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EMPOWERING HEARTS AND MINDS THROUGH
STORIES: FOSTERING EMOTIONAL INTELLIGENCE
AND LANGUAGE DEVELOPMENT IN YOUNG ESL
LEARNERS

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ABSTRACT

This dissertation aims to explore the integration of Emotional Intelligence (EI) in English as a Foreign Language (EFL) classrooms for young learners in Infant Education. Specifically, it focuses on the use of storytelling as a resource to enhance both linguistic proficiency and emotional development. The final dissertation begins with a comprehensive theoretical review, examining the principles of Communicative Language Teaching (CLT), the significance of Emotional Intelligence, and the power of storytelling in Infant Education. A checklist for selecting suitable storybooks that address both EI and linguistic aspects is developed and implemented. Subsequently, a series of lesson plans are created based on these selected stories, following CLT and Task-Based Learning (TBL) principles. The dissertation also provides techniques for teachers to incorporate Emotional Intelligence in their EFL storytelling sessions, demonstrating that EI can be integrated even when the story's explicit focus is not on emotions and feelings. Moreover, an assessment tool is introduced to evaluate students' performance. The findings and the development of these materials conclude that the integration of emotional aspects can be achieved through both book selection and teaching techniques employed during storytelling sessions, emphasizing the role of teachers in promoting emotional and linguistic growth in young learners.

Keywords: Infant Education, Foreign Language Acquisition (FLA), English as a Foreign Language (EFL), Communicative Language Teaching (CLT), Emotional Intelligence, Storytelling.

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1. INTRODUCTION

The importance of reading stories to children from an early age cannot be overestimated. Stories have the power to teach any content to infants. They are potent tools, frequently used in classrooms, especially in early childhood education. It is also known that laying the foundations of moral, personal, and civic values in the early childhood education stage is vital in preparing children for the future (Marín-Díaz, V., & Sánchez-Cuenca, C., 2015). That is why this final dissertation focuses on the transmission of personal values through children's stories.

Both storytelling and the transmission of personal values are relevant topics in early childhood education. Stories have been used as a pedagogical tool for teaching values since ancient times (Sherman, 2015) and they are integral in the development of literacy. Today, the legal framework itself states that teaching values is a crucial goal in early childhood education, as values are fundamental to the integral development of children (Ministerio de Educación y Formación Profesional, 2019). In addition, due to the importance they have in the formation of the person, emotional aspects are also taken into account and are therefore contemplated in the legal framework.

It could be said that emotional education is a vehicle through which values are transmitted. Furthermore, the importance of emotional education in the early stages of child development cannot be overstated, as it is fundamental for the integral development of children since it allows them to identify, express and regulate their emotions, which in turn enables them to interact adequately with their environment. The use of stories in EFL teaching offers an ideal opportunity to promote social-emotional learning and contribute to the development of children's emotional intelligence (Salmon, 2018). Among other factors, this is due to the bond created between the teacher and the students in storytelling moments, within a pleasant atmosphere that promotes such learning.

Young learners have unique linguistic and cognitive characteristics that require specialized teaching approaches to engage them effectively, which is also true of foreign language learning. The use of stories in language teaching has been found to be an effective way to motivate and engage young learners while also promoting language acquisition (Cameron & Besser, 2004).

Storytelling is the perfect medium to combine the teaching of a foreign language—in this case English—with the teaching of values and emotions. Personal values such as empathy, self-esteem, and tolerance are critical for a child's development and contribute to their ability to navigate the social world (Gottlieb, 2015). By incorporating personal values into EFL teaching through the use of stories, teachers can provide a complete and meaningful educational experience for young learners, since through stories students can put themselves in the role of the main characters and understand better the meaning of the story.

As for the theoretical framework underpinning the present work, this dissertation is mainly based on Communicative Language Teaching (CLT) and Task-Based Language Teaching (TBLT). CLT emphasizes the importance of communication as the primary goal of language learning, while TBLT prioritizes learning through the performance of meaningful tasks (Willis & Willis, 2007). Therefore, the proposed teaching unit combines these two approaches to provide a more communicative and task-oriented approach to EFL teaching, making the English language teaching much more significant and with the clear purpose of communicating in real situations.

This dissertation aims to offer a comprehensive approach to EFL teaching through the use of children's stories, focusing on the transmission of personal values and emotional education, all through methodologies and approaches that involve the student in real-life tasks where communication is meaningful, thus motivating them and arousing their desire to communicate with others in the target language.

In the following sections of this dissertation, I will first detail the theoretical framework on which the didactic unit created is based, analyzing relevant concepts for it. This section details concepts such as emotional intelligence, storytelling, communicative language teaching, or task-based language teaching. Next, a section will be dedicated to the methods and processes of analysis, followed by an in-depth analysis of the didactic unit, and ending with a section dedicated to the conclusions drawn from this analysis.

2. THEORETICAL FRAMEWORK

2.1. Emotional intelligence

The term emotional intelligence has its origin in Social Intelligence, a term coined by the psychologist Edward Thorndike, who, in 1920, defined it as the ability of human beings

to understand others and to act wisely in human relationships. Social intelligence, then, is the capacity that allows human beings to have a close and pleasant relationship with the people around them, getting the best out of them. Among the tools that are considered important to have good social intelligence are empathy, leadership, assertiveness, and active listening, to name but a few.

Before we move on to the concept of emotional intelligence, it is important to define the concept of emotion. According to the Oxford English Dictionary, emotion is “any agitation or disturbance of mind, feeling, passion; any vehement or excited mental state”. The American Psychological Association provides a more technical definition of emotion as a “reaction pattern” that involves the combination of three kinds of elements: “experiential, behavioral, and physiological”.

At the same time, human beings are a complex species characterized by a combination of emotion and cognition. While reasoning allows humans to calculate things with extreme precision, emotions help them to make sense of what happens in their lives, and to empathize with those around them. Simply put, emotions are what makes human beings “human”, and, as Goleman (2006) claims, “a view of human nature that ignores the power of emotions is sadly shortsighted” (p.24). To justify these words, the same author defines *emotional intelligence* as the ability of human beings to recognize their own feelings and those of others, to motivate themselves, and appropriately manage their relationships with others and with themselves (Goleman, 1995).

This way of understanding emotional intelligence is based on Gardner's Theory of Multiple Intelligences (1983), which argues that people do not possess a single type of intelligence but, rather eight types: logical-mathematical, linguistic, interpersonal, intrapersonal, musical, visual-spatial, bodily-kinaesthetic, and naturalist. Of them all, the two that require special attention according to Gardner are *interpersonal* intelligence and *intrapersonal* intelligence, since, as Gardner (1983, quoted by Goleman, 2006) describes:

Interpersonal intelligence is the ability to understand other people: what motivates them, how they work, how to work cooperatively with them. *Intrapersonal intelligence* ... is a correlative ability, turned inward. It is a capacity to form an accurate, veridical model of oneself and to be able to use that model to operate effectively in life (p.9).

The first formulation of emotional intelligence was offered by Salovey and Mayer (1990, quoted by Salovey and Mayer, 1993), who define it as “the ability to monitor one's own and others' emotions, to discriminate among them, and to use the information to guide one's thinking and actions” (p.433). Writing in 1988, the same two authors were the first to classify the skills involved in emotional intelligence, into five main domains (in Goleman, 2006):

- *Knowing one's emotions.* Self-awareness — recognizing a feeling as it happens — is the keystone of emotional intelligence.
- *Managing emotions.* Handling feelings so they are appropriate is an ability that builds on self-awareness.
- *Motivating oneself.* Marshaling emotions in the service of a goal is essential for paying attention, for self-motivation and mastery, and for creativity. People who have this skill tend to be more highly productive and effective in whatever they undertake.
- *Recognizing emotions in others.* Empathy, another ability that builds on emotional self-awareness, is the fundamental “people skill.”
- *Handling relationships.* The art of relationships is, in large part, skill in managing emotions in others. (p.62-63)

Based on the exact five domains, Goleman (1998) viewed emotional intelligence as a multidimensional concept also consisting of five domains, each one of which he conceptualized as a series of steps to self-mastery:

- *Self-Awareness:* emotional awareness, self-assessment, and self-confidence
- *Self-Regulation:* self-control, responsibility, adaptability, and reliability.
- *Motivation:* continuous improvement, commitment, and optimism.
- *Empathy:* knowing how to deal with the emotions of others.
- *Social skills:* the skills to properly manage both one's and other's emotions, to interact with others, to connect with them, to be empathetic, etc.

These five domains are intertwined with Gardner's (1983) theory since self-awareness is mainly intrapersonal intelligence, and empathy and relationship management (social skills) is interpersonal intelligence. It should be noted that all of these are essentially dimensions of social intelligence, a concept pioneered, as mentioned above, by Thorndike in 1920.

2.2. Emotional Intelligence in infant education

Self-esteem is directly related to intrapersonal intelligence and also to success in tasks and life in general. According to Lawrence (2006) children with high self-esteem are better with others and do not present behavioral problems. Lawrence's findings highlight the importance of working on self-concept, both for the personal benefit of the student, as well as for the class group and the people around the child.

In addition, researchers state that most of the skills that drive our lives are emotional and not intellectual. As Boix states, (2007), whether a person's life is good or bad depends on their emotions. Emotional intelligence is, therefore, a determining factor in the happiness and personal fulfillment of each individual, and developing it in all its dimensions is of vital importance in order to achieve the main goal in life: happiness. Similarly, Valero (2009) affirms that for a happy life, it is necessary to educate emotions.

Furthermore, according to González-Ramírez (2007), feelings and emotions allow an optimal adaptation to the social world, effective communication and increased empathy, as well as improved interpersonal conflict resolution skills, among other benefits. As a result, even though an individual's success depends, to a large extent on their IQ, emotional intelligence undoubtedly plays a fundamental role in it (Goleman, 1998). Therefore, due to the important role that emotions play throughout life and the way in which emotion-thought-behavior is related, it could even be said that teachers should pay attention to and work on learners' emotional side in order to educate responsible citizens (Freshwater & Stickley, 2004).

As stated by Martín del Buey et al. (2001), it is in the early childhood education stage where the main components of personality are developed: self-concept, self-esteem, motivation, coping with problems, social competence, and self-efficacy. According to Palacios (2003), children have an established self-concept at the age of five. Benavente (2014) states that at the age of six, children recognize and distinguish themselves from others, identifying their internal states and those of others. This construct is related to the self-awareness domain, self-regulation, empathy, and social skills. In addition, an important aspect to take into account is the influence that a positive self-concept has on academic performance (Rodríguez Espinar, 1992).

Following the same line, other authors (Zimmerman, 2002; Núñez, González-Pienda, García, González-Pumariega, Roces, Alvarez, and González Torres, 1998; Arnáiz, 1999. In Barca, A., Fernández de Mejía, A., and Mejía, R., 2011) argue that beliefs about oneself are a vitally important element, influencing the motivation shown by a student for the implementation of cognitive and metacognitive variables, as well as for involvement in the learning process. In other words, self-concept determines success or failure in study tasks.

Regarding an individual's self-concept, Purkey (1988), argues that it is learned, organized, and dynamic. In this regard, it could be argued that developing learners' self-concept? is an added reason to educate emotions, especially through positive experiences that will make individuals more empathetic, assertive, or, as previously mentioned, more responsible. Taking these studies into consideration, there is no doubt that emotional education is a key factor in the learning and development of every human being, and that this learning should begin as early as possible. That is to say, at the stage where the foundations of all development are laid: in the infant education stage.

2.3. Storytelling

2.3.1. Why storytelling

Children's stories foster sensitivity towards beauty and its expression since they exercise their imagination and introduce a more sophisticated language than the one used colloquially. In addition, stories prepare children for life since they address real-life problems and conflicts.

As the oldest human form of communication, storytelling has been used for entertainment and teaching socially established values or pedagogical content (Bala, 2015). It has the power to bring people together, foster imagination and creativity, and also to teach any kind of content (Sherman, 2015). Dyson and Genishi (1994, in Lucarevski, 2016) put forward that storytelling is a process in which a storyteller uses narrative structure, vocalization, and/or dramatic and mental imagery to communicate with an audience. In addition, it has been proven that stories are “effective as educational tools because they are believable, rememberable, and entertaining” (Neuhauser, 1993. In Rossiter, 2002).

Related to this, Krashen's Affective Filter hypothesis (1982), states that affective factors, such as motivation, self-confidence, or anxiety, affect the acquisition of a second

language. For correct and optimal learning, one should have a low affective filter, in order to let all the input penetrate as deeply as possible into the mind. In other words, the higher the filter, the lower the academic performance, and vice versa. Therefore, incorporating stories into language learning can help reduce anxiety and promote motivation, ultimately leading to better language acquisition outcomes.

Moreover, it has to be noted that any topic can be dealt with through stories, thus having therapeutic effects. Bettelheim (1986) discovered in his study that stories were favorable for overcoming traumatic situations. Likewise, stories, through their happy endings, have a resistive effect, thus favoring the process of coping with difficult situations (Bruder, 2005). Moreover, López (2009), argues that books are intended to cover all areas of children's education, including emotional education and well-being with oneself.

Additionally, “myths and fairy tales can help a traumatized person to overcome trauma, transforming her traumatic memories of the past into a self-healing narrative” (Pellicer-Ortín, 2011:225) because “the appearance of these tales has different effect. It helps to establish a parallelism between the tales plots and the events in the narrator’s life” (2011:228).

2.3.2. Storytelling in the EFL classroom

Since more than 5 centuries ago, literature has been used in the classroom to teach a foreign language. As Bowler and Parminyner (1993) state, “for hundreds of years, the role of literature in the foreign language curriculum was unquestioned” (p. 4), and it is because literature offers a multitude of advantages, as Pérez, et al. (2013) argue. Among them is that storytelling helps to develop communicative skills, to form a good reading habit, to improve creativity and personal relationships through group work, to stimulate the child's imagination and creativity, and to awaken sensitivity for beauty. In addition, storytelling is useful to work on values, so stories could not be more meaningful in the classroom.

As a language teaching tool, storytelling fosters fundamental language skills, especially in childhood, such as listening and speaking. During storytelling, an atmosphere of closeness is created between the teacher and the students, which easily captures students’ attention and helps the transmission of values and emotions of the story. Moreover, by creating a supportive environment, the teacher fosters children’s ability to focus on the linguistic elements of the story, allowing them to develop new mental images (Patel, 2019).

Furthermore, Patel (2019) highlights that storytelling provides an opportunity for students to hear new forms of the language and try to remember and operationalize the new language elements with their peers. This provides an integration of the new information with what the learners already know. Over time, through the practice and repetition characteristic of storytelling, students come to understand and learn the target language without pressure, in a fun and motivating way.

Storytelling, therefore, impacts foreign language learners, as it provides meaningful input by working on language skills in an entertaining and contextualized way. It also provokes in learners a desire to learn more in order to understand what the story is about and to be able to connect with it by putting themselves in the place of the characters. Moreover, as Wajnryb (2003, quoted by Lucarevski, 2016) states, “storytelling is claimed to be very memorable to learners, helping them learn and retain vocabulary, grammatical structures, and pronunciation” (p.24).

In keeping with this, stories are widely used as a powerful teaching and learning medium, as storytelling is considered, as mentioned above, one of the most significant ways of teaching English to EFL learners. It is believed that stories provide intelligible input that facilitates language learning (Fitzgibbon & Wilhelm, 1998). Cooper (1993) indicates that storytelling is an excellent method used by teachers to attract children's attention to the story with joy.

In line with this, Wright (1997) points out that aspects such as motivation, fluency, or meaning make the story the perfect medium for teaching a foreign language to children, since, as non-native speakers, the most important thing is that they can follow the flow of the language. Therefore, the teacher is responsible for helping the students to predict what is going to happen in a story, since not everything that is going to be told will be understood by the students. Through the teacher's help to follow the story, students lose the fear of not understanding, which in turn lowers their affective filter (Krashen, 1982) thus being able to establish connections between the facts of the story, developing at the same time their competence in social intelligence (Bala, 2015). Stories also stimulate awareness of linguistic elements and grammatical structures, even if they are not yet able to use them correctly. In addition, stories teach attention and listening, speaking, responding, and respecting the turn to speak. In short, stories teach how to communicate in a community (Bala, 2015).

2.4. EFL Approaches. Focusing on Communicative Language Teaching

Over the past century, different methods have been developed for teaching a second or foreign language. One of the most substantial changes in language teaching practices came in the late 1970s and 1980s, when language teaching researchers realized that in order to communicate effectively, students' linguistic competence was not as important as their communicative competence. However, the social component of language also had to be taken into account (Hymes, 1971. In Larsen-Freeman, 2000). From these observations, there was a shift in the field from focusing on linguistic structures to adopting a communicative approach (Widdowson, 1990, in Larsen-Freeman, 2000).

Within the Communicative Approach, the main objective is to achieve communicative competence, enabling students to use a foreign language in order to communicate meaningfully (Larsen-Freeman, 2000). To complete the definition of the approach, Brown (2001) offers six interconnected characteristics of Communicative Language Teaching (CLT):

1. Classroom goals are focused on all of the components (grammatical, discourse, functional, sociolinguistic, and strategic) of communicative competence.
2. Language techniques are designed to engage learners in the pragmatic, authentic, functional use of language for meaningful purposes.
3. Fluency and accuracy are seen as complementary principles underlying communicative techniques.
4. Students in a communicative class ultimately have to use the language productively and receptively, in unrehearsed contexts outside the classroom. Classroom tasks must therefore equip students with the skills necessary for communication in those contexts.
5. Students are given opportunities to focus on their own learning process through an understanding of their own styles of learning and through the development of appropriate strategies for autonomous learning.
6. The role of the teacher is that of facilitator and guide, not an all-knowing bestower of knowledge. Students are therefore encouraged to construct meaning through genuine linguistic interaction with others (p.43).

As Murado (2010) says, activities that foster communication tend to go along with some characteristics, such as the information gap, the use of authentic materials, real

language samples, participation and cooperation in the activities, or the task principle and the progressive difficulty of the tasks. Similarly, Morrow (Johnson and Morrow, 1981. In Larsen-Freeman, 2000) states that activities that are truly communicative share three characteristics, namely information gap, choice, and feedback.

Regarding interaction, in the activities, students interact with each other in pairs, trios, small groups, or large groups, while the teacher interacts with them depending on the situation. It should be noted that the teacher acts as a facilitator of communicative situations, intervening to resolve doubts or to give advice while taking note of the weaknesses observed in the students' performance, in order to work on them afterward (Larsen-Freeman, 2000).

Based on this perspective, learners should be able to use language taking into account its social component, since, according to Larsen-Freeman (2000), culture is present in the people who speak a language, and therefore in the CLT approach.

2.5. Communication in English in the Infant Education Classroom

Nowadays, it is known that learners of different ages have different needs, competencies, and cognitive capacities, which makes learners' age "a major factor in our decisions about how and what to teach" (Harmer 2007, p.34). In addition, recent studies have pointed out that teaching English to young learners has significant educational consequences, for example in the area of literacy, and is therefore not simply a matter of building linguistic resources (G. Ellis, 2018; Mourão, 2016. In Bland 2019). In light of this, Long (2007) cites several studies that show that younger children are more likely to achieve higher proficiency levels in pronunciation and grammar than older children, whereas older learners possess certain strategies that allow them to have greater metalinguistic awareness or benefit from written input (Kersten and Rohde, 2013).

On the other hand, according to Vygotsky (1962), it is through social interaction that children construct their knowledge. Specifically, interacting with others within their Zone of Proximal Development (ZPD) helps them reach their optimal problem-solving ability. Through this interaction there is also a negotiation of meanings, in which the messages to be transmitted are adapted in order to be understood by the people involved in the conversation, emphasizing corrective feedback (Long, 2007).

In keeping with this, children, as stated by Bruner (1983), children learn more effectively through scaffolding with the help or guidance of an adult or a more competent peer. Children not only repeat sounds but also develop rules and find out for themselves whether or not the hypotheses they make hold up (Wells, 1999). Also, for learning to be more meaningful and effective for them, they need to participate in hands-on experiences (Donaldson, 1978 and Hughes, 1986). Other researchers also recommend using motivational activities for learners, such as interactive games, songs, stories, or storytelling (Muñoz & Spada, 2019, p. 238. In Bland 2019).

The authors Kersten & Rohde (2013) underline the existence of certain principles for language teaching applicable at the early childhood stage, such as: i) learners respond to general meaning; ii) they learn indirectly from the sources and stimuli around them; iii) they have innate motivation and curiosity; iv) they have limited attention, getting bored easily. These principles should be taken into account when planning classroom instruction. Accordingly, teachers should find an approach to foreign language teaching that provides information from various sources and promotes interaction among learners. Such an approach should also be flexible, aiming at using the language for communicative purposes. As discussed in previous sections, the approach that meets the above principles and learner needs is Communicative Language Teaching.

Based on these investigations, there is no doubt that input is essential in language acquisition. This is why Kersten and Rohde (2013) claim that linguistic input should be provided to the greatest extent, making use of the target language. In keeping with this, Krashen's Input Hypothesis (1982), states that a language learner, in order to learn the target language, needs to receive a sufficient amount of input. As for his input hypothesis (Krashen, 1985), he specifies that the only way a human being can acquire a language is by understanding messages, i.e., by receiving "comprehensible input", this being slightly above the learner's current proficiency. This means the input must be both comprehensible and rich enough to convey new grammatical and lexical structures.

However, in addition to the input students receive, some form of language production, or what is called output, is also necessary (Swain, 1995). Therefore, teachers should encourage the production of language in the classroom, either through drawings, gestures, songs, etc., since children still have evolving productive capacities, and cannot express a message in its entirety orally.

As explained in this section, CLT requires authentic materials that promote real communication among students. Therefore, the most appropriate language teaching method, especially in early childhood, is Task-Based Language Teaching (TBL), since it does not focus on teaching the language as such, but is a result of performing the tasks. As the language of the tasks resembles real-life language, Richards (2001) states that this kind of task may help learners see the relevance of the language and the practicality of its use.

Besides, several studies have found that TBLT is an effective approach to language learning. For instance, Norris and Ortega (2000) claim that TBLT is a more efficient method than traditional teaching methods for improving learners' language proficiency. Also, one of the key principles of TBLT is the relevance and meaningfulness of activities to learners. As Ellis (2003) argues, learning outcomes can be enhanced when students work on tasks that address their needs and interests, thus making them more motivated to learn.

Secondly, an important element in TBLT is feedback, since learners need to know what they are doing well in order to boost their language skills. In accordance with CLT principles mentioned in previous sections, Ellis (2009) states that through feedback, learners' accuracy, fluency, and complexity in the target language can be improved. However, it is important to remember that language development is a complex process and TBLT should be used in combination with other methods, in order to provide a more complete language learning experience (Long, 2015).

As for the sequence followed in TBLT, it should be mentioned that, according to Nunan (2004), this method consists of four stages: *pre-task*, *task cycle*, *language focus*, and *reflection*. In the *pre-task* stage, learners are introduced to the topic, activating their prior knowledge as well. In the second stage, *task cycle*, students complete a task collaboratively, in pairs or groups, using freely the language resources they have. The teacher circulates and offers encouragement, helping formulate something when needed but without interrupting to correct formal errors. The *language focus*, also called *post-task* stage, is devoted to language development, using materials such as vocabulary games, sentence completion, matching or labeling. Finally, in the reflection stage, learners reflect on their performance, and their use of language. Nunan's task sequence model provides a flexible framework for teachers to implement TBLT in a structured and organized way, which can be adapted to meet the needs of learners and the goals of the lesson.

Finally, it should not be forgotten that by using TBLT in early childhood classrooms, teachers can help young learners develop language skills in an engaging, interactive, and fun way. Therefore, adequate teacher training is required, in order to be able to design and implement tasks effectively, and provide optimal and positive feedback, ensuring the success of TBLT (Willis & Willis, 2007).

2.6. Legal framework

Over the last few years, a growing interest has been seen in learning foreign languages, especially in learning English. This is due to the fact that the world is increasingly globalized, and English is now a lingua franca, which facilitates communication between people of different mother tongues. This interest has been reflected in some of the laws developed and applied in the Spanish educational system.

Taking as a reference the LOE (Ley Orgánica de Educación), the LOMLOE (Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación) is the latest education law in Spain, and it includes provisions related to foreign language education in the infant education stage. According to its Article 17, foreign language education should be included in the infant education stage as part of a comprehensive education that promotes multilingualism and intercultural understanding. The law emphasizes that foreign language learning should be based on communication, and that it should be integrated into the overall educational program in a way that is meaningful and relevant to young children. Stories can be included here since they are motivating for the students and become very meaningful when they are interpreted by them.

As for early childhood teachers who teach foreign languages, the law stipulates that they must be qualified and competent, having training in both early childhood education and language teaching methodologies. Furthermore, it emphasizes the need for a positive and supportive learning environment that encourages children to interact with the foreign language and to use it in a natural and meaningful way.

On the other hand, the ORDEN ECD/853/2022, de 13 de junio, which approves the curriculum and assessment criteria in Infant Education in Aragon, states that the foundations for life must be laid at the early childhood education stage, including the learning of foreign languages. Already in the introduction, the need to develop communicative competences in foreign languages is mentioned, due to the global world context.

In Article 4, the approach to the foreign language is made explicit, especially in the last year of infant education. Likewise, in Article 8, section 'f', the general objective of the stage is described concerning foreign languages, which reads as follows: “*Desarrollar habilidades comunicativas en diferentes lenguajes y formas de expresion*” (p. 20781). However, as can be seen in the Order, it is in the third area “*Comunicación y Representación de la Realidad*” where the achievements to be attained in foreign language are detailed. It should also be noted that in the first cycle of the stage, the teaching of foreign languages is not compulsory.

On the other hand, the ORDEN ECD/823/2018, de 18 de mayo, which regulates the BRIT-Aragon Model for the development of the Linguistic Competence of and in Foreign Languages in non-university public schools in the Autonomous Community of Aragon, proposes, as can be seen in Article 4, a minimum of 35% immersion time in the target language, this being the longest immersion time seen in current laws. In terms of language learning, it highlights the importance of multilingualism and intercultural understanding from an early age, as mentioned above.

Additionally, the legal framework also regulates bilingual programs in Aragon through the ORDEN de 10 de marzo de 2014 de la Consejera de Educación, Universidad, Cultura y Deporte, modifies the Orden de 14 de febrero de 2013, which regulates the Programa integral de bilingüismo en lenguas extranjeras en Aragón (PIBLEA) starting from the academic year 2013-14. It is a bilingual education program that aims to provide students in Aragon with an intensive language immersion experience in English, French, or German, depending on the chosen language track.

In its Article 2, it describes the two modalities of bilingualism that proposes. On the one hand, there is CILE 1, in which schools commit to teaching a minimum of 20% of classes in the target language, and on the other hand, there is CILE 2, where the minimum percentage of classes or subjects is 30%. s for language learning, the order emphasizes the importance of bilingualism as a means of promoting intercultural understanding and enhancing students' opportunities for personal and professional growth.

Accordingly, it could be said that these orders highlight the importance of developing language as a tool for communication. For example, ORDEN ECD/853/2022 mentions the use of a communicative approach in language teaching, emphasizing the development of oral communicative skills through meaningful interaction and practice. Similarly, ORDEN

ECD/823/2018, emphasizes the use of a task-based approach to language teaching, which involves engaging students in meaningful and authentic language use activities. Therefore, stories and storytelling could be included as one of the teaching methods or activities recommended.

As for emotional education, both ORDER ECD/853/2022 and PIBLEA highlight the importance of teaching personal values to children. On the one hand, the Order states that one of the objectives of the early childhood education stage is to develop children's emotional, social, and ethical intelligence, stressing the importance of promoting values such as respect, empathy, solidarity, and tolerance. On the other hand, the PIBLEA program guide aims to foster education in values, especially promoting tolerance, cooperation, empathy, and solidarity, all through the teaching of languages. Furthermore, the guide highlights the use of stories and literature as a tool to promote these values.

3. METHODS AND PROCESSES OF ANALYSIS

The development of the didactic unit (*see Appendix I*) followed an approach that embraced a variety of methods and processes. To ensure the effectiveness and relevance of the unit, specific criteria were taken into account during the selection of the children's stories, the topic for each session, the organization of the unit, and the design and selection of materials.

The criteria for the selection of literary resources included appeal, age-appropriateness, and the children's ability to understand and convey personal emotions and values. Specifically, the children's stories were selected based on specific characteristics. First of all, they had to be attractive in order to capture the attention and interest of the students. In addition, they had to be adapted to the age of the children, taking into account their cognitive and linguistic abilities. Furthermore, the selected stories had to focus on emotions and personal values, which would make it possible to integrate emotional education into the language learning process.

As can be seen, the unit seeks to work on one story per session. This approach allows focusing on the themes and linguistic objectives of each story, ensuring depth of exploration and consolidation of learning. In addition, the unit incorporates emotional education through role-playing and discussion assemblies to encourage all of the above. Each session of the teaching plan was carefully designed to optimize learning outcomes. A typical session

include three main components: a pre-task activity to activate prior knowledge and engage students, a task based on the story to provide opportunities for practice, and a post-task activity to consolidate learning. The duration of each session was planned to be 45 to 50 minutes, ensuring a focused and efficient learning experience.

While the teaching plan was not implemented, a well-structured implementation strategy was devised to support student learning and engagement. In order to facilitate comprehension and enhance the learning experience, a variety of materials and resources were carefully chosen. Visual aids, such as pictograms and flashcards, were designed to provide visual representations that would assist students in understanding and connecting with the content. These visual aids serve as valuable tools to reinforce vocabulary, stimulate discussions, and promote active participation. Additionally, supplementary materials, such as worksheets and handouts, were prepared to offer additional practice opportunities and consolidate the acquired knowledge. The comprehensive range of resources planned for this implementation aimed to create a dynamic and interactive classroom environment that fosters meaningful learning experiences for students.

As for the evaluation of the teaching plan, although it could not be put into practice, it was thoroughly evaluated to assess its potential effectiveness. Recognizing the importance of evaluating the plan's design and viability, three distinct assessment tools have been developed. The first tool is a comprehensive checklist (*see Appendix II*) that evaluates the overall appropriateness of the unit. This checklist assesses various criteria to determine if the proposal meets the students' needs, if it is clear and easy to understand, and if it is viable and feasible to implement. It also examines the clarity and measurability of the objectives, the structure and organization of the content, and the presence of varied activities and tasks that are appropriate for the objectives. Additionally, the checklist evaluates the engagement factor of the tasks, their relevance and meaningfulness to the unit's objectives, and their level of challenge while being achievable for students. Furthermore, it considers the appropriateness of the selected books, their alignment with the unit's objectives, and their relevance and engagement for students, and the opportunities provided to explore cultural differences and similarities.

The second assessment tool is a session-specific checklist (*see Appendix III*), which focuses on evaluating individual sessions within the unit. This checklist assesses various criteria to ensure the effectiveness of each session. It examines if different types of input are

provided, such as written, oral, and audiovisual, to cater to diverse learning styles. It also evaluates if there are opportunities for students to produce different types of output, including drawn, kinesthetic, and oral, promoting creativity and variety in their expression. The checklist considers if the language structures and vocabulary used in the session are appropriate for the level of the target audience, and if there are opportunities for scaffolding and differentiation based on students' language proficiency. Furthermore, it assesses if the materials and activities are designed to be interesting and enjoyable for students, offering opportunities for choice and personalization in their learning experience. The checklist also ensures that the assessment criteria are clear and transparent to students, and that feedback is given in a timely manner, providing specific and practical guidance to help students improve their learning. It examines if there are opportunities for students to self-assess and evaluate their peers, promoting self-reflection and peer learning. Additionally, the checklist considers if the materials and activities are inclusive of diverse perspectives and cultures, fostering a multicultural and inclusive learning environment. It ensures that each session begins with an engaging and purposeful introduction that captures students' attention and provides context for the topic, and concludes with a clear summary of key points, reinforcing the learning outcomes.

The third assessment tool is a book-specific checklist (*see Appendix IV*), which evaluates the suitability and effectiveness of each book used in the unit. This checklist considers specific criteria for each book, including its appropriateness for the target age group in terms of linguistic complexity and the relevance of the topic it addresses. It examines whether the book offers repetition, which aids in reinforcing language learning. The checklist also assesses the motivational quality of the illustrations, as engaging visuals can enhance students' interest and comprehension. Additionally, it considers whether the book provides opportunities for meaningful discussions about its illustrations with students, encouraging critical thinking and deeper engagement.

In addition to these checklists, rubrics (*see Appendix V*) have been developed for each session within the unit. These rubrics provide specific criteria and performance indicators for assessing student performance and progress. They enable the evaluation of various skills, such as listening comprehension, vocabulary acquisition, and language production, allowing for a comprehensive assessment of each session's learning outcomes.

On the other hand, it should be noted that for further reflection, each of the checklists has a column in which comments can be noted, thus obtaining a broader picture of the evaluation. By utilizing these assessment tools, a thorough evaluation of the unit can be conducted, providing valuable insights into its strengths, weaknesses, and areas for improvement. The combination of checklists and rubrics ensures a holistic assessment approach, capturing both the overall unit effectiveness and the specific session and book-related factors that contribute to student learning and engagement.

Through the use of rigorous assessment methods, the teaching plan was intended to provide information about its potential impact on student learning outcomes. The careful selection and adaptation of children's stories, the deliberate application of CLT and TBLT approaches, the design of motivating activities, and the use of tangible resources collectively contribute to a strong teaching unit.

To conclude, although the unit was not implemented as planned, the analysis highlights the considerations taken into account during the planning phase, the attention paid to meaningful and tangible learning experiences, and the benefits of integrating emotional education. The planned evaluation process provides valuable information on the effectiveness and relevance of the teaching unit, offering guidance for future implementation and possible adjustments and improvements to optimize student learning in English classrooms.

4. ANALYSIS

To effectively evaluate the teaching proposal and provide a thorough analysis, it is important to follow the criteria established in the methodology section, which outlined the specific criteria that will guide the analysis of the teaching proposal. By adhering to these criteria and referring to the theoretical background discussed in the literature review, the following section delves into a comprehensive analysis of the teaching proposal. This analysis explores how each session addresses the established objectives, incorporates suitable books, engages students in meaningful activities, and promotes language learning, emotional intelligence, and social development. Additionally, the analysis considers the age appropriateness of the proposal, its alignment with the specified criteria, and the potential impact on language acquisition among 5-year-old learners.

In addition to the aforementioned criteria, the analysis also takes into account the use of the Total Physical Response (TPR) method in the teaching proposal. TPR is a teaching

method that involves engaging learners through movement and physical response, which has been shown to be effective in language teaching for young learners (Asher, 2000). While the theoretical framework section did not provide an in-depth discussion of TPR, it is worth noting its inclusion in the teaching proposal and its potential contribution to language acquisition and engagement in the classroom. The analysis will consider how TPR is implemented and its impact on the overall effectiveness of the teaching proposal.

Furthermore, the analysis highlights the integration of emotional education into the language learning process. By selecting books that focus on personal emotions and values, the teaching proposal aims to foster emotional intelligence and self-awareness among students. The analysis explores how each session addresses different emotions and values, such as self-esteem, respect for differences, tolerance, empathy, and kindness. It examines the activities and tasks designed to promote emotional exploration, discussion, and reflection, and assess the effectiveness of these strategies in nurturing students' emotional growth and social skills.

Throughout the analysis, examples and evidence from each session are provided to support the findings and provide a more comprehensive understanding of the teaching proposal. By critically evaluating the alignment of each session with the established objectives and criteria, considering the appropriateness for 5-year-old learners, and examining the incorporation of TPR and emotional education, the analysis aims to provide insights into the strengths and potential areas of improvement of the teaching proposal.

The use of collaborative trios throughout the sessions is also examined. This type of dynamic offers a variety of advantages. For instance, it fosters peer interaction and collaboration, allowing students to learn from each other and exchange ideas within their small groups. Through cooperative problem-solving, students can share their views, offer support, and collectively reach conclusions, thus strengthening their social and cognitive skills.

Additionally, the analysis considers the communicative and task-based nature of the teaching proposal, assessing its alignment with the principles of Communicative Language Teaching (CLT) and Task-Based Language Teaching (TBLT). The analysis explores how the activities and tasks in each session promote interaction, communication, and collaboration among students. It assesses the opportunities provided for students to engage in authentic

language use, express their thoughts and opinions, and negotiate meaning in meaningful contexts. By examining the effectiveness of the communicative and task-based approach, the analysis aims to determine the extent to which it facilitates language learning and promotes student engagement and motivation.

Besides, it also addresses the use of tangible resources and materials in the teaching proposal. While new technologies are not incorporated, the proposal emphasizes the utilization of physical resources such as books, stuffed animals, jars, and pictograms. The analysis examines the role of these tangible materials in creating a rich learning environment that enhances students' active participation and engagement. Moreover, it assesses how these resources contribute to the effectiveness of the activities and tasks, support comprehension, and provide hands-on learning experiences.

Furthermore, the analysis evaluates the implementation strategy of the teaching proposal. It examines the variety of materials and resources intended to support student learning and engagement, such as books, pictograms, and flashcards. This analysis assesses the effectiveness of these materials in enhancing comprehension and facilitating students' language development.

Additionally, the evaluation process of the teaching plan is explored, including the use of a general checklist, a session-specific checklist, a book-specific checklist, and individual session-rubrics to assess the quality of the plan and evaluate the achievement of session objectives. The analysis considers the strengths and limitations of the evaluation process and its potential for providing valuable information on the effectiveness of the teaching proposal.

By thoroughly analyzing the teaching unit based on the established criteria, considering the theoretical framework, and examining the specific aspects of each session, the analysis aims to provide a comprehensive and nuanced understanding of the proposal's strengths, weaknesses, and potential impact on language learning. At this point, I would like to point out that it will contribute to the field of language teaching by providing ideas and recommendations for future implementations and improvements to optimize student learning outcomes in English classrooms.

Before beginning the analysis of the sessions that follows, it should be emphasized that coherence and structure play a fundamental role in early childhood education, as they provide children with a sense of security and predictability. Recognizing the importance of

routines and familiarity in the learning process, each session within the teaching unit follows a consistent pattern. This pattern begins with an initial book cover analysis, followed by the task of reading a selected book, and culminates in a post-reading discussion of the story, all of which are guided and carefully scaffolded by the teacher. This established routine not only provides a familiar framework for students, but also supports their cognitive and emotional development. By incorporating these consistent elements, children have a clear sequence of activities, allowing them to anticipate what comes next and fostering an environment conducive to effective language learning and emotional engagement.

In addition, all sessions are analyzed identically, following the same structure, thus ensuring consistency and clarity in lesson planning, in line with the basic principles of TBLT. Adherence to a standardized structure in analyzing sessions allows for effective analysis of the objectives, and for organizing the content and activities in a logical sequence.

Session 1: “*I like myself*”

In this first session the focus is on developing self-esteem and promoting positive self-perception among students. The selected story, “*I like myself*”, serves as a platform for exploring the theme of self-appreciation. The session is structured to engage students in various activities that encourage self-expression, collaboration, and the use of specific language structures.

The session begins with a pre-task activity where students generate predictions about the story based on the title and its cover (see *Appendix VI*). This engages their prior knowledge and activates their curiosity about the content. By asking questions like “*What do you think this story is about? Do you think it is about a sad child or a happy child?*” the teacher stimulates critical thinking and encourages students to make connections to their own experiences.

During the task phase, the story is presented in a simplified manner, considering the students' language proficiency. The teacher uses visual aids and pauses to allow students to understand and appreciate the illustrations. These pauses also create opportunities for discussions, paraphrasing, and student engagement. By involving students orally and gesturally, the teacher ensures their active participation and comprehension of the story.

Following the story, the next activity focuses on self-expression and role-play. Each student is encouraged to share something they appreciate about themselves using the grammatical structure “*I like my...*”. This activity promotes self-reflection, self-acceptance, and the development of positive self-esteem. The teacher models the activity by sharing their own preference, providing a supportive example for the students.

Afterward, for the post-task, the students are grouped and given the task of performing a role-play scenario where they meet in a park. During the role-play, students engage in positive interactions by expressing compliments to their peers using the structure “*I like your...*”. This activity fosters collaboration, communication, and social skills development. Additionally, greetings and polite ways of responding to compliments are practiced, enhancing students' interpersonal skills and cultural awareness.

Session 2: “*Giraffes Can't Dance*”

The second session focuses on further developing self-esteem and embracing individual uniqueness through the story “*Giraffes can't dance*”. The session aims to engage students in activities that explore emotions, personal preferences, and appreciation of individual skills and differences.

The session begins with a pre-task activity where students analyze, as has been said, the cover of the book (*see Appendix VII*) and generate predictions about the story. By asking questions such as “*What do you think this story is about? What animal is this? Does the giraffe look sad or happy?*” the teacher stimulates students' curiosity, observation skills, and imaginative thinking. This pre-task activity sets the stage for the students' engagement with the story.

During the task phase, the teacher reads the story, pausing to ask questions, make gestures, and encourage students to repeat words. This interactive reading approach enhances students' comprehension, engagement, and language development. The teacher also prompts students to identify the emotions and feelings experienced by the main character in the story, fostering emotional awareness and empathy.

Following the story, the usual question assembly is conducted to facilitate discussions about personal preferences related to receiving compliments or praises. Students are encouraged to express their likes and dislikes regarding feedback and appreciate the impact

of positive words on self-esteem. The teacher reinforces the notion of uniqueness and individual differences, emphasizing that everyone has their own strengths and skills. For instance, during the question assembly, the teacher stresses that every person in the world is unique, having special physical characteristics and abilities. This discussion promotes self-acceptance, respect for others, and a sense of belonging.

In the post-task activity, students are given the opportunity to showcase their individual skills and strengths. They are asked to draw a picture representing something they are good at and then explain it to the class using the grammatical structure “*I am very good at...*”. This activity encourages self-reflection and self-expression. It also reinforces the idea that everyone possesses different abilities and talents, fostering a positive and supportive classroom environment.

In the event of students who exhibit low self-esteem and struggle to identify their talents, one option is to solicit feedback from their peers. Inviting peers to recognize and highlight the strengths and abilities of these learners, aims to demonstrate their value and worth. This collaborative exercise can serve as a catalyst for improving their self-esteem. Similarly, in addressing students with high levels of perfectionism, the teacher can adopt the same strategy.

Session 3: “*We're Different, We're the Same*”

This third session focuses on promoting respect for differences and appreciation of diversity through the story “*We're different, we're the same*”. The session aims to engage students in discussions about differences and similarities among individuals, develop understanding of diversity, and foster cooperative learning.

The session begins with a pre-task activity where students analyze the cover of the book (*see Appendix VIII*) and engage in a discussion about the visual elements. By asking questions such as “*Are these children the same? Do they have the same skin color? Are they the same?*” the teacher encourages students to observe and reflect on the diversity portrayed on the cover.

During the task phase, the teacher reads the story, while pointing out to the different parts of the body that appear in the story and invites students to follow along and perform the actions as she reads. For example, when the teacher reads about different body parts

mentioned in the book, such as eyes, ears, and hair, she points to those body parts and encourage students to do the same. After the story, the teacher asks questions to review the vocabulary and reinforce understanding, utilizing body language to support comprehension.

In the post-task activity, students participate in a cooperative learning exercise. They turn to a partner and identify a similarity and a difference between themselves, stating “*We are different in... We are the same in...*”. This activity encourages students to actively engage in discussions about diversity, practice communication skills, and develop an understanding and acceptance of differences.

To conclude the session, students are organized into cooperative groups of four or five and provided with puzzles (*see Appendix IX*) representing children from different parts of the world. Working together, the groups solve the puzzles, fostering collaboration, teamwork, and appreciation for global diversity. One puzzle is kept in the library corner, allowing students to revisit and explore diversity independently. It should be noted that, in terms of linguistic content, this last activity seeks natural conversation among students, such as: “*Here?* (referring to the piece)”, or “*this one/the other one*”, “*yes/no*”.

Session 4: “*Elmer the Patchwork Elephant*”

This fourth session focuses on developing social skills, specifically promoting respect for differences and tolerance, through the story “*Elmer the patchwork elephant*”. The session aims to engage students in discussions about the concept of being different and foster understanding and acceptance of diversity.

The session begins with a pre-task activity where students analyze the cover of the book (*see Appendix X*) and participate in a discussion about the elements depicted, such as Elmer’s colorful patchwork patterns, observing and making predictions about the story based on visual clues. The teacher will guide them in the analysis by asking questions such as: “*What do you think this story is about? Will there be more animals? Which ones? Where do you think the story takes place, in the city or in the jungle?*”.

During the task phase, the teacher reads the story, actively involving the students through gestures and repetition. The teacher prompts students to join in and follow along, ensuring their active participation in the reading. For example she can ask students to stomp their feet when Elmer goes in search of berries, or to wave hello when he greets the animals

in the jungle. After the story, the teacher engages students in a discussion, inviting them to share their opinions and thoughts. Questions such as “*What did you think of this story? Do you think being different is a bad thing?*” encourage students to reflect on the story's themes and express their preferences and reflections.

The post-task activity focuses on reinforcing the concept of similarities and differences through a memory game. Students work in pairs and are given memory cards (see *Appendix XI*). One partner turns over two cards while the other partner asks, “*Are they the same?*”. The player who turned over the cards responds with “*Yes, they are/No, they aren't*”. If the cards are the same, they keep them; if not, the cards are turned over again. This cooperative game allows students to collaborate with their peers while reinforcing the grammatical structures mentioned above.

Session 5: “*The Sandwich Swap*”

In this session the focus is on exploring food preferences, cultural diversity in food, and creativity through the book “*The sandwich swap*”. The activities aim to engage students in discussions about their favorite foods, encourage them to create their perfect sandwich recipe, and promote sharing and appreciation of different food cultures.

The session begins with a pre-task activity where the teacher introduces vocabulary related to food items such as peanut butter, jelly, chickpeas, hummus, and pita bread. Flashcards (see *Appendix XII*) are used to facilitate understanding and identification of these food items. This vocabulary introduction helps familiarize students with the key ingredients mentioned in the book, enabling them to better comprehend the story and participate in subsequent discussions.

Following the vocabulary introduction, the teacher initiates a discussion about the cover of the book (see *Appendix XIII*), prompting students to observe the elements depicted: the two girls holding hands, their location, or how the girls are dressed. To facilitate the analysis, the teacher guides the students through questions, such as: “*Where are the girls?*” or “*Are they wearing the same clothes?*”.

During the task phase, the teacher reads the book, pausing at relevant moments to ensure comprehension and engagement. After the reading, the teacher initiates a discussion about food from different parts of the world. Flashcards (see *Appendix XIV*) are used again to

facilitate understanding and encourage students to share their favorite foods and experiences with food from other countries. The teacher promotes the idea of trying new foods and appreciating different flavors, fostering an open-minded attitude towards diverse cuisines.

In the post-task activity, students are invited to unleash their creativity by creating their perfect sandwich recipe through drawing and coloring. They are instructed to draw each element of the sandwich one at a time and place them next to each other. At the end, they combine all the individual ingredients to form a complete drawing that represents the sandwich. This allows students to focus on each individual element and consider its placement and contribution to the overall sandwich. Once completed, students share their recipes with others, explaining the ingredients in their sandwich. The grammatical structure “*My perfect sandwich has...*” is introduced to guide their sharing. The teacher provides assistance as needed to ensure understanding and effective communication.

Session 6: “*Room on the Broom*”

The sixth session focuses on the book “*Room on the broom*” and explores themes of respect, friendship, and helping others. The activities aim to engage students in discussions about their opinions, encourage comprehension of the story, and develop auditory discrimination skills through a worksheet exercise.

The session begins with a pre-task activity where students analyze the cover of the book (*see Appendix XV*) and engage in warm-up questions. The teacher prompts students to express their opinions using the grammatical structure “*I think..*”. This activity allows students to generate predictions and reflect on their thoughts about witches, friendship between different animals, and the importance of helping others.

During the task phase, the teacher reads the book aloud, using gestures and onomatopoeias to enhance comprehension. For example, when the witch is flying on her broomstick, the teacher simulates the motion of flying by sweeping her arms through the air. Moreover, when the characters in the story are performing actions such as stirring the cauldron or casting spells, the teacher uses hand movements to mimic these actions.

The teacher also points out key elements in the book that students need to be familiar with, such as jaws, bush, broom, and others. After the reading, the teacher initiates discussions focusing on respect, friendship, and helping others. The specific questions asked

during these discussions prompt students to express their thoughts and reflect on the actions and attitudes of the characters in the story. For instance, the teacher may ask questions such as: “*Did the cat and the dog, and the bird, and everyone else respect each other? Why do you think it is important to help others?*”. Through these questions, the teacher emphasizes the importance of respecting and accepting others, highlighting the positive aspects of diversity.

In the post-task activity, students engage in auditory discrimination by listening carefully to the teacher's instructions. Each student receives a worksheet (*see Appendix XVI*) where they have to circle the correct word they hear. This activity helps develop students' listening skills and ability to differentiate between specific words that appear in the book, such as hat, witch, wand or broom.

Session 7: “*The Invisible Boy*”

The penultimate session of the teaching unit focuses on kindness and friendship through the story “*The invisible boy*”. The activities aim to generate predictions, promote active listening, foster empathy and understanding, and encourage collaborative decision-making and reflection.

The session begins with a pre-task activity where students analyze the cover of the book (*see Appendix XVII*) and make predictions about the story. The teacher, through questions, engages students in a discussion to elicit their thoughts and expectations: “*What do you see on the cover? Why do you think this book is called ‘The invisible boy’? Do you think he has friends? Why?*”. This activity sets the stage for the main task of reading the book.

During the task phase, the teacher reads the book aloud, emphasizing key aspects that are crucial for comprehension and reflection. For instance, the moments when the Brian, the invisible boy, is excluded by his peers, highlighting the emotional impact of such experiences. After the reading, the teacher initiates post-reading discussions, asking questions to gauge students' understanding and prompt reflection. The questions encourage students to share their opinions and experiences related to feeling “invisible” or excluded. For example, the teacher may ask: “*How do you think he felt when he was excluded? Have you ever felt like Brian?*”.

Furthermore, the teacher also emphasizes the importance of making everyone feel welcome and included, and asks students for their ideas on how to achieve this: “*What would*

you do if you saw a friend alone? How can you make sure that everybody feels welcome in the classroom?'. These questions prompt students to think about practical ways to create an inclusive and supportive environment, and encouraging students to consider their role in fostering kindness and empathy.

In the post-task activity, students collaborate in creating a kindness tree. They decide together where to stick a poster in the shape of a tree (*see Appendix XVIII*). This collaborative decision-making process encourages students to work together and consider different perspectives. Next, each student is given a picture of an autumn leaf (*see Appendix XIX*) and chooses a good action from the pictograms provided (*see Appendix XX*), such as saying hello and smiling, giving a hug to a sad friend, and inviting someone new to play. They glue their chosen pictogram onto the kindness tree and explain the action they have selected, reinforcing the importance of kindness and empathy.

Session 8: “*Kindness is my superpower*”

Session 8 is the final session of the teaching unit, focusing on the story “*Kindness is my superpower*”. The activities aim to generate predictions, identify kind actions, engage in discussions about kindness, and demonstrate understanding through a guessing game.

The session begins with a pre-task activity where students analyze the cover of the book (*see Appendix XXI*) and make predictions about the story. The teacher, through questions such as “*What appears here? Where is the boy? Why do you think his chest is glowing?*” guides the students in analyzing the elements on the cover and encourages them to think about the significance of the glowing chest. This activity sets the stage for the main task of reading the story.

During the task phase, the teacher reads the story aloud to the students. After the reading, the teacher initiates post-reading discussions to assess students' comprehension and promote reflection. The questions encourage students to think about the meaning of kindness, its importance, and how it feels to be treated kindly. For example, the teacher might ask: “*What does it mean to be kind? Do you think kindness is important?*”. Some possible answers to these questions could be: “*to be nice/to share your toys/to say thank you*”. The teacher also prompts students to identify the actions of kindness performed by the main character, Lucas, in the story, such as saying thank you and please, sharing his crayons and pencils, holding the door of the store, helping his sister tie her shoelace or saying sorry, among others. This

discussion helps reinforce the message of the story and encourages students to reflect on their own acts of kindness.

In the post-task activity, the teacher introduces a jar filled with pictograms (*see Appendix XX*) depicting different actions that show kindness, such as hugging a friend, saying thank you, saying please, sharing toys, and helping someone tie their shoelaces, among others. Students form cooperative trios and take turns selecting a pictogram from the jar. They then perform the action without speaking, and their classmates must guess what it represents. This activity reinforces understanding of different ways to show kindness and provides an interactive and engaging way for students to demonstrate their comprehension.

Overall, the teaching proposal demonstrates a thoughtful and comprehensive approach to language learning for 5-year-old students. Each session is carefully designed to address specific objectives, incorporate age-appropriate books, and engage students in meaningful activities. The alignment with the students' age, the promotion of emotional and social development, and the integration of relevant themes and values contribute to the effectiveness of the teaching proposal.

By analyzing the proposal session by session, it becomes evident that the teaching unit covers a range of important aspects, including emotional intelligence, empathy, respect for differences, self-esteem, friendship, tolerance, and kindness. The activities and tasks within each session provide ample opportunities for students to actively engage in the learning process, fostering their language development and personal growth.

Based on the analysis of the eight books in the teaching unit (*see Appendix IV*), it can be concluded that they are appropriate for the teaching unit and effectively stimulate emotional education and intelligence. Each book addresses relevant topics such as self-acceptance, diversity, empathy, kindness, and friendship, which are essential for the social and emotional development of young learners. The books incorporate linguistic simplicity, repetitive patterns, and engaging illustrations, making them suitable for 5-year-old ESL learners.

These books go beyond language learning and serve as a valuable tool for teaching values and emotional intelligence in an ESL classroom. They provide opportunities for students to explore and discuss important themes, reflect on their own experiences and emotions, and develop empathy and understanding towards others. By reading and working

on these books, students not only expand their English language skills, but also learn essential life skills such as acceptance, respect, and kindness.

The stories in these books offer relatable characters and situations that allow students to connect with the emotions and experiences of the characters. They promote discussions and reflections, encouraging students to express their thoughts and feelings, and fostering a positive and inclusive classroom environment.

Therefore, it can be stated that the selected books effectively combine language learning with the development of emotional intelligence and values. They provide a rich context for meaningful discussions, promote empathy and understanding, and contribute to the holistic development of young ESL learners. Incorporating these books into the teaching unit is an effective way to teach English while nurturing important social and emotional skills in the classroom.

Moving on to analyze the data provided by the session-specific checklists (*see Appendix III*), it should be pointed out that the teaching unit aligns with the criteria established in the methodology section, ensuring that it effectively caters to the unique needs of the students. The proposal showcases a diverse range of activities that not only capture the students' interest but also promote active and meaningful learning experiences. For example, upon analyzing the sessions, it is evident that activities such as role-play in session 1 encourage students to actively engage in authentic communication, utilizing both verbal and non-verbal cues to convey a message as well as emotions. This interactive activity not only enhances language proficiency but also fosters a deeper understanding of emotional expression.

Moreover, the proposal incorporates a wide array of materials that embrace cultural inclusivity and provide valuable opportunities for students to explore different perspectives. One noteworthy example is the book “*We're Different, We're the Same*” by Sesame Street, which celebrates diversity by addressing various human characteristics and emphasizing the significance of acceptance and respect. Through this carefully chosen book, students are exposed to diverse cultures, promoting cultural understanding, empathy, and the appreciation of individual differences and similarities. Additionally, the post-reading discussions in various sessions, such as session 7, encourage students to express their opinions, practice

language skills, and develop their capacity for empathy by discussing feelings of invisibility and the importance of making others feel welcome.

In terms of challenge, the teaching unit strikes an appropriate balance by offering activities and materials that are well-suited to the students' language proficiency level and developmental stage. Consider, for instance, the creation of a “*kindness tree*” in session 7. This collaborative activity not only encourages students to actively participate and make decisions as a group but also reinforces the importance of kindness and empathy. By selecting and explaining a specific act of kindness to place on the kindness tree, students are challenged to reflect on their own actions and think critically about how they can make a positive impact on others.

Regarding emotional education, as can be seen in the analysis, the teaching unit demonstrates a strong integration of emotional education throughout the language learning process. By focusing on themes such as friendship, kindness, respect for differences, and empathy, the unit encourages students to explore and understand their emotions, as well as the emotions of others. Through guided discussions, reflection questions, and interactive activities, students are provided with opportunities to develop their emotional intelligence and social skills alongside their language proficiency.

One aspect that stands out in the teaching proposal is the emphasis on teacher talk and code switching, which aligns with the principles of Communicative Language Teaching (CLT). Code-switching, also known as intentional language switching, which is often seen as a valuable tool for facilitating understanding and creating an enriching learning environment for learners (Choong Peng, 2005). By incorporating learners' native language when necessary, educators can bridge language gaps, improve comprehension, and create an inclusive space where learners feel supported and empowered to actively participate in the educational process. This practice recognizes the linguistic diversity of learners and harnesses the power of their mother tongue as a resource to promote effective communication and foster a sense of belonging in the classroom.

While the teaching unit demonstrates several strengths, there are areas that could be further enhanced. For instance, the evaluation process in the teaching unit has strengths and limitations. The use of open-ended questions, peer interaction, and post-task activities, such as the kindness tree and the guessing game, allows for formative assessment of students'

comprehension, language skills, and ability to demonstrate empathy. The teacher's observations and interactions during these activities provide valuable insights into students' emotional development and social interactions.

However, for a more comprehensive evaluation, incorporating additional assessment methods, such as peer assessment or portfolio assessment, would provide a more holistic view of students' language learning and emotional growth. Moreover, implementing a self-reflection component where students can assess their own progress and identify areas for improvement, would empower them to take ownership of their learning journey.

In addition, the theoretical background outlined in the literature review, although not extensively detailing the TPR method, provides a solid foundation for understanding the importance of emotional intelligence and the transmission of values through storytelling in language learning.

In conclusion, the analysis of the teaching unit highlights its effectiveness in promoting language learning, emotional intelligence, and social development among 5-year-old students. The carefully selected books, well-defined objectives, engaging activities, and consideration of age-appropriateness contribute to a comprehensive and meaningful learning experience. By incorporating themes of kindness, empathy, respect, and self-esteem, the teaching unit not only enhances language skills, but also fosters positive values and attitudes among young learners, thus contributing to the development of emotionally competent citizens in the future.

5. CONCLUSION

This study has presented and analyzed a teaching unit designed to integrate language learning with the development of emotional intelligence and values in 5-year-old ESL learners. The analysis demonstrates that the selected books have the potential to foster meaningful discussions, empathy, and understanding among students, contributing to their holistic development.

The incorporation of emotional education in the teaching unit aligns with theories that highlight the importance of emotional intelligence in language learning (Goleman, 1995). By focusing on themes such as kindness, empathy, respect for differences, and self-esteem, the unit provides opportunities for students to develop their emotional intelligence and social

skills alongside their language proficiency. The selected books, with their relatable characters and engaging stories, facilitate the exploration of emotions and promote discussions and reflections, fostering a positive and inclusive classroom environment.

The inclusion of the Total Physical Response (TPR) method in the teaching unit enhances the learning experience for young learners. By engaging students through movement and physical response, TPR promotes language acquisition and engagement in the classroom. The interactive activities and gestures employed during the reading of the stories facilitate comprehension, active participation, and language development.

Furthermore, teacher talk and code-switching are recognized as valuable tools for creating an inclusive learning environment. By utilizing students' native language when necessary, educators can bridge language gaps, improve comprehension, and foster a sense of belonging in the classroom. This practice acknowledges the linguistic diversity of learners and harnesses the power of their mother tongue as a resource to promote effective communication and cultural understanding.

While the teaching unit demonstrates strengths, such as its comprehensive approach and emphasis on values, there are areas that could be further enhanced. The evaluation process could benefit from incorporating additional assessment methods, such as peer assessment or portfolio assessment, to provide a more holistic view of students' progress. Implementing a self-reflection component would empower students to take ownership of their learning journey.

Future research inspired by this study could explore the potential long-term impact of integrating emotional intelligence and values in language learning. Investigating the transferability of these skills to other areas of students' lives and academic subjects could provide insights into the broader implications of such an approach. Additionally, exploring the potential of similar teaching units with different age groups or language proficiency levels would contribute to the development of instructional strategies that nurture emotional intelligence and values in language learners.

Looking beyond the current teaching unit, the proposed structure and approach can be applied to other themes and topics, providing a flexible framework for incorporating emotional education and language learning. For example, units on friendship, empathy, or

environmental awareness could be developed using a similar format, allowing for continuity in promoting emotional intelligence and values while facilitating language acquisition.

In conclusion, the teaching unit presented in this dissertation has the potential to be effective in promoting language learning, emotional intelligence, and social development among 5-year-old ESL learners. The incorporation of the selected books, engaging activities, and the integration of emotional education create a comprehensive and meaningful learning experience. Based on these theories, future research and instructional innovations can continue to shape educational practices that foster emotionally competent individuals and support their language development.

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APPENDIX

Appendix I

SESSION 1	
Timing: 45/50 min	
Materials needed	
The book " <i>I like myself</i> "	
Vocabulary needed	
<ul style="list-style-type: none">● Structure: "<i>I like my...</i>"● Structure: "<i>I like your...</i>"● Structure: "<i>how are you?</i>"● Structure: "<i>good, thank you/ very good, thank you</i>"● Greetings: <i>hello/hi, goodbye</i>● Polite way of responding to compliments: <i>thank you (very much)</i>● Parts of the body and face: <i>hands, legs, eyes, nose, mouth, ears, hair</i>	
Learning outcomes	
<ul style="list-style-type: none">● Generate predictions about the story based on the title.● Articulate one aspect they appreciate about themselves by using the grammatical structure "<i>I like my...</i>".● Work collaboratively with his/her classmates in order to perform a roleplay.● Express compliments to his/her classmates during the roleplay by using the grammatical structure "<i>I like your...</i>"	

- Express gratitude by saying “*Thank you*” in response to compliments they receive.

Development of the sesión:

Pre-task

In this first session the story “*I like myself*”, which deals with the theme of self-esteem, will be worked on. Before starting with the story, the teacher will ask questions about the title and the cover, making the students hypothesize about the story: “*What do you think this story is about? Do you think it is about a sad child (pause) or a happy child?*”.

Task

Then, the story will be told in a simple way, omitting or substituting complicated words, and pausing to let the students understand and enjoy the illustrations. The pauses should also be used to discuss situations in the story, to paraphrase specific sentences, or to involve the pupils, either orally or gesturally.

When the story is over, the teacher will suggest a fun activity for the students! Each of them should think of something they like about themselves and say it: their eyes, their ears, their nose, their hands, etc. To give a model, the teacher will say it first: “*For example, I like my mouth. But what do you like about yourselves?*”.

Post-task

When everyone has finished saying something they like about them, the teacher will make groups of three or four and tell them that they have to perform a roleplay about three or four friends who meet in the park. In this roleplay, they will say nice things to each other, using the structure “*I like your...*”, as well as greetings, and polite ways of responding to compliments.

It has to be said that, after forming the groups and explaining the activity, the teacher will allow them a few minutes to get ready. Then, one by one, the groups will perform the role-play in front of their peers.

At the end of the session, the book will be placed in the reading corner, remaining in the classroom until the end of the teaching unit.

Measures for addressing diversity

There are no children with special educational needs in the classroom. However, the students' individual needs must be taken into account in order to carry out the session without inconveniences.

Observations

SESSION 2

Timing: 45/50 min

Materials needed

- The book “*Giraffes can't dance*”
- Blank sheets of paper
- Crayons
- Pencils
- Rubbers

Vocabulary needed

- Emotions: *sad, happy,*
- Structure “*I like.../I don't like...*”
- Structure “*I am very good at ...*”

Learning outcomes

- Generate predictions about the story based on the cover.
- Participate in the reading of the story by answering questions and repeating words.
- Identify the emotions and feelings experienced by the main character in the story.
- Express preferences related to the things they like being told (praises or compliments)
- Identify and appreciate individual uniqueness and differences among themselves and others.
- Share what they are good at by using the grammatical structure “*I am very good at ...*” when talking about their skills.

Development of the sesión:

Pre-task

In this second session, as in the first, work will focus on self-esteem through the story “*Giraffes can't dance*”. Before starting the reading, the teacher will ask them about the cover, thus awakening the students' curiosity and their creative and hypothetical minds: “*What do you think this story is about? What animal is this? And this one? Very good! This is a giraffe, and this is a monkey. And what is the giraffe doing? The giraffe is dancing, yes. Does the giraffe look sad or happy? And it's daytime, isn't it? You're right! It's nighttime! What's in the sky? That's it... the moon and the stars.*”.

Task

After analyzing the elements that appear on the cover, the reading will then proceed, in which the teacher will stop to ask questions or invite the pupils to make gestures and repeat words: “*Oh, look... the other animals are laughing at Gerald. How do you think he feels?*”. At the end of the story, there will be a question assembly, where children will talk about what they like and dislike being told: “*Do you like it when people tell you that you are not good at something? I don't like it. Do you? And when people tell you that you can do it? I like it very much! And you think we are all the same? We all have the same hair, the same eyes, the same hands? No, right? Everyone is unique. There is no one else like you, or you, or you! Not even our mommies and daddies. And you think we're all as good at the same things? For example, am I as good at painting as Goya? No, of course not! I'm good at other things. I'm good at music, but not at painting. And this is fine! Because I am how I am, and I like myself. Let's see... (the teacher names a child) What are you really good at? And what about you (names another child)? Very nice!*”.

Post-task

The teacher will then ask them to draw a picture of what they are good at, and then explain it to the rest of the class. They will have to use the following structure: “*I am very good at...*”.

Measures for addressing diversity

There are no children with special educational needs in the classroom. However, the students' individual needs must be taken into account in order to carry out the session without inconveniences.

Observations

SESSION 3

Timing: 45/50 min

Materials needed

- The book “*We’re different, we’re the same*”
- Puzzles

Vocabulary needed

- *Breath, sneeze, sniff, cold, hot, skin, blood, blink, weep, stretch, bend, rest*
- Structure: “*We are different in... We are the same in...*”

Learning outcomes

- Identify and discuss differences and similarities among individuals
- Recognize and appreciate diversity in terms of appearance, such as skin color or clothing.
- Engage in cooperative learning by finding similarities and differences with a partner.
- Express understanding of diversity by stating specific ways in which they are different from their partner, and by using the grammatical structure “*We are different in... We are the same in...*”.
- Work together in cooperative groups to solve a puzzle representing diversity from around the world.

Development of the sesión:

Pre-task

This session is focused on the teaching of respect for differences, since, as the story “*We're different, we're the same*” explains, we are different as well as the same. As in all the sessions, before starting the reading there will be an analysis of the cover, where the teacher will ask questions, such as: “*What appears on the cover? Is there only one child or are there many? And are these children the same? Do they have the same skin colour? And the clothes? Are they the same?*”

Task

Next, the story will be read. This will take longer than the previous ones, since it has a lot of vocabulary, the teacher will make gestures for each of the new concepts, and will invite the pupils to follow her. Therefore, Total Physical Response (TPR) techniques will be used.

Once the story is finished, the teacher will ask questions from the story, in order to revise the vocabulary, making as well use of the body language. Then the children, seated in the assembly, should turn one by one to the partner on their right, find a similarity and a difference, and state: “*We are different in... We are the same in...*”.

Post-task

To end the session, the children will sit at the working tables in cooperative groups of four or five, and the teacher will give a puzzle (*see Appendix IX*) to each group with children from all over the globe. When all groups have finished, one of the puzzles will be kept in the library corner.

Measures for addressing diversity

There are no children with special educational needs in the classroom. However, the students' individual needs must be taken into account in order to carry out the session without inconveniences.

Observations

SESSION 4

Timing: 45/50 min

Materials needed

- The book “*Elmer the patchwork elephant*”
- Memory cards

Vocabulary needed

- Adjectives: *young, old, tall, thin, fat*
- Colours: *grey, yellow, orange, red, pink purple, blue, green, black, white*
- Animals: *Elephant/s, tiger, lion, hippo*
- *Berries, shake, to roll over, trunk*
- Structure: *Are they the same?*
- Structure: *Yes, they are/No, they aren't*

Learning outcomes

- Generate predictions about the story based on the cover.
- Participate in an active manner in the reading of the story, following along and joining in when prompted by the teacher.
- Share opinions and thoughts about the story, expressing preferences and reflections.
- Engage in discussions about whether being different is a bad thing.
- Collaborate with their peers in a memory game to reinforce the concept of similarities and differences.
- Use the grammatical structures “*Are they the same?*” and “*Yes, they are/No, they aren't*” when playing a memory game.

Development of the sesión:

Pre-task

In this session, the value of tolerance and respect for differences will be worked on through the wonderful story “*Elmer the patchwork elephant*”. To begin with, an analysis of the cover will be carried out, asking questions about the elements that appear on it. The teacher will guide them in the analysis by asking questions such as: “*What do you think this story is about? Will there be more animals? Which ones? Where do you think the story takes place, in the city or in the jungle?*”.

Task

Then, the story will be read, in which, as usual, the teacher will involve the pupils and demonstrate the meaning of certain elements by gestures or by pointing to them. Repetition will also be part of the reading.

At the end of the reading, the teacher will ask the children about the story: “*What did you think of this story? Did you like it? What did you like the most? Why? Do you think the other elephants thought Elmer was different? Did they treat him differently? Or did they like Elmer? Did they laugh at him? No, they didn't. Elmer was funny and that's why they laughed with him. So do you think that being different is a bad thing?*”.

Post-task

When the question assembly is finished, the teacher will pair up the students and give each couple a pair of memory cards (*see Appendix XI*). The students have to turn them down and turn over two cards one at a time. The partner who does not turn the cards over should ask: “*Are they the same?*”, and the other partner should answer: “*Yes, they are/No, they aren't*”. If the cards are the same, they can keep them. If the cards are the same, the player can keep them. If not, the cards are turned over again.

Measures for addressing diversity

There are no children with special educational needs in the classroom. However, the students' individual needs must be taken into account in order to carry out the session without inconveniences.

Observations

SESSION 5

Timing: 45/50 min

Materials needed

- The book “*The sandwich swap*”
- Flashcards
- Blank sheets of paper
- Pencils
- Rubbers
- Crayons

Vocabulary needed

- Structure: “*My favorite food is...*”
- Structure: “*My perfect sandwich has...*”
- *Peanut butter, jelly, hummus, pita, chickpeas*
- Structure: “*Yes, I do/No, I don't*”

Learning outcomes

- Identify and name various food items such as peanut butter, jelly, chickpeas, hummus, and pita bread.
- Generate predictions about the story based on the cover.
- Share their food preferences by using the grammatical structure “*My favorite food is...*”
- Create the ideal sandwich recipe by drawing the perfect sandwich for them.
- Share their perfect recipes with others, by using the grammatical structure “*My perfect sandwich has...*”.

Development of the sesión:

Pre-task

Before introducing the new book titled “*The sandwich swap*”, the teacher will ask children if they know what peanut butter, jelly, chickpeas, hummus, and pita bread are, and she will show them flashcards (see Appendix XII) to facilitate understanding. Following, they will analyze the book's cover: what is on it, how the girls are dressed, and where they are. To facilitate the analysis, the teacher guides the students through questions, such as: “*Where are the girls*” or “*Are they wearing the same clothes?*”.

Task

Then, the reading will begin, with relevant and necessary pauses. At the end of the reading, the teacher will ask them about food from different parts of the world, again using flashcards (see Appendix XIV): “*What is your favorite food? Do you eat the same everyday? Have you ever eaten food from other countries? Who likes sushi? Well, sushi is from Japan! And who likes hot dogs and hamburgers? These are originally from America! And have you ever tried these ones?* (shows a flashcard of a burrito and a flashcard of a taco) *This is called burrito and this is called taco, and they are typical dishes in Mexico. Do you like food from other countries? I think eating the same thing every day is very boring. If we try new food we discover new flavours, right?*”. It has to be noted that, in order to enhance understanding, the teacher will use flashcards for each of the named dishes.

Post-task

The last activity of the session will be the creation of the perfect sandwich recipe. To do so, students will have to draw, individually, the perfect sandwich for them. However, they will be told that they must draw each of the elements one at a time and one next to the other and, at the end, make the drawing with all the elements together, thus forming the sandwich. When everyone has finished drawing and colouring their sandwich, the teacher will invite them to share their recipe with the others, explaining what is in it. The structure needed to start is: “*My perfect sandwich has...*”. As always, if they need help, the teacher will help them.

Measures for addressing diversity
<p>There are no children with special educational needs in the classroom. However, the students' individual needs must be taken into account in order to carry out the session without inconveniences.</p>
Observations

SESSION 6

Timing: 45/50 min

Materials needed

- The book “*Room on the broom*”
- Worksheet
- Pencils

Vocabulary needed

- *Hat, jaws, broom, witch, beak, bow, pond, wand, snap*
- Structure: “*I think...*”

Learning outcomes

- Generate predictions about the story based on the cover.
- Answer warm-up questions by using the grammatical structure “*I think...*”.
- Participate in discussions focused on themes such as respect, friendship, and helping others.
- Distinguish aurally between specific words when having to choose the correct one on the worksheet

Development of the sesión:

Pre-task

The session will focus on the book “*Room on the broom*”, and will start with the book cover analysis, followed by some questions to warm up: “*Do you think witches are good or bad? Why? And do you think a dog and a cat can be friends? What about a bird and a frog?*”

Task

The cover analysis will be followed by the book's reading. As the language may be complicated for the students to understand, the teacher will use gestures and onomatopoeias for better comprehension. She will also point out in the book the elements that appear and that the children need to know: jaws, bush, broom, and so forth.

When the reading is over, the teacher will ask different kinds of questions: “*Do you think the witch cared what the animals looked like? I think they respected each other. Even though some had fur, like the dog, some had feathers, like the bird, and some had skin, like the frog, they respected each other. How did they save the witch? Together, right? They were friends, weren't they? Do you help your friends too? And what about people who are not your friends? Do you help them too? Do you think it is important to respect other people? I think we have to accept that others may be different from us and respect them because we all deserve respect*”.

Post-task

The final activity of the session will be an auditory discrimination, for which the children will have to sit at their desks. The teacher will then give a worksheet (*see Appendix XVI*) to each student, and explain that they will have to pay close attention to what she says. The word they hear will be the word they have to circle on the worksheet.

Measures for addressing diversity

There are no children with special educational needs in the classroom. However, the students' individual needs must be taken into account in order to carry out the session without inconveniences.

Observations

SESSION 7

Timing: 45/50 min

Materials needed

- The book “*The invisible boy*”
- A poster of a tree
- Drawings of autumn leaves
- Pictograms

Vocabulary needed

- *Outside, inside, complain, glance, pool, waterslide, board game, chopsticks, chalk*
- Structure: “*Yes, I do/ No, I don’t*”, “*Yes, I did/No, I didn’t*”

Learning outcomes

- Generate predictions about the story based on the cover.
- Focus on key aspects highlighted by the teacher by actively listening to the reading of the book.
- Demonstrate empathy and understanding of others’ feelings by participating in post-reading discussions.
- Answer the teachers’ questions by using the grammatical structure “*Yes, I do/ No, I don’t*”.
- Answer the teachers’ questions by using the grammatical structure “*Yes, I did/ No, I didn’t*”.
- Collaborate with their peers in order to decide where to stick the poster of the tree.
- Explain one kind action after sticking it on the kindness tree.

Development of the sesión:

Pre-task

In this session, we will work on kindness and friendship through the story “*The invisible boy*”, starting with the cover analysis: “*What do you see on the cover? Why do you think this book is called ‘The invisible boy’? Do you think he has friends? Why?*”. After the analysis of the cover, where the teacher will ask students to make predictions, the reading will begin. As usual, she will focus on the aspects she considers crucial for the story's comprehension and for reflection.

Task

As in every session, the first part of the main activity is the reading of the book. After the reading, the teacher will ask questions, such as: “*Did you like the story? Why? Do you feel invisible sometimes? Have you ever felt invisible in the past? Did you like it? Do you think it is important that everyone feels welcome? And how do we make them feel welcome?*”. For a better understanding, the teacher will do a demonstration. For this, she will need three stuffed animals, and pretend that they are students with fictitious names in order to prevent any of the children in the class from feeling bad and/or identified. Then she will greet and cuddle two of the stuffed animals, leaving the third one aside. “*Do you think all three stuffed animals felt the same? How do you think this stuffed animal felt? (points to the second stuffed animal). What about this one? (points to the third one)*”.

Post-task

As a final activity, the students will create a kindness tree (*see Appendix XVIII*). For this, they will decide where to stick a big poster in the shape of a tree with the teacher's help. After sticking up the poster, each student will be given a drawing of an autumn leaf (*see Appendix XIX*), and a sheet with pictograms of various good actions, such as saying hello and smiling, giving a hug to a sad friend, and inviting someone new to play. Students will choose one from these pictograms (*see Appendix XX*), cut it out, and glue it on the kindness tree, thus forming a reminder of the importance of kindness. Then, they will have to explain that action.

Measures for addressing diversity

There are no children with special educational needs in the classroom. However, the students' individual needs must be taken into account in order to carry out the session without inconveniences.

Observations

SESSION 8

Timing: 45/50 min

Materials needed

- The book “*Kindness is my superpower*”
- Worksheet
- Jar
- Pictograms

Vocabulary needed

- *Mistake, rude, mood, apologize*
- Structure: “*Yes, it is/ No, it isn't*”
- Structure: “*I feel...*”
- Structure: “*I think...*”

Learning outcomes

- Generate predictions about the story based on the cover.
- Identify kind actions seen in the story, performed by the main character
- Engage in discussions about kindness and its importance after the reading
- Demonstrate understanding of kind actions through a guessing game.

Development of the sesión:

Pre-task

In this last session of the didactic unit, we will work on the story “*Kindness is my superpower*”. After introducing the story, the students will analyze the cover, guided by the teacher: “*What appears here? Where is the boy? Why do you think his chest is glowing?*”

Task

Then the reading of the story will follow. At the end of the reading, there will be a round of questions to check the comprehension level and to encourage students' reflection: “*What does it mean to be kind? Do you think kindness is important? Do you like it when people treat you well? I mean, when people are nice. How do you feel when people treat you kindly? When they say good morning to you, or when they smile at you. What are some of the kind things Lucas did? Is it difficult to be kind? What other acts of kindness could we do?*”.

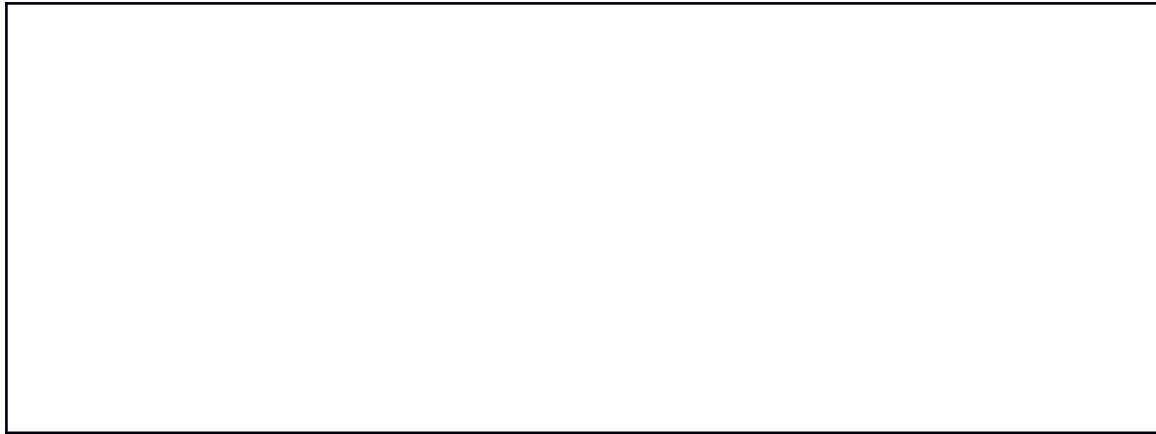
Post-task

To end the session, the teacher will place a jar in the middle of the classroom, with different pictograms (*see Appendix XX*) depicting kind actions, such as hugging a friend, saying thank you, saying please, sharing toys, helping someone tie their shoelaces, to name but a few. Next, the students will form cooperative trios, and one by one, they will take out a pictogram from the jar. Then, without saying anything, they will perform that action for their other two classmates to guess what it represents. The same procedure will be repeated until all students had their turn as “actors”.

Measures for addressing diversity

There are no children with special educational needs in the classroom. However, the students' individual needs must be taken into account in order to carry out the session without inconveniences.

Observations



Appendix II

General checklist

CRITERIA	YES	NO	COMMENTS
Does my proposal meet the students' needs?	X		It addresses language learning needs of young learners by providing engaging activities
Is it clear and easy to understand?	X		It is well-organized, clearly outlining the objectives, activities/tasks, and materials needed.
Is it viable and feasible to implement?	X		It utilizes accessible materials and resources. The sessions can be easily adapted to fit different classroom settings.
Are the objectives clear and measurable?	X		They are specific, measurable, and aligned with the language learning outcomes for young students.
Is the content well-structured and organized?	X		The content is well-structured, with each session focussing on a specific book and theme. The progression of activities is logical and follows a coherent sequence.
Are there varied activities and tasks appropriate for the objectives?	X		The teaching unit incorporates a range of activities/tasks, including interactive read-alouds, discussions, and collaborative tasks, which cater to different learning styles and engage students in diverse ways.
Are the tasks truly engaging students in the learning process?	X		The tasks are designed to encourage active participation and foster learner engagement throughout the sessions.

Are the tasks relevant and meaningful to the objectives of the unit?	X		The tasks are directly related to the main objective of this dissertation.
Are the tasks challenging but achievable for students?	X		The tasks provide an appropriate level of challenge, while still being achievable.
Do the books have the appropriate level of difficulty?	X		The books selected are suitable for the target age group and offer an appropriate language and content.
Do the books align with the objectives of the unit?	X		The chosen books align with the objective of the unit, providing opportunities for language development, emotional growth, and cultural awareness.
Are the books relevant and engaging for students?	X		Books are relevant to the students' lives and experiences
Does the book promote authentic and meaningful communication among students?	X		Books promote authentic communication by addressing important themes and providing opportunities for learners to share thoughts, feelings, beliefs, and ideas.
Do the activities foster collaboration and the exchange of ideas?	X		The tasks encourage collaboration and interaction among students through discussions and group work.
Are there opportunities for practice and actual use of the language?	X		The tasks provide large opportunities to practice and apply the language skills learned/developed in meaningful contexts.
Are opportunities provided to explore and learn about cultural differences and similarities?	X		The teaching unit incorporates diverse books, promoting exploration and understanding of cultural differences and similarities.

Appendix III

Session-specific checklist

CRITERIA	YES	NO	COMMENTS
Are different types of input provided (written, oral, audiovisual, etc.)?			
Are there opportunities to produce different types of output (drawn, kinesthetic, oral, etc.)?			
Does it promote creativity and variety in output production?			
Are the language structures and vocabulary appropriate for the level of the target audience?			
Are there opportunities for scaffolding and differentiation based on students' language proficiency?			
Are the materials and activities designed to be interesting and enjoyable for students?			
Are there opportunities for choice and personalization in the learning experience?			
Are the assessment criteria clear and transparent to students?			
Is feedback given in a timely manner?			
Is feedback specific and practical to help students improve their learning?			
Are there opportunities for students to self-assess?			
Is there an opportunity for students to evaluate their peers?			

Is there an opportunity for students to reflect on the feedback received from their peers?			
Are the materials and activities inclusive of diverse perspectives and cultures?			

III. I. Session 1

CRITERIA	YES	NO	COMMENTS
Are different types of input provided (written, oral, audiovisual, etc.)?	X		The session incorporates oral input through storytelling, visual input through the book illustrations, and gestural input through TPR (Total Physical Response) activities.
Are there opportunities to produce different types of output (drawn, kinesthetic, oral, etc.)?	X		The session provides opportunities for oral output during the roleplay activity, as well as potential for kinesthetic output through TPR actions. However, there could be additional opportunities for students to engage in drawn or visual output, such as drawing their favorite body parts or creating visuals to accompany their roleplay.
Does it promote creativity and variety in output production?	X		The session encourages creativity through personal expression, roleplay, and collaborative activities. However, additional prompts or options for creative output, such as incorporating drawing, crafting, or imaginative storytelling, could further enhance variety in output production.
Are the language structures and vocabulary appropriate for the level of the target audience?	X		The language structures and vocabulary introduced in the session are appropriate for 5-year-old ESL learners. They focus on simple sentence structures, body parts, greetings, and expressions of preference and gratitude.
Are there opportunities for scaffolding and differentiation based on students' language proficiency?	X		The grouping of students for the roleplay activity allows for scaffolding and differentiation. Teachers can pair stronger students with those who need more support, providing a supportive environment for language

			development.
Are the materials and activities designed to be interesting and enjoyable for students?	X		The use of a relatable story and opportunities for personal expression contribute to student interest and enjoyment.
Are there opportunities for choice and personalization in the learning experience?	X		The session includes a personalization element where students can express their own preferences. However, additional opportunities for choice and personalization, such as selecting different roles for the roleplay or sharing personal experiences related to self-esteem, could further enhance student engagement and ownership of learning.
Are the assessment criteria clear and transparent to students?		X	Clear outlining of the expectations and criteria for assessment would provide students with a better understanding of what is expected of them.
Is feedback given in a timely manner?	X		No specific feedback times are mentioned in the session, but the interactive nature of the activities allows for immediate feedback from the teacher and peer interactions.
Is feedback specific and practical to help students improve their learning?		X	Incorporating specific and practical feedback that focuses on language accuracy, pronunciation, and communication skills would facilitate students' improvement in their language learning journey.
Are there opportunities for students to self-assess?	X		The session includes an activity where students express their own preferences, which can be a form of self-assessment. Encouraging students to reflect on their own performance and providing opportunities for self-assessment throughout the session would further enhance their metacognitive skills.
Is there an opportunity for students to evaluate their peers?		X	Incorporating opportunities for students to provide feedback and evaluate their peers' performances would foster peer learning and collaboration.
Is there an opportunity for students to reflect on the feedback received from their peers?		X	Incorporating reflection activities where students can think about and respond to the feedback provided by

			their peers would promote metacognition and self-improvement.
Are the materials and activities inclusive of diverse perspectives and cultures?	X		The session is based on a book in English, exposing young Spanish students to diverse perspectives and cultures. This promotes cultural inclusion and helps students develop empathy and appreciation for diversity.

III. II. Session 2

CRITERIA	YES	NO	COMMENTS
Are different types of input provided (written, oral, audiovisual, etc.)?	X		The session incorporates oral input through storytelling, visual input through the book illustrations, and gestural input through TPR (Total Physical Response) activities.
Are there opportunities to produce different types of output (drawn, kinesthetic, oral, etc.)?	X		The session provides opportunities for oral output during the question assembly and discussions. However, there could be additional opportunities for students to engage in drawn or visual output, such as drawing their favorite body parts or creating visuals to accompany their discussions.
Does it promote creativity and variety in output production?	X		The session encourages creativity through personal expression and discussions. However, additional prompts or options for creative output, such as incorporating drawing or crafting, could further enhance variety in output production.
Are the language structures and vocabulary appropriate for the level of the target audience?	X		The language structures and vocabulary introduced in the session are appropriate for 5-year-old ESL learners. They focus on simple sentence structures, emotions, preferences, and expressing skills.
Are there opportunities for scaffolding and differentiation based on students' language proficiency?	X		The session allows for scaffolding and differentiation through discussions and supportive teacher guidance. Teachers can provide additional support or challenges based on students' language proficiency levels.

Are the materials and activities designed to be interesting and enjoyable for students?	X		The session incorporates a story and interactive activities that are designed to be engaging and enjoyable for young learners. The use of a relatable story and opportunities for personal expression contribute to student interest and enjoyment.
Are there opportunities for choice and personalization in the learning experience?	X		The session includes a personalization element where students can express their preferences. However, additional opportunities for choice and personalization, such as selecting discussion topics or sharing personal experiences related to self-esteem, could further enhance student engagement and ownership of learning.
Are the assessment criteria clear and transparent to students?		X	Clear outlining of the expectations and criteria for assessment would provide students with a better understanding of what is expected of them.
Is feedback given in a timely manner?	X		No specific feedback times are mentioned in the session, but the interactive nature of the activities allows for immediate feedback from the teacher and peer interactions.
Is feedback specific and practical to help students improve their learning?		X	Incorporating specific and practical feedback that focuses on language accuracy, pronunciation, and communication skills would facilitate students' improvement in their language learning journey.
Are there opportunities for students to self-assess?	X		The session includes activities where students can express their own preferences and reflect on their skills. Encouraging students to reflect on their own performance and providing opportunities for self-assessment throughout the session would further enhance their metacognitive skills.
Is there an opportunity for students to evaluate their peers?		X	Incorporating opportunities for students to provide feedback and evaluate their peers' performances would foster peer learning and collaboration.

Is there an opportunity for students to reflect on the feedback received from their peers?		X	Providing structured opportunities for students to reflect on peer feedback can enhance their learning and social interaction skills.
Are the materials and activities inclusive of diverse perspectives and cultures?	X		The session is based on a book in English, exposing young Spanish students to diverse perspectives and cultures. This promotes cultural inclusion and helps students develop empathy and appreciation for diversity.

III. III. Session 3

CRITERIA	YES	NO	COMMENTS
Are different types of input provided (written, oral, audiovisual, etc.)?	X		The session incorporates written input through the book <i>"We're different, we're the same"</i> , oral input through storytelling and classroom discussions, and potentially visual input through the use of puzzles.
Are there opportunities to produce different types of output (drawn, kinesthetic, oral, etc.)?	X		The session provides opportunities for oral output during discussions and partner interactions. There is also potential for kinesthetic output through Total Physical Response (TPR) techniques. However, there could be additional opportunities for drawn or visual output, such as drawing or creating visual representations of diversity.
Does it promote creativity and variety in output production?	X		The session encourages creativity in terms of expressing similarities and differences among individuals. The use of TPR techniques and cooperative group work with puzzles adds variety to the output production. However, additional opportunities for creative expression, such as art-related activities could further enhance creativity in the session.
Are the language structures and vocabulary appropriate for the level of the target audience?	X		The language structures and vocabulary introduced in the session are appropriate for young ESL learners. They focus on expressing differences and similarities, understanding diversity, and using

			simple sentence structures to discuss these concepts.
Are there opportunities for scaffolding and differentiation based on students' language proficiency?	X		The session provides opportunities for scaffolding and differentiation through partner interactions and cooperative group work. Students can support each other in finding similarities and differences, and the teacher can provide additional support to students who need it.
Are the materials and activities designed to be interesting and enjoyable for students?	X		The session incorporates a story, Total Physical Response (TPR) techniques, partner interactions, and puzzle-solving, which are designed to be engaging and enjoyable for young learners. The use of interactive and hands-on activities adds to student interest and enjoyment.
Are there opportunities for choice and personalization in the learning experience?	X		The session provides opportunities for choice and personalization in the learning experience. Students are actively involved in discussions, sharing their thoughts, expressing preferences, and participating in collaborative activities.
Are the assessment criteria clear and transparent to students?		X	Clear outlining of the expectations and criteria for assessment would provide students with a better understanding of what is expected of them.
Is feedback given in a timely manner?		X	Establishing a feedback mechanism that ensures timely and constructive feedback would support students' learning and growth.
Is feedback specific and practical to help students improve their learning?		X	Incorporating specific and practical feedback that focuses on language accuracy, communication skills, and understanding of diversity would facilitate students' improvement in their language learning journey.
Are there opportunities for students to self-assess?		X	Incorporating self-assessment activities, such as reflection prompts or self-evaluation checklists, could enhance students' metacognitive skills.
Is there an opportunity for students to evaluate their peers?		X	Incorporating opportunities for students to provide feedback and evaluate their peers' understanding or contributions would foster peer

			learning and collaboration.
Is there an opportunity for students to reflect on the feedback received from their peers?		X	Providing structured opportunities for students to reflect on peer feedback can enhance their learning and social interaction skills.
Are the materials and activities inclusive of diverse perspectives and cultures?	X		The session is based on a book in English, exposing young Spanish students to diverse perspectives and cultures. This promotes cultural inclusion and helps students develop empathy and appreciation for diversity.

III. IV. Session 4

CRITERIA	YES	NO	COMMENTS
Are different types of input provided (written, oral, audiovisual, etc.)?	X		The session incorporates written input through the book “ <i>Elmer the patchwork elephant</i> ” and potentially visual input through the memory cards used in the game.
Are there opportunities to produce different types of output (drawn, kinesthetic, oral, etc.)?	X		The session provides opportunities for oral output through discussions and participating in the memory game. However, there could be additional opportunities for other types of output, such as drawing or creating visual representations of the animals or colors mentioned in the story.
Does it promote creativity and variety in output production?	X		The use of storytelling, along with activities such as discussions, expressing opinions, and engaging in cooperative learning, allows students to showcase their creativity and produce diverse forms of output.
Are the language structures and vocabulary appropriate for the level of the target audience?	X		The language structures and vocabulary introduced in the session are appropriate for young ESL learners. They focus on adjectives, colors, animals, and simple sentence structures related to similarities and differences.

Are there opportunities for scaffolding and differentiation based on students' language proficiency?	X		The session allows for scaffolding and differentiation through pair work and discussions. Students can support each other in understanding the story and participating in the memory game. The teacher can provide additional support and clarification as needed.
Are the materials and activities designed to be interesting and enjoyable for students?	X		The session incorporates a story, interactive reading techniques, discussions, and a memory game, which are designed to be engaging and enjoyable for young learners. The use of colorful visuals and game-based activities adds to student interest and enjoyment.
Are there opportunities for choice and personalization in the learning experience?	X		The session provides opportunities for choice and personalization in the learning experience. Students are actively involved in discussions, sharing their thoughts, expressing preferences, and participating in collaborative activities.
Are the assessment criteria clear and transparent to students?		X	Clear outlining of the expectations and criteria for assessment would provide students with a better understanding of what is expected of them.
Is feedback given in a timely manner?		X	Establishing a feedback mechanism that ensures timely and constructive feedback would support students' learning and growth.
Is feedback specific and practical to help students improve their learning?		X	Incorporating specific and practical feedback that focuses on language accuracy, comprehension, and reflection on the value of diversity would facilitate students' improvement in their language learning journey.
Are there opportunities for students to self-assess?		X	Incorporating self-assessment activities, such as reflection prompts or self-evaluation checklists, could enhance students' metacognitive skills.
Is there an opportunity for students to evaluate their peers?		X	Incorporating opportunities for students to provide feedback and evaluate their peers' understanding or contributions would foster peer learning and collaboration.

Is there an opportunity for students to reflect on the feedback received from their peers?	X	X	Incorporating reflection prompts or group discussions that encourage students to share their thoughts and insights could support peer feedback and reflection.
Are the materials and activities inclusive of diverse perspectives and cultures?	X		The session incorporates the story “ <i>Elmer the patchwork elephant</i> ”, which introduces the concept of embracing differences and celebrates diversity. The story promotes inclusion by challenging the notion of being different as a negative aspect and encourages acceptance and respect for diversity.

III. V. Session 5

CRITERIA	YES	NO	COMMENTS
Are different types of input provided (written, oral, audiovisual, etc.)?	X		The session incorporates various types of input. It includes oral input through discussions and questions, visual input through flashcards and book illustrations, and kinesthetic input through drawing and coloring activities.
Are there opportunities to produce different types of output (drawn, kinesthetic, oral, etc.)?	X		The session provides opportunities for different types of output production. Students engage in drawing and coloring their perfect sandwich, which involves kinesthetic and visual output. They also have opportunities for oral output when sharing their recipes and preferences.
Does it promote creativity and variety in output production?	X		The session promotes creativity and variety in output production through the activity of drawing and creating individual sandwich recipes. Students have the freedom to express their own preferences and ideas, allowing for a range of creative and unique outcomes.
Are the language structures and vocabulary appropriate for the level of the target audience?	X		The language structures and vocabulary introduced in the session are suitable for the target audience. The session focuses on food-related vocabulary and simple sentence structures.

Are there opportunities for scaffolding and differentiation based on students' language proficiency?	X		The teacher can provide scaffolding and differentiation based on students' language proficiency by offering support and guidance during the drawing and sharing activities. Students with lower proficiency levels can receive additional assistance or simplified language models to express their ideas.
Are the materials and activities designed to be interesting and enjoyable for students?	X		The session incorporates a relatable book, interactive discussions about food preferences, and a creative drawing activity, which are designed to be engaging and enjoyable for students. The incorporation of food from different cultures adds an element of curiosity and interest.
Are there opportunities for choice and personalization in the learning experience?	X		The drawing activity allows students to personalize their sandwich recipes based on their own preferences. They have the freedom to choose and illustrate the ingredients they like, fostering a sense of ownership and personalization in the learning experience.
Are the assessment criteria clear and transparent to students?		X	Clear outlining of the expectations and criteria for assessment would provide students with a better understanding of what is expected of them.
Is feedback given in a timely manner?	X		No specific feedback times are mentioned in the session, but the interactive nature of the activities allows for immediate feedback from the teacher and peer interactions.
Is feedback specific and practical to help students improve their learning?		X	Incorporating specific and practical feedback that focuses on language accuracy, pronunciation, and communication skills would facilitate students' improvement in their language learning journey.
Are there opportunities for students to self-assess?	X		The session includes activities where students can express and reflect on their own preferences.
Is there an opportunity for students to evaluate their peers?		X	Incorporating opportunities for students to provide feedback and evaluate their peers' performances would foster peer learning and

			collaboration.
Is there an opportunity for students to reflect on the feedback received from their peers?		X	Providing structured opportunities for students to reflect on peer feedback can enhance their learning and social interaction skills.
Are the materials and activities inclusive of diverse perspectives and cultures?	X		The session incorporates the exploration of food from different parts of the world, promoting cultural inclusivity and exposing students to diverse perspectives. The use of flashcards and discussions about international cuisines encourages appreciation for different cultures.

III. VI. Session 6

CRITERIA	YES	NO	COMMENTS
Are different types of input provided (written, oral, audiovisual, etc.)?	X		The session incorporates various types of input. It includes oral input through discussions and questions, visual input through book illustrations and the worksheet, and auditory input through listening and discriminating between specific words.
Are there opportunities to produce different types of output (drawn, kinesthetic, oral, etc.)?	X		The session provides opportunities for different types of output production. Students engage in oral output through discussions and answering questions using the grammatical structure “ <i>I think...</i> ”. They also have the opportunity to complete a worksheet.
Does it promote creativity and variety in output production?		X	This session does not explicitly focus on promoting creativity in output production. The emphasis is more on comprehension, discussions, and auditory discrimination. However, there may be opportunities for creativity within the discussions and responses to the questions.
Are the language structures and vocabulary appropriate for the level of the target audience?	X		The language structures and vocabulary introduced in the session are suitable for the target audience. The grammatical structure “ <i>I think...</i> ” is a simple and accessible way for students to express their thoughts and opinions.

Are there opportunities for scaffolding and differentiation based on students' language proficiency?	X		The teacher can provide scaffolding and differentiation based on students' language proficiency by offering support during discussions and questions. They can provide simplified language models or additional explanations to support comprehension and participation.
Are the materials and activities designed to be interesting and enjoyable for students?	X		The session incorporates a popular book and engaging discussions about friendship, respect, and helping others. The auditory discrimination activity adds a playful element to the session. Overall, the materials and activities are designed to be interesting and enjoyable for students.
Are there opportunities for choice and personalization in the learning experience?		X	The activities and discussions are more guided by the teacher, and there is a specific focus on comprehension and responses.
Are the assessment criteria clear and transparent to students?		X	Clear outlining of the expectations and criteria for assessment would provide students with a better understanding of what is expected of them.
Is feedback given in a timely manner?		X	Establishing a feedback mechanism that ensures timely and constructive feedback would support students' learning and growth.
Is feedback specific and practical to help students improve their learning?		X	Incorporating specific and practical feedback that focuses on language accuracy, comprehension, and reflection on the value of diversity would facilitate students' improvement in their language learning journey.
Are there opportunities for students to self-assess?		X	Incorporating self-assessment activities, such as reflection prompts or self-evaluation checklists, could enhance students' metacognitive skills.
Is there an opportunity for students to evaluate their peers?		X	Incorporating opportunities for students to provide feedback and evaluate their peers' understanding or contributions would foster peer learning and collaboration.
Is there an opportunity for students to reflect on the feedback received from their peers?		X	Incorporating reflection prompts or group discussions that encourage students to share their thoughts and insights could support peer feedback

			and reflection.
Are the materials and activities inclusive of diverse perspectives and cultures?	X		The session is based on a book in English, exposing young Spanish students to diverse perspectives and cultures. This promotes cultural inclusion and helps students develop empathy and appreciation for diversity. Besides, themes of friendship, respect, and helping others are applicable to diverse contexts and backgrounds, which contribute to inclusivity.

III. VII. Session 7

CRITERIA	YES	NO	COMMENTS
Are different types of input provided (written, oral, audiovisual, etc.)?	X		The session includes different types of input. It involves the reading of the book <i>"The Invisible Boy"</i> (written input), oral discussions and questions between the teacher and students, as well as the use of pictograms and visuals (visual input).
Are there opportunities to produce different types of output (drawn, kinesthetic, oral, etc.)?	X		The session provides opportunities for different types of output. Students can engage in oral discussions, express their opinions and feelings, choose a pictogram and explain it orally, and participate in a collaborative decision-making activity (kinesthetic).
Does it promote creativity and variety in output production?	X		The session promotes creativity and variety in output production. Students generate predictions, share personal opinions and experiences, engage in discussions, and express themselves through choosing and explaining a kind action. The use of visuals and the collaborative activity also encourage creativity.
Are the language structures and vocabulary appropriate for the level of the target audience?	X		The language structures and vocabulary used in the session are appropriate for the target audience, as long as they align with their language proficiency and prior learning experiences. The specific language structures <i>"Yes, I do/No, I don't"</i> and <i>"Yes, I did/No, I didn't"</i> are

			introduced, which are suitable for the target audience's level.
Are there opportunities for scaffolding and differentiation based on students' language proficiency?	X		The teacher can provide scaffolding and differentiation based on students' language proficiency by offering support during discussions and questions. They can provide simplified language models or additional explanations to support comprehension and participation.
Are the materials and activities designed to be interesting and enjoyable for students?	X		The materials and activities, such as reading a story, engaging in discussions, and creating a kindness tree, are designed to be interesting and enjoyable for students, as they involve storytelling, personal reflections, and collaborative decision-making.
Are there opportunities for choice and personalization in the learning experience?	X		There are opportunities for choice and personalization in the learning experience. Students can choose a pictogram that represents a kind action of their choice and personalize their explanation for it. They also participate in the collaborative activity of deciding where to stick the tree poster.
Are the assessment criteria clear and transparent to students?		X	Clear outlining of the expectations and criteria for assessment would provide students with a better understanding of what is expected of them.
Is feedback given in a timely manner?		X	Establishing a feedback mechanism that ensures timely and constructive feedback would support students' learning and growth.
Is feedback specific and practical to help students improve their learning?		X	Incorporating specific and practical feedback that focuses on language accuracy, comprehension, and reflection on the value of diversity would facilitate students' improvement in their language learning journey.
Are there opportunities for students to self-assess?		X	Incorporating self-assessment activities, such as reflection prompts or self-evaluation checklists, could enhance students' metacognitive skills.
Is there an opportunity for students to evaluate their peers?		X	Incorporating opportunities for students to provide feedback and evaluate their peers' understanding or

			contributions would foster peer learning and collaboration.
Is there an opportunity for students to reflect on the feedback received from their peers?		X	Incorporating reflection prompts or group discussions that encourage students to share their thoughts and insights could support peer feedback and reflection.
Are the materials and activities inclusive of diverse perspectives and cultures?	X		The session is based on a book in English, exposing young Spanish students to diverse perspectives and cultures. This promotes cultural inclusion and helps students develop empathy and appreciation for diversity. Besides, the themes of kindness, empathy, and understanding of others' feelings are applicable to diverse contexts and backgrounds.

III. VIII. Session 8

CRITERIA	YES	NO	COMMENTS
Are different types of input provided (written, oral, audiovisual, etc.)?	X		The session includes different types of input. It involves the reading of the book " <i>Kindness is my superpower</i> " (written input), oral discussions and questions between the teacher and students, and the use of pictograms (visual input).
Are there opportunities to produce different types of output (drawn, kinesthetic, oral, etc.)?	X		Students can engage in oral discussions, express their feelings and thoughts using the language structures " <i>I feel...</i> " and " <i>I think...</i> ", and participate in a kinesthetic activity where they act out kind actions for their peers to guess.
Does it promote creativity and variety in output production?	X		Students generate predictions, engage in discussions, act out kind actions, and express their thoughts and feelings using the provided language structures.
Are the language structures and vocabulary appropriate for the level of the target audience?	X		The language structures and vocabulary used in the session are appropriate for the target audience, as long as they align with their language proficiency and prior learning experiences. The specific language

			structures “ <i>Yes, it is/No, it isn't</i> ”, “ <i>I feel...</i> ”, and “ <i>I think...</i> ” are introduced, which are suitable for the target audience's level.
Are there opportunities for scaffolding and differentiation based on students' language proficiency?	X		The teacher can provide scaffolding and differentiation based on students' language proficiency by offering support during discussions and questions. They can provide simplified language models or additional explanations to support comprehension and participation.
Are the materials and activities designed to be interesting and enjoyable for students?	X		The materials and activities, such as reading a story, engaging in discussions about kindness, and participating in a guessing game, are designed to be interesting and enjoyable for students. They involve storytelling, personal reflections, and interactive group activities.
Are there opportunities for choice and personalization in the learning experience?	X		students can personalize their responses during discussions and engage in the guessing game, which allows for individual expression.
Are the assessment criteria clear and transparent to students?		X	Clear outlining of the expectations and criteria for assessment would provide students with a better understanding of what is expected of them.
Is feedback given in a timely manner?	X		No specific feedback times are mentioned in the session, but the interactive nature of the activities allows for immediate feedback from the teacher and peer interactions.
Is feedback specific and practical to help students improve their learning?		X	Incorporating specific and practical feedback that focuses on language accuracy, pronunciation, and communication skills would facilitate students' improvement in their language learning journey.
Are there opportunities for students to self-assess?		X	Incorporating self-assessment activities, such as reflection prompts or self-evaluation checklists, could enhance students' metacognitive skills.
Is there an opportunity for students to evaluate their peers?	X		There is an opportunity for students to evaluate their peers' performance during the guessing game activity where they have to guess the depicted

			kind actions.
Is there an opportunity for students to reflect on the feedback received from their peers?		X	Incorporating reflection prompts or group discussions that encourage students to share their thoughts and insights could support peer feedback and reflection.
Are the materials and activities inclusive of diverse perspectives and cultures?	X		The session is based on a book in English, exposing young Spanish students to diverse perspectives and cultures. This promotes cultural inclusion and helps students develop empathy and appreciation for diversity. Besides, the theme of kindness is universal and can be applicable to diverse contexts and backgrounds.

Appendix IV

Book-specific checklist

CRITERIA	YES	NO	COMMENTS
Is the book appropriate for the target age group in terms of linguistic complexity?			
Is the book appropriate for the target age group in terms of the topic it addresses?			
Does the book offer repetition?			
Are the illustrations in the book motivational?			
Does the book lend itself to discussing its illustrations with students?			

IV. I. Session 1: “I like myself”

CRITERIA	YES	NO	COMMENTS
Is the book appropriate for the target age group in terms of linguistic complexity?	X		The book features simple and repetitive language patterns, making it accessible and suitable for 5-year-old ESL learners who are in the early stages of language acquisition.
Is the book appropriate for the target age group in terms of the topic it addresses?	X		The book explores the theme of self-acceptance and encourages children to embrace their uniqueness and individuality. This is a relevant topic for young learners as they develop their self-identity.
Does the book offer repetition?	X		The book incorporates repetitive phrases such as “ <i>I like myself!</i> ” and “ <i>I’m glad I’m me!</i> ” throughout the story.
Are the illustrations in the book motivational?	X		The book features colorful and engaging illustrations that depict diverse characters and celebratory scenes. The vibrant visuals can capture the attention and interest of young learners, fostering a positive and motivating learning environment.
Does the book lend itself to discussing its illustrations with students?	X		The illustrations in the book provide opportunities for discussions and interactive activities. Teachers can ask students questions about the characters, their emotions, and the actions depicted in the illustrations, promoting language development and encouraging critical thinking.

IV. II. Session 2 “Giraffes can’t dance”

CRITERIA	YES	NO	COMMENTS
Is the book appropriate for the target age group in terms of linguistic complexity?	X		The book uses age-appropriate language with a mix of simple and descriptive vocabulary. It introduces new words such as “bandy” and ”prance” in a context that is understandable for 5-year-old ESL learners.
Is the book appropriate for the target age group in terms of the topic it addresses?	X		The book addresses the theme of self-confidence, perseverance, and embracing one's unique talents. This topic resonates with young learners as they navigate their own abilities and encourages them to believe in themselves.
Does the book offer repetition?		X	The book does not offer significant repetition as a linguistic feature. While there are recurring phrases, they do not appear with high frequency or in a consistently repetitive manner throughout the story.
Are the illustrations in the book motivational?	X		The book features vibrant and expressive illustrations that bring the characters and their dance moves to life. The illustrations showcase the joy and enthusiasm of the animals, inspiring young children to embrace their own passions and talents.
Does the book lend itself to discussing its illustrations with students?	X		The illustrations in the book provide opportunities for discussions and exploration. Teachers can engage students by asking questions about the characters' emotions, the animals' dance styles, and the vibrant settings depicted in the illustrations, encouraging language development and imaginative thinking.

IV. III. Session 3 “We’re different, we’re the same”

CRITERIA	YES	NO	COMMENTS
Is the book appropriate for the target age group in terms of linguistic complexity?	X		The book uses age-appropriate language with simple and clear sentences that are accessible to 5-year-old ESL learners. It introduces vocabulary related to diversity and individuality in a way that is understandable and relatable.
Is the book appropriate for the target age group in terms of the topic it addresses?	X		The book addresses the theme of diversity and inclusivity, promoting acceptance and understanding of differences. This topic is important for young learners as they develop empathy and respect for others.
Does the book offer repetition?	X		The book incorporates repetition through the use of the phrase “ <i>We’re different, we’re the same</i> ” throughout the story. This repetition helps reinforce the key message and encourages children to embrace both their unique qualities and the similarities they share with others.
Are the illustrations in the book motivational?	X		The book features colorful and engaging illustrations that depict a diverse range of Sesame Street characters. The illustrations showcase the characters engaging in various activities and highlight their individual characteristics, encouraging children to appreciate and celebrate diversity.
Does the book lend itself to discussing its illustrations with students?	X		The illustrations in the book provide ample opportunities for discussions and interactive activities. Teachers can prompt students to identify and describe the differences and similarities they observe among the characters, fostering language development and promoting inclusivity in the classroom.

IV. IV. Session 4 “Elmer the patchwork elephant”

CRITERIA	YES	NO	COMMENTS
Is the book appropriate for the target age group in terms of linguistic complexity?	X		The book uses language that is suitable for 5-year-old ESL learners. The sentences are clear and concise, allowing young learners to comprehend the story and engage with the text.
Is the book appropriate for the target age group in terms of the topic it addresses?	X		The book addresses the theme of acceptance and celebrates individuality. It explores the idea that being different is what makes each person unique and special. This topic is relevant and relatable for young learners as they navigate their own identities and encounter diversity in their environment.
Does the book offer repetition?	X		The book incorporates repetition through the character of Elmer, the patchwork elephant. Elmer's colorful appearance and playful personality are consistently highlighted throughout the story. The repetition of Elmer's unique traits reinforces the message that it is okay to be different and encourages self-acceptance.
Are the illustrations in the book motivational?	X		The book features vibrant and captivating illustrations that depict Elmer and the other elephants in bold and contrasting colors. The illustrations effectively convey emotions and capture the attention of young learners. The visual appeal of the illustrations can motivate students to engage with the story and connect with the characters.
Does the book lend itself to discussing its illustrations with students?	X		The illustrations in the book provide opportunities for discussions. Teachers can prompt students to identify and describe the colors, patterns, and emotions portrayed in the illustrations. This can stimulate conversations about diversity, emotions, and acceptance, fostering language development and emotional intelligence.

IV. V. Session 5 “The sandwich swap”

CRITERIA	YES	NO	COMMENTS
Is the book appropriate for the target age group in terms of linguistic complexity?	X		The book uses language that is suitable for 5-year-old ESL learners. The sentences are clear and straightforward, allowing young learners to understand the story and engage with the text.
Is the book appropriate for the target age group in terms of the topic it addresses?	X		The book addresses the theme of embracing cultural differences and promoting tolerance. It tells the story of two friends from different cultural backgrounds who learn to appreciate and accept each other's differences. This topic is relevant for young learners as they encounter diversity and develop their understanding of different cultures.
Does the book offer repetition?	X		The book incorporates repetition through the recurring theme of food and the cultural differences associated with it. The repetition of the sandwich swap scenario reinforces the message of acceptance and encourages young learners to be open-minded and respectful of other cultures.
Are the illustrations in the book motivational?	X		The book features colorful and engaging illustrations that depict diverse characters and settings. The illustrations effectively convey the emotions and actions of the characters, capturing the attention and interest of young learners. The visual appeal of the illustrations can motivate students to connect with the story and empathize with the characters.
Does the book lend itself to discussing its illustrations with students?	X		The illustrations in the book provide opportunities for discussions and interactive activities. Teachers can prompt students to observe and describe the details in the illustrations, such as the characters' facial expressions, clothing, and the cultural elements depicted. This can stimulate conversations about cultural diversity, empathy, and the importance of accepting others.

IV. VI. Session 6 “Room on the broom”

CRITERIA	YES	NO	COMMENTS
Is the book appropriate for the target age group in terms of linguistic complexity?	X		The book uses language that is suitable for 5-year-old ESL learners. The sentences are relatively simple and include repetitive phrases, making it accessible for young learners to follow along and comprehend.
Is the book appropriate for the target age group in terms of the topic it addresses?	X		The book addresses the theme of friendship, teamwork, and inclusivity. It tells the story of a kind witch who invites various animals to join her on her broomstick and work together to overcome challenges. This theme resonates with young learners as they learn about cooperation and the value of inclusivity.
Does the book offer repetition?	X		The book incorporates repetitive phrases such as “ <i>Is there room on the broom for a ... like me?</i> ” and “ <i>Yes, there is room on the broom for ...</i> ”. This repetition helps reinforce vocabulary and sentence structures, supporting language learning for young ESL learners.
Are the illustrations in the book motivational?	X		The book features vibrant and captivating illustrations that bring the characters and their adventures to life. The illustrations engage young learners' attention and spark their imagination, creating a motivational and immersive reading experience.
Does the book lend itself to discussing its illustrations with students?	X		The illustrations in the book provide ample opportunities for discussions. Teachers can encourage students to describe the characters, their actions, and the settings depicted in the illustrations. This promotes language development and critical thinking.

IV. VII. Session 7 “The invisible boy”

CRITERIA	YES	NO	COMMENTS
Is the book appropriate for the target age group in terms of linguistic complexity?	X		The book uses language that is appropriate for 5-year-old ESL learners. The sentences are clear and concise, allowing young learners to understand the story and engage with the text.
Is the book appropriate for the target age group in terms of the topic it addresses?	X		The book addresses the theme of kindness, empathy, and inclusion. It tells the story of a boy named Brian who often goes unnoticed by his classmates until a new student arrives and befriends him. This theme resonates with young learners as they learn about the importance of being kind and inclusive towards others.
Does the book offer repetition?	X		The book incorporates repetitive phrases such as “ <i>Brian felt invisible</i> ” and “ <i>Justin noticed Brian</i> ” throughout the story. This repetition helps reinforce key concepts and vocabulary, aiding in language acquisition for young ESL learners.
Are the illustrations in the book motivational?	X		The book features engaging illustrations that complement the story and depict the emotions and experiences of the characters. The illustrations help young learners connect with the story and understand the feelings of the characters, fostering empathy and emotional engagement.
Does the book lend itself to discussing its illustrations with students?	X		The illustrations in the book provide opportunities for discussions and reflections. Teachers can ask students to describe the facial expressions, body language, and actions of the characters, encouraging them to understand and empathize with the characters' experiences.

IV. VIII. Session 8 “Kindness is my superpower”

CRITERIA	YES	NO	COMMENTS
Is the book appropriate for the target age group in terms of linguistic complexity?	X		The book uses language that is suitable for 5-year-old ESL learners. The sentences are simple and accessible, allowing young learners to understand the story and engage with the text.
Is the book appropriate for the target age group in terms of the topic it addresses?	X		The book explores the theme of kindness and emphasizes its importance. It follows the story of Lucas, a boy who discovers that acts of kindness can have a powerful impact on others. This theme is relevant and relatable for young learners as they learn about empathy, compassion, and treating others with kindness.
Does the book offer repetition?		X	The book does not offer significant repetition as a linguistic feature. While there are recurring phrases, they do not appear with high frequency or in a consistently repetitive manner throughout the story.
Are the illustrations in the book motivational?	X		The book features vibrant and engaging illustrations that capture the attention of young learners. The illustrations depict various acts of kindness and positive interactions between characters, inspiring and motivating young learners to embrace kindness in their own lives.
Does the book lend itself to discussing its illustrations with students?	X		The book features vibrant and engaging illustrations that capture the attention of young learners. The illustrations depict various acts of kindness and positive interactions between characters, inspiring and motivating young learners to embrace kindness in their own lives.

Appendix V

V. I. Rubric session 1

Criteria	Poor	Fair	Good	Excellent
Generates predictions about the story based on the title	He/she is unable to generate any predictions about the story based on the title	He/she generates one prediction about the story based on the title, but it is not relevant.	He/she generates one prediction about the story based on the title, that is relevant.	He/she generates multiple predictions about the story based on the title that are relevant.
Articulates one aspect appreciates about his/herself by using the grammatical structure “I like my...”.	He/she is unable to articulate any aspect that appreciates about his/herself by using the grammatical structure “I like my...”	He/she is able to articulate one aspect that appreciates about his/herself by using the grammatical structure “I like my...” , but it is not well-formulated	He/she is able to articulate one aspect that appreciates about his/herself by using the grammatical structure “I like my...” that is well-formulated and relevant	He/she articulates multiple aspects that appreciate about his/herself by using the grammatical structure “I like my...” that is well-formulated and relevant
Works collaboratively with his/her classmates in order to perform a roleplay.	He/she is unable to work collaboratively with his/her classmates in order to perform a roleplay.	He/she participates in the roleplay but does not work collaboratively with his/her classmates.	He/she works collaboratively with his/her classmates in order to perform the roleplay, but with a little help from the teacher.	He/she works collaboratively with his/her classmates in order to perform the roleplay.
Expresses compliments to his/her classmates during the roleplay by using the grammatical structure “I like your...”	He/she is unable to express compliments to his/her classmates during the roleplay by using the grammatical structure “I like your...”	He/she expresses some compliments to his/her classmates during the roleplay by using the grammatical structure “I like your...”.	He/she consistently expresses compliments to his/her classmates during the roleplay by using the grammatical structure “I like your...”.	He/she consistently expresses thoughtful compliments to his/her classmates during the roleplay by using the grammatical structure “I like your...”.
Express gratitude by saying “Thank you” in response to compliments they receive.	He/she is unable to express gratitude by saying “Thank you” in response to compliments he/she receives.	He/she occasionally expresses gratitude by saying “Thank you” in response to compliments he/she receives.	He/she expresses gratitude by saying “Thank you” in response to compliments he/she receives, but with some help from the teacher.	He/she consistently expresses gratitude by saying “Thank you” in response to compliments he/she receives.

V. II. Rubric session 2

Criteria	Poor	Fair	Good	Excellent
Generates predictions about the story based on the cover.	He/she is unable to generate any predictions about the story based on the cover	He/she generates one prediction about the story based on the cover, but it is not relevant.	He/she generates one prediction about the story based on the cover, that is relevant.	He/she generates multiple predictions about the story based on the cover that are relevant.
Participates in the reading of the story by answering questions and repeating words.	He/she does not actively participate in the reading by answering questions or repeating words.	He/she sporadically participates in the reading by answering questions or repeating words.	He/she consistently participates in the reading by answering questions or repeating words.	He/she actively engages in the reading by answering questions, asking questions or repeating words.
Identifies the emotions and feelings experienced by the main character in the story.	He/she is unable to identify the emotions and feelings experienced by the main character in the story	He/she identifies some emotions and feelings experienced by the main character in the story, but with limited understanding	He/she accurately identifies most of the emotions and feelings experienced by the main character in the story	He/she accurately identifies all emotions and feelings experienced by the main character in the story
Expresses preferences related to the things he/she likes being told (praises or compliments)	He/she is unable to express preferences related to what he/she likes being told	He/she expresses some preferences related to what he/she likes being told, but with limited clarity.	He/she expresses preferences related to what he/she likes being told demonstrating clarity	He/she expresses preferences related to what he/she likes being told demonstrating clarity and understanding of his/her own preferences
Identifies and appreciates individual uniqueness and differences among themselves and others.	He/she does not demonstrate understanding of individual uniqueness and differences among him/herself and others	He/she identifies some individual uniqueness and differences, but with limited understanding or appreciation	He/she identifies individual uniqueness and differences among him/herself and others	He/she identifies and appreciates individual uniqueness and differences among him/herself and others, demonstrating empathy and respect
Shares what he/she is good at by using the grammatical structure “I am very good at ...” when talking	He/she does not share what he/she is good at, nor use the grammatical structure “I am good at...” when talking about his/her skills	He/she shares one thing he/she is good at, but does not use the grammatical structure “I am good at...”	He/she shares one thing he/she is good at by using the grammatical structure “I am good at...”	He/she shares more than one thing he/she is good at by using the grammatical structure “I am good at...”, and demonstrating fluency in his/her

about his/her skills				speech
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V. III. Rubric session 3

Criteria	Poor	Fair	Good	Excellent
Identifies and discusses differences and similarities among individuals	He/she is unable to identify or discuss differences and similarities among individuals.	He/she identifies some differences and similarities among individuals, but with limited understanding or ability to discuss them.	He/she accurately identifies and discusses differences and similarities among individuals.	He/she consistently identifies and discusses differences and similarities among individuals and engages in meaningful discussions.
Recognizes and appreciates diversity in terms of appearance, such as skin color or clothing.	He/she does not demonstrate an understanding of diversity in terms of appearance or an appreciation for it.	He/she recognizes some aspects of diversity in terms of appearance, but with limited understanding or appreciation.	He/she accurately recognizes and appreciates diversity in terms of appearance, showing respect and acceptance for differences.	He/she consistently recognizes, appreciates, and celebrates diversity in terms of appearance, demonstrating empathy and inclusivity.
Engages in cooperative learning by finding similarities and differences with a partner.	He/she does not actively engage in cooperative learning or find similarities and differences with a partner.	He/she sporadically engages in cooperative learning and occasionally finds similarities and differences with a partner.	He/she consistently engages in cooperative learning and actively finds similarities and differences with a partner.	He/she consistently and enthusiastically???
Expresses understanding of diversity by stating specific ways in which he/she is different from his/her partner, and by using the grammatical structure “We are different in... We are the same in...”.	He/she is unable to express understanding of diversity or use the grammatical structure “ <i>We are different in... We are the same in...</i> ” to describe differences and similarities.	He/she expresses some understanding of diversity and uses the grammatical structure “ <i>We are different in... We are the same in...</i> ” to describe differences and similarities, but with limited clarity.	He/she expresses understanding of diversity and uses the grammatical structure “ <i>We are different in... We are the same in...</i> ” to describe differences and similarities with clarity.	He/she expresses understanding of diversity and uses the grammatical structure “ <i>We are different in... We are the same in...</i> ” to describe differences and similarities, providing specific examples and demonstrating a deep understanding.
Works in a cooperative groups to solve a puzzle	He/she does not effectively work together in cooperative groups	He/she occasionally works together in cooperative groups	He/she consistently works together in cooperative groups to solve the	He/she actively works together in cooperative groups to solve the

representing diversity from around the world	to solve a diversity puzzle.	to solve the diversity puzzle, but with limited collaboration.	diversity puzzle, demonstrating effective collaboration and communication.	diversity puzzle, displaying excellent collaboration and communication.
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V. IV. Rubric session 4

Criteria	Poor	Fair	Good	Excellent
Generates predictions about the story based on the cover	He/she does not generate predictions or demonstrates limited understanding	He/she generates some predictions but with limited connection to the cover or the story	He/she generates one prediction based on the cover that is relevant	He/she generates multiple predictions based on the cover that are relevant
Participates in an active manner in the reading of the story, following along and joining in when prompted by the teacher	He/she does not participate or engage in the reading of the story	He/she participates sporadically and inconsistently in the reading of the story	He/she actively participates in the reading of the story, following along and joining in when prompted by the teacher	He/she actively participates and engages throughout the reading, demonstrating enthusiasm and engagement with the text
Shares opinions and thoughts about the story, expressing preferences and reflections	He/she does not share opinions or thoughts about the story or demonstrates limited ability to express preferences and reflections.	He/she shares some opinions and thoughts about the story, with limited clarity or depth, and expresses preferences and reflections to some extent.	He/she shares clear and coherent opinions and thoughts about the story, expressing preferences and reflections effectively.	He/she shares reflective opinions and thoughts about the story, expressing preferences and providing thoughtful reflections.
Engages in discussions about whether being different is a bad thing or not	He/she does not actively engage in discussions or demonstrates limited understanding of the theme.	He/she participates in discussions about whether being different is a bad thing or not, but with limited contributions or understanding.	He/she actively engages in discussions, expressing thoughts and opinions about whether being different is a bad thing or not, and provides some reasoning.	He/she actively and thoughtfully engages in discussions, offering opinions with reasoning, and demonstrating empathy and understanding of the theme.
Collaborates with peers in a memory game to reinforce the concept of similarities and differences	He/she does not effectively collaborate or demonstrates limited understanding of the concept of	He/she occasionally collaborates with peers in the memory game, but with limited engagement or	He/she consistently collaborates with peers in the memory game, demonstrating effective teamwork and understanding	He/she actively collaborates and communicates effectively with peers in the memory game, reinforcing the

	similarities and differences.	understanding of the concept of similarities and differences.	of the concept of similarities and differences.	concept of similarities and differences, and displaying excellent teamwork and understanding.
Use the grammatical structures “Are they the same?” and “Yes, they are/No, they aren’t” when playing the memory game	He/she does not use the grammatical structures or demonstrates limited understanding of their usage.	He/she uses the grammatical structures “Are they the same?” and “Yes, they are/No, they aren’t” to some extent, but with errors or limited clarity.	He/she uses the grammatical structures “Are they the same?” and “Yes, they are/No, they aren’t” correctly when playing the memory game, demonstrating understanding of their usage.	He/she consistently and accurately uses the grammatical structures “Are they the same?” and “Yes, they are/No, they aren’t” when playing the memory game, displaying a strong grasp of their usage.

V. V. Rubric session 5

Criteria	Poor	Fair	Good	Excellent
Identifies and names various food items such as peanut butter, jelly, chickpeas, hummus, and pita bread	He/she does not identify or name the food items or demonstrates limited understanding.	He/she identifies some food items, but with limited understanding.	He/she identifies and names the food items accurately, demonstrating understanding of the vocabulary.	He/she identifies and names the food items correctly and confidently, showing a strong grasp of the vocabulary.
Generates predictions about the story based on the cover	He/she does not generate predictions or demonstrates limited understanding.	He/she generates some predictions, but with limited connection to the cover or the story.	He/she generates predictions based on the cover and demonstrates understanding of story elements.	He/she generates insightful predictions based on the cover, showing a strong understanding of story elements and making logical connections.
Shares his/her food preferences using the grammatical structure “My favorite food is...”	He/she does not share food preferences or demonstrates limited ability to use the grammatical structure.	He/she shares some food preferences, but with limited clarity or without using the grammatical structure correctly.	He/she shares clear and coherent food preferences, using the grammatical structure “My favorite food is...” effectively.	He/she shares specific and well-expressed food preferences, using the grammatical structure “My favorite food is...” accurately and providing supporting reasons.

Creates the ideal sandwich recipe by drawing the perfect sandwich for him/her	He/she does not create a sandwich recipe or demonstrates limited effort or understanding in the drawing.	He/she creates a basic sandwich recipe with limited creativity or details in the drawing.	He/she creates a well-defined sandwich recipe with creativity and attention to detail in the drawing.	He/she creates an imaginative and detailed sandwich recipe, showcasing creativity, attention to detail, and clear understanding of sandwich ingredients and composition.
Shares the perfect recipe with the others using the grammatical structure “My perfect sandwich has...”	He/she does not share the sandwich recipe or demonstrates limited ability to use the grammatical structure.	He/she shares the sandwich recipe with limited clarity or without using the grammatical structure correctly.	He/she shares the sandwich recipe clearly and coherently, using the grammatical structure “My perfect sandwich has...” effectively.	He/she shares the sandwich recipe with precision and enthusiasm, using the grammatical structure “My perfect sandwich has...” accurately and providing thorough descriptions of the ingredients and their arrangement

V. VI. Rubric session 6

Criteria	Poor	Fair	Good	Excellent
Generates predictions about the story based on the cover	He/she does not generate predictions or demonstrates limited understanding of story elements.	He/she rarely generates predictions or demonstrates minimal understanding of story elements.	He/she sometimes generates predictions based on the cover that demonstrate understanding of story elements and show some logical connections.	He/she always generates insightful predictions based on the cover, showing a strong understanding of story elements and making logical and imaginative connections.
Answers warm-up questions using the grammatical structure “I think...”	He/she does not answer warm-up questions or does not effectively use the grammatical structure “I think...”.	He/she rarely answers warm-up questions or inconsistently uses the grammatical structure “I think...” correctly.	He/she sometimes answers warm-up questions clearly and coherently, using the grammatical structure “I think...” effectively and providing reasonable explanations.	He/she always answers warm-up questions with precision and confidence, using the grammatical structure “I think...” accurately and providing well-reasoned explanations.
Participates in discussions focused on themes such as respect,	He/she does not actively participate in discussions or demonstrates	He/she rarely participates in discussions focused on themes or offers	He/she sometimes actively participates in discussions focused	He/she always actively and thoughtfully engages in

friendship, and helping others	limited understanding of the themes.	minimal contributions or understanding	on themes, expressing thoughts and opinions with some clarity and demonstrating understanding of the themes.	discussions, offering insightful contributions, supporting opinions with reasoning, and demonstrating empathy and understanding of the themes.
Distinguishes aurally between specific words when having to choose the correct one on the worksheet	He/she never effectively distinguishes between specific words when choosing the correct one on the worksheet.	He/she rarely distinguishes between specific words accurately when choosing the correct one on the worksheet.	He/she sometimes distinguishes between specific words accurately when choosing the correct one on the worksheet.	He/she always actively and consistently distinguishes between specific words accurately, demonstrating a strong auditory discrimination skill and a thorough understanding of the words.

V. VII. Rubric session 7

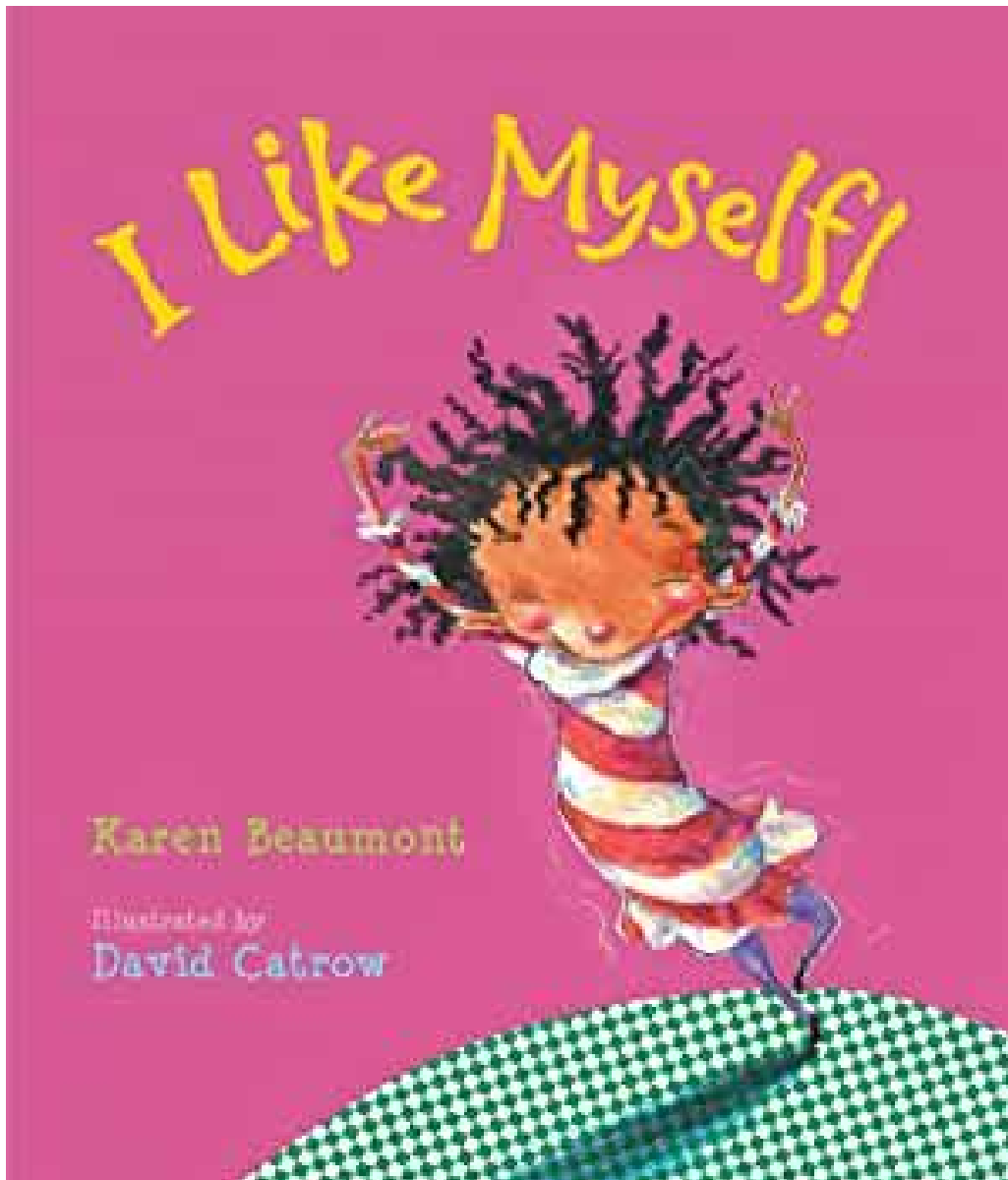
Criteria	Poor	Fair	Good	Excellent
Generates predictions about the story based on the cover	He/she does not generate predictions or demonstrates limited understanding of story elements.	He/she rarely generates predictions or demonstrates minimal understanding of story elements.	He/she sometimes generates predictions based on the cover that demonstrate understanding of story elements and show some logical connections.	He/she always generates insightful predictions based on the cover, showing a strong understanding of story elements and making logical and imaginative connections.
Focuses on key aspects highlighted by the teacher by actively listening to the reading of the book	He/she does not focus on key aspects highlighted by the teacher or demonstrates limited listening and understanding.	He/she rarely focuses on key aspects highlighted by the teacher or inconsistently demonstrates listening and understanding.	He/she sometimes focuses on key aspects highlighted by the teacher by actively listening to the reading of the book and demonstrates understanding.	He/she always focuses on key aspects highlighted by the teacher by actively listening to the reading of the book and demonstrates attentive understanding.
Demonstrates empathy and understanding of others' feelings by participating in	He/she never demonstrates empathy or understanding of others' feelings or rarely participates	He/she rarely demonstrates empathy or understanding of others' feelings or occasionally	He/she sometimes demonstrates empathy and understanding of others' feelings by actively	He/she always demonstrates empathy and understanding of others' feelings by actively and

post-reading discussions	in post-reading discussions.	participates in post-reading discussions.	participating in post-reading discussions.	thoughtfully participating in post-reading discussions.
Answers the teacher's questions using the grammatical structure "Yes, I do/No, I don't"	He/she never answers the teacher's questions using the grammatical structure "Yes, I do/No, I don't" or rarely uses it accurately.	He/she rarely answers the teacher's questions using the grammatical structure "Yes, I do/No, I don't" or occasionally uses it accurately.	He/she sometimes answers the teacher's questions using the grammatical structure "Yes, I do/No, I don't" accurately and consistently.	He/she always answers the teacher's questions using the grammatical structure "Yes, I do/No, I don't" accurately and consistently.
Answer the teacher's questions using the grammatical structure "Yes, I did/No, I didn't"	He/she never answers the teacher's questions using the grammatical structure "Yes, I did/No, I didn't" or rarely uses it accurately.	He/she rarely answers the teacher's questions using the grammatical structure "Yes, I did/No, I didn't" or occasionally uses it accurately.	He/she sometimes answers the teacher's questions using the grammatical structure "Yes, I did/No, I didn't" accurately and consistently.	He/she always answers the teacher's questions using the grammatical structure "Yes, I did/No, I didn't" accurately and consistently.
Collaborates with peers to decide where to stick the poster of the tree	He/she does not collaborate with peers or rarely participates in the decision-making process.	He/she rarely collaborates with peers or occasionally participates in the decision-making process.	He/she sometimes collaborates with peers to decide where to stick the poster of the tree, actively contributing to the decision-making process.	He/she always collaborates with peers to decide where to stick the poster of the tree, demonstrating effective teamwork and active involvement in the decision-making process.
Explains one kind action after sticking it on the kindness tree	He/she does not explain a kind action or rarely provides an explanation with limited clarity or detail.	He/she rarely explains a kind action or occasionally provides an explanation with some clarity and detail.	He/she sometimes explains a kind action after sticking it on the kindness tree, providing a clear and coherent explanation.	He/she always explains a kind action after sticking it on the kindness tree, providing a thoughtful, detailed, and articulate explanation.

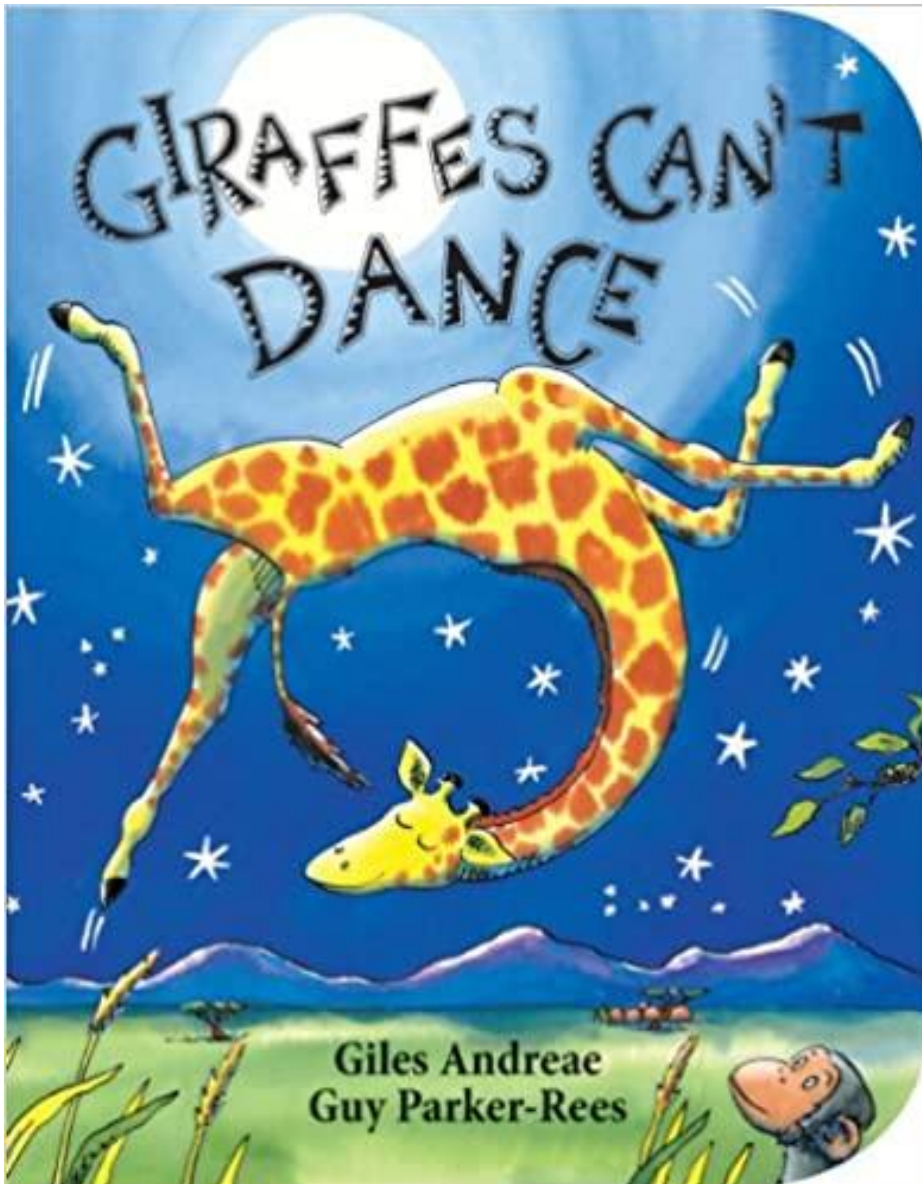
V. VIII. Rubric session 8

Criteria	Poor	Fair	Good	Excellent
Generates predictions about the story based on the cover	He/she does not generate predictions or demonstrates limited understanding of story elements.	He/she rarely generates predictions or demonstrates minimal understanding of story elements.	He/she sometimes generates predictions based on the cover that demonstrate understanding of story elements and show some logical connections.	He/she always generates insightful predictions based on the cover, showing a strong understanding of story elements and making logical and imaginative connections.
Identifies kind actions seen in the story, performed by the main character	He/she does not identify or demonstrate understanding of kind actions in the story.	He/she rarely identifies or inconsistently demonstrates understanding of kind actions in the story.	He/she sometimes identifies kind actions performed by the main character, demonstrating understanding and providing some examples.	He/she always identifies and accurately describes kind actions performed by the main character, demonstrating a thorough understanding and providing detailed examples.
Engages in discussions about kindness and its importance after the reading	He/she never engages in discussions about kindness or its importance after the reading.	He/she rarely engages in discussions about kindness or its importance after the reading or contributes minimally to the discussion.	He/she sometimes engages in discussions about kindness and its importance after the reading, offering thoughts and opinions with some clarity.	He/she always actively and thoughtfully engages in discussions about kindness and its importance after the reading, providing insightful contributions and demonstrating a deep understanding.
Demonstrates understanding of kind actions through a guessing game	He/she does not demonstrate understanding of kind actions through the guessing game or rarely participates in the activity.	He/she rarely demonstrates understanding of kind actions through the guessing game or occasionally participates with limited engagement.	He/she sometimes demonstrates understanding of kind actions through the guessing game, actively participating and making reasonable guesses.	He/she always demonstrates understanding of kind actions through the guessing game, actively engaging, making accurate guesses, and showing a solid grasp of the concept.

Appendix VI



Appendix VII



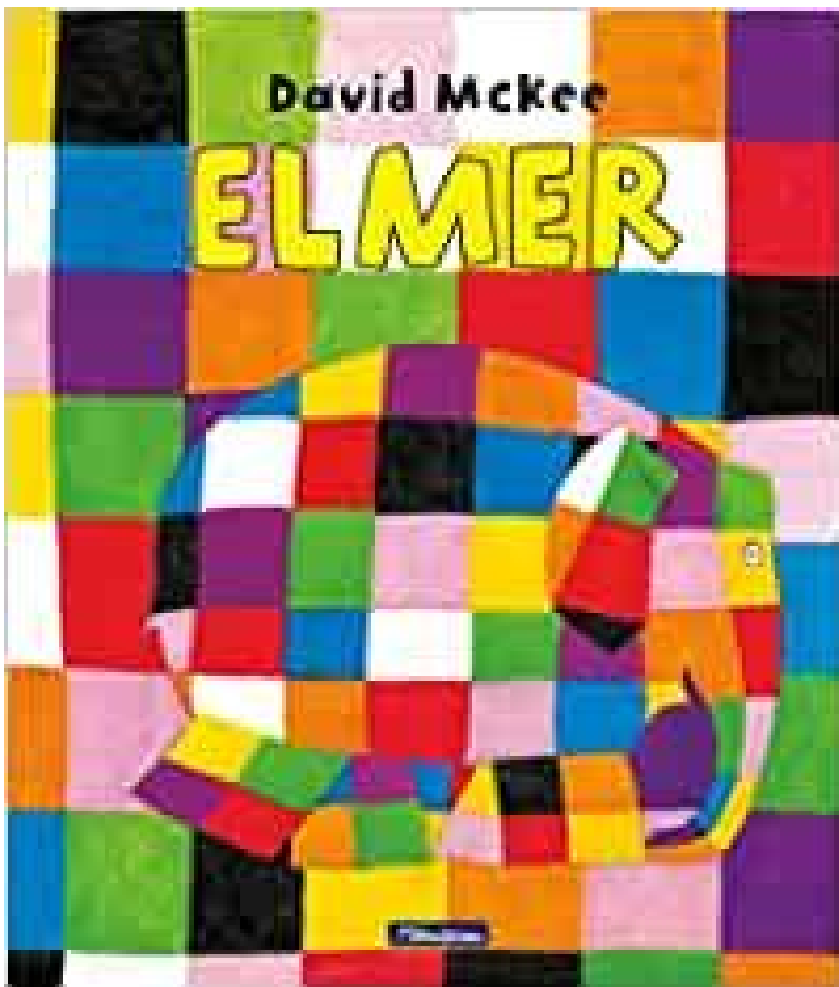
Appendix VIII



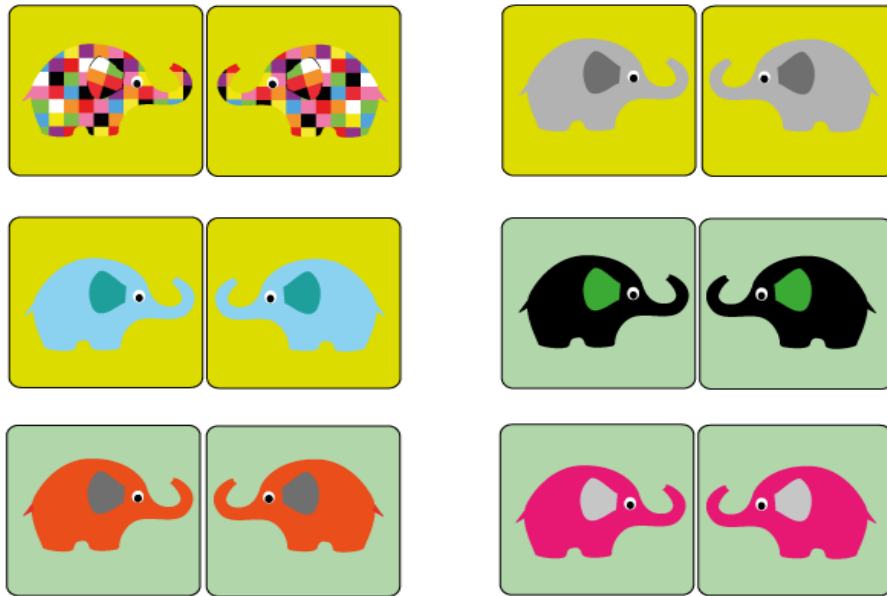
Appendix IX



Appendix X



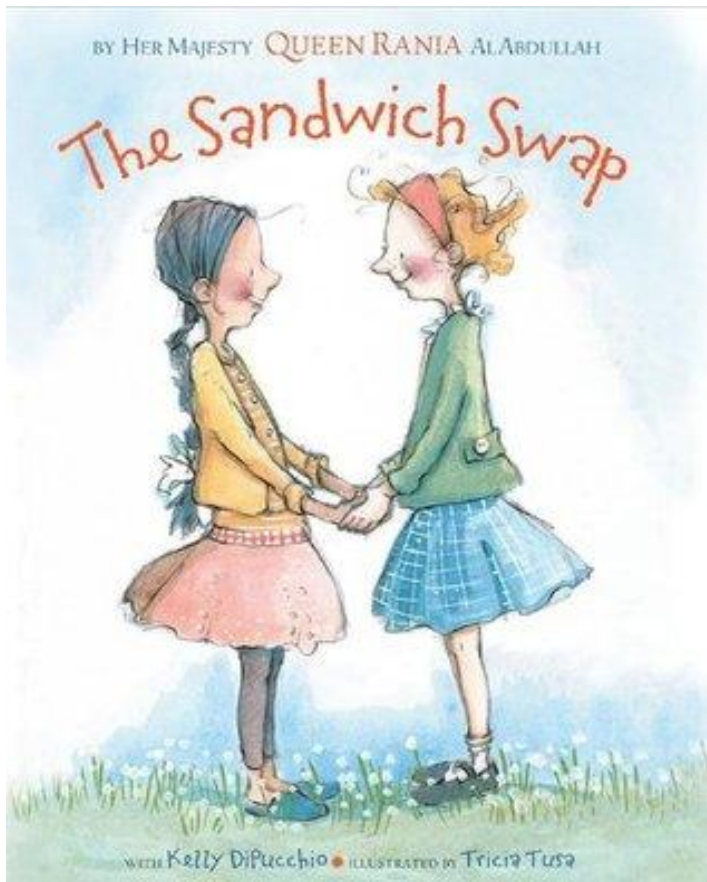
Appendix XI



Appendix XII



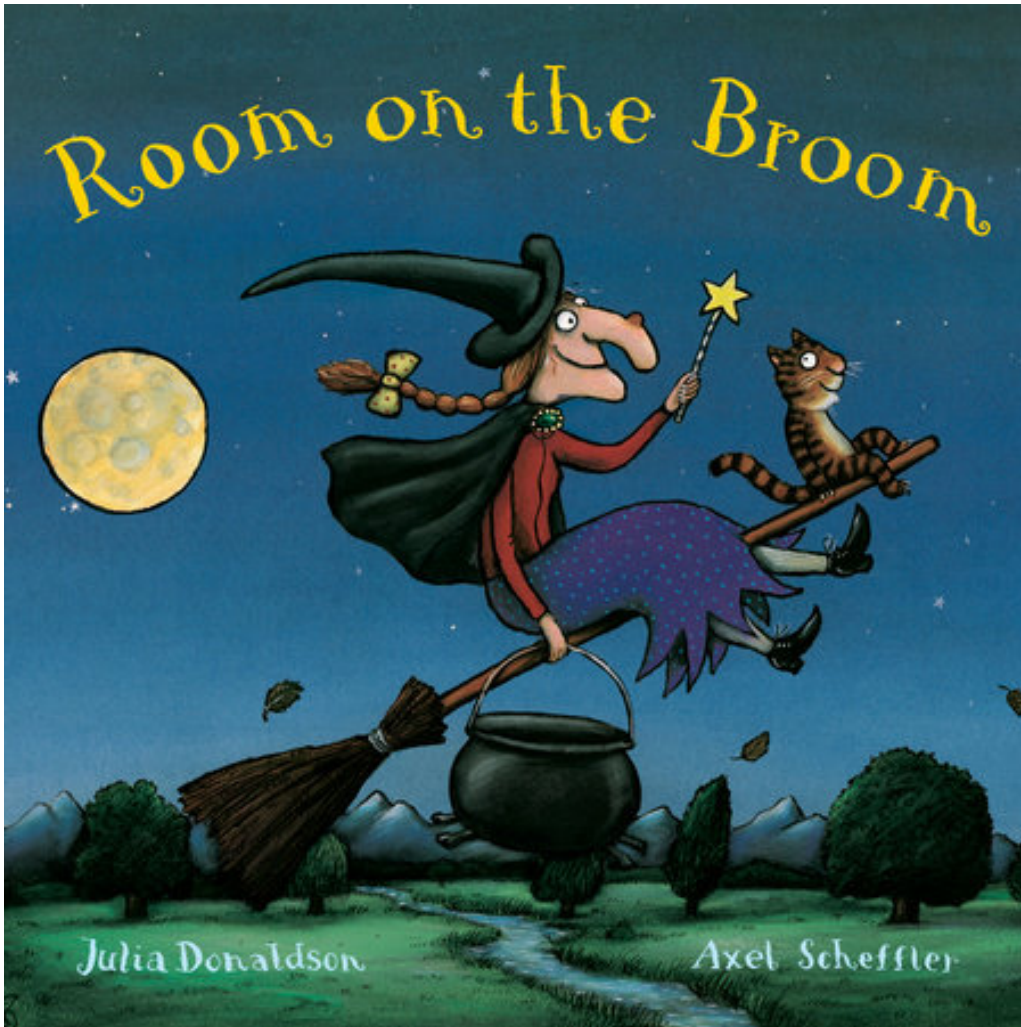
Appendix XIII



Appendix XIV



Appendix XV



Appendix XVI



TRUDY LUDWIG



The
**Invisible
Boy**

illustrated by PATRICE BARTON

Appendix XVIII



Appendix XIX



Appendix XX

