other. Don't we? But sometimes... we are not good at listening to others. We want to talk everyone at the same time. And we have to wait our turn and listen to the rest. So, I had an idea. I thought that we can become expert helpers with Maia 's help. What do you think? So, Maia, can you tell us what do we need?

(Maia talks): the first thing you have to do is listening to others. Have you listened to others today?

(The teacher answers): I think so. Do you remember that we have listened to some animals around the class? Maia, I think that we have done it. What else?

(Maia talks): then, you have to observe the others. Have you observed the others?

(The teacher answers): yes! Of course. We have looked for the animals and then in the assembly we observed them. Right, guys?

(Maia talks): quite good. But there is another issue you will have to do. Expert helpers propose solutions to others ' problems. Did you propose solutions to problems?

(The teacher answers): oh, oh... I don't think so. What can we do Maia?

(Maia talks): I remember that I had a book... let me look for it... Here it is! Do you feel like telling this book and see if we can propose any solution?

PROCEDURE

TASK

The task will be focused on storytelling. To foster the listening characteristic, the teacher will say some wrong and right sentences and children will have to identify them by repeating the right one (**make students participate**). Also, some questions will be made at different moments of the story for the children to put themselves in the others' shoes and hypothesize how they would feel (**making questions and listening to the students**):

- How would you feel if you were the duck? (They can answer with the emotions seen the previous session)
- What can we do to cheer up the duck?
- How would you feel if you get stuck?
- How would you help him?
- Would you help Little Blue Truck and the other yellow Truck? Why?
- How can you do it?
- How would you feel at the end? (if you were the group of friends)

- *Timing*

20 minutes

- *Skills*

Listening, reading and speaking.

- Materials and resources
 - Book "Little Blue Truck"

- *Teacher talk*

So, do you feel like listening to the story Maia brought? 1,2,3 eyes on me! You have to listen very carefully. And what else should we do to become experts? Observe, yes. So, listen and observe carefully, because... maybe I can make mistakes and you can help me to solve those problems.

(During the story the questions stated before will be asked) Examples of the right or false sentences:

- Cluck said a chicken or Oink, oink, said a chicken
- Then... into the mud bump bump, came the Little Blue Truck to help the Dump or came the toad to help the Dump
- The cow came running with the toad and the sheep or with the pig and the sheep.
- Room! Went the Dump around a curve or went Little Blue Truck around a curve
- Little blue truck pushed with all his might or the toad pushed with all his might
- Help! Help! Cried the Little Blue Truck or the chicken.

PROCEDURE

POST-TASK

The post-task will be the final challenge. It will consist of doing their animal empathy dolls (found in the pre-task) with toilet rolls (**include movement**). The teacher will bring the templates with the emotions and the rolls cut. The students will paint, with finger paint, each one the animal they want. Then, once they are wet, students will put the emotional template inside the toilet roll with the teacher's help. This template will contain the emotions seen in the previous sessions (happy, sad, quiet and angry). Later on, the teacher will say each pupil a story related to their animal, which will present a problem. She will propose different options and children will identify the most adequate to solve the problem (**make questions, feel comfortable talking about feelings and listen to the students**). With this, they will listen to others' problems, observe them and propose solutions, becoming expert helpers. These empathy dolls will stay in the class. When the students have a problem, they will be able to take their doll and tell the rest how he is feeling. The group will help him to solve the problem and get the good mood.

- Timing
40 minutes.

- Skills
Listening and speaking.

- Materials and resources
 - Toilet rolls
 - Finger painting with different colours (black, white, pink, green)
 - Bowls and brushes
 - Emotional templates
 - Scissors
 - Glue

- Teacher talk

Did you like the story? (making questions) Yes?? Me too!! So, now, do you remember the animals we have found previously? Which were them? (making questions). The toad, the chicken, the cow and the piggy, very good! But... We don't have enough for everyone. So... What do you think about doing our own animals? Yes?? Do you feel like? Okay! With these animals we can show the rest how we are feeling. And all of us can listen to you, observe the problem and propose a solution if someone has a bad mood. Raise your hand the ones who want the toad. Raise your hand the ones who want the chicken. Raise your hand the ones who want the cow. And raise your hand the ones who want the piggy. Now, pigs, go that table. Cows go that other. Chickens go there and toads go there. Now we are painting with our fingers all the roll (doing an example). And once finished, we let it rest.

(Once done and introduced the emotional template). Now we are playing a game!! Let's see... X (name), this toad was sleeping very well in her bed. How was she feeling? Happy? Sad? Angry? Quiet? Very good. She was feeling quiet. X (name), this cow was very upset because someone has broken up his favourite toy. How was the cow feeling? Angry. What can we do to help him feel happy? Can we hug him (hug gestures)? Or should we turn around and leave? No!! We can hug the cow, very good. X, look at this piggy. How is he feeling? Sad? Yes, he is sad because he has lost his mum. What can we do to make him happy? Can we leave and let him there or can we help him to find his mum? Very good.

I am so proud of you. You could listen, observe and solve all the problems. Now, these dolls are staying with us. If we feel sad or angry anytime, we can take ours and tell the rest how we feel. Then, we will listen to you, observe the problem and propose a solution. You have become expert helpers!

ASSESSMENT CRITERIA AND TOOLS

The assessment of the activities is proposed with the aim of checking if the learning outcomes are fulfilled, as well as for improving the lesson plan and the materials' suitability. As different aspects such as Emotional Intelligence criteria, language criteria and the teacher's role are going to be assessed, diverse techniques and tools are going to be used for this purpose.

Regarding the instruments, observation will be at the basis of this evaluation. To complement it and check the students' performance a checklist has been created (see Appendix 2). In this, the teacher will be able to evaluate the linguistic items and also the emotional criteria. In addition to this, the teacher will also use a diary (see 1st Lesson Plan in Appendix 2, its Appendix 5) in order to take notes of the important aspects she/he considers (for example, bad reactions, inappropriate solutions to problems, etc.). It will contain the student's name, the date and hour, place, the topic to which is related (emotions, linguistic aspect, reactions, etc.), the lesson where it took place, the fact happened and the comments. In order to check the materials and the teacher's role, there will be also a checklist for the self-assessment (see 1st Lesson Plan in Appendix 2, its Appendix 6).

If the situation allows it, the teacher will take notes in the observation diary if there are exceptional circumstances or the fact happened requires quick notes. However, generally, the checklists will be filled at the end of every class.

APPENDIX

Appendix 1. Animal Empathy dolls.



APPENDIX

Appendix 2. Students' assessment

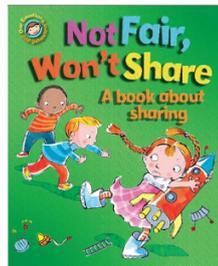
CRITERIA	ACCOMPLISHED	NOT ACCOMPLISHED	COMMENTS
Names some animals (toad, chicken, cow and piggy) when recognising their sounds			
Identifies some animals (toad, chicken, cow and piggy) by naming them when recognising pictures			
Identifies each animal sound (croak-toad, cluck-chicken, moo-cow and oink-piggy) by matching them when they are asked by the teacher			
Recognises the most adequate solution to others' problems by selecting the correct sentence when the teacher proposes some situations			
Distinguishes true and false sentences told by the teacher by repeating the correct ones during the storytelling			
Identifies the emotions (happy, anger, sad, calm) through naming them when playing with the empathy doll			

* The observation diary and the teacher's self-assessment can be seen at the end of Lesson plan 1 (pp. 124 & 125)

8.6. Appendix 6. Lesson plan 5. *Can you share?*

CAN YOU SHARE?

LESSON 5



TOPIC

The main domain implied in this lesson plan is Social Skills. Concretely, the topics addressed are sharing and collaboration. For this purpose, the book “Not fair, won’t share” by Sue Graves (2011) will be used. Through this session, children will reflect on sharing, and its importance. They will remember the names of the learning corners and will create the sharing one. Also, the linguistic function of expressing ability will be developed.

LEARNING OUTCOMES

At the end of this lesson plan students will be able to...

- Compare their class learning corners with the ones that appear in the book by listing them when listening to the story.
- Sequence the scenes of the book by ordering the flashcards during the storytelling.
- Use the interrogative structure “can you lend me the + (material)?” to ask for what they need to collaborate in the mural.
- Express ability or inability by answering the question: “Can you lend me the +...?” using Yes, I can or No, I can’t.
- **Understand that the creation of a sharing corner, by painting a collaborative mural altogether, can help us share in our classroom.**

The emotional outcomes are in bold.

PROCEDURE

Before starting, so that the children are aware that it is storytelling time, an **optimal atmosphere** will be established through a **song**. This song will be played each time a story is read. This way children will **calm down** and will create **silence** as well as an expectant atmosphere, which will **motivate** them to listen and learn. They will sit down in a **semi-circle (class distribution)**, facing the teacher. This will allow them to see the illustrations, as well as developing the dialogue. Furthermore, along the three stages, the teacher will use **gestures, body language, facial expressions, miming, variation in the tone, pitch, volume of the voice** in order to help their understanding. Moreover, **comments** and **positive feedback** will be provided during the whole session. Specifically, during the while-telling, the teacher will offer **adequate models of pronunciation, reading clearly and slowly, making pauses** to provoke **curiosity** in the listeners.

Usually, during playground time, students have many problems and disputes. When they come back to class, they commentate on the facts happened and try to offer solutions. This will be the guiding thread of this session.

PRE-TASK

The pet of the class will tell the teacher to listen to the sharing song (see Appendix 1). Then, the teacher will ask if the students know why Maia told her to listen to it. A dialogue about sharing will take part, including the troubles happened in the playground (**feel comfortable talking about feelings**). Maia will tell them that she is sad because in every playground they see them fighting and not sharing. Thus, she has thought that this song could help them. But maybe, it is not enough, so, she also brings a book with kids that are similar to them who learn how to share (**present the materials**).

- Timing
15 minutes.
- Skills
Listening and speaking.
- Materials and resources
 - IWB
 - Song (see Appendix 1)

• Teacher talk
Good morning everyone! How are you today? Are you happy or sad? Are you calm? Or angry? I am happy to be with you. Maia has told me to listen to this song, but I don't know why. Let's listen to it and try to guess why Maia proposed it.

(Once listened): can you share? Do you know what is sharing? What are these kids doing? They are sharing, they let the others play with their toys and eat their food. I have a question: can you share? I can share. But I think that Maia was sad this morning because sometimes you don't share... She sees you in the playground and you fight with each other. You don't let your mates the toys and she thinks that sharing with each other is easier and funnier. Playing with our mates is funnier than playing alone, isn't it? So, today she has brought a book for us to learn how to share. Do you feel like telling the book?

PROCEDURE

TASK

The main task will be the storytelling act. Children will compare the corners that appear in the book with the ones they have in their class by creating a chart on the board in which the teacher will stick the correspondent flashcards. Besides, at some points the teacher will make pauses and ask the students to order the sequences of the book by using flashcards (see Appendix 2) **(using visual support, make the students participate)**.

- Timing
15 minutes.
- Skills
Listening, reading and speaking.
- Materials and resources
 - Book "Not fair, won't share"
 - Flashcards (see Appendix 2)
- Teacher talk
1,2,3, eyes on me.

Oh, can you see the reading corner?? Do we have a reading corner? Yes, look over there. So, in the book they have their reading corner, but we also have it (the teacher sticks in the board the flashcards of the reading corners they have). Look at this, this is the art corner. Do we have an art corner? Yes! (she sticks the flashcard). And this, the computer corner. Do we have it? Oh, oh... No, we don't. Do we have the space station corner? No, no. But we have other corners. Let's see. The names corner, the nature corner and the season corner.

(When ordering the flashcards): so, what happens first? The teacher puts all the names in a hat and takes three of them. And then? Then they share (showing the last flashcard), or not? No, Posy doesn't want to share and her friends get cross. And then? Everybody gets cross and Miss Clover sends them out of the space station. And then they share? Or what do they do first? They relax and say sorry to each other. And finally, yes, they share.

PROCEDURE

POST-TASK

The post-task will be focused on creating a sharing corner which will stay in the class and will have as unique rule that, to be there, students have to share with their mates. Different proposals will be made in this corner. But firstly, to personalize it, the whole class will make a collaborative mural. The class will be divided into groups. Each group will have a series of materials. The first group will have the scissors and the glues, the second group will have the stickers, the third group will have the finger paint and the last group will have paintbrushes. The mural will be stuck on the wall, and children will have to ask their mates for the materials they want to use. (The materials will have been worked on previously, thus they will already know the names). Once the mural is done, they will talk about what they shared and what they borrowed, emphasizing the importance of sharing.

- Timing
15-20 minutes.

- Skills
Listening and speaking.

- Materials and resources
 - Paper rolls
 - Cardboards
 - Scissors
 - Glues
 - Finger paint
 - Paintbrushes
 - Stickers

- Teacher talk

Did you like the story? Yes?? Me too. So, do you share? Or are you like these kids? I think that Maia wants us to share and she has got an idea. We can create a sharing corner, where everybody has to share everything each time anyone goes there. But, to create it, first, we have to decorate it. Do you want to collaborate and create a big mural to decorate this new corner? Perfect! 1,2,3, eyes on me. Now, we are getting into groups. Each group will have some materials, and if you want any material you don't have, you will have to ask for them to your mate. You can tell him: can you lend me the...? And the materials you already know. Look, X (name) can you lend me the scissors? And X will tell me: yes, I can or no, I can't. But remember, in this corner, we all share. And if we share, we will make Maia happy and we will be happier too.

(Once finished): Now, we are sticking this mural in the wall and every time we came here, we will know that we have to be ready to share with each other.

ASSESSMENT CRITERIA AND TOOLS

The assessment of the activities is proposed with the aim of checking if the learning outcomes are fulfilled, as well as for improving the lesson plan and the materials' suitability. As different aspects such as Emotional Intelligence criteria, language criteria and the teacher's role are going to be assessed, diverse techniques and tools are going to be used for this purpose.

Regarding the instruments, observation will be at the basis of this evaluation. To complement it and check the students' performance a checklist has been created (see Appendix 3). In this, the teacher will be able to evaluate the linguistic items and also the emotional criteria. In addition to this, the teacher will also use a diary (see 1st Lesson Plan in Appendix 2, its Appendix 5) in order to take notes of the important aspects she/he considers (for example, bad reactions, inability to share, misbehave, inability to ask for materials, etc.). It will contain the student's name, the date and hour, place, the topic to which is related (emotions, linguistic aspect, reactions, etc.), the lesson where it took place, the fact happened and the comments. In order to check the materials and the teacher's role, there will be also a checklist for the self-assessment (see 1st Lesson Plan in Appendix 2, its Appendix 6).

If the situation allows it, the teacher will take notes in the observation diary if there are exceptional circumstances or the fact happened requires quick notes. However, generally, the checklists will be filled at the end of every class.

APPENDIX

Appendix 1. Sharing song.

<https://www.youtube.com/watch?v=96fq4YmYjzQ>

Appendix 2. Flashcard sequences.



APPENDIX

Appendix 3. Students' assessment.

CRITERIA	ACCOMPLISHED	NOT ACCOMPLISHED	COMMENTS
Compares their class learning corners with the ones that appear in the book by listing them when listening to the story			
Sequences the scenes of the book through ordering the flashcards during the storytelling			
Uses the interrogative structure "can you lend me the + (material)?" to ask for what they need to collaborate in the mural			
Expresses ability or inability through answering the question: "Can you lend me the +...?" using Yes, I can or No, I can't Creates/Sets the sharing corner by painting a collaborative mural altogether			

* The observation diary and the teacher's self-assessment can be seen at the end of Lesson plan 1 (pp. 124 & 125)

