

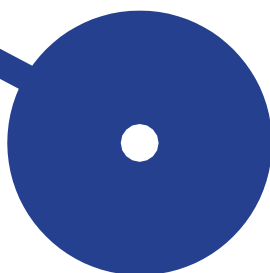
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MESTRADO
ENSINO DE INGLÊS NO 1º CICLO DO ENSINO BÁSICO

From Fantasy to Emotional Intelligence: Do these have a place in the Primary English classrooms?

Eliana Catarina Garcia Rodrigues

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Escola Superior de Educação

Eliana Catarina Garcia Rodrigues

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Orientação: Especialista Vanessa Cristina Ramos Sousa e Reis Esteves

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RESUMO ANALÍTICO

O presente trabalho aborda a seguinte questão didática: "Ensinar Inteligência Emocional através da Fantasia", que se tem revelado bastante proeminente no contexto do Ensino da Língua Inglesa no 1º Ciclo do Ensino Básico. Além disso, esforça-se por identificar e reconhecer o potencial, se esta fosse incorporada nos currículos escolares, e nas salas de aula de Inglês do Ensino Básico. Essencialmente, este estudo reflexivo pretende compreender o impacto que a fantasia tem nas crianças, e como pode ser utilizada para introduzir tópicos abstratos aos alunos - a fim de trabalhar várias competências, como a inteligência emocional. Assim, a fim de trabalhar estes tópicos, iremos perguntar e responder à seguinte questão: "Será que a maravilha dos contos de fadas representa um meio adequado para introduzir o conceito de inteligência emocional numa sala de aula de Inglês do Ensino Básico?".

Palavras-chave: Fantasia; Inteligência Emocional; Inglês do Ensino Básico.

ABSTRACT

The present work addresses the following didactic issue: “Teaching Emotional Intelligence through Fantasy”, which has been proven to be rather prominent in the setting of English Language Teaching (ELT), in the 1st Cycle of Basic Education. Moreover, it strives to identify and recognize the potential, were it to be incorporated into school curriculums and embraced in primary English classrooms. Essentially, this reflective study intends to comprehend the impact that “Fantasy” has on children, and how it can be used to introduce abstract topics to pupils – in order to work various skills, like emotional intelligence (i.e., EI). Thus, in order to shed light on these matters, we shall be asking and answering the following question: “Is the wonder of fairy tales an adequate means to introduce the concept of EQ in a primary English classroom?”.

Keywords: Fantasy; Emotional Intelligence; Primary English Classroom

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INTRODUCTION

The aim of this study is to explore the theoretical background of imaginative, and captivating ways through which emotional intelligence can be introduced and developed in a primary English classroom. This work expands on the educational purpose of fantasy in ELT, and provides insight on the potential of C. S. Lewis¹ story “The Chronicles of Narnia – The Lion, the Witch and the Wardrobe” as a strong foundation from which to build an open, creative, collaborative, and magical learning environment.

It seeks to understand what resources engage children more to learn English, and how important they can be to create a meaningful learning environment. In addition to the aforementioned goals, the present study seeks to determine what resources are, in fact, the most productive when it comes to helping young learners develop their linguistic and language learning skills. Furthermore, it also aims to analyse the multiple ways of how the story of “The Chronicles of Narnia” can be a vessel to acquire - and develop - emotional intelligence with young learners, in a 4th grade classroom.

The present study will begin by focusing on the contextualization of a learning environment that results from the application of a teaching methodology that incorporates fantasy into pupils’ education, and the advantages it presents for children’s cognitive and emotional development. Secondly, it will provide a discussion of increasingly important concepts, such as imaginative learning, picturebooks, visual literacy, and emotional intelligence, which are at the core of this project. Finally, conclusions will be drawn as to how “The Chronicles of Narnia” could be a useful medium to lead 4th grade students to develop and acquire EQ.

¹ C.S. Lewis was a schooler, and author best known for his ‘Chronicles of Narnia’ fantasy series and his pro-Christian texts (1898 – 1963).

1. THEORETICAL BACKGROUND

There are several referential studies that focus on the cognitive development of children. Personally, we believe Jean Piaget's work to be among the most notable ones. He devoted his life to understanding how children think, and make sense of the world around them. Ultimately, he concluded that a child's psychological growth goes through four development stages, each symbolising a new step towards intellectual development. As Koblin & Gaggelli (2018) attest in their study, children go through a sensorimotor stage, preoperational stage, concrete-operational stage, and a formal operational stage, respectively.

The first development stage runs from birth to two years of age. The vast majority of children are born with the desire to explore the world around them. This inherent curiosity is manifested by the tendency to involve the senses in the construction of knowledge, through movement and gesticulation. In fact, the greater the child's mobility, the richer his/her cognitive development will be. In other words, the brain is primarily stimulated by the senses: a child wants to see, smell, taste, hear, and touch as much as possible, in order to establish a natural sense of familiarity with his/her surroundings. In the first years of a child's life, cognitive development is fostered exclusively through movement and experience with the five senses. Hence, the name "sensorimotor stage". That is how children start to acquire knowledge. It begins with external stimuli, and it is followed by the observation of their environment. Eventually, children become aware of their body (and its needs), and learn to communicate intentions (Koblin & Gaggelli, 2018).

The next stage corresponding to children who are between two and seven years old represents a rather impactful intuitive phase. According to Piaget, their second cognitive development stage is called "preoperational", because it symbolises a pivotal moment when it comes to knowledge acquisition mechanisms. At this time, children begin to learn how to speak, and to understand the meaning of words, images and gestures. This adjustment is supported by symbolism and fantasy, which now begin to reign as "frames of reference" for children. They continuously attempt to make sense of most abstract things by simplifying them in their minds, and adapt to them in a very elementary, "childish" way. In fact, Lefa (2014) states in his study that children use symbols, images, or even objects to create meaning out of abstract conceptualizations. In other words, the need for concrete, physical situations are very important for the development of language, imagination, thinking, and problem-solving skills.

This means that there is a continuous, active perception of complex information by the child. It also entails a consequential, very personal process of understanding it through means that only make sense to the actual child: learning through play-acting. Fantasy is, therefore, intrinsically motivating for children – hence, the importance of an imaginative learning environment. Undoubtedly, it is deep within the essence of a child to be creative and playful. It is essentially through "make-believe" that children construct their own interpretations of reality, until they begin to show signs of rather objective, more sophisticated reasoning processes. In other words, as

Brown (2018) affirms, their way of decoding the input that they constantly receive from the abstract adult world is through elemental fabrications of meaning.

Those mental constructions of intangible concepts are tools/strategies for children to begin to understand the established ways of the “grown-up world”. Akin to that cognitive advancement, they also function as means for children to connect with people who are immensely more emotionally matured, by comparison (i.e., adolescents, adults). In other words, grown-ups have had the chance to broaden their emotional inventory by simply going through life, and due to their need to rationalize, and attribute significance to their experiences. Children have not yet acquired the necessary mechanisms to reflect, or ponder about life, as well as on the emotional reactions that come from experiencing different realities and ordeals. Subsequently, the vast majority of children act upon fabrications of knowledge (that give a certain meaning to their lives) through make-belief, and fantasy.

According to Piaget, the next development phase that children go through is designated as the “concrete operational stage”. Children who are 7 years old, and up to 11 years of age experience a more cognitively sophisticated development stage. As Koblin & Gaggelli (2018) illustrate, logico-mathematical intelligence begins to develop, and children’s brains begin to understand the concept of “preservation” and “inversion” (i.e., reversing behaviour). Children also begin to learn how to organize thoughts more clearly, and to classify and build mental operational structures (e.g., “if I do A, I achieve B”).

According to Piaget (1977) with this new stage comes a new-found enthusiasm regarding different knowledge and ways of thinking. The appropriation of knowledge ceases to be individualistic at this stage, and the thought of sharing ideas with other people becomes naturally appealing to children: through writing, through speaking, through collaborative activities, etc. Children begin to expand their social nature and their disposition to understand the concept of analyzing different points of view. In fact, it is from this moment on that a child realizes that his/her views of the world are not as unique as he/she might have initially thought. This perceptual friction is called a “cognitive conflict”, which leads to a search for more knowledge, and the reconfiguration of the mental schemes of information that children have erected independently. According to Ojose (2008), this development stage results in a striking cognitive growth. Children are now able to consider multiple perspectives, dimensions, and outlooks simultaneously, instead of successively. Therefore, their language development and acquisition of skills typically develop quite rapidly.

In essence, this stage of cognitive development signifies that children are beginning to have the necessary mental tools to transform abstract ideas into concrete data, to register, and process them more effectively. They are also able of harvesting knowledge collected from diverse interpretation angles. This is of particular significance in the 3rd and 4th grade classrooms as it allows primary school teachers to explore abstract realms of knowledge with young learners.

We will now move on to analyzing the characteristics that a young learner classroom should have in order to engage the students and provide them with a favorable, and engaging learning experience. For instance, when dealing with emotional subjects – similar to the concept of EQ -, it is wise to adapt teaching techniques that make an abstract topic seem more accessible to children. After all, although the vast majority of young learners show a natural eagerness to question, and debate with others, they lack abstract thinking skills that allow them to master abstract concepts. Therefore, it is important that teachers understand the child's thinking process, and to allow the students to come up with their own conclusions on the matter – without any initial interference. This leads to, once again, the importance of an imaginative learning environment.

A primary English classroom that prioritizes imagination and experimentation is one that allows learners to explore their environment in creative ways, reaching conclusions, and comparing-contrasting new-found knowledge and ideas. It caters for their developing cognitive stage by allowing meaningful, playful “hands-on” investigations through which they decode meaning and structure. Furthermore, the promotion of personal ownership of ideas by experimentation and inquiry are aligned with the ambition of educating students to rely on 21st century skills, such as critical thinking and problem solving. As Read (2015) attests, the development of creativity in the classroom prompts the children to think in a more flexible way, and it ultimately provides a strong foundation for the development of abstract thinking skills in the future. Besides, it allows pupils to play with their ideas freely and independently, which involves a great attention of detail and effort.

In other words, creativity allows personalized challenges for each student that will ultimately be part of their own process of learning, and development by working on important skills such as resourcefulness, persistence, and disciplined thinking. By giving students the freedom to be creative, we are allowing them to take ownership of their own learning path due to the fact that an imaginative learning environment does build on the students' self-esteem by valuing their personal strengths, and well as respecting divergent points of view. It is the first step to establish a culture of community in the classroom, where the students interact and collaborate with one another, therefore increasing their engagement and motivation when learning a foreign language (Read, 2015).

Furthermore, in order for the young learners to develop analytical skills (e.g., research, induction, data interpretation, reporting), they need a learning environment that allows them to collect, organize and assimilate data autonomously. In other words, this also requires a project-based approach to learning, where the teacher should let the students be their own detectives at first. After the pupils find their own personal strategy to structure information in their minds and create their personal understanding of things, teachers can move onto the next stage of learning, in which the pupils' “discoveries” are to be discussed and reflexed upon collaboratively.

Project-based learning (PBL) is an educational approach that requires students to work together in order to achieve a common goal. Typically the pupils make use of technology and inquiries to solve challenges and activities that are realistic, and impact the real world, instead of

school-like tasks (e.g. investigating about endangered wildlife, and compiling solutions to prevent it from worsening, is fundamentally different to doing reading and comprehension exercises of a text that discusses that theme). As Goodman (2010, p.2) points out, "PBL allows students to reflect upon their own ideas and opinions, and make decisions that affect project outcomes and the learning process in general. The final product results in high-quality, authentic products and presentations." Therefore, in a PBL environment, the students are involved in a constructive investigation, where the teacher acts as a facilitator, instead of the person who is in charge in the classroom. In fact, as Robinson (2016) confirms, learning is only possible if the teachers work as guides on the side, as opposed to sages on stage. Teachers are indeed at the core of education alongside students, and the way that they speak life into what education really stands for is by facilitating learning, instead of focusing on dominating the classroom. PBL opts for an expeditionary learning approach that puts pupils in a position to both increase their academic achievements, and build on important skills such as critical thinking, creativity, and innovation. As Thomas (2000) explains, project-based learning approaches fuel engaging learning experiences, and create a safe, powerful student-driven environment that promotes self- efficiency, creativity, and collaborative success.

This is essentially the description of what imaginative learning environments can also provide to young learners, in 3rd and 4th grade. In fact, they are also a hospitable and blooming environment to develop a wide range of essential skills² such as collaboration, persuasion, adaptability, and naturally, emotional intelligence. Moreover, Maher et al. (2012) defend that imaginative learning is essentially an approach that prioritizes learners' creativity, and promotes collaborative investigations, as well as personal ownerships of knowledge that come through by the means of experimentation and inquiry. Besides, an imaginative learning environment also emphasizes the importance of demonstrating empathy and engaging in reflective moments, in order to maximize the productivity and affective responsibility inside the classroom. In the next section, the core of imaginative learning will be investigated to further clarify its potential when applied to primary English classrooms.

1.1. IMAGINATIVE LEARNING

We personally believe that the ability to unlock imagination goes beyond a mere mental visualization of what is absent, or even non-existent. To imagine is to make use of any, or every human sense. For instance, one can bring the image of a violin to the mind's eye, but can only imagine the number of beautiful melodies that it is able to create. In fact, as Viney (2013, pp. 9-10) defends, the art of imagination can, therefore, "be accompanied by mental images, perhaps in flashes of associations; none of them necessarily require visualization. Otherwise, we would be committed to the seemingly absurd view that blind people had no capacity for imagination".

² An essential skill is an ability or capacity acquired through deliberate, systematic, and sustained intents and efforts to adaptively carry out complex activities or functions that involve ideas, things, and/or people.

This accounts for the fact that something as objective as a cup of coffee, for example, can be visualized in the same way by dozens of students, but the perceptual possibilities are astronomical. The same process happens with abstract concepts: if people are asked to envision a world without war, their imaginative outcomes, their perceptions will be entirely different. This is due to the unyielding urge of associating what we see or think to what we feel and believe in, which is, in essence, what differentiates individuals in society, as suggested by Viney (2013).

Imaginative learning allows pupils to think outside-the-box. It boosts their cognitive development, and it creates a safe environment for children to further investigate knowledge on their own, and deepen their creative and thinking skills. Moreover, the ever-evolving ability to think beyond the concrete may very well lead to rather interesting findings. As Brown (2018) points out, big discoveries happen because someone was creative enough to imagine them as a reality (e.g., the mental conception of a flying machine turned into the practical making of an airplane). This proves that the devaluation of imagination as “off-brand intelligence” is unsubstantiated, given that if correctly stimulated in a classroom, it can eventually lead to significant developments for people and society, as Brown suggests. It puts the pupils at the centre of their learning journey, instead of restricting their freedom to create knowledge through their own reasoning. Furthermore, Morrell (2015) defends that pretend play is crucial for cognitive development, in the sense that it gives room to practice problem-solving skills, as well as to process a wide range of emotions. Moreover, make-believe also enables cognitive flexibility, which comes through by the practice of divergent thinking, perspective shifting and, the overall broadening of insights.

This initial approach to developing 21st century skills is attained by the meaningful, respectful joining of ideas and open-minded debates. Communication is key in imaginative learning environments because creativity lies within subjectivity, and there must be good management – on behalf of the teacher – of many different theories, conclusions, ideas, and opinions. Validating them all, the imaginative approach aims to familiarize the students with the concept of «otherness», and equips them with the necessary skills to deal with it successfully. As Hay (2018) defends, the artistic dimension of education enables students to explore different versions of themselves. In fact, they prompt open-ended and multimodal tasks (in different languages even) that allow them to express their ideas freely in an engaging way. Furthermore, the key to a successful lesson lies in the resources, and respective activities that are chosen to sustain an inviting learning environment. For instance, children’s literature – and even storytelling – typically embrace imagination, and simultaneously introduces new abstract information for the students to discuss, namely related to emotional intelligence. Accordingly, the next section will focus on the role of picturebooks in young learners’ learning experiences.

1.2. PICTUREBOOKS IN ENGLISH LANGUAGE TEACHING

In essence, picturebooks are an appropriate starting point for children to enter the world of literature. They are valuable resources in imaginative learning environments. Primarily, picturebooks start by introducing the opportunity to construct meaning based on verbal and visual

clues. In other words, mental imagery and abstract thinking begin to play an important role in the students' cognitive development. In fact, according to Mourão (2016, p. 27), a picturebook can be described as "a multimodal text (...) dependent upon pictures and words together to create meaning". This definition seems fairly simple, although it is an understatement to the value of such resource. In fact, it is the balanced correlation between the written word and visual follow-ups that make a picturebook so special in the hands of a child. Besides making use of illustrations to support the text, there is enough room for the reader to have a personal experience while learning. According to Kovač (2016, p. 9), picturebooks often appeal to sense of humor as a way to capture the attention of learners, which in turn helps them to attain "a participatory and interactive reading" experience. Furthermore, the exposure to the target language is very practical and significant for pupils because it provides a natural context, which will allow them to unlock the understanding of complex narrative meanings more efficiently.

So, besides offering an authentic linguistic experience, the simple and appealing nature of these materials also prompt a prolonged level of interest in the reading experience, which ultimately generates a natural predisposition to read stories, tales, and chronicles, in general. Therefore, picturebooks represent a fundamental teaching/learning tool in the primary teacher's toolkit not only to exercise the abstract thinking skills of students, but also to prompt their emotional development. In this sense, Egan (2011) defends that stories work as a way to orient human emotions, and what they may entail in practice. In other words, they shape the readers' emotions regarding the characters, and the events of the plot – stories tell us how to feel. Therefore, language isn't just used to convey information; it works as a pendulum to orient emotional reactions, as well as to understand behaviors, and events.

In picturebooks, the images themselves promote emotional engagement, as they tempt the visual sense of learners and introduce them to various contexts where new emotions are addressed. Therefore, according to Nikolajeva (2013), the development of empathy typically begins by acknowledging and understanding basic human emotions (e.g., fear, joy, anger, happiness), and what may prompt them respectively. Due to the lack of long narratives, picturebooks are appropriate resources for introducing the concept of "emotional awareness", mainly because their simplicity leads the pupils to make straightforward connections between the pictures/images, the contexts, and the associated feelings.

Although adults can be quick to dismiss the subliminal messages and relevance of fairy tales, children often seem to naturally emerge themselves in stories. The fact that a child is able to construct an intimate relationship with fantasy allows him/her to almost live the story as if he/she is a part of it, therefore feeling everything very deeply, as all the senses are blasting with emotion. This natural embrace of imagination carves a rather convenient path for developing empathy, a sense of morality and manners, as well as social and emotional intelligence. In addition, the students' sense of understanding of such concepts is deeply connected to their visual literacy skills, and how they perceive non-written information. Accordingly, to further understand the

important role played by visual literacy in the learning process, the next section of this report will be dedicated to investigating the impact of visual literacy in primary English teaching.

1.3. VISUAL LITERACY IN PRIMARY ENGLISH TEACHING

The term visual literacy was coined in 1969, by John Debes³, and it still stands today as an important, recognized part of human learning and progress. It is a concept that is also intimately related to emotional awareness, as well as the skills of interpretation and reflection. Nowadays, the definition of “literacy” trespasses the ability to read and write texts. In fact, at present time, it entails the skill of decoding information from a much larger variety of means (e.g., pictures, clips, films). As Brill et al. (2007) corroborate, visual literacy is a natural part of human learning, as well as cognitive development. The concept entails a set of vision-competencies that people can develop by discriminating visible actions in their environment, and interpreting the meaning behind them. By making use of sensory experiences, people can therefore enhance visual communication, and abstract thinking.

In other words, it is all about what one sees, and not only about one reads anymore. By depicting intangible information, symbolism and meaning from singular visual formats, young learners are led to develop their abstract thinking skills. This idea is particularly interesting, and we would dare say convenient, to introduce in primary English teaching, mainly because the vast majority of pupils in the 4th grade, for instance, go through an exciting “deductive reasoning” stage within their cognitive development. This means that, according to Donaghy (2014), while before the child would have a somewhat egocentric understanding of the world, thanks to the use of films, they are now able to start developing a sense of logic, and social/emotional awareness of their surroundings. Visual images on the screen have been proven to be a significant aid in assisting young learners to begin to understand the idea of analyzing different points of view. In other words, the appropriation of knowledge is no longer narcissistic, and it requires brainstorming and debates for intellectual broadening’s sake. Thus, visual literacy could be an essential tool to train and develop these skills beyond measure.

Films are resources that rely heavily on visual literacy. In this sense, when taken into a classroom, they have a similar function as picturebooks, as they can be used to boost pupils’ emotional awareness and perception, as well as their language acquisition. Films work particularly well at developing social and emotional empathy because they provide wider contexts and settings, which contain a wide range of external tokens that help explain why a character might be feeling a certain way, for example. In fact, as Graham et al. (2004, p. 48) corroborate: “What movies do more than anything else is to provide a fictional situation that can be translated into a hypothetical situation in the workplace. They serve as launching points for discussions about real life cases”.

³ Co-founder of the International Visual Literacy Association (<https://ivlaconference.org/>)

The viewing of a film's scenes allows us to step into the others' shoes and interpret a situation from their perspective, which means that a film may provoke a much more committed and emotional response, than a page of a (picture)book. As Nikolajeva (2013) points out, verbal statements in picture books could be interpreted as utterly redundant, since imagery itself evokes an emotional response much more directly. If that is the case, can we imagine the potential that sonorous speech (e.g., on-going dialogues, conversations, arguments), the tone and registers of voice, the visible non-verbal cues (e.g., stares, gazes, facial expressions, posture), and even the soundtrack chosen to rightfully match the emotional atmosphere, have on the emotional perception of a child?

This accounts for why fantasy picturebooks, fairy tales, chronicles, and films that appeal to the adventurous and wondrous side of young learners are meaningful and effective means to introduce manners, ethics, and morality. Like so, these resources brush on abstract concepts (namely binary opposites) that are hard for children to grasp. When children become adults, they will become active citizens in society, ruled by their own system of beliefs and values. It is, therefore, important to expose them to a wide range of behaviour conducts and principles, and to have them reflect upon their implications and consequences, from a young age. In fact, Egan (2011) defends that binary opposites are a natural part of life, which work as tools for categorizing knowledge. It is not unusual to observe moral opposites in direct conflict in stories, as they present an initial order to many complex forms of knowledge. Therefore, traditional opposites, such as "good/bad, competition/cooperation, security/fear, loyalty/treachery", are emotionally charged by default, and from the moment that they are attached to contextualization, they become engaging and open for interpretation/discussion.

Moreover, and to analyze this aspect further, if moral and civic appeals are echoed in forms of entertainment that draw the students' attention, it further encourages the values we choose to teach them. In other words, in a child's mind, seeing their favorite character acting morally, and being victorious at the end of the story, helps them assimilate the good teachings their parents and/or teachers try to instill in them. Moreover, many stories address a wide range of abstract concepts, such as love, loss, envy, death, loneliness, dishonesty, justice, friendship, to name just a few. When introducing both "morals", and "symbolism", the main issue that we encounter is the fact that children's reasoning is very literal. In other words, children aren't able read in between the lines and deduce a far-fetched moral lesson; they focus on broad generalizations, on the objective aspects of the story, such as the actions that make up the plot, or the characters' lines. This explains why the role of a teacher (or that of a parent) is important when dealing with abstract thinking: they can help children develop emotional awareness and maturity through dialogue and guided reflection. The role that this significant other offers to the overall growth of a child is linked to Vygotsky's Zone of Proximal Development (Shabani et al., 2010). It argues that the academic accomplishments of a learner are just as much a product of social support/interaction, as it is of the child's individual activity. As Vygotsky (1978, p.86) stated "it is the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult

guidance or in collaboration with more capable peers". The idea behind ZPD is that people learn more efficiently when they work in collaboration with individuals of higher skills. Those who are more experienced, or that have a vast range of skills, will influence others' learning process by challenging them to learn and understand new concepts and skills. Thus, (picture)books or films on their own may not be enough to resonate with children, but when paired with parental or teacher guidance, they can be quite impactful.

In addition, films are very motivating resources to utilize in the primary English classroom. They are already a part of the learners' life so, to bring films into a language learning classroom makes a lot of sense. From a linguistic standpoint, a film provides authentic and exceptionally varied language, in a natural context that the viewer can relate to. Therefore, the students are exposed to the natural flow of conversations and are susceptible to pick up language chunks rather naturally and fast, as well as practical expressions that can be used in real-life contexts, making the language learning process quite meaningful. Besides, the viewing of films enables learners to work on their pronunciation, as children tend to imitate the accents of the characters, therefore making language acquisition quite organic.

Besides, as Donaghy (2014) affirms, the visuality of films allows students to start picking up on non-verbal cues (e.g facial expressions, gestures, body language, etc.) that make up a huge part of communication. In other words, it gives the viewers a full visual context for them to analyze interactions and dynamics from a standpoint that surpasses written language (i.e., subtitles, texts). In actuality, Graham et al. (2004, p. 48) confirm that teachers praise "films that grapple with ethical and personal quandaries played out by realistically nuanced characters", allowing viewers to "vicariously gather the life experience that is crucial to the exploration of [EI skill] formation". There is an underlying variety and flexibility that characterizes the potential of films as resources in ELT, mainly regarding the acquirement and development of both social awareness and EQ. The latter is quite significant in students' education, especially when supported by imaginative learning environments which are, by definition, meant to engage students in every way possible to learn. For instance, the incorporation of game-like elements in imaginative learning environments also fulfils the goal of making learning enjoyable for students. Accordingly, to further understand the potential of gamification holds in order to boost children's creativity and learning skills, the next section of this report will be dedicated to investigating the responses that young learners have to educational escape rooms.

1.4. ESCAPE ROOMS AND YOUNG LEARNERS

In order to continuously improve education, the teaching/learning culture must be frequently put through a thorough process of improvement, in order to adapt to the standards and requirements of new generations in different eras. In the teaching context, this process requires a reformulation of the teacher's role, so that he/she efficiently prompts critical thinking and curiosity in the student. As Toffler (1970) expressed, illiteracy of the 21st century wouldn't be described as the lack of know-how in regard to writing, or reading; the illiterate of the new era

would be those who are unable to learn, unlearn, and learn once more. With this said, in order to eradicate 21st century illiteracy, the learning culture must improve significantly.

In a way, teachers must demystify the idea of absolute truths about knowledge, and guide their students along the path of continuous and diversified learning. It is, therefore, the future teachers' responsibility to give students the opportunity and tools to study, learn (and grow). As Cruz (2019) confirms, their education must be directed towards the analysis of the context that surrounds them and connecting them to past experiences; an education based on projects; collaboration and healthy social interactions; and also towards assessment processes that seek to be continuous, creative, and flexible.

Nowadays, escape rooms come as the literal escape from the traditional classrooms. According to School Break (2021), they are a relatively recent phenomenon that gained popularity in the 2000's. They consist of narrative driven activities with an ultimate goal (e.g. deciphering a final code). They are played by small teams, usually containing four to eight players. Before the activity begins, the players are usually provided with a context for the game, and instructions to solve the puzzles and/or tasks that lead towards the end goal. After this short briefing, the players are "locked in" to play, and keep an eye on a visible countdown timer, since they are usually given an hour to find a way out of the room. In other words, the point of these games is to literally solve puzzles in order to find a way of escaping the room within the time frame allowed. Furthermore, since escape rooms became widely known leisure activities, it was sought to introduce them in the world of education, as an effective way for students to learn, as it is expressed by Speaker Project (2021).

Just as fantasy is naturally appealing to a child, so are games and entertainment. Escape rooms work as the epitome of gamification, as they are an extension of actual games, that go beyond sheer entertainment. Essentially, the point is to incorporate typical aspects of a game (e.g., badges, scores, envelopes, designs, narratives, performance charts) into class activities. However, the main purpose is not for the students to play around; but rather to learn in a fun way. As the SpeakEr (2021) project clearly demonstrates, the idea that the terms "playing", and "learning" are inherently contradicting is still rather prominent today. In other words, the sentiment is that if gamification were to be incorporated in lessons, then the underlying intention would ultimately be to "trick" the students into learning, thus making their learning process superficial. However, the true purpose of introducing game-like activities in ELT is to motivate the students to have fun while learning new concepts, and skills. According to Flores (2015, p.42), "the objective for integrating Gamification towards education is to unchain a more attractive and effective learning experience for the student. Following this aspect the L2 learner feels attracted towards having this experience". In fact, the core goal is not so much to increase academic performance and accomplishments; the main purpose is to at least make the students feel excited to show up to school, and to class. If the latter is attained, then the chances of academic improvement would grow exponentially, mainly because the learning environment would be inviting to pupils, and their learning process would be meaningful (School Break, 2021). In other

words, the final objective of meaningful gamification certainly isn't about external reward, but rather to have students feel genuinely engaged with the content that they are learning in class.

For meaningful learning to happen, the student has to be involved in his/her own knowledge construction process, and the teacher has to pay attention to how the student's learning happens. That is, the teacher has to want to teach, and understand the students as whole learners – agents of their socialization who think, act and are always expanding their knowledge. On the other hand, the students have to want to learn. This implies that the teaching methodology has to be engaging and within the students' ZPD, so that they are motivated to learn.

Gamified classroom activities, such as Escape Rooms, can lead the way to meaningful learning as long as they are not overused, because children have low tolerance for lack of resource diversity. In other words, if a topic is taught the exact same way throughout various lessons, the students' motivation will drop, and the meaningful connection with learning can be lost. Therefore, every once in a while, there is a need of escapism, in the sense of drastically changing routines on behalf of engagement, and incentive. As Cruz (2019) points out, gamification is nothing short of the "use of game elements, such as its mechanics, motivation and problem- solving features, in the creation of didactic activities, in order to make them more attractive to the eyes of our students.". Hence, the value in incorporating it in educational approaches for ELT.

According to Michael Young (2008), the act of learning (i.e. acquiring diversity of knowledge) should be done through the various processes, such as thinking; selection; group work; and problem solving. Moreover, as Nóvoa (2009) defends, schools and educational systems should ensure that everyone can have access to an education and training that is able to "make all students truly successful". Thus, the student of the 21st century needs change and innovation. It is necessary to change the "industrialized teaching method" and make it differentiated, collaborative, multicultural, creative, with a critical facet towards the contents and, above all, appealing to the students. Only in this way will it be possible to train creative, empathetic, and dynamic citizens who will, in an informed and enlightened way, unveil the professions and problems of the future.

When escape rooms are implemented in the classroom as strategies for learning, they are targeting the enhancement of "Creatical Skills" involving creativity, critical thinking, and action. According to Cruz (2021), these skills can be classified as addressing both "critical thinking and creativity within classroom walls, so that children can use both in order to solve problems by following imaginative and productive processes". The main purpose of these skills is to enable a holistic development, that would ultimately influence not only the students' academic performance, but also their way of living. Whilst taking into account the sense of "otherness", the students actively collaborate with each other in hopes of finding solutions to the challenges with which they are presented in such activities. Those puzzles, or problems, often require them to think outside the box, which makes the pupils adopt a critical posture and perspective to solve the riddles. Thus, students are also able to develop lateral thinking skills, which ultimately connect

creativity to innovation (School Break, 2021). The role of the teacher in such learning scenario is one of a mediator, whose main responsibility is to assist the students in their own investigations when necessary, and to be agents of empowerment (Cruz, 2019).

As far as language learning goes, López (2019) says the “participants should work cooperatively and hand in hand to win or lose, but always as a team (...) which could be an ideal breeding ground for language learning.” In fact, as Tercanli et al. (2021) corroborate, besides the fact that this kind of activity fosters motivation and teamwork, it also edges on communicative competence and performance since the target language is integrated and practiced in a contextualized way.

All in all, gamified approaches to learning (e.g., escape rooms) hold significant potential to overall boost both the pupils’ holistic development, and their language acquisition. Besides deep intellectual stimulation, the collaborative nature of such activities force students to also work on essential skills, particularly on emotional intelligence. Therefore, in the next section, we shall clarify the importance of incorporating this skill dimension in primary classrooms, and explain the role that EQ plays in the personal growth of students.

1.5. EMOTIONAL INTELLIGENCE

Emotional Intelligence can be defined as the human capacity to recognize emotions -in oneself and in others, to manage them effectively and to understand the information that emotion-driven thoughts / behaviors can provide. In fact, as Markin (2005, p. 9) defends “EI can be operationalized as a set of mental abilities that enhance the processing of emotional and cognitive information and thus help the individual to problem solve and make more adaptive decisions”. Once a child conquers this competence, he/she attains a healthy relationship with the emotional realm that makes up a large portion of “living”. In fact, as Alrefaai & Shah (2020) corroborate, the term EI gained popularity when the scientific journalist, Daniel Goleman, made the claim that emotional intelligence is far more important than IQ, further commenting that human beings largely attribute 80% of success to EQ, which means that only 20% is therefore granted to IQ.

EQ relates heavily to the concepts of “theory of mind” and “empathy” – important social-cognitive skills that involve the capacity to understand how people think, and feel, respectively. In fact, according to Dvash & Shamay-Tsoory (2014), theory of mind entails the ability to infer the emotional state of another, and perhaps even relate to people’s sentiments of impactful events in their lives. The concept therefore refers to one’s empathic ability, to some extent. Similarly, empathy embodies the capacity of understanding, and feeling another’s emotions as if they were one’s own. They are both part of fundamental realms of the social fabric of emotion, which allows humans to meaningfully connect with each other.

Due to a generalized lack of life experience, most children still haven’t faced or confronted a considerable range of human emotions, which suggests that these two skills are yet to be acquired and nurtured. In fact, as McLeod (2018) attests children this age are typically going

through a phase that Erik Erikson⁴ called “Industry vs. Inferiority”, which is when pupils firstly interact with social groups that go beyond their nuclear families. Their self-esteem is very vulnerable, and children will begin to wonder, and search for their place in a different social setting. This implies that a significant amount of socialization takes place, which in turn entails frequent emotional friction. Taking this social-emotional development stage into account, we can affirm that emotional awareness must then be properly addressed, and incorporated in primary learning environments, in order to equip children with the necessary tools to achieve a healthy management of emotions presently, and avoid social/emotional impairment later in life.

A considerable portion of developing emotional intelligence is tied to the ability to work inwardly. In other words, knowing oneself is a big step towards the interpersonal component of EQ. According to Saeidi & Nikou (2012), it embodies multiple dimensions of self-expression. Essentially, it involves the understanding of one’s emotions (i.e., self-awareness); the respect and acceptance of oneself (i.e., self-regard); the genuine belief in one’s potential to achieve personal goals (i.e., self-actualization); the ability to express and defend one’s own beliefs and thoughts effectively (i.e., assertiveness); and the skill of being self-disciplined (i.e., independence).

The development of intrapersonal intelligence, as well as interpersonal awareness, are very important in relation to academic success, particularly for language learning. In a classroom setting, school performance and EQ growth are dependent on communication between the teacher and the students themselves. So, in spite of these being concepts that could be approached rather formally, they represent a skill and competence, respectively, that are acted upon continuously and in the most natural of ways – through social interactions. In a primary English classroom, picturebooks and films that revolve around fantasy and mystery are playful, meaningful, and light-hearted vehicles that depict those same social dynamics from different angles, through which EI can be actually addressed and discussed.

Nowadays, essential skills are just as important as knowledge itself. There is an undeniable need for young learners to be capable to create new knowledge from previously acquired information, instead of working as mere storing machines. Affective responsibility, autonomy, self-reflection skills, cooperative disposition, efficient communication... are some of the inter-intrapersonal key traits that are expected of students nowadays as they leave school to enter the workforce. In other words, EQ plays a much bigger role in the modern world. It is in the attempt to ensure a richer and more egalitarian future that the “educator” is called upon to intervene and fulfil his/her mission; to intercede in a major anthropological project, and to give the essential tools to young learners, the future citizens of the 21st century.

In order to achieve the aforementioned educational goals and ambitions, teachers must be receptive to understand, and embrace their pupils’ way of thinking. As has been previously discussed in this present study, young learners of 3rd and 4th grade classrooms are naturally predisposed to learning environments that ultimately rely on imagination, and fantasy. Therefore,

⁴ Erik Erikson was German psychoanalyst who developed the theory of psychosocial development, as well as the concept of an identity crisis.

the resources must be chosen accordingly, and we believe that the story “The Chronicles of Narnia” is a very appropriate one to introduce to pupils. In the next section of this report, many arguments will be put forward to indicate reasons why fantasy is a naturally appealing genre to children, and a fruitful resource when integrated in ELT. Furthermore, the educational potential of the story “The Chronicles of Narnia” will also be discussed, namely by presenting its plot, the thematic profusion, and how it all relates to emotional intelligence. In essence, the following section is dedicated to showcasing the significance (and advantages) of this particular story as a foundation to attain the core purpose of this project.

2. THE CHRONICLES OF NARNIA: THE EDUCATIONAL PURPOSE OF FANTASY

The *Lion, the Witch, and the Wardrobe*, published in 1950, is a children's fantasy novel and the first book that C. S. Lewis wrote for his "The Chronicles of Narnia" series. It narrates the adventures of four siblings – Lucy, Susan, Edmund, and Peter Pevensie – as they fulfil their prophecy by saving Narnia from The White Witch, who proclaims herself as the Queen of Narnia, when in truth she overpowered the true King – Aslan, the Great Lion. The children access the world of Narnia through a magical wardrobe, and consequently escape a war-torn London during World War II.

Their presence in a nation ruled by oppression triggers the rebellion of Aslan's army against The White Witch supporters! The story depicts the Pevensie siblings' journey, and the obstacles that they face along the way. In fact, as Fabrizi (2012, p.63) states: "the children are protected from the harsh realities of war in their own world and thrust into positions of leadership and action in the war to liberate Narnia." The fact that the youngest protagonists (Lucy and Edmund) are almost the same age as primary students (10, 11 years old respectively) makes this particular story very appealing to young learners as they can naturally relate with these two characters. It becomes almost effortless for them to be compelled and accept "fantasy" as something that is as natural as their daily routine, for instance. They welcome it, entirely, and put their imaginative thinking to work by allowing the magic of a literary piece lead them on new adventures (Gockman, 2018).

Furthermore, children also adopt a social, talkative, and naturally inquisitive posture, while still being highly susceptible to the influence of "illogical" things, such as fairy tales. That happens because, at its core, fantasy works as a dynamo for a child's engine: the need for adventure, bravery, excitement, and magic, of course. Ergo, fantasy literature absolutely has (or should have, for that matter) a place in Primary English classrooms, and curriculum.

Moreover, in reality, the concepts of "imagination" and "reality" are not polar opposites of each other. In fact, they have a symbiotic relationship, for both take on an important role in the overall perception of one's surroundings. Imaginative acts are crucial elements of the mind because they provide structural meaning to the raw sensorial experiences that each person experiences, in their own lives. In fact, in the words of Viney (2013, p. 11) "the imagination is not only something we activate outside of playful or fantastical contexts, but is something that plays a fundamental role in the very way we make sense of the world in the first place".

There are plenty of advantages to using Fantasy Literature – such as "The Chronicles of Narnia", in a primary 4th grade English classroom. Children have an elastic power to create and imagine, which more often than not, becomes a lost art in adulthood. There is typically a feeling of disparity because the real world is not mirrored in fantasy per se; however, fantasy literature does end up nourishing the children's urge to go on in their own discoveries and adventures. As

Syahrullah (2012, pp. 16-17) attests, fantasy comes into fruition as soon as the rational mind breaks free from the structures of objective reality, which in makes room for the imagination to roam freely. Furthermore, in psychology, “the term is defined as a form of consciousness that lies between ordinary thought processes and an uncontrolled state of awareness”. Although individuals will always guide their imagination by some frames of reference (e.g., memories, concerns, urges), fantasy allows a sense of freedom, that overpowers any rational analysis of the mind.

The embrace of fantasy in literature, and consequently, in primary education leads to transformational learning. This type of learning refers to a process that undergoes self-reflection, imaginative depth, personal growth, and EQ development. In essence, transformational learning is a holistic approach that aims to shift a particular “frame of reference”, by confronting pre-conceived realities and system of values with different ones. As Mezirow (1997) states in his article *Transformative Learning: Theory to Practice*, adults already possess vast frames of reference that shape their outlook on life, expectations, and experiences, such as a value systems, conditioned emotional responses, associations, feelings, and so on. Therefore, as individuals grow older, they find themselves being more resistant to accepting ideas that fail to fit in their own preconceptions. In turn, there’s a tendency to label such ideas as nonsense, irrelevant, weird, solely because they do not fit a specific frame of reference. Under the right circumstances, though, transformative learning permits a shift in this quickness of dismissal of ideas, and strives towards “a frame of reference that is more inclusive, discriminating, self-reflective, and integrative of experience” (Mezirow, 1997, p. 5).

Fantasy is a naturally good starting-point to achieve transformative learning, as it often displays opposite realities and adds moral friction to ultimately provide a deeper lesson about beliefs, values, and perspectives. It is wise to expose young learners to this type of learning that makes use of resources such as (picture)books, or even films. For instance, there is a clear distinction of the concepts of Good and Evil in this story. All fantasy literature presents a rather clear recognition of protagonists and antagonists. This prompts interesting conversations about the inherent ambiguity of binary opposites, and about the intentions/behaviors that respectively motivate, and lead the journey of the characters.

The analysis of the outcomes and consequences of both “good / evil” helps young learners to shape their own moral compass and future behaviour. In fact, sometimes fantasy literature does this quest so well that “one can see evil as evil in literature before he/she meets the evil in reality”, as Syahrullah corroborates (2012, p. 21). When transferring these debates to the classroom, the teacher is able to lead the students to progress from the realm of fantasy to their concrete context where they can discuss issues that are permanent to their lives. Moreover, the (picture) book, or film in question serves as the beginning of such important conversations. According to Gockman (2018), morality is an ever-present theme in most fantasy stories and fairy tales, which is ultimately beneficial for society given that children are therefore able to shape their moral compass from a young age. However, their focus is rather literal, as children usually focus

on the plot, or on quotes from a character. In other words, they are all about broad generalizations. Once more, investing in Vygotsky's Zone of Proximal Develop proves itself to be rather relevant for the students' learning process. As Shabani (2010) points out in his work, the point is to keep the learners in their own ZPD while handling tasks that represent a high level of difficulty to which they are not particularly accustomed. The meaningful presence of an individual that already masters the content is crucial in the long-term understanding of concepts, and skills. In this case, emotional intelligence isn't a concrete matter that can be understood through memorization, for example. It is a highly abstract, umbrella-like concept that is able to be truly grasped and developed through personal experience.

Given that children haven't yet experienced a considerably vast range of scenarios that would significantly broaden their understanding of emotional competence, the support and practicality of more skilled individuals is mandatory. In this case, the bigger theme must be simplified in a practical manner (for it to be more accessible to children), and then studied collaboratively among the students, and the teachers themselves. In essence, "after completing the task jointly, the learner will likely be able to complete the same task individually next time, and through that process, the learner's ZPD for that particular task will have been raised." (Shabani, 2010, p. 238). This process is repeated once more, but with tasks which are at a higher level of difficulty that the pupil's new ZPD requires. In that sense, it is important that teachers – adults who possess a different understanding of emotional concepts – guide meaningful discussions about "morality" with the students, in order to develop abstract thinking, and ultimately, emotional intelligence.

Another reason that attests to the fact that fantasy literature can be of such importance in a primary English classroom is the fact that it is always marked by the pursuit of something, such as honour, peace, justice, vengeance, redemption, etc. Along the journey of the main characters, the plot unveils the mindset and circumstances that rule them, in order for their goal to be achieved. According to Syahrullah (2012, p. 22), this journey or quest is usually marked by a spiritual or religious undertone. The quest provides some seriousness to the plot, and it unveils a sense of struggle, or even of imminent danger, which the character is called upon to power through.

The story of "The Chronicles of Narnia" also deals with topics such as: sibling / family relationships, regret and redemption, moral responsibilities, and forgiveness. The interesting part is that although these matters are being depicted through fantasy, they are very real concepts that children encounter on a daily basis. Children deal with them every single day; sometimes successfully, other times not so much. The fact that these "life challenges" are ever present in their life, only makes the incorporation of fantasy literature in English lessons ever more logical and pertinent.

Another aspect that "The Chronicles of Narnia" addresses is the one of prophecies. The term itself radiates absolute magic. However, it also exudes a certain amount of realism. Hence, the importance of discussing the sense of "purpose". There usually comes a time in many

students' lives where they need to sit down and think about the professional path that they would like to commit to in order to feel fulfilled in the workplace. However, at this time, some find themselves unaware of their own skills, or ambitions. Many scholars defend that this lack of awareness on the students' behalf is due the fact that their potential could had been numbed throughout the years, as Sir Ken Robinson points out in his TedTalk (2007).

Children are not afraid to fail; they are not afraid to make mistakes while they are learning. Creativity is intertwined with feeling at ease when making mistakes, for it is only when a person is comfortable with failure that they open the door to success – until they eventually achieve it. Sir Ken Robinson defined creativity as "the process of reasoning that culminates in ideas that have value" ... and claimed that schools have a habit of anaesthetizing this intellectual evolution. Studies commonly associate the interpretation of the "body" as a mere transport of the "brain" is usual. This may account for the fact that, sometime, teachers and scholars fall into the mistake of only educating children from the waist up until eventually they only focus on the region that is above the shoulders. This stems from the fact that the whole process of reflection and appropriation of knowledge is mental. However, this type of approach falls short of a holistic development, as it lacks diversity, and proportion.

Embracing fantasy could be a way to deal with this, as fantasy brews optimism and a sense of wonder for discoveries, and life. If children manage to wrap their heads around the fact that they are meant to do great things in this world, a natural excitement for life will come through seamlessly. Furthermore, if this wonder for the future is maintained throughout their adolescence and adulthood, students will have an easier time feeling grounded and knowing which direction they wish to take to ultimately fulfil their life "prophecies". Self-awareness indicates true knowledge over ones' short-comings and competences. Fantasy indicates a precious faith for new possibilities. Together, they may well entail a refreshing optimism for the future and, hopefully, life, which is all that teachers could desire for their students. According to Brown (2018), fantasy truly does stimulate children's imagination. It ultimately brews healthy optimism because – unlike adults, who are quick to dismiss fairy tales – children internalize them, and believe in fantasy much more readily. Often times, this results in students who feel more hopeful and optimistic.

Fundamentally, fantasy literature is in alignment with the internationally renowned document *Perfil dos Alunos à Saída da Escolaridade Obrigatória* . As this document first states (2017, pp. 5-6), the main objective of UNESCO is not only to provide an adequate educational environment for everyone, but also a high-quality education that meets the goals and necessities of this era. That being said, this document focuses on the outlining of the profile and skills that students of the 21st century should have by the time they become active citizens in society. It aims to influence the pupil's personal growth in order to fulfil the ambition for a well-rounded, morally guided citizen. The plot of "The Chronicles of Narnia", followed by an adequate and fruitful analysis of its most meaningful moments, can undoubtedly help a primary English teacher to introduce emotional intelligence in the classroom in a comprehensive, and scaffolded manner.

That in itself is the basis of a long-life commitment to interpersonal growth, which will hopefully lead to a future citizen that fits the standards and objectives expressed in the abovementioned document “Perfil do Aluno à Saída da Escolaridade Obrigatória”.

Fantasy literature overall is a very effective means of introducing abstract topics of discussion into a primary English classroom. However, resources alone are not enough for a fruitful discussion, nor a meaningful learning experience. There is a need for guidance – which may be parental, by an educator. Most fairy tales and fantasy stories have the so-called "moral of the story" embedded in them – and *The Lion, The Witch and The Wardrobe* is no exception indeed. Moreover, intangible concepts, that are difficult to understand, are constantly being addressed. In fact, according to Gockman (2018), it is a common goal among educators and parents to teach children how to become good people. Furthermore, when their messages are echoed and backed up by their favorite form of entertainment, the force through each the value are preached to them will be much greater. In other words, “watching a beloved character act morally and win in the end helps reinstate what parents may be telling them”. Therefore, for a child, a book, or a film on their own might not be enough to have an impactful moral message. However, when it is paired up with parental/teacher guidance, the results are much more promising as they lead to a child’s personal/emotional growth.

Thus, it is undeniable that fantasy holds immense of potential for a primary English classroom. The key aspect is to study it strategically. In the meantime, learning should be planned and presented in such a manner, as to give wings to the imagination, and freedom to children so they can fly anywhere they feel called to, only to come back and share their interesting findings and conclusions.

3. RESEARCH OBJECTIVES AND METHODOLOGICAL GUIDELINES

First and foremost, the present study followed a methodology of an ethnographic nature with action research outlines (data triangulation). The paradigm of investigative methodology that underpinned this project was composed of positivist as well as constructivist approaches. In other words, we opted for a mixed research approach, which provided us with both quantitative, and qualitative data, respectively.

In view of the above, the following research objectives were set:

1. Determine what fantasy resources engage children more to learn language.
2. Establish which of these resource is the most productive in terms of language learning.
3. Understand how story of “The Chronicles of Narnia” can be a vehicle to help children acquire/develop emotional intelligence.

Thus, we propose to attempt to answer the following questions:

1. Are young learners more engaged by visual media than they are by other resources, such as picturebooks?
2. What sort of linguistic contributions will the picturebook / film provide to help children learn English? In other words, what kind of language will they naturally acquire after watching the film, or reading the picturebook?
3. How will the students perceive the complex and abstract concepts in the story?
4. How can the story of “The Chronicles of Narnia” help the students develop and acquire emotional and social competence?

4. MEANS AND RESOURCES

This section of the report is dedicated to the characterization of the school that we were assigned to in order to complete the practice as a trainee teacher, as well as to carry out the present project. For the course of five months we strove to learn as much as possible from the internship experience, but also from the school's teaching/learning culture. On that account, it was put forward a brief characterization of the schools' educational proposal, commitment, and environment that provide to students and staff.

This school is located in Porto, and it is focused on the future and innovation, which requires academic brilliance and calls for human excellence in a demanding world increasingly marked by unpredictability. This school prepares resilient students, who are both creative and innovative, who will be able to assert themselves as proactive citizens, who are available to embrace new challenges that await them. As educators, the teachers at the school represent a community rich in its diversity, endowed with talent, competence, and creativity, with firm educational beliefs. They are also used to a culture of demand, dedication, and quality, and who believe in the education (of new generations) as their best contribution to the transformation of society. Therefore, they bet on integral training, providing all their students with an educational space in which each one feels happy, accompanied in his/her uniqueness, and stimulated to achieve their fullest personal development.

From an early age, the school realized the importance of educating its students to be citizens of the global world, which includes the mastery of the English language and its use as a tool of communication with and integration in this broad context amongst many other equally important skills. Therefore, taking advantage of the fact that the students are exposed to learning the English language on a daily basis since pre-school, it was decided that it would be possible to take a step forward, placing the foreign language at the service of content learning (specifically in the areas of Science, History and Art)- and thus embodying the idealization of knowledge as a process of integrating skills and language as a tool at the service of learning. The concept behind this project is that it is easier and more effective to learn a foreign language when it is used as a tool and not just as an object of knowledge.

In order for the learning process to be meaningful for the students, the classes involve a very strong practical component, through the realization of projects, posters, research, and daily experimental work. The aim is to create a rich experimental context to introduce relevant concepts and involve students in order to help them build their self-confidence to communicate in English in these specific content areas. Like any language learning process, this is a process of gradual construction of knowledge, enhanced - in the school's perspective - by the diversification of experiences in contact with it. Much of the success of this project is believed to lay in the collaborative work of teachers in different areas; i.e., both transparency and transdisciplinary fueled significantly language practice and development in the classroom. Moreover, the natural predisposition of children to learn foreign languages at an early age has proven to be fairly

advantageous for a favorable outcome in regard to the project. This is due to the critical period for language acquisition that the young learners are currently experiencing. In other words, according to Snow & Hoefnagel-Hoihle (2010, p.1) the critical period hypothesis (CPH) is a concept put forward by Lenneberg in 1967, and it holds that “primary language acquisition must occur during a critical period which ends at about the age of puberty with the establishment of cerebral lateralization of function.”. This essentially means that roughly between the ages of 5 and 18, individuals go through a sort of golden phase as far as language acquisition goes. Pallier (2007) points out that students who are learning a foreign language early in their lives are set to have naturally more efficient results, as opposed to someone who starts to learn another language later in life, who inevitably stands smaller odds of attaining native-like proficiency. In fact, according to Snow and Hoefnagel-Hoihle (2010, p.1), “a strong implication of this hypothesis is that the processes involved in any language acquisition which takes place after the age of puberty will be qualitatively different from those involved in first language acquisition”.

Both autonomy and collaboration are means to achieving self-awareness and resilience in this teaching/learning context. The teaching body interprets "autonomy" as the freedom and expression of critical thinking, and "collaboration" as the ability to communicate between one or more people and to articulate knowledge in order to achieve a common goal. It is important to stress that one concept does not invalidate the other. As Cravo (2017) argues, the goal of promoting student autonomy is the development of students' ability and willingness to acquire knowledge independently and to try and solve challenges on their own. In addition, it seeks to remove the negative connotation very much present in the concept of “mistakes” in the learning process, regarding the latter as a natural part of the journey, whether it be autonomous or collaborative.

Leaders are not necessarily the ones who preach, they are the ones who lead by example, and the values that are taught and worked upon in the 4th grade classroom must hold a mirror up to what goes behind the stage: immense collaborative and transdisciplinary work among the teaching body. The teachers the progress that they have made with certain classes, they expose the fragilities of some students, they even might point out if a particular student feels sad or upset on that day, so that they next teacher is capable of tweaking his/her lesson plan, and catering for a particular student's/ classes needs.

The ELT classroom context is based on curricular and pedagogical differentiation and regular work with groups of students defined by levels of competence in the English language domain. Every year the syllabuses are revised, each group follows the syllabus and additional material not only related to it, but also from external sources, such as stories, songs, videos, games, small projects, etc., that teachers find necessary to complement the content being taught. The available technology, like interactive boards, internet, online books, and materials enhances the quality of the teaching performance and delivery. Thus, the present project was an attempt to further complement the learning culture in this school context.

For the development of this project, the picturebook and film "The Chronicles of Narnia" was taken as resources, which in turn involved the use of digital projectors, and access to the internet. On the other hand, a series of physical resources was needed for the Escape Room, such as envelopes, activity sheets, stationery materials (e.g., glue, crayons, scissors, etc.), and a sizable hourglass for time management. In the 4th and final phase, we made a point of using physical questionnaires (or via online if Covid19 confinement required it), interviews with the co-operating supervisor, hereafter referred to as Teacher4, and our master's colleague, hereafter referred to as Teacher3, as well as field diaries that we wrote as the project progressed chronologically (i.e., at each phase).

5. CHRONOLOGICAL DEVELOPMENT OF THE STUDY

The first stage of the project was fully dedicated to constructing a sound, well-established theoretical background that would serve as the basis of the present project. In other words, from May 2021 to February 2022, thorough research of many scientific articles took place in order to strengthen the pedagogical objectives and ambitions nurtured by this project. The theoretical framework of the project is therefore supported by research regarding important topics, such as imaginative and transformative learning; the prominence of picturebooks in ELT; the significance of visual literacy skills; and ultimately the urgency of incorporating emotional intelligence into young learners' educational journey.

After framing the theoretical premise, the next stage dealt with the organizational process and structural strategies that ultimately made this project a reality. In other words, from July 2021 to October 2021, the emphasis was put on the design of hypothetical unit and lesson plans, which were to work as a foundation to properly implement this project in the 4th grade classrooms. At this point in time, many meetings took place with the co-operating supervisor both in-person (at this internship), and online (through Zoom platform).

The objective at this stage was to analyze the curriculum chosen by the school, and thus to find a way to incorporate this project successfully within the school timetable and educational objectives. Once that particular goal was achieved, the purpose of the meetings shifted towards personal motivations. In other words, plenty of discussions followed about the main objectives of the present project, and the research questions which we hoped to have answered by the end of this project. These meetings proved to be very useful in the creation of a solid blueprint that depicted how we intended this project to be conducted, as well as in designing of an outline for assessing the results that would come forward from the activities implemented.

Furthermore, and to some extent, this stage also marked the beginning of the selection and application of data collection tools. From this moment onwards, we made the decision to start the field diaries, which now represent seven detailed reflections that targeted each lesson of this project. Besides personal reflections, a vast range of instruments were discussed and considered in order to determine which would be the most suitable to help us collect important data. In fact, the meetings were so fruitful that the data collection tools were actually agreed upon fairly quickly – with two months to spare, to be exact.

The following stage essentially revolved around the practical incorporation of fantasy in 4th grade classrooms. Strictly speaking, the month of November 2021 was devoted to putting this project in motion – not only by analyzing, reflecting on, and tweaking many lesson plans, but also by actually implementing them in the classroom. The project lasted for seven days, and it took place on the 24th of November, all the way to the 3rd of December. This project relied on three main moments: i) a reading and comprehension activity where the students were first introduced to the "The Chronicles of Narnia", through the means of a digital picturebook; ii) the viewing of the

final part of the respective film production; iii) a hyper sensory Narnian-themes Escape Room, in which students worked on the English language without losing the special bond with the story of Narnia, and the fantasy embedded in it. The fact that the story of “The Chronicles of Narnia” represented the backbone of the project implied that during these three main moments the focus of learning was on English language learning without ever losing touch with magic, so to speak. This represented a structural pillar for us to be able to strategically include a scaffolded approach to abstract topics. The Unit Plan that was conceived for this project has been attached to the “Annexes” section of this report, referred to as **annex I**.

The last stage of the project ran from December 2021 to February 2022, and it was dedicated to data collection (and further analysis), as well as the writing of this report. At this point, we proceeded with the implementation of the empirical work: data collection mainly through questionnaires - administered to students and teachers after the project was finished- and thorough interviews with Teacher3, and Teacher 4, who attended every project lesson. Finally, in this stage, the process of writing this final report officially began and all the empirical data obtained from October 2021 to February 2022 was duly scrutinized in order to allow us to answer our research questions, and objectives.

The next section will be dedicated to presenting a reflection of all the lessons that constituted the present project, in a chronological order. In other words, a thorough characterization of what was implemented and accomplished in each class will be presented. Furthermore, the goals of each lesson will also be explained, and empathized as crucial steps that ultimately led to the achievement of the goal of this project.

5.1. LESSON 1: INTRODUCTION OF THE NARNIA PICTUREBOOK

Throughout this project, the investigation that was conducted was centered around a qualitative ethnographic standpoint. In other words, we aimed to collect, and study real-world knowledge about social structures and shared beliefs of particular groups of people – in this case, the primary English teaching community, and a fourth-grade class. Since, this methodology is naturally less controlled, and therefore more interpretive, we carried out both a quantitative, and qualitative research. This means that the data collection instruments differed in format and purpose: they ran from open-ended question surveys to detail-oriented interviews, and to self-reflective writing sessions which were then duly documented in our teaching journal. All of the aforementioned research tools will be attached to the “Annexes” section of this report.

This lesson took place on the 24th of November 2021, at 15h30m, and it so happened to be evaluated by our supervisor, besides being attended by Teacher3, and Teacher4. The main point of this lesson was to introduce the story of “The Chronicles of Narnia” to the students, by the means of an interactive, and engaging presentation of the picturebook. Furthermore, the lesson plan that structured this class was designed in a way that truly substantiated the activities by mentioning evidence of learning, type of assessment, the anticipated problems (and solutions),

among other issues that ultimately contributed to a steady course of action for this lesson. For further analysis, the lesson plan has been attached in the “Annexes” section of this report, as **annex II**.

The lesson started with the class opening routine that had been put in place from the moment when we actually started teaching the students – a “daily affirmation” routine. Essentially, we would bring an empowering statement and share it with the students at the beginning of the class. After a brief reflection on the affirmation, the students would copy it down onto their notebooks. In order to make this routine a bit more engaging, the whole class – including the teacher – would then read it out loud, as if to try to make it a reality (e.g. “Today is going to be a good day!”). The purpose of this routine was to start working on the habit of writing down thoughts that positively influence the frame of mind of the students. As will be explained in section 6.2.1 of the present report, the simple act of writing is very powerful because, after some time, what has been written will start to shape our mindset, and actually rewire our brains. Therefore, it was sought to introduce this routine right from the very start, in order for the pupils to feel comfortable with the practice.

However, for time management’s sake, we were forced to carry out this routine on a weekly basis, until the end of this study. The reason for this was that a well-executed opening routine such as this one was too time-consuming considering the objectives for each lesson. In other words, implementing a complex project for the first time already induced a fair amount of anxiety, so every minute counted for the activities that we had planned to carry out, some of which rather lengthy. That meant that, for the duration of the Narnia project, the students only engaged with this opening routine twice (at the beginning of each week). Nonetheless, the affirmations that they worked with were strategically put forward in order to line up with the story’s themes, thus making them even more meaningful for the students.

For example, this lesson’s affirmation was “The world needs me”. Since time was of the essence, there wasn’t room for a very long reflection of the statement. Rather, the objective was to predispose the student’s mind to the idea that they are important, and valuable, as well as to have them start believing that they do have a good purpose to fulfil in this world. Considering the purpose of this project, the goal also was to start training skills within the intra-interpersonal realm, such as self-awareness, self-respect, as well as self-motivation, empathy, among others. This teacher-student interaction lasted approximately ten minutes, which was sufficient to align the child-like wonder sentiment, with the intention of the storytelling activity.

Initially, a picturebook written by Hiawyn Oram⁵ was purchased. It had adapted C. S. Lewis’ story for children who were between four and eight years old. The youngest students in our classroom were eight years old, so we genuinely thought that the picturebook would be most fitting for a reading and analysis’ lesson. However, we were mistaken. In terms of language, it ended up being too difficult for the students to entirely grasp, besides of it not following the order

⁵ Hiawyn Oram is a very successful children’s books’ author in Britain.

of events presented in the story (and the film). At first, we were a bit confused as to why the picturebook wasn't suitable for the 4th grade classes, but we came to the conclusion that, although children can be similar in age, the language level of native children will typically be more advanced than that of children who are learning it as a foreign language. Therefore, we took matters in our own hands and wrote an "original version", in order to guarantee that the story was within the children's language level, and catered for the concrete needs of the students that were being taught.

Using the PowerPoint platform, we put together a presentation of fifty-nine slides with screenshots of particular scenes from the films, and incorporated soundtrack clips. The lifelike pictures enabled a more genuine connection with the protagonists of the story, and the background sounds allowed for a sensorial experience of the settings, and environment of Narnia. At the time, the objective was to develop an interactive reading experience with the students, so we opted to not write too much on the slides. The written contextualization of each step of the story was short, simple, and sufficient for the students to be able to participate in an engaging way (particularly the quietest ones). Some sample slides of presentation has been attached to the "Annexes" section of the report, referred to as **annex III**, for further insight. After a while, we solely relied on memory of the story, a clear pronunciation of a mental narrative, as well as reinforcing body language to engage the students. In other words, we decided to stop reading the story, and tell it instead. The aim was making the students feel as if they were part of the magical story itself, therefore diverting their attention from a regular reading and comprehension activity. In fact, the main difference between storytelling and story-reading lies upon how frequently movements, props and soundtracks are used to accompany the story. In other words, according to Gallets (2005, p. 9), storytelling can be described as "The oral presentation of a story from memory by an individual to a person or group (...) Movements, sound effects, and the use of props often accompany the oral elements of the story presentation", whereas story-reading is characterized by "The oral presentation of a story by an individual to a person or group from the text of a picture book". In the latter, the reader relies way more on resource itself – may that be physical or digital - then he/she does on body language and facial expressions, for instance. In the former, there is a more natural, engaging approach to sharing the story with the students, which sets them both apart.

There was a striking difference in the students' reactions to this change of approach. When the script was the centre of the story reading, the ambience felt relatively pressured, so to speak. The students were attentive, and they engaged in an organized manner whenever their participation was required. Nonetheless, the storytelling felt staged, after some point. From the moment that one-on-one interaction became more evident (i.e., when the script was put away), the room lit up. The storytelling approach was much more natural, and the students became visibly more interested in the plot. This was due to the fact that the teacher herself connected with the story on a deeper level, and told it as if she was experiencing the story as one of the characters. This let us know that pupils are emotion receptors at heart, meaning that a teacher's posture and body language influence greatly their level of engagement in the lesson. For instance,

as Read (2016, p.14) claims, one of the major keys to successful learning is passion, and engagement, which can be created by teachers themselves, as “communicating your own passion for language as this is infectious and can motivate children to learn with greater enthusiasm”. This further proves that teachers work similarly to mirrors, since they reflect attitudes ultimately affect the students’. Therefore, our posture in this activity was crucial for a favorable response from the pupils.

Before the storytelling activity, it was a pre-reading activity with a word-association game that lasted for about ten minutes. This worked as a language scaffolding technique with the purpose of creating story readiness. We played with the story’s title “The Lion, the Witch and the Wardrobe” and asked the students to think about words that they could relate to “lion”, “witch” and “wardrobe”, in order to activate any previous language that they might have had. This was crucial for the understanding of the plot, given that the story is full of words that could strike the students as being very odd, or difficult (e.g., faun, fireplace, post lamp, prophecy, etc.). It should be noted that we had previously listed target vocabulary that we wanted the students to come up with at the time; therefore, the brainstorm was carefully guided in that direction, and duly scaffolded.

Once that first activity was completed, and the students seemed comfortable with the new- found vocabulary, the storytelling officially began, and we proceeded to tell the story about four English children that discover a whole new world... quite literally. The fact that the students had never come across this story before was surprising; thus, the so craved element of surprise was there, which was very motivating for the students! Nevertheless, we strove to involve them frequently, by asking them questions along the way and re-caping the order of events every once in a while, just to ensure their understanding of the story, and that no child was left behind (since the narrative was fairly long). However, the ending of the story was not disclosed. This decision was influenced by three factors, i) the plot was entirely too long to be narrowed down to only half an hour; ii) by not knowing the end of the story, the students would then have a topic to discuss at the end of the lesson; iii) their curiosity would be kept for a few more days, until the viewing of the film.

Naturally, in an attempt to keep the suspense going, the presentation of the picturebook ended on a cliff-hanger. The question that followed was “what do you think will happen next?”, and so the rest of the lesson was spent on trying to infer the ending of the story. This was indeed an interesting approach because, besides it being less time-consuming, it was successful in keeping the students feeling curious for a good while until the ending was unveiled by the film, and an excellent way of developing their critical thinking skills. This was particularly entertaining because, on the following days, the students kept asking when they were going to watch the film, and often discussed what they thought that the ending would be. Considering this, we can conclude that not disclosing the final part of the story was a very effective way of engaging the students and making the lesson more interesting.

As a post-reading activity, we had cut up five tiny paper strips with one possible ending written on each one, and put them all inside a duffle bag. At this point of the class, we called for

“student helpers” to randomly take out a paper strip, and read the hypothetical ending of the story aloud to the class. Afterwards, some students also helped the teacher to glue a much bigger version of the small paper stripes above the white board for the whole class to see. In fact, they were glued on the wall for a full week, until the end of this project. As a last task, the pupils were asked to bet on the most likely ending to the story. This prompted language use, critical thinking, inference skills, and a sense of competition as well, so it was overall an engaging moment for the students. Surprisingly enough, the majority of them placed their bets on an ending to the story that was actually completely different from the actual one, which was a rather amusing, and endearing way to finish this lesson. At that stage, the first step and aim of the project had been successfully carried out: introducing the foundation of this study to the students, while practicing their English skills simultaneously.

5.1.1. LESSON 2: DEVELOPMENT OF THE CONCEPT OF EMPATHY

This class took place on the 25th of November 2021, at 15h30m, and it was evaluated by the Teacher³, and Teacher⁴. This is the second lesson of the project, and the follow-up session on the analysis of the picturebook. Therefore, the students had already been acquainted with the plot of the story by now, apart from the ending. That was enough for to start working on essential skills with the students, specifically on empathy, emotional perception, and communication. Although they didn't know what the ending of the story was, the picturebook showed many moments where empathy shone through, as well as where other important concepts such as otherness, open-mindedness, kindness, and humility could be developed. The lesson actually dove into the respective matters in order to spike the students' emotional awareness. Furthermore, the lesson plan that structured this class was designed in a way that truly substantiated the activities by mentioning evidence of learning, type of assessment, the anticipated problems (and solutions), among other issues that ultimately built a well-found course of action for this lesson. For further insight, the lesson plan has been attached in the “Annexes” section of this report as **annex IV**.

The lesson began with a brief discussion of the most significant events of the story that the students could remember from the analysis of the picturebook. The purpose of this first activity was to make the students refresh their memories of the last lesson, in order to bridge learning with this new lesson. Eventually, the children were led to discuss a pretty important moment in the story: when one of the protagonists (Lucy) meets another character (Mr. Tumnus) for the very first time. Their interaction in the story was going to play a key role in the lesson since it is the perfect example to contextualize, and introduce the topic of empathy in a very natural manner and context.

As soon as we were certain that the students actually remembered that moment in the story, we proceeded to show an 11-minute clip from the actual film (with subtitles) that essentially depicted the beginning of the friendship between the protagonist “Lucy Pevensie” – a girl from England - and the character “Mr. Tumnus” – a faun from Narnia. Surprisingly so, the students

paid attention all throughout the entire scene despite its lengthy duration, and seemed to follow the dialogue quite well. Besides, they also had the opportunity to practice their visual literacy skills by decoding meaning from non-verbal cues that added a certain depth to Lucy and Mr. Tumnus' interaction. In other words, facial expressions, body movement, tone of voice, eye contact, just to name a few, were taken into serious account when analyzing the dynamics between the two characters. The reason for this was the fact that a substantial portion of human communication is nonverbal. Therefore, it made sense to stress these communicative details with the students since they incorporate a big dimension of their social interactions, on a daily basis. Moreover, this discussion ultimately developed the students' emotional perception, which was also a core objective of the lesson.

The reason why we chose this scene to introduce the topic of empathy was because it was to be the embodiment of emotional development and vulnerability, considering that both characters had to let down their guards in order to connect to each other on a deeper level. The scene starts with Lucy exploring the wintry woodland, and eventually discovering the lamppost that shone light into the cold, silent, snowy forest. Lucy was mesmerized by her surroundings, but that was until she was startled by a noise. She didn't know where it came from exactly, but Lucy managed to detect motion near the trees ahead. That is when she first met Mr. Tumnus! They were equally frightened of each other because after setting eyes on each other they screamed and immediately hid themselves. Afterwards, Lucy took the first step in approaching Mr. Tumnus, and after some resistance, they both lowered their guard and tried to speak with each other. They soon realized that, although they were strikingly different as far as physical appearance goes, they were actually able to slowly become friends. There were some threats to their newfound friendship depicted further on in the scene, but they used kindness, compassion, and understanding to overcome them. In other words, love prevailed. This was an interesting and pertinent theme to work on with the students.

After viewing the scene of the film, we engaged in an open discussion with the students, scaffolded by a worksheet with guideline questions, which were essentially about the two characters' interaction. For further insight, the worksheet has also been attached to the "Annexes" section of this report, referred to as **annex V**. For example, the students were asked to think about Lucy and Mr. Tumnus' first reaction when they saw each other; how their behaviour and posture changed as they started to get to know each other better, and if they were good friends to each other (in the beginning, and at the ending of the scene). Since the students' answers were fairly straightforward, we took the opportunity to turn the tables and draw a parallel between the scene of the film, and their actual lives. In other words, an effort was made to broaden their emotional awareness by making them reflect on what they would do in the situations that the characters in the film were experimenting. For instance, the pupils were asked if they were capable of befriending someone who was visibly different to them (e.g. a student in a wheelchair, or who is missing a limb), and even somebody whose differences aren't as transparent initially (e.g. a student who is deaf, a pupil who has a contrasting culture to their own). Naturally, they were also asked to justify their answers to me, and their arguments revolved around moral issues. In other

words, they said that appearance isn't significant for friendship, because personality is what should shine through when making friends. It was a heart-warming conversation because it confirmed that we actually managed to push through the abstract dimension of the discussion, and actually work on, and develop emotional empathy.

This experience was fundamental as it allowed us to learn a very important lesson that has impacted, and will continue to impact, our teaching practices: It was the day that we proved that long, "philosophical" conversations with the students don't really work for a productive lesson. Students become bored easily by just talking, which means that if they don't have something at hand to complete at least, then they start to be fidgety, restless, and inattentive. This happened due to the fact that children have limited attention spans, and still lack abstract thinking skills at this stage. A further consequence was that the time that we had initially set for the activity was significantly reduced, which ultimately proved to be beneficial as besides avoiding persistent boredom, we were able to equally distribute the extra time among the remaining activities.

Furthermore, we went on a tangent by talking about the concept of "stranger-danger". One of our initial concerns with the scene from the film was the fact that Lucy – a ten-year-old girl – befriended Mr. Tumnus entirely too fast and agreed to go to his house for an afternoon snack. Ultimately, he proved himself to be decent and morally correct... a good friend. However, as far as safety goes, she was guilt-tripped into agreeing to go with him... and we did not want that to be a lesson that the students would take from that scene. The point was for the students learn from fantasy, not copy from it. However, our fears were ungrounded as they were fully aware of the notion "stranger-danger", and were able to distinctly separate the point of that conversation, from the discussion about friendship, open-mindedness, and kindness.

In order to structure the discussion that we previously had; a "Mentimeter⁶" task was organized for the students. Essentially, it is a brainstorm app in which – given a certain topic – users write down target words in order to form a collaborative word cloud in the end. Therefore, in groups, the students were asked to write down words that they thought of when reflecting upon on the scene of the film, and the conversation that followed. As a scaffolding technique, we handed out a sheet of paper with many words – some related to the topic, and others totally random (e.g. "compassion", "winter"). The purpose of this was to make the students, especially the quietest ones, more comfortable with completing the task as the language required to carry out the activity was scaffolded. This activity was done with iPads mainly because the students are intrinsically motivated by technology. However, our inexperience did not prepare us for what was to follow. Basically, the activity didn't have a very good start, because we severely underestimated how restless and excited, they instantly become with technology. However, after a while, the activity came back on track and the main words that the students chose were "friendship", "caring", "kindness", and "compassion". The purpose of this activity was to introduce the concept of empathy without making it too obvious. In other words, by watching (and discussing) actual displays of empathy in Lucy and Mr. Tumnus' friendship, as well as putting ourselves in their

⁶ <https://www.mentimeter.com/>

shoes, the abstract concept of empathy was introduced, and practiced quite naturally. To some extent, the "Mentimeter" task therefore helped to formalize (i.e. make clear) the meaning of empathy by depicting multiple ways that it can be expressed, and practiced stemming from the children's actual experience. Both the sheet with the scaffolded vocabulary, and the students' word cloud, have been attached to the "Annexes" section of the report, referred to as **annex VI**, and **annex VII**, respectively.

Lastly, to end the lesson, the students were given a challenge. They were asked to make a short video at home to post on the subject's Microsoft Teams platform explaining what they had understood by the meaning of Empathy, in their own words, and providing examples of how they practiced it at home, and at school. However, if the students were unable – or unwilling – to create a video, they also had the option of writing down their personal reflection. Either way, this would be a moment for the students to autonomously reflect on the role that empathy plays in their lives, and personalize the topic that we had discussed in class. Ultimately, this activity would also constitute a form of data collection for further analysis at the end of the project.

5.1.2. LESSON 3: INSTIGATING A CONVERSATION ABOUT MORALITY

This lesson took place on the 26th of November 2021, at 15h30m, and only Teacher3, attended, because Teacher4's schedule overlapped, so she needed to assist another 4th grade class. That day, the students had been divided and invited to attend to different classes, so we only taught a lesson to half a class, which wasn't unpleasant in the least. In fact, it allowed us to have longer, more focused discussions with the students, and to give individual, full attention to each pupil when needed. The lesson focused on addressing yet another pillar of emotional intelligence: morality. Furthermore, the lesson plan that structured this class was designed in a way that truly substantiated the activities by mentioning evidence of learning, type of assessment, the anticipated problems (and solutions), among other issues that ultimately built a well-found course of action for this lesson. For further analysis, the lesson plan has been attached in the "Annexes" section of this report as **annex VIII**.

By this time, the students were already acquainted with the plot of the story, apart from the ending (which would be unveiled in the next lesson). Furthermore, they had already focused and reflected on moments of story where empathy plays an important role, as well as discussing related concepts (e.g kindness, open-mindedness). This lesson however aimed to discuss a parallel matter of emotional intelligence: the "distinction" between good and evil. The theme of morality was introduced by the means of another scene from the movie which depicts the interaction between The White Witch (the antagonist of the story), and Edmund Pevensie (a morally dubious character).

The lesson began with a brief revision of the previous class. The purpose of this first activity was mainly to refresh their memories of the previous class, in order to establish a consistent bridge with the topic of discussion of this new lesson. Besides, the relationship between

Lucy and Mr. Tumnus worked as a fine contrast with the interaction between Edmund and the White Witch, which was be the major theme for this class. After recalling the main points of the previous lesson, the discussion was directed towards the storytelling activity, and the students were asked about their feelings regarding the White Witch and Edmund's relationship.

In the scene, Edmund – a twelve-year-old boy – discovers Narnia for the first time after going through the wardrobe in order to go after his little sister Lucy. However, he does not find her, and instead meets the White Witch for the first time. Their meeting was rather tumultuous, and as soon as the White Witch deemed Edmund indispensable for her immoral quest, she emotionally manipulated him for her own benefit. Edmund, who is a victim of his innocence, which is typical of his age, betrayed his siblings' trust in exchange of validation and promises of power. He didn't realize the White Witches' words were empty, but the motivations behind his decisions were cunning, nonetheless. The scene of the film ends with a shallow agreement of these characters to "help" each other, even if their intentions differ significantly.

After viewing the scene of the film, the students completed a worksheet with some multiple choice, and open – questions, which were essentially about the two characters' interaction. For further insight, the worksheet has also been attached to the "Annexes" section of this report, as **annex IX**. This activity was meant to be done both individually, and then collaboratively, which differed greatly from the previous approach of a full-on discussion (like the one we engaged in last lesson). In other words, as opposed to a strictly oral debate, the students were handed a worksheet to fill out and hopefully keep track of the discussion. This aim was to learn from previous mistakes, and make the students feel engaged enough to not lose interest in a fundamentally abstract discussion. Ultimately, it was a good decision because the pupils successfully completed the task, shared their opinions, and showed interest in the activity.

The first part of the worksheet consisted of six multiple choice questions that would build a foundation for the characters' feelings and first impressions of both story characters. This worked on their emotional perception, as well as their visual literacy skills. We made a point in stating that the answers to these questions didn't fall into the category of "right or wrong". In other words, the questions were purely subjective and therefore the students needn't to worry so much about a right answer. In fact, all they had to do was to give their honest opinion, back it up with concrete examples if possible, and tap into their emotional discernment, and develop their critical thinking. Ultimately, the students were developing their critical thinking skills just as much as their emotional awareness, which was also a core goal of this project.

In the meantime, some students also asked the opinion of the teacher on the matter multiple times, and we actually had a very good discussion about both characters' identity and motivations. The reasons as to why the students felt compelled to engage the teacher in their discussion could be justified by the strong bond that had already been established between them. Notwithstanding, this could also be proof that the students were slowly starting to take ownership of what they had been discussing in class. In other words, the previous activities were centered on investigating what would be the students' reactions to particular situations, as well as caring

for/respecting other peoples' perspectives and opinions. Therefore, the students could have wanted to act on those ideals, and start by asking the teacher about her own feelings about the situations. Either way, this complicity only added more substance to the discussion.

For instance, the last question on their worksheet was "Would you trust the White Which? Explain your answer", and this led to an interesting conversation since some students answered that they could maybe give her a chance to be friends, and other pupils were very assertive in saying that they would never trust her because she was manipulative. They asked our opinion, and we recast our answer in the form of a question. The students were asked if they thought that a person could be kind to others if they had never been taught how to be so themselves. In other words, we talked about how experiences can significantly shape one's personality, and how behaviour is increasingly difficult to alter once people become older – beliefs start to become stricter, behaviour patterns start to develop, outlooks on life begin to cement... and although it should not be an excuse for wrong-doings, it is a skill to practice empathy, and understand that the concepts of "good" and "evil" are subjective by nature (and a part of everyone – even the heroes). We also strove to turn the tables and make this abstract conversation more tangible, and real. So we gave two main examples that the students could relate to, in order to structure these concepts, respectively.

The first one was based on the students' actual experience. We made a point of saying that they are loved by their parents, they have access to a wonderful education, they have a great group of friends, they have dreams and aspirations, but that others aren't as fortunate. The students were led to realize that there are people who grow up without love, support, understanding; without someone to teach them kindness, empathy, humility, among many other values. How can we expect them to be "good" if they were brought up in an arid emotional environment? In other words, it is contradictory to expect someone to behave in a certain way if they've never learned how to in the first place. As has been previously stated, it is a matter of "putting oneself in another person's shoes" (that we ourselves could experience someday), and refraining from making a hasty judgement. This habit plays a big part in practicing empathy, and it further proves that morality cannot truly be simply judged in a "black and white" manner. It is subjective, and depends on motivations, and even on interpretations.

The other example that was shared with the students dealt specifically with the concepts of "good" and "bad", which are constantly being depicted in stories, books, and films. We painted a picture for them, and tried to make it as tangible as possible, so we picked a day-to-day example which they could easily identify with and understand. Due to our culture, we are typically taught that we should always be of service of the elderly when necessary. So, it is not unusual to help an older person with their groceries, or to give up one's seat in public transportation for the elderly. Therefore, the students were told to imagine a situation where an older lady is about to cross a busy road. The "good", and moral, thing to do would be to be of assistance and help her with her endeavor. That is what is instilled in our values as the right thing to do. The students agreed. However, if the older lady as very adamant in not requiring any assistance, suddenly, the right

thing to do would become “wrong”, because that particular detail made all the difference. This, the concepts of good and bad ultimately depend on one’s perspective. The students were silent, as they were taking this in, which made me feel somewhat relieved, and confirmed that they were engaged in the lesson. The argument that we strove to make was that the labels “good” and “bad” shouldn’t be applied all too liberally because they are subjective in nature. Furthermore, the perception of morality may very well rely on – or depend – on acute emotional awareness, as opposed to the proclivity to cast hasty, unequivocal judgements.

This brief discussion paved the way to reflection for the last two, open-ended questions of their worksheet. Essentially, the questions asked the students to decide whether they thought both the White Witch and Edmund were good or bad people. The children’s answers were not disappointing as they revealed emotional intelligence. Regarding the latter, many students said that he was just a child, which explained that his innocence accounted for his bad behaviour towards his brothers. The same empathetic view was extended to the White Witch herself, when some students thought that deep down, she could be a good person, and if she behaved poorly, it was because she had some inner reasons to do so. Nevertheless, there were pupils who continued to think that they were bad characters, and who were capable of explaining why.

All in all, we considered this to have been a successful class because the main purpose was to make the students think about these topics, and perhaps broaden their emotional perceptions. However, part of the reason why we were able to have a more fluent – and at times, personalized – discussion was because the class was smaller on that day. The number of students in a classroom really does matter as far as productivity goes. Besides, the pupils were allowed to write in Portuguese if they needed to, because these aspects are hard to be expressed in English, as the children’s language level is still too limited to do so in the target language. Besides, it is worth mentioning that this was also a difficult cognitive task, and children still don’t have enough language skills to complete it in L2. Therefore, for the sake of time management and effective communication, some students opted to answer their questions in their mother tongue. After their worksheet was completed collaboratively, the lesson was finished right on time, so everything went according to plan proving that the lesson plan had catered for the children’s characteristics and learning needs.

5.2. LESSON 4: VIEWING OF THE FILM: “THE CHRONICLES OF NARNIA”

This lesson took place on the 29th of November 2021, at 15h00m, and only Teacher4 attended, because the co-operating supervisor’s had a prior engagement, which led her to miss a days’ work. Nevertheless, this lesson went rather smoothly, considering that the main purpose was to unveil the mysterious ending of the story, and see who among the students was able to correctly predict the actual ending of the story that they had been working on for a full week. Furthermore, the lesson plan that structured this class was designed in a way that truly substantiated the activities by mentioning evidence of learning, type of assessment, the

anticipated problems (and solutions), among other issues that ultimately built a well-found course of action for this lesson. For further analysis, the lesson plan has been attached in the “Annexes” section of this report as **annex X**.

The lesson began with a brand-new affirmation “Let your dreams be your wings” since this lesson marked the beginning of the week. Once again, it was decided not to go into a deep reflection concerning this routine because that would be the icing on the cake of the last project lesson – the Escape Room. Once again, in order to allow for time-management, this activity lasted for about five minutes, and the brief discussion of the statement predisposed the students’ mind to the idea of life purpose, dreams, and even prophecies (which lined up with the overall theme of the final part of the film).

It was followed by a recap activity which consisted of reminiscing the story in the picturebook. Essentially, the students had an opportunity to go back and remember where we had left off in the storytelling process, and therefore be more attentive while watching the film to find out what happened in the end. To achieve that, we had a conversation for roughly ten minutes, to recall key ideas, scenes, and vocabulary from the digital picturebook. It was interesting to discover that the students remembered virtually every single important detail from what was delved into with the picturebook. This allows one to assert that the storytelling was successfully impactful, and that the students were ready to watch the final part of the film.

At the time, the students already had a fairly broad notion of the plot, the character dynamics, the imminent tension and suspense, the possible outcomes, etc. Thus, the film was a resource which would reinforce their conceptions and expand on their emotional perceptions. As a visual resource that presents a motioned order of adventurous events, this film brought about a much more engaged posture of the students. This was actually expected because it is one of the most impactful representations of stories that there is - partly due to both the raw emotions expressed by characters in real-time, and to the striking soundtrack that is used to accompany emotionally loaded scenes, for example. Besides, it was a good opportunity to analyze students' emotional responses from the moment that the protagonists took on a more meaningful role as the story progresses - especially since the ages of 2 protagonists (Lucy and Edmund) are close to those of the students.

Besides, the purpose of viewing "The Chronicles of Narnia" was also to analyze to what extent would the children pick up language. The subtitles were on, and there was enough silence in the room for each student to have their own personal viewing experience. However, there were some moments along the way where the teacher had to pause the film due to the fact that their utter excitement over certain scenes was just excessive, impeding a productive learning experience. At times, this resulted in students whispering to each other, having side conversations, standing up in the middle of the class, making loud comments, and sometimes even shouting out of pure rush. It disturbed the flow of the activity, and suddenly, no one was paying attention to the dialogues, nor the scenes – which in turn greatly reduced the chances for

meaningful language acquisition. To further complicate things, there were some technical difficulties with the sound system in beginning of the lesson. On account of those delays, a quick decision was made to skip some scenes of the film – namely the ones that dealt with full-fledged war. However, the ending was still unfolded, and the majority of the students were utterly surprised! All in all, it was a successful lesson as far as reaching yet another project milestone.

5.2.1. LESSON 5: DISCUSSING THE TOPIC OF SELF-AWARENESS

This lesson took place on the 30th of November 2021, at 15h30m. It was attended and evaluated by both the co-operating supervisor, Teacher3, and Teacher4. At this point, the students were already familiar with the plot of the story, as they had read the digital picturebook and viewed the film. In previous lessons, the pupils had learned about abstract topics that are intimately related to emotional intelligence, such as empathy and morality. These topics usually focus more on the awareness of oneself in regard to somebody else. To provide some balance, the following two lessons would take a more introspective spin and emphasize the importance of inner work as the starting point of healthy social skills. This lesson in particular focused on the idea of self-awareness, as well on the sense of community vs. individuality. Both concepts would serve as a foundation to shed light on the importance of making an effort to accept (and work with) people who have different personalities differences, and strive to work together efficiently towards a common goal. Furthermore, the lesson plan that structured this class was designed in a way that truly substantiated the activities by mentioning evidence of learning, type of assessment, the anticipated problems (and solutions), among other issues that ultimately built a well-found course of action for this lesson. For further analysis, the lesson plan has been attached in the “Annexes” section of this report, as **annex XI**.

The beginning of lesson was dedicated to a revision of the previous one, and to discussing if the ending of the story was what they had expected it to be. The purpose of this initial discussion was to prompt a conversation in L2, whilst activating previous knowledge, and eliciting new vocabulary. Besides, the main goal was to find out more about their favorite characters. Naturally, the discussion was led towards the Pevensie siblings (and the dynamics among each of them). This allowed the conversation to align with the overall theme, and intention of this lesson, which was analyzing how differences in personality can be appreciated, and ultimately be used to attain common goals.

First and foremost, it was implemented an opening activity that involved fact files of each Pevensie sibling’ personalities (the most important characters of the story) in order to engage the students right from the beginning. Actually, the fact that the protagonists of the story were all siblings, as well as the pupils’ favorite characters, provided enough cohesion to prepare a meaningful, and exciting activity. For further insight, a sample of the personality check file resource has also been attached to the “Annexes” section of this report, as **annex XII**. The students’ task was particularly interesting because they would then analyze just how different the protagonists’ personalities were, including how they evolved throughout the story and how much

they affected the outcome of the narrative. This was important because besides tackling key vocabulary regarding traits, the students spent time understanding how the four siblings was so different from one another, therefore building a strong foundation for the following class activity.

Then, the main activity of the lesson took place... outside of the classroom. It was named "Me, myself, and I... and the Mirror", which has been attached to the "Annexes" section of this report, referred to as **annex XIII**. At this moment, each student had their own fact file with many personality adjectives in a list format (e.g., brave, kind, selfish), followed by a range of 0% to 100%. The aim of this activity was to work on self-reflection, and on their self-awareness skills.

In reality, as Murtezaj (2014) defends in his TedTalk, self-perception and inward reflection are paths that lead to peace of mind, and mental strength because the self-understanding that comes with it runs very deep. Besides, when this competence is paired up with empathy, one is able to understand how (and why) others can be (and act) differently from one another, which is key when it comes to solving conflicts and emotional management. Thus, this was indeed a valuable exercise to have the students do as it would get them to bear the pros of self-reflection and acquire this habit from a young age, while they are predisposed to it.

They were led to a particular hallway of the school that had ten little mirrors on the walls (five on each side). This activity lasted roughly fifteen minutes, and it consisted of the students going in front of one mirror, and searching within. In other words, they had to ask questions, and be honest with themselves in order to evaluate their own personality accurately (e.g., from 0% to 100%, how brave am I? how kind am I? how selfish am I?). While they were doing these self-reflective exercises, they were to look directly to the mirror – as if they were facing themselves.

This allowed them to have a better understanding of not only individuality, but also diversity because at the end, due to the fact that there wasn't a single student fact file that had the same exact answers as another. It is therefore possible to conclude that they were all different, and we picked on that precisely to draw a parallel with the Pevensie siblings' role in the outcome of the story. The last activity of this lesson involved a big four-piece foam playmat, and many paper stripes inside a duffle bag. The students were asked to help reorganize the desks so that the arrangement of the classroom would be "group work friendly". With that mind, we all joined six tables together to resemble the structure of a square, and all the students were asked to sit around it. The four-piece puzzle was placed on top of the tables and began the activity "Personality Puzzle", an interactive moment which will be attached to the "Annexes" section of this report, as **annex XIV**.

Each piece of the puzzle corresponded to a Pevensie sibling, and each paper strip inside the duffle bag had one accomplishment written on it – a good thing that one of the characters did that played a significant part in the outcome of the story. Together, we assigned each paper strip to a specific piece of the puzzle. At the end, the students looked at an organized structure – which they put together themselves – that depicted just how valuable each sibling was for the liberation of Narnia. Afterwards, when the puzzle was complete, one piece was taken out and the students

were asked if they thought that the outcome of the narrative would have been possible if one of the siblings wasn't there to assist their quest. Naturally, the answer was no, and so we repeated the process until each siblings' role in the story was covered. The idea to convey was that, despite them being very different from each other, they managed to be stronger together. In other words, the purpose of this activity was to construct, and emphasize, the idea that sometimes friends need each other in the face of challenges for the greater good (just like the Pevensie siblings needed one another).

All in all, the approaches that were used in this lesson allowed for the new topic to be discussed in a way that the students could relate to. Once again, fantasy was the foundation for a connection to reality. The lesson was finished by emphasizing the fact that the students weren't all that different from the young kings and queens of Narnia. Each sibling had an important role in the narrative, and if we took one of them out of the picture, the prophecy would have never been completed. So, they needed each other. They overcame their differences – which existed, undeniably –, worked together for a goal and won. That was exactly what the students should do with their classmates and friends, since they are indeed a team, and have been so for a long time.

5.2.2. LESSON 6: DEBATING THE CONCEPT OF PROHECY

This lesson took place on the 2nd of December 2021, at 15h30m. It was attended and evaluated by both Teacher3, and Teacher4. For the purpose of contextualization, each lesson plan relied fully on the story of Narnia (which the students already knew). This sixth lesson followed the same approach as it challenged the children to reflect on the idea that everyone has a purpose in their lives. The objective was to take on the meaning of prophecy – which is quite relevant for the story's plot – and draw a comparison with real life. In other words, the students and us reflected on the idea of embracing fantasy as the first step into materializing one's thoughts and desires. Furthermore, the lesson plan that structured this class was designed in a way that truly substantiated the activities by mentioning evidence of learning, type of assessment, the anticipated problems (and solutions), among other issues that ultimately built a well-found course of action for this lesson. For further analysis, the lesson plan has been attached in the "Annexes" section of this report, referred to as **annex XV**.

The lesson began with another (yet, the last) affirmation for the project. We brought a rather sizable paper strip of cardboard with the sentence "Everyone has a purpose in their life". The students were not asked to reflect upon it as we would do so together at the end of the class. The purpose of this initial task was to introduce the topic and set the lesson off with this main theme in the children's minds. The fact that children are innately curious helped a lot because even before we tried to move on to the next activity, they were already commenting on the meaning of the affirmation, and their own opinions weren't too far off from what had been prepared for this lesson. So, everything seemed to be on track.

After putting them in groups, the students were asked to type in their iPads (more specifically, the aforementioned Mentimeter resource) words that came to their minds as soon as

they thought of the term “fantasy”. As a scaffolding technique, we handed out a sheet of paper to each pupil with many words on it – some were appropriate, and other were random (e.g., dreams, food, sleep, school). This would help the students who struggle a bit with English vocabulary to feel more comfortable in selecting appropriate words and writing them down on the “Mentimeter” app. Thus, we could judge the words that the students had chosen to type in and have a clear notion what their perspective of fantasy was, and therefore adjust the next task accordingly. It is worth noting that the students’ word cloud will also be in the “Annexes” section of the report, referred to as **annex XVI**.

As expected, the word cloud that the students had created revolved around words such as “magic, imagination, illusion, stories”... in other words, fictitious matters – the complete and utter opposite of what reality stands for. This was exactly what we wanted. We often think that the idea of “fantasy” has a negative connotation when connected to the realm of education. It is indeed a mindset that ultimately gets lost in adulthood, more often than not. However, the terms “fantasy” and “reality” are not exactly at separate ends of a spectrum. In fact, they have a symbiotic relationship. They feed off each other, and together they give meaning to life and the most individual pursuit of dreams – after all, until one’s dreams are put into a practical reality, they are nothing but fantasy. As it has been explained in section 2.1 of this report, fantasy is intertwined with imaginative learning, and the worth in letting children be freely creative is precisely the possibility of them coming up with ideas that will be ultimately worth something once put into a practical reality (Robinson, 2007). Reality needs to be imagined on a creative realm. In other words, children need to fantasize about something first, and then consider how to turn it into reality. In fact, as Brown (2018) claims, someone once imagined a device that could cook food in under three minutes, and today we have microwaves. This further proves that fantasy and reality aren’t opposites, rather than complementing of each other. The statement isn’t meant to invalidate people’s aspirations by stating that they lack realism. Yet, this is often how it is interpreted, which is what we strove to address in this lesson.

Therefore, for the next this activity, we toyed with the meaning of fantasy – as well as its implications in real life – and tried to deconstruct it in a very elementary manner, so that the students could relate to it in a meaningful way. The students and us had a wonderful conversation after students were asked if thought they could coexist with each other, or if they were binary opposites. The majority of students that participated in the discussion stated that they are in touch with fantasy every day, so it is indeed part of it. Some also said that fantasy is not a bad thing just because it doesn’t technically exist; instead, it is part of dreaming, and dreams are crucial in life. The aim of this conversation was to expand the students’ perspectives on the definition of fantasy, and how it is so ever present in our day to day lives. To me, the last statements, regarding the importance of dreaming, built a natural connection to another part of the discussion.

We made a connection between a previous activity that the students had carried out in our English teaching classes. They had started a mini project titled “List of skills and Goals”, which basically required the students to write down one thing that they were good at doing, one thing

that they enjoyed doing, and finally one thing that they would like to do in the future. Furthermore, they were supposed to add one more thing to their lists at the end of every week, so they didn't lose track of their strong-suits, interests, and goals for the future. This activity allowed them to create a meaningful bond with the grammar point taught in class by using in context ("like + ing / be good at + ing"), as well as to work on their emotional intelligence thought self-reflection. Moreover, it was emphasized the importance of being aware of one's skills, as well as the importance of visualizing goals (and writing them down on paper) – they are the first steps to self-awareness, and even self-actualization. This mini project proved itself most useful for this particular lesson.

The students were asked to glance over the goals that they had written in the previously lessons. We wondered whether or not the students could say that they could be categorized as fantasy. They said "no" because they remembered writing them in class, which we counteracted by saying that they weren't part of reality either. There was silence, and we proceeded to try and further emphasize the beauty of magic in their minds and hearts. They were told that fantasy should never be perceived as being an inferior, or unfortunate thing. We all have strong suits that make our skills unique, and we all have goals and aspirations that we strive to attain in the future, and that is a big part of dreaming. At this point, many students agreed that dreams give life a certain direction, to which was added that it not only gives direction, but it also provides us with a purpose.

Having said this, we to move on to the last activity of this lesson. We played with the term "purpose", and made sure the students' knew what it meant in Portuguese. Once they defined it quite well, we started to use it interchangeably with the term "prophecy", which they also described fairly well. Consequently, this conversation was then connected with the story of Narnia, once more. To contextualize the thought, we brought up the Pevensie siblings and the role each one played to liberate Aslan's kingdom from the White Witch's domain. They clearly had a prophecy written about them, even if they didn't know it at first. They were just typical English boys and girls – the same age as the students (as was also empathized), but they were indeed meant for something bigger and greater.

This automatically begged questions such as: "what if everyone has a prophecy written about themselves?", "what if everybody has a purpose in life?" to be asked . Eventually, these thoughts were directed to the students, and they were asked what they thought that their own purpose (or prophecy) was all about. Naturally, they didn't know the answer, nor are they required to at such a tender age. Still, we circled back to the opening affirmation "Everyone has a purpose in their lives" and further explained that the students that they all should believe in their own potential...even when it is very tempting not to. Afterall, they all have their own prophecies to sort through soon enough (just like the Pevensie siblings did).

This ending of conversation gave a certain purpose to the final task of the lesson. In a nutshell, the students needed to write a letter to themselves, to put inside a time capsule and to open many years from now. In that letter they had to write about themselves at the present time,

and about their future hopes and dreams. The aim of this activity was to put some thought into the future endeavors, and to put into words what the students desired for themselves, and therefore for their future. Having faith and putting thoughts into words – in order to fill them with meaning and intention– constitute an important process to ultimately broaden self-actualization skills, and emotional intelligence.

To scaffold the activity, and help the students, they were shown a sample letter that worked as a frame of reference with which the students could guide themselves into writing a well structure letter. For further scaffolding, we highlighted familiar English grammar structures in a sample letter, and wrote them on the white board for the students to make use of them in their own letters. Overall, they understood the assignment and came with up really endearing, appropriate texts addressed to their future selves. At the end, they put their letter inside envelopes, and then inside a box for it to be shipped... to Narnia. In a matter of a few years, they'll be sent back, and the students will read them! With this said, evidence of the time capsule has been attached to the "Annexes" section of the present report, referred to as **annex XVII**.

All in all, it was a good lesson to wrap up the major theme of this project: emotional intelligence. Above anything else, the ultimate goal was to make the children reflect on these abstract contents, and we believe that this theme was very pertinent for the students (and a especially meaningful). I'm pleased that they were quite engaged all throughout. Lastly, the argument for the lesson was that fantasy is very much alive in reality, so these two terms do not have to be binary opposites. They can't, actually – that is the beauty of it. Hopefully, this idea will be forever present in their minds and hearts.

5.3. LESSON 7: ENGAGING IN A NARNIA-THEMED ESCAPE ROOM

This lesson took place on the 3rd of December 2021, at 15h30m, and it was the conclusion of the Narnia project. It was evaluated by our supervisor, besides being attended by Teacher3, and Teacher4. The main point of this lesson was to bring together what the students learnt by analyzing the digital picturebook and the film, as well as work on their English skills through language exercises targeting grammar and vocabulary. Therefore, this gamified activity strove to consolidate all the content that had been taught and learned throughout the lessons, as well as to work on some 21st century skills (e.g., collaboration, flexibility, productivity, initiative), considering that the students worked in groups to complete challenges in order to win the game. Furthermore, the lesson plan that structured this class was designed in a way that truly substantiated the activities by mentioning evidence of learning, type of assessment, the anticipated problems (and solutions), among other issues that ultimately built a well-found course of action for this lesson. For further analysis, the lesson plan has been attached in the "Annexes" section of this report, referred to as **annex XIII**.

As soon as the students entered the classroom, they were puzzled to see a different classroom layout. The classroom was organized in a group format, which meant that the students

were to work collaboratively. We proceeded to ask them if they knew what an Escape Room was, and most of them were really excited because they were motivated to carry out this type of task. We then clarified the purpose of an Escape Room and told them that we had brought a set of challenges for them to work through in groups in order to collect the “key to freedom”. This last part appealed to the children’s imaginations because we moved to the back of the classroom and pretended to lock the door with magic powers. For a dramatic effect, we also ruffled the door handle a few times, to give off the perception that they were, indeed, locked inside the classroom. Naturally, some believed it, others were highly suspicious... but ever so a bit doubtful. In the end, they were excited, and motivated to begin the activity, which was what was mainly intended.

We proceeded to place them into the respective groups, while keeping behaviour management in mind (since some students didn’t particularly like the group arrangements). In fact, we made in point of discussing the importance of working collaboratively, even if the group members aren’t the ones, they would have hoped for with them – the point is to build on work ethic and social skills, and not necessarily to deepen friendships. The students still frowned a little bit, but the reminder of a “locked door” and a magic “key to freedom” seemed to capture their attention again – which was when the envelopes were taken out, and we then explained the purpose of those which had been glued to the white board.

In essence, we brought five envelopes to assign to each group. Each “challenge envelope” had a set of tasks inside, as well as clear instructions on how to complete it. Although the nature of the tasks varied per group, the main focus was on the use of the English language. In fact, the groups received challenges whose difficulty matched the strongest skills of their members. The reason for this was not only to avoid discouragement while dealing with language, but also to facilitate time-management. Besides, it was also a strategy to cater for each students’ learning needs and to create a more inclusive classroom. Essentially, every single task was aligned with what the students had been studying since the beginning of the lessons dedicated to this project – vocabulary themes related to wildlife, for example, as well as grammatical points that had been looked at and practiced, such as “like + ing / be good at + ing”, for example. Additionally, I found ways to incorporate, and contextualize the language exercises with the story of Narnia depicted from the picturebook / film to allow them to practice the language in context.

The groups had been previously organized so that the students who possessed a very high language level could be paired up with the quietest, shyest ones. In other words, mixed ability groups were formed in order to promote teamwork, and to encourage the students to motivate each other to do a good job on the language exercises, regardless of skill discrepancy among the members. However, there weren’t enough students to form the ideal number of groups, so the students and us opened the last “challenge envelope” together, and collaborated to complete the final task.

The challenge of the first envelope dealt with animal vocabulary. The students were supposed to recall particular animals from the story (e.g., lion, wolf, beaver) based on a set of clues. The next step was to write down their diet, and respective habitat (e.g., “Lions are

carnivorous. They live in savannahs.”). This challenge was given to students who were stronger at sorting out vocabulary, and writing concise sentences with simple grammar. In fact, this activity followed a CLIL⁷ approach. As Darn (2016, p. 2) attests, “the essence of CLIL is that content subjects are taught and learnt in a language which is not the mother tongue of the learners. Knowledge of the language becomes the means of learning content.”. Accordingly, this activity dealt with Natural Science content that had been covered in English classes (e.g., wildlife, natural habitats, animal survival, camouflage.). By accomplishing this well-rounded challenge, the students worked on the content, while simultaneously working on the target language.

The task inside the second envelope targeted grammar. The students were supposed to remember certain plot details of the story, and then fill in the gaps accordingly. In this case, they had tap in their knowledge of the present simple tense, and make use of the grammar structure “like + ing / be good at + ing”. The group of students who did this task in particular was rather productive, so they finished it way sooner than it had been anticipated. To buy myself a bit of time, we improvised a familiar exercise to the one they had to complete in the “self-awareness” lesson. We asked if they could create their own personality check file, to later on compare how close they were to the protagonists of favorite characters. They were pretty much on board with the idea, so that was useful as far as time management went. Besides, it was also as a strategy to keep students motivated and on track. In a similar future endeavor, it would be wiser to consider back-up activities to rely on whenever strong students exceed productivity expectations. In other words, it is important to anticipate the occurrence of these situations, as well to draft immediate solutions in order to keep the pupils working on track in an engaged manner.

The activity in the envelop n.3 targeted writing skills. The students had previously discussed the topics of «seasons of the year» in English classes, so we wanted to incorporate that with the task, and the story. Since the ever-lasting winter is a crucial motivation for the protagonists’ quest in Narnia, the writing of a paragraph was proposed; one that explained why a particular character hated the winter, while another one loved it. For that, they had to remember the plot of the story, and also recall some scenes from the film. Furthermore, the group would also have to give their own opinion about winter being the best season of the year... or not! This activity was a bit lengthy, and potentially the most difficult of them all. The reason for that was because this task required written fluency, and critical thinking. In other words, the students had to answer two questions and give their opinion in no more than a paragraph of fluent English. Therefore, it was assigned to the strongest group, with students who had a proclivity to be very expressive and detailed when speaking both in Portuguese and English, as well as at the time of writing texts.

The challenge inside the fourth envelop deal with another grammar point that we had worked on in previous classes together. Besides a general knowledge of the present simple tense, the students also had to recall the structure “want / would like to + infinite” and fill in the gaps of

⁷ Content and Language Integrated Learning, originally defined in 1994 by David Marsh, and put into practice in 1996 by UNICOM, University of Jyväskylä, as well as the European Platform for Dutch Education.

a text about Narnia's protagonists. That group was also quite strong, so their work was done rather quickly as well. Nevertheless, they had come up with several possible answers for the gap filling exercise, and some of them actually made sense. So, while still validating their answers, we spent a bit more time with that group in order to lead them towards specific grammar structures that were actually supposed to be worked upon.

The fifth "challenge envelope" was for the students and us to manage as one big group, collaboratively. However, it was only opened after each group had finished their own tasks first. When everyone was ready, we started the last challenge. The activity was focused on the grammatical structure "why + to" ... "why + because" (which had been dealt with in class), and contextualized by the plot of Narnia's story. The questions were asked out loud and we empathized how important it was for the questions to be answered correctly... as if Narnia's fate depended on the students. That was a good strategy to keep them focused and on track, because they really tried hard to remember the story and give detailed answers. In the end, the questions were answered correctly by using the proper grammar point, and with time to spare. In the beginning of the lesson, a digital time bomb was used as a recourse, and projected it on the board! The objective of this resource was to allow the students to manage their time appropriately. This time element of escape room promotes competition, which in turn engages students. As Tercanli et al. (2021, p.24) points out, escape rooms "often incorporate competitive aspects of play. Thus, there are EERs, which allow participating teams to compete against each other by e.g. trying to escape the room more quickly than the competing teams". Besides, the digital time bomb gave the students a sense of urgency because every time they failed to listen to each other in the group and collaborate, or every time they would fail at a task, they would lose even more time. Once more, according to Tercanli et al. (2021, p.24), "On the other side, wrong solutions can be sanctioned with point deductions or time penalties (...) In this way, students can be encouraged to apply problem solving rather than just guess the solution".

The groups were working all at the same time, so that was when we learned how arduous it can be manage multiple groups at once. For example, somehow, the teacher miscalculated the amount of noise that five groups of students working together at the same time would bring about. The fact that she had her named called at least once a minute came as a shock as quieter behaviour had been expected. Another example would be having a handful of students calling the teacher at the same time. The group management skills that this activity required were crucial for the flow of the lesson, although it was a very demanding experience. However, it was managed due to flexibility and vitality. After one group finished the tasks inside the respective envelopes, the students would call the teacher to proofread their work. If they had done well, then they would move on to the next level of the: deciphering a code.

There was a number written on each "challenge envelope", ranging from one to five, and glued to the white board were also five tiny "code envelopes" with the same numbers written on them. The idea was, that after the groups completed the tasks successfully, the students would go up to the white board and collect the corresponding "code envelope" – the one with the same

number as their “challenge envelope”. Inside the tiny envelopes, there was a row of numbers (seemingly out of order) written down below the hint: “Sometimes fantasy makes no sense... sometimes numbers are letters...!”

The clue basically meant that for each number, there was a corresponding letter – and the code was alphabetical. In other words, counting the numeric position of the letters in the alphabet was essentially the way to solve the riddles (e.g., the sequence “11-5-25” translates to “K-E-Y”: Key). After everyone deciphered the code within their own tiny envelopes, we wrote each code in order on the white board. In the end, the found “key to freedom” was the following statement: The key is inside another teeny-tiny envelope!

Naturally, the students were confused (which they expressed very promptly). There were five “challenge envelopes”, and five “code envelopes”, and suddenly there was another one that holds the key to freedom? One more tiny envelope had been purposefully hidden and placed in a strategic place in the classroom. This was the part of the Escape Room activity where the focus would shift from language exercises to emotional reflection on the activity.

In the beginning of the class, we had brought along a half-body anatomy mannequin, that a science teacher had lent me, but put it aside without the students knowing. The organ models were attachable, which meant that they could be taken out at any given time. And so we did, to make a statement. We took out the heart and placed the mysterious sixth tiny “code envelope” inside the gap, just to then reattach the organ on top of it. Everything was covered up to later on the students find the “key of freedom” within... the heart. That purpose served as a metaphor for what we had previously discussed. The students were told that it wouldn’t be unusual that they would be confronted with obstacles and challenges in life, which would make them feel confused, frustrated, or even lost. However, it would be crucial for them to take a step back and search for the answers within... in their hearts. We also discussed the fact that, sometimes, it is possible to overthink, to overanalyze and rationalize too much... to the point of losing track of what could truly shed light on our paths to fulfillment, happiness, perhaps. So, relying on “logic” without disregarding matters of “emotion” could very much ease, and balance, the typical ups and downs of life.

The heart provides comfort, often times, and perhaps even clarity. We concluded this conversation with a reference to the affirmations that were still glued above the board: “The world needs me”, “Let your dreams be your wings”, and “Everyone has a purpose in their life”. This project relied fundamentally on fantasy, so we could not miss the opportunity to remark about the power of letting one’s imagination carve the path to one’s aspirations. As it had been pointed out to the students before, they must believe that they have a purpose to fulfil in life. So one might as well give enough room to our dreams, and emotions to provide us with a perspective of what we would like our life to be like. So, having said this, the students were asked if they could guess where the last “code envelope” was hidden in the classroom, while subtly pointing to our heart.

Noticing the conveniently placed anatomy mannequin in front of us, many students followed our reasoning and deduced the correct location pointing to the heart, letting us know that they had found it! We asked one student to stand up and retrieve it, and then they were all excited to know the last and final clue to win the Escape Room and “unlock” the classroom door! They were so eager to know what the “key to freedom” was so we took our time building suspense by opening the envelope. Inside there was a folded piece of paper with something written on it. It was a cry of war used in the film: “For Aslan! For Narnia!”.

We asked them all to come together at the front of the class, so they could be facing the door, instead of having their backs to it. We explained what a war cry was, and said that the only way the door would be magically “unlocked” would be if the students worked together as a unit one more time, and yelled the respective war cry at the top of their lungs so it could be heard all the way to... “Narnia”. We counted to three, and they amused us by shouting it once and immediately running towards the door! They opened the door and ran to the corridors in sheer joy and excitement, which was scary frankly, because we weren’t counting on having an empty classroom! However, both supervisors reassured us, and they eventually came back with a huge smile on their faces.

There were five minutes left until the end of the class, so we took that time to ask the students if they had enjoyed the activity, and what they had learned from that lesson. After listening to their comments, we showed our appreciation for the students’ excitement and behaviour, and ultimately dismissed the class. The Narnia project was officially brought to an end but their paths towards emotional competence had just begun. With this said, a sample of all the activities given to the students, as well as visual evidence of some of the materials used to support this activity have been attached to the “Annexes” section of the report, referred to as annex XIX.

6. NATURE OF THE CORPUS AND ANALYSIS OPTIONS

As the name suggests, the main goal is to explore and understand the relevance (and advantages) of the articulation of Fantasy in the primary school curriculum (namely in ELT), and to analyze the role of magic stories – namely “The Chronicles of Narnia” – in the development of essential skills, abstract thinking, and emotional awareness / competence. As so, the main data collection instruments will be influenced by the inevitable subjectivity that is associated with topics of emotional response, abstract thinking, and imaginative learning. This means that we will spare most of our attention to discover the answers to «why and how», in comparison to analyzing the results that come through by asking «what». This being said, the primary qualitative data collection instruments will be “documentary analysis”, “field notes” and “interviews”.

Moreover, to support this primarily exploratory research, quantitative data also played a big role for the conclusive portion of this project, as it presents a structured way of collecting data and deriving results. For this, self-regulating questionnaires were frequently given to students – as the phases of this project progress - so that, in the end, it would be possible to look at the relationship between variables (cause-and-effect) and efficiently draw an ample conclusion, supported by reliable statistics. Even so, an objective analysis of curriculum, coursebooks and lesson plans took place in order to comprehend how Fantasy is attended to and managed in Primary English classroom– and to further justify the theoretical framing of this work.

6.1. DOCUMENTARY ANALYSIS

An analysis of the school dimension and the role it plays in the learning opportunities provided to the students was undertaken. Furthermore, an investigation was carried out about the overall learning environment of a typical primary English classroom at the school, as well as thorough ethnographic research concerning the community of a fourth-grade class, accompanied by Teacher3, the co-operating supervisor, as well as their main English teacher.

The school is located in Porto, and the class that we have been assigned to is composed of 20 students, who have English classes every day for an hour, typically in the afternoon from 3:30pm to 4pm. Accordingly this institution highly values the learning of the English language, aware of its importance as a fundamental communication tool in the global world. In the belief that learning a foreign language early allows students to expand their thinking and acquire a more global knowledge of the world - thereby understanding and respecting different cultural realities - the school offers its students, from Pre-School (3 years) to the 12th year, daily contact with the English language, through classes and a variety of other proposals like CLIL, STEAM projects, weekly homework, updated syllabuses, and technological training, etc. The CLIL (Content and Language Integrated Learning) project, developed in the 1st cycle, stems from the conviction that learning a foreign language is more effective when used as a content acquisition tool. The current demands of the society that our students belong to and will become active citizens in point to the

importance of knowledge as a process of integrating a wide range of skills, content, and learning. If this is true in itself, it is particularly relevant within the realm of learning a foreign language.

6.1.1. COMMITMENT TO EDUCATION

The school is convinced of the importance of training as a contribution to the transformation of the world, the faculty members invest in the integral development of all their students, enhancing the uniqueness of each individual student and the creation of happy life projects and a posture marked as being at the service of others. Therefore, the team of educators is seen as being a key element in the accomplishment of the school's commitment to education. There is a team equipped with human characteristics and professional skills of excellence, and the school develops a culture of rigor and demand; promotes teamwork and invests in the permanent training of all employees. These are the school's main ideals so that the community of educators, inspired by their sense of belonging, partake the shared responsibility in the commitment that unites them with their students.

The Educational Commitment of this school is addressed primarily to the students, by striving to provide them with an educational environment where they feel integrated and welcomed. It is embedded in the school's commitment to its students to focus on a holistic development, encouraging them not only to pursue, but also enjoy lifelong learning. Therefore, there is a desire to instill values such as discipline, humility, autonomy, and perseverance that constitute a significant portion of the true-life education project that the school seeks to honour.

The school also makes a pledge to honour human dignity and social justice. It recognizes both concepts as a foundation for the recognition of fundamental human rights. This is embedded in its curriculum and practices to develop an awareness and reflect on growing situations that pose an affront to social justice and morality. Therefore, the schools promotes an active engagement in events of material/human demand, in order to be of service to the most disadvantaged of society. Ultimately, there is a strong search for the promotion of independence/autonomy as to deepen the sense of personal responsibility in creating a more just, safe, dignified world.

The ties among the members of the educational staff at the school run very deep, as another of the school's commitment is unequivocally directed towards the community, as we have had the pleasure to witness, and to integrate. There is a commitment to the promotion of an active participation of each member, who should develop a sense of belonging and mutual respect within the school's community. There is an ever-present encouragement towards dialogue, cooperation, teamwork, and shared responsibility in the name of harmony and personal/professional fulfilment. Therefore, the team of educators is a key element in the accomplishment of the school's Mission and Vision. The educational team is equipped with human characteristics and professional skills of excellence, and the school develops a culture of rigor and demand; invests in the permanent training of all its employees, and privileges networking (i.e. educational partnerships with institutions in the environment). Besides, there is also a significant amount of effort put in

establishing a healthy participation of families in the education process of their children. Thus, parental engagement is fairly prominent in the school life. Thereupon, the concept of “community” is sweeping, but this only enriches the schools’ representation and environment.

Lastly, the school’s commitment to quality, and excellence is present in each educational endeavor that it takes on. There is clearly a sense of perseverance in favor of the continuous development of skills, hard work and productivity, given that the teachers have incredibly busy, and demanding schedules. Notwithstanding, there is also a great effort put into diverse assessment modalities/procedure to ensure the improvement of resources, practices, and individual/team performance. Therefore, this results in the promotion of data collection and analysis in order to support decision making and scholarly management. The idea of permanent assessment involving all members of the community is very much present in the school’s culture and policy. This typically results in a culture of continuous improvement, which relies on perpetual learning and collaboration. In fact, such commitment to the maintenance of a quality management system greatly influences the overall efficiency and performance of the school, which has earned it the name of one of the best private educational institutions in Portugal several times.

Due to all these factors, it is possible to state that the present project wouldn’t have been nearly as successful if it had been implemented in a school that was fundamentally different from the one that we have been assigned to. In fact, the nature of its commitments, and the depth of its educational oath naturally aligned with the purpose of this project, which was to broaden the emotional awareness of students in a way that would fit their holistic development as learners, and future citizens. Our main objective was to lead the pupils towards the understanding that each one of them has undoubtedly a prophecy to fulfil in their lives. The journey that leads up to it will ultimately require the students to rely on intrapersonal reflection – as one needs to be aware of one’s limitations and desires to reach clarity of mind and gain direction in life. It also requires interpersonal management skills, as we all must lean on the comfort, and support of others in order to thrive. Moreover, the students should honour their moral and social responsibilities because we all constitute an essential part of society and therefore should actively search to participate in its improvement. Additionally, there should also be a strong emphasis on the practice of empathy, understanding, and love, because even the greatest ones fail every once in a while. Furthermore, this project strived to share helpful values that not only build up a good work ethic, but also a good character: discipline, perseverance, kindness, humility, patience, open-mindedness, respect, among others equally as relevant for the pupils’ personal/emotional growth. Ergo, we believe that being assigned to an internship at a school that is naturally inclined to such commitments, and conscientious policies, made it easier for the essence of the present project to complement the curriculum, and understanding of holistic educational practices.

6.1.2. CLASSROOM LEARNING ENVIRONMENT

From October 2021 to January of this current year we had the possibility of teaching a fourth-grade class which is composed of 20 students in total. Most of the students in this class have been together since kindergarten, and only a handful came to the school in the first grade. Furthermore, there is one student, who is Chinese, that came from an international school and another Portuguese student who studied in a French school before enrolling in this school. Most of these students have a high living standard, and most of their parents are very adamant to being present and actively participative in their students' school life. Parents participate in meetings at the end of every term with the class teachers and also have the opportunity to talk to the subject teachers directly.

There is one student in the group who has special learning needs and that are supported by the (CAA) Centro de Apoio à Aprendizagem e à Inclusão (com diferenciação pedagógica) – an aspect that the school is more than equipped to manage and support. In general, the class group is very participative and very motivated, which is corroborated by their academic results and overall performance. They seem to be very hardworking and receptive, as they have 45 minutes of English every day, to foster and develop their language level which they began learning in kindergarten. Pupils get along with each other very well and interact in a healthy and enthusiastic way among themselves.

Moreover, it is worth mentioning that their English classes are integrated in a fixed timetable, taking place every day in the afternoon (from 15h30 to 16h30), except on Mondays when their class starts half an hour sooner than usual. They usually come to English class after a rather short break, still munching on some snacks. On occasion, the students were late for the lesson because the previous one had taken a while longer to finish (which extended their break by default). On rare occasions, they didn't have time for a break because the previous classes had run a bit later than usual. That resulted in the students being quite distracted and energetic, or tired and lethargic. Regardless of the disparity, there was a need to adjust to the class and find ways to manage the time we had reserved for the lesson, as well as the children who were in front of me, each in a particular frame of mind, waiting to learn.

Usually, from the start of the class, the students would take about 5 to 10 minutes to calm down. As a result, we needed to begin by immediately creating learning readiness by making use of opening routines, and warm-up activities. These activities embody a vital part of their class routine because they allow the pupils to separate "play-time" from "learning-time". Asking the students for the date (e.g., Friday, 3rd of December 2021), was a way to signal that the class had officially started, so it was an effective way of grabbing their attention first. Then, the opening routine that we had opted for since the beginning was to go over a "daily affirmation", which really seemed to get the students into a learning frame of mind. By the time this activity was completed, the students were already in «lesson-mode» and officially ready for the class.

A variety of teaching and learning strategies was used in the classroom that truly promoted critical and reflective thinking, research, and collaborative learning. Although the first ever interaction that we had with this class was a fun thirty-minute game to break the ice, it would have been beneficial to have an opportunity to befriend them in a more genuine, and less awkward manner. However, we were able to depict, and understand, the differences in each student's learning style, which was important for the good, sustainable success of personal/academic fulfillment. In class, the students hardly ever use their mother tongue, and we always pushed them to interact and participate in the goings-on of the classroom using the target language. Nevertheless, there were situations in which the students were prone to using Portuguese when they had difficulty in expressing their opinions / doubts in English – to which we didn't object, naturally, as the main objective at that point was allowing the students to get their opinions across.

In addition, the mother tongue was used to resolve situations in which the students did not quite understand what was being asked of them. In such cases, using their mother tongue in a brief, yet concise manner helped the pupils understand the task at hand much better, and confidently. We also used L1, periodically, namely when we felt that our speech was too overwhelming (e.g., when giving instructions for an exercise, when explaining a grammar topic, a test rubric, etc.), or when we wanted to make a more powerful moral statement (e.g., when dealing with mischievous behaviors on behalf of the students, by addressing certain core values, etc.), as these situations required language that was beyond the students' current language level.

Nevertheless, we always tried to go back to English as soon as we could in order to maintain a certain consistency throughout the lesson(s). Also, some diversion techniques were used in order to have students – who had previously spoken in Portuguese – use the target language in order to make themselves understood (e.g., purposefully recasting what they in English, with a few accuracy mistakes, so the students could correct us in the target language). This way we managed to get the students to take ownership of the English language, and develop their oral production skills.

In terms of the classroom layout at the school, the classroom has got a typical layout where the tables are in rows. This because, due to the pandemic, students are not allowed to have their tables in a collaborative layout. Despite the rather unfortunate circumstances caused by COVID-19, collaborative work is still a priority and is most definitely carried out in classes (i.e., instead of rearranging the classroom layout, a student partakes in a group work with the three classmates that are the closest to his/her desk, and so on). However, once some restrictions related to the pandemic were removed, we asked for permission to set their tables together for the purpose of group work, when it was required (e.g., the Escape Room activity). This allowed for a much more engaging, motivating, and effective collaboration among the students. On a different note, there are four wide windows on the top right wall of the classroom that allow the sunlight and clarity (and fresh air) to come in and illuminate and (ventilate) the classroom. This a

huge mood- booster because it provides a happy and laid-back environment for learning and socializing.

Besides all this, the classroom is tech friendly. Although the students' work is organized in folders (their worksheets, homework, summaries, spelling bees, etc.) which is put away in shelves and cabinets, the teaching staff always makes a conscious effort to expose them to a good amount of technology that supports the flow of the lessons. An example is the fact that each student has an individual student's book but is able to follow the going-ons of the lesson with the aid of the projected eBook. Plus, the internet is constantly being used as a resource to engage students in several activities to use and learn English: songs, digital picturebooks, short-movies, films, games, quizzes, listening exercises, to name just a few. Once more, the success of the project "Teaching Emotional Intelligence through Fantasy" was a direct result of the learning environment at this school. The resources and the internet access were crucial for the completion of every single lesson of this project, and the outstanding English level that the pupils possess made this entire project viable. They were able to understand the gist of what was being presented to them, and most often than not, the students successfully participated in English as well. If their language level hadn't been so advanced for their age, this project would have fallen short of its objectives, given its theme and complexity, as it would have been beyond the students' zone of proximal development.

6.2. FIELD DIARIES

The field notes that were created are a written product of a meticulous process of observation of the students' responses and performance all throughout the project week. We started this teaching diary when we finished the Unit Plan for this project, which was on the 8th of November 2021. After it was approved, a brief reflection was written about what this project lessons entailed, and what expectations for each one of them were. Further ahead in section 8 entitled "Presentation, analysis and discussion of results" of this report a comparison between these objective and the actual practice of the lessons will be carried out.

From the 24th of November to the 3rd of December of 2021, we continued writing in the teaching diary noting down major points from each project lesson: the highlights, the shortcomings, the interesting comments on behalf of the students, the feedback from the teachers at our reflective session, that would always take place after the lesson, among other topics. Although the field notes include thorough descriptions of the most significant moments of the respective lesson, we didn't opt for a particularly formal register. In other words, many paragraphs were reserved for personal emotional release, and expression. Therefore, some extracts from the texts are purely the product of personal brainstorming, and a reactive verbal speech that was eventually be transmitted in a written format. This was particularly cathartic, and therefore a necessary part of these reflections. Practicing as a teacher for the first time can be extremely overwhelming. When that is the case, it is important to talk about the mixture of emotions that a

trainee goes through from the moment one enters the school to teach. It provides one with clarification, perspective, and emotional growth.

Nonetheless, an extra reflection was written at the end of the project week (on the 7th of December 2021, to be exact) in order to balance the overall benefit, and influence that the project had on the students' emotional awareness. This last phase of the teaching diary contains a detailed characterization of what we hoped would be the main perceptible changes in emotional perception, imaginative/creative susceptibility, soft skills, and of course, the students' linguistics/communicative repertoire.

These lesson reflections were very useful to support our practice as trainee teachers. The personalized details that have been expressed in them helped us have a better insight of the overall idea of how a particular class impacted the students. In other words, the reflections have remarks of students' behaviour, reactions, attitudes, and performance at a certain task/activity. Generally speaking, as an overview these seven reflections, we can conclude that the students responded well each EQ lesson, in the sense that they were participative, curious, involved, and productive, as it will be corroborated the section 7 of this report. The major challenges that we faced were time and resource management. This means we were able to draw critical conclusions of the advantages, and disadvantages of the resources used in class. For example, oral discussion worksheets lead to lengthy abstract conversations without proper preparation, which is ultimately counterproductive for the students since they don't feel safe or equipped to engage in the activity freely – as Teacher3 commented on section 7.6 of the report. Furthermore, we compiled major- take aways for each lesson, which at time deal with another pressing challenge that we faced in this report: time-management. Therefore, we also reflected on possible solutions that could ultimately make the course of a lesson feel less rushed (e.g., having less activities to try and fit in one hour).

Each field diary also includes a reflection of our performance and emotional stability as teachers. We deemed it an important portion to be reflected upon since the success of a lesson is also dependent on the teachers' posture and mindset, so they have a moral responsibility to review their performance and ponder on what could be improved. With this said, the main conclusion regarding this aspect was that the teacher had a general proclivity to avoid confrontations when they were due (e.g., when the students misbehaved). Besides, there was also a tendency to overestimate students' efficiency to complete exercises (i.e., a difficult aspect to recognize was that pupils take their time to complete tasks, so whatever time the teacher had anticipated, it would take double that time in reality). Naturally, we also reflected on possible solutions that could ultimately fix these issues, such as designing less time-consuming activities – as Teacher1 and Teacher2 have attested with their contributions in section 7.5 of this report. All in all, the completed field diary – with the total of seven project lesson reflections – has attached to the "Annexes" section of this report as **annex XX**, for further analysis.

6.3. QUESTIONNAIRES

Two different types of questionnaires were designed in order to obtain data for the current report. The first was aimed at students, while the second was addressed to the teachers who also implemented this project in their own fourth-grade classrooms. Initially, it had been thought of carrying out focus groups and interviews, for the pupils and the teachers, respectively. However, we ultimately opted for different data collection instruments, for two distinct reasons, which we shall proceed to describe.

When it came to conducting our research with the students, we first thought of organizing an open-minded and reflective conversation. A random selection of a representative sample of the class would take place (i.e., an X n. of boys / girls, whose participation would have been allowed by the parents), and then a long introspective brainstorm would occur, in which the main focus would be on emotional competence, and how the students' perception of this changed (or not) after dealing with both the digital picturebook, and the film "The Chronicles of Narnia".

However, it was brought to our attention that this approach could be counterproductive, in the sense that the conversation could be subconsciously guided towards a specific intention, which could influence the students' answers. In other words, we initially chose a focus groups because it would give us the freedom to present the students with more questions, or requests for clarifications. However, there was a very real possibility that we would guide them towards the answers/explanations that we ultimately wanted to hear – which in turn meant that the students would no longer have a personal ownership of ideas. Their responses would be biased, because they would have been coerced (even if unintentionally) into giving specific comments and statements. Therefore, the data obtained wouldn't be impartial, and therefore not very useful for this project.

Furthermore, after the project was implemented, we learned that long "philosophical" conversations aren't particularly effective strategies to be employed in a fourth-grade classroom. The most likely result would be inattentiveness, boredom, and lack of patience on behalf of the students within the first ten minutes or so of our meeting. Therefore, at a certain point, the conversation would very likely start to feel rushed and not exactly productive. This accounts for the reason why we opted for a fifteen-question questionnaire about key topics that we discussed in class together, so the students could have the chance to be much more objective, and thus provide genuine, unbiased answers that truly reflected their opinions.

Regarding the teachers, we would very gladly have chosen to conduct interviews over questionnaires. However, only a month after we completed the teaching hours requirement, there was a Covid19 outbreak at the school. That meant that online classes were the norm for various weeks, while many students (and teachers) found themselves in need to be quarantined at home, seriously compromising the data collection process. By mid-February, both the students and the teachers were already attending and teaching classes, respectively. However, the timing wasn't the most appropriate for us to implement these research instruments as the final evaluations were

taking place, and therefore the teachers' schedules were very full. In order to adapt to this reality and still obtain the data we required; we were forced to opt for a different set of questionnaires.

6.3.1. STUDENTS

The questionnaires for the students were structured in a paper format, in order to avoid a potential disarray in the delivery of the student responses online. Thus, we created the questionnaires, sent them to Teacher4, who then kindly printed them at the school, and handed them over to the students. In a matter of a fortnight, we went to the school to retrieve the questionnaires so we could have time to analyze them, and collate the data for the purpose of this report. The questionnaires had fifteen questions that revolved around the four main topics that the students and I had discussed in the lessons – empathy, morality, self-awareness, and prophecy. We chose to write the questions in Portuguese so that the students could express themselves better, and more clearly. The data obtained from these questionnaires will be analyzed in portions, and incorporated in the reflections done throughout the sections 7.1, 7.2, 7.3, and 7.4 of this report. Moreover, a sample of the Portuguese version of the questionnaire has been attached to the “Annexes” section of this report, referred to as **annex XXI**, for further insight.

6.3.2. TEACHERS

The questionnaires for the teachers were relatively shorter, due to the lack of time, and constructed in a digital format, through the Google Docs platform. They consisted of nine questions that mainly focused on our research objectives and questions. They were all open questions, and required somewhat extensive answers. However, due to the teachers' tight schedules, the answers that we received were quite concise and straightforward. The data obtained from the teachers' questionnaires will be analyzed in the section 7.5 of the present report. Furthermore, a digital sample of the questionnaire has been attached to the “Annexes” section of this report, referred to as **annex XXII.**, for further insight.

6.4. INTERVIEWS

There were two people who were crucial for the success of the present project at the internship – co-operating supervisor Teacher3, as well as Teacher4. Therefore, interviews were conducted to both of them. The questions that both teachers were asked were the exact same as the ones in the previous questionnaire. In fact, we did ask the same questions, but used the opportunity to discuss details that had arisen from the previous questionnaires to check if the answers would be the same. The data obtained from the teachers' interviews will be presented and analyzed in the section 7.6 of this report. A document containing the questions for both interviews has been attached to the “Annexes” section of this report, referred to as **annex XXIII**, for further analysis.

7. PRESENTATION, ANALYSIS AND DISCUSSION OF RESULTS

This final section of this report is dedicated to presenting, analyzing, and discussing the results obtained by the implementation of the project “Teaching Emotional Intelligence through Fantasy”. The main research objectives of the current report was to determine which resource was the most engaging for the students, and which resource was the most productive in terms of language acquisition. In addition, there was a strong desire to understand how the story of “The Chronicles of Narnia: the Lion, the Witch and the Wardrobe” worked as a meaningful vehicle to help the students acquire/develop emotional intelligence. The conclusions which will hereafter be presented have been drawn from the data collected from the target tasks executed in specific project lessons; the sets of questionnaires addressed to both the students and the teachers; as well as the probing interviews with Teacher3, and Teacher4, will be duly taken into account and rightfully scrutinized.

7.1. EMPATHY

As it has been mentioned in section 6.1.1, on the 25th of November 2021, we taught a lesson whose main focus was on empathy. It was sought to introduce the topic as naturally as possible, using the friendship of Lucy and Mr. Tumnus to contextualize the ability to understand and share the feelings of others. In order to ensure that the pupils would take autonomous ownership of the topic, they were challenged to put into their own words the key information that they were able to retain from the lesson, and how they could apply the knowledge in their lives. They could do so by making a short video, or writing a brief text exposing their thoughts and opinions. Below are a few examples of the statements that some students put forward in their work, which allowed us to conclude that they definitely understood the point of this EQ lesson:

“It is important to care for other people’s feeling because we must make a better world. I can show empathy to my friends [by] helping my friends, and talking to them when they are sad and need me. I can show empathy to my family [by] helping my mother, my father when they are sad” – fourth grade student’s video, hereafter referred to as student 1.

“In my opinion, empathy is an important feeling because some people are fragile. I can show empathy to my friends by asking them if they are okay. I can show empathy to my family by helping them, or giving love. In my opinion, empathy is putting myself in other people’s shoes.” – fourth grade student’ video, hereafter referred to as student 2.

“[It] is important [to] understand how other people are feeling, [and] to help them, if we can. In my school, if I see some friend alone and sad, I can try to help solving her problem or just listen. At home, if my parents are tired, I help them with the housework.” – fourth grade student’s text, hereafter referred to as student 3.

“Empathy is showing other people that I care for them. At school, I ask my friends if they are well, and help them with their problems. This is being empathetic. I show empathy at home by telling my family that I love them... everyday!” – fourth grade student’s text, hereafter referred to as student 4.

As we can deduce from this sample of evidence retrieved from their video/text challenges, the students truly understood the core concept of empathy. Their contributions – both in and outside the classroom – were incredibly valuable. They ultimately showed that the lesson was successful in deconstructing a very abstract topic in a way that was fairly comprehensible for young learners, namely, the students in our class.

This conclusion is further supported by the fact that one of the interviewed teachers (namely, Teacher4), commented on the fact that the strategies used for this lesson made it quite successful. She shared that *“this part of the story (the moment when Lucy meets Mr. Tumnus) is very interesting, and the discussion you had with the students was very important, so I think the way you reached empathy was very well done”*. This leads us to conclude that it was overall, a successful, fruitful lesson.

Regarding the students’ final questionnaires, the students gave their opinion by answering four open-ended questions that covered the topic “empathy”. The purpose was for the questions to incorporate the general idea of the topics developed in class, without being too dull or exhaustive. Therefore, the students were asked i) what makes a good friend; ii) if they could ever befriend someone who looked different to them; iii) if they agreed with the following statement: *“People don’t have to be nice to me, for me to be nice to them.”*.

As far as the first question goes, every single response entailed the certainty that a good friend is someone who provides support, especially in the most difficult of times. A person who is trustworthy, a good listener, and someone who focus on the beauty that is on the inside. Furthermore, according to the students’ perspectives, a good friend is someone that gives good advice, and who shares love, and good/happy moments too. All in all, a good friend is someone important in their lives, present, and that people can count on. Here are some examples of statements that the students put forward that attest to this conclusion:

Fourth grade student, hereafter referred to as student 5: *“A good friend helps the other”*.

Fourth grade student, hereafter referred to as student 6: *“A good friend is faithful and does not lie, he/she helps us when we need it”*.

Fourth grade student, hereafter referred to as student 7: *“A good friend is always friendly with others, whatever their appearance may be, and is always willing to help others”*.

Fourth grade student, hereafter referred to as student 8: *“A good friend listens to others and helps them in their difficulties”*.

Fourth grade student, hereafter referred to as student 9: *“good friend helps, doesn’t let others feel bad, is nice, gives advice, gives compliments, makes others happy (among others)”*.

In regard to the second question, the general sentiment was one of purity of heart. In other words, each student stated that they wouldn't have any reservation in befriending someone who had a different appearance to theirs. The main argument that supported their opinion was the fact true beauty is found within. The students defended that appearance alone should not be the reason why friendships bloom – what truly matters seems to be the emotion within; their hearts. Furthermore, they showed that respect should be prioritized in friendships, instead of the physical appearance. In other words, the students were able to fully embrace the idea of «otherness», given the genuine contributions that they gave. Here are some examples:

Fourth grade student, hereafter referred to as student 10: *"Yes, because I like different people"*.

Fourth grade student, hereafter referred to as student 11: *"Yes, because even if we are different we are all people, and there is no reason to distance ourselves from people just because they are different from us"*.

Fourth grade student, hereafter referred to as student 12: *"Yes, because looks don't matter, and what matters is what's in our hearts"*.

Fourth grade student, hereafter referred to as student 13: *"Yes, because I respect my colleagues"*.

Fourth grade student, hereafter referred to as student 14: *"Yes, because you don't judge by your differences. «Never judge a book by its cover»"*.

Lastly, concerning the third question, their opinions differed considerably. 69.27% of students argued that for a true friendship to work, both parties must be nice to each other. In other words, they expressed that they would not care to be friends with someone who was rude, or disrespectful to them – it wouldn't be fair. Curiously enough, the remaining 30,73% answered that they agreed with the statement, because what matters is doing the "right thing" (regardless of the other person's behaviour). Strictly speaking, the students expressed a certain degree of empathy towards someone who is potentially rude, saying that this wouldn't be an impediment to them acting like a good friend. In fact, some students went as far as saying that they could teach the other person to be better, and more friendly.

Fourth grade student, hereafter referred to as student 15: *"No, because to be a true friend the two (or more) people have to participate, otherwise it wouldn't be a true friendship"*.

Fourth grade student, hereafter referred to as student 16: *"Yes, because we can always make you a better person"*.

Fourth grade student, hereafter referred to as student 17: *"I agree because if I am friendly and nice to those who are not nice to me, I can teach them to do the right thing"*.

Fourth grade student, hereafter referred to as student 18: *"No, because I think if a person is not nice to me, I won't like them very much because they are not nice, they always put me off, etc."*.

The students' contributions in their questionnaires showed acute emotional awareness. It therefore proves that the lesson itself was rather successful in making the students think about abstract topics, essentially because their answers were clear, well-founded and in alignment with

what was addressed and discussed in class. All in all, this was a productive reflection exercise that shed light on our research questions, which I will properly talk about in section 9. of this report.

7.2. MORALITY

As it has been mentioned in section 6.1.2, on the 26th of November 2021, the topic of morality was addressed with the students in class. Without ever approaching it directly, we gave context by the means of a clip from the scene whose content has been explained in section 6.1.2. Therefore, we didn't present the topic in a scholarly way, but we ultimately managed to work with it quite successfully. The highlight of the lesson was a worksheet, that served the purpose of a data collection instrument. It was divided into two parts: the first one being an individual, multiple-choice task where the students needed to express their opinion on the character's actions; and the second being a collaborative task in which they had to answer two open ended questions about the character's core personality. The important detail was that the discussion about the behaviour and personality of both characters of the scene (i.e. thereupon introducing morality) was done in between tasks. In other words, the students first completed the first set of questions autonomously, which was followed by a brief discussion of their answers. Besides, at the point, the students were asking our own opinion on the matter, so that was a wonderful chance to further enrichen (and contextualize) our discussion. Afterwards, they would get together in small groups to brainstorm ideas for the open-ended questions. The point was to analyze if their answers would differ in both sets of questions, since they were relatively similar in content. Nonetheless, based on their answers we have gathered that:

66,67% of students claimed that their first impression of the White Witch was that she was "*calm, but intimidating*", whilst only 33.33% described her as being "*scary and evil*".

100% of pupils thought that the White Witch's helper – the dwarf – was "*very aggressive and mean*". Their opinion was unanimous regarding this question.

Similarly, 100% of students agreed that the White Witch's attitude changed drastically when she found out that Edmund was a human boy. They chose the answer "*the Witch suddenly became very friendly, and tried to manipulate Edmund with candy and hot chocolate*".

When confronted with the hypothesis of having to spend time with the White Witch, 75% of pupils claimed that they "*would feel scared at first, but think they could become very good friends*"; whereas the remaining 25% vehemently stated that they "*would feel uncomfortable, so they wouldn't want to be near her*".

Similarly, 100% of students agreed that the White Witch treated her helper – the dwarf – very differently from Edmund, and they justified this by choosing the following answer "*The White Witch was arrogant to her helper because she doesn't care for him, and she was "kind" to Edmund only because she wanted something from him*".

Finally, when asked if the pupils would put their trust in the White Witch, 41.67% said “No, I would never trust her because she is manipulative”; 33% answered “Maybe I could give her a chance to be friends”; and 25% said “Yes, I think that deep down she is a good person”.

The students’ answers in the multiple-choice section of the worksheet showed that their outlook on the White Witch (and her helper, the dwarf) was negative and fairly unambiguous, except for a few students who still gave her the benefit of the doubt. Nevertheless, the common denominator was the lack of sympathy and acceptance of her actions. However, after a brief discussion about the importance of practicing empathy and making an effort to withdraw harsh judgement, their answers seemed to change ever so slightly, but noticeably, as we will explain momentarily. The argument was not never lose touch with our personal standards and sense of morality, but also to not dissolve the ability to express kindness the face of challenges. Here are their written statements that the groups put forward in their work:

Q#1. Is the White Witch a good or bad character? Please explain.

Student group, hereafter referred to as group 1: “*The White Witch is [ultimately] good because when we have a problem, we always have a reason [for a certain behaviour]*”.

Student group, hereafter referred to as group 2: “*The White Witch might be good, because she may have been treated without love [throughout] her childhood. However, she is [also] bad because her actions are wrong.*”.

Student group, hereafter referred to as group 3: “*The White Witch is a bad character because she tried to manipulate Edmund and put him in prison.*”.

Student group, hereafter referred to as group 4: “*The White Witch is a bad character, because she is manipulating Edmund*”.

Student group, hereafter referred to as group 5: “*I think that the White Witch is not good and bad because she grew [up] without love, but she is doing bad things. [She]is a good (good+bad) person.*”.

Q#2. Do you think that Edmund is a bad person? Why?

Group 1: “*No, because [although] he said he doesn’t like his brothers, they don’t really hate each other.*”

Group 2: “*No, he just isn’t aware of what he is doing because he is just a child.*”.

Group 3: “*No, he isn’t a bad person, because he is just a child, and he was lost... he didn’t know where he was, and he didn’t know anyone there*”.

Group 4: “*Edmund was a bit bad but deep down he had a good heart, because he didn’t know what Narnia was and he was cold, so he was innocent*”.

Group 5: “*I think that Edmund is not a bad person...*”.

As we can gather, the students’ opinions changed, to some extent, after the collaborative brainstorm of ideas regarding motivations and intentions that can lay behind actions and behaviour, respectively. The most noticeable shift in perspective was concerning the White Witch. Until this lesson (i.e., considering the picturebook activity, and the empathy lesson), the students had a rather reactive attitude towards the White Witch. She engaged in unfair, manipulative and

morally questionable behaviour... and so the students adamantly labelled her as an unjust, cunning, and utterly bad character. This judgment exercise could easily have ended right there and then. However, to develop their emotional empathy, we strove for this lesson to made them think. It made them take a step back, and ponder on what could be beneath the surface – a reflective process done collaboratively (Vygotsky, 1977). This reflection didn't entail a drastic change in opinion, though as there wasn't a student that ultimately thought that she was the White Witch was entirely good, and kind. However, it did take them a step further into becoming aware of how complex human nature can be – a complexity that none of us is immune to, for that matter. We believe this lesson to have been rather fruitful, as it made the students dig deeper into abstract reasoning and emotional awareness, as the students' comments clearly demonstrate.

This conclusion is further supported by the fact that one of the teacher interviewees who attended this class, commented on the fact that the strategies used for this lesson made it quite successful. Teacher4 acknowledged that this topic was quite difficult to explain to young learners, but praised the activity, given the depth of Edmund and the White Witch's characters. She stated that picking on Edmund's young as a way for the students to relate to the story was a very good strategy, expressing that it's important that the children understand that *"it is normal to sometimes choose the path which isn't the correct one. It doesn't mean that he is a bad person so, it is important that students understand that people make mistakes, and that they learn from their mistakes."* Given that this conversation did indeed take place at a particular moment of the class, the purpose for this lesson was therefore very well attained.

Regarding their final questionnaires, the students gave their opinion by answering four open-ended questions that covered the topic "Morality". The purpose was for the questions to incorporate the general idea of the matters developed in class, without being too dull or exhaustive. Therefore, the students were asked i) how they could distinguish a good person from a bad person ii) if they could forgive the White Witch for her behaviour; iii) if they thought that children like Edmund have a reason to misbehave; and iv) if they agreed with the statement *"Everyone has a little bit of good, and a little bit of bad in their personalities"*.

Regarding the first question, the students managed to make a clear distinction between a good and a bad person, by primarily focusing on their behaviour. In general, they conveyed the idea that a good person is similar to a good friend, in the sense that both provide support, kindness and treat other people with respect. In contrast, the students connected bad people with the concept of «bullying», and therefore expressed that a bad person treats people badly, and even goes as far as enjoying it. Here are some of the statements that the students put forward in their work:

Fourth grade student, hereafter referred to as student 19: *"A good person supports me, defends me, helps me, treats me well, while a bad person ignores me, treats me badly and even if at the beginning he treats me well only to then start misbehaving, he is bad"*.

Fourth grade student, hereafter referred to as student 20: *"I can tell the difference because good people are gentle, they tell the truth, but bad people lie, are brutal, and do bad things"*.

Student 3: *"Good people give us hugs kisses and compliments, and bad people make fun of us, bully us and hit us"*.

Student 5: *"Good people care about others and don't like to see them suffer, but bad people don't care about others and like to make them do things for them"*.

Student 11: *"Seeing their way of treating people and their feelings"*.

Concerning the second question, 23.5% of students managed to be forgiving towards the White Witch, with a display of empathy towards her way of being. Nevertheless, other students were more assertive in accepting that her actions and behaviors were not justified, and non-deserving of their compassion, or leniency. These answers were not surprising given that they were discussed in class, and therefore showed ownership of opinion. In other words, the fact that there were different answers shows that the students grasped the content of particular lesson, which in turn, truly made them reflect on such issues, so it is evident in the quality of the statements made by the students:

Student 7: *"Yes, because she could have some problem that justifies her mischief, so she would get it"*.

Student 12: *"No, because the White Witch only wanted to harm the people of Narnia and wanted to kill the Pevensie brothers"*.

Student 15: *"On the one hand no, because she could have simply tried to talk to the beings of Narnia instead of doing what she did, but on the other hand yes, because she might have been treated badly and so she never felt any other feeling"*.

Student 4: *"Yes, because everyone deserves a second chance"*.

Student 1: *"No, because she almost killed Edmund, that's unacceptable to forgive"*.

As far as the third question goes, the students' opinions differed greatly as well. 58.8% of students focused on Edmund's questionable behavior, by conveying the idea that under no circumstances should one go out of one's way to hurt others out of personal vendettas, or frustration. That is, in itself, bad behavior. However, the remaining 41.1% of students related to Edmund's age and naivety. In point of fact, some student even connected their own reality to what they thought Edmund was feeling. In other words, some students were actually able to put themselves into the character's shoes, and draw a parallel with their own truth (e.g., their own reality at school, at home, with their families). This entails demonstrating critical thinking, as well as emotional awareness, as the following statements reveal:

Student 20: *"I think so, because he felt in his brother's shadow, that's why he joined the White Witch, when really he just wanted attention"*.

Student 19: *"Maybe children are right to misbehave because they don't get much attention and are teased by their siblings and at school"*.

Student 8: *"He may be right, but it doesn't give him the right to hurt others"*.

Student 10: *“Yes, because they haven't known enough yet to understand the mistake, but they should learn not to do it”.*

Student 3: *“No, because people have to behave well with everyone”.*

Concerning the last question, the students showed a great awareness of human nature, as well as the need for a moral compass to guide it. Only a few students were open to the idea of the concepts of “good” and “bad” being absolute portion of one’s personality. In other words, they believe it possible for someone to lack a drop of kindness in their soul; just as the possibility of existing people who cannot embody an ounce of evil within themselves. Nonetheless, the vast majority of the students stated that human nature is composed of both “good” and “bad” dimensions, which isn’t something unfortunate per se. The students also made a point in stating that although humans have the potential to act either way (in a good, or bad way), it is essential to grasp the aforementioned moral compass and choose “good” at all times, if possible, which may be verified in the following statements:

Student 14: *“Yes, because nobody is perfect”.*

Student 15: *“Yes, we all have to learn from the bad things we do, that's the only way we can make them better”.*

Student 9: *“I agree, but it is our responsibility to trust that we are capable of being good”.*

Student 13: *“No, because there are some people who have no badness in them, and there are others who have no goodness”.*

Student 5: *“Yes, people can always make a mistake, but also correct it”.*

The students’ answers in their questionnaires showed an acute emotional awareness. It therefore proves that the lesson itself was rather successful in making the students think about abstract topics, essentially because their answers were clear, well-founded and in alignment with what was addressed and discussed in class. As such, the chosen activities for this particular lesson were proven to be suitable and productive for these learners. This was a productive reflection exercise that shed light on our research questions, which has been properly reflected upon in section 9. of this report.

7.3. SELF-AWARENESS

As it has been mentioned in section 6.1.3, on the 30th of November, we discussed the topic of inter/intrapersonal skills with the pupils – more specifically, the concept of self-awareness. The purpose of this lesson was to shed light on seemingly opposing concepts such as “individuality” and otherness”, as well as on the possibility of the link between them being “collaboration”. As it was explained in section 6.2.1 of this report, the students first worked with a personality check file, that required them to fill in with perceptions of their own personality. For that, they would have to face themselves in a mirror and engage in a self-awareness exercise by

stating just how much – or how little – they thought themselves to be a certain way. Screenshots of their filled-out booklets have been attached to the “Annexes” section of this report, for further analysis. Nonetheless, here are a couple of examples of the statement that some students put forward in their self-reflective work:

Brave:90%
Intelligent:90%
Stubborn:30%
Protective:80%
Caring:100%

Shy:20%
Childish:20%
Creative:90%
Sensitive:30%
Strong:80%

Hot-tempered:20%
Lazy:10%
Selfish:20%

Student 3's check file

Brave:100%
Intelligent:100%
Stubborn:10%
Protective:70%
Caring:90%

Shy:40%
Childish:10%
Creative:50%
Sensitive:60%
Strong:80%

Hot-tempered:20%
Lazy:40%
Selfish:0%

Student14's check file

The puzzle activity that followed was mainly for visualization purposes, in order to draw a clear conclusion on the benefits of collaboration. They reached the conclusion that, like the Pevensie siblings, they too are different from each other, but it is important to acknowledge those differences and make a true effort to move past them and work collaboratively as a team. This is especially important to think about because relationship management is a crucial dimension of social skills, which in turn makes up a significant part of building meaningful connections with people. Hence, the importance of this lesson. Fortunately, the students' contributions and involvement in both activities were not only motivating, but also fruitful because they reached the conclusions by themselves. By filling out their own fact files, and then comparing them with their classmates', the pupils managed to work on self-awareness skills and see for themselves how everyone is actually different. Furthermore, by using the Pevensie siblings as an example, they understood that without one, the freedom of Narnia could have never been attained. So, they recognised how their differences ultimately worked in their favor as soon as they became united and worked together. We just gave them the resources; they gave us the answers we were looking for. It was a productive lesson, indeed.

The further support this conclusion, both teacher interviewees who attended this class, commented on the fact that the strategies used for this lesson made it quite successful. Teacher4 expressed her fondness for this activity, and commented that the students were equally engaged all throughout the lesson – especially in the “Me, myself, and I.... and the Mirror” activity. She stated that it is important for the pupils to have a moment to stop and “*think about themselves*,

which is something that they don't do specially at this age, as they tend to criticize others, and they don't see that also have some of those attitude sometimes, which they are criticizing in others.". The teachers think that this self-perception exercise was very interesting – particularly, Teacher4 added *"and I remember that some said that they never thought about it while they were evaluating themselves."* This proves that this activity in particular fueled the fusion between critical thinking with interpersonal skills.

Moreover, the last exercise of the lesson – the foam-puzzle activity – was praised since it passed on an important message about collaboration. She acknowledged the importance of understanding that the students were all different in their own way, and that the ending activity when they actually worked together with the puzzle was a good contextualizing, engaging approach to deal with the topic. The bridge that connected the events of the story to the themes of collaboration and teamwork was also quite crucial for the students' grasp of the concepts. In fact, in the interview, Teacher4 commented that it helped them understand that *"they are a team in the classroom, just like the siblings of the story. So if they work together, and are friendly with one another, then things will work out; so I do think that that bridge was excellent."* The point of lesson was clearly to emphasize that individuality does have a rightful, as well as a fruitful place in community– and that message shone through. Regarding this topic, the Teacher4 commented that *"it was very nice to see that in a classroom. They need to work together, and I do think that they understood that very clearly so, I think all the activities and strategies were very good, and were a success."*

Regarding their final questionnaires, the students gave their opinion by answering four open-ended questions that covered the topic "self-awareness". The purpose was for the questions to incorporate the general idea of the matters developed in class, without being too dull or exhaustive. Therefore, the students were asked i) to define "personality" using their own words; ii) if they thought it was possible to adapt our personalities and change our behaviour towards other people; and iii) if they thought it was better to work alone, or collaboratively.

As far as the first question goes, the students showed an adequate understanding of what "personality" stands for. The common denominator among their answers was the fact that personality isn't something that is concrete, or tangible. It is the core of a person; what makes them unique, essentially. Every pupil gave an answer that entailed those same descriptions, to a greater or lesser extent. Here are some of the statements that the students put forward in their work:

Student 20: *"Personality is a person's own qualities"*.

Student 12: *"I understand that personality is not what you see on the outside, but what you see on the inside"*.

Student 6: *"For me, personality means the way of being of each person"*.

Student 16: *"Personality is what we do not see, it is what we are, what characterizes us"*.

Student 2: *"For me, personality is how we are, how we do things"*.

The second question obtained noteworthy answers. Some students expressed that the thought of changing one's identity to somebody else seems rather unhealthy, and unfair. It was interesting to assess that the word "change" is indeed used in an interchangeable manner with the term "adjust". In essence, the former implies altering personality all together, whereas the latter simply refers to a superficial shift, usually for the greater good (that does not imply identity loss). In fact, the majority of the students affirmed that it is indeed possible to adjust our behaviors/personalities if the situation calls for it, or even for the sake of self-improvement. This shows emotional perception, and development. Here are some of the statements that the students put forward in their work which showed that they did perceive a complex concept, which was one of the research questions.

Student 13: *"I think it's better to collaborate with people because everyone should have opportunities"*.

Student 9: *"I think it's better that we all collaborate because then we have more friends"*.

Student 11: *"I think it's better to collaborate with other people because we get the work done faster and it becomes more fun"*.

Student 1: *"I don't know, it depends on people's taste. I like both for different reasons: when I'm alone I do it my way, and when I collaborate with other people I listen to everyone's opinion and so we were better, because several heads are better than one"*.

Student 18: *"Collaborate with other people, because then they help you and you help others, and everybody wins"*.

Given the amount of collaborative work that the students engaged in for several weeks, this third question was most opportune. Once more, the diversity of answers shows critical thinking and a certain degree of confidence. 11% of students showed certain volatility by stating the advantages of both autonomous, and collaborative work. However, the vast majority was much more inclined to engage in work that required peer collaboration since it is efficient, fun and overall more productive. Their answers not only show that these students are already quite comfortable with reaching standards that require the mastering of 21st century skills – such as collaboration, productivity, communication, and flexibility –, but also that this project reinforced those same standards.

The students' contributions in their questionnaires showed emotional awareness. It therefore proves that the lesson itself was rather successful in making the students think about abstract topics, essentially because their answers were clear, well-founded and in alignment with what was addressed and discussed in class. This was a productive reflection exercise that shed light on our research questions, particularly on how the students' managed to perceive the addressed abstract concepts, which has been thoroughly discussed in section 9. of this report.

7.4. PROPHECY

As it has been mentioned in section 6.1.4, on the 2nd of December, we introduced the theme of prophecies to the students. It was a rather multi-purpose class since we talked about

the dichotomy between “fantasy” and “reality”, as well as the one between “dreams” and “purpose”. The point was to blur the lines among them and stand out their symbiotic relationship: fantasy is very much alive in reality, the same way that dreams are the starting point of purposes. Fortunately, given the academic environment that the students were used to (many since pre-school), they already had a strong proclivity to embrace fantasy in a guilt-free way. In fact, many stated that it is a crucial part of life, because it allowed the imagination to run wild. So, fortunately, we didn’t feel constrained with our own beliefs and therefore managed to teach that lesson somewhat at ease. The last activity’s main purpose was to have the students think about what they would like to accomplish in the future. They were asked to write a letter to their “future selves”, in which they should put in writing their skills, their goals, and paint a picture of where they would like to be some years from now. Nonetheless, here are a couple of examples of the statement that some students put forward in their work, which allowed us to understand that they understood what was required of them for this particular activity, and perceive a complex concept, which was one of the research questions:

“Dear Future self,

2nd December 2021

I am in my classroom, sitting on my chair and writing you a letter. I am eight years old. It’s almost my birthday. My birthday is on 26th December! It is currently 2nd December 2021. I am so excited!!! I am on the 4th grade. I love my school and I love the people who stand up for me like my best friends as well as my family. I adore speaking English and Portuguese. I am Chinese, unlike my friends, some of them are from other countries similar to Portugal. One of them is Spanish! Right now, I’m not very sure what I want to do with my life. I already know I my family, I strongly hate math!!! Anyways, when I’m older, I want to be an artist and show the world my talent!”

Student 12’s letter to future self

“Dear Future self,

2nd December 2021

I’m in a class writing this letter, hoping one day you’ll read this, and that everything is fine. I am 9 years old currently and I want to be a youtuber. Pffff! Do you still know what is YouTube? Well, I’m good at ... uhh... ummm... like... programming? I like doing 1000 things, literally. I’m writing this in English because I’m in English class, what can I do? I’m glad that you’re reading this!!! English is my favorite subject [...] Ugh, I’m getting out of words. Look down for a surprise! Anyways, bye! :)

Your past self, NOW GET UP AND GO TO WORK!”

Student 18’s letter to future self

Given the content of the students’ letters – as the aforementioned examples can attest to the success of this lesson. It is our belief that writing is very beneficial when it comes to gaining perspective of matters, as Weidmann (2015) defends. It is essentially the process of putting abstract ideas into sort of tangible terms – the initiation of materializing thoughts and wishes. If

anything, putting into words one's thoughts is cathartic, and broadens the outlook that one may have regarding the simplest matters. The point behind the students writing these letters was to actually take a moment and ponder on their skills and goals. It was as if they began the process of self-actualizing their goal, which is a rather important dimension within interpersonal skills, and emotional competence.

The further support this conclusion, both teachers interviewees who attended this class, commented on the fact that the strategies used for this lesson made it quite engaging. Actually, Teacher4 in particular, expressed her enthusiasm for the use of a time capsule machine, because not only had it already been use at the school a few years ago, but also it is such an impactful resource that truly grabs the students' curiosity. Nevertheless, the main goal of this lesson was not to be solely engaging, rather to be productive by exerting the power that the act of writing holds and developing emotional intelligence. Both teachers acknowledged that "*writing a letter to their future selves was extremely relevant, and it made them think about what their goals/dreams were, as it is so important.*", because it is essentially a step toward introspection, and self-actualization – two important themes within the realm of emotional intelligence. Ultimately, Teacher.4 said that she does "*think that the idea of life purpose was very well-done, and they understood what you were asking them to do.*". The students' contributions also mean that they did perceive a complex concept, which was one of the research questions.

Regarding the students' final questionnaires, the students gave their opinion by answering four open-ended questions that covered the topic "prophecy". The purpose was for the questions to incorporate the general idea of the matters developed in class, without being too dull or exhaustive. Therefore, the students were asked i) if they could be anything they'd want in world, what would it be; ii) if they thought it was possible to make our dreams come true; iii) if they agreed with the statement "*Fantasy should be abolish forever!*"; and iv) if they also agreed with the statement "*Everyone has a purpose in life.*".

The purpose of the first question was to let the students tap into their imagination, and have a brief moment of boundaryless dreaming. This would be the first step into truly grasping this abstract concept, which is one of our fundamental research questions. Fortunately, the vast majority was quite adamant in regard to what they wanted to be in the future – and even the ones who didn't exactly know which path they'd eventually take, were certain about at least one thing: they would make the world a better place. Here are some of the statements that the students put forward in their work:

Student 15: "*I would choose to be an actress and a singer, because those two professions fascinate me*".

Student 9: "*Dancer, so I can show the positive effect that the rhythm of dance has on people*".

Student 3: "*If I could, I would choose to be a cook*".

Student 17: "*I would choose to be a doctor, because it is a job that fascinates me and because I would save people*".

Student 20: "*I don't know, I just know that I will make the world better with this profession*".

Their contributions to this question were particularly interesting because although some students were more optimistic and stated that it is indeed possible to make our dreams come true. Some answers were backed up by wishful thinking, whilst other student had already experienced some sort of proof that would make it possible in their minds. However, other students were fairly realistic and expressed skepticism by affirming that it is not always possible to make our dreams come true. This project may have influenced this perspective since they were in close contact with fantasy since some students mentioned imagination as an argument for why some dreams just can't be part of reality. Once more, their thoughts showed that they were critical about the question, and that it made them think. The students' contributions also mean that they did perceive a complex concept, which was one of the research questions. Here are some of the statements that the students put forward in their work:

Student 13: *"Yes, because a dream of mine has already come true"*.

Student 19: *"No, but we can always try"*.

Student 6: *"Yes, because if we believe in ourselves, everything comes true, even if there are obstacles"*.

Student 2: *"I think so, and I think not: if it's imagination, I'm sure it will; in real life, I'm not so sure anymore"*.

Student 4: *"I don't think so, because it's not our mind that rules the world, and some dreams only exist in our imagination"*.

Student 18: *"Yes, because if it's a real dreamlike, for example, one day being a doctor, yes; but for that I'll have to work hard because the dream won't fall from the sky"*.

As we can conclude, not a single student expressed contentment towards the idea that fantasy should be abolished. On the contrary, they were quite protective of it. The students argued that Fantasy is essentially a child's natural right because it provides happiness and creativity. In other words, Fantasy allows a colorful life. The pupils being so adamant in their responses just further proves that magic, imagination, and fantasy speak to them on an emotion level. In a sense, it is a natural part of their world – which they surely expressed with their answers. Besides, their praise of fantasy also means that this project was very successful in appealing to the students' emotions. As we can deduce from the following evidence:

Student 6: *"No, I don't agree because fantasy to me equals imagination, and without imagination we can't do anything fun"*.

Student 11: *"No, because fantasy makes us happy and energetic"*.

Student 12: *"No, because then the world of imagination and creativity would not exist"*.

Student 20: *"No, no, no and no! That's a horrible opinion because fantasy entertains everyone"*.

Student 14: *"No, because fantasy is part of our lives, so there should be fantasy forever and ever"*.

Lastly, the students all agreed with the idea that everyone has a purpose in life. Their answers are appropriate since they are a testament to the characteristic hopefulness of young,

which will hopefully remain intact throughout their lives. Besides, their positive answers also prove that the theme of “prophecy” was well developed in class, at least fulfilling the purpose of instilling in the students a very real sense of hope, and excitement for life. The students’ contributions also mean that they did perceive a complex concept, which was one of the research questions. Here are some of the statements that the students put forward in their work:

Student 15: *“Yes, because everyone has a reason for living”.*

Student 10: *“Yes, because we all have a goal, a dream that we pursue and try to make come true”.*

Student 8: *“Yes I agree with this statement, because goals are what give us motivation”.*

Student 13: *“Yes, because even people who say they don’t have one, they do; they just haven’t discovered it yet”.*

Student 17: *“Yes, because everyone is here for a reason”.*

The students’ contributions in their questionnaires showed emotional awareness. It therefore proves that the lesson itself was rather successful in making the students think about abstract topics, essentially because their answers were clear, well-founded and in alignment with what was addressed and discussed in class. All in all, this was a productive reflection, and it allows us to state that the students perceived the abstract concept quite successfully. To conclude the presentation of data collected from the students’ questionnaires, the final question that the students were asked was if the Narnia story had made them into better people. Every single student answered “Yes.”, which is a give-away of the success of this project. Some students went even further in detail with their answers:

Student 9: *“Yes, because it helped me to think better about my actions”.*

Student 8: *“Yes, because Narnia taught me the importance of friendship between siblings”.*

Student 10: *“Yes, because I became more understanding and learned to see the good side of people”.*

Student 14: *“Yes, because it taught me many things about our personalities”.*

Student 16: *“Yes, the story of Narnia helped me to be better and also gave me life lessons”.*

Student 12: *“Yes, because it showed me that there are different things, and no person is the same as another”.*

Essentially, the fifteen questions that made up this questionnaire served the purpose to gather information regarding the students’ perceptions of what was addressed in the class. Given their well-thought, expressive and varied answers, we can certainly conclude that their emotional awareness has indeed developed. Therefore, the core goal of this project was indeed attained, as it will be expressed in section 9 of the present report.

7.5. TEACHERS' QUESTIONNAIRE

The aim for this questionnaire was to know more about the other English teachers' perspectives of this project. They also had to follow the respective lesson plans and implement every activity in their own classrooms, so that we could answer our research questions. Therefore, it was sought to understand their point of view regarding the resources and activities used, the highlights, the overall significance of this project for the student's personal growth, among other aspects.

As far as productivity and engagement go, the teachers' expressed a great deal of appreciation for each and every resource used: the picturebook, the film and the escape room. In fact, one of the teachers (hereafter referred to as Teacher1) commented that "*all of them provided different types of language (more or less formal in vocabulary and grammar), which enhanced students' language acquisition.*". It is thus understood that the choice of materials was relevant, and appropriate for the core goal of the present project. There was, however, a general sentiment regarding the picturebook as the most productive, as well as the most engaging resource. The reason for that relies in the fact that picturebooks simultaneously encompass language skills, with mild personal enjoyment. As the other teacher (hereafter referred to Teacher2) affirmed that "*children respond very well to stories, and they feel engaged, which is the first step for productive learning. Also, the picture book is very resourceful in terms of covering different learning styles*".

Nonetheless, the Escape Room was also seen as highly appealing, and therefore productive when it came to developing essential skills – such as time management, teamwork, and effective communication. Teacher1 justified this essentially by affirming that "*students felt more at ease to engage with each other.*". In their view, this gamified approach took pressure off of the students, and managed to set the mood to learn and practice language in a natural way, and together. As a matter of fact, this was precisely considered to be the highlight of this project. In both Teacher1 and Teacher2's opinions, "*all activities were successful.*", and managed to achieve the very important goal of having the "*students working and thinking together.*", respectively.

The fact that this project relied greatly on collaboration, special care was taken to ensure that each student had a fair chance to participate, and become involved in the class. Keeping in mind the multitude of learning styles in the classroom, students were provided with resource/activity diversity. This mainly included oral debates, written exercises, group work, individual assignments, and homework. The aim was to give every student an equal opportunity to shine by appealing to their interests, comfort areas while respecting their learning styles. Thankfully, both teachers recognized the intention behind this diversity, and Teacher1 formally expressed that "*an effort was made to target students' different needs*".

Effort is an ally of a good strategy in order to achieve fruitful results. So, the teachers were also asked about techniques that they might have used to make abstract concepts (e.g., empathy, morality, self-awareness, prophecy) accessible to the students. The point was to

ultimately lead the pupils to understand, and grasp the true purpose for each EQ lesson. On that account, Teacher1 stated that a strategic that she used in her classroom “*was to make them observe, listen and analyze what they saw and compare it with their own feelings towards the situation.*”. Furthermore, Teacher2 opted for a similar approach by trying “*to use examples from their everyday life, so they could relate to the concepts/message I was trying to convey.*”. Essentially, the aim was for the students to connect on a personal level with what was being discussed in the class. That was the only way in which their learning would be considered meaningful, as well as significant for their personal and emotional growth. Nonetheless, both teachers said that it would have been beneficial if the time-management had been different. In other words, the sentiment was that more time should have been spared to develop each activity given that “*some activities were very long for the duration of the lessons.*”, according to Teacher2.

Moreover, the teachers were also asked to give a more detail opinion about the contribution that this project made to language practice. As has been previously stated, the project was carried out entirely in English. Therefore, since plenty activities highlighted language-based exercises, this project did manage to developed the students’ English skills. In fact, Teacher1 agreed that “it gave them new language acquisition.”, which Teacher2 supported the aforementioned statement by stating that the students “*were engaged and focusing on the story itself and unconsciously they were learning new vocabulary, new concepts, thinking about their own feelings, for example, through the characters*”.

Lastly, the teachers gave an enthusiastic response to the idea of repeating this approach to learning in a future unit. Both revealed willingness to do so, mainly because the “*students liked it and felt engaged*”, as Teacher1 pointed out. In order to further support this statement – and projects like this one – Teacher2 stated that “*involving emotion in the learning teaching process, especially in primary school makes a lot of sense. Teaching a language can also be an opportunity to teach other skills which students will use for the rest of their lives.*”. Therefore, it is appropriate to assert that both teachers were quite pleased with the results of this project.

7.6. TEACHERS’ INTERVIEWS

The purpose of both interviews was to have access to deeper insights with regards to the execution – and significance – of the study “Teaching Emotional Intelligence through Fantasy” at the school. We interviewed Teacher3, and Teacher4, who had meaningful roles in the implementation of this project. The interviews lasted about thirty minutes, each.

The first thing that was discussed was the school itself. In other words, the learning environment in which projects are implemented does significantly impact its success. Fortunately, both interviewees assured that the school where this internship was carried out is considered to be fantasy-friendly, since it had already implemented similar projects in the past, relating them to the story of “Peter Pan”, or even the “Little Prince”. This meant that the learning/teaching environment at the school already was already predisposed to work with such themes, which made a big difference in how this project was interpreted, and managed. In fact, Teacher2

expressed the same thoughts by stating that *“the staff which we work with is cooperative and was willing to give you advice in preparing these lessons as well because the school does like to implement this type of project.”*

After a brief discussion about the advantages of a fruitful and collaborative working environment for the execution of fantasy-based projects, both teachers moved on to recall the actual structure that composed this particular one. We took a moment to reintroduce it by saying that, in order to structure each step of this project, three main moments were designed to work as contextualizing guidelines to then navigate the abstract content that we intended to address with the students. Each major stage relied on a specific resource that would fulfil the purpose of the whole lesson: a digital picturebook, a film, and an Escape Room, which had the same purpose– to present, and work with the story of Narnia. However, they were very contrasting in nature, which would entail that the students would react to them differently.

Therefore, the principal question that required answering was “would the pupils be more engaged to learn language by visual media, than they would be by other resources, such as Escape Rooms?”. The digital picturebook and the film clearly incorporated the visual media portion of the project, while the Escape Room sought to implement a more collaborative, “hands-on” dimension. Before the project was even in motion, we would have definitely defended that the students were indeed more engaged by visual media. It was fairly clear to us that the pupils were naturally inclined to work with technology and related resources. In fact, whenever those resources were incorporated in previous lessons, the students would become motivated, and visibly engaged. This led us to assume that visual media in general would be the most appealing resource for the students. After listening to both teachers’ perspectives, we realized that we weren’t entirely wrong.

The picturebook was chosen as being the most engaging resource, according to Teacher3. According to her, it was definitely the highlight of the project, considering that it was interesting to listen to and watch it being presented. In fact, Teacher3 shared that it was *“a very good idea to take the pictures out of the film also the story was very well written and the questions that you did along the story that could enable this fusion between the students and the story itself.”* This activity was the starting point of the project, in the sense that it introduced the story, and so it was the most appropriate way to have the student feel engaged right from the beginning. The PowerPoint conceived for the picturebook presentation was also very engaging because the story was made quite accessible for the students’ English level, which in turn made the content seem clearer and easier to follow. Apart from that, the pictures used were realistic, colorful and appealing as well. Nonetheless, Teacher3 showed a general appreciation for the other resources as well, saying that *“for different reason, the student were really into all of the situations (resources), so I think that’s something that you must really be proud of.”*

Nevertheless, Teacher4 expressed that she felt that the Escape Room activity was the most engaging resource for the students. They found themselves working together for a common goal: finding the “key to freedom”. As she attested *“it was, undoubtedly, very engaging and*

motivating. Young learners love this type of activities, and while playing, they were also speaking in the English language, and trying to find the answers.” For that, each group had to complete challenges that reinforced their English language knowledge, since they dealt with grammar, vocabulary, and written production exercises exclusively. Since there was a sense of urgency in completing the tasks in order to move on to the next step, the students felt very engaged to finish their challenges successfully, as Conde (2010) explains in his study *Effects of Competition in Education*. The second stage of the Escape Room focused on deciphering a code, which was also in English, and required the students to enunciate the alphabet in the target language. By this time, the classroom was filled with liveliness and eagerness, given that the students were so close to winning the game! Accordingly, Teacher4 also expressed that the Escape Room activity was the highlight of this project, given *“the way the students were participating in the activity, the way you prepared the activity, as well as putting the key in the heart of the mannequin; they were looking for the answers together as a group...”, and how this also helped them use the English language*”, undoubtedly.

As Teacher4 further explained, *“I think that was very special because it made the students understand that the most important messages come from the heart, so I do think that the Escape Room did manage to work all those competences.”*. The “key to freedom” was a cry of war from the film, which was also written in English, that the students needed to shout out loud for the classroom door to “magically unlock itself”. The students could burst with such excitement at that point, that they opened the door in the victory, and ran through the hallways triumphally. Actually, Teacher4 shared how she could *“remember how the activity ended with them running through the hallway, and it was indicative of joy, and motivation and happiness(...) so, I think that the Escape Room was a big success and that the students were very motivated.”*. The Escape Room activity was, by definition, compelling, and the resource engaged the students the most to take ownership of the English language. In the words of Teacher2 *“I think that the Escape Room was a really big success.”*.

Given the nature of this project and the resources that were used to provide it with a strong structure, there was a relevant need to distinguish the term “engaging⁸” from “productive⁹” since one of the main objective was also to understand what resource would actually be most productive to learn the English language. Interestingly enough, the answers seem to change here. Both teachers agreed that the digital picturebook was the resource that led to more productivity in terms of language learning, which was not surprising as the story had been rewritten to meet the language needs of the students. Nonetheless, we strove to remain truthful to the chronological events of the story (expect the ending), and still provide a fair share of language boost for the students to learn from. In fact, according to Teacher3, *“the picturebook was the one that introduced the theme and the story itself, and a lot of vocabulary was elicited, so I would say that the picturebook was the one that introduced most vocabulary.”*.

⁸ According to Merriam-Webster online dictionary, the definition of the word engaging is something *“tending to draw favorable attention or interest.”*
⁹ According to Macmillan online dictionary, the definition of the word productive is *“having the quality or power of producing especially in abundance.”*

On that account, this resource was much more focused on language (instead of on the idea of challenges, for instance), and therefore the most productive. According to Teacher3 *“in terms of the listening activity, they had to listen and understand, and also, they also were asked to participate through your questions. So in terms of language learning, generally speaking it was effective.”* Both teachers enjoyed how the activity was planned out, the presentation strategies that relied on pictures, sounds; as well as the PowerPoint, which was very well-prepared, in their opinion. However, the core target of the activity was indeed to practice language – and so it was well attained, as we shall proceed to justify.

Prior to the storytelling, we made use of a “word association” game to work on key vocabulary that would later on appear in the story. In less than fifteen minutes, we managed to go over more than thirty words that hopefully would help them make sense of the overall context whenever they popped up in the narrative. As Teacher3 attests, as far as vocabulary goes, the students *“didn’t do much with it, they were just introduced to it (...) but they also had to recognize vocabulary, so it was also important., at a different level.”* The storytelling lasted for about half an hour, and it was done in fluent English. Nonetheless, in order to involve the students, we strove to make their role in the activity prominently active. As Teacher4 concluded, *“the pre-reading activity, all those engaging pictures, the way you ended the storytelling by telling them that they would have to guess the ending; the picturebook – in terms of language learning – was the most successful.”*

Multiple times along the way, we used strategies to have the students participate, which both teachers ultimately praised because, according to them, they thought that *“the students were very motivated and engaged while listening to the story”*. We often asked questions about the pictures (e.g., “what did Lucy find in the spare room?”, “what can you see in the forest?”; we inquired on what they thought would happen in the story line (e.g., “who do you think followed Lucy to the forest?”, “what do you think happened after their meeting?”); we asked their opinion of on certain scenes (e.g., “do you think he was a good friend to Lucy?”, “how would you feel in this situation?”); and we often asked them to recap the events for we (e.g., “so far, what do you know of the story?”) as to keep track of the story line, and avoid the students feeling lost. So, the picturebook allowed them to have a context to learn language, which helped them develop long term memory of that vocabulary. These were essentially the linguistic contributions that the picturebook provided to the students – a significant stretch of their vocabulary inventory, as well as the reinforcement of language structures. This activity was therefore student-focused and required an effective involvement on their behalf. Moreover, since their mother tongue was not used once throughout the activity, it is certain that the digital picturebook resource was very important as far as language practice, and exposure went.

Additionally, Teacher1 took a moment to share her appreciation of the Escape Resource as also being one of the most productive, when paired up with the contextualization of the picturebook. In other words, the storytelling embodied the first contact the students had with the vocabulary, which later they would have to make use of for the Escape Room tasks. As Teacher1

expressed *“I think that both of them were important because, in the picturebook, you had to recognize, learn and also give your opinion along the story, and the escape you had to work with what you knew and learned before.”*, making them equally engaging and productive, with regards to language acquisition.

However, surprisingly so, the film was neither engaging, nor productive enough for significant language learning. On the one hand, it did incite a lot of excitement at first. In fact, there were a few instances along the lesson when we needed to pause the film just to manage class behaviour, because the students either became too ecstatic with some action scenes, or they would be constantly chatting and whispering to their classmates, thus not paying attention, and disrupting the quiet environment. In fact, Teacher1 expressed that of course, *“a film is clearly the tool that we use if we really want it to be engaging, they relate to that a lot – because they do it at home, they love it, they interact with each other.”*. Nevertheless, the word “engaging” entails a great deal of active participation, and involvement on behalf of the students. Yet, the role of both the students and the teacher on that lesson was entirely passive (i.e. not meaningful enough to attain significant linguistic contributions).

On the other hand, it ended up prompting engaging discussions. In fact, as Teacher2 defended that *“after the picturebook and moving on to the film so they could guess the ending for the story, and when we were trying to find the correct ending, they did have very important discussion and their ideas were very interesting”*. So, in that sense, viewing the film was indeed fruitful in terms of language learning. Nonetheless, the whole lesson was dedicated to the film, which meant that the students didn’t have any tasks to fulfil in the meantime. Although the raw exposure to the natural use of language is always beneficial, the activity was too lengthy, which in turn was counterproductive. Unfortunately, this activity made the mind wander sometimes, which led to inattentiveness and tedium – mortal enemies to effective language ownership and learning.

Moving further on in the interview, we recalled one of the first meetings that we had with the co-operating supervisor Teacher3 in which the subject matter was precisely which topics we would be interested in working with the students. At the time, the answer was quite straightforward. We were absolutely certain that we wanted to use fantasy as a foundation for the development of emotional intelligence. This project was very dear to us from the very beginning, and we intended to work mainly on essential skills. Shortly after the meeting, we narrowed them down to four main topics: empathy, morality, self-awareness, and prophecy. We chose them specifically since they are fairly prominent in the story. In fact, each lesson plan incorporated target scenes which perfectly showcased the theme that was set to be addressed and worked upon: empathy was extensively practiced by many characters in the face of danger, fear and mistrust; morality was often wrestled with when the antagonists started to overpower the course of events; self-awareness allowed the protagonists to be truthful with themselves and truly understand the role they were meant to fulfil in their quest for freedom; lastly all of this came

together and into fruition due to a written prophecy, which ultimately gave the protagonists a purpose... something to believe in and commit to.

Within this topic, both teachers were asked if they believed “Emotional Intelligence” to be a topic of actual substantial relevance to teach to young learners. In other words, it was necessary to understand if the teachers thought that the students were too immature to deal with such an abstract topic, or if they interpreted the incorporation of EQ lessons in curriculums as a necessity. Fortunately, their opinions further validated the worth of this project, they both strong believe in the fundamental need of working on emotional competence since a young age – specifically in current times. In fact, Teacher4 stated that *“these children haven’t seen smiles or friendly faces at school because of the masks, they never work in groups (...) they don’t play together, don’t know how to listen to each other, and how to help each other and themselves”*. She explained that this is particularly unsettling because the world is ever changing, and becoming more aggressive, so this type of work is important to the student can become more sensitive and awareness of the challenges that could come up during their lives. Therefore, *“these concepts are of great importance specially in a primary curriculum to press reset on social skills and emotional competence.”*, as Teacher4 explained. Thus, the overall sentiment is that these subjects are extremely important to be properly addressed – and the sooner, the better, mainly because old ways set in fast in adulthood, so might as well work emotional competence in a meaningful way at a time where the children are more prone to welcome new knowledge, instead of instinctively rejecting it. Besides, Teacher3 mentioned professional responsibility when it came to discussing themes like these with the students. She acknowledge the challenge that it imposes, given that to make the pupils at this age think about such abstract item is very demanding, and complicated. However, she also thought that it is part of their job as teachers, and *“if we do it in a way that they are able to be critical about the situation, or about themselves or start thinking about some values that probably they hadn’t before, I think that’s very important.”*

However, it was certainly not enough to bring these concepts into the class and talk about them as if each student would understand them immediately, and in the same way. Naturally, lots of techniques and scaffolding was put into place as to make these abstract concepts accessible to the students – especially the ones who struggle a bit with the language. After all, the purpose was not for the students to retain every bit of information, but rather to have them understand the messages behind the lessons that we had together. As Teacher3 stated, this approach has to be done in a particularly clever way *“because it is true that although it’s important at this stage, the diversity among children is usually big – some students are able to grasp the idea quickly – if at all - , and some may not.”*. This basically means that the approach must be structured in a way that allows everybody to have a chance to improve in this matter, to give their own opinion. In other words, if projects are carried out withing previous thinking about the target audience (i.e. the pupils), they have the potential to be really unsuccessful. As Teacher3 explained further, *“we have to think about what they are able to give us, what they are able to understand, and how we will get them there. In this case, through stories is already something of a winner, because they like it.”* There was very real possibility to make use of the story and make the students think about

different situations, and even about themselves. That particular connection was what made the project successful.

In other words, “The Chronicles of Narnia” helped the students develop emotional intelligence by providing powerful, meaningful contextualization. It worked as an impeccable bridge to turn highly abstract matters that are recognizably difficult to explain, into something that is accessible for a young audience, as both teachers confirmed in their interviews. Children can relate to fantasy flawlessly, and this fairy-tale in particular dealt with complex matters involving soft skills through the eyes of a child. The protagonists are fairly young, and two of them are close in age with the students themselves. Furthermore, they ultimately grew closer as siblings, and stronger as individuals facing their magical adventure with both the typical child-like wonder, and a never yielding fierceness.

The only question requiring clarification at that point was how the students would respond to such a project, which would only last seven days. There was a concern that the topics would be too complex for them, so we often wondered if they would be able to pass through the abstract realm dimension and perceive them on realistic level. In fact, Teacher3 pointed out that with the incorporation of abstract themes, this sort of approach to learning, the differences in linguistic competence among the students became quite transparent. This entailed that the students didn't exactly have an equal chance to participate, since quality involvement was dependent on their skills. In other words, their relationship with the target language made a difference in terms of understanding, and also participation in the lessons, as Teacher3 explained. For example, in regard to the storytelling activity, each and every student understood the story – even if it was just the gist of it. However, Teacher3 asserted that “*when it came to thinking about different situations in terms of emotional intelligence, some were not as able as others to give their opinion because the conversation started to be very abstract*”, when the conversations were had in English, which is why L1 was used to clarify some words, and ideas every once in a while.

The teachers talked about how this could be managed, and the meeting point was meaningful contextualization. In other words, it would have been important to put a practical spin on such abstract topics, in order to ease the process of engagement of the quietest students. As Teacher3 explained, it would have been interesting “*to make them think about these topics in their lives, about their choices in different situations – to make them think about their friends, who they like more, why they like them, what do they think is fair*”, etc. From there, the teacher could dive into even more concrete tasks, such as “*sharing opinions, or a discussion, and then make them take notes on vocabulary that's relevant will be relevant in the next step (...), making lists of the words, the list of possibilities...*”. This approach is important because it allows the teacher to first enter the children's world, and emotional reality. Thus, once the students were more acquainted with target words, generalized vocabulary and the concept itself, then the shift to the abstract dimension of a fantasy story could be much more seamless, especially for the pupils who have more difficulty with the language. The students would be able to express themselves much

more easily because the conversation topic would go from concrete to abstract, and not the other way around, as Teacher4 explained.

Nonetheless, both teachers took a moment to emphasize the importance of respecting the students' learning styles, and personalities. As Teacher3 expressed, the students might not want to participate *"either because they know that they are too shy themselves, or because they have too many difficulties, so they don't want to speak, or because they don't believe that they really understand it."* Thus, it is also the teacher's responsibility to ensure that children feel secure enough, and completely at ease (specifically with abstract themes) to become actively involved in the lessons. Fortunately, the class had very good students that were able to make this project a success; however, there were also students who struggled a bit with the English language. Initially for them, the lessons seemed *"not so successful because obviously they were not feeling at ease, first in understanding, then in giving their opinion, and ultimately grasping the purpose"*.

Nonetheless, at the end of project, the teachers were confident in saying that the students did respond fairly well to project from the moment that the themes were broken down into pieces. In other words, when the topics were turned into something that was practical in nature, the students had a much easier time grasping the purpose and participating in class – especially when they were asked very direct questions. It goes to say that, the bridge between the introduction of the topics and the students' understanding of those topics relied on scaffolding techniques. In fact, Teacher4 openly defended that she thought *"that the way you exposed and explained the activities helped all the students understand what they were supposed to do."*, which was ultimately the goal for each lesson. There was, nonetheless, an undeniable truth that some students naturally nominated the classroom with their active participation and involvement, risking the students who struggled a bit more with the language to feel left out. Thus, after acknowledging that discrepancy in participation per student, Teacher4 also expressed her satisfaction with the diversity of techniques because that were used in the classroom, of which she particularly remembered that I helped the students *"with scaffolding strategies like using gestures, showing pictures and sometimes using L1 when needed."* In fact, she explained that although there were some student that talked a lot in class due to the fact that they felt more secure to do so, other students also had the opportunity to shine in different moments, for example, *"the ones who struggled with the language did fantastic homework activities, and it was interesting to see them when working in cooperation with the others, as they also talked a bit more and felt more motivated and secure as well."* All in all, at the end, the students were able to understand the point behind the activities, and inclusively participate in a quite engaging manner. As Teacher3 commented *"I would say that, generally speaking, they did get it, they did grasp the purpose, and most of them gave fantastic contributions in these EQ lessons."*

All in all, the scaffolding techniques and strategies used to involve all the students were thankfully not an impediment to the success of this project, although there was always the inconvenience of time-management. As Teacher4 pointed out, *"all the strategies were successful, the only thing that could have been changed was the lack of time (...), it could have been managed"*

differently, probably to have more time, like two or three weeks to work on the project.". Besides, there was an issue regarding the number of discussions implemented in class. In other words, as Teacher4 explained more clearly, *"you did have a lot of discussions with them so probably a little bit less talking and a bit more exercises at hand probably while discussing the topics, they could be taking notes or doing some matching"*. This leads us to the conclusion that although conversations embody a good way of teaching/learning subjects, too much of those activities is ultimately counterproductive.

While on the subject of teaching strategies and learning productivity, the discussion naturally focused on the role that the English language played in the project. The teachers were asked if they considered language practice to have been overshadowed by the development of emotional competence. Both teachers agreed that although both realms were vastly emphasized and developed, the enhancement of skills wasn't particularly balanced. However, Teacher3 made a point of stating that it was not a bad thing; just a matter of different objectives and priorities. She stated that the students were constantly using the target language, which was one of the goals, a part of teaching English, *"but the idea was that they were really stuck to the story, and you were pushing them to think about attitudes, so in terms of the most striking point here it was the developing of the EQ"*. Teacher3 confirmed that, as far as English skills go, the fact that the students had to express themselves in the target language, as well as demonstrate an understanding in terms of listening and reading was already very good. It showed a clear focus on language development. Nonetheless, the resources used to work on the story of Narnia had the purpose of broadening the students' emotional perception, rather than their English skills. Ultimately, that goal was attained, as Teacher3 shared that *"it was very nice to see that not everyone had the same opinion, and it was very interesting to see that they had different opinions regarding the emotional situation of the story"*. This resulted in a slight diversion from language practice, on the behalf of the development of essential skills. Thus, Teacher3 also commented that, overall, the project *"was significant for English skills, but perhaps more significant for the personal and emotional development of the children."*

Furthermore, both teachers expressed a desire for more focus on language along the project. For example, Teacher3 commented that English skills could have been more at the centre as well, which implied also having had different types of activities that would be more directed to language. At some point, she defended the possibility of *"for example, creating situations where they had to either do a writing activity, a reflection, an activity of reading and comprehension, different experiences."* Essentially, the teachers expressed that, in an ideal situation, (i.e. if time management wasn't an impediment), it would have been beneficial for the students if they had the opportunity to work on language more often, but still using this theme – *"so combining two things together more evenly"*, as Teacher3 put it.

Subsequently, the teachers were asked if they thought that the project was meaningful enough for them to pinpoint particular results in far as emotional competence went. Both teachers attested that in order to collect data to appropriately answer such question, the project should

have lasted longer. In fact, Teacher3 explained that “*considering that we undertook this project for a week, we must be very happy because although I don’t know if there would be results, I do know that it made them think.*”, so the fact it was required a rather thoughtful and critical approach from the students, was already a very good start. However, the general sentiment was that it would have been preferable to have the goal of developing EQ to be a yearlong goal. In that case, we would be able to discuss abstract themes step by step, and hopefully the results, or effects of their work would be much clearer. Nevertheless, Teacher3 made a point in stating that considering the time that we had, the students “*did share their opinion and they were very honest about it. They had a critical vision that probably they had never thought about, or were not used to.*”. So, in spite of time inconvenience, data points to the fact that this project did manage to reach the students, by developing their personal/emotional growth to some extent.

On a rather aesthetic note, how the actual environment could have been changed was also a topic of discussion. As Teacher4 recalled “*we did talk about decorating the halls in the beginning of the project, and that would have been nice because it was the beginning of winter, and we talked about putting the halls with snow*”. The change in hallway/classroom decorations would probably get the students in a different mood for the theme of the project, as well as for the story. The ever-present idea of actually being in a magical land would have come in handy when discussing Narnia in the classroom, as far as motivation and engagement go. However, once more, the lack of time was an indeed an obstacle to transforming ideas such as this one into reality.

The topic of fantasy was also discussed. There is a certain stigma attached to introducing fantasy in a classroom, as it could be often seen as too childish, or unnecessary. Some scholars defend that it can be seen as an impediment to a child’s education, given that indulging in daydreaming takes the focus off realist, concrete learning (Thomas, 1996). However, both teachers strongly disagreed. Teacher4 said that «fantasy» being the backbone of a project that addressed such complicated, abstract topics “*was the most important point, because that’s what relates with younger learns so yes, (...) the theme of fantasy had to be there*”. Teacher3 was even more adamant about the topic, stating that when working with this age group (i.e. fourth graders) “*it’s mandatory to use fantasy in our classes, either through stories, through videos, or imagining situations in the writing and the listening.*”. The main argument that she put forward was that fantasy is a natural part of a child. Students relate to it effortlessly, because it is a part of them, which means that if it is not incorporated in such projects – or classes – they will not be meaningful to the pupils. In fact, Teacher3 went further by defending that fantasy is “*something that helps you imagine, it takes children further (...) in this case, a story was a very motivating approach, and at the end of the day, that’s what we really want*”. Ultimately, the main goal is to keep the children motivated, while at the same time, making them develop the language skills further.

Lastly, the question that put an end to both interviews dealt with future planning. In other words, both teachers gave their opinion on the possibility of incorporating a project such as this one in a future unit. Both teacher showed great enthusiasm with presented with such hypothesis.

For instance, Teacher4 claimed that this approach to learning, and projects that focus on essential skills such as the present study need to be included in future lessons, mainly because “*students need to work on their emotional intelligence as already mentioned, learning how to respect others, live in community, and make them think and react to situations that are unpredictable.*”. Therefore, she considered this theme to very valuable, and necessity to address and discuss with young learners. In fact, she went as far as saying “*I think that the students loved this theme, and us teachers too, it was very good, and I do think, if we can, this type of project – your project- could be included into curriculums because it was very well done*”.

FINAL REMARKS

The starting point of this study was to determine if both fantasy and emotional intelligence had a place in the primary English classroom. For that purpose, we underwent an investigation concerning feasible resources that could most successfully introduce intangible concepts to fourth-grade students. Accordingly, we sought to further determine how much potential that resources like picturebooks, films, and Escape Rooms, hold as possible vessels to address abstract themes. Furthermore, we strove to clarify the educational purpose of fantasy, by putting forward a throughout description of what an imaginative learning environment entails, particularly referring to the prioritization of essential skills enhancement. Thus, we aimed to use the story of “The Chronicles of Narnia: the Lion, the Witch and the Wardrobe” to develop the concept of emotional intelligence along with the acquisition of new language in the YL classroom.

As soon as the theoretical background of this study was laid out and duly considered, we moved one to a more contextualizing dimension, in which we made clear what were our research objectives and questions. Moreover, we proceeded to consider, and characterize the means and resources that were provided to us in order to implement this project successfully, namely the school in Grande Porto to which we were assigned. This was particularly important to dive into because only by knowing the resources available, were we able to draft a sound blueprint to for the project. After all, the educational context that we were exposed to was the reason why the implement of this present study was possible, not to mention successful.

Afterwards, we dealt with the practical dimension of this study. We methodically described the chronological development of this project, by characterizing the seven lessons that dealt with specific topics: storytelling, empathy, morality, visual literacy, self-awareness, prophecy, and gamification, respectively. The diversity within themes that this project strove to manage, prompted a holistic development of the students’ skills. Essentially, that means that the wide range of topics discussed and worked upon in class enabled the development of intellectual, physical, emotional, and social competence of both the students, and the teachers.

Finally, we began to write the analytical portion of this project. We started by describing the nature of the corpus and analysis options, which were ultimately narrowed down to a documentary analysis of the school’s educational commitment, and teaching environment; to the creation of questionnaires for both students and teachers; as well as to the arrangement of interviews. Afterwards, we reported the data which was collected from the aforementioned tools. This entailed a very thorough, in-depth narration of the conclusion we were able to draw from i) the activities done in class; ii) the answers that the students/teachers gave on the respective questionnaires; iii) the contributions made by the teachers at the moment of our interviews, that were all needed to answer our research questions.

Regarding the first one “Are young learners more engaged by visual media than they are by other resources, such as escape rooms?”, the conclusions that we have drawn show us that

students are actually more engaged by both interactive, and gamified activities. This means that the Escape Room was proven to be the most engaging resource that led to motivation concerning language learning. Although the picturebook was very acclaimed as one of the most engaging given the visual stimulation, the incorporated sounds, the active involvement of the students, as well as the storytelling overall. Nonetheless, the Escape Room was frequently described by the teachers – both through questionnaires and interviews – as the highlight of the Narnia project.

As it has been explained in section 2.4 of this report, gamification is a natural boost of the students motivation. It gives them a sense of urgency (thus working on their time-management skills), and a very proactive mindset to continue with the activities. Escape Rooms in particular have a common goal – the students must work together in order to find the ultimate solution to win the game. Therefore, the students experience a good type of nerves as they are excitedly working on their own tasks, as well as waiting for their classmates to complete theirs successfully.

From the teachers' point of view, the Escape Room was an activity that brought the students together and prompted the development of essential skills, as well as their English competence. The teachers either supervised our lesson, or actually implemented this activity in their own classroom, thus making their opinions quite valuable. All in all, the activity was successful in each class, the teacher didn't have any trouble following the steps and leading to the end conclusion, and stated that the students worked well and just loved the ambience of the Escape Room. All in all, the students involvement was constantly active and so their engagement was ever present. In fact, Teacher4 explained the same idea at the time of the interview, by saying that the young learners really enjoy this type of activities and games, because it allows them to learn and use the English Language, while playing and having fun to try and find the solutions for the game. In fact, as Teacher2 expressed in her questionnaire, the students felt more comfortable to work and engage with one another, which is the first step towards a meaningful lesson for them.

With this said, from a students' perspective, their reactions and behaviour throughout the activity do not lie, as they were in a constant sense of engagement, curiosity, and happiness. Given the chain of challenges, and tasks that the pupils had to follow in order to reach the "key to freedom", there wasn't a passive moment in that lesson. The students, infatuated by the sense of urgency and competition, which enhanced their performance and enthusiasm, were working together efficiently and always eager to know what the next step would be. Even when some groups finished their challenges faster than the other, they still were given more work with relation to Narnia and the game, which therefore sustained their engagement. Their participation was ever present and active, as opposed to being semi-active as it was the case with the picturebook, or totally passive with the film. Furthermore, as Teacher4 empathized in the interview, at the end of the activity when the students had to shout the war cry to "unlock" the door, they spontaneously ran up to the door, opened it and then ran triumphantly through the hallways, which was definitely an indicative of happiness and, motivation. All things considered, the Escape Room was the most engaging resource for the students, and to prompt language learning. The general sentiment

among the teachers, when paired up with the students' performance and behaviour, let us know that the Escape Room was undoubtedly a success.

Considering the second research question "what sort of linguistic contributions will the picturebook / film provide to help children learn English? In other words, what kind of language will they naturally acquire after watching the film, or reading the picturebook?", the data obtained was not favorable. In other words, there was not significant language acquisition through the duration of this project to be able to properly answer this question. As already explained in sections 2.2 and 2.3 of this report, both picturebooks and films have enough potential for language acquisition since they expose the students to language itself. Picturebooks' texts are fairly concise and accompanied by pictures that enable content interpretation, whereas films run on raw language through the means of dialogues, by which the students can certainly pick up vocabulary and pronunciation. Therefore, both can certainly prompt language acquisition.

However, the linguistic contributions that both resources were ready to provide weren't worked upon consistently enough to expand the students' language inventory permanently. In other words, the work that went into place was just a means to guaranteeing that the task would be understood by the students but then never recycled again, causing the students to have limited language acquisition. In fact, the fact that language acquisition took on a subsidiary role in relation to the acquisition of EQ was one of the criticisms that we received by teachers. According to the answers given by the teachers' questionnaire, the picturebook was definitely the recourse that led to most productivity when compared to the film. For starters, as Teacher2 stated, children usually respond really well to stories in general, which means that the connection that they establish with the resource is meaningful. That exactly is the first step towards productive learning. However, as expressed in the interviews by Teacher3, there wasn't enough time dedicated to properly prepare and train language. This was due to the fact that this project had a very limited duration of a week, which resulted in the focus being on emotional intelligence rather than on language acquisition. The general sentiment was that there could have been a rather proper balance between these two realms.

The teachers did take some time in showing appreciation for the work that the picturebook did by expressing that the students were engaged in listening to the story, and they were introduced to vocabulary in order later on to recognize it in context. That was important. The same thing happened with film, in which the students had to practice their listening skills and recognize vocabulary. However, there was a lot of preparation for significant, lasting linguistic contributions given the original goal of this project. In other words, as Teacher 3 explained, the project did develop the English language to some extent, but it was ultimately way more significant for the personal/emotional development of the children.

In order to improve this aspect in the future, the teachers advised to have a more diversified teaching approach when dealing with the students who struggle a bit more with language as it is. They pointed out that there were a lot of oral discussion activities, which then resulted in unfair chances for participation in the classroom. The students that already struggled with language felt

therefore shy and more unequipped to speak up and share their opinions. So, language preparation should have had been practiced and worked upon way more in order to have them all properly prepared to engage in discussions. However, due to lack of time, there weren't enough circumstances to consistently prep the language for optimal participation results.

With this said, in students' perspective, they worked on vocabulary necessary to get to the point of each lesson, plenty of it being translated into L1 for efficiency and practical reasons. For instance, when they were introduced to the picturebook, they played a "word of association game" as it has been characterized in section 6.1. Nonetheless, as Teacher4 explained in her interview, the students didn't do much with it, they were just introduced to new words. Similarly, on the lessons where they worked on Empathy and Prophecy, they collaboratively created word clouds where new vocabulary was indeed elicited and shown to the class. However, none of that vocabulary was ever revisited, or used in context again. In future units, or future approaches, this will be taken into consideration and improved in order to have a proper balance between language learning and essential skills enhancement – as they are both important for the pupils' education.

As far as the third research question goes "How will the students perceive the complex and abstract concepts in the story?" we can draw the conclusion that meaningful contextualization is absolutely crucial for a practical understanding of such complex terms and abstract ideas. It was crucial to turn abstract matter into practical items for them to be able to relate to, and understand. In other words, although fantasy is indeed a good foundation to build on, there is a necessity for the students to relate to something and make feasible comparison. They can't relate solely on context provided by fairy-stories. There's a need for a bridge that connects it to the practical side of reality. As Teacher3 expressed in her interview, before introducing big topics in the classroom, the teacher needs to think about what the students can provide, comprehend and how far we can actually get them. In this case, a story is already very fitting because we can make the students think about what the story depicts, how it can be adapted to their lives, and what that tells them about themselves.

With this said, both teachers' have said in their questionnaires that for the students' to connect on a deep, personal level with the abstract concepts being discussed, they strove to relate them to the pupils' reality. In other words, they entered the mind of a child and saw things through their eyes, making the concepts way simpler. So, they went from the examples of given by the story, to real life contexts that students' could understand. For example, when discussing the topic of empathy, the discussion went from the protagonists' attitudes to each other, to asking the students' themselves if they could be friends with someone who looked visibly different from them, for example. Similarly, Teacher1 said that her strategy to make the students perceive these topics was to inquire about their own feelings. In other words, the point was to make the students observe and analyze the situation and compare their thoughts/judgments with their own feelings. For example, when reflecting upon the interaction between Edmund and the White Witch, the teachers turned the tables and asked the students how they felt about either character. This allowed them to tap in their emotional perception and show a genuine side of their personality.

Besides, Teacher3 explained in the interview that it is important to go from concrete to abstract topics. In other words, their understanding of complex topics was intertwined with their ability to understand the language. So, before even introducing the story, it would be necessary to first pave the field by making the students think about these topics in their own lives (and in L1, if necessary). For instances, to have pupils think about their friends, their families, their favorite people, what makes them their favorite, their notion of what is good or bad behaviour, to name a few. From that moment on, even more practical activities could take place, such as making lists of vocabulary, sharing their thoughts, writing them down, taking notes, etc. This preparation would make the students much more at ease when introduced to the examples of the story (as now they would have something concrete of their own to relate them to), and it would make their understanding of the concepts much clearer. Nevertheless, it is worth noting that the only reason that this was not achieved was due time-management. This kind of ice-breaking activity would require more days, if not even a week. So, instead of coming into fruition, it served a good feedback to take into account for future projects, and activities.

Just as fantasy was the fuel for the success of these three main activities, the lessons dedicated to the development of EQ were also productive because the link to Narnia was already there, each step of the way. With regard to empathy, the students studied the friendship between Lucy and Mr. Tumnus; to address morality the pupils analyzed the relationship between the White Witch and Edmund; the topic of self-awareness was founded by diving in the Pevensie siblings' different personalities; and we discussed the meaning of life purposes by interpreting the prophecy that the main characters fulfilled. Thus, with relation to our research objective, we are able to conclude that the story of "The Chronicles of Narnia" was indeed an appropriate vessel to introduce emotional awareness skills. With young learners, meaningful contextualization is key – and this story clearly managed to provide that successfully.

Lastly, when it comes to the fourth research question "How can the story of "The Chronicles of Narnia" help the students develop and acquire emotional and social competence?" we concluded that the fantasy foundation that it lies upon was the key to convey emotional awareness. As it has been explored in section 3, teaching methodologies and approaches which have fantasy as inspiration, are full of educational potential. In essence, teaching methodologies and approaches that include resources with fantasy as part of their foundation lead to way to transformational, holistic development. This is because the emotional and moral friction that it usually displays in stories is a starting point for reflection of beliefs and values, as well as the attainment of new points of view deriving from brainstorming and debates. The story "The Chronicles of Narnia" does not fall short on those expectations, and lays the ground for contexts and scenarios in which emotional, abstract concepts can be put to the test, and discussed further.

The interviews and questionnaires carried out with teachers clearly demonstrated that fantasy was not only engaging, but also a necessity for a project of such nature. It should be noted that every teacher revealed their disposition to include a connection to emotion. As expressed by one of the teachers, we can make use of language to prompt the development of other skills that

will prove useful for life – like empathy, discipline, humility, collaborative, to name a few. Therefore, the teachers said that besides it being enjoyable for the students, an emotional connection to what is being addressed and taught is always very engaging – a big step in order to reach productivity. As they expressed in their interviews as well, that fantasy had to be a part of a project of such complicated nature because the students naturally relate to it and understand concepts better. Otherwise the EQ content would not get through easily (if at all), and the classes wouldn't be meaningful to the students. Thus, fantasy as key signatures in project is definitely not the problem, rather a part of the solution.

Ultimately, in the students' perspective, fantasy is meaningful and engaging. One of the questions in their questionnaires dealt with this issue precisely by asking them if they thought that fantasy should be abolished forever. Each student was against it, and expressed further that we need fantasy to dream and brew imagination for a more exciting life. Besides, narrowing this topic down to a piece of narrative, the students also showed great appreciation for the magic of Narnia. In fact, the last question on their questionnaires strove to know if they thought that the story had made them into better people, and there was not once student that disagreed. In other words, this allows us to understand that if it hadn't been for this magical foundation, the project wouldn't have been so impactful for them.

Furthermore, the students were highly engaged with the story when it was being depicted by the picturebook. The content itself dealt with magic and fantasy, which gave the students a sense of wonder and grabbed their curiosity. Moreover, as we have assessed based on the students' posture with the film – which was the truest form of story representation – they were beyond excited to finally watch it, as they had been wanting to for a couple of days. As far as the Escape Room goes, the story wasn't being worked upon specifically, but the general ambience made the activity more exciting. The main aspect that distinguished this activity from a regular group work was the fact that the students' mindset was set in Narnia too. As it has been explained before, the students thought that the door was locked by magic; that their performance was said to be tied with the fate of Narnia itself; the "key to freedom" was a war cry that one of the protagonists shouted in order to start the war; and there was a typical film soundtrack playing during the whole lesson. So, the whole classroom had a very magical ambience surrounding it, with many links to fantasy. Essentially, it influenced the students mindset; which was part mainly the reason why it was so successful and engaging.

Considering the evidence, we can conclude that the project was indeed of great significance to the personal development of the 4th grade students. We concluded that children responded exceptionally well to the fantasy genre, as well as to each resource that made possible the connection to the realm emotional intelligence. Thus, all EQ lessons were successful overall in the sense that they were able to make the students think critical about themes, and concepts that are easily overlooked due to their lack of abstract thinking skills. Nonetheless, purposeful focus on such topics ultimately resulted in the broadening of their emotional perception, and awareness, which was the core objective of this project. To conclude, it is worth mentioning that,

although each EQ lesson was taught in a dutiful, mindful sense, one major accomplishment of this project recognizing that the students had fun while learning. They often expressed excitement in the current lesson, as well as others to come, which itself is indicative of motivation and joy. (School Break, 2021). Overall, we considered this project to have been truly meaningful for students, as well as teachers. Accordingly, both fantasy and emotional intelligence do have a rightful place to fulfil in the primary English classroom.

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ANNEX I – PROJECT UNIT PLAN

GENERAL AIMS

The purpose of this project is to assess how the Ss' emotional awareness evolves through the means of reflective and thought-provoking activities that stem from fantasy, and deal with abstract topics such as: "empathy", "morality", "self-awareness", "interpersonal competence", "prophecy", etc.

This project will be carried out for approximately 7 lessons – it is set to officially begin on the 24th of November, and it will have been completed by the 3rd of December. The first activity will revolve around storytelling, where the Ss will be acquainted with the story that will work as a foundation for the project. They'll know every detail of the plot expect for the ending – they will have to infer it, until they watch the last part of the film, which will be the gist of the 4th lesson. Both lessons in between will focus on the themes of "empathy" and "morality". The Ss will study particular moments of the story and will reflect on their meaning, while trying to draw parallels with their own lives. In other words, the Ss will be reflection on themes such as "friendship", "otherness", "judgments", "emotional manipulation", "innocence", etc. The plan is to make the Ss assess social interactions that embody a very pure and good energy, as well as a conflictive and combative momentum.

After the viewing of the film, there will also be a couple more lesson that will focus on certain scenes of the film, and details of the story. Once again, the T strives to take the events (and moral lessons) from the story and apply them to real life. With this being said, the lessons will gravitate towards the concept of self-awareness, in which the Ss will have to "face themselves", and judge their character frankly... while reflection on how different personalities can actually lead to great productivity and understanding. Besides, the Ss will brainstorm the idea of "Everyone has a purpose on Earth", and will wrestle with the idea that just like the main characters of the story, who were destined to fulfil their prophecy, they could also be destined for something fantastic – even if they aren't aware of their purpose just yet.

Lastly, in a compelling and interactive Escape Room activity, the T will put together some grammar & vocabulary exercises that join the story's main moments (that were previously discussed in class). That way, the Ss will be able to practice English is a fun way, while still being in touch with the fantasy from the story. It seems like a rather natural, stress-free way to wrap up this project.

STRATEGIES	THEORETICAL CONTENTS			INTERCULTURAL DOMAIN	EVALUATION
	Communicative	Lexical	Grammar		
<p>Storytelling;</p> <p>Guessing the end of the story;</p> <p>Checking list with key personality adjectives;</p> <p>Hands-on approach with duffle bags and large mats;</p> <p>Watching the last part of the Movie to unveil the ending of the story;</p>	<p>To talk about the importance of fantasy and purpose;</p> <p>To talk about personality traits;</p> <p>To talk about empathy and the ability to relate to other people;</p> <p>To discuss the meaning of "Otherness";</p> <p>To talk about goals and dreams;</p>	<p>Empathy and social skills;</p> <p>Prophecy and purpose;</p> <p>Fantasy and dreams;</p> <p>Feelings and emotions;</p> <p>Personality and the sense of Otherness;</p> <p>"Stranger Danger".</p>	<p>Present Simple and Present Continuous;</p> <p>Close contact with <i>verbs of preference</i>: (like, love, enjoy, don't mind, i.e.).</p> <p>Making use of a grammar structure that is used to express skills and desires: (<i>like / good at + ing</i>); «<i>want to / would like to + infinitive</i>).</p>	<p>The Narnia story is firstly set in London, at the time of WWI. The T could make a few interesting remarks about that.</p> <p>In the story, the encounter of Lucy and Mr. Tumnus could serve as a parallel to a discussion about cultural differences and how to try to accept and overcome them.</p>	<p>Engaged participation;</p> <p>Listening and Reading comprehension;</p> <p>Oral Performance;</p> <p>Interest in tasks and activities;</p> <p>Group work efficiency;</p> <p>Collaboration;</p> <p>Self-directed work;</p> <p>Creativity;</p> <p>Critical Thinking Skills;</p>

<p>Brainstorming;</p> <p>Standing in front of a mirror while assessing one's personality;</p> <p>A large, clean "Danger" sign on the white board to elicit a debate;</p> <p>Questionnaires to assess the Ss's feelings overall;</p> <p>Mind Maps;</p> <p>Watching target scenes of the Movie (the first encounter of Lucy with Mr. Tumnus, i.e.);</p> <p>Escape Room Gamification.</p>	<p>To say how they are feeling and/or what they are thinking about;</p> <p>To discuss the aspect of self-awareness;</p> <p>To talk about the idea of «Stranger-Danger»;</p> <p>To discuss the thought of «Everyone has a purpose on this Earth»;</p> <p>To talk about the advantages of working together, as opposed to isolating oneself;</p> <p>To describe personalities;</p> <p>To describe emotions.</p>				<p>Abstract Thinking development.</p>
<p>Resources: the film "<i>The Chronicles of Narnia – the Lion, the Witch and the Wardrobe</i>"; a PowerPoint presentation of the respective picturebook; a duffle bag with 5 target sentences inside for the Ss to infer the likeliest ending of the story; 4 fact files that present information on the main characters' personalities; a broad check list for the Ss to evaluate their own personalities as frankly as possible; mirrors in order for them to "look within" while making an evaluation of their characters, short clips from the movie to elicit particular discussions, Escape Room resources (ambience music, decorations, paper sheets, stationary items, envelopes, keys, etc.).</p>					
<p>Type of work: Individual work, pair work, group work.</p>					
<p>Approximate Duration: 5 to 7 lessons (60 minutes each).</p>					
<p>Evaluation: The T will continuously assess the Ss' performance through observation and the monitoring of the Ss' participation in every activity & task.</p>					

ANNEX II – LESSON PLAN 1. (STORYTELLING)

THEME: Storytelling	
TIME:	03:30– 04:30 pm (60m)
DATE:	24 -11-2021
CLASS LEVEL	4th Year Primary (A1/A2)
CLASS SIZE	20
CONTEXTUALIZATION:	
<p>This lesson will jumpstart the project titled “Teaching Emotional Intelligence through Fantasy”. It will revolve around storytelling, where the T will introduce the Ss to a PowerPoint that bears more than half of the story of the movie with plenty of scaffolding bridges (images, sounds tracks, subtitles and written dialogues, etc.). This approach will help the Ss practice their Visual Literacy, and their Listening skills simultaneously. They will be in close contact with English throughout the whole time. Moreover, they will then have a broad notion of the plot of the story, which will be the main foundation from which the Ss will develop their emotional intelligence – the key aspect of the project.</p>	
SUMMARY	<p>The lesson will begin with a twist on an opening routine. The T will introduce a weekly affirmation for the sake of time management. The statement will be «The World Needs Me».</p> <p>Secondly, the Ss will play a “word association” game that will allow them to become familiar with target vocabulary that appears in the picturebook several times.</p> <p>Thirdly, the main activity takes place and the T proceeds to present to the Ss a wonderful, magical story. Throughout the storytelling, the T will make sure that the Ss feel engaged and interested in the story by the means of questions along the way, and the use of soundtracks here and there.</p> <p>Lastly, since the T did not finish the story, the Ss will take a moment to guess the likeliest outcome of the respective story. The lesson ends in suspense.</p>
GRAMMAR IN CONTEXT	The Ss will be in close contact with the English language in its purest form when they read, and listen to the picturebook’s storytelling.
LANGUAGE SKILLS	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"><input checked="" type="checkbox"/> Listening</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Speaking</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Reading</div> <div style="text-align: center;"><input type="checkbox"/> Writing</div> </div>
EVIDENCE OF LEARNING	<p>The Ss will actively engage in the vocabulary recap activity by using creativity to associate several words to others.</p> <p>The Ss will effectively engage with the T throughout the storytelling activity. In other words, the Ss will be successful in following the plot of the story, and converse with the T when she asks for their remarks at specific times.</p> <p>The Ss will make use of the content of Narnia’s story in order to infer the most likely outcome.</p>

21ST CENTURY SKILLS	<p><u>Recap Activity</u>: The Ss will have to play an association game by brainstorming words that they associate with “Lion”, “Witch” and “Wardrobe”. (Creativity).</p> <p><u>Main Activity</u>: The analysis of the picturebook will require students to surpass the reflection on the English language, as it will require deep / abstract thinking regarding the moral of the story and ways to adapt it to real life scenarios. (Critical Thinking, Creativity, Communication, Initiative; Information Literacy; Media Literacy).</p> <p><u>Last Activity</u>: The Ss will work on their inference skills by taking in the story’s plot and guessing its most probable outcome. (Critical Thinking)</p>
ASSESSMENT	<p>The T will assess the Ss through observation and the monitoring of their performance at the time of the <i>word association</i> game. Furthermore, the Ss’ creativity and inference skills will be assessed at the end of the lesson when the Ss are supposed to guess the most logical, probable scenario. The T will reflect on the answers given throughout the analysis of the story of “Narnia”. The T will note down observations and later on reflex on them thoroughly on her «Teaching Journal»</p>
ANTICIPATED PROBLEMS AND SOLUTIONS	<p>The Ss might not understand the reasoning behind certain words being associated with either “Lion”, “Witch” or “Wardrobe”. Therefore, the T may have to talk them through it. The sound effects of the Pp might meddle with the storytelling. In case that happens, the T will delete them and move on.</p>
RESOURCES MATERIALS NEEDED *	<p>Computer, Internet, Digital projector, White Board, Magic Markers;</p> <p>Weekly Affirmation (“<i>The world needs me</i>”); Vocabulary drilling Mind Map; PowerPoint (for Storytelling); Storytelling script; Duffle bags (for the possible outcomes).</p>

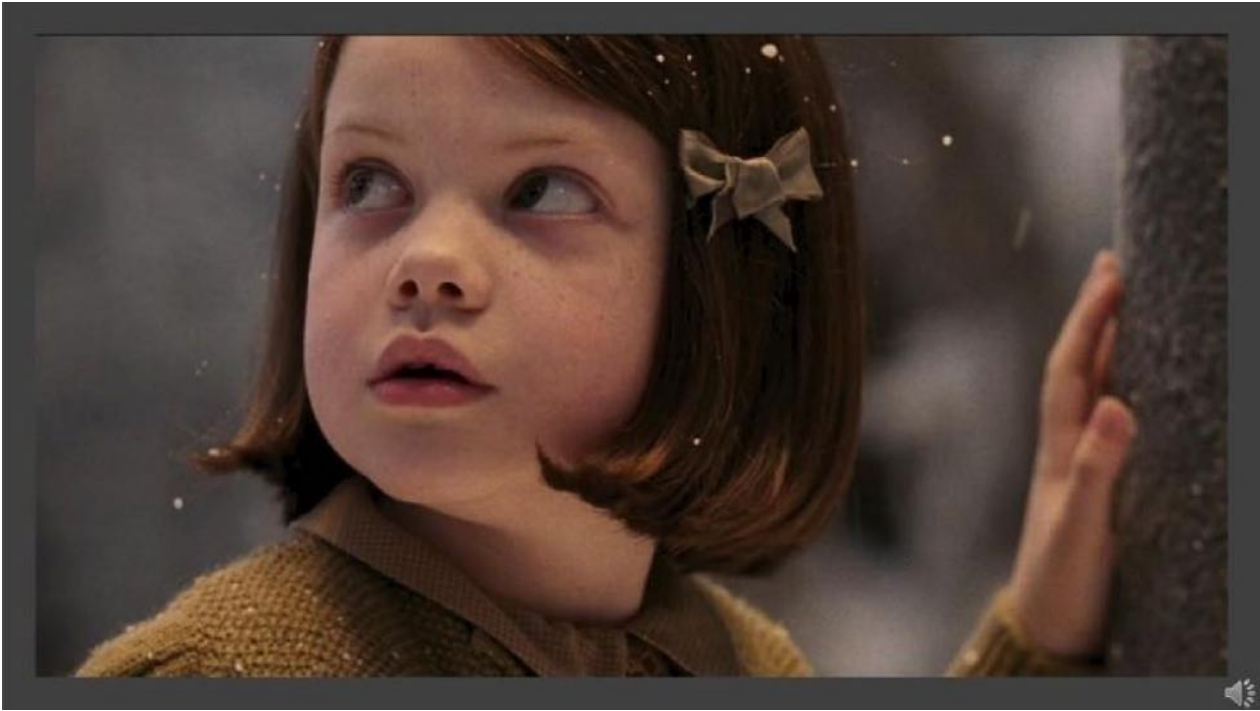
STAGE TIME INTERACTION	PROCEDURE	AIM	SCAFFOLDING STRATEGIES	LEARNING OBJECTIVES
<p>15:30</p> <p>Class opening routine</p> <p>Weekly Affirmation (5m)</p>	<p>Since the Ss have shown great appreciation for the Daily Affirmation practice, the T will keep this routine, just by changing a small detail: the frequency of engagement.</p> <p>In other words, the T will still give the Ss an affirmation to jot down, but that will be used for the whole duration of the week / project.</p>	<p>The T keeps a routine that the Ss are fond of, and does not break the sense of consistency that has been established since the beginning of the lesson.</p> <p>The aim remains the same: to set the Ss in the mood to start the lesson, and perhaps even inspire them.</p>	<p>Facial expressions;</p> <p>Gluing on top of the white board a big paper strip with the sentence written on it;</p> <p>Gestures.</p>	<p>4. 4.4 4.4.1 4.4.2</p>

	The weekly affirmation will be: “The world needs me” – in order to predispose their minds to the idea of “life purpose” and dreams.			
Pre-reading-activity: “The Lion, the Witch and the Wardrobe” word association game (10m)	<p>The T writes “The Lion, the Witch and the Wardrobe” and asks the Ss to say the first things that come to their mind while reading those words.</p> <p>At the end of the activity, the white board will have a sort of mind map that relates the aforementioned words with the Ss’ perception of them.</p>	The T listens to the Ss attentively and writes down plenty of words that they may give. However, the T must find a way to lead the brainstorm in a way that the Ss reach target vocabulary that will be crucial for the overall understanding of the picturebook.	<p>The T writes on the white board many words that could be associated with the main theme, and leads the Ss towards key vocabulary.</p> <p>Gestures and Mimicry;</p>	<p>1. 1.5 1.6</p> <p>2. 2.1 2.1.1 2.1.2</p> <p>2.3 2.3.3 2.3.4 2.3.5</p>
Main Activity of Storytelling: a PowerPoint presentation with the written version of the movie (30m)	<p>The T proceeds to tell a story to the Ss, about four English children that discover a whole new world... <i>quite literally</i>.</p> <p>T requires the Ss’ participation throughout the reading activity Ss for them to keep interested in the story.</p> <p>The T does not disclose the ending of the story, as to keep the Ss curious and interested.</p>	<p>By analyzing this picturebook, the Ss will expand their lexical and grammatical repertoire, as well as understand the literary nuances of the story (binary opposites, the emotional ties between certain characters, i.e.).</p> <p>Within this reasoning, the main purpose of this activity is to familiarize Ss with the story and the language used. In this way, they will be equipped with inductive and linguistic skills to follow the viewing of the last part of the movie in a meaningful way.</p>	<p>The PowerPoint’s foundation lies on several different pictures that follow the storyline from the movie, as well as written captions under some of them.</p> <p>While the T reads the story, the body language, the gestures, and the intonation will be taken into account.</p>	<p>1. 1.4 1.5 1.6 1.9</p> <p>2. 2.1 2.1.1 2.1.3</p> <p>2.2 2.2.1 2.2.2</p> <p>2.3 2.3.4</p> <p>2.5 2.5.2</p> <p>4. 4.1 4.1.1 4.1.2</p> <p>4.5 4.5.2</p>

<p>Closing activity: guessing the outcome of the story (10m)</p>	<p>The T will go around the class with a duffle bag in her hands.</p> <p>Inside there are five possible endings to the story written on strips of paper.</p> <p>Some Ss take each strip of paper out and the T will glue it on the white board. In the end, the class votes on the most likely outcome for the story that they listened to.</p>	<p>By not disclosing the ending of the story right away, the Ss have a chance of expanding their creativity and guessing different outcomes.</p> <p>But taking the outcome of the story by their own hands, the Ss feel a sense of ownership and become more engaged in the story.</p>	<p>The Ss already have a fairly broad knowledge of the story, so they might be able to discuss further each possible outcome.</p> <p>Besides, the hypothetical endings are written in big bold letters in each paper strip so the Ss can read without much difficulty.</p>	<p>2. 2.1.1 2.1.2</p> <p>2.2 2.2.4</p> <p>2.3 2.3.1 2.3.4 2.3.5</p> <p>2.5 2.5.2</p> <p>4. 4.2 4.2.1 4.2.2</p> <p>4.4 4.4.1</p>
<p>Further ideas and resources</p>	<p>If there is time, the T could ask the Ss' opinion of certain parts of the story, and even ask them how they think those events will unfold.</p>			
<p>Personal notes/ Other considerations</p>	<p>I'm looking forward to the Storytelling activity. Although it is a relatively long story, I believe the Ss will enjoy it, given the number of aspects that they could relate to.</p>			

ANNEX III – NARNIA POWERPOINT PRESENTATION SAMPLE





*“Impossible...”,
said Susan.*

*“This... this is not
logical.” said Peter.*



They finally arrived at
Aslan's camp.



ANNEX IV – LESSON PLAN 2. (EMPATHY)

THEME: Empathy									
TIME:	03:30– 04:30 pm (60m)								
DATE:	25 -11-2021								
CLASS LEVEL	4th Year Primary (A1/A2)								
CLASS SIZE	20								
CONTEXTUALIZATION:									
<p>The lesson will focus on addressing a pillar of Emotional Intelligence: the ability to practice «Empathy». The Ss have already been acquainted with the plot of the story, apart from the ending. Nonetheless, they have been exposed to sufficient scenes where «Empathy» partakes greatly, as well as important concepts such as «kindness of heart», «open-mindedness», i.e. This lesson will actually dive into those respective matters in order to spike their emotional availability and awareness.</p>									
SUMMARY	<p>This lesson will begin with a brief revision of the previous one. In this 1st activity, the T leads the discussion of the story towards the moment when Mr. Tumnus and Lucy first see each other.</p> <p>Secondly, the Ss will watch 10m of the movie that displays both characters' first encounter and the essence of their friendship later on.</p> <p>Afterwards, the T will engage in a discussion about several aspects of the characters' interaction, where they will be introduced to abstract concepts such as «kindness», «difference» and «open-mindedness».</p> <p>The lesson will then move on to a Mentimeter activity in which the Ss will write down words that they associate with the characters' interaction. This will be used to understand the essence of «Empathy» in a very natural way.</p> <p>Lastly, the T will assign a challenge in which the Ss should send a one-minute video to Microsoft Teams talking about what Empathy means to them, and how important it is for their lives. They will have 1 week to do it.</p>								
GRAMMAR IN CONTEXT	The Ss will be in close contact with the English language in its purest form when they watch / listen to the movie scene of Lucy and Mr. Tumnus meeting for the first time, and at the time of the debate.								
LANGUAGE SKILLS	<table style="width: 100%; text-align: center;"> <tr> <td><input checked="" type="checkbox"/></td> <td><input checked="" type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> <tr> <td>Listening</td> <td>Speaking</td> <td>Reading</td> <td>Writing</td> </tr> </table>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Listening	Speaking	Reading	Writing
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Listening	Speaking	Reading	Writing						
EVIDENCE OF LEARNING	The Ss will successfully remember important details of the previous lesson, which will show that it was impactful in a very good sense. The Ss will be able to engage in a guided, yet powerful discussion about quite complex topics that revolve around emotional intelligence, tolerance, open-mindedness, and empathy.								

	The Ss will manage to pinpoint (and come up with) appropriate words that describe the friendship of Lucy and Mr. Tumnus, which in turn will make them work inadvertently on «Empathy».
21ST CENTURY SKILLS	<p><u>Revision Activity:</u> The T engages in a quick discussion about how the first encounter of Lucy and Mr. Tumnus made the Ss feel. The T will be looking for some brief remarks (Emotional Intelligence).</p> <p><u>Opening Activity:</u> The Ss will watch the movie scene that depicts the first encounter of Lucy and Mr. Tumnus. (Media Literacy).</p> <p><u>1st Activity:</u> The Ss discuss the movie scene where Lucy and Mr. Tumnus first become friends. The debate / brainstorm will be guided but the content will be quite thought-provoking (Critical Thinking, Communication, Initiative, Productivity).</p> <p><u>2nd Activity:</u> The Ss will associate words to their perspectives of the movie scene that they watched previously, in order to work on Empathy (Critical Thinking, Creativity).</p> <p><u>Last Activity:</u> The Ss will take technology into their hands by creating a video that relates to what they learned in class (Media Literacy, Technology Literacy).</p>
ASSESSMENT	The T will assess the Ss through observation of their reactions while watching the movie scene, and through the monitoring of their performance at the time of discussion and brainstorm. The T will note down observations and later on reflex on them thoroughly on her « Teaching Journal »
ANTICIPATED PROBLEMS AND SOLUTIONS	The discussion could have some awkward moments of silence and the T should find ways to deal with them quickly. Furthermore, the Time Management could be a bit tricky to manage due to plenty assignments to explain and activities to do.
RESOURCES MATERIALS NEEDED *	Computer, Internet, Digital projector, White Board, Magic Markers; Movie scene of the first encounter between “Lucy and Mr. Tumnus”; Discussion sheet; Mentimeter word sheet;

STAGE TIME INTERACTION	PROCEDURE	AIM	SCAFFOLDING STRATEGIES	LEARNING OBJECTIVES
15:30 Quick revision of the last lesson (10m)	<p>The T asks the Ss if they liked the storytelling from the previous class, and if they are still excited to know what the end is all about.</p> <p>The T leads the discussion towards their feelings over the meeting of Mr. Tumnus and Lucy – as to prompt the subject of emotional availability and feelings that come with it.</p>	<p>The Ss refresh their memories of last class to establish a consistent reasoning link within the topic of discussion of this new lesson</p> <p>The interaction between Lucy and Mr. Tumnus will be the central part of this lesson, so the discussion must eventually lead up to it.</p>	<p>The vocabulary that is brought up from the discussion should be written on the board if necessary.</p>	<p>2. 2.1 2.1.1</p> <p>2.3 2.3.1 2.3.3 2.3.4 2.3.5</p> <p>2.5 2.5.2</p>

Opening Activity: Watch the beginning of the relationship between Lucy and Mr. Tumnus (10m)	The Ss go from practicing their Visual Literacy skills, to actually seeing the target scenes in motion and capturing non-verbal cues (facial expressions body language; i.e.)	By watching the scenes of the movie, the Ss will associate the storytelling interaction from the previous lesson to a more accurate representation of Lucy and Mr. Tumnus' relationship that unfolds in real time.	The T plays the movie and shows key scenes for further discussion. Subtitles will be added.	2. 2.1 2.1.3 2.2 2.2.1 4. 4.1 4.1.1
1 st . Activity: First introduction to the concepts of «kindness», «difference» and «open-mindedness» (30m)	The T engages in a discussion with the Ss about the scene that they just watched from the movie. The T puts two posters of both characters on the board. The T often tries to turn the tables («what would you do if you were Lucy / Mr. Tumnus?»; How would you react?», i.e.)	The movie scenes deal with abstract concepts that will be portrayed more vividly to the Ss. The T tries to broaden their emotional awareness by flipping the tables and making the Ss reflect on what they would do in said situation, for example.	At this time, the projector will be off; however, the T will place two wide posters on the board with the pictures of both characters - Mr. Tumnus and Lucy – for visualization purposes.	2. 2.1 2.1.1 2.1.2 2.3 2.3.1 2.3.2 2.3.3 2.3.4 2.3.5 2.5 2.5.1 2.5.2 4. 4.1 4.1.1 4.1.2 4.2 4.2.1 4.2.2 4.4 4.4.1 4.4.2
2 nd . Activity: Mentimeter task (5m)	In groups, the Ss will write down words that pop up when reflecting on the 10m scene of the movie that they saw on the projector. The T expects to see words like «friendship; fear; emotion; happiness» etc. in order to ask one final question to the Ss and deliver a very important answer → “Do	The aim is for the Ss to talk about “Empathy” without really talking about it. In other words, by reflecting on an actual display of empathy through Lucy and Mr. Tumnus and taking that scene into their own hands to unpack and reflect on, the Ss	The T will hand out a sheet of paper with many words and terms (some appropriate, some random) for the Ss – especially those who struggle a bit more with English – to be more comfortable in assigning proper words and writing them down on the Mentimeter app.	2. 2.1 2.12 2.2 2.2.3 2.6 2.6.2 4. 4.2 4.2.3 4.4 4.4.1

	<i>you know what you just practiced? <u>Empathy.</u></i>	will be practicing empathy naturally.		4.4.2
Closing activity: Challenge Microsoft Team Task (5m)	To finish the lesson, the T asks the Ss to make a short video at home to post on Microsoft Team explaining what «Empathy» means using their own words and providing an example of a time where they used it to connect with someone else.	In order to rationalize / formalize the open discussion that was engaged on by the Ss and the T, the Ss will now have a bit of time to themselves to reflect about “Empathy” and its role in their lives. Furthermore, this will also constitute a form of data collection for further analysis at the end of the project.	The T gives brief instructions on how Microsoft Teams works in order for the Ss to upload their video on the platform.	2. 2.1 2.1.2 2.5 2.5.1 2.5.2 4. 4.3 4.3.1 4.3.2 4.4 4.4.1 4.5 4.5.2 4.6 4.6.4
Further ideas and resources	If there’s time, the T could ask the Ss about the purpose of the lesson and of what they learned about Empathy – why makes it so important?			
Personal notes/ Other considerations	I’m quite scared about approaching such an abstract concept to little kids. I fear that the message cannot get through clearly due to a mismatch in speech formality.			

ANNEX V – LUCY VS. MR. TUMNUS WORKSHEET

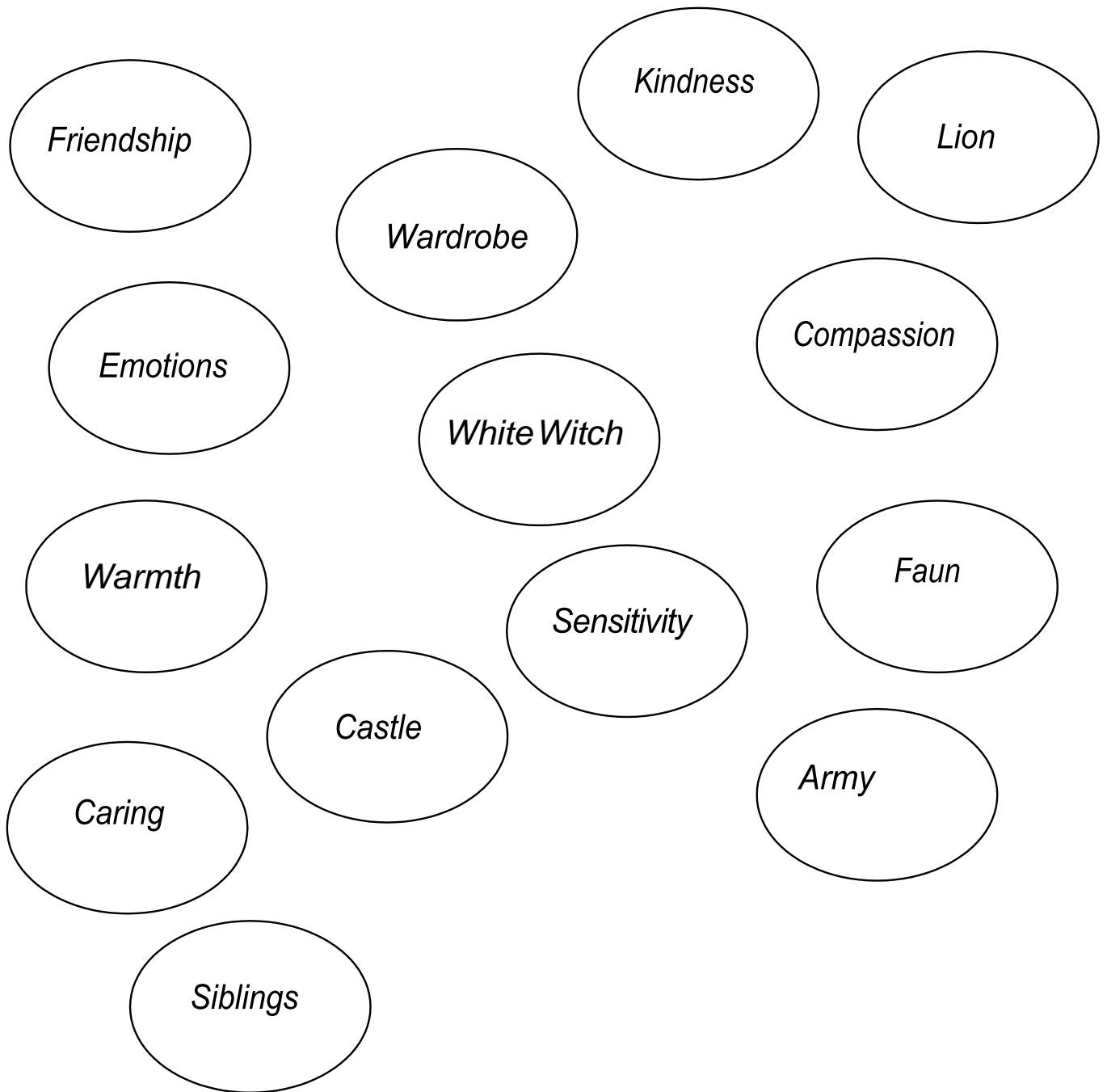


Food for thought...

1. What was their first reaction when they saw each other? – would you react the same way?
2. How was Lucy's attitude toward Mr. Tumnus? – Was she kind?
3. Did their behavior change throughout their conversation? If so, how?
4. Why do you think they became friends despite being so different?
5. What happens when Lucy stretches her hand for a handshake?
6. They became friends and went to have a snack together. Do you think it is safe to befriend a stranger so quickly?
7. What did Lucy do when she saw Mr. Tumnus cry? Do you think she was a good friend?
8. What about Mr. Tumnus? Was he a good friend to Lucy?

ANNEX VI – SCAFFOLDED VOCABULARY (EMPATHY)

Mentimeter Words



ANNEX VII – EMPATHY WORD CLOUD



ANNEX VIII – LESSON PLAN 3. (MORALITY)

THEME: Good & Evil	
TIME:	03:30– 04:30 pm (60m)
DATE:	26 -11-2021
CLASS LEVEL	4th Year Primary (A1/A2)
CLASS SIZE	20
CONTEXTUALIZATION:	
<p>The lesson will focus on addressing a pillar of Emotional Intelligence: making a distinction between “good and evil”, and how to deal with it. The Ss have already been acquainted with the plot of the story, apart from the ending. Nonetheless, they have already focused and reflected on moments where «Empathy» partakes greatly, as well as important concepts such as «kindness of heart», «open-mindedness», i.e.</p> <p>This lesson will go from there to the parallel matter of the concepts of “good and evil”, while taking a close look at the interaction of two main characters: the evil White Witch (who embodies «evil» itself), and Edmund, who makes people question several things about his character – prompting the thought “is he... good? Or bad?” The aim of this lesson is to spike their emotional availability and awareness.</p>	
SUMMARY	<p>First and foremost, the Ss will do a Spelling Bee to keep their vocabulary knowledge in check, as it hasn't been formally evaluated like this in a while. However, the words will be related to “The Chronicles of Narnia” in order to not stray away of the purpose of the project too much.</p> <p>Then, the lesson will officially begin with a brief recap of the first part of the story, in order to dive into Edmund and the White Witch's conversation (since it will be the key aspect of this lesson).</p> <p>Secondly, as soon as the topic is approached, the Ss will view a movie scene that depicts how both characters first met, and how they behaved in each other's company.</p> <p>Afterwards, the T will hand out a worksheet with questions about the movie scene, in order for the Ss to try and answer them autonomously. The questions will tackle abstract thinking skills as they will not focus on the movie scene per se, rather the emotional substance behind it and how the Ss perceived it.</p> <p>The last activity of the lesson will consist of a collaborative brainstorm / debate about the general idea from the answers that the Ss gave in the worksheet, and possible others.</p>
GRAMMAR IN CONTEXT	The Ss will be in close contact with the English language in its purest form when they watch / listen to the movie scene of the White Witch and Edmund's conversation for the first time, and at the time of the debate.
LANGUAGE SKILLS	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"><input checked="" type="checkbox"/> Listening</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Speaking</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Reading</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Writing</div> </div>
	The Ss will successfully remember important details of the story, which will show that the storytelling was impactful in a very good sense.

EVIDENCE OF LEARNING	The Ss will be able to complete the worksheet autonomously, and then have an engaging discussion about it (when they would also delve into the inherent complexity of the concepts of “Good and Evil”.
21ST CENTURY SKILLS	<p><u>Revision Activity</u>: The T engages in a quick discussion about how the conversation between Edmund and the White Witch made the Ss feel. The T will be looking for some brief remarks (Emotional Intelligence).</p> <p><u>1st Activity</u>: The Ss will watch the movie scene that depicts the relationship between Edmund and the White Witch (Media Literacy).</p> <p><u>2nd Activity</u>: The Ss will fill out their worksheet autonomously, which has questions that spark up their emotional awareness and understanding (Critical Thinking, Productivity).</p> <p><u>3rd Activity</u>: The debate over the Ss perspectives will be guided, although the content will be quite demanding in terms of thought process as they will be reflecting on abstract concepts. (Critical Thinking, Communication, Initiative, Productivity).</p>
ASSESSMENT	The T will assess the Ss through observation of their reactions while watching the movie scene, and through the monitoring of their performance at the time of discussion and brainstorm. The T will note down observations and later on reflex on them thoroughly on her « Teaching Journal ».
ANTICIPATED PROBLEMS AND SOLUTIONS	The Ss might not understand the purpose of the worksheet, so the T should go through it with them once before actually assigning the work. Besides, the worksheet should be projected at all times for the Ss to follow the discussing easily.
RESOURCES MATERIALS NEEDED *	Computer, Internet, Digital projector, White Board, Magic Markers; Spelling Bee words; Movie scene of the interaction between “Edmund and the White Witch”; Reflective Worksheet;

STAGE TIME INTERACTION	PROCEDURE	AIM	SCAFFOLDING STRATEGIES	LEARNING OBJECTIVES
15:30 Opening of the Lesson (5m)	<p>The T asks the Ss if they liked the storytelling from the previous class, and if they are still excited to know what the end is all about.</p> <p>The T leads the discussion towards their feelings about the White Witch and Edmund’s relationship.</p>	<p>The Ss refresh their memories of last class to establish a consistent reasoning link within the topic of discussion of this new lesson.</p> <p>The relationship between Lucy and Mr. Tumnus will work as a fine contrast with the interaction between Edmund and the White Witch, which will be th major theme for this class.</p>	The vocabulary that is brought up from the discussion should be written on the board if necessary.	<p>2. 2.1 2.1.1</p> <p>2.3 2.3.1 2.3.3 2.3.4 2.3.5</p> <p>2.5 2.5.2</p>

<p>1st Activity: Viewing a clip from the movie “Edmund and White Witch first encounter” (5m)</p>	<p>First brush on the concepts of “good & evil”, and how it might depend on the perspective.</p>	<p>By watching the scenes of the movie, the Ss will associate the storytelling interaction from the two lessons ago with a more accurate representation of Edmund and the White Witch’s relationship that unfolds in real time.</p>	<p>The T plays the movie and shows key scenes for further discussion. Subtitles will be added.</p>	<p>2. 2.1 2.1.3 2.2 2.2.1 4. 4.1 4.1.1</p>
<p>2nd Activity: Worksheet (15m)</p>	<p>The T hands the Ss a worksheet with key questions for them to answer (<i>Her posture changed when she figured out who Edmund was. Why do you think that happened?; Do you trust the White Which? Explain.; i.e.</i>)</p>	<p>The T should see some sort of progression in their emotional awareness within the complexity of the “Good & Evil” behavioral real. For that, the T must first assess where they stand, hence the autonomous work on the questionnaire on the Ss’ behalf.</p>	<p>The T goes through the questionnaire / worksheet with the Ss before giving them time to complete it.</p>	<p>2. 2.2 2.2.3 2.6 2.6.2 2.6.3 2.6.4 4. 4.1 4.1.3 4.4 4.4.1</p>
<p>3rd Activity: Discussion of the answers (20m)</p>	<p>The T goes through all the worksheet with the Ss, and they answer the questions together, and at the same time.</p> <p>The T tries to make them understand that sometimes “good & evil” depend on the perspective, and are also a part of everyone – even the heroes.</p>	<p>There will be a thorough debate / brainstorm of their answers and perspectives in order to spark their emotional understanding of not only the movie scene, but also abstract concepts such as “Good and & Evil”.</p>	<p>The worksheet will be projected on the board for the Ss to follow the T’s train of thought when addressing different questions.</p> <p>Later on, the T might use the “old lady crosses the road” example to make it more accessible and familiar for the Ss.</p>	<p>2. 2.1 2.1.1 2.1.2 2.3 2.3.1 2.3.2 2.3.3 2.3.4 2.3.5 2.5 2.5.1 2.5.2 4. 4.1 4.1.1 4.1.2 4.2 4.2.1 4.2.2 4.4 4.4.1 4.4.2 4.6 4.6.1</p>

				4.6.2
Further ideas and resources	If there is enough time, the T will ask the Ss about the purpose of the lesson, and why they think that talking about and reflecting upon the aforementioned topics is so important.			
Personal notes/ Other considerations	I am a bit scared that this lesson could be quite boring since it will have a high emphasis on oral discussion of abstract themes. Sure, the T will try to make the topics of conversation as accessible as possible but still... It will be an interesting approach to reflect upon later on.			

ANNEX IX – EDMUND VS. THE WHITE WITCH WORKSHEET

Food for thought...

1. What was the first impression that you had of the White Witch?

I thought that she was...

- | | |
|--------------------------|---------------------|
| a. beautiful and good | b. scary and evil |
| c. calm and intimidating | d. smart and caring |

2. What do you think about her helper, the dwarf?

I think that he is...

- | | |
|-------------------------------|------------------------------|
| a. very loving and empathetic | b. cunning, but calm |
| c. very aggressive and mean | d. friendly but hot-tempered |

3. The White Witch attitude changed drastically when she found out that Edmund was a human boy. What differences in behaviors did you notice?

a. the White Witch didn't change her behaviour at all. She continued to be suspicious and rude to Edmund.

b. the White Witch suddenly became very friendly, and tried to manipulate Edmund with candy and hot chocolate.

4. Consider the behavior of the White Witch to her company. How would you feel if you had to spend time with her?

- | | |
|--|--|
| a. I would love to be friends with her, because she seems very interesting! | b. I think she would be a lovely person to me. |
| c. I would feel scared at first, but I think could become very good friends. | d. I would feel uncomfortable, we so I wouldn't want to be near her. |

5. The White Witch treated her helper very differently from Edmund. Why?

- a. I didn't notice much difference. I think she treated both of them the same way.
- b. I think she really likes Edmund and her helper a lot. She was kind to both of them.
- c. The White Witch was arrogant to her helper because she doesn't care for him, and she was "kind" to Edmund only because she wanted something from him.

6. Would you trust the White Witch? Explain your answer.

- | | |
|--|---|
| a. No, I would never trust her, manipulative. | b. Maybe I could give her a chance at being friends because she is. |
| c. Yes, I think that deep down she is a good person. | d. No, she doesn't seem like a trusting or caring person. |

7. Is the White Witch a good or bad character? Please

8. Do you think that Edmund is a bad person?

ANNEX X – LESSON PLAN 4. (FILM)

THEME: Viewing the “Chronicles of Narnia”	
TIME:	03:00– 04:00 pm (60m)
DATE:	29 -11-2021
CLASS LEVEL	4th Year Primary (A1/A2)
CLASS SIZE	20
CONTEXTUALIZATION:	
<p>By now, the students already have a fairly broad notion of the plot, the characters, the outcome, etc. Thus, the film would be a resource to reinforce their conceptions and expand their emotional perceptions and abstract intelligence. As a visual resource, the film may bring out a much more emotional posture from the students because it is one of the most impactful representations of stories that there is - partly due to both the raw emotions expressed by characters, and the soundtracks used to follow loaded scenes, for example. As it becomes easier to establish emotional bonds with the characters and to put pieces together as the students watch the story unfold on screen, the purpose of viewing "The Chronicles of Narnia" in a 4th grade classroom is to analyze how emotional awareness is shaped in the face of certain impactful events in the film, and to evaluate students' emotional responses from the moment that the protagonists take a more meaningful role as the story progresses - especially since the ages of 2 protagonists (Lucy and Edmund) are close to those of the students.</p>	
SUMMARY	<p>The lesson will begin with a new weekly affirmation: «Let your dreams be your wings», and a very brief reflection on its meaning.</p> <p>Afterwards, the T will elicit the Ss a brief summary of the story’s plot. In order to achieve that, the T will ask various questions that brush on major moments of the story that logically lead up to the respective outcome (and project them on the board).</p> <p>Lastly, the Ss will watch the rest of the movie while completing a worksheet with questions that follow a chronological order of the movie’s scenes.</p>
GRAMMAR IN CONTEXT	The Ss will be in close contact with the English language in its purest form when they watch the rest of the movie.
LANGUAGE SKILLS	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"><input checked="" type="checkbox"/> Listening</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Speaking</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Reading</div> <div style="text-align: center;"><input type="checkbox"/> Writing</div> </div>
EVIDENCE OF LEARNING	<p>The Ss will successfully remember the general plot – as well as important details – from the storytelling of “The Chronicles of Narnia”, in order to see the rest of the movie.</p> <p>The Ss will fill in the worksheet without much trouble as they watch the movie unfold.</p>
21ST CENTURY SKILLS	<p><u>Recap activity</u>: The T engages in a quick discussion about some major moments of the story in order to activate previous knowledge and prepare them for the movie (Critical Thinking, Communication).</p>

	<u>Main activity</u> : The Ss will, as to be in contact with the movie, see the last part of it to complete the story right where they left off in the book. Moreover, the Ss will, in the meantime, be filling in information on a worksheet (Emotional Intelligence; Media Literacy; Productivity; Information Literacy).
ASSESSMENT	The T will assess the Ss through observation of their reactions while watching the movie and through the monitoring of their performance at the time of filling out the worksheet. The T will note down observations and later on reflex on them thoroughly on her « Teaching Journal »
ANTICIPATED PROBLEMS AND SOLUTIONS	The Ss might not remember key details from the story, so the T should draw a sort of tracking sequence on the board that bears the most important moments.
RESOURCES MATERIALS NEEDED *	Computer, Internet, Digital projector, White Board, Magic Markers; Movie: "The Chronicles of Narnia – the Lion, the Witch and the Wardrobe".

STAGE TIME INTERACTION	PROCEDURE	AIM	SCAFFOLDING STRATEGIES	LEARNING OBJECTIVES
15:30 Class opening routine	Since the Ss have shown great appreciation for the Daily Affirmation practice, the T will keep this routine, just by changing a small detail: the frequency of engagement. In other words, the T will still give the Ss an affirmation to jot down, but that will be used for the whole duration of the week / project.	The T keeps a routine that the Ss are fond of, and does not break the sense of consistency that has been established since the beginning of the lesson. The aim remains the same: to set the Ss in the mood to start the lesson, and perhaps even inspire them.	Facial expressions;	4. 4.4 4.4.1 4.4.2
Weekly Affirmation (5m)	This weekly affirmation will be: "Let your dreams be your wings" – in order to predispose their minds to the idea of "life purposes" and dreams once again. This affirmation will be placed right next to the previous one. The T does not ask the Ss to reflect on the weekly affirmation right away. Instead, the Ss are asked to keep it in mind for the last lesson.	Both affirmations next to each other build a sound line of reasoning for the Ss to learn one big lesson: they are meant to do great things in this world, so they must let your dreams be their wings... <i>they seem to know the way.</i>	Gluing on top of the white board a big paper strip with the sentence written on it; Gestures.	

<p>Recap Activity: reminiscing on the picturebook (10m)</p>	<p>The T and the Ss will talk about what details they remember about the end of the picturebook, and will discuss which of the possible endings of the story will come forward.</p>	<p>The Ss have a chance to reminisce on the plot of the story and therefore be more attentive / engaged while watching the movie to find out what happens in the end.</p>	<p>The T may draw a short sequence map on the board to collect key ideas, scenes, and vocabulary from the picturebook.</p>	<p>2. 2.1 2.1.1 2.1.2 2.3 2.3.1 2.3.3 2.3.4 2.3.5 2.5 2.5.1 2.5.2</p>
<p>Main activity: viewing the last part of the movie and taking notes (45m)</p> <p>16:30</p>	<p>The T did not disclose the outcome of the story at the time of the picturebook analysis. Therefore, as to have contact with the movie, the Ss will see the last part of it to complete the story right where they left off in the book.</p> <p>In the meantime, the Ss will be filling out a worksheet with questions about the movie that they should be able to complete as they continue watching the scenes.</p>	<p>As a visual resource, the movie may bring out a much more emotional posture from the Ss because it is one of the most impactful representations of stories that there is - partly due to both the raw emotions expressed by characters, and the soundtracks used to follow loaded scenes, for example.</p> <p>The purpose of viewing "The Chronicles of Narnia" in a 4th grade classroom is to analyze how emotional awareness is shaped in the face of certain impactful events in the film, and to evaluate students' emotional responses from the moment that the protagonists take a more meaningful role as the story progresses.</p> <p>While the Ss will be viewing the movie, they will be filling out worksheets in order to keep their focus and not wander their minds elsewhere.</p>	<p>The T reads the worksheet with the Ss beforehand.</p>	<p>2. 2.1 2.1.1 2.1.3 2.1.4 2.2 2.2.1 2.2.4 3. 3.2. 3.2.2 4. 4.1 4.1.1 4.5 4.5.2</p>

Further ideas and resources	I don't think that there will be much room for more activities since the movie will take up more than half of the lesson.	
Personal notes/ Other considerations	This lesson is determined if the Ss prefer the movie or storytelling as ways to retain vocabulary and learn English. Furthermore, I don't think they will have much difficulty in being attentive since they really like the story.	

ANNEX XI – LESSON PLAN 5. (SELF-AWARENESS)

THEME: Self Awareness	
TIME:	03:30– 04:30 pm (60m)
DATE:	30 -11-2021
CLASS LEVEL	4th Year Primary (A1/A2)
CLASS SIZE	20
CONTEXTUALIZATION:	
<p>At this point, the Ss already have complete knowledge of the plot of the story because they have watched the movie, and read / listened to the written version of it through a PowerPoint presentation. In previous lessons, the Ss have dealt with topics such as «Empathy» and «Good & Evil», for example. Today's lesson will focus on self-awareness and the sense of community vs. individuality. The complete knowledge of the outcome of the movie – as well as the siblings' dynamics with one another – will serve as a foundation to teach the importance of working together and accepting differences in personality.</p>	
SUMMARY	<p>This lesson will begin with a brief revision of the previous one. In this 1st activity, the T will lead the discussion of the story towards the way the great War unfolded, and the Pevensie siblings' role in it.</p> <p>Secondly, the T will hand out a “Personality File Fact” in a booklet format, about each of the Pevensie siblings, in order to highlight how different they are from one another – yet, wonderful in their own way.</p> <p>The lesson will move on to an activity that involves self-awareness and self-reflection. The T will project on the board a “Personality Checklist” in which there are a lot of personality traits followed by a 0-100% range. The point is that the Ss, while looking at themselves in a mirror, will be true to themselves and assess their own personalities.</p> <p>Lastly, the T will bring in a four-piece puzzle that will represent each Pevensie brother and sister. Little stripes of paper that hold information and characteristics of each sibling will be glued to the puzzle in order to blend in the idea of «<i>although they are different, they are stronger together</i>».</p>
GRAMMAR IN CONTEXT	<p>The Ss will make use of English to describe themselves and others (i.e. <i>I am brave. / Lucy is a very kind person / The siblings won the war by working together</i>). Present Simple and Past Simple will take impactful roles in the making of appropriate remarks.</p>
LANGUAGE SKILLS	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"><input checked="" type="checkbox"/></div> <div style="text-align: center;"><input checked="" type="checkbox"/></div> <div style="text-align: center;"><input checked="" type="checkbox"/></div> <div style="text-align: center;"><input checked="" type="checkbox"/></div> </div> <div style="display: flex; justify-content: space-around; margin-top: 5px;"> Listening Speaking Reading Writing </div>
EVIDENCE OF LEARNING	<p>The Ss will successfully remember important details of the previous lesson, which will show that it was impactful in a very good sense. The Ss will be able to go through their self-awareness sheet and reflect on their own personalities fairly, and accurately.</p>

	The Ss will be able to engage in a good discussion about uniqueness in each personality, and how it's useful to accept the differences and embrace them into working together towards a common goal.
21ST CENTURY SKILLS	<u>Revision Activity:</u> The T engages in a quick discussion about how the movie ended and how it made them feel (Emotional Intelligence). 1 st . Activity: The Ss will assess just how different the siblings' personalities are, and will brainstorm the respective implications that they had for the story. (Critical Thinking, Communication) 2 nd Activity: The Ss will go from analyzing different personalities to reflecting on their own in a fair and accurate way. (Self-awareness, Self-reflection, Emotional Intelligence). 3 rd Activity: The Ss will come together in a group to complete the puzzle pieces with the T, while discussing the siblings' different personalities and their unique role in the unfolding of the story. (Collaboration, Critical Thinking, Communication, Emotional Intelligence)
ASSESSMENT	The T will assess the Ss through observation and monitoring of their performance and participation on each activity – particularly the second and third one as they will relate them with their own personalities in a meaningful way. The T will note down observations and later on reflex on them thoroughly on her « Teaching Journal ».
ANTICIPATED PROBLEMS AND SOLUTIONS	Time-management could be a bit tricky, so the T might have to consider speeding up the last activity (turning it until a chatting activity instead).
RESOURCES MATERIALS NEEDED *	Computer, Internet, Digital projector, White Board, Magic Markers; Fact Files, Personality checklist, Floor puzzle pieces (4).

STAGE TIME INTERACTION	PROCEDURE	AIM	SCAFFOLDING STRATEGIES	LEARNING OBJECTIVES
15:30 Quick revision of the last lesson (5m)	The T asks the Ss if they enjoyed watching the rest of the movie in the previous class, and if the ending was what they expected. The T leads the discussion towards their favorite characters as to talk about the Pevensie siblings primarily.	The purpose of this lesson is to discuss topics of self-awareness and difference in personalities. Leading the discussion towards the dynamics of the Pevensie siblings will allow the respective lesson theme to be reflected upon.	The vocabulary that is brought up from the discussion should be written on the board if necessary.	2.3 2.3.1 2.3.3 2.3.4 2.3.5 2.5 2.5.2
1 st Activity: Fact Files (10m)	The T will give the Ss some fact files of the Pevensie siblings'	In order to tackle key vocabulary regarding personality traits, the		1. 1.3 2. 2.1 2.1.1

	<p>personalities with several words that are typically used to talk about personality traits.</p> <p>The Ss, after having watched the movie and heard the picturebook, will analyze how different their personalities are.</p>	<p>Ss will spend some time understating how four siblings can be so different from one another (which is important for the major theme of the lesson).</p>	<p>The fact files will have information about the Pevensie siblings' personalities and how they affected the outcome of the movie.</p>	<p>2.2 2.2.1</p> <p>2.3 2.3.1 2.3.2 2.3.3 2.3.4</p> <p>2.5 2.5.2</p> <p>4. 4.1.2</p>
<p>2nd Activity: Me, myself, and I... and the Mirror (20m)</p>	<p>The T will take the Ss outside of the classroom and to the hallway that has five mirrors on the walls.</p> <p>Each S will have their own checklist. They will have plenty of personality traits in a list format that they will choose to from 0 - 100% how much they can relate to them. Their checklist will also have their own photos.</p> <p>While they are doing this exercise, they will look directly to the mirror – as if they are facing themselves.</p>	<p>The aim of this activity is to work on their self-reflection and self-awareness skills.</p>	<p>The checklist has vocabulary regarding personality traits which the Ss can read through and choose from 0 - 100% just how much they can relate to them.</p>	<p>2. 2.1 2.1.1</p> <p>2.2 2.2.1</p> <p>2.6 2.6.2 2.6.3</p> <p>4. 4.1 4.1.1</p> <p>4.4 4.4.1 4.4.2</p>
<p>3rd Activity: Personality Puzzle (30m)</p>	<p>Lastly, the puzzle gets roughly divided in four and the Ss – in pairs – will be assigned 1 Pevensie character.</p> <p>They will have to write one accomplishment / good thing that their character did in the movie.</p> <p>Later, when the puzzle is complete, the T takes out one piece at a time and asks if the outcome of the movie would have been possible if one of the siblings weren't there (the answer is «no»). The idea to convey is that despite</p>	<p>The purpose of this activity is to construct and emphasize the idea that differences in personalities don't always have to be bad, and that sometimes friends need each other in the face of difference for the greater good (just like the Pevensie siblings).</p>	<p>The Ss will have their checklists with them, and the Pevensie fact files will be projected on the white board.</p> <p>Besides, any doubt that the Ss might have will be cleared up by the T.</p>	<p>2. 2.1 2.1.1</p> <p>2.2 2.2.1</p> <p>2.3 2.3.1 2.3.2 2.3.3 2.3.4</p> <p>2.5 2.5.2</p> <p>4. 4.1 4.1.1 4.1.2</p> <p>4.2 4.2.1</p>

	of we all being different, we are stronger together.			4.2.2 4.2.3 4.4 4.4.1 4.4.2 4.6 4.6.1 4.6.2
Further ideas and resources	If there is time, the T could ask the Ss about what they think the purpose of this lesson was, and why it was important.			
Personal notes/ Other considerations	I feel a tad bit worried for the time-management because the activities planned out could take more time to fulfill than expected, depending how			

ANNEX XII – PERSONALITY CHECK FILE



Peter Pevensie

Birthday: 27 of December 1940

Age: 13

Place of birth: London, England

Nationality: British

Physical characteristics: blond hair, green eyes, tall, big lips, and long nose, strong

Personality traits: brave, clever, stubborn, caring, protective

Likes: justice, his brother and sisters, the beavers

Dislikes: the White Witch

Royal title: King Peter, the Magnificent



Susan Pevensie

Birthday: 14 of September 1941

Age: 12

Place of birth: London, England

Nationality: British

Physical characteristics: brown and long hair, blue eyes, tall, big lips, angel-like

Personality traits: intelligent, assertive, reserved, know-it-all

Likes: peace, his brothers and sister, the beavers

Dislikes: the White Witch

Royal title: Queen Susan, the Gentle



Edmund Pevensie

Birthday: 9th of April 1943

Age: 10

Place of birth: London, England

Nationality: British

Physical characteristics: brown and long hair, brown eyes, short, pale skin, freckles

Personality traits: jealous, suspicious, kind-hearted, childish, humble

Likes: Turkish delights, hot chocolate, his family

Dislikes: the White Witch

Royal title: King Edmund, the Just



Lucy Pevensie

Birthday: 15 of March 1944

Age: 9

Place of birth: London, England

Nationality: British

Physical characteristics: brown and short hair, blue eyes, short, fair skin, adorable

Personality traits: creative, open-minded, pure, kind, sensitive

Likes: Mr. Tumnus, Aslan, Narnia, her family

Dislikes: the White Witch, injustice, suffering

Royal title: Queen Lucy, the Valiant

Personal Photo

Me, Myself and I... and the Mirror

Time to Self-Reflect



Brave: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Intelligent: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Stubborn: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Protective: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Caring: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Shy: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Childish: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Creative: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Sensitive: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Strong: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Hot-tempered: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Lazy: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

Selfish: 0% - 10% - 20% - 30% - 40% -50% - 60% - 70% - 80% - 90% - 100%

ANNEX XIII – ME, MYSELF, AND I... AND THE MIRROR

ACTIVITY



ANNEX XIV – PUZZLE ACTIVITY



ANNEX XV – LESSON PLAN 6. (PROPHECY)

THEME: Prophecies	
TIME:	03:30– 04:30 pm (60m)
DATE:	02 -12-2021
CLASS LEVEL	4th Year Primary (A1/A2)
CLASS SIZE	20
CONTEXTUALIZATION:	
<p>At this point, the Ss already have complete knowledge of the plot of the story because they have watched the movie, and read / listened to the written version of it through a PowerPoint presentation. In previous lessons, the Ss have dealt with topics such as «Empathy», «Good & Evil», and “Self-awareness”.</p> <p>This lesson, however, will focus on reflecting on the idea that everyone has a purpose in their lives. The idea is the take on the meaning of prophecy – which is quite relevant in the Narnia story – and draw a comparison with real life. In other words, the Ss will reflect on the idea of embracing fantasy as the first step into materializing thoughts and desires.</p>	
SUMMARY	<p>This lesson will begin with the T giving the Ss a new statement to reflect upon it later in the class “Everyone has a purpose in their life”.</p> <p>Secondly, the Ss will make use of technology to play a game on the Mentimeter. They will have to play a word association with the concept “Dreams”.</p> <p>Later, the T will discuss the true meaning of «Fantasy», and maybe try to flip the negative connotation that it might have. The T will flip the double meaning of the concept «Dream», and discuss how valuable it is to go from the abstract real (which is essentially Fantasy), to an objective realm (which is Taking Action).</p> <p>To complete the lesson, the T will ask the Ss to write a letter to their future selves, talking about how they are now and where they wish to be in the future. Those same letters will be put aside in a time capsule for them to open many years from now.</p>
GRAMMAR IN CONTEXT	<p>Present Simple and Past Simple will take impactful roles in the making of appropriate remarks and writing of their own letters. Furthermore, the Ss will apply the grammar structures that have been taught in previous lessons («<i>like / good at + ing</i>»; «<i>want to / would like to + infinitive</i>») in order to talk about future desires and goals.</p>
LANGUAGE SKILLS	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"><input checked="" type="checkbox"/> Listening</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Speaking</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Reading</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Writing</div> </div>
EVIDENCE OF LEARNING	<p>The Ss will be able to give creative contributions in the word association game to the word “Fantasy”.</p> <p>The Ss will participate in the discussion and fruitful arguments and ideas will come out of it.</p>

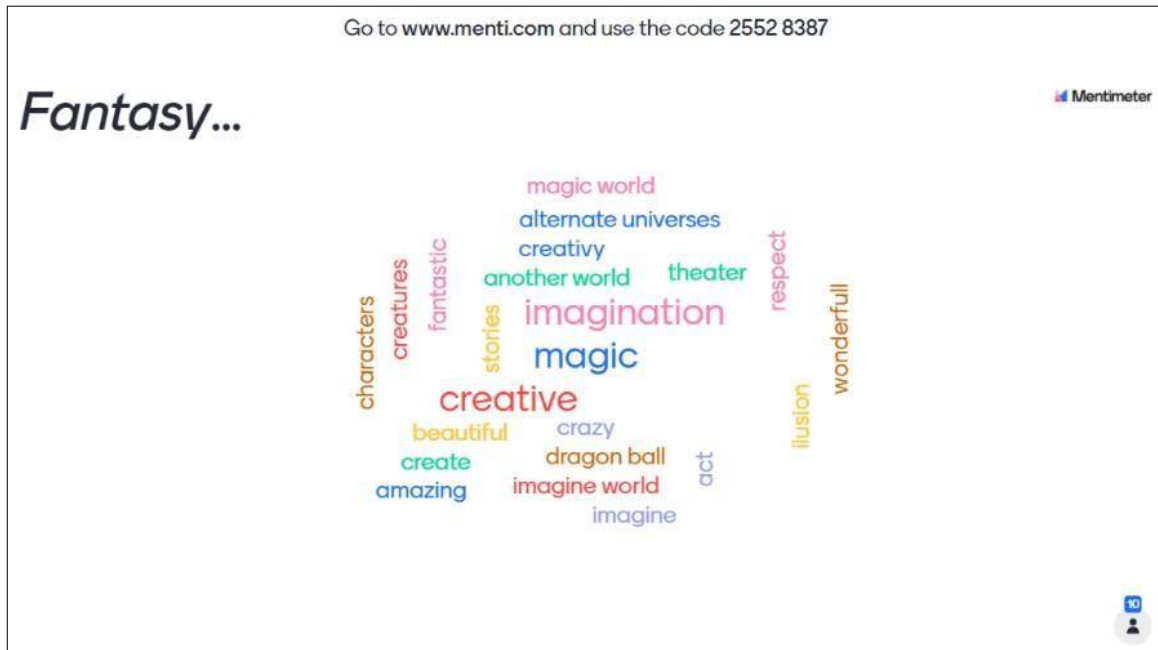
	The Ss will successfully elaborate a thorough letter for their future selves while talking about skills, desires and hopes for their lives.
21ST CENTURY SKILLS	<p><u>1st Activity:</u> The Ss will associate words to their perspectives of the movie scene that they watched previously, in order to work on “Dreams” (Critical Thinking, Creativity).</p> <p><u>2nd Activity:</u> The Ss will have a discussion with the T about topics such as «fantasy», «purpose» and «dreams», and how they aren’t particularly detached from “real life”. (Critical Thinking, Communication, Collaboration).</p> <p><u>3rd Activity:</u> The Ss will make use of the ideas that will come out of the brainstorming from the previous activity. They will think ahead and ponder on their future dreams and goals by writing a letter to their future selves about that same topic. (Emotional Intelligence, Creativity, Critical Thinking, Productivity).</p>
ASSESSMENT	The T will assess the Ss through observation and monitoring of their performance and participation on each activity – particularly on the last one, when each S will write a thorough letter to themselves. The T will note down observations and later on reflex on them thoroughly on her « Teaching Journal ».
ANTICIPATED PROBLEMS AND SOLUTIONS	Time-management could be a bit tricky, so the T might have to consider speeding up the activity of the Mentimeter – in order to not get lost in the sheer excitement that Ss feel when dealing with technology.
RESOURCES MATERIALS NEEDED *	Computer, Internet, Digital projector, White Board, Magic Markers; iPads (for Mentimeter), a sample letter for the last activity.

STAGE TIME INTERACTION	PROCEDURE	AIM	SCAFFOLDING STRATEGIES	LEARNING OBJECTIVES
<p>15:30</p> <p>Class opening routine (5m)</p>	The T brings a strip of paper with “Everyone has a purpose in their life” written on it, to glue on top of the white board. However, the T does not ask on the Ss to reflect upon it just yet.	The purpose of this initial task is to set the lesson off with a main theme that the Ss should keep in mind until the end, when it will be reflected upon.	<p>Facial expressions;</p> <p>Gluing on top of the white board a big paper strip with the sentence written on it;</p> <p>Gestures.</p>	<p>4.</p> <p>4.4</p> <p>4.4.1</p> <p>4.4.2</p>
<p>1st Activity: Mentimeter “Fantasy” (10m)</p>	The T asks the Ss to type in words that come to their minds as soon as they listen to the word “Fantasy”.	Judging the words that the Ss choose to write down, the T can get a clear notion of what’s the Ss’ perspective on “dreams”, and then move on from there.	The T will hand out a sheet of paper with many words and terms (some appropriate, some random) for the Ss – especially those who struggle a bit more with English – to be more comfortable in assigning proper words and writing	<p>2.</p> <p>2.1</p> <p>2.12</p> <p>2.2</p> <p>2.2.3</p> <p>2.6</p> <p>2.6.2</p> <p>4.</p> <p>4.2</p>

			them down on the Mentimeter app.	4.2.3 4.4 4.4.1 4.4.2
2 nd Activity: Discussion about the meaning of «purpose» (15m)	<p>The T will make a comparison between “Dreams” and “Fantasy” and ask if they are necessary to our life or if they are just hobbies.</p> <p>The T will make a connection between their list of “Skills and Goals” and ask if – at least for now – their answers are nothing but fantasy or not.</p> <p>The T will make a final remark that embodies the importance of dreaming and having a purpose in life, which will start out as a mere fantasy indeed.</p>	<p>The aim is to expand their perspectives on the definition of “Fantasy”, and how it is so ever present in our day to day lives.</p> <p>Matters such as “dreams”, “fantasy”, “purpose”, “skills” are omnipresent but often looked over. Delving into them could also spark their Emotional Awareness.</p>	<p>The final product of the Mentimeter will be projected on the white board for as long as the discussion lasts.</p> <p>The “Skills and Goals” list will also be projected as soon as it’s mentioned by the T.</p>	2. 2.1 2.1.1 2.1.2 2.3 2.3.1 2.3.2 2.3.3 2.3.4 2.3.5 2.5 2.5.1 2.5.2 4. 4.1 4.1.1 4.1.2 4.2 4.2.1 4.2.2 4.4 4.4.1 4.4.2
3 rd Activity: Prophecy Time Capsule (30m)	<p>The Ss will write a letter for themselves, to put in a box and to open many years from now.</p> <p>In that letter, they will write about themselves at the moment, and what they hope they can accomplish and become.</p> <p>They will put their letter in an envelope and the T will stamp it and scribble a Narnia signature on top of it.</p>	<p>The aim of this activity is to put some thought into the future endeavors and putting into words what the Ss desire for themselves and for their future.</p> <p>Having faith and putting thoughts into words to provide them with meaning are part of Emotional Intelligence.</p>	<p>The T will show them a letter that her younger self “wrote” many years ago...</p> <p>The T will highlight English structures from the letter and writes them down on the board for the Ss to make use of in their own letters.</p>	2. 2.1 2.1.1 2.1.2 2.3 2.3.1 2.3.2 2.3.3 2.3.4 2.3.5 2.6 2.6.2 2.6.3 2.6.4 4. 4.1 4.1.1 4.1.2 4.2 4.2.1 4.2.2 4.4 4.4.1 / 4.4.2

<p>Last Activity: cheer up conversation (5m)</p>	<p>The T circles back to the main sentence “Everyone has a purpose in their lives”, and asks for a brief clarification.</p> <p>The T tries to make the Ss understand that they should never believe anyone that calls them worthless... since they all have their own <i>prophecies</i> to figure out soon enough (just like the Pevensie siblings).</p>	<p>The purpose is to reassure the Ss that although emotions can run wild, there’s always a time to assess them and continue having faith in their life purpose – even if they don’t know what it is just yet.</p> <p>It seems like a good wrap up of the Emotional Intelligence aspect of this project.</p>	<p>Facial expressions.</p> <p>Gestures.</p> <p>The gather of the strips of paper which are glued on top of the white board with important sentences written on them.</p>	<p>4. 4.4 4.4.1 4.4.2</p>
<p>Further ideas and resources</p>	<p>I think that this lesson is wholesome just the way it has been conceived.</p>			
<p>Personal notes/ Other considerations</p>	<p>I am feeling hopeful for this class, actually. I’m in love with the theme, and I’m looking forward to discussing such a heavy-loaded theme with children.</p>			

ANNEX XVI – FANTASY WORD CLOUD



ANNEX XVII – LETTER TIME CAPSULE



ANNEX XVIII – LESSON PLAN 7. (ESCAPE ROOM)

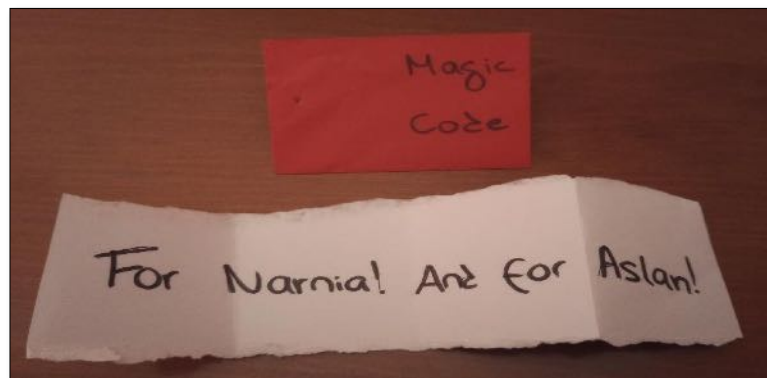
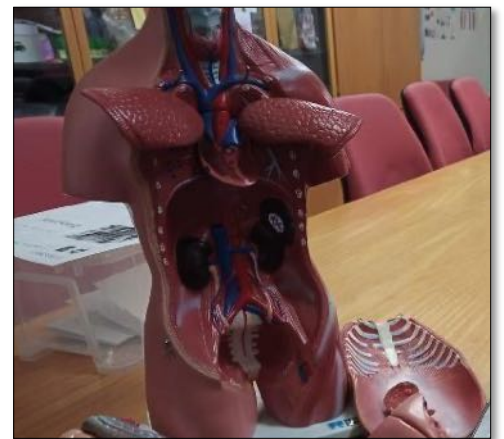
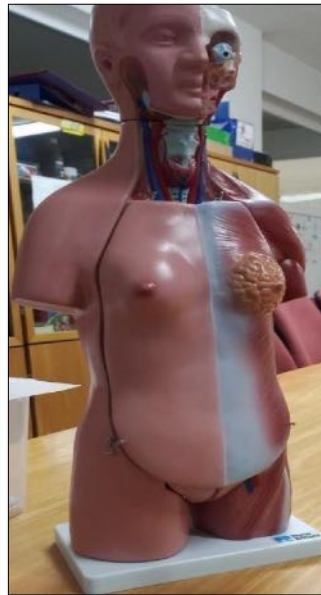
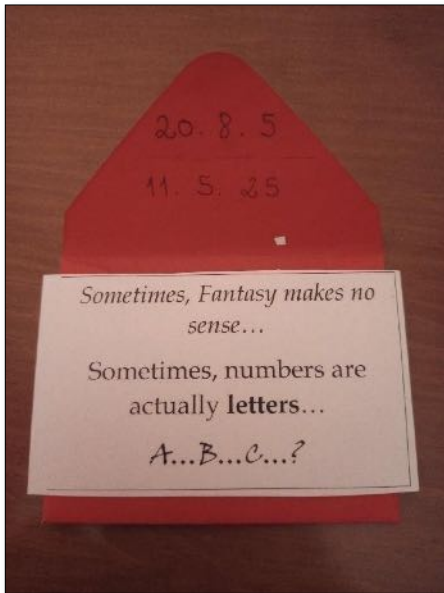
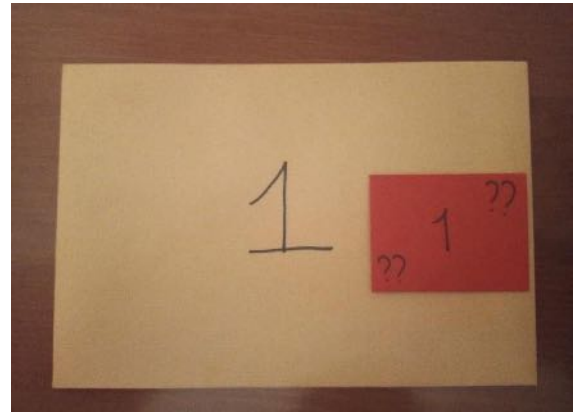
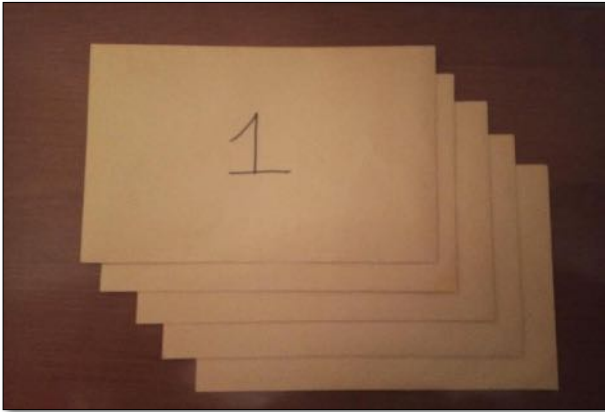
THEME: Escape Room	
TIME:	03:30– 04:30 pm (60m)
DATE:	03 -12-2021
CLASS LEVEL	4th Year Primary (A1/A2)
CLASS SIZE	20
CONTEXTUALIZATION:	
<p>It is an emerging activity that focuses on solving problems and obstacles towards a common goal. In this case, the main focus is on English. The pillars of this activity are aligned with the coursebook topics and the project themes that have been thoroughly worked upon in class:</p> <p>→ Wildlife, and Habitats.</p> <p>→ Grammar structure: “Like + ing / Be good at + ing”.</p> <p>→ Grammar structure: “Why + to / Why + because”.</p> <p>→ Grammar structure: “Want to + infinitive / Would like to + infinitive”.</p> <p>Ultimately, this lesson aims to work on some 21st century skills such as collaboration, leadership, flexibility, productivity, initiative, and digital literacy.</p>	
SUMMARY	The T begins to explain what the lesson will be about, as well as the rules of the game. Then the Ss will proceed to carry out the activity throughout the entire class.
GRAMMAR IN CONTEXT	Present Simple and Past Simple will take impactful roles in the Escape Room activities. Furthermore, the Ss will apply the grammar structures that have been taught in previous lessons (<i>«like / good at + ing»; «want to / would like to + infinitive», why + to / why + because</i>).
LANGUAGE SKILLS	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"><input checked="" type="checkbox"/> Listening</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Speaking</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Reading</div> <div style="text-align: center;"><input checked="" type="checkbox"/> Writing</div> </div>
EVIDENCE OF LEARNING	The Ss are engaged in the activities and work together to complete them efficiently. The Ss ask questions and manage to decode the numbers and get the final answer.
21ST CENTURY SKILLS	Overall: Collaboration, Critical Thinking, Emotional Intelligence, Productivity, Initiative, Communication.
ASSESSMENT	The T will assess the Ss through observation and monitoring of their performance and participation on each activity. The T will note down observations and later on reflex on them thoroughly on her «Teaching Journal» .

ANTICIPATED PROBLEMS AND SOLUTIONS	Lack of Collaboration in the groups. The T needs to explain what it is expected from the Ss before the Escape Room activity starts.
RESOURCES MATERIALS NEEDED *	Computer, Internet, Digital projector, White Board, Magic Markers; Digital Timebomb; Envelopes, Worksheets, Stamps,

STAGE TIME INTERACTION	PROCEDURE	AIM	SCAFFOLDING STRATEGIES	LEARNING OBJECTIVES
<p>15:30</p> <p>Opening of the Lesson</p>	<p>The T explains what that day's lesson will be about and hints at a little surprise at the end.</p>	<p>The Ss are given instructions and guidance for the following Escape Room.</p>	<p>The T will be clarifying the course of action to carry out the Escape Room activity.</p>	<p>2. 2.1 2.1.1 2.1.2 2.3 2.3.1 2.3.3</p>
<p>Main activity: Escape Room</p>	<p>This activity focuses on solving problems and obstacles towards a common goal: to obtain the key to unlock the door.</p> <p>In this case, the main focus is on English. The pillars of this activity are aligned with what the Ss have been studying with the T since the beginning, in the sense that it will focus on themes such as wildlife, habitats, camouflage, survival, i.e. , seasons, food", and grammatical points that have been looked at nd practiced.</p>	<p>This gamified, emerging activity strives to consolidate all the content that has been taught and learned throughout the lessons.</p> <p>It aims to work on some 21st century skills such as collaboration, leadership, flexibility, productivity, initiative, and digital literacy.</p>	<p>All the envelopes have clear instructions on what the Ss should do.</p> <p>The content of the Escape Room has already been dealt with in several lessons so the Ss shouldn't have much trouble engaging in the activities / tasks.</p> <p>The T will be going around the room to monitor the Ss' participation and assisting them whenever the times calls for it.</p>	<p>2. 2.1 2.1.1 2.1.2 2.2 2.2.1 2.2.3 2.3. 2.3.1 2.3.2 2.3.3 2.3.4 2.3.5 2.5 2.5.1 2.5.2 2.6 2.6.1 2.6.2 2.6.4 4. 4.1 4.1.1 4.1.2 4.2 4.2.1 4.2.2 4.2.3 4.4 4.4.1 4.4.2</p>

				4.5 4.5.3
Further ideas and resources	Time management should be tricky but... let's see how it goes.			
Personal notes/ Other considerations	Final activity of the project... wow!			

ANNEX XIX – ESCAPE ROOM MATERIALS SAMPLE



ANNEX XX – FIELD DIARY REFLECTIONS

Project Lesson n.1 (24.11.2021)

Introducing the “The Chronicles of Narnia” Picturebook

Reflective Notes

Well, this was the first lesson that I put in place for my project. The funniest thing was that I was so nervous, in spite of dealing with something that I love: stories. Maybe it was the fact that I was the one who sort of “wrote” the narrative, but my biggest fear was forgetting the mental script that I had rehearsed in my mind countless of times. Part of what makes a story so magical is how it is expressed, written, told... and I just wanted my students to feel safe and mesmerized by something that is so dear to me. At the very least, I hope for them to feel engaged enough in order to not lose interest by the end of the storytelling activity.

That being said, the first thing that I did today was to told the students about the changes in our daily routine – “Daily Affirmations”. I wasn’t too time- consuming, but some of them were confused, and other a bit sad, which was actually endearing. This led me to believe that this routine stuck, which further proves that children respond really well to consistency and become easily attached if they find it meaningful.

Next, I put in motion a word association game in order to elicit vocabulary so the students wouldn’t feel too lost with the narrative. H.o.w.e.v.e.r! I have the habit of overestimating the amount of control that I truly possess over the course of activities... omg. I had previously written a list of words that I specifically wanted them to learn, but... the activity had a time limit, okay? And I also had to take into account the contributions of the students – even if they weren’t what I was looking for, right? So! The list that I had memorized was cut short for about 10 target words, because the students adapted so well to the exercise that they were participating waaaay more than I thought they would. Once again, I was reminded of the

power that a simple game has on a child, and of the fact that I don't have as much control over activities than I think I have. This task taught me the importance of being adaptable, flexible and, most important, of letting go of "failed details". At the end of the day, they participated and acquired vocabulary! Objective achieved.

Moving forward, the storytelling. The picturebook. The PowerPoint presentation. The apple of my eye. The source of my anxiety for the day! All jokes aside, I was fearful that it would be too long and that they kids would feel tired, or bored mid-way. I did try my best to make the presentation appealing by using a lot of visual slide effects, pictures from the actual film (instead of cartoon designs), and I even incorporated beautiful soundtracks. This meant that sometimes I had to time my own speech flow so that the music wouldn't stop too soon, or that I would speak too fast/early. In fact, I brought my script with me with all the notes about timing, slide numbers and text. It was 3 pages long, containing 1760 words... I repeat, 1760 words.

I really thought I would be able to memorize the exact words and when to say them at the appropriate time... which, I mean, I could, but it didn't work out that way. Not because of lack of preparation, but because I fell in love with the story, again. I had never practiced storytelling before. I am a person who speaks to herself oh so very frequently, but I never actually told a story, or poured my thoughts out so intentionally to somebody else. What surprised the most was that after some time of guiding my speech from the script that I had, I just ended up tossing it aside. I felt like what should be something relaxed, and natural, was turning very mechanical-like. In other words, a story should be told as if one has experienced it, right? There has to have a certain degree of passion, of love, or interest for the story itself. Obviously, I didn't experience a magical land, nor a quest for war and freedom, but I sure felt connected to the plot,

the characters, and the overall ambience. Fantasy is my passion, so that enough for me to... let go a little.

So I ditched the script and started to tell the rest of the story from heart. One of the main results that I obtained almost immediately was the bond with the students – we had a one-on-one interaction. So, instead of dividing my attention by the PowerPoint, the script, the timings, the words, the students, etc.... I just focused on having a good, meaningful moment with the pupils. And boy, was that a good decision! I became more free, more expressive, more joyous... I even walked around the classroom, go figure. The students picked up on that mood shift, and they also became more engaged, and motivated. They were happy, which made me happy! Besides, there were some parts along the story when the students' eyes seemed to sparkle, and the room just lit up. That's precisely the power that stories hold. It was great.

Furthermore, one of the best parts was when I stopped the story abruptly, and I was met with the most Portuguese sounding "O QUÊ?" ever! It was so funny. The students were confused as to why I stopped the story in the middle, and some were actually bummed out because they were so intrigued. At that point, I felt like a mischievous scientist that rubs his hands together in triumph when his plan is working! I wanted to instill suspense... and so I managed really well!!!

The cherry on top was the fact that I still had time to spare! My forte isn't exactly time-management because I tended to compile way too much into just an hour worth of a lesson. So, I started to plan them as if they were just 45 minutes long... It helped, but today's lesson was still risky because I wasn't exactly sure how long it would take me to go through the presentation. To my surprise, I still have enough time to engage in the last activity, which required the students to try to guess, and bet on the most likely ending for the story. I had a duffle bag with me which immediately made the students visibly curious. When I mentioned that I had some

paper strips inside, many students actually seated more upright, or even moved further forward in their chairs. It was ADORABLE! However, it also meant that I had to do something that I absolutely dreaded... picking a handful of them.

It broke my heart to hear them moan, or grouch every time they weren't chosen to be the "teacher's helper" at a given moment. I wish that each one of them could participate so they wouldn't feel left out but... it just wasn't feasible, and deep down I know that it would just enable spoiled behaviour. I mean, part of growing more mature is recognizing that things don't always go the way we want them to - and accept that fact when there isn't a chance to change it. I certainly wouldn't change the course of my lesson plan to accommodate their wants... I couldn't, nor do I think I should. So, it was a bit sad BUT the lesson had to go on and I tried to focus on the students that were chosen and were happy about it! Other than that, the activity went something and the possible endings for the story were then glued to the wall, on top of the white board, for the sake of recollection.

The students were interested, and we spent the last two minutes betting on which ending was the most accurate. Interestingly enough, the majority of the students chose the most wrong, unfitting one which was hilarious to me. As a person who has seen the film and read the book multiple times, it was so interesting to see how an "amateur" could have a completely different perspective on a story, and how it is likely to end. What was so obvious to me, was brand-new to the students, and that's the beauty of imagination and letting them think for themselves, I suppose. It was a great lesson, in my opinion. I couldn't have asked for a better beginning for my project (may the key word be: "beginning"...!).

Major take-aways:

Me speaking to myself

i) Eliana, for the love of God, freely embrace your love for fantasy and let it shine through. In other words, don't try to control everything and cover every single detail to the Tea. You are a very realistic person, so when your intuition tells you that you're read, don't overthink it. Essentially, don't let self-doubt get in the way of our passion for writing, and stories, ever again. If you believe in it, your students will believe in it to, that's crucial.

ii) Children do have "ants in their pants"! So, take notice of what usually triggers their excitement to rising exponentially and don't become alarmed when it happens. Instead, take it as a good sign that your lesson plan has engaging potential. However, just as you can learn to anticipate those moments (with experience), you can also anticipate solutions. Strive for preparation, instead for control. Planning is key!

iii) Keep in mind that children are learning how to be adults. They do not have the self-control, self-discipline, and maturity that a teenager should have, for instance. In other words, it's easy for them to pout, to be sad, and feel frustrated at the simplest things, such as losing a game, or not being chosen for an activity. The important thing is to be patient with them, because just as there are learning English, they are also learning how to be good people, ultimately. So, although it's simply not in your nature to snap at people, don't dismiss them entirely/ give up on them when they start behaving in a way that you don't particularly enjoy. That may work for you and grown-ups, but kids deserve more chances.

Project Lesson n.2 (25.11.2021)

Discussing the topic "Empathy"

Reflective Notes

Well, this lesson sure humbled me! There is such thing as beginner's luck! There I was, thinking that this project was going to kick off perfectly and stay that way effortlessly. Nope. Just... no. But that's a good thing because we can learn from our mistakes. Nonetheless, it was a good lesson. This was the most heart-warming matter to talk about with them. I made use of a key scene in movie, which was the beginning of the friendship between Lucy and Mr. Tumnus. And I thought that it was really appropriate because they started out fearful of each other, there was mistrust and awkwardness... and it eventually developed into a warm, pure, and reliable connection. So, it was the perfect moment to introduce concepts such as «difference», «kindness», «open-mindedness», «empathy». I think that, at some point, I was more excited than they were because that scene speaks to me on a spiritual level that very few people understand.

The discussion in the classroom was very fruitful because, not only did they prove themselves to be quite emotionally acute already (in my opinion), but were also able to deepen their understanding on this business of empathy by reflecting on the movie scene. It was a bit awkward at times, given that the discussion was essentially engaged by the means of questions bullet point. It was very academic, when it should have been child-friendly, in my opinion.

Nonetheless, the discussion was heart-warming, and the activity that followed was also quite productive. They had to pick words from a sheet that I had previously given them, and connect them to what the movie scene depicted. Their word cloud was a perfect description of empathy, since it contained words such as friendship, love, compassion,

understanding. I already knew that they grasped the purpose of lesson, and I wasn't proved wrong. How do I know that? At the end of the lesson, I gave them a challenge. I wanted to them to tell me – either through a written text – what they thought that empathy meant, and ways that they could show it in their daily lives, to their family, to their friends. I have seen the videos in order to evaluate them and they're amazing- even the texts, what they wrote was appropriate, accurate and very sweet. The fact that the kids managed to go from a fictional example to a real-life adaptation tells me that this stage was quite successful.

Major take-aways:

Me speaking to myself

i) Long discussions are NOT suit for children, that's for sure. If I ever am to experience long, awkward silences like I did this class, I just pray that I'll have the experience, skill, and patience to be able address them in an engaging way, instead of cutting the activity short by rushing it! Maybe, it would be more beneficial to prove more tasks to students to complement the discussion. That way, they will have more work in their hands, and more CONTEXT! Perhaps more context will equal more discussion topics, and therefore longer, more fruitful discussions.

ii) Eliana.. if you value your mental health, please keep in mind that students can be most interactive, talkative little humans AS SOON as a resource that's remotely related to technology is introduced... it's as if they are on a sugar high, which therefore makes it very difficult to calm them down and explain the activity. So, it doesn't matter how you do it, but give out the instructions first (i.e., explain what is required of them) and only then should you give the students their task. Otherwise it will be time-consuming, and very difficult to grab the pupils' attention once more. So, keep that in mind for future lessons.

Project Lesson n.3 (26.11.2021)

Discussing the topic "Morality"

Reflective Notes

The discussion in the classroom was very fruitful because, not only did they prove themselves to be quite emotionally acute already (in my opinion), but were also able to deepen their understanding on this business of empathy by reflecting on the movie scene. It was a bit awkward at times, given that the discussion was essentially engaged by the means of questions bullet point. It was very academic, when it should have been child-friendly, in my opinion. This was the most intriguing one to debate, because we focused on the ideas of «good vs. evil». I employed the same strategy as the previous lesson, and showed the Ss a clip from the movie – a scene that captured the first encounter of Edmund and the White Witch, which was all about emotional manipulation, naiveness and moral weakness, essentially. However, instead of asking for a similar challenge at the end of the class, I opted for an open discussion. And although I noted down some really interesting comments, it was right then and there when I understood that long debates... aren't for children!

So, I gave them a worksheet, with questionnaires. It had some multiple-choice questions to cement the order of events of the scene, and some open questions that the kids had to work on in pairs, that really questioned their understanding of behavioral codes- for example, one strong point for them was to think about the motivations behinds the characters' actions and words. And I think this was very successful, why? Because I made a point in saying that there was no such thing as a "right answer", and the result was diversity in responses. For instances, one idea that came through just with some students, was their belief that the Witch was actually good inside, but became evil because of her circumstances. Some students didn't like Edmund at all, others said that they understood

him. Those remarks coming from a 9-year-old are interesting, to say the least. This lesson I taught less students so maybe that was a blessing in disguise to highlight just how important and fruitful a simple discussion can be IF it is complemented with other tasks and exercises. Very nice.

Major take-aways:

Me speaking to myself

i) Well, well, well! So you CAN learn from your mistakes after all! This lesson had been structured in the way that oral discussions would be key to obtain data. However, I added a worksheet for them to work whilst several topics were addressed.

ii) Kids are smarter than they seem... and highly impressionable too. Most remarks that they gave were influenced by their personal experiences with their classmates or family members, so although they are veeeery young, they have feelings, and they are capable of connecting the dots and have their own opinions regarding emotional situations. Children are adults in the making so one needs to proceed with caution when addressing these issues, because all it takes is one bad message for them to easily generalize it at this age and carry that mindset for years. This was very interesting.

iii) Education a child is a huge responsibility, and although it seems fairly obvious, this lesson was the wake-up call for me. As soon as the kids started to ask me for my own opinions and wanted to know how I would react, if I would forgive the White Witch, if I thought Edmund was good or bad... omg. Suddenly, I knew that whatever my arguments were, they would heavily influence the students' perspective on those particular sensitive, and important matters (e.g, forgiveness, revenge, understanding, withdrawing from judgement, etc.). That's when I thought "oh, Lord. I'm educating them. Not teaching them, educating them. Oh wow, this is huge.

I don't know if I like it. Wow". At that moment, they were like my siblings, and I was helping them understand things about life... and omg, that felt like such a big responsibility. I mean, I'm not even certain that my posture and opinions are right so... how can I confidently impart that knowledge to them? What if they misunderstand and get hurt later on? Or what if they hurt somebody else's feelings and say that they learned in Miss Eliana's class? At this point, my overdramatic self took over the regular Eliana, but the concern was very real. I mean, this was the first time in all my classes with them where I actually taught something besides English. I guess I was naïve to think that that wouldn't happen since my project is about emotional intelligence... However, it was an overwhelming moment in the class, that just reinforced my respect for good teachers, and the work they carry out.

Project Lesson n.4 (29.11.2021)

Viewing the "The Chronicles of Narnia" Film

Reflective Notes

Well, this was a rather simple class, the way I see it. Just as I am approaching the classroom door, some students come to me and ask excitedly if today is the day that they were going to watch the film. As I entered the classroom and answered "yes", they were very, very excited... and THAT was when I knew... things wouldn't go exactly as I was anticipating. My wish was for them to sit in their chairs, watch the film quietly without interruptions and engaging in a brief discussion at the end regarding their guesses/bets on the outcome of the film. AH! What a joke!

Nooope! First of all, the students were really difficult to settle down and keep quiet even before I even had put the film. They were talking to each other about what they thought was going to happen (in Portuguese...) and it was just really noisy. At this point, I was already slightly more

comfortable in telling them off, but it still required a lot of me that I wasn't still ready, or able, to give. Basically, disciplining isn't exactly a particular strong suit of mine. One of my main fears even before I started the internship was having to be mean to the students, or even harsh on them. I thought that I wouldn't be able to bear having to raise my voice and watch them look up at me and being scared, or sad. In hindsight, I might have been projecting my emotions from my own personal past experiences, which was hard to come to terms with because I knew that – at some point – in my practice, they would have to see my strict side. However, it didn't make it any less difficult. It's not that I don't have a critical, cold, stern side. Oh I do. I. DO. Nonetheless, I didn't think I would have the heart to show it to them. Well, that day came... sort of. Many times along the way, I had to talk to them and ask them to be quiet otherwise the other students wouldn't be able to listen to the FILM. I went as far as saying that if they insisted in conversing while the film was on, we wouldn't watch it anymore. After some time, I stopped asking them... I just paused the film and looked at them in silence.

It was interesting to see their reactions. Some students reinforced my actions by saying to the others to stay quiet, and to listen to "Miss Eliana". Just as me, they were visibly annoyed. Other students just guiltily sunk in their chairs slightly because they understood why the film was suddenly paused. And a handful of them would stop talking at once, BUT one could see that they were just waiting for the right time to continue their parallel conversations. The classroom is, indeed, a heterogenous organism.

Due to so many interruptions on account of their behavior, I made the decision of skipping some long scenes so we could actually reach the end of the film. Besides, we lost some time in the beginning because of technical difficulties (the sound columns weren't working properly). So

basically, what was supposed to be a chill lesson, it was rather eventful. I guess that there is a lesson in every lesson, even the simplest ones.

I think I should also mention that I shouldn't underestimate the students' emotional responses. I was concerned about two particular scenes of the film – when the White Witch kills Aslan, and then the war begins. I thought they would be too gore for the students, and that they could perhaps be too sensitive for them. God knows I am uncomfortable with those scenes, and sometimes I even cry. So I thought the children would too... they did not! In favor of time-management, I fast forward the scene where Aslan sacrifice his life for Edmund. The whole thing was thunderous, aggressive, and very scary because of the monstrous characters and the evil Witch stabbing the dagger on the lions' heart. However, in order for the students to not lose context, I explained what was going to happen and why I was choosing not to show it. Some were upset because they wanted to watch it, but I brushed off saying that we didn't have enough time, and that they could watch it at home later on if they wished.

According to the other scene, I explained to them that it was a bit aggressive so if they didn't want me to show it, it would be alright. There was not ONE student that asked for it! Even the ones that I thought would shy away didn't seem disturbed at all. And let me tell you there's nothing more humbling than having a nine-year-old whisper to me "are you alright, Miss?" because... I shed a tear at a particular scene. It was refreshing, and sort of a reinforcement of the thought that I don't need to baby them... and they are tougher than I tend to admit, which is fantastic, really.

The film ended right on time of the end of the lesson itself, so we didn't have the time for a brief discussion of the outcome and their previous guess. I did ask if it were how they had expected, and they said that they were very surprised, but they seemed content with how the film ended. Until the next class, they spent the time talking and commenting their

favorite scenes with one another, which led me to believe that, in spite of all the speedbumps, it was a good lesson overall.

Major take-aways:

Me speaking to myself

i) It is infinitely better to be respected, than to be liked. Students need to be talked to assertively at times. There is a season for everything, and nothing says that everything needs to be lovey-dovey all the time. Sometimes the teacher needs to be strict, and maybe even inflexible (which is not the same as lacking love.) You should learn to separate your personal feelings for your job.

ii) Children need rules, and to comprehend the concept of consequences. Films can incite a lot of excitement... as well as boredom. It is the teacher's responsibility to manage emotions, particularly if they are running high. It doesn't mean that the teacher also manages them successfully but don't expect the students to know how to do that themselves. Once again, they are learning out to. It's particularly difficult to brag the students' attention once they enter a spiral of hyperactivity, almost.

Project Lesson n.5 (30.11.2021)

Discussing the theme "Self-Awareness"

Reflective Notes

This was a personal favorite of mine. I strongly believe that self-awareness and inward reflection are paths that lead to peace of mind because you gain an understanding of yourself that runs so deep that when other people try to point out things about you, it's almost like a joke. Besides, this skill paired up with empathy lets you fully understand why people can be or act differently from you and that is key when it comes to

conflict solving. And I thought it would be very beneficial if kids started to grasp this piece of information from a young age because if they really understand, it only goes up from there. So! In order to reach the importance of self-awareness, the kids engaged in an activity that I called “Me, Myself, and I... and the Mirror” which basically consisted in them going in front of a mirror, looking themselves in the eye and digging deep.

In order to get them out of the class and onto the hallways, I... lied to them. I told them that the White Witch’s allies all spread all around the school, so since we wanted to save Narnia, we couldn’t speak. I think that I will never get tired of child-like wonder. The fact that they are so innocent, and curious and sweet ALWAYS melts my heart, which makes me feel so protective of them, it’s crazy. I have never felt love for someone who I barely know. I guess I am different with children. As soon as we connect, which happened with everyone, I essentially at their service (without proclaiming such thing, of course). If they’re sad, I’m sad. If they are happy, I’m happy. It’s the weirdest feeling, that I don’t know if I enjoy given that I can be quite socially detached sometimes! Maybe it was just that class that made me feel like that...? I don’t know. Time will tell.

Each student had a checklist with many adjectives, and they had to be honest with themselves in order to evaluate their own personality: so, for example, from 0 to 100, how brave am I? how kind am I? how smart am I? and so on. I reckon that this allowed them to have a better understanding of individuality, and diversity too, because in the end, there wasn’t a single checklist that had the same answers as another. We went back to the classroom, and I noticed that I was still on time, so I did a little happy dance to myself because time-management was tough for me to manage since day 1!

They were all different from each other, and I picked on that too to draw a parallel with the siblings from the story again. I used a huge puzzle that my colleague was so kind to provide, and it had four pieces – each

representing one sibling. And I wanted to draw the idea that... in spite of them being so different of each other, they couldn't have saved Narnia if one of them was missing. You see, each sibling had an important part in the story, and if we take one piece out, the story will never be complete. So, they needed each other. They passed over their differences – which existed – and worked together for a goal, and they won. That's exactly what you all should do with your colleagues and friends. You're a team, act like it. That was the idea that I wanted to pass on to students, and they seemed attentive and like they quite understood what I was saying because they were answering my questions very well and on the road that I was leading them to, I'm hoping it made a good difference to them, even if it was little.

Major conclusion:

Child-like wonder and curiosity seem to be the key to happiness. Kids are awesome, man. Being a teacher is inspiring at times.

Project Lesson n.6 (02.12.2021)

Discussing the topic "Prophecy"

Reflective Notes

This was the last aspect that I discussed with the Ss. For this I toyed with the meaning of fantasy. I often think that it has an unfairly bad reputation when connected to Education because it's something intangible that ultimately gets lost in adulthood. Nothing pisses me off more than listening to someone say that fantasy is useless. Seriously, something overpowers my emotions and all I feel is instant disdain!!!!!!!!!!!! I don't express it, obviously, but I'm like "...how could you say that? WHO HURT YOU?" But anyways. To each their own.

However, wanted to see what the kids' opinions were regarding dreams because... at the end of the day, until those dreams are put into a practical reality, they are nothing but fantasy – and that's not bad, it just means that fantasy is very much alive in reality. They aren't opposite concepts; they have a symbiotic relationship. So, I picked this really abstract thought to a debate with the students and once it was deconstructed in a very elementar way, they made good comments that aligned with this main idea. As I noticed that they were embedded in the theme, I brought up the topic of prophecies, and connected it with Narnia once more. The siblings of the story clearly had a prophecy written about them, even if they didn't know it at first. What if everyone has a prophecy written about themselves? What if everyone has a purpose in life? What do you think yours is? That was what t this lesson aired on, and to wrap it up with a task, the Ss wrote a letter for their future selves, to later on put them in a time capsule to open several years form that moment.

Basically, by writing a letter they would be pondering on their future by thinking about their skills and goals, which takes frankness and courage too. Obviously for a kid it's something relaxed to do, the reflective practice has been planted and who knows, in the future this kind of reflection will come in handy for them. They seemed to enjoy it and I actually read some of the letters at home and the majority really understood the assignment and wrote really cool, and sweet letters. It was heart-warming.

Major take-aways:

Me speaking to myself

i) You are not one to quit, clearly.. you really used the Mentimeter resource again JUST because it didn't work last time, and you WANTED to make it work. Well, it paid off because the activity went perfectly! Before giving the iPads to the students, you gave them instructions and reminded them of how the previous lesson went... So, the students knew instantly

that you were referring to their behaviour with technology and this time they behaved very well! So, once again, know how to teach and to conduct a classroom is a process. Some days will go great, others not so much... but it's okay because your salty self surely manages to turn those failures into successes in the future – you're too obsessive, and just to let a mistake go so you'll find a way!!!!!! So, it's just a matter of time until the good days become the norm. Be patient. Learn to think of mistakes as boosters of success – maybe then you'll stop being so critical of yourself, and actually start being gentle... as you would to a child.

ii) If an activity counts on students to copy information off the board onto their notebooks... imagine how long you would take, and multiply it by three, just to be safe. Some students can be really meticulous, and a lot of time is spent on technicalities (that for you would mean nothing). In other words, Always add some minutes more to what you'd assume a writing activity would take – students take their sweet time noting things down, and they always have questions. Besides, They need more structure, and guiding instructions than one would expect. If that had been the case, the letter activity would have been done more quicker and without as many doubts.

Project Lesson n.7 (03.12.2021)

Implementation of the Escape Room

Reflective Notes

Aaahhh.... the highlight of my internship :) I knew that if I were to commit to my internship, I had to at least come up with an idea that gave me sheer joy and amusement. The truth is that Fantasy is my passion. My time spent at the internship made me realize that rather fast. I love what fantasy entails, I love the power that it holds, and I love how easily one

can attach emotions and feelings to it. To me, it's a beautiful thing. So! I wanted to work with it, and I merged two things that I'm passionate about: English, EQ, and naturally, fantasy. I take a particular interest in the latter because I have a deep-rooted belief that emotional intelligence may just be the answer to a lot of conflicts, misunderstandings, etc. The power that thoughts and emotion have is frightfully strong, so they ought to be worked upon.

This activity was the wrap up of my project, and it essentially brought the picturebook and the movie together into a path that would lead to English learning. I picked key scenes from the story that we had purposefully dealt with in class, and I joined in language exercises that I knew were talked about and practiced in regular English lesson. That way, the children would practice English while still being in touch with the magic of Narnia. They loved it. It was the best that I had ever felt while teaching them. I felt like I was in my element, they were incredibly engaged, I didn't mind managing four groups at a time (it was rather thrilling at that time), and looking at their faces light up every time they would get closer to finding the answer... made me feel emotional. I didn't show it, obviously. But I felt like they were connected with fantasy, which was all I ever wanted them to feel. When eventually, they found the key and left the classroom running out of sheer happiness... I felt so glad because they welcomed fantasy entirely, and I knew that at that moment they felt capable of everything. It's so precious. I felt like I had done my job properly.

Major take-aways:

Me speaking to myself

i) The teacher must speak louder and more confidently – the students capture the energy of the teacher; therefore, the teacher should have a powerful demeanor (or at least, an assertive tone of voice). If you're excited for the activities, and appear very engaged in the challenges that they have

to do, then chances are they will mirror your attitude. So, let your inner child loose for such activities because child-like wonder is truly the key for fantasy and magical ambience to be sustained. That was NOT a strong suits of yours, darling.... Oh no, no... In beginning I couldn't possibly fathom raising my voice at them... well... that ship has sailed! I don't scream, but I've learned to elevate my voice enough in order for the back of the class to listen to me. So, for this particular lesson, that came in handy when giving instructions, as well as giving my little speech for them to guess the "key to freedom".

ii) Collaboration must be reinforced as a skill to enhance – there is a difference between social interactions, and work partnerships. There should be understanding, but not necessarily very warm feelings. There were some kids that weren't happy with being assigned to certain groups, but that was swiftly taken care of - not only because I couldn't afford to validate the same feelings again, but also because I was already stressed about that class being officially evaluated AND my very first time creating an Escape Room! Thankfully, all when well.

iii) Don't put so much pressure on yourself to be perfect – you've never been a teacher, so it's normal to make the same mistakes every once in a while. I know it's annoying but... it's okay. Don't cry about it. Plus, omg, stop caring so much about grades – if there's anything that this master's has taught you, my dear, is that there are far more important skills and ambitions to be fostered and taken care of. Understand that it's the process that matter, not exactly the outcome. So Hold on to the feeling of "being proud of yourself" – it's okay to be gentle with yourself as you'd be with a child. Adulthood doesn't cost you that right.

ANNEX XXI – STUDENTS’ QUESTIONNAIRE

Questionário Final: Inteligência Emocional



- 1) O que faz um bom amigo?
- 2) Achas que conseguirias ser amigo/a de alguém que tem uma aparência diferente da tua? Porquê?
- 3) “As pessoas não têm que ser simpáticas comigo para eu ser amigo/a delas.” Concordas com esta afirmação? Justifica a tua resposta.



- 4) Como consegues distinguir uma pessoa boa de uma pessoa má?
- 5) Achas que conseguirias perdoar a Bruxa Branca pelo seu comportamento? Justifica a tua resposta.
- 6) Será que crianças como o Edmund têm uma razão para se portarem mal? Porquê?



7) “Toda a gente tem um pouco de bem e de mal na sua personalidade.”

Concordas com a seguinte afirmação? Justifica a sua resposta.

- 8) O que entendes por “personalidade”?
- 9) Achas que é possível adaptarmos as nossas personalidades e mudar o nosso comportamento por alguém?
- 10) Achas que é melhor trabalhar sozinho, ou colaborar com outras pessoas? Porquê?



- 11) Se pudesses ter qualquer profissão no mundo, qual escolherias?
- 12) Achas que é sempre possível tornar os nossos sonhos realidade? Porquê?
- 13) Concordas com a seguinte afirmação: “Fantasia deveria ser abolida para sempre!”? Justifica a tua resposta.
- 14) Concordas com a seguinte afirmação: “Toda a gente tem um propósito na vida.”? Justifica a tua resposta.
- 15) Achas que a história de Narnia te tornou numa pessoa melhor?

ANNEX XXII – TEACHERS’ QUESTIONNAIRE

Google Docs Link:

<https://docs.google.com/forms/d/1njXOxNyO5Jm8UNGwLp1TQdew7S1CymDx1ZwyAFOOSvM/edit>

ANNEX XXIII – TEACHERS’ INTERVIEW QUESTIONS

1. Do you believe the school to be fantasy-friendly? In other words, have projects of this nature been applied to your curriculum in the past? Or was mine a one-time thing?

2. Three main resources were used to employ this project about the story of Narnia: a picturebook, a film, and an Escape Room. In your opinion, what resource engaged the students more to learn language?

3. Three main resources were used to employ this project about the story of Narnia: a picturebook, a film, and an Escape Room. In your opinion, what resource was the most productive in terms of language learning?

4. Keeping in mind the different types of students in the classroom, do you think there was enough resource / activity diversity to respect their respective learning styles?

5. This project emphasized four main matters: empathy / morality / self- awareness / prophecies. In your opinion, just how relevant is to have discussions about emotional intelligence with kids of such young age?

6. What was the highlight of this project, in your opinion? And what could have been done better, or differently?

7. Would you say the students were able truly grasp the purpose for each EQ lesson? Considering the activities, the strategics, the discussions, their contributions...

8. In spite of the unfortunate reputation that fantasy can be correlated to, would you say that this project was significant for the development of the student’s emotional awareness and personal growth?

9. In your opinion, did this project provide a good balance between teaching English and developing EQ? Or was one overshadowed by the other?

10. Would you repeat this approach to learning in a future unit? Why?

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**From Fantasy to Emotional Intelligence: Do these
have a place in the Primary English classrooms?**

Eliana Catarina Garcia Rodrigues

