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MESTRADO
ENSINO DE INGLÊS NO 1.º CICLO DO ENSINO BÁSICO

“Peter Pan Project”: A Narrativisation Model Proposal for the Primary English Language Classroom

Rita Costa Marinho

4/2022



Politécnico do Porto

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Relatório de Estágio

Mestrado em Ensino de Inglês no 1.º Ciclo do Ensino Básico

Orientação: Especialista Vanessa Cristina Ramos Sousa e Reis Esteves

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To the girl that never grew up.

AGRADECIMENTOS /ACKNOWLEDGEMENTS

Ao contemplar a secção de agradecimentos deste documento, decidi trocar, de forma momentânea, a língua inglesa pela minha língua materna para agradecer a todos aqueles que tornaram possível a concretização deste relatório final.

Começo por agradecer à minha orientadora, a Professora Vanessa Esteves, que me ofereceu todo o seu apoio e paciência, e me guiou ao longo de todo este processo de aprendizagem pelos caminhos encantadores da educação, das narrativas e do *storytelling*.

Agradeço também à professora Helena Esteves, pelo seu apoio incondicional, pelas suas sugestões, conversas e cafezinhos entre as aulas que me ensinaram tanto em tão pouco tempo. Foi uma honra aprender como dar os meus primeiros passos nesta profissão consigo.

Agradeço igualmente à professora Teresa Maia pelas suas mensagens de encorajamento, pelos seus momentos de *storytelling* e pela sua energia, que me cativaram de forma imediata e me fizeram ver o ensino como a arte mais mágica de todas.

A toda a equipa docente e não docente de ambos os contextos das minhas práticas de ensino supervisionadas, agradeço a disponibilidade e o carinho com os quais me acolheram durante o meu processo. E a todas as crianças que se cruzaram comigo nesta aventura, agradeço-vos todos os abraços, todas as histórias, todos os desenhos e todos os sorrisos.

Aos meus colegas do Mestrado de Ensino de Inglês no 1.º Ciclo do Ensino Básico, agradeço a vossa camaradagem, o vosso humor, a vossa força e a vossa resiliência em tempos tão incertos como aqueles que vivemos. Foi uma honra partilhar estes meses convosco, e saber que o futuro vai contar com professores de Inglês espantosos. Um agradecimento especial à Birgül Yaşar, à Catarina Pinto, à Adelaide Oliveira, à Dina Guerreiro, à Mariana Lampreia, à Eliana Rodrigues, ao Luís Caldeira e ao Alexandre Teixeira, por serem colegas e amigos extraordinários e me fazerem perceber o verdadeiro significado da palavra colaboração.

Agradeço igualmente a todos os professores do Mestrado de Ensino de Inglês no 1.º Ciclo do Ensino Básico pela sua sabedoria e empatia durante estes dois anos do meu percurso na Escola Superior de Educação, e por me mostrarem como os professores são tão urgentes no futuro que se aproxima.

Aos meus amigos mais próximos, Ana Sousa, Hugo Guia, Rita Sousa, Vasco Abreu, Alexandra Gagean, Luisa Lamounier e Tânia Almeida, agradeço a paciência, o carinho e a pressão pontual que me fez andar para a frente. Sem vocês, este seria mais um projeto guardado na gaveta.

À família Oliveira Carvalho, agradeço do fundo do coração todas as tardes de escrita intensiva e todo o carinho que me ofereceram desde sempre.

Agradeço aos meus avós Carlota e Zé, os meus exemplos de docência no 1.º Ciclo, pelo relógio da sorte, pelos almoços e jantares com mimos constantes, pela força e por todas as gargalhadas que me fizeram dar nos dias bons e menos bons. Às minhas tias, Ana e Dani, agradeço o amor e as chamadas em alta voz nas viagens de carro, que me levantaram sempre o astral.

Aos meus irmãos, Mariana e Tiago, agradeço todos os abraços e todas as conversas sobre livros e animes que me voltaram a dar leveza durante este período.

Aos meus pais, não existem páginas suficientes para lhes agradecer. Obrigada por nunca me deixarem desistir e por me acompanharem a cada instância, em cada curso e em cada mestrado. O vosso apoio e o vosso colo foram, e serão sempre, fundamentais para qualquer uma das minhas conquistas. Obrigada.

Por fim, agradeço à minha outra metade, João Carvalho, que por entre *mares nunca dantes navegados* esteve sempre lá. Obrigada por me distraíres, por me apoiares a cada passo que dei, e em cada linha que escrevi. Por cada mensagem de encorajamento e por cada celebração repentina. Obrigada por veres sempre mais longe, e por saberes que eu ia chegar aqui.

RESUMO ANALÍTICO

O projeto apresentado neste documento tem como principal objetivo a criação de propostas de um modelo de narrativização para o Ensino de Inglês no 1.º Ciclo do Ensino Básico. O estudo recai sobre objetivos e questões de investigação que se irão debruçar sobre a temática da narrativização sob dois planos: a implementação da narrativização na planificação de aulas e unidades de ensino no ensino de Inglês no 1.º CEB, e a importância conferida à narrativização pelos docentes da área de Inglês. Seguir-se-á uma metodologia etnográfica, de natureza qualitativa e quantitativa, com contornos de investigação-ação, em contexto de estágio de ensino supervisionado.

Palavras-chave: Narrativização; Storytelling; Inglês 1.ºCEB; Planificação de aulas.

ABSTRACT

The project presented in this report proposes a lesson planning narrativization model for the Young Learners English Foreign Language Class in the Primary Curriculum. The developed study focuses on investigative questions and objectives surrounding the theme of narrativization, under two plains: implementing narrativization in class and unit planning procedures in the EFL primary curriculum and questioning the importance of the role of narrativization in the Young Learners EFL class. This project shall follow both quantitative and qualitative ethnographic methodology, with action-research contours, in a teaching-learning supervised internship context.

Keywords: Narrativization; Storytelling; EFL in the Primary Curriculum; Lesson and Unit Planning.

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LIST OF ABBREVIATIONS

ADHD – Attention Deficit Hyperactivity Disorder

CLIL – Content and Language Integrated Learning

EFL – English as a Foreign Language

ESL – English as a Second Language

ICT – Information and Communications Technology

PBL – Project-Based Learning

PES – “Prática de Ensino Supervisionada” or Supervised Teaching Practicum

PEL – Primary English Language

TPR – Total Physical Response

SBL – Story-Based Learning

STP – Supervised Teaching Practicum

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INTRODUCTION

Once upon a time, there was a girl who fell in love with stories. She had loved them since she was born, and would wait impatiently every night to hear her mother tell her one more. Her love for stories was so strong that the girl grew up reading 15 books each summer, would wait in line for hours for a book launch at midnight (and drag her father along), and she would even create PowerPoint presentations and draw illustrations about her favourite books to convince her best friend to read them along. She loved stories so much that she learned a new language to read the actual words and feel the exact feelings the author would try to convey. And, of course, she loved stories so much that she wrote some of her own. She grew up, and the stories grew with her.

Then, the stories from the moving pictures captivated her far more than those from books, so she studied those stories more. And yet, those books still accompanied her every summer and spring break. The words of Jane Austen, Mary Shelley, Emily Brontë, Louisa May Alcott, C. S. Lewis, Thomas Hardy, Lewis Carroll, D.H. Lawrence, Edgar Allan Poe and George Orwell were her partners in crime, creating secret passages into unknown worlds for her to cross into, whenever she wanted or needed. The English language kept growing on her like a vine, embracing her soul and tongue, changing the way she spoke, talked, listened and saw her world.

The change to learn about literature and the English language came as no surprise. The girl daydreamed about the words on the paper, skimming the novels, essays and poems like they were a present. She also learned that sometimes stories could plague you, haunt you and leave you empty or terrified. And yet, she kept on loving them. However, something was amiss. She loved the stories profoundly and loved to analyse every inch of every page, but it wasn't enough. She needed to share them somehow, with someone who cared to listen. So life took her for a stroll once more and led her to see what being a teacher could be. And when she needed to find a theme for the study she had to implement in a school, the answer was clear and vibrant: teach by and while telling stories.

This report will then describe the pathways she took to propose a new model for the Primary English Language Classroom, using narratives and stories as the foundation upon which the study would befall and later expand.

The document is divided into a theoretical section in Part I and a practical study-centred section in Part II. Part I delves into the concepts and theories revolving around narratives, children's literature, storytelling and narrativisation, while also comprising the potential role each may have in the PEL (Primary English Language) classroom. Part II describes the study performed by the author of the report during her Supervised Teaching Practicum in a private school, illustrating the research methodologies, aims and questions; the context(s) in which the study was implemented; the obstacles, results and conclusions which derived from it, and finally, suggestions for new studies around narratives, or an expansion of this study for post-graduate consideration.

In conclusion, this report is the product of that girl's journey since she first fell in love with stories until her study was complete. It comes to fruition thanks to the life and academic experiences this author has had throughout life, the people she has met and her influences, and it encapsulates her growth and her love for the English language, the art of teaching and most of all, stories. She is still taking her first steps in her teaching career, and this document will give its best at describing her educational process through the past one and a half years while also going through a worldwide pandemic, national lockdowns, an unknown disease and a European war.

Now, more than ever, stories are vital for our survival. It is our duty as teachers to share our stories with our students and let them see the worlds that await them there. This report tries to offer a linguistic, pedagogical and 21st century-centred approach to that same duty while also safeguarding the magical aspect that stories must keep to remain true.

PART I – THEORETICAL BACKGROUND:

CHAPTER 1 : NARRATIVES

1.1. WHAT ARE “NARRATIVES”?

According to the Merriam Webster dictionary, a *narrative* is “something that is narrated: story, account”; it is “a way of presenting or understanding a situation or series of events that reflects and promotes a particular point of view or set of values”, “the art or practice of narration” and also “the representation in art of an event or story” (Merriam-Webster, n.d.). Coincidentally, the Collins Dictionary understands narrative as a “story or an account of a series of events” and “the description of a series of events, usually in a novel” (Collins Dictionary, n.d.). In essence, the word *narrative* is synonymous with the word *story*. It is associated with literary texts, such as novels and short stories, and it is used as a communication device that permits the description of a succession of events/actions across a specified time. However, the term *narrative* carries much more content and significance than the specified in these dictionary entries.

Studied and analysed by different generations of literary critics, linguists and sociologists, the concept of *narrative* was first grasped by Aristotle in his *Poetics*. The philosopher comprehended the concept of *narrative* as that resulting from a mimetic (imitational) process, an imitation of life that leads to making a fictional or non-fictional (written or oral) form of communication that transpires into a story or tale (Aristotle,n.d.).

Both Classic poetry and history records are only possible through the power of narrative. For instance, classic works such as *The Illiad* or *The Odyssey*, which tell the journeys of epic heroes across time, are studied as narrative poems, that have influenced and inspired generations of writers and poets throughout the centuries, such as Luís de Camões, John Milton, Ezra Pound and Fernando Pessoa. *Narrative* plays a central role in the structure of these authors’ work, for it is the instrument that allows these poets to narrate the story of their heroes and the audience to follow their journeys accordingly.

The definition of the term *narrative* has also been the subject of several modern and post-modern critical theory studies. Critics such as Todorov, Lévi-Strauss, Genette, Barthes and Greimas delved into the definition of *narrative* as a literary device in several of their works and tried to understand its various levels of meaning (Branigan, 1992; Macey, 2001). Roland Barthes offered a plural and universal definition of narrative in his famous essay “An Introduction to the Structural Analysis of Narrative” (1975, p.237), which is helpful to grasp its conceptualisation fully:

There are countless forms of narrative in the world. First of all, there is a prodigious variety of genres, each of which branches out into a variety of media, as if all substances could be relied upon to accommodate man's stories. Among the vehicles of narrative are articulated language, whether oral or written, pictures, still or moving, gestures, and an ordered mixture of all those substances; narrative is present in myth, legend, fables, tales, short stories, epics, history, tragedy, dranze [suspense drama], comedy, pantomime, paint-ings (in Santa Ursula by Carpaccio, for instance), stained-glass windows, movies, local news, conversation. Moreover, in this infinite variety of forms, it is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narrative; all clones, all human groups, have their stories, and very often those stories are enjoyed by men of different and even opposite cultural backgrounds: narrative remains largely unconcerned with good or bad literature. Like life itself, it is there, international, transhistorical, transcultural.

Narrative is the device that allows the sharing of a beginning, middle and end tale, and it is such a powerful tool that it has shaped one of the fundamental human abilities: communication. It is a literary structure and communication device that allows humans to tell and write their own stories and personal narratives and facilitate understanding others' own stories and tales. As Barthes demonstrates, narratives are present at all times, in all places, in all societies (1975, p.237), and the use of the written or spoken word is not even completely necessary¹.

Furthermore, Barbara Hardy argues that narrative is a “primary act of mind transferred to art from life” (1968, p.5). The author affirms that narrative, specifically fictional narrative, and storytelling² share a set of qualities, and have a profound impact in our sleeping and waking lives since (Hardy, 1968, p.5),

¹ Visual narrative, or visual storytelling, consist in a story told primarily through an image(or set of images), and does not require a written or spoken word.

² The activity of writing or telling stories. Further explained in the next sub-chapter entitled “The Art of Storytelling”.

[...] *we dream in narrative, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticise, construct, gossip, learn, hate, and love by narrative. In order to really to live, we make up stories about ourselves and others, about the personal as well as the social past and future.*

This profound human need to create stories “in order to really live” (Hardy. 1968, p.5), reinforces the primary significance narrative and stories possess in the human experience. Stories are the chosen medium to which our human experience(s) are transformed into, and narrative is the vital format for understanding such stories for ourselves and others. Without narrative, the story loses its structure and its unity, altering the affective meaning of the elements that composed it in the first place, such as time and space (Egan, 1998). Narrative is, thus, a vital component of human life and experience, which has been passed on through generations since the dawn of oral and written communication and has ensured the survival of fictional, factual and visual stories of the human species.

By researching narrative and its interchangeable connection with stories and the human experience, the author of this report understood a strong link between *narrative, stories* and *learning*. When we listen to a story, there is an amount of knowledge we derive from said tale through the narrative structure. We learn *the* story, and we learn *from the* story. We learn about contexts, characters, spaces, times, and societies, and we learn how they are intertwined in that same narrative. Later, we also learn about linguistic styles, narrative devices, rhythms, structures, and paces, and then we learn these same features in different languages and idioms. In the end, we are always learning, and stories can keep us learning something new every time we read or listen to them in an authentic and safe context.

Thus, the main ideas for the study conducted by the author of this report during her Supervised Teaching Practicum came to light. If the research was accurate, why was narrative (and stories alike) not used more when we are teaching different contents at school? How could we use narrative(s) when we are teaching or lesson planning? What impact would it have in the classroom? What impact would it have on the students and the teachers? All these questions would lead to the study further developed in this document in Part II – The Study: “Peter Pan project”: A practical model of narrativisation in the EFL Primary Classroom. Yet, to properly conduct this research, it was also necessary to further explore a specific type of

narrative that would dictate the study's path: children's literature. And following the second star to the right, the study flew straight on 'till morning.

1.2. CHILDREN'S LITERATURE

Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten.
Neil Gaiman

When one researches children's literature, it is quite perplexing to discover that this literary genre flourished only in the 18th century. If children have been a constant since the dawn of time, and literature had had a long period of existence until the 1700s, why did children's literature only flourish 200 years after Shakespeare wrote his plays?

This factor can be justified by the rise of a new concept for the word *children*. As the author John Townsend remarks: "Before there could be children's books, there had to be children." (Townsend, 1990, p.3). As Townsend continues to argue, since children were a constant throughout the ages, what was lacking was a new understanding of what a *child* was (1990).

The conceptualisation of children as innocent, naïve and frail human beings, in contrast with the understanding of children as men and women in 'miniature', appeared in the middle stages of the Enlightenment era (Townsend, 1990). This conceptual change was heavily influenced by children's mortality rates observed at the time due to the extreme work conditions and malnutrition that children faced both in the cities and villages in the 17th and 18th centuries, as well as by the philosophical changes brought forward by John Locke's *Some Thoughts Concerning Education* (1693) and Jean Jacques Rousseau's *Emile* (1762) (Heywood, 2018).

The works left by Rousseau, Locke and some of their contemporaries showed that children were not adults in a pocket format who could endure the same level of physical and psychological work as their parents or older siblings. They were, indeed, small-scale human beings with different developmental stages and necessities. These studies were much later the foundations for pedagogical and children development studies, like the ones produced by Jean Piaget, Maria Montessori, Paulo Freire and many others (Heywood, 2018, p.85).

David Rudd (2010, p.3) explains that this new light upon the children's new conceptualisation was also possible due to:

"(...) these miniature beings having increased representation in society's key discourses (e.g. church, education, family), through cultural forms like paintings and literary works, and in various non-discursive ways, too, such as by being given separate spaces (in schools, bedrooms, nurseries), distinctive clothing and other artefacts. With the Industrial Revolution and the growth of capitalism, the child would become a niche market with its own products, including books, illustrations, toys and games."

By having an increasing recognition and representation of themselves in the European Enlightenment society, children started to be a target for new products, services and studies. The authors of the later 17th century understood the possibilities of this audience, and children's literature started to blossom to satisfy these new customers and follow these new times. One may argue that folk stories, nursery rhymes, theological texts and oral narratives were always present in children's imaginations worldwide since humans started to communicate (Grenby, 2014; Trumpener, 2009). However, the beginning of children's literature, stories and books explicitly targeting the younger audience, with children's themes and interests as the main corpus, started as late as the sixteen hundreds. And it became a booming industry, with authors varying both sexes, targeting different themes and presenting new and child-related characters (Grenby, 2014).

As Mathew O. Grenby states in his online article "The Origins of Children's Literature" (2014):

"By the end of the 18th century, children's literature was a flourishing, separate and secure part of the publishing industry in Britain. Perhaps as many as 50 children's books were being printed each year, mostly in London, but also in regional centres such as Edinburgh, York and Newcastle. By today's standards, these books can seem pretty dry, and they were often very moralising and pious. But the books were clearly meant to please their readers, whether with entertaining stories and appealing characters, the pleasant tone of the writing, or attractive illustrations and eye-catching page layouts and bindings."

Some of these first children's books are *Aesops' Fables* (1692) by Roger L'Estrange and *A Token for Children* (1672) by James Janeway (Grenby, 2008). Many more authors would follow the same course, such as Daniel Defoe with his *Robinson Crusoe* (1719), Jonathan Swift with *Gulliver's Travels* (1726), Maria Edgeworth with *The Parent's Assistant* (1796), Mary Wollstonecraft with *Original Stories from Real Life* (1788) illustrated by William Blake, Anna-Laetitia Barbauld with *Lessons for Children* (1778) and *Hymns in Prose for Children* (1781), and

Thomas Day with *The History of Sandford and Merton* (1783-89), leading the starting phase of children's literature (Watson, 2001).

According to Matthew Grenby, the first children's literature authors "were already experimenting with short fictions designed to teach behavioural and ethical lessons: what would come to be known, towards the end of the century, as 'moral tales'" (Grenby, 2014). These experiments would have such a powerful impact on children's books that they would create an unbreakable association between children's literature and the moral and ethical lessons to maintain after the story ends. This association is still present today, and it is one of the most explorable and stimulating features of children's literature, especially for teachers. If a book conveys a moral message that teachers believe to be vital for students' development, such as the power of friendship, the necessity for honesty, or the understanding of the other as an equal, the book becomes one of the most potent sources, and resources, for education.

There is also another unbreakable association linked to children's literature: illustrations. According to Katie Trumpener, illustrated books targeting children can be traced back to Europe's Enlightenment period, and they were already aiming to teach young learners how to read while also apprehending and making sense of the world (2009, p.55). The books which contained these illustrations were named "picture books" or "picturebooks", and they provided small "picture-worlds" to their readers, as Trumpener describes, "permanently shaping the readers' worldview" (2009, p.55). The book's illustrations helped form correlations between the words in the pages and the images painted next to them, offering a space for visual and mental stimuli for the child while scaffolding its learning. Unlike other forms of children's literature, Trumpener writes, "the picture book makes meaning largely through its visual format, the way its images relate to one another, to the verbal text, and the space on (and physical layout of) the page" (2009, p.55). In 1976, Barbara Bader affirmed (through Ellis and Mourão, 2021, p.23),

A picturebook is text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historic document; and foremost, an experience for a child. As an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning of the page.

In regards to the interdependence present in these works, Sandie Mourão would affirm that picturebooks were not just authentic texts due to the words they could (or not) contain (2019, p.62). Instead, as the author describes, it is because they enabled language use through the “interpretation of the pictures, words and design, as these elements come together to produce a visual-verbal narrative which is disregarded when there is a focus on the words only”(Mourão, 2019, p.62).

By being a “Gesamtkunstwerk (a work integrating multiple art forms and appealing to multiple senses)”, the picturebook aimed to represent the world itself and explored many visual, literary and intellectual cultures (Trumpener, 2009). Thus, it is possible to observe the different artistic movements, cultural and historical changes and social revolutions by looking at the pages of picturebooks through the ages. From the classic illustrations of William Blake in Wollstonecraft's *Original Stories from Real Life* (1788), to the tilted format and pictures of *The Slant Book* (1910) by Peter Newell, or the contemporary style and theme of *While We Can't Hug* (2020) by Eoin McLaughlin and Polly Dunbar, it is possible to observe the (r)evolution of the themes presented in the books, as well as the continuous development of the art styles chosen for the illustrations through the centuries.

At the same time, books are also one of the essential tools to enhance and develop one's creativity and imagination. As mentioned above, books can shape our own worldview, but they also have the key to changing that same worldview completely, turning it upside down, adding additional features, or even taking us to different worlds entirely. As Rudine Sims Bishop wrote (1999):

Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. These windows are also sliding glass doors, and readers have only to walk through in imagination to become part of whatever world has been created and recreated by the author. When lighting conditions are just right, however, a window can also be a mirror. Literature transforms human experience and reflects it back to us, and in that reflection we can see our own lives and experiences as part of the larger human experience. Reading, then, becomes a means of self-affirmation, and readers often seek their mirrors in books.

Children's books and picturebooks have these same powers. When children read or listen to a story, they are immersed in that world through their imagination. They are allowed to be in that specific world, learn its features, characters, and environment, and identify with them personally. Other times, children are confronted with foreign elements and strange

characters at first, but through the path of the narrative, children start to find similarities between their own experiences and the ones portrayed in the story. Empathy, one of the most critical skills of the 21st century, is then fostered and developed alongside creativity and imagination too.

Today, children's literature, including picturebooks, offers a diversified set of contemporary themes and issues, such as gender equality, sexualities, war, racism, bullying, refugee crisis, among many others. Some are utterly foreign to a child who reads them, and some are already familiar. Yet, books have the magic power to create an affective bond between the reader and the story, regardless of the child's or the adult's previous proximity with the theme. These are some of the reasons why the use of literature, especially children's, has started to increase in foreign language teaching over the past few years (Zaro and Salaberri, 1995), which shall be further developed in the next sub-chapters of this document.

1.3. THE ART OF STORYTELLING

When a child is born, the first thing a child requires is safety and love. The next thing a child asks for is, "Tell me a story!".

Salman Rushdie

As narrative texts, stories are everywhere we go. We listen to stories on the radio, TV, and the Internet. We see stories on a box of cereals, on a box of shoes. We watch stories unfold on the biggest and smaller screens, and we have read stories ever since we learned how to read. Stories are a fundamental human trait, and it is impossible to separate human existence from stories and storytelling (Hardy, 1968; Egan, 1998; Ellis and Brewster, 2016). The latter allowed our species to thrive and keep our own stories and history records. We are nourished with stories even before we can utter a word or walk independently, and we are encouraged to imagine all sorts of magical scenarios since then. And when children grow up, and words start to flutter from their own lips, and stories seem to travel without any obstacles in their way, children become storytellers themselves. Their toys are their main characters, the vacuum cleaner is the howling monster, the dog is the brave stallion, and the parents are the king and queen of their magic land.

Storytelling is a vital component of human existence, and it has been a central mechanism in human language since its primitive developments, having a leading role in the transference of knowledge of all sorts (Hardy, 1968; Egan, 1998; Ellis & Brewster, 2016). Thus, defining storytelling as the mere act of telling a story seems redundant and unsatisfactory to fully comprehend the concept. One can speak of storytelling as the art of novelists and story writers or the act of telling stories through a medium such as photography, music or even marketing. At the same time, storytelling can happen when a teacher gives a class, a grandfather speaks with his grandchildren or two friends meet up at a bar. Storytelling can marvel, inform, sell, appeal, teach, repulse, warn, seduce, and much more. Storytelling can use many mediums, or only the body to happen. However, it has one mandatory feature: it can only occur when two or more people are together. As the word itself describes, storytelling must contain two or more participants: the subject who tells the story and the subject(s) who listen to it. Hence, the communal significance of storytelling is one of the oldest and most valuable characteristics of this act (and art) as well (Wright, 2009).

Furthermore, storytelling's possibilities, such as the stories themselves, are endless. It is then a challenge to encapsulate what storytelling can be in a concrete definition. What we can do, instead, is to understand that storytelling is a broad concept that contains multiple practical possibilities and then choose the main focus we want to explore in it under the theme of our analysis. Thus, for this report, the focus on storytelling will fall on the act (and art) of telling a story, specifically by Primary English teachers, and students, in their classrooms.

1.4. STORYTELLING IN THE PRIMARY ENGLISH LANGUAGE CLASSROOM

As explained in the previous section of this document, storytelling and story listening are vital parts of the human experience. It has been a central mechanism in human language since its primitive developments, having a leading role in the transference of knowledge of all sorts (Ellis & Brewster, 2016). Stories and storytelling have been a constant feature throughout

human history, and they are essential components of children's development. Children are drawn to stories, and stories are vital for children's understanding of the world(s) that surrounds them. As Andrew Wright underlines, their need for stories is constant and endless, and it does not waver when children enter their schools' gates (2009). The author states that children's need for stories only increases the moment they enter their classroom and that their teachers must be able to provide stories to satisfy that constant need (Wright, 2009). Furthermore, as Ellis and Brewster affirm (2016, p.2),

[...] stories often hold a strange and magical quality that can interest and engage learners in a way that few other materials and methods have [...] While the telling of stories in class is often associated with primary-age children, the attraction of the story remains throughout life.

Indeed, stories can produce an amount of motivation and engagement in students far superior to other didactic materials in the classroom. And as the authors state, this "magical quality" remains throughout life, so it should be vital to keep stories and storytelling in the lifelong curriculum of our students. At the same time, stories also help the young (and old) learners to learn and acquire a foreign or second language. As Andrew Wright explains in his book *Storytelling with Children* (2009, p.6):

Stories, which rely so much on words, offer a major and constant source of language experience for children. Stories are motivating, rich in language experience, and inexpensive! Surely, stories should be a central part of the work of all primary teachers whether they are teaching the mother tongue or a foreign language. [...] Stories help children become aware of the general 'feel' and sound of the foreign language. Stories also introduce children to language items and sentence constructions without their necessarily having to use them productively. They can build up a reservoir of language in this way. When the time comes to move the language items into their productive control, it is no great problem because the language is not new to them.

Stories provide an authentic exposure to the language while also being motivating for the students and (sometimes) inexpensive for the teachers. They also offer authentic contexts when studying grammar and vocabulary, helping students enrich their "reservoir of language" and scaffolding their learning during the process. This theory also aligns with Stephen Krashen's "comprehensible input" hypothesis, brought forward by his theory of second language acquisition. According to Krashen,

We acquire language in one way and only one way: when we understand messages. We call this 'Comprehensible Input'. We acquire language when we understand what people tell us, not how they say it, but what they say. Or, when we understand what we read.

If a student is exposed to the second language through the process of reception, decoding and acquisition of messages, their speaking ability will emerge gradually (Krashen, 2016). This process is also prevalent in the reading of stories, and in the storytelling activity. The story offers a message, or set of messages, in a narrative structure, which is received, decoded, and understood by the learner as he, or she, is actively involved in the narrative exchange. By being exposed to the second language in this format,

Yet, these aren't the only reasons storytelling should have a central part in an ESL/EFL classroom. As Wright points out (2009, pp. 6-8), the use of stories and storytelling (or story reading) in the ESL/EFL classroom,

- Increases students' motivation;
- Provides a sense of meaning and purpose in the activities presented;
- Helps students increase their fluency in the four language skills (listening, reading, speaking and writing);
- Offers a higher language awareness;
- Provides an effective stimulus for student's speaking and writing;
- Develops communication;
- Can be fitted into the general curriculum.

According to the author, storytelling is a great technique for English teachers since it enhances the development of the four major skills to be developed by students (speaking, writing, listening and reading) and it takes into consideration the students' well-being and motivation, as well as being adaptable to the general curriculum of the course (Wright, 2009). At the same time, stories also appeal to the learners' imagination and create a rich and meaningful context for their learning (Zaro & Salaberri, 1995). Storytelling also develops learners' narrative awareness and narrative thinking, which highly depends on the teacher's own sense of narrative structure (Daniel, 2013). Hence, the teacher's role during the storytelling activities is of paramount importance. The teacher must start by choosing how they will share the story: reading it aloud from the book or through oral storytelling (Ellis & Mourão, 2021). Even though the terms are sometimes used interchangeably, these are two different activities that require

a different set of competencies from the teacher and offer different experiences to the students (Ellis and Mourão, 2021).



Figure 1 - 'Storytelling' as a generic term (Ellis & Mourão, 2021, p.22)

As authors Ellis and Mourão explain, reading aloud from a book is connected to a physical object (a book or a picturebook) which stays unchanged as “the words and pictures have been carefully crafted by their creator(s) and remain constant” (2021, p.22). On the other hand, oral storytelling implies “the telling of a story learnt by heart”, with the language used on every retelling varying, “which does not facilitate the acquisition of formulaic sequences or chunks, as children need exposure to consistent repetition and recycling to be able to transfer these to other situations”(Ellis & Mourão, 2021, p.22). Both techniques have pros and cons and may be used for different teaching contexts. However, in order to bridge these two techniques, the authors provide a new method that combines the traditional read-aloud technique with the oral storytelling one: the picturebook read-aloud. The picturebook read-aloud allows the teacher to use the picturebook (or another book of the teacher’s choice): to scaffold the learners’ understanding of the story, while providing visual aids with the illustrations, and to scaffold their own oral storytelling by reading some parts of the text if the teacher forgets a section of the story (Ellis & Mourão, 2019, p.23). The technique also enables participation, interaction and interpretation of the picturebook by and between students, just as between students and teacher, as the authors demonstrate in the graphic below (Figure 3).

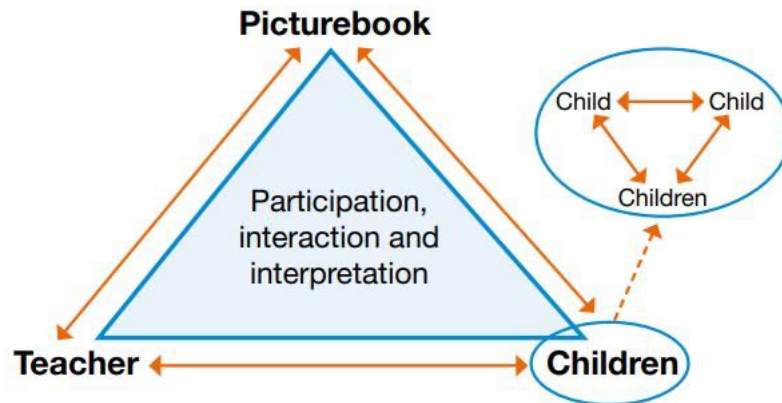


Figure 2 – The Read- Aloud Triangle Model (Ellis & Mourão, 2021, p.24)

Thus, this technique “provides exposure to rich, authentic language and illustrations, which play an important role in the meaning-making process, ” vital in young learners’ development, while also motivating the students, since they “experience a strong sense of achievement in having listened to, enjoyed and understood the gist of an authentic piece of children’s literature in English” (Ellis & Mourão, 2021, p.23). However, if the teacher does not possess the requirements to be a storyteller, this technique can be of little use.

Without these aspects, the desired multisensory storytelling moment can become a mere listening exercise, just like so many others witnessed by learners. As Mourão (2021, n.d.) explains,

A good telling of a story is the combination of several factors – the teacher has to be something of an actress, able to use her whole body but particularly her eyes and voice to good effect, she cannot afford to be inhibited. For the telling of stories to young children a teacher must be prepared to become totally involved, loving the story she is telling and passing on this enthusiasm along with the message the story is expressing.

It is necessary for the teacher to be much more than a reader of stories. They should tell stories by using their body, voice, gestures, rhymes, and chants. They must ask questions to their students during the read-along, letting them actively participate in the moment, and include the students in the narration process. If this is not the case, the teacher will only be fostering their own reading skills (Daniel, 2012, p. 8). The activity cannot be understood as a chore, but

as a moment that appeals to the learner's imagination, "allows experimentation with the target language and encourages cooperation" (Zaro & Salaberri, 1995, p.5). Storytelling is also a moment for improvisation and adaptation because it allows the teacher to modify the words, events, structure, and narrative of the story to suit the learners and their contexts (Zaro & Salaberri, 1995, p.5).

Another important component of storytelling is the relation between the teacher and the story: the story selected for the storytelling moment must be one that the teacher cares about, otherwise the activity might not be as effective. As Gillian Judson and Kieran Egan point out (2009, p.15),

In order to help students connect emotionally to the material, teachers need to first identify their own emotional attachment to it. A sense of wonder about something is usually connected to this attachment. Everything that we teach can evoke some kind of wonder and produce some emotional response in us. A sense of wonder and an emotional response to material are important in engaging students' imaginations. So this first question asks the teacher to feel for what is wonderful about the topic. [...] The trick, though, is to try to re-see the topic through the eyes of the child, to catch at what can stimulate the sense of wonder about even the most routine topics.

By demonstrating how the story, or the picturebook, has such a positive hold on them as adults and teachers alike, teachers can foster a "sense of wonder" in their students while granting them a creative, safe and fun environment. On the other hand, teachers must be able to hear and acknowledge their students' opinions and ideas through an open and honest perspective, and develop their sensibility to perceive and predict the students' reactions (Daniel, 2012).

Finally, the teacher *storyteller* must involve each and every student in the story. They must understand that this is an activity that is entirely dependent on the students' participation and which varies inevitably based on the students and the contexts in which the storytelling takes place. As Alastair Daniel affirms (2012, p.8),

The teacher/storyteller still needs a commitment to communicating the narrative ideas, but the storytelling becomes dependent on the children's contributions to such a degree that the telling could not happen without their interventions. The story, then, becomes particular to that group of children, in that context, and at that time.

By implementing these strategies in the classroom and developing the skills of a storyteller, teachers can provide an improved learning environment and offer moments of authentic connection, participation and exposure to the English language to their students. At the same time, by modelling the expressive potential of storytelling, the teacher fosters an active community of storytellers (Daniel, 2019).

Alas, one more factor must be considered when examining storytelling in the Primary English Language classroom: how must we choose the stories we want to tell? According to Andrew Wright, the stories we choose must (2009, p.15):

- engage the children within the first few lines
- be of the teacher's liking
- be appropriate for the children
- be understandable for children to enjoy
- offer the children a rich experience of language
- not have long descriptive passages
- fit the occasion and work with other topics the teacher is working with the children
- and make the teacher feel they can tell it well.

This list was used as a reference for the practicum further described in Part II of this document and proved to be an essential tool to ensure the right choice of the project's book. By keeping in mind these parameters, the school's context and the students, the choice of the book was made swiftly and confidently in collaboration with the schools' Primary English Language teacher.

Also, storytelling is a very significant tool in the Primary English Language classroom since it allows the development and enhancement of vital 21st-century skills, such as creativity, artistic sensibility, communication and literacy, which aim to facilitate the students' lifelong sustainable development. These skills are also present in the Portuguese official teaching documents, such as *Perfil dos Alunos à Saída da Escolaridade Obrigatória* or *Aprendizagens Essenciais de Inglês no 1.º Ciclo*, which must be followed by teachers in their practice, as they

propose the contents and skills expected to be explored by the students while they attend school.

Stories are, and will always be, a source of comfort, magic, knowledge, and wonder. To deprive students of moments of storytelling, in which not only their language skills, but also their communication, creatial thinking skills (Cruz, 2021), narrative structure, literacy, and so many others, are improved, is to limit the learners' full potential as human beings. Hence, the urgency and the need to implement storytelling activities in any classroom, at any age and in any country. By developing new strategies and methodologies that understand and use the full potential of stories and storytelling, teaching is inevitably expanded and renovated to meet the needs of today's and tomorrow's young (and old) learners. It is not an easy or fast task to achieve, but as Alastair Daniel writes (2013, p.5),

Storytelling is part of what we, as teachers , do, and narrative simply provides the mean of organising the content of the tales that we tell.

CHAPTER 2: NARRATIVIZATION

2.1 WHAT IS “NARRATIVIZATION”?

In 1998, narratology researcher Monika Fludernick used the term ‘narrativization’ for the first time in her book *Towards a ‘Natural’ Narratology*. The author described the term as “the reading of texts as *narrative*, as constituting narrativity in the reading process” (Fludernick, 1998, p.14). To the author, narrativization was a cognitive process that occurred while reading texts in which it was possible to perceive a narrative structure. Narrativization, then, was established as a mental process linked with the act of reading. However, much like the concept of narrative itself, analysed in Chapter 1, the conceptualisation of narrativization was contested and redefined over the years (see Alber et al., 2012).

Due to its intrinsic connection to the ever-mutating notion of ‘narrative’ and the plethora of narratology studies and research areas, narrativization is still a vague and relative concept that is very challenging to specify in a document such as this one. Nevertheless, it is essential to address that narrativization was expanded from a cognitive process related to reading to a practical approach to real-life events during the consequent decades after Fludernick’s book.

If one searches for ‘narrativization’ in Oxford’s Lexico Dictionary, narrativisation appears as “the imposition of a narrative or narrative-like elements on real experiences or events” or “a presentation or interpretation in terms of a story or narrative” (Lexico, n.d.). Even if Fludernick’s approach is still the backbone of the concept, especially in the second line of the description, the concept now carries a different essence that connects it to the immediate reality. According to the dictionary, narrativization is now a process of implementing a narrative, or parts of it, in matters of daily life. For instance, two friends are having a conversation, and one of them proceeds to tell the other about the past day’s events: “Yesterday was awful! First, I overslept and woke up late for work. Then, I missed my bus and, when I finally got home, my dog had ripped all of my pillowcases! I had a dreadful day”. The subject has generated a narrativization process by communicating through a linear narrative sequence, which possesses beginning, middle and end elements.

At the same time, a television advertisement that conveys a story to its audience is also generating a narrativization process by telling a specific message using a sequence of narrative elements to portray 'real' experiences.

This transposition of a solely cognitive reading-related approach to a vast, multifaceted and almost limitless array of practical possibilities is one of the many factors that make the narrativization concept so fascinating to study and analyse. And after reading Maria Rodrigues final practicum report (2020), and discovering that a school lesson could be narrativized, the choice of a theme for this document's project was settled.

2.2 NARRATIVISATION IN THE PRIMARY ENGLISH LANGUAGE CURRICULUM

Before venturing into how narrativization could be implemented in the Primary English Language class, it was essential to verify if it had a place in the Portuguese curriculum and if it could benefit the 21st-century children in their school years. In order to achieve this, it was vital to retrieve and analyse the official documents that rule the Primary English Language class in Portugal today: the *Perfil dos Alunos à Saída da Escolaridade Obrigatória* and the *Aprendizagens Essenciais*. The first document is a single text that provides an overview of the competencies and skills that each student should possess at the end of their obligatory schooling process. On the other hand, the second document provides a summary of the contents that should be mandatorily taught in each specific school year, and there is one *Aprendizagens Essenciais* document for each curricular area of each school year.

Both documents were heavily influenced by the 2009's *21st Century Skills and Competences for New Millennium Learners in OECD Countries*, an article written for the Organization for Economic Co-operation and Development's Directorate for Education, which sought to discuss "issues related to the teaching and assessment of 21st-century skills and competencies in OECD countries" (Ananiadou & Claro, 2009, p.4). According to the authors (2009, p.5),

Developments in society and economy require that educational systems equip young people with new skills and competencies, which allow them to benefit from the emerging new forms of socialisation and to contribute actively to economic development under a

system where the main asset is knowledge. These skills and competencies are often referred to as 21st century skills and competencies, to indicate that they are more related to the needs of the emerging models of economic and social development than with those of the past century, which were suited to an industrial mode of production.

The *Perfil dos Alunos à Saída da Escolaridade Obrigatória* and the *Aprendizagens Essenciais* are the reflection of this necessity to create guidelines for the educational systems that seek to develop the competencies and skills required for the 21st century's learners.

According to Martins et al., the *Perfil dos Alunos à Saída da Escolaridade Obrigatória* (2017, p.8),

sets out what young people are expected to achieve at the end of compulsory schooling, and for this, the commitment of the whole school, the teachers' actions and the commitment of families and parents. [...] The Students' Profile leads to a school education in which the students of this global generation build and settle a humanistic-based scientific and artistic culture. To do so, they mobilise values and skills that allow them to act upon the life and history of individuals and societies, to make free and informed decisions about natural, social and ethical issues, and to carry out a civic, active, conscious and responsible participation.

The *Perfil* offers a conceptual framework where the developed areas are divided into three groups: Principles, Competence Areas and Values (2017, p.10). In the Principles section, the document highlights the following: a Humanistic-based profile; Knowledge; Learning; Inclusion; Coherence and flexibility; Adaptability and audacity; Sustainability and, finally, Stability (2017, pp.11-12). Regarding the Competence Areas, the document starts by addressing the concept of competencies as “complex combinations of knowledge, skills and attitudes,” which “are vital for the students' profile, as well as for compulsory schooling” (2017, p15).



Figure 3 – Competence Conceptual Framework, retrieved from the Perfil dos Alunos à Saída da Escolaridade Obrigatória

The document also lists the competence areas that learners should develop throughout their obligatory schooling years. The document highlights the complementary nature of these competencies and asserts that none is “consistent with a specific curricular area” or “outlined in an internal hierarchy” (2017, p.15). On the contrary, “multiple theoretical and practical competencies are necessarily involved” in every curricular area, and these competencies “presuppose the development of multiple literacies, such as reading and writing, numeracy and the use of information and communication technologies, which are the foundation for learning and lifelong learning” (2017, p.15).

Thus, the document selects the following areas: Language and Texts; Information and Communication; Reasoning and Problem Solving; Critical and Creative Thinking; Interpersonal Relations; Personal Development and Autonomy; Well-Being, Health and Environment; Aesthetic and Artistic Sensitivity/Awareness; Scientific, Technical and Technological Knowledge; and, at last, Body Awareness and Mastery (2017, p.15). Lastly, the *Perfil dos Alunos à Saída da Escolaridade Obrigatória* also elects the values that learners should be encouraged to put into practice in all their learning activities (2017, p.14): Responsibility and integrity; Excellence and demand; Curiosity, reflexion, innovation; Citizenship and participation; and Freedom.

The document illustrates how all the sections mentioned are interchangeable and must be developed throughout the learners’ lifelong learning process in the following framework:

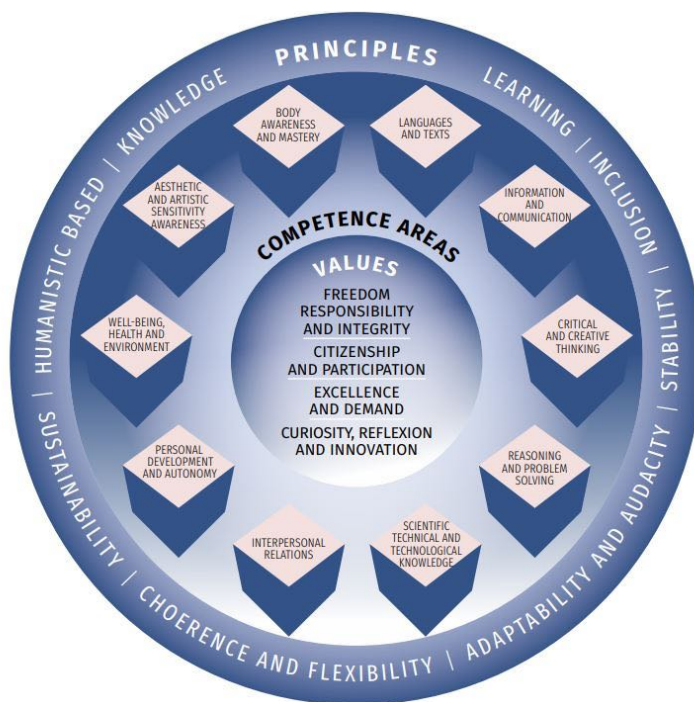


Figure 4 - Conceptual Framework for "Perfil do Aluno à Saída da Escolaridade Obrigatória"

In essence, the *Perfil* seeks to present a contemporary framework for the obligatory schooling years of children and youth that provides the teachings of skills and competencies vital for their future. It provides an innovative look at education and continuous lifelong learning and grants teachers the opportunity to explore these aspects and develop these skills and competencies with their students.

Pursuing the same framework but providing a more concrete and practical approach to the learning contents and curricular areas, the *Aprendizagens Essenciais* also gives teachers valuable guidance for their lessons. As one looks into the document which pertains to the teaching of Primary English Language in 3rd grade, the text contains a section for the thematic and situational areas to be developed throughout the school year, a section for the communicative competence's development, a section for the intercultural competence's development, and a section for the strategic competence's development (2018-19, pp.5-8). Each domain section is provided with several sub-sections that describe the knowledge, attitudes and values that students must be able to acquire or put into practice during the curricular activities (2018-19, pp.5-8). The document also directly references the *Perfil dos Alunos à Saída da Escolaridade Obrigatória*, displaying the skills and competences that are

being developed through the practices proposed in the *Aprendizagens Essenciais* (2018-19, pp.5-8).

The *Aprendizagens Essenciais* is an essential document for every teacher, and student-teacher, who is currently working in Portugal and must be looked at as a guide for the teaching profession of every curricular area. Yet, the document does not prohibit the use of different themes and/or competencies to be developed throughout the school year, much else different methodologies and activities. As mentioned above, it must be looked at as a guide even though it can (and should) be looked at reflexively and creatively by adding other themes and methodologies deemed necessary by the teacher for the teaching context.

After this contextualization, it is important to understand if a narrativization model proposal can fit the requirements and proposals of both Portuguese official documents. At first glance, after analyzing the *Perfil*, one can identify narrativization as a didactic strategy that can benefit the development of Principles (Knowledge; Learning), several Competence Areas (Language and Texts; Critical and Creative Thinking; Aesthetic and Artistic Sensitivity/Awareness) and Values (Curiosity, reflexion, innovation). However, at a closer look, narrativization can be beneficial to almost all, if not all, Principles, Competence Areas and, especially, Values.

Children are, according to authors Pinto and Soares (2012, p.23):

“already familiar with stories in the mother tongue, and the use of stories in the English classroom offers an effective way of introducing new language in a meaningful and memorable context. Stories increase children’s exposure to English and help them build their own vocabulary, involving them directly in their learning process. Stories are unquestionably a significant tool in the learning process. They are a rich resource in language learning and teaching but they also offer a wider window on the world, and through them children learn much more than words.”

Indeed, children retrieve and learn from stories much more than words. If a model of narrativization is applied to a Primary English Language classroom, and moments of storytelling are constant throughout the year, children are given not just extra exposure to the language but are also awarded a sense of security, satisfaction and wonder (Egan, 1998). At the same time, a narrativization model which provides the classroom with moments of

story and picturebook analysis develops the students' aesthetic and artistic sensitivity/awareness. As Bruno Bettelheim describes (1976, p.21),

The delight we experience when we allow ourselves to respond to a fairy tale, the enchantment we feel, comes not from the psychological meaning of a tale (although this contributes to it) but from its literary qualities—the tale itself as a work of art. The fairy tale could not have its psychological impact on the child were it not first and foremost a work of art.

Moreover, a narrativization model can contribute to developing and enhancing the learners' personal development and well-being. The story entertains the learner while it also “enlightens him about himself, and fosters his personality development”, enriching his personal experience and existence (Bettelheim, 1976, p.20).

Stories and narrativization can also be a helpful tool for the development of children's global sense of citizenship and multiculturalism. Pinto, Cruz and Orange understand that language education “should involve both plurilingual and intercultural approaches” and that, in fact, “these sorts of approaches put languages at the service of a quality education which takes into account the general aims of the school and the learner’s rights” (2020, p.2). Stories are indeed mirrors, windows and sliding glass doors to other worlds (Bishop, 1990), and the introduction of, and exposure to different cultures and languages foreign to those of the learners, is contemplated in both the *Perfil dos Alunos à Saída da Escolaridade Obrigatória* (Principle: Learning; Competence: Languages and Texts; Values: Citizenship and Participation) and the *Aprendizagens Essenciais* (Intercultural competence). A narrativization model can become a valuable tool to teach multilingualism and interculturality since the narratives chosen can portray different cultures and be written in another language besides English (such as multilingual picturebooks). By teaching interculturality through stories and picturebooks, as Nayir Ibrahim affirms, we are acknowledging the existence of multiple languages in society and the classroom, we are encouraging the “disclosure, discussion of, and reflection on the multilingual phenomenon”, and we are normalizing “translingual practices in teaching and learning” (2020, p.31). As the author explains,

An intercultural English lesson thus becomes a trampoline for critical discussions about cultural and linguistic diversity, making languages visible, welcome and a factor in children’s well-being.

Furthermore, a narrativization model can contribute to a lifelong learning practice since the effects of stories persist in the readers effortlessly. As Sheldon Cashdan affirms (2000, n.d.),

Fairy tales are a part of not only children's lives but our adult lives as well. Images and themes from fairy tales regularly insinuate themselves into our thoughts and conversations, functioning as metaphors for our most fervent desires and deepest hopes. We long for a prince- or princess- to come into our lives and make us complete ("someday my prince will come"). We hope that our business ventures and other important endeavors will have a "fairy tale ending". We wonder whether it is possible in the face of environmental threats and global conflicts to "live happily ever after".

In sum, the malleable feature of narrativization, which can make use of any literary narrative, scientific reports, dramatic texts, etc., and can work side by side with other didactic strategies and methodologies implemented in the Primary English Language classroom, allows the development of various skills and competences required of the learners of the 21st century, across the curriculum. It is a valuable strategy that can be implemented in any classroom that comprises multiple benefits for the learners' sustainable development and lifelong learning. As Kieran Egan states (2005, p.100),

Learning to follow a narrative is a vital intellectual accomplishment. Efficiently following a narrative means being able to allot significance, recognize what is important, fit parts together from textual clues, construct emotional meaning while registering events and facts, recognizing sequences through emotions despite logical gaps in a narrative, and a range of other intellectual skills. [...] Being able to follow a narrative is crucial for efficient learning and understanding of almost any topic in the curriculum. It also enhances our manipulation of possibilities – which is what enables students to apply something learned in one context to another.

The document's following section develops how narrativization can be applied to the Primary English Language's lesson planning by bridging the different approaches presented by researchers such as Ellis and Brewster, Pinto and Soares, Ellison, and Egan while enhancing the study started in 2020 by Maria Rodrigues in her Master's Final Report.

2.2.1. NARRATIVIZATION IN THE PRIMARY ENGLISH LANGUAGE LESSON PLANNING

After analyzing the *Perfil dos Alunos à Saída da Escolaridade Obrigatória* and the *Aprendizagens Essenciais* and understanding how narrativization can fit the Portuguese Primary English Language curriculum, this sub-chapter will develop the conceptualization of narrativization in lesson planning.

As mentioned in the previous sections of this document, stories are deeply appreciated by children and contain a great potential as tools in the teaching and learning process, especially in a foreign language classroom (Ellison, 2010, p.21). Stories, according to Ellison, are “recognized as a means of motivating children to an appreciation of the target language and culture” (2010, p.21). Storytelling activities have been a significant contributor to formal education, for many years (Eades, 2005; Ellis & Brewster, 2014), yet they appear as independent moments in the lesson, as can sometimes be seen as a chore (Zaro & Salaberri, 1995). Hence, there was an opportunity to explore story’s potential in a broader sense and implement a story-based approach to teaching, where the story would serve as a narrative guide through the lesson, for students and the teachers. As Egan writes (2005, p.12),

Instead of thinking of lessons or units as sets of objectives to attain, it is possible to think of them as good stories to tell in order to engage students’ imaginations and emotions. This will obviously lead teachers to think about the act of teaching rather differently.

Instead of looking at the curriculum and the teaching contents as singular subjects to be taught and acquired by the students, Kieran Egan proposed a teaching model entitled “Teaching as Storytelling”. This model recognized the impact and the potential of stories to teach the curriculum’s content while maintaining the features that captivate children and adults throughout their lives. Egan writes that the value of the story to teaching is “precisely its power to engage the students’ emotions- and also, connectedly, their imaginations-in the material of the curriculum” (2005, p.12). This organic approach would place meaning “centerstage” and would draw “on more adequate principles of learning; principles that use and stimulate children’s imagination” (Egan, 1998, p.2). Indeed, according to the author, this model was primarily concerned with providing children “access to engagement with rich meaning” in a compelling format (Egan,1998, p. 2).

Ellis and Brewster also develop a similar approach to a story-based methodology in their book *Tell it Again! The Storytelling Handbook for Primary English Language Teachers*, in which the authors present a framework for lesson planning: a Plan-Do-Review Model (2014, p.22).

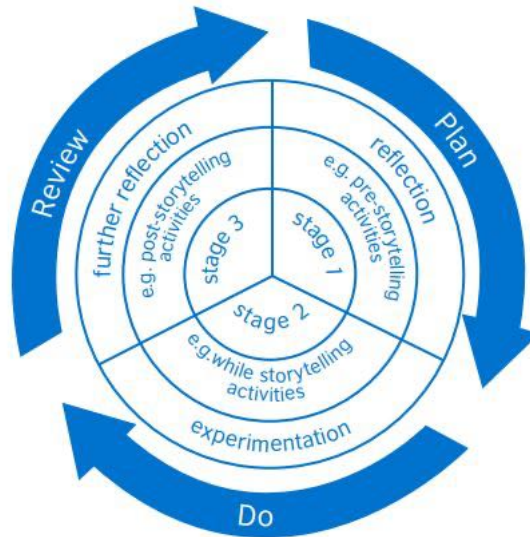


Figure 5 - Story-Based Methodology Framework : Plan-Do-Review Model, from Ellis and Brewster (2014)

According to the authors, this model can be activated at three different levels to plan (Ellis and Brewster, 2014, p.22):

- a programme of work constituting a mini syllabus which can include up to 6–10 hours of work around a storybook
- individual lessons
- activity cycles within lessons

The project developed in this document used this framework to help design a unit plan of four lessons, in which each step portrayed in the model would occur during the same lesson. Keeping this structure in mind, it was easier to construct balanced lesson plans that would make the most out of the storytelling activities and develop engaging and meaningful exercises for the before and after-story periods. As Pinto and Soares write (2012, p.27),

A story-based approach is structured around pre-, while- and post- storytelling activities. First, teachers need to carefully select stories according to their teaching objectives and their pupils' needs. Then they should brainstorm ideas for possible activities and start drawing a lesson plan.

After conducting extensive research on the story-based approach, Pinto and Soares present a list of possible activities based on the work of several researchers (see Wright, 1995; Lambert & Choy, 2000; Mourão, 2003; Egan, 2005; Ellis & Brewster, 2014), to use in a Primary English Language classroom (Pinto & Soares, 2012, p. 27):

Pre-reading activities	While-reading activities	Post-reading activities
<ul style="list-style-type: none"> • Show the cover and the title and talk about them; • Predict what is going to happen through the title or a picture; • Pre-teach vocabulary; • Ask questions ; • Play games; 	<ul style="list-style-type: none"> • Predict what is going to happen next / Guess the ending; • Repeat and mime vocabulary; • Hold up cards; • Sequence parts of the story; • Yes/no questions; 	<ul style="list-style-type: none"> • Order pictures/sequence events; • Choose another title; • Make a mini-book, a collage, a poster; • Play games; • Read or act out the story; • Sing a song; • Make puppets/masks and retell the story; • Project work;

Table 1 - Story-Based Learning activities' table proposal by Pinto and Soares (2012)

This list was used as a reference for developing lesson plans later performed in the practicum, described in Part II of this document: The Study: “Peter Pan project”: A practical model of narrativization in the Primary English Language classroom. By creating a summary of the various authors’ proposals for a story-based approach activity guideline, this list provided the most comprehensive and sustained set of activity formats to further implement during the practicum, serving as a solid foundation for the practical work later developed. Another essential reference for this project was the work developed by Maria Rodrigues in her Master’s Final Report, entitled “A narrativização da aula: a inclusão das categorias da narrativa na concepção da aula de Inglês no 1º Ciclo do Ensino Básico”(2020).

Rodrigues designed a narrativization model that used as its base the narrative categories, and constructed her lesson plans based using each category, such as time, space, action, characters, narrator and audience, as the lesson's theme (2020, p.21). In her study, each lesson plan revolved around one of these categories, and different stories were used to transmit the contents present in the curriculum.

Instead of following the path chosen by Rodrigues, the "Peter Pan Project" would look at narrative as a whole and place it centerstaged, using only one story for the four lesson unit plan. And instead of selecting picturebooks as the source of narratives to use in the Primary English Language lesson, it would take a risk and choose a classic children's literary work as its core, specifically J. M. Barrie's *Peter Pan*.

According to Elkiliç et al., most language teachers "remain sceptical and lack interest in using literature in their English lessons", especially because it requires "background language of the issues presented in these literary texts" (2013, p.491). Nevertheless, this document's author previous academic background in Anglo-American literature and culture pushed her to pursue a narrativization model approach using classic children's literature, and follow Tinker Bell until Neverland.

**PART II – THE STUDY: “PETER PAN PROJECT”: A
PRACTICAL MODEL OF NARRATIVISATION IN THE
PRIMARY ENGLISH LANGUAGE CLASSROOM**

CHAPTER 1. STUDY'S DESIGN AND METHODOLOGY

1.1 RESEARCH AIMS, RESEARCH QUESTIONS AND METHODOLOGY

After conducting the theoretical research that would sustain and ground a pedagogical and practical study undertaken in a supervised teaching practicum context, the author of this document developed a set of research aims and research questions to be answered after the study's conclusion. Both sets suffered modifications during their implementation in the practicum(s), primarily due to the supervised teaching practicum's context alteration, but have remained close to their initial drafts.

The study presented in this document followed an ethnographic methodology, of qualitative and quantitative nature, with an action-research outline. This was the methodology that was deemed most appropriate for a research centred on education, and which would allow the collection of different data formats in a supervised teaching practice context.

The study aimed to propose a narrativisation model of teaching for the Primary English Language classroom, in which the use of children's literature would serve as the backbone of a unit plan, and the story's narrative would present itself as a guide for the activities' schedule. This proposal would follow leading studies published in the educational research (see Egan, 1998; Wajnryb, 2003; Pinto & Soares, 2012; Ellis & Brewster, 2016; Ellis & Mourão, 2021; among others) while trying to bridge the work developed by Maria Rodrigues in her *Relatório de Estágio* in 2020. However, the study analysed in this document would possess a substantial change from the ones developed in the studies mentioned above. Instead of using an illustrated book or a picturebook in the unit plan, the author proposed using a classic literature work in the Primary English Language classroom: *Peter Pan*, by J.M. Barrie. Selected from a set of three literary works (*Peter Pan*, *Alice in Wonderland* and *The Jungle Book*) in collaboration with the supervising teacher, *Peter Pan* was considered to fit more adequately the needs of the Primary English Language class curriculum and the English level presented at the school of the teaching practicum.

Additionally, the class had already read and explored the author's initial proposal *Alice in Wonderland* in the previous year, so this choice ran the risk of being monotonous for the children. Lewis Carroll work was firstly selected since it better suited the context and the students observed in the first supervised teaching practicum experience . In addition, themed resources that were deemed necessary for the project had already been previously created to pursue this approach (see Annexes 1.1, 1.2 and 1.3). However, due to the alterations between practicums, It was necessary to select another classic to better meet the needs of the students in this second educational context.

The study also aimed to investigate the possibilities of a narrativisation model in the Primary English Language classroom and determine if any positive outcomes would emerge from this methodological approach. Futhermore, it was also necessary to understand the opinions of the Primary English Language teachers about a potential narrativisation model usage in their classrooms. Thus, the following research aims were advanced and pursued during the practicum's development:

- To identify the possibilities of narrativisation in the Primary English Language lesson planning practices to develop and enhance students' linguistic, social, emotional and cognitive skills;
- To understand the positive outcome that narrativisation may or may not provide to the Primary English Language classroom by scaffolding the students' academic development and performance;
- To analyse the role given to narrativisation by the Primary English Language teachers in their lesson and unit plans;

As a result, the following research questions were also proposed and pursued:

- How should we implement narrativisation in Primary English Language lesson planning practices?
- What representations do teachers possess regarding narrativisation in the Primary English Language classroom?

As part of the document analysis to be carried out, a theoretical corpus composed of empirical texts was used, which resulted from a Boolean search in databases (Scopus and Web of Science databases) available online, using truncation and search strings such as: “Primary English” AND “Narratives” AND “STORYTELLING” AND “Lesson Plan” OR “Unit Plan” AND “Resources” NOT “University”.

Within the scope of data analysis, and in order to triangulate as much data as possible of a qualitative and quantitative nature, the following collection instruments were chosen:

- **Analysis grids**, which would serve as an organizing tool to examine the quantitative data collected during the practicum.
- **Questionnaires**, which would provide feedback from teachers and students regarding their own thoughts about a narrativization model.
- **Construction and analysis of lesson plans**, which would be essential to understand how a narrativization model could be implemented in a PEL classroom.
- **Interview and Focus Group’s recordings**, which would provide more qualitative data, essential to corroborate the study’s conclusions;
- **Logbook entries**, which would provide essential insights into the teacher’s reflective practice.

Thus, the following chapters encapsulate the study’s progress, the data collected, its consequent analysis, and the conclusions achieved throughout the entire process.

1.2. CHARACTERISATION OF THE SUPERVISED TEACHING PRACTICUM'S CONTEXT(S)

The essence of this report relies on the supervised teaching practicum's experiences of the training teacher and the reflective conclusions which derive from these same experiences. To adequately describe these experiences and further reflect upon the findings they led to, it is vital to characterise the context in which the supervised teaching practicum took place. This report and the project presented in it are the product of the experiences led in two different teaching contexts, and thus, both must be duly presented in this document.

This project emerged from the initial Supervised Teaching Practicum, or STP, undertaken by the author of this report the first year of this Master's, during the months of April and May of 2021, in a public school in the Trofa district. This practicum was the first contact inside the formal teaching environment for the author of this report, and it proved to create a lasting mark upon the pedagogical project, which is the object of this report. The students, the teacher and the experiences undertaken during these two months were the steppingstones in which this project would be further developed and redesigned in the next supervised teaching practicum's context. The experiences in this public school, shaped the principles which the "Peter Pan Project", then named "Down the Rabbit Hole Project", would follow and have remained the most significant motivational and creative influence behind its conception.

Due to the termination of a pedagogical contract established between the first supervised teaching practicum context and the Escola Superior de Educação, there was a need to change the context in which the final practicum would occur and the supervising teacher that would follow the process.

The second STP's context took place in the second year of the Master's Degree between October of 2021 and January of the following year, in a private school institution in the Vila Nova de Gaia district. During this period, the author of this report had the opportunity to observe a series of English classes and later teach twelve individual sessions to both 3rd and 4th grades. By following the students in both formal and informal teaching periods during the

first weeks of the practicum, as well as taking into consideration the new teaching practicum context's infrastructures and practices, the "Peter Pan Project" was redesigned to attend these new students' learning needs better, which will be developed in the next section entitled "Private School Context", meeting the requirements presented in both "Aprendizagens Essenciais" and "Perfil dos Alunos à Saída da Escolaridade Obrigatória", as well as following and implementing the school's policies, official teaching documents and pedagogical projects.

In sum, the "Peter Pan Project" has come to fruition thanks to the experiences undertaken in both STP contexts, and thus, they must be added to this report thoroughly to fully describe and explain the origins, developments and conclusions of the project as a whole.

1.2.1. ANALYSIS OF THE PUBLIC SCHOOL CONTEXT

As mentioned in the previous section of this chapter, the first Supervised Teaching Practicum context took place in Trofa, Portugal. This initial STP was supervised by two professors from Escola Superior de Educação do Instituto Politécnico do Porto and the Primary English Language teacher from the school. This practicum occurred during April and May of 2021 and amounted to a total of 35 hours of class observation.

It seems pertinent to start this characterisation by addressing the social and economic background of the schools' settings. Trofa is inhabited by 39 thousand citizens, of which the majority (74%) are found between 15 and 64 years of age. The city has witnessed a student percentage decrease since 2012-13 due to the present national birth rate drop. Possessing a solid industrial professional incline, it is also imperative to consider the alarming unemployment rate of the region: 20,96%. Alongside the neighbouring city of Santo Tirso, both municipalities occupy the top national ranking spots of unemployment in Portugal, information which is crucial to understanding the school's educational community, particularly the students' legal guardians or "encarregados de educação" (INE; PORDATA, 2022).

The educational compound of institutions to which the school belongs aims to provide inclusive school formats whose learning and development processes are based on an education for decision-making, in which each attitude is the result of a process of appropriation and construction of knowledge aligned with the official educational documents, such as the *Perfil dos Alunos à Saída da Escolaridade Obrigatória*. Furthermore, the school compound's educational project also believed in promoting and encouraging creativity, innovation, entrepreneurial spirit, and citizenship in all educational levels.

During this initial practicum, the author of this report had the opportunity to visit four schools from the same educational compound, each possessing different issues and opportunities for learning. However, it was the last school that the author visited, deemed by teachers as the most “problematic”, which will be the main focus of the remaining characterisation since it was the school the author visited the most, and it was where the initial class targeted for the “Peter Pan Project” was currently studying.

The school opened its doors for the first time on the 8th of November, 1978. It possesses four primary classrooms, one classroom dedicated to the preschool students, a staff room, a multipurpose space used for physical activity practices, a library, a canteen and a large playground with a playing field. It possesses two preschool students classes, one 1st grade class, one 2nd grade class, one 3rd grade class and one 4th grade class. This school also benefits from lacking mixed classes, where different grades are together in the same room, which is a presence in some other primary schools from the same educational compound.

In spite of the existence of diversified infrastructures in the school, the building's main structure requires an extensive rehabilitation process. Fissures in the walls, cold classrooms, broken blinds, plus a short offer of computer resources and an unstable Internet connection hamper the development of specific 21st-century skills, such as ICT (or digital) literacy, also contemplated in the *Perfil dos Alunos à Saída da Escolaridade Obrigatória*. These infrastructural issues also became more visible and concerning during the COVID-19 pandemic and consequent lockdown periods. According to the 3rd F class teacher, the lack of computers, digital devices and a stable Internet connection through this period left a mark on

the students' performance overall and increased the teaching difficulties already felt before this period much more significantly: for students and teachers alike.

Nonetheless, the classrooms contain enough space to maintain the students safely distanced in their seating arrangements and pandemic measures, such as the presence of an alcohol disperser in every room, the constant flow of renewed air from the windows and the mandatory use of masks by teachers and remaining school staff, were correctly implemented.

Every classroom contains windows with direct sunlight throughout the day, storage spaces, chalk blackboards, a projector, cork boards fixed on the walls for students to pin their works, a teacher's table, and an alcohol disperser. On the outside, the school also contains a small piece of fertile ground where the students can develop gardening and agricultural-related projects.

The school provides good infrastructures for healthy, sustainable and diversified learning conditions, offering varied physical resources to suit the students', teachers' and staff's needs. However, it must be noted that the school still lacks many resources, specifically digital and computer-related, which impoverish the possible learning processes as well as the students' and teachers' performances accordingly. Such was the case of class 3rd F, which faced significant difficulties during the confinement periods of 2020 and 2021 due to the scarcity of computers and stable Internet connections at home and school. These conditions led to a visible descent in the students' grades in all of their subjects, English included, admitted their Primary teacher, and worsened the difficulties felt by all the students in the class, lowering their motivation levels harshly.

3rd Grade Class

To grasp some of the 3rd F's qualities and details as a class, their primary teacher provided the author of this report with the following table. The table was translated into English, and the original table can be found in the Annexes section of the document.

Number of students: 19	
Age and Sex	
10 Boys / 9 Girls - 10 students are 8 years old / 8 students are 9 years old / 1 student is 10 years old	
Households	
4 single-parent households (one mother or one father) - 15 two-parent household (mother and father)	
Parents' Academic Qualifications	
Fathers' Academic Qualifications: <ul style="list-style-type: none"> - 1 – Primary School Education (1.º Ciclo do Ensino Básico) or Inferior - 7 – Elementary/ Secondary School Education (2.º Ciclo do Ensino Básico) - 7 – Elementary/ Secondary School Education (3.º ciclo do Ensino Básico) - 3 – High School Education (Ensino Secundário) - 1 – University Education (Ensino 	Mothers' Academic Qualifications: <ul style="list-style-type: none"> - 1 – Primary School Education (1.º Ciclo do Ensino Básico) or Inferior - 6 - Elementary/ Secondary School Education (2.º Ciclo do Ensino Básico) - 6 - Elementary/ Secondary School Education (3.º Ciclo do Ensino Básico) - 5 - High School Education (Ensino
Parents' Ages	
Fathers' Ages: <ul style="list-style-type: none"> - 1 - <30 Years Old - 13 - between 30 and 40 years old - 4 - between 41 and 50 years old - 1 - > 50 years 	Mothers' Ages: <ul style="list-style-type: none"> - 2 - <30 years old - 14 – between 30 and 40 years old - 3 - between 41 and 50 years old
Parents' Professional Status	
Fathers' Professional Status: <ul style="list-style-type: none"> - 16 - Employed - 1 - Retired - 2 – Unemployed 	Mothers' Professional Status: <ul style="list-style-type: none"> - 16 - Employed - 1 - Retired - 2 – Unemployed

Table 2 - Public School's Parents and Guardians' Information

As the previous table demonstrates, it is possible to draw various conclusions: the class is quite balanced in terms of the students' ages and sexes; the majority of the students live in a two-parent household; only one parent attended university and possesses a graduate degree, while the remaining parents have low or very low education levels; the majority of the parents' ages are situated between 30 and 40 years old; and the vast majority of the parents are currently employed. These data help to understand some of the behaviour-related issues observed in the students during classes and grant the teacher valuable information regarding the support students have, or lack, at home for homework tasks, test preparation or possible doubt clarification.

After analysing the table, one may incur that the 3rd F is a class with students from different upbringings, some facing economic and social difficulties, in low or very low education level households. The majority of the students benefits from the state's financial support measures, such as free meals and free school supplies, since their guardians earn a minimum wage salary or below. According to Donald Hirsch (2007), "children growing up in poverty and disadvantage are less likely to do well at school". If a child is hungry or sleepy, their performance during class can't be equal to a well-fed and well-slept child's. At the same time, if a child benefits from the support of guardians who possess a high level of education at home when performing homework tasks or projects, their performance will once again supersede the one of a child who does not benefit from the same support. As Hirsch points out (2007),

Children from different backgrounds have contrasting experiences at school. Less advantaged children are more likely to feel a lack of control over their learning, and to become reluctant recipients of the taught curriculum. This influences the development of different attitudes to education at primary school that help shape their future. Children from all backgrounds see the advantages of school, but deprived children are more likely to feel anxious and unconfident about school.

Adding to the previously mentioned factors, the class also has three students with extra need for support and one student with Attention Deficit Hyperactivity Disorder (ADHD).

Students who suffer from ADHD, according to researcher Paulo Santos, present disruptive behaviour in the classroom, performance below their abilities, specific learning difficulties, and difficulties in relating with their peers, all due to attention deficit and impulsiveness (2012, p.12). They also reveal little persistence and low motivation in

carrying out activities due to their difficulty in complying with rules and orders (Santos, 2012). As a consequence, the child tends to develop a low self-esteem and to possess a low self-concept of himself as a student (Santos, 2012).

The author of this report observed that the student who has this disability showed significant concentration difficulties and could not sit still in his chair for more than 5 consecutive minutes, interrupting the teacher and his classmates multiple times, especially during the afternoon classes. Nevertheless, when prompted to answer a question by the primary or the English teachers, the student would answer correctly, on most occasions. He also showed interest in the English language and classes and would be highly engaged during team or group activities, much like his classmates.

The 3rd F class has English classes on Wednesdays, from 4p.m to 5p.m, and on Fridays, from 1:30 p.m to 2.30 p.m. Due to their school schedule and their tiredness during those periods in the afternoon, the student's motivation and attention levels are lower on the Wednesdays' sessions, causing the class to be quite restless and talkative during the class. This context requires more profound attention from the teacher during lesson planning, so that affective and effective learning can be accomplished in both weekly sessions. Activities centred on the Total Physical Response approach (or TPR), which uses the body to interact with a foreign or second language verbal input (Frost, 2021), have proved to be more effective in Wednesday's classes. Moreover, activities that require a larger attention span from the students tend to work much better on Fridays. Nevertheless, the 3rd F students demonstrate much enthusiasm just by seeing their English teacher enter the class, regardless of the weekday, showing their affection for the teacher and interest in the language itself.

Before the start of this school year, the vast majority of students had not had the opportunity of interacting with the English language in a formal learning context, but at the time of the Supervised Teaching Practicum period, they already possessed some basic vocabulary and communicative skills that allowed them to produce, intuitively, small sentences in the target language such as "Hello", "Thank you", "Bye-bye", "I'm fine!", "I'm great!" or "I'm wonderful!".

The students are incredibly affable, creative, participative, and react very effusively to gamified activities, using Portuguese Sign Language in vocabulary activities, storytelling moments using picturebooks, and activities that apply the Total Physical Response approach. The game “Rocky says”, which resorts to the Portuguese Sign Language to help memorise English vocabulary words or simple expressions in the English language, is one of the class’s favourite games, and it never ceases to create an atmosphere of excitement and motivation for the students. On the other hand, storytelling activities foster the student’s concentration, soothing their energy and captivating their imagination.

However, according to their English teacher, these students need more structure. When analysing the students' English notebooks or perceiving the percentage of students who genuinely do their homework, there is an evident lack of structure and rigor. Their limited writing habits and low organisational skills were negatively impacted by online teaching, and their social and economic conditions also worsened considerably during Portugal's two confinements in 2020 and 2021. At the same time, the students who face more economic and social difficulties are the ones who miss school the most, which leads to lower achievement results.

Finally, it is also essential to address the fact that these students are also emotionally challenged and seek the affection, care and attention of teachers and school staff every day. As noted by the author of this report, the students constantly embrace and kiss their teachers and the school staff during their day, displaying a shortage of emotional stability and a deep need for extra affection.

All these factors must be taken into consideration when designing any lesson plans or projects to be implemented in this class. Thus, by contemplating these specific emotional, social, economic, and health-related factors presented in this class, the author of this report understood that the lesson plans designed for the 3rd F needed to contain: diversified approaches (preferring group work or teamwork over individual work); active teaching strategies (such as TPR); and short exercises to better suit these students’ needs and concentration spans, especially those students who require extra support from the teacher.

By creating lesson and unit plans that vary the learning processes and target different learning skills, the teacher would also seek to promote the students' inclusivity in their class and in their learning community while stimulating their 21st-century skills.

The 3rd F class inspired the "Peter Pan Project" profoundly. This project sprouted directly from the experiences partaken in with these students and the impulse to improve their lives with a magic potion or pixie dust. There was a sense of urgency and responsibility in finding and developing a project that taught more than the English language in this classroom. By choosing to narrativise a unit plan and tell a story in the 3rd F class, the author of this report sought to offer safety and enchantment to children who did not possess it at their homes. Unfortunately, the project was redirected to another teaching context, a different school and other students. However, this project would not be the same if it wasn't for the cherished memories and experiences that the 3rd F and the cooperating teacher gifted to the author of this report. Their marks are still visible in the final version of the project presented in the following sections of this document, just like they will last in the author's future teaching career.

1.2.2. ANALYSIS OF THE PRIVATE SCHOOL CONTEXT

The second STP occurred in a private teaching institution which is located in Vila Nova de Gaia. This practicum was supervised by a professor from Escola Superior de Educação do Instituto Politécnico do Porto and the school's English as Foreign Language Primary teacher, and took place from October 2021 to January of the following year, producing an amount of 200 hours of class observation and supervised teaching.

This supervised teaching context saw the central development and final implementation of the "Peter Pan Project", and it is also the place where the author of this report gave her first English Primary classes. It is a place with a vital significance in this project, which helped to define the project's details. Thus, the "Peter Pan Project" can only be understood after characterising the context where it finally took place, understanding the community and

geography in which the school is located, analysing the schools' infrastructures and official documents, and finally, describing the students and their closest communities. Hence, the following pages shall offer a characterisation of these subjects with the intent to define the supervised teaching concept to its fullest extent.

Private School Context

The STP's private school context is placed in the Vila Nova de Gaia district, which houses approximately 20.000 inhabitants and is 12km away from Porto (INE; PORDATA, 2022). Vila Nova de Gaia observed an increasing demographical tendency (from 288.749 in 2011 to 303.854 in 2021), in part derived from the immigrant influx of the last years to Portugal (5.171 in 2009 to 9.720 in 2020). However, it inadvertently follows the national decrease in natality rates, and it holds a negative number in the difference between birth and death rates (INE; PORDATA, 2022). The Vila Nova de Gaia district is also known for its industrial presence, especially its manufacturing industry, which employs the most significant percentage of the district's working force (INE; PORDATA, 2022). Also, regarding employment and education, 8,1% of the adult population in V. N. de Gaia was unemployed in 2020 (data collected before the COVID-19 pandemic in Portugal), and 14,8% of the district's adult population held a graduate degree according to the 2011 Census study (INE; PORDATA, 2022).

The private school is located in a quiet residential area with great solar exposure during the day, surrounded by several agricultural fields and woods and easy access to main traffic highways and hospitals, pharmacies, gas stations, and supermarkets. This institution provides three different educational cycles starting in the nursery (where children can enrol after they start how to walk and continue until they complete three years of age), moving to preschool (where children enrol at the age of 3 and continue until they are five years old) and finishing in primary school. Two classrooms are dedicated to the nursery cycle, three to the preschool cycle, and four to the primary school, combining approximately 200 pupils.

The primary school section of the building has a large playground on the outside with slides, swings and a sports field, a canteen, a multipurpose room, four bathrooms, a meeting room, and the library.



Figure 7 - Playground



Figure 6 - Canteen



Figure 9 - Multipurpose Room



Figure 8 - 3rd Grade Classroom

The pedagogical staff is composed of five preschool teachers, four primary teachers, one English and CLIL teacher, one Music teacher, one Physical Education teacher, one Arts teacher, one Drama teacher, one Emotional Education teacher, one ICT (Information and Communication Technology) and Computer Coding teacher, one teaching assistant, one psychologist, and eleven AAEs (Auxiliares de Ação Educativa). Besides these members, the

school also has a general coordinator, the pedagogical administration, the general administration, administrative services (reception and finances), cooking staff (one cook and two assistants) and one maintenance technician.

Most of the school's parents work outside of their home, in the commercial, public or industrial context and hold a graduate or post-graduate degree. According to the school's records, most parents work in positions related to "Grupo II – Especialistas das Profissões Intelectuais e Científicas", working as teachers, engineers, doctors, lawyers, administrative staff, etc.

The school's schedule for primary teaching goes from 8.30 a.m. to 4.00 p.m, with extracurricular activities occurring from 4.30 p.m. to 6.30 p.m. The majority of the students have lunch in the canteen and enjoy at least one of the extracurricular activities offered by the school in the afternoon, such as piano lessons, supervised study sessions, or dance.

The school is dedicated to contributing to the 17 United Nations' goals for sustainable development, which comprise the following:



Figure 10 - United Nations Sustainable Development Goals

To instigate these same goals and values in its students, the school has chosen to implement the following objectives in its educational context :

- Develop values and ideas of nature preservation and a sense of responsibility towards future generations;
- Raise awareness about the sustainable use of natural resources through their own actions, in a playful but adequate manner;
- Present alternatives and solutions to environmental issues relevant to the school;
- Stimulate the practical change of attitudes and the establishment of new habits in relation to the use of natural resources;
- Raise awareness for the “Reduce, Reuse and Recycle” initiative at school, home and common spaces.

All these objectives are equally in accord with the official national educational documents, such as the *Perfil dos Alunos à Saída da Escolaridade Obrigatória, Aprendizagens Essenciais, Orientações Curriculares para a Educação Pré-Escolar, Decreto-Lei nº 54/2018* and also the recent *Estratégia Nacional de Educação para a Cidadania* and “Iniciativa Nacional de Competências Digitais e.2030, Portugal INCoDe.2030”.

The school also implemented several projects to provide more diverse learning settings to its students, such as:

- **CLIL (Content and Language Integrated Learning)/ Bilingual Project:** the primary school students have a more extensive English class schedule (three times a week) in comparison with the public school’s second language schedule context (twice a week). At the same time, they also have the “Estudo do Meio” component (Social and Natural Sciences) in the English language instead of in Portuguese. In sum, the students are exposed to 6,5 hours of English per week, guaranteeing a more extensive and genuine contact with the language.
- **Yscience Project:** the primary school students have 1 hour of their schedule dedicated to this project, which complements the “Estudo do Meio” (Natural and Social Sciences) theoretical component with practical and experimental practice. This subject is taught by an external teacher, in collaboration with the class’s teacher, who prepares and

presents scientific experiments for the students in line with the contents they are learning during their “Estudo do Meio” classes.

To finalise this STP context’s characterisation, we must pay extra attention to the SWOT analysis results published by the school. In this analysis, the school describes its Strengths (S), Weaknesses (W), Opportunities (O) and Threats (T). When analysing its Strengths, the school mentions its extensive and diversified educational offer; a strong and active presence of new technologies; bilingual and CLIL teaching; openness to innovation; high quality and intense dedication of the teaching and remaining staff; strong leadership in all levels; collaborative and sharing-prone work environment; parent-school solid connection; healthy relationships between students, teachers and remaining staff; infrastructural and general resources’ high quality; and, the existence of a technical/specified team (Psychology, Speech Therapy, etc.).

When analysing its Weaknesses, the school points out their difficulties in managing collaborative work timetables between the teachers; lack of continuous training programs for teaching and remaining staff; the staff’s lack of punctuality; different levels of parental and guardians’ interest in the students’ school progress; difficulties in parental and guardian contact; and challenges in keeping a closer connection and assessment of the goals presented in the *Projeto Educativo* during the school year.

When looking at its Opportunities, the school mentions the recognition of the school’s institutional image; the high waiting list in all classrooms, from the nursery to the primary school; the presence and implementation of internal, national and international projects; their infrastructures; the available resources and types of equipment; their partnerships; the curricular autonomy and flexibility program; and, their multicultural and diverse community (students and families).

Finally, when pointing down the Threats, the school names the students’ and parents/guardians’ profiles; the world’s current context; the increasing discredit of teachers’ image and authority; and the lack of a national referential document in articulation with the programmes, goals and learning objectives of the different educational components.

The first two threats are further developed in the document, and they are also the ones that demand more profound attention for any project to be developed and implemented in this context. According to the school, the school students' profile is described as children with difficulties in emotional management and self-regulation, low resilience, excessive stimuli and severe inner turmoil. They have low problem-solving, creativity, initiative and autonomy skills, inadequate argumentative and critical thought, and difficulty remaining focused and attentive. The students also present a low capacity for empathy and concern for others and their environment, are overly exposed to technological gadgets and digital resources and have a significantly reduced exposure and experimentation with different foods and dietary regimes.

At the same time, the parents/guardians' profile describes social "hyperactivity" and a hectic schedule, a lack of daily and weekly routines, and a reconfiguration of the nuclear family format with single-parent family units and second or third-marriage families. The parents/guardians are also presented as portraying compensation strategies for the lack of time, and attention addressed to the student, having difficulties setting boundaries and maintaining a parental relationship centred on respect while acknowledging the family hierarchy.

The issues mentioned above relate to the body of students (and consequent parents or guardians) who attend the institution, and it was vital to understand them before taking a closer look at the students that would join the "Peter Pan Project".

The class selected for the project was the 3rd-grade class, which had got 23 students at the beginning of the project's implementation: fourteen girls and nine boys. In January, another boy student joined the class and the project. This new appearance required some adjustments on the project's last lesson and the remaining sessions of the practicum, such as making adjustments to the activities or ensuring the correct scaffolding was being implemented in the lesson so that the student did not feel left out or excluded. These adjustments were also beneficial to check the remaining students' learning process since some revision exercises

were repeated throughout the lessons, and the students had another chance to assess their previous knowledge of the subjects.

The class was very heterogeneous in terms of their English fluency levels. Three students are fluent in the language, and one of them is a native speaker, while some of the remaining students' face major difficulties when expressing themselves in English. The issues mentioned in the SWOT analysis play a part in these results, especially the ones related to the lack of attention paid by the students during class and the excessive time exposed to technological gadgets. Nevertheless, the students have high exposure to the English language due to previous years' studies and several travel experiences during their holiday periods. Some students also frequent language institutes during the weekends or have lived in English speaking countries in the past.

Regarding their behaviour as a class, the students have several behaviour-related issues. Overall, most of the students demonstrate an alarming lack of interest in the lessons, feel unmotivated during the lesson's activities, and present a severe absence of behaviour rules and social hierarchy notions. While the practicum took place, there were several episodes where a group of students would abuse the staff verbally or disrespect their teachers during the lessons. However, the students also exhibited an alarming lack of emotional attention and affection. During the practicum, a warm-up exercise was conducted before students entered the classroom, which entailed a special greeting between the teacher and the students, present in all lesson plans (see Annexe 2, Annexe 3, Annexe 4 and Annexe 5). The students could choose one out of four types of greetings: a hug, a hi-five, a wave or a handshake, and then enter the classroom³. According to the logbook entries, 90% of the students would choose to hug the teacher instead of choosing another greeting and would show a significant level of excitement before they entered the classroom. At the same time, some students would linger in the class after the lesson was finished to talk to their teachers and show them drawings they made in Art classes. This need for teachers' attention can also be linked to the

³ The teacher would always wear a mask during this activity, and both teachers and students would sanitise their hands afterwards due to the COVID safety procedures.

pandemic lockdowns, and consequent lack of social interaction, that the students endured in the past years.

The students also possess a high sense of activism and critical thought, which they display in their students' assembly meetings. They join as a group to protest against situations that they deem unfair and are fast to collect food, clothes and other necessities for solidarity events. The students also enjoy reading and will have multiples visits to the school's library to request new books to read during the lessons' breaks. This factor was essential for the project's development since it provided evidence that the students already appreciated stories and storytelling activities before the project's implementation. The English class observation period also reaffirmed this finding since students would pay extra attention to the class when a storytelling activity occurred.

Arts and crafts activities also capture most of the students' attention, and it would be common to find students drawing during class throughout the practicum, even when they were not allowed to do so.

Their primary teacher affirmed that the class has "good academic performance" in all subjects, with three cases requiring extra help. One of these students was recently diagnosed with dyslexia. This illness is particularly concerning in a Primary English Language class since it disturbs the student's language learning and acquisition. According to the NHS (2022),

Dyslexia is a common learning difficulty that mainly causes problems with reading, writing and spelling. It's a specific learning difficulty, which means it causes problems with certain abilities used for learning, such as reading and writing. Unlike a learning disability, intelligence isn't affected. [...] Dyslexia is a lifelong problem that can present challenges on a daily basis, but support is available to improve reading and writing skills and help those with the problem be successful at school and work. [...] Symptoms of dyslexia usually become more obvious when children start school and begin to focus more on learning how to read and write.

On average, one out of 20 students has dyslexia in Portugal (Moura, 2022), so this is a topic that Primary English Language teachers must consider during lesson planning and resource crafting. The materials must suit every student's needs, and the expected outcomes must be

adapted to students who display dyslexia symptoms. The symptoms of dyslexia in children aged 5 to 12 include the following (NHS, 2022):

- problems learning the names and sounds of letters
- spelling that's unpredictable and inconsistent
- confusion over letters that look similar and putting letters the wrong way round (such as writing "b" instead of "d")
- confusing the order of letters in words
- reading slowly or making errors when reading aloud
- answering questions well orally, but having difficulty writing the answer down
- difficulty carrying out a sequence of directions
- struggling to learn sequences, such as days of the week or the alphabet
- slow writing speed
- poor handwriting
- problems copying written language and taking longer than normal to complete written work
- poor phonological awareness and word attack skills

Hence, there was the need to create adapted worksheets that would meet the student's learning needs (see Annex 6.5) and always keep in mind the extra support or time that needed to be given to the student during the activities while lesson planning (see Annex 2, Annex 3, Annex 4 and Annex 5).

After gathering all this information and conducting additional research regarding the students' needs and characteristics, the "Peter Pan Project" was again readjusted to meet this teaching context. The project needed to address the student's emotional and cognitive needs, be adjusted to their overall English level and provide an authentic, engaging, and fun language learning process. These were the main goals when the lessons were being planned, and the

resources were being made, and they were the main focus of this author's attention while giving her first supervised Primary English Language classes.

The following section shall provide an overview of the "Peter Pan Project"'s process and consequent results derived from the experiences undertaken in this supervised teaching practicum's context.

CHAPTER 2 – PRESENTATION, DISCUSSION AND ANALYSIS OF THE RESULT OBTAINED

2.1. LESSON PLANS

This chapter aims to present, discuss and analyse the results obtained through the collection instruments detailed in the study's design and methodology section of this document, to answer the research questions posed in the previous chapter.

The first research instruments which shall be addressed are the "Peter Pan Project"'s lesson plans (see Annex 2, Annex 3, Annex 4 and Annex 5). The project consisted of a four lesson unit plan, which was interleaved between the regular Primary English Language lessons. The lesson plans were designed to meet the contents present in the PEL curriculum, in articulation with the "Projeto Educativo" of the STP's school, as well as trying to implement a narrativization model approach to the lessons. All four lesson plans contained the following features: lesson's setting and time, lesson's aims, required resources, the lesson's summary, the syllabus contents, strategies, the teacher's required attitudes, the skills to be developed, and finally, the lesson procedures. The lesson procedures detailed the numerous steps the lesson would have and provided details for each activity and/or exercise. Also, the lesson procedures started to present instructions to be given to the students, after the second lesson plan, as well as including a graphic to explain the lesson's summary in LP4 (see Annex 4 and Annex 5). These changes mirror the suggestions provided by the cooperating teacher in the school, as well as the supervisor teacher from the Master's degree, that were incorporated in the lesson plans throughout the project's process. It also provides an insight into the author's own learning process during her practicum.

The *Aprendizagens Essenciais* were also contemplated in the four documents, with a specific section only referring to the official document. This aspect also posed an obstacle to the practice, since the STP's school has a more advanced English syllabus for the 3rd grade than the one presented in the *Aprendizagens Essenciais*. Nevertheless, it was still essential to

develop the student's 21st century skills and competencies, which are embedded in the official document, and to address them in each of the lesson plans elaborated for the "Peter Pan Project".

The lesson plan format also suffered some structural modifications throughout the study's progress, so that it met the teacher's, and the students', needs during the whole process. These changes were also the product of several discussions and reflective moments with the school's cooperating teacher and the faculty's supervisor.

The four lessons were planned as a unit, and *Peter Pan's* story served as a guide throughout the activities, being divided into three sections (or storytelling moments) that were spread out into the first three sessions. The pre-, while-, and post activities were designed to suit the narrative course and follow the characters adventures in the story while focusing on the curriculum's content (Egan, 2005). The four language skills (reading, writing, speaking and listening) were targeted throughout the unit plan, along with 21st century skills and competencies, pursuing a constant dialogue between the story, the project's previous lessons, the *Perfil dos Alunos à Saída da Escolaridade Obrigatória* and the *Aprendizagens Essenciais* (see Annex 2, Annex 3, Annex 4 and Annex 5). The lesson plans were also heavily influenced by Pinto and Soares story-based learning activities table, previously pictured in page 42, as well as Carol Read's book *500 Activities for the Primary Classroom* (2007).

The first lesson plan aimed to provide a project's introductory session for the students, where the learners could experience this type of teaching approach for the first time and be motivated for the following three sessions (see Annex 2). This lesson plan aimed to develop the young learners' four language skills: reading, speaking, writing and reading; develop and enhance the student's critical and creative thinking, communication, collaboration, curiosity and initiative; while it also aimed to share the first chapter of the *Peter Pan* story, using pre-, while-, and post-activities to scaffold the children's language learning process.

This was the most ambitious lesson plan of all, a the lack of teaching experience when designing a lesson plan such as this was evident, since the amount of activities and exercises planned for this session was unattainable for a 60 minute lesson. At the same time, time

management was a massive obstacle during the practicum's lessons, so lesson plans such as this one which had too many activities or steps to implement, failed unequivocally. For example, the KWL chart (see Annex 6.1)) provoked a lot of doubts during the lesson, which made the teacher spend a lot of time trying to explain the exercise correctly. This action led to the last two activities, "The Characters' Shadow" and the "I Spy Game", being put aside because time had run out, so the post-storytelling activities were non-existent in the first lesson. Nevertheless, the homework task from that lesson, "Draw your Neverland", proved to be extremely fruitful and motivating for the students, as well as being one of their favourite activities from the whole project. This was perceived in the students' questionnaire performed by the students at the end of the project, and which will be developed in greater detail in the next sub-chapter "2.2. Students Questionnaire and Focus Group".

The second lesson plan aimed to primarily revise the contents the students had learned during their regular lessons, in this case, the rooms and objects of the house, plus the numbers to 100 (see Annex 3). For this lesson, the plan was to start by presenting to the students their "Draw your Neverland" homework to motivate them further for the narrative, scaffold the contents tackled in the previous session, and acknowledge their hard work and creativity (see Annex 10). Then, the teacher would start the storytelling activity using the Neverland section of *Peter Pan's* story, and after that, present two exercises to the students: the first was a gamified activity where the students played in groups, guessed the name of an object in English, ran to the "The Lost Boys' Hideout" poster (that was stuck to one of the classroom walls) and labelled the correct image (see Annex 6.7); and the second was a written revision worksheet that exercised the numbers until 100 content (see Annex 6.4). For this last activity, there was the need to create an adapted version of this document so that the document met the learning needs of the student that was diagnosed with dyslexia (see Annex 6.5). At last, the students filled in their Self-Assessment questionnaires to reflect on their performance, as they had done in the previous session (see Annex 6.8).

This class was not as ambitious as the first one, yet behaviour management proved to be the biggest challenge to tackle effectively, especially during the gamified activity. According to the logbook entries, students were very excited about the game, which made them more

challenging to conduct, and yet, this was still one of the lessons that the teacher and the students enjoyed the most. It was possible to tackle all of the activities planned for the lesson, even if some adjustments had to be made.

The third lesson plan aimed at wrapping up the *Peter Pan* story and have the students create their own pirate characters to present in the next project session. The class started with the usual greeting, moved to a warm-up activity to refresh the students' knowledge from the last session, continued with the storytelling moment, and then resumed with a Plickers game that would lead to the arts and crafts activity at the end of the session.

The Plickers game proved to be the most challenging activity out of all (see Annex 6.6). The students were unfamiliar with the game and the instructions were not being clear enough to elucidate them at first. Then, the internet connection did not allow the projection of the Plickers platform. Time was running out, so the teacher decided to improvise on the white board, asking the students the questions that were asked in the plickers and keeping record of the score on the board. The scores were important for the development of the final activity, since it awarded students with special items that they could use on their pirate crafting, so the teacher had to find a fast and effective solution for this issue. It was not the perfect solution, however it solved the situation at the moment. The arts and crafts activities also posed its challenges, but the students have expressed their enjoyment of the task during their questionnaires once more.



Figure 11 - Arts and Crafts Activity

Finally, the fourth and last lesson plan was the shortest of the four, and it provides a valuable insight into the teacher's progress through this project (see Annex 5). The lesson plan is easier to read and aimed at far less learning objectives and activities. It focused on the students' elaboration and presentation of their pirates, developing their writing and speaking skills, as well as their collaboration and communication. This lesson went much better than the rest of the lessons, since the teacher was feeling more confident in her own teaching practice (this lesson happened at the end of January), plus the number of students in the class was shortened due to COVID infections in the class. Nevertheless, every lesson had space for improvement, which was the case with this one also, notably with time management and class behaviour.



Figure 12 - Students' Pirates

In the end, it was possible to design a unit plan that followed a narrativization model proposal for the PEL class, intersecting the research made by Ellis and Brewster (2014), Egan (1998; 2005), Pinto and Soares (2012; 2018), and Rodrigues (2020), while also adding classic children's literature to the unit. This unit plan posed various challenges, especially regarding the time spent creating resources, adapting the story to suit the students' level of English and meet their personalized needs in the process, and selecting activities that fitted the curriculum

and the story while also developing the young learners 21st century skills. It was also important that these activities effectively offered an authentic context for the English level acquisition, and were enjoyable for the students at the same time. The students feedback on the project was also something considered during the project, and it shall be further developed on the following pages.

2.2. STUDENTS' QUESTIONNAIRE AND FOCUS GROUP

This questionnaire provided a glimpse into the students' feedback towards the narrativization model approach implemented in their classes. It was written in the students' native language, Portuguese, to facilitate their understanding of the questions they were faced with and to collect the most authentic and informed answers from the learners. It can be found in the Annexes section of this document, under the title Annexe 7. Unfortunately the number of answered questionnaires does not correspond to the number of students that were involved in the "Peter Pan Project". This was due to the COVID pandemic, where most of the students and teachers became infected with the virus during the project's implementation, which became a significative obstacle to the completion of the study. Nevertheless, it was possible to ask 19 students to answer the questionnaire instead of the expected 23 (see Annexe 8). At the same time, a focus group with six students from the same class, who have very different levels of English proficiency, was also conducted to obtain more answers for the study's research questions. The focus group was also conducted in Portuguese, and the students answers were also translated into this document.

Starting with the questionnaire, it contained eight questions: six with multiple choice answers, and two that students needed to think about and write down. The questions used multiple choices worked better than the other two, which affected the overall outcome of the

questionnaire. Nevertheless, some students provided very interesting feedback on those questions, as can be read below.

The first question enquired if the students were already familiar with the *Peter Pan* story. 14 students answered positively, while only 4 students did not know the story. This level of familiarity had two outcomes during the practice: the students were already familiar with the story, which facilitated the language learning, but it also made students feel boredom quickly, which dissipated their attention. This issue was also brought up by students during the focus group. Students expressed how they would like to hear stories they did not know beforehand, but they also felt that they understood the story better because they were already familiar with it. One of the students that displays a low level of English said during the focus group: “I went to the cinema to watch *Peter Pan* two years ago, and when the teacher started to talk about it, I knew what she was talking about because I had seen the film”.

The second question asked the students if they had enjoyed the *Peter Pan* story. The majority of the students expressed that they had enjoyed the story very much, and no student answered that they did not enjoy the narrative at all. During the focus group, the answers were also all positive, especially the one given by Student A, that has been diagnosed with dyslexia: “I really liked the story because I learned more English, and it was cool!”

In the third question, the students were asked if they had enjoyed the “Peter Pan Project” classes. All 19 students declared they enjoyed the classes, and this was also a matter of positive discussion amidst the focus group. Student C answered: “At first, I wasn’t enjoying the lesson; it was quite boring. But then, when the teacher started showing the activities, I started to like it a lot, especially the ones where we needed to figure out the shadows or the one where we needed to draw”; Student F said: “I liked the Peter Pan classes more because we have more time to think and the activities were never the same”, and student A, reaffirmed: “Yes! The classes were different because we didn’t have to use our coursebooks”. The coursebook discussion was very heated among students, which expressed their lack in motivation whenever their PEL teacher would ask them to retrieve the books and complete the exercises on it. Student E, who is a native English speaker, concurred, “I liked the Peter

Pan classes more because in the teacher's lessons it's always the same thing: Open your books, read the text, answer the question, ..., and in the *Peter Pan's* lessons we could think". Students understood that while they were involved in the "Peter Pan Project" they could think and learn in different formats than those present in their coursebooks, which underlines the motivation and learning aspects present in a narrativization model approach for the PEL classroom.

The fourth question asked the students if they felt that, after the "Peter Pan Project"'s conclusion, their English level remained the same, decreased or increased. 15 students answered that they felt their English level increased, while 4 students felt their levels remained unchanged. This question aimed to understand how students felt towards their PEL learning process, since it is crucial to create a learning atmosphere where students feel safe and perceive their language acquisition is improving, alongside their self-esteem.

In the fifth question, the students were asked if they thought they had learned more than the *Peter Pan's* story during the project. Eight students answered 'Yes', while eleven students chose the 'I don't know' option.

This question was very confusing for the students, which led them to answer "I don't know" more often. It should have been worded in a different way, or completely erased from the questionnaire, since the students that answered "yes" in this question would need to answer the next open question, while the others did not. It was noted in the logbook journal that some students would choose the option "yes" at first and, after reading the next question which required the students to name what they had learned if they had chosen 'yes' previously, went back to the 5th question, erased their answer and chose "I don't know". This activity can also be perceived after looking at the questionnaires and noting the eraser marks on question 5 'Yes' option. Nevertheless, there was a desire to check if students felt that they had acquired other skills beside literacy skills, or felt that they had improved their other competencies throughout the project. And the few answers that were collected in question 6 were authentic and original. The following table shows the 8 answers that were collected for this question alone:

Question 6	Student's Answers in Portuguese	Students' Answers in English (translated)
	"Aprendi os nomes de cada uma das personagens".	I learned every character's name.
	"Aprendi que 'oven' é forno".	I learned that 'oven' is 'forno'.
	"Aprendi mais inglês".	I learned more English.
	"Aprendi a história do Peter Pan e aprendi palavras novas."	I learned Peter Pan's story and I learned new words.
	"Aprendi a apresentar bem um texto em inglês e melhorei muito no inglês".	I learned to present a text in English well and I improved my English a lot.
	"Que o Peter Pan foi atrás da sombra".	I learned that Peter Pan went after his shadow.
	"A falar bem".	I learned to speak well.
	"Aprendi mais palavras em inglês".	I learned new words in English.

Table 3 – Students Questionnaire: 6th Question's Results

Question 7 asked the students to choose their favourite activity (or activities) during the project. The following graph shows the answers collected in the questionnaires.

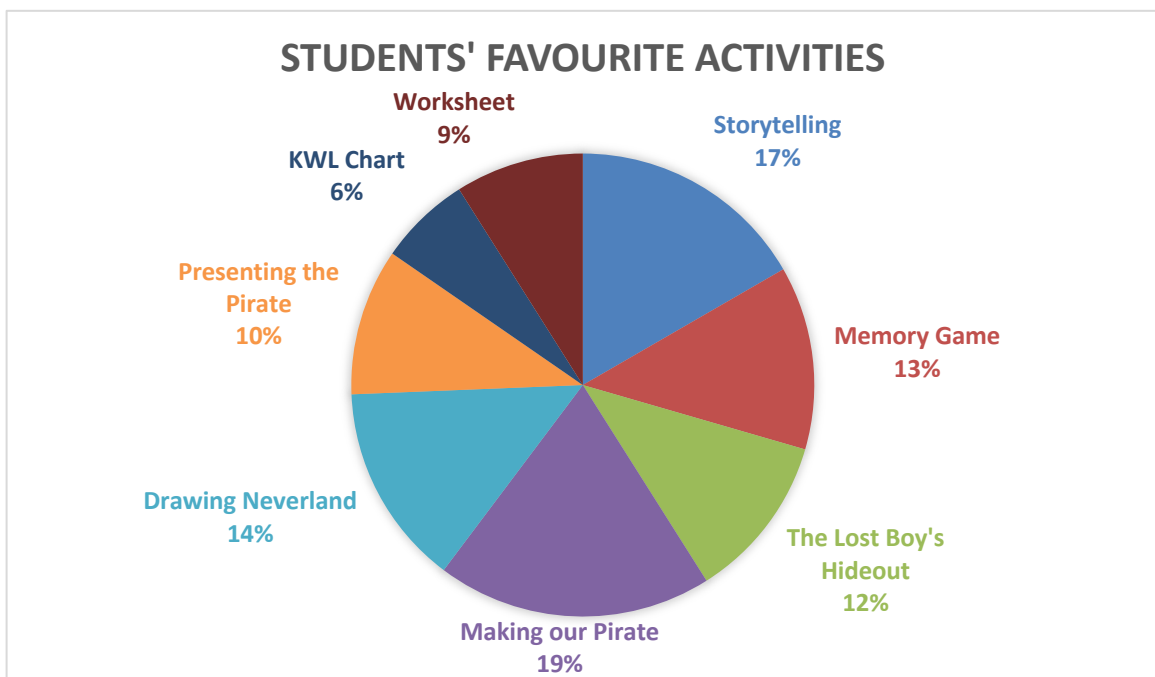


Table 4 - Students' Favourite Activities Graphic

These results showed that students enjoyed the different activities proposed in the “Peter Pan Project”’s unit plan overall, giving a slight preference for the arts and crafts activities, such as “Making our Pirate” and “Draw your Neverland”, as well as the storytelling moments present in three of the project’s sessions. This graphic also provides some insights into how children have different preferences regarding the linguistic activities they perform during class. These activities should be varied so that every student feels they are succeeding in at least one activity or exercise in every lesson in the PEL classroom.

Finally, the students were asked to provide any suggestions or modifications they deemed necessary for the “Peter Pan Project”. These were their answers:

Question 8		
Number of students that gave this answer	Students’ Answers in Portuguese	Students’ Answers in English (translated)
12	Nada	Nothing.
1	Um quizz em inglês sobre o Peter Pan	An English quizz about Peter Pan.
2	Não sei	I don’t know.
1	Gostava que para a próxima tragas a história do Spider-man.	I would like you to bring Spider-man’s story next time.
1	Coisas diferentes e novas	New and different things.
1	Teatro sobre os piratas	A play about the pirates.
1 (+1)⁴	Fazer um barco de papelão	Create a cardboard boat.

Table 5 – Students Questionnaire: 8th Question’s Results

These results provide a positive overview of the children’s own take about the “Peter Pan Project”. They also help to answer the first research question “How should we implement narrativisation in the Primary English Language lesson planning?”, since they provide authentic feedback from students who had the opportunity to experience a narrativization model proposal in their Primary English Language classes. Their opinions, suggestions and

⁴ The class received a new student at the end of the “Peter Pan Project”’s implementation, who only participated in the last session of the project. Since no student should feel left out or excluded from any activity, this document’s author decided to give a summary of what the project entailed, asking the remaining students for their help in this task, and asked the recent student to give his own suggestion for the study. The student believed that the creation of a boat made out of recycled cardboard would be a good addition to the project, and thus, the suggestion was also contemplated upon the questionnaire’s analysis.

discussions were vital for this study, and proved that young learners can, and should, contribute to a larger reflective practice, all year long.

2.3. TEACHERS' QUESTIONNAIRE AND INTERVIEW

In order to answer the research question "*What representations do teachers possess regarding narrativisation in the Primary English Language classroom?*", there was an evident need to seek the opinions of Primary English Language teachers. The supervised teaching practicum's context only employed two teachers of the kind, and one of them is currently working on the administrative field, so the sample provided for this endeavour in the institution seemed too scarce to produce a reliable and scientific result. Hence, there was the need to create and share a questionnaire targeting the country's Primary English Language teachers. This questionnaire reached 107 teachers across Portugal, and the following pages shall communicate their answers and opinions in regards to narrativization in the PEL classroom (see Annexe 8).

The teachers began the questionnaire by classifying how relevant stories and narratives were to the PEL classroom, from 0 (Not relevant) to 10 (Extremely relevant). Out of 107 answers, fifty-nine teachers classified stories and narratives as a 10 in terms of relevancy to the PEL classroom, and only two teachers classified it as a 6. This relevancy score suggests the high opinion teachers possess of stories and narratives and their benefits in a PEL classroom.

107 respostas

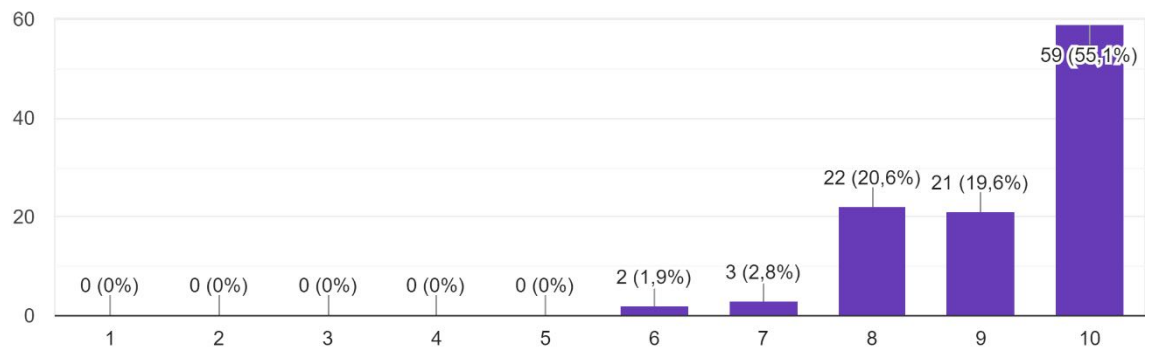


Figure 13 – Teachers Questionnaire: 1st Question's Results

Next, teachers were enquired if they considered stories and narratives as multifaceted strategies that allowed the teaching of contents beyond the ones contemplated in the book or story. The vast majority of the answers (97,2%) answered affirmatively, while only 2,8% answered “Maybe”. Once again, teachers affirm that stories and narratives are useful approaches to the PEL class, which can go beyond the context of the story or the book.

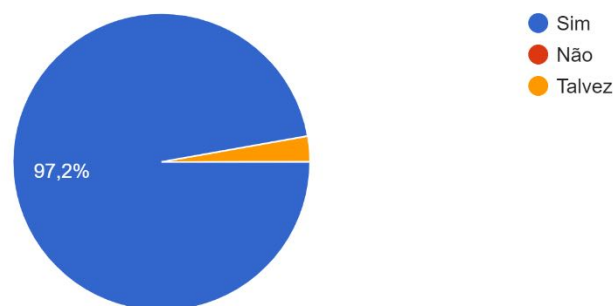


Figure 14 – Teachers Questionnaire: 2nd Question's Results

The third question asked teachers their frequency of storytelling activities in their class to understand if it was a regular practice in their teaching. 65,4% of the answers replied that these moments occurred five or more times during the school year, 29% answered that they occurred three times during the school year and only 1,9% of the answers showed that these moments did not occur even once during their school year. According to these results, storytelling activities are indeed present in the PEL classroom on a regular basis, however, their frequency still has room to be increased to further facilitate young learners development.

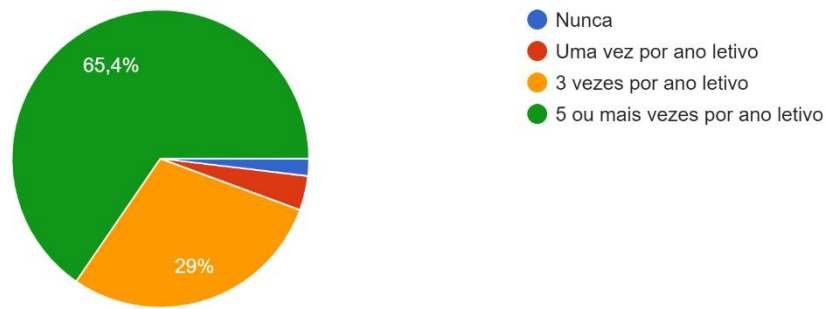


Figure 15 - Teachers Questionnaire: 3rd Question's Results

Afterwards, the teachers classified, on a scale from 0 to 5, their students' motivation during a storytelling activity. The results show that the majority of teachers comprehend their students' motivation between a 4 and 5, showing a high level of motivation, while only 5,6% only perceive it as a 3. This question is extremely subjective, and can be the result of multiple factors such as the way the story was told, if and what resources were used, how the story was introduced, etc. (Ellis and Brewster, 2014). Nonetheless, the results show that students show high levels of motivation during a storytelling activity overall.

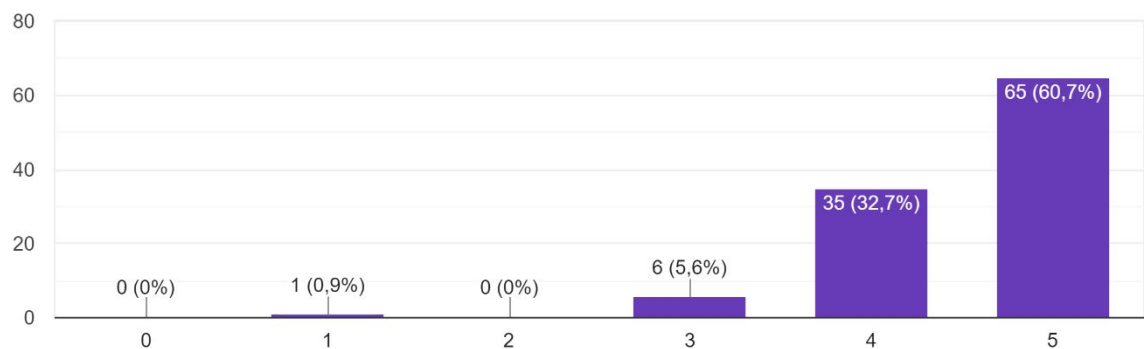


Figure 16 – Teachers Questionnaire: 4th Question's Results

After asking teachers about how they perceived their students' motivation, it was also important to understand the feedback students offered after the storytelling activity was concluded. Most teachers responded that the students' saw storytelling activities as highly interesting moments, while minus than one percent affirmed that students perceived it as a boring time-period. Once again, this perception can be subjective to the teachers' own

conceptions of their students feedback, yet it is a fact that the vast majority of teachers understands that students appreciate and benefit from these moments.

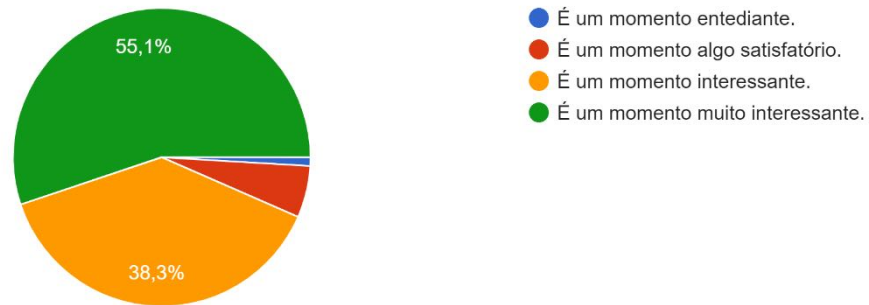


Figure 17 – Teachers Questionnaire: 5th Question's Results

Teachers were also asked to classify, on a scale from 0 to 5, how important stories and narratives are to the development of 21st century children. 72,9% believe that stories are extremely important to the development of 21st century children, placing its importance at a 5, and only 2,8% classify this importance below 4. To teachers, stories are essential to the development of 21st-century children, and they are regarded as extremely valuable in their teaching practice.

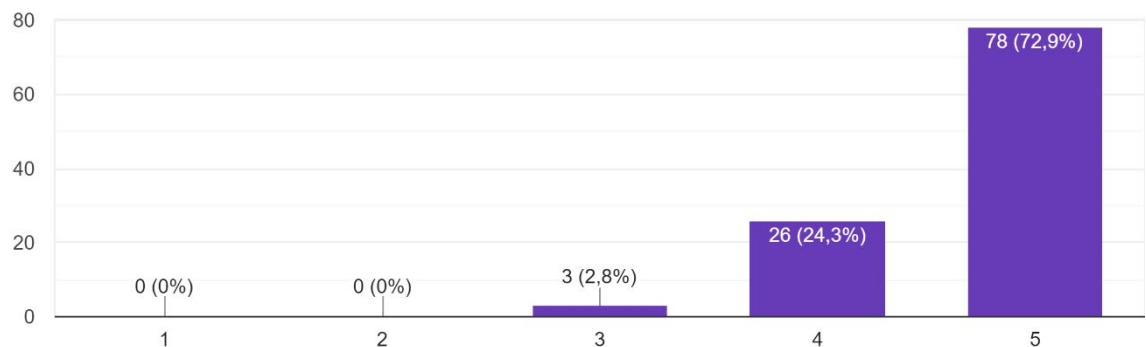


Figure 18 - Teachers Questionnaire: 6th Question's Results

These results coincide with the research undertaken by Maria Ellison, in which the author states (2010, p.23),

We are living in an age where the content taught in schools and the skills needed in a rapidly evolving world is a constant balancing act. If educators are to fulfill their role in society, they must reflect on what and how they teach so that they help to equip children with the knowledge, skills and understanding they need to be able to live and function in society. This does not mean that we have

to reinvent the wheel, it simply means that we have to make what we teach 'valued added'. That is, make it more relevant, get more out of it. Such is the case with the use of stories in the classroom.

It is possible to teach new skills and competencies through stories and narratives in the classroom, and this is already perceived by the majority of PEL teachers enquired in this study. Yet, the presence of books and storytelling is already familiar to the PEL context. It was then vital to understand if teachers would also agree with a narrativization model approach for the PEL classroom.

After providing a brief description of what a narrativization unit implied, teachers were asked if they would implement it on their lessons. 97,2% of teachers answered positively, leaving only 3 teachers wondering if they would like to implement it or not. These results proved very promising to this study since they demonstrated teacher's high acceptance level to a narrativization approach in their PEL practice.

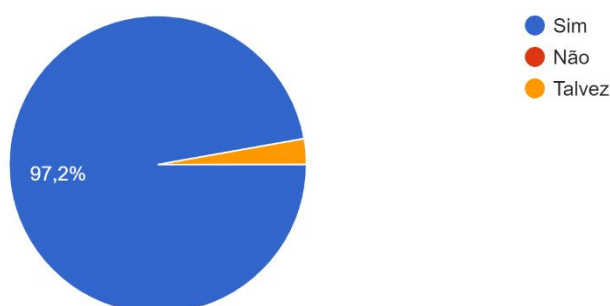


Figure 19 - Teachers Questionnaire: 7th Question's Results

It was also necessary to understand what sort of advantages and disadvantages the teachers believed would be consequential of a narrativization model approach in their classroom. Regarding advantages, 48,6% of the answers believe that narrativization's multiple practical applications is the most significant advantage of this approach, followed by its authentic language acquisition context, and its malleable format which allows the teaching of any teaching content. Teachers understand that this model can be used in a multitude of contexts, by providing an authentic and effective exposure to the foreign language in the classroom.



Figure 20- Teachers Questionnaire: 8th Question's Results

Regarding the disadvantages which are linked to the implementation of a narrativization model approach in the PEL classroom, 37,4% of teachers see that the large amount of time needed to plan this type of unit, or class, poses the biggest disadvantage of this approach. Following it, 29% recognize that the need to adapt the story to the learners levels is also a considerable disadvantage. In sum, the amount of time needed to readjust the stories and, or, plan the lesson accordingly is the biggest constraint of this approach for teachers. This was also an obstacle when the project was being planned and implemented, and it can be a demotivating feature of the narrativization model. Nevertheless, teachers still would implement it on their lessons, even though they understood that extra work and time would be required. Some other disadvantages were also called forth, yet there was one that stood out, even if it was pointed out by only one teacher: there are no books at school. If schools do not provide picturebooks or story books to the PEL classroom, the teacher may need to invest in books to apply this approach. Unfortunately, this is not a possibility for all teachers, and books are expensive assets. However, narratives can be found anywhere, and they are not expensive (Egan, 2005). It is possible to find stories in other media other than books, such as the internet, or to implement a narrativization model that uses narratives created by the teacher or the students. This way, teachers do not have to spend their incomes in their teaching practice, and the model can still be applied in their classrooms.



Figure 21 - Teachers Questionnaire: 9th Question's Results

As the last question, teachers were asked to classify how important stories and narratives were to them as teachers and adults, on a scale from 0 to 5. The majority of the teachers chose to place their answers in the 5th level, indicating a significant importance given to stories and narratives in their lives, with only five teachers placing their answers in the 3rd level. These results provide a very positive impact of stories and narratives in teachers throughout their lives, and they also show that teachers are interested in stories and how they can apply them to their practices.

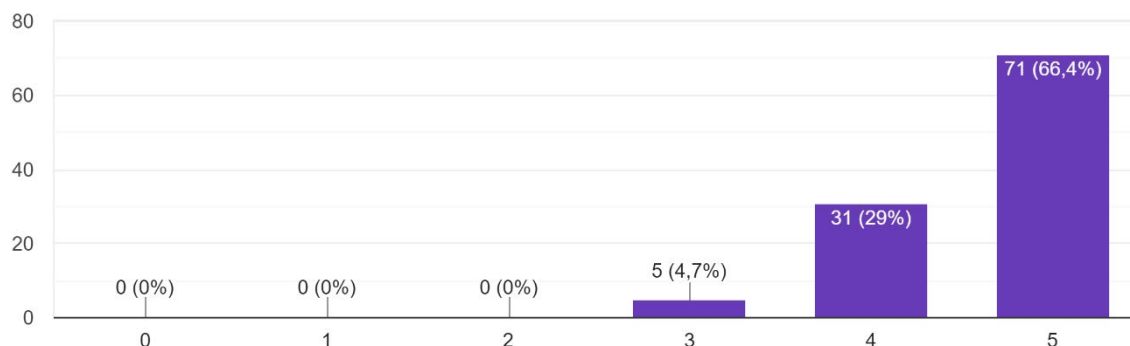


Figure 22 - Teachers Questionnaire: 10th Question's Results

As Egan affirms, stories produce 'affective meaning', and teachers play an essential role in this process (2005). If a teacher shares a high amount of passion for a story, the students will undoubtedly feel it too, which motivates and facilitates the young learners learning process (Wright, 2009).

Furthermore, an interview was also conducted during the Supervised Teaching Practicum's context with the cooperating teacher, so that more conclusions could be reached for the research question: "What representations do teachers possess regarding narrativisation in the Primary English Language classroom?". Unfortunately, the audio file was corrupted during the recording and the interview file was no longer viable to be listened to, analysed and/or discussed in this report.

FINAL CONSIDERATIONS

This report sought to propose a narrativization model approach to the Primary English Language class, centred on theoretical and practical reflective research done over a supervised teaching practicum. To achieve this, it was necessary to suggest three research objectives and two research questions which would drive the study to reliable scientific results. These were exposed in this document's Part II: Chapter 1, and further developed in Part II: Chapter 2. After pursuing an ethnographic methodology, of a qualitative and quantitative nature, with an action-research outline and collecting the necessary data using the selected research tools, it is possible to assert that the research objectives were promptly achieved.

The narrativization possibilities were identified in the PEL lesson planning, which aimed to develop and enhance students' linguistic, social, emotional and cognitive skills. It was also possible to perceive the positive outcome of narrativisation in the Primary English Language classroom through students' feedback and logbook journal entries. And finally, the role given to narrativisation by the Primary English Language teachers in their lesson and unit plans was also questioned and discussed in this document.

Regarding the research questions posed in Part II: Sub-chapter 1.1, it is also possible to provide scientific and research-based answers, obtained through the results analysis and consequent discussion exposed in this document.

Firstly, narrativization can be implemented in the Primary English Language lesson planning by following Pinto and Soares story-based learning framework, in which three types of activities connected to storytelling are applied: the pre-storytelling activities, the while-storytelling activities and the post-storytelling activities. These activities should be the core of the lesson plan. The activities selected can be as varied as necessary, as well as the strategies and resources chosen for those moments. Narrativization can be implemented in a single lesson plan or a unit plan, and the story can, and should, be adjusted to meet the students social, emotional, linguistic and cognitive needs. Moreover, narrativization proved to be a useful approach for the development and enhancement of the students' 21st century skills

and competencies, working in constant dialogue with the syllabus and ruling official teaching documents such as the *Aprendizagens Essenciais* and the *Perfil dos Alunos à Saída da Escolaridade Obrigatória*.

And secondly, Primary English Language teachers possess a very positive representation of narrativization in the PEL classroom. They understand the advantages and disadvantages of this model, and the overtly majority would like to implement this teaching approach in their practice. Time is their largest concern regarding the narrativization model, since this teaching approach requires significant periods of time to design lesson and unit plans and create effective resources for the lessons. Nevertheless, teachers are keen to experiment this model with their students who have showed great interest and motivation during storytelling activities in the past. Thus, it is possible to assert that PEL teachers possess a positive view of the model and would like to implement it in their classrooms.

To achieve these answers, this document's author had to manage and overcome various obstacles, which should also be contemplated in this document's final section.

It was daunting to experience a sudden change of the supervised teaching practicum's context at the beginning of this academic year. Moving from a public and familiar school context to a private institution with its own regulations and traditions was the first main challenge posed to this project's development. This modification entailed a short amount of time to establish relationships with the teachers, staff, administrators and create meaningful connections with the students. At the same time, the absence of a teaching-student colleague inserted in the same context also proved to present its own obstacles to the practice. Since this practice was developed without a partner, there was no one that could take photographs or write additional notes of the lessons taught to further justify the study's choices and outcomes, as well as foster the reflective aspect of the practice. This absence was also felt when in need of emotional and mental support, and also moments of comradeship in the STP's school. Another challenge was the adaptation to the ICT devices used in the STP's context. The lack of credentials and authorizations from the administration, as well as the use of specified digital devices which were out of this author's reach, created some challenging moments that had

direct impact on the practice and the project. At the same time, the lack of teaching experience also provided some obstacles to the project's development, especially regarding time management issues during lesson planning, resources creation, and the activities duration.

Yet, the most challenging aspect of all was the COVID pandemic, and its direct consequences to teaching practices. The pandemic turned our world upside down, and it had an immense impact on teaching and learning. Even though this study was developed after the lockdowns that happened in Portugal in 2020 and 2021, the virus still haunted the schools, teachers, staff and students. The constant unpredictability of how lessons would unfold in the next month, next week, or even the next day, made this study also a battle against social anxiety and high levels of stress. Another factor that needed to be considered on every lesson plan was the unknown number of students that would appear in class that day, which inevitably caused an impact on how the lesson would perform. However, all of these factors led to a larger learning experience, where one needed to always expect the unexpected, now more than ever, and it allowed the improvement of the teacher's improvisation skills, as well as her empathy and her resilience.

This study helped to make clear what should be valued in a teaching practice, and to understand that not everything will go according to our (lesson) plan. If our teaching aims to provide students with affective (Egan, 1998) and effective learning, in a empathetic environment, where children feel safe and accomplished, the rest will certainly follow suit.

Lastly, it is important to understand that this study, and this project, are concentrated to fit a Master's degree final report. There are plenty of suggestions that can be made to improve this study, and it is the belief of its author that there is always space for further research, further development and further improvement in any project. Thus, a selection of possible practical suggestions that could be implemented to improve this project were considered:

- Develop further research in the coursebook area regarding narrativization;

- Choose another book(s) which tackles different societal/environmental issues, different cultures (such as Rudyard Kipling's *The Jungle Book*) or books from other English speaking countries, instead of *Peter Pan*.
- Develop a narrativization model using stories created by the students, following Egan's 1998 study.
- Start the unit by providing students with a pre-questionnaire, to understand their tastes and needs better;
- Allow the students to choose the book through democratic vote;
- Develop a narrativization model that includes a PBL (Project Based Learning) approach⁵;
- Focus the study on children with special needs, and research the impact a narrativization model could have on their learning process;
- Conduct this study as an international project, using the eTwinning platform and collaborating with teachers across the globe.
- Conduct this study in multiple classes with different teaching contexts;
- Develop a narrativization model using a CLIL (Content and Language Integrated Learning) approach, which offers a multidisciplinary perspective to the study, in a collaboration with primary teachers.

ONE FINAL REFLECTIVE NOTE

On his book *Reflective Teaching: Effective and Evidence-informed Professional Practice*, Andrew Pollard develops the notion of 'reflective action', previously brought forward by John Dewey in his 1910's book *How We Think* (Pollard, 2002). According to Pollard, when Dewey's 'reflective action', which is described as opposite to the notion of routine action, (and which "involves a willingness to engage in constant self-appraisal and development", and implies "flexibility, rigorous analysis and social awareness"), is applied to and developed in a teaching

⁵ Due to some practice complications, a final group project was not included in the "Peter Pan Project". However, there was the desire to create an English audiobook library for the teaching institution which would be created by the students in collaboration with their primary English language teacher.

context, it “is both challenging and exciting” (2002, p.12). The author then specifies the seven key characteristics of a reflective practice (Pollard, 2002, p.12):

1. Reflective teaching implies an active concern with aims and consequences, as well as means and technical efficiency.
2. Reflective teaching is applied in a cyclical or spiralling process, in which teachers monitor, evaluate and revise their own practice continuously.
3. Reflective teaching requires competence in methods of evidence-based classroom enquiry, to support the progressive development of higher standards of teaching.
4. Reflective teaching requires attitudes of open-mindedness, responsibility and wholeheartedness.
5. Reflective teaching is based on teachers’ judgement, informed by evidence-based enquiry and insights from other research.
6. Reflective teaching, professional learning and personal fulfilment are enhanced through collaboration and dialogue with colleagues.
7. Reflective teaching enables teachers to creatively mediate externally developed frameworks for teaching and learning.

One of the priorities of this study was to follow a reflective teaching philosophy throughout the entirety of its process and attempt to follow every characteristic mentioned above. Indeed, the study was conducted with an active concern for the students and the teaching profession, and elaborated the needed research aims and questions to be developed under a humanistic approach. The study was also applied in a spiral process, constantly adapting itself to the new contexts and information that were being uncovered. Evidence-based enquiry methods were pursued, and data was collected, analysed and further used in the practice. The study was conducted with open-mindedness, responsibility, and wholeheartedness, which produced a strong connection between the author of this report and all the individuals who contributed to it directly or indirectly. Theoretical research was conducted previously and simultaneously while the study was being implemented, so that evidence-based insights could help construct this project concurrently. And, it was constantly being monitored and assessed by teachers and professors to make sure the study followed the correct procedures.

Unfortunately, the possibility of having a peer to collaborate with in this practicum was not available. Yet, collaboration was still a backbone of this research, and it is present throughout the study and practice. The teachers and staff of both STP's contexts were vital for the conclusion of this study, as well as the contributions of professors and fellow colleagues at the Escola Superior de Educação. Without their insights and encouragement, this study would not be as it is. Finally, reflective teaching allowed the creative mediation between the already established frameworks and innovative approaches to teaching and learning, and permitted the dialogue between a narrativization model proposal and the recognized teaching and learning requirements in the Portuguese pedagogical scope.

Other priorities were to assist and provide a high-quality teaching and learning experience to the students, by keeping their interests on a centred-stage position while seeking to implement a narrativization model proposal for their Primary English Language classroom. Moreover, there was also a necessity to maintain an empathetic approach to each and every individual that crossed and intervened in this study, especially due to the unforeseen circumstances we find ourselves at this moment in time.

This study's final objective was to prove that stories and narrativization can provide us with all the tools we need to attain these pedagogical aims, and so much more. Stories can be a vital part of the teaching profession, and they can have a powerful, meaningful and everlasting impact on the students we teach in the present and the future. Stories provide us with the magic and structure we need to continue living, and it is our duty as teachers to offer as many stories as we can to the children we might come across to, for their and our own sake.

Due to the current times that we are living in, now more than ever, stories are vital for our survival, and it is our duty as teachers to share our stories with our students and let them see the magical worlds that await them there. This report has tried to offer a linguistic, pedagogical and 21st century-centred approach to that same duty while also safeguarding the magical aspects that stories must keep to remain true. As C. S. Lewis once wrote,

Since it is likely that children will meet cruel enemies, let them at least have heard of brave knights and heroic courage.

As teachers, let us be brave enough to do so.

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ANNEXES

ANNEX 1. ALICE IN WONDERLAND 'S RESOURCES

ANNEX 1.1. FLASHCARDS





ANNEX 1.2. REALIA



ANNEX 1.3. UNIT PLAN'S BRAINSTORMING



ANNEX 2. LESSON PLAN 1

<p>Lesson Plan 1/12 “Peter Pan” Project Unit</p>	 
<p>Setting:</p>	
<p>School X – 09/11/2021 10:30 – 11:30</p> <p>3rd Grade 23 students</p>	<p>Teacher: Rita Costa Marinho</p>
<p>Aims:</p>	<p>Resources/Materials:</p>
<p>To introduce the project unit; To develop an authentic connection with the students; To provide a safe and fun learning environment; To revise previously taught contents (present simple, the verb to be, colours’ vocabulary, etc.) To introduce new target vocabulary. To develop students’ literacy skills and their love for reading. To develop their communicative skills as well as their critical and creative thinking.</p>	<p>Flashcards, Printed KWL charts; Computer/lpad; Projector; Power-Point presentation; Self-assessment worksheets; Homework worksheets; Notebooks; Students’ Datebook. Pens/Pencils.</p>
<p>Aprendizagens Essenciais:</p>	
<p>Áreas Temáticas/Situacionais: Saudações e apresentações elementares; identificação pessoal; cores e formas.</p> <p>Competência Comunicativa: Compreensão oral: Compreender palavras e expressões muito simples, comunicadas de forma clara e pausada; identificar sons e entoações diferentes na língua inglesa por comparação com a língua materna; identificar ritmos em rimas, lengalengas e canções em gravações áudio e audiovisuais; acompanhar a sequência de histórias conhecidas, muito simples e curtas, com apoio visual/audiovisual.</p> <p>Compreensão escrita:</p>	

Identificar vocabulário familiar acompanhado por imagens; compreender pequenas frases com vocabulário conhecido; fazer exercícios de leitura (silenciosa/em voz alta) de palavras acompanhadas de imagens para assimilar combinações de sons e de letras mais frequentes.

Interação oral:

Fazer perguntas, dar respostas sobre aspetos pessoais; interagir com o professor, utilizando expressões/frases muito simples, tais como formas de cumprimentar, despedir-se, agradecer, responder sobre identificação pessoal e preferências pessoais.

Interação escrita:

Preencher um formulário (online ou em formato papel) muito simples com informação pessoal;

Produção oral:

Comunicar informação pessoal elementar; expressar-se com vocabulário limitado, em situações organizadas previamente.

Produção escrita:

Ordenar letras para escrever palavras e legendar imagens; copiar e escrever palavras aprendidas.

Competência Estratégica:

Comunicar eficazmente em contexto:

Valorizar o uso da língua como instrumento de comunicação, dentro e fora da sala de aula, e de reformular a linguagem; usar a linguagem corporal para transmitir mensagens ao outro; expressar de forma muito simples o que não compreende.

Trabalhar e colaborar em pares e pequenos grupos:

Revelar atitudes como, por exemplo, saber esperar a sua vez, parar para ouvir os outros e refletir criticamente sobre o que foi dito, demonstrar atitudes de inteligência emocional, utilizando expressões como please e thank you; solicitar colaboração; planear, organizar e apresentar uma tarefa de pares ou um trabalho de grupo.

Pensar criticamente:

Seguir um raciocínio bem estruturado e fundamentado e apresentar o seu próprio raciocínio ao/s outro/s, utilizando factos para justificar as suas opiniões; refletir criticamente sobre o que foi dito, fazendo ao outro perguntas simples que desenvolvam a curiosidade.

Relacionar conhecimentos de forma a desenvolver a criatividade em contexto:

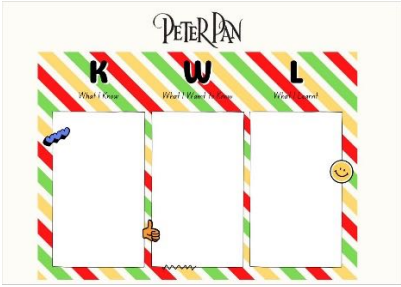
Cantar, reproduzir rimas, lengalengas e participar em atividades dramáticas; ler e reproduzir histórias; desenvolver e participar em projetos e atividades interdisciplinares.

Desenvolver o aprender a aprender em contexto de sala de aula e aprender a regular o processo de aprendizagem:

Reconhecer o significado de palavras muito simples, agrupadas por áreas temáticas e acompanhadas de imagens; realizar atividades simples de auto e heteroavaliação: portefólios, diários e grelhas de progressão de aprendizagem.

Contents	Strategies	Attitudes
<p>Vocabulary included in "Peter Pan": shadow, needle, ship, pirate, fairy, drawer, window.</p> <p>Characters' names: Peter Pan, Wendy, John, Michael, Mrs Darling, Tinker Bell.</p> <p>Vocabulary related to colours, clothes and accessories: <i>e.g. Blue dress, green hat, black glasses.</i></p> <p>Grammar: Present simple in the affirmative form: e.g. <i>"I spy with my little eye..."</i>; Verb - to be in the affirmative form: e.g. <i>"It's John!", "It's Wendy!"</i>, and in the negative form: e.g. <i>"It's not Peter!", "It isn't Tinker Bell"</i>.</p>	<p>Discussion and filling in of KWL charts; Vocabulary activation through flashcards and a "Kim's Game"; Use of chants; Storytelling activity; Matching pictures and word cards; Think, Pair, Share exercise; Revisions through an "I Spy!" game; Answering self-assessment worksheets.</p>	<p>Value and respect the students' individuality and self-expression;</p> <p>Enhance the students' curiosity, motivation and initiative;</p> <p>Emphasize the students' collaboration, creativity and critical thinking;</p> <p>Ensure a safe, respectful and productive learning environment.</p>
Skills		
<p>Language Skills: Writing, Speaking, Listening and Reading.</p>	<p>21st Century Skills: Critical and Creative Thinking; Communication; Collaboration; Curiosity and Initiative.</p>	
Summary:		
<p>Introducing the project unit: "Peter Pan". KWL Chart. "Peter Pan" storytelling activity. Revisions of the Present Simple and the verb "to be".</p>		

Lesson Procedures

Strategies	Skills	Time
<p>Step 1 <u>Greetings:</u></p> <p>The students are welcomed into the class by the teacher at the door. The teacher presents four greeting options to the students: waving hello, a handshake, a high-five, and a hug. Each student chooses a greeting to greet the teacher and say "Hello!"/"Good Morning!"/"Good afternoon!" and sits at his / her table. When every student has been greeted, the teacher closes the door and goes to step 2.</p> <p>Step 2 <u>Starting a new unit:</u></p> <p>The teacher asks the students what they know about the story of <i>Peter Pan</i>. The students may answer in their native tongue to express their thoughts, and the teacher may help translate their ideas. Then, the students are invited to say what they would like to learn about the story. If they run out of ideas, the teacher uses prompting techniques to guide the students.</p> <p>The teacher gives each student a KWL chart and asks if they have seen one before and know what it is used for. When the students nod their heads or utter that they don't, the teacher explains the exercise. The students must fill in the two first columns: "What I Know" and "What I Want to Know", leaving the last column empty for the time being. The teacher will explain that the last column will be filled in the last session when the unit is over.</p> <p>The students glue the chart to their notebooks so that it will not be lost.</p>	<p>Communication; Socio-Emotional Skills; Language Skill (Speaking).</p> <p>Critical Thinking; Communication; Language Skill (Writing); Curiosity;</p>	<p>10'</p> <p>10'</p>
 <p>Step 3 <u>Vocabulary Activation:</u></p> <p>The teacher sticks seven flashcards on the board. The students are invited to repeat the names presented, with chants, at least three times.</p>	<p>Language (Speaking and Listening); Communication;</p>	<p>7'</p>

Ex. Students: "Shadow, Fairy, Needle, Window, Drawer, Pirate, Ship".

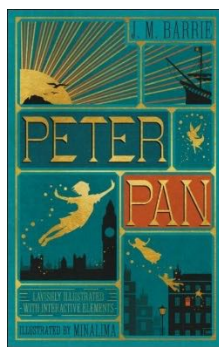
The teacher then challenges the students to memorize the words in 1 minute. A virtual clock is displayed on the board so that the students know the passage of time (<https://www.online-stopwatch.com/rocket-timer/>). After a minute has passed, the teacher removes the flashcards from the board and asks the students to repeat the names without visual aids. If the students have difficulties, the teacher will reduce the number of flashcards accordingly to facilitate memorization of the target vocabulary.



Step 4

Storytelling activity:

The students are invited to close their eyes, take three deep breaths and open their eyes again after hearing the teacher say: "It's storytime, it's storytime! Let's all open our eyes!". Due to the sanitary restrictions, the students must remain in their seats during this activity. The teacher initiates her PowerPoint presentation and asks the students to analyze the cover of *Peter Pan's* book by asking what colours they see, what forms or objects are present on the cover, and what they can anticipate about the story by looking at the cover's design.



Language (Listening Speaking);
 Creative thinking;
 Artistic sensibility;
 Curiosity;
 Motivation.

Skills and

15'

Afterwards, the teacher starts telling the story of *Peter Pan*, aided by the illustrations on the PowerPoint presentation, emphasizing the new vocabulary learned in the previous exercise. E.g. "*Wendy attached Peter Pan's shadow with a needle. Do you remember what a needle is?*" or "*Mrs Darling had saved the shadow in the closet's drawer, and I keep forgetting. What is a drawer?*"

The teacher may also interrupt the story by asking the students what they see in the illustrations projected on the screen so that visual components may aid the students' language acquisition. E.g. "*So, Mrs Darling closed the window. Can you see the window in the picture?*" Students: "*Yes!*"

At the end of the first chapter, the teacher stops and asks the students what they believe happens next. E.g. "*And off they went, flying together to Neverland! What do you think will happen after that? What is Neverland like? Do any of you know?*". Students: "*Yes!/No!*"

The students participate by raising their hands, and lastly, they say if they enjoyed this part of the story and if they want to hear more. Voting will occur to determine the overall level of enjoyment felt by the class.

Step 5

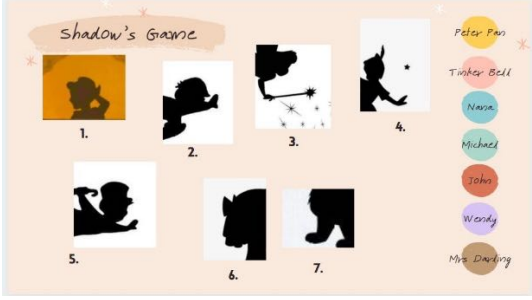

The characters shadow:

After listening to the story, the students are invited to look at the board. On it are displayed seven silhouettes that belong to a character in the chapter they have just listened to. The characters' names (*Peter Pan, Tinker Bell, Wendy, Mrs Darling, John, Michael, Nana*) are also on the board. Using a Think, Pair, Share strategy, the students must identify which silhouette belongs to each character, match the name to the shadow's number in their notebook, compare with a partner, and finally share their answers with the class. Their participation may occur in the following formats: e.g. "*Number 4 is John.*", "*No, it is Wendy!*", "*It's Tinker Bell!*", "*Peter is number five*".

The teacher picks seven answers to correct the exercise and proceeds to the next step.

Language Skills
(Reading, Writing and Speaking);
Collaboration;
Critical Thinking;
Curiosity.

5'

 <p>Step 6 <u>"I Spy With My Little Eye": Revisions Game</u> The students listen to the instructions of the next game they will play: "I Spy!". The teacher starts the game by saying something she spies on the characters on the board. The fastest student to answer correctly becomes the next spy. The student must look at the characters and utter different English sentences to give clues to the class about who this character is, what it has got and what it is wearing. <i>E.g. "I spy with my little eye something blue."/ "I spy with my little eye brown hair"/ "I spy with my little eye fair hair"/ "I spy with my little eye a pair of glasses"/ "I spy with my little eye a green hat".</i> The teacher may intervene and give extra clues if the task proves to be too challenging for some students.</p>  <p>Step 7 <u>Self-Assessment and Homework</u> Lastly, the students are invited to fill in a short self-assessment worksheet, in which they must evaluate their performance throughout the lesson, their behaviour, which was the easiest and the most challenging exercise, and their favourite part of the lesson. When they finish, the students glue the worksheet to their notebook to not lose it.</p>	<p>Language (Speaking); Communication; Collaboration; Motivation.</p> <p>Skill</p>	<p>5'</p> <p>5'</p>
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Self-Assessment: Lesson _ **PETER PAN**
Project

A minha performance foi: ☹️ 😊 😊 😊

O meu comportamento foi: ☹️ 😊 😊

Exercício mais fácil: _____

Exercício mais difícil: _____

A minha parte preferida: _____

For Homework, the students receive a worksheet where they can draw and create their own Neverland. The students write down the homework task in their datebook so they can remember the exercise.



Step 8


Saying Goodbye:

The teacher stands by the door and says goodbye to each student using the same method from the beginning of the lesson. The students choose the preferred greeting and utter the sentences: “Goodbye!”/ “Bye-bye!”.

Socio-emotional skills.
Communication.

3'

ANNEX 3. LESSON PLAN 2

<p style="text-align: center;">Lesson Plan 3/12 “Peter Pan” Project Unit</p>	
Setting:	
<p style="text-align: center;">School X - 23/11/2021 10:30 –11:30 3rd Grade 23 students</p>	<p style="text-align: center;">Teacher: Rita Costa Marinho</p>
Aims:	Resources/Materials:
<ul style="list-style-type: none"> • To develop a meaningful connection with the students; • To create a safe and fun learning environment; • To revise previously taught contents (characters’ names, parts and objects of the house, and the numbers until 100). • To enhance students’ communication and collaborative skills. • To further develop their literacy and their love for reading, digital literacy and initiative. • To improve the student’s self-evaluation skills. 	<ul style="list-style-type: none"> • Characters’ Props • Students’ notebooks • The lost boys’ hideout poster • House parts and objects’ labels • John Darling’s Worksheet • Powerpoint presentation • Self-assessment questionnaire
Aprendizagens Essenciais:	
<p>Áreas Temáticas/Situacionais: Saudações e apresentações elementares; numerais cardinais até 50; escola e rotinas; jogos; família.</p> <p>Competência Comunicativa: Compreensão oral:</p> <ul style="list-style-type: none"> • Compreender palavras e expressões muito simples, comunicadas de forma clara e pausada; identificar sons e entoações diferentes na língua inglesa por comparação com a língua materna; identificar ritmos em rimas, lengalengas e canções em gravações áudio e audiovisuais; acompanhar a sequência de histórias conhecidas, muito simples e curtas, com apoio visual/audiovisual. 	

Compreensão escrita:

- Identificar vocabulário familiar acompanhado por imagens; compreender pequenas frases com vocabulário conhecido; fazer exercícios de leitura (silenciosa/em voz alta) de palavras acompanhadas de imagens para assimilar combinações de sons e de letras mais frequentes.

Interação oral:

- Fazer perguntas, dar respostas sobre aspetos pessoais; interagir com o professor, utilizando expressões/frases muito simples, tais como formas de cumprimentar, despedir-se, agradecer, responder sobre identificação pessoal e preferências pessoais.

Interação escrita:

- Preencher um formulário (online ou em formato papel) muito simples com informação pessoal;

Produção oral:

- Comunicar informação pessoal elementar; expressar-se com vocabulário limitado, em situações organizadas previamente.

Produção escrita:

- Ordenar letras para escrever palavras e legendar imagens; copiar e escrever palavras aprendidas.

Competência Estratégica:

Comunicar eficazmente em contexto:

- Valorizar o uso da língua como instrumento de comunicação, dentro e fora da sala de aula, e de reformular a linguagem; usar a linguagem corporal para transmitir mensagens ao outro; expressar de forma muito simples o que não compreende.

Trabalhar e colaborar em pares e pequenos grupos:

- Revelar atitudes como, por exemplo, saber esperar a sua vez, parar para ouvir os outros e refletir criticamente sobre o que foi dito, demonstrar atitudes de inteligência emocional, utilizando expressões como please e thank you; solicitar colaboração; planear, organizar e apresentar uma tarefa de pares ou um trabalho de grupo.

Pensar criticamente:

- Seguir um raciocínio bem estruturado e fundamentado e apresentar o seu próprio raciocínio ao/s outro/s, utilizando factos para justificar as suas opiniões; refletir criticamente sobre o que foi dito, fazendo ao outro perguntas simples que desenvolvam a curiosidade.

Relacionar conhecimentos de forma a desenvolver a criatividade em contexto:

- Cantar, reproduzir rimas, lengalengas e participar em atividades dramáticas; ler e reproduzir histórias; desenvolver e participar em projetos e atividades interdisciplinares.

Desenvolver o aprender a aprender em contexto de sala de aula e aprender a regular o processo de aprendizagem:

Reconhecer o significado de palavras muito simples, agrupadas por áreas temáticas e acompanhadas de imagens; realizar atividades simples de auto e heteroavaliação: portefólios, diários e grelhas de progressão de aprendizagem.

Contents	Strategies	Attitudes
<p>Vocabulary:</p> <ul style="list-style-type: none"> • Characters' names: Peter Pan, Wendy, John, Michael, Mrs Darling, Tinker Bell. • Numbers until 100; • Rooms in the house: <i>kitchen, living room, dining room, playroom, bedroom.</i> • House objects: <i>closet, fridge, cupboard, table, chair, bunkbed, oven, washbasin, bathtub, teddy bear, etc.</i> <p>Grammar:</p> <ul style="list-style-type: none"> • Verb "to have got" in the affirmative form. 	<ul style="list-style-type: none"> • Vocabulary activation through visual aids and a "Quick Flash" game; • Storytelling activity; • Gamified activity: matching picture and word cards; • Individual work; • Answering self-assessment questionnaires. 	<p>Value and respect the students' individuality and self-expression;</p> <p>Enhance the students' curiosity, motivation, collaboration and sense of initiative;</p> <p>Develop the students' ability to think creatively.</p>
Skills		
<p>Language Skills:</p> <p>Speaking, Listening, Writing and Reading</p>	<p>21st Century Skills:</p> <p>Communication; Collaboration; Curiosity; Creativity; Literacy and Initiative.</p>	
Summary:		
<p>"Peter Pan Project" – Revision. "Peter Pan" storytelling activity.</p>		

Vocabulary exercises.

Lesson Procedures

Strategies	Skills	Time
<p>Step 1 <u>Greetings:</u> The students are welcomed into the class by the teacher at the door. The teacher presents four greeting options to the students: waving hello, a handshake, a high-five, and a hug. Each student chooses a greeting to greet the teacher and say "Hello!"/"Good Morning!"/"Good afternoon!" and sits at his / her table. When every student has been greeted, the teacher closes the door and goes to step 2.</p> <p>Step 2 <u>Vocabulary Activation Game- Quick Flash</u> Using the props created for the <i>Peter Pan</i> storytelling activity, the teacher asks the students if they still remember the characters from the story. Since the class happened two weeks ago, the students may have forgotten the names. If this is the case, the teacher will show the character's faces and repeat their names twice, using different voices (such as the fairy voice, dragon voice, etc.), and asking the students to repeat afterwards: <i>Wendy, Tinker Bell, John, Peter Pan and Michael</i>. Then the students are invited to participate in a game called "Quick Flash". The teacher flashes a Picture card quickly and asks the students: "Who is that?". The students must raise their hands to participate and give the correct answer. After the teacher does all the characters, one student may be selected to perform the game for their colleagues to guess. The teacher finishes the activity by showing one last prop containing the lost boys' characters and asking if someone knows who they are. Since these characters will appear in the next part of the story, the teacher invites the students to listen to Peter Pan's second part to find out who these characters are.</p>	<ul style="list-style-type: none"> • Communication; • Socio-Emotional Skills; • Language Skill (Speaking). <ul style="list-style-type: none"> • Language Skills (Speaking and Listening); • Communication; • Curiosity; • Initiative. 	<p>5'</p> <p>7'</p>



Step 3

Storytelling activity: Neverland!

The students are invited to close their eyes, take three deep breaths and open their eyes again after hearing the teacher say: "It's storytime, it's storytime! Let's all open our eyes!". Due to the sanitary restrictions, the students must remain in their seats during this activity. The teacher initiates her PowerPoint presentation and asks the students to remember where they had left off on the last lesson asking the following questions: "Do you remember what happened in the story before?" / "Where were they going with Peter Pan?" / "What is the name of the land they are flying to?". The students may participate in these formats: "They were flying!" / "They are going to Neverland!".

Afterwards, the teacher starts telling the story of *Peter Pan*, aided by the illustrations on the PowerPoint presentation and visual aids previously made by the teacher. E.g. teacher: "So John and Michael liked the lost boys very much. I keep forgetting, who is John again? The big brother? Or the little brother?", Students: "The little brother!"; or Teacher: "And they had many adventures with the ...?" / Students: "Lost Boys!".

The teacher may also interrupt the story by asking the students what they see in the illustrations projected on the screen so that visual components may aid the students' language acquisition. E.g. Teacher: "And they flew to the mermaids' lagoon. Can you see the mermaids in the picture?" Students: "Yes!", teacher: "Can you point to the lagoon?".

At the end of the second chapter, the teacher stops and asks the students what they believe happens next. E.g. "And they were

- Language Skills (Listening and Speaking);
- Communication;
- Creative thinking;
- Literacy;
- Curiosity;
- Motivation.

15'

- Language Skills (Reading and Speaking);
- Communication;
- Collaboration;
- Curiosity;
- Initiative;
- Motivation.

15'

captured by the pirates! What do you think will happen after that? Do you like pirates? Students: "Yes!/No!"

The students participate by raising their hands, and lastly, they say if they enjoyed this part of the story and want to hear more.

Step 4

The Lost Boys Hideout: parts of the house revision

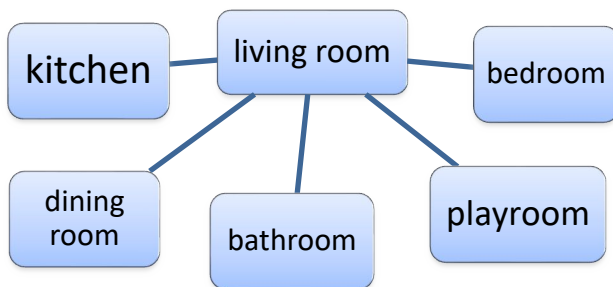
The teacher presents to the class one of the elements of the story in a physical format: the lost boys' hideout. The teacher places the poster on one of the opposite walls of the classroom and asks the students to inspect it closely. They may leave their seats for this activity in turns of 5 students per 15 seconds so that it is easier to manage their behaviour. After every student has the chance to inspect the poster and all are seated down, the teacher asks the students to identify the different parts of the hideout orally: kitchen, living room, dining room, playroom, bathroom and bedroom; as they look at each decorated cluster.

The students' participation may occur in these formats: "It's the kitchen!"; "It's the living room!"; "It's the bathroom!".

The teacher places a piece of paper on each cluster identifying each house room, like in the graphic below.

Graphic

1.



As she finishes, the teacher divides the class into two teams containing 11 and 12 students and explains the next game. One student from each team must come to the front of the class and retrieve a label from a fabric bag brought by the teacher.


In the labels are the names of the objects present in the hideout: *teddy bear, toilet, washbasin, closet, cupboard, fridge, etc.*


The students must read the name quietly, think for ten seconds, match and glue the word with the image present on the poster, and finally, sit down. The teammates must remain quiet during this


<p>period. For every correct placement, the team earns one point that the teacher notes down. If the placement is incorrect, the team earns 0 points in that word. If any teammate says the answer in Portuguese, the team loses 1 point. Every student participates in this activity, trying to match all the objects to their names. Since the class comprises 23 students, the smaller team receives an extra point at the end.</p> <p>When all labels are placed on the poster, the teacher corrects any wrong placements with the students and proclaims the winning team. This team will earn one more point in the Class Dojo app used by their English teacher.</p> <p>Finally, the teacher asks the students how many items can they count on the hideout and waits for the answer “Twenty-three!”. The teacher then says: “Do you know who loves to count everything in Neverland? John! John loves to count everything and he is so curious. Are you curious? Do you like to count things? 1, 2, 3, 4, ...?”. The students may answer using these formats: “Yes!”, “No!”/ “Yes, I do.”, “No, I don’t”. The teacher then presents the next activity saying: “Well, John has made a big report on Neverland, but some parts are missing. Let’s help John finish his report!”.</p> <p>Step 5 <u>Jonh Darling’s Neverland Report: numbers revision</u></p> <p>The teacher asks the students to retrieve their pencil cases and delivers the worksheet entitled “John Darling’s Neverland Report” (Resource 3). Individually, the students must write down the parts of the sentences missing from the report with the help of visual aids and given words. The students have 10 minutes to complete this task, as the teacher projects into the board a digital clock.</p> <p>The students with more difficulties will be aided by the teacher, who will walk around their seats to answer any doubts. The student diagnosed with dyslexia will receive a conditioned worksheet that suits her learning (Resource 4).</p> <p>When the time passes, the teacher will correct the exercises on the Ipad so that every student may follow the correction easily. If the students request more time to finish the exercise, the correction may occur in the next lesson.</p>	<ul style="list-style-type: none"> • Language Skills (Reading and Writing); • Communication; • Curiosity; • Motivation. 	<p>12’</p>
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John is a very curious boy!
He wants to know EVERYTHING about Neverland.
Can you help him make his report?
Write down the sentences, following the example, using the words given below.


mermaids	flowers	pirates	trees	fairies	Indians
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Neverland has got - 55 
Neverland has got fifty five mermaids.

Neverland has got - 37 
1. Neverland has got _____.

Neverland has got - 93 
2. Neverland has got _____.

Neverland has got - 46 
3. Neverland has _____.

Neverland has got - 77 
4. Neverland has _____.

Neverland has got - 100 
5. Neverland _____.

- Self-Assessment Skill;
- Communication;

4'

Step 6




Self-assessment and Homework




Lastly, the students are invited to fill in a short self-assessment questionnaire, in which they must evaluate their performance throughout the lesson, their behaviour, which was the easiest and the most challenging exercise, and their favourite part of the lesson. When they finish, the students glue the questionnaire to their notebook, so they don't lose it.

- Socio-emotional skills.
- Communication;
- Language Skill (Speaking)

1'

Self-Assessment: Lesson _ **PETER PAN** Project

Como foi o meu desempenho hoje? :   

O meu comportamento foi:   

Exercício mais fácil: _____

Exercício mais difícil: _____

A minha parte preferida: _____



For Homework, the students must bring toilet paper rolls to school to participate in the following lessons' activities.

Step 7

Saying Goodbye:

The teacher says goodbye to the students as she leaves the classroom. The students answer back the sentences: "Goodbye!"/ "Bye-bye!".

ANNEX 4. LESSON PLAN 3

<p style="text-align: center;">Lesson Plan 5/12 “Peter Pan” Project Unit</p>	 
Setting:	
<p style="text-align: center;">School X - 7/12/2021 10:30 – 11:30</p> <p style="text-align: center;">3rd Grade 23 students</p>	<p style="text-align: center;">Teacher: Rita Costa Marinho</p>
Aims:	Resources/Materials:
<ul style="list-style-type: none"> • To develop a meaningful connection with the students; • To create a safe and fun learning environment; • To revise previously taught contents (family members, parts of the house, the numbers until 100, verbs “to be”, “to have got” and the Present Simple in the affirmative form). • To enhance students’ creative and collaborative skills. • To further develop their literacy and their love for reading as well as their artistic sensibility. • To improve the student’s self-evaluation skills. 	<ul style="list-style-type: none"> • Characters’ Props • Powerpoint presentation • Plickers’ cards • Ipad / computer • Projector • Recycled materials (toilet paper rolls, coloured papers, string, cardboard, feathers, etc.) • Self-assessment questionnaire
Aprendizagens Essenciais:	
<p>Áreas Temáticas/Situacionais: Saudações e apresentações elementares; numerais cardinais até 50; família.</p> <p>Competência Comunicativa: Compreensão oral:</p> <ul style="list-style-type: none"> • Compreender palavras e expressões muito simples, comunicadas de forma clara e pausada; identificar sons e entoações diferentes na língua inglesa por comparação com a língua materna; identificar ritmos em rimas, lengalengas e canções em gravações 	

áudio e audiovisuais; acompanhar a sequência de histórias conhecidas, muito simples e curtas, com apoio visual/audiovisual.

Compreensão escrita:

- Identificar vocabulário familiar acompanhado por imagens; compreender pequenas frases com vocabulário conhecido; fazer exercícios de leitura (silenciosa/em voz alta) de palavras acompanhadas de imagens para assimilar combinações de sons e de letras mais frequentes.

Interação oral:

- Fazer perguntas, dar respostas sobre aspectos pessoais; interagir com o professor, utilizando expressões/frases muito simples, tais como formas de cumprimentar, despedir-se, agradecer, responder sobre identificação pessoal e preferências pessoais.

Interação escrita:

- Preencher um formulário (online ou em formato papel) muito simples com informação pessoal;

Produção oral:

- Comunicar informação pessoal elementar; expressar-se com vocabulário limitado, em situações organizadas previamente.

Produção escrita:

- Ordenar letras para escrever palavras e legendar imagens; copiar e escrever palavras aprendidas.

Competência Estratégica:

Comunicar eficazmente em contexto:

- Valorizar o uso da língua como instrumento de comunicação, dentro e fora da sala de aula, e de reformular a linguagem; usar a linguagem corporal para transmitir mensagens ao outro; preparar, repetir e memorizar uma apresentação oral, muito simples, como forma de promover a confiança; expressar de forma muito simples o que não compreende; apresentar uma atividade Show & Tell à turma ou outros elementos da comunidade educativa.

Trabalhar e colaborar em pares e pequenos grupos:

- Revelar atitudes como, por exemplo, saber esperar a sua vez, parar para ouvir os outros e refletir criticamente sobre o que foi dito, demonstrar atitudes de inteligência emocional, utilizando expressões como please e thank you; solicitar colaboração; planejar, organizar e apresentar uma tarefa de pares ou um trabalho de grupo.

Pensar criticamente:

- Seguir um raciocínio bem estruturado e fundamentado e apresentar o seu próprio raciocínio ao/s outro/s, utilizando factos para justificar as suas opiniões; refletir criticamente sobre o que foi dito, fazendo ao outro perguntas simples que desenvolvam a curiosidade.

Relacionar conhecimentos de forma a desenvolver a criatividade em contexto:

- Cantar, reproduzir rimas, lengalengas e participar em atividades dramáticas; ler e reproduzir histórias; desenvolver e participar em projetos e atividades interdisciplinares.

Desenvolver o aprender a aprender em contexto de sala de aula e aprender a regular o processo de aprendizagem:

- Reconhecer o significado de palavras muito simples, agrupadas por áreas temáticas e acompanhadas de imagens; realizar atividades simples de auto e heteroavaliação: portefólios, diários e grelhas de progressão de aprendizagem.

Contents	Strategies	Attitudes
<p>Vocabulary:</p> <ul style="list-style-type: none"> • Parts of the house: kitchen, bedroom, living room, dining room, bathroom, playroom. • Numbers from 0-100. • Family members: mother, father, grandmother, grandfather, aunt, uncle, son, daughter. <p>Grammar:</p> <ul style="list-style-type: none"> • Verbs: “to be” and “to have got” in the affirmative, negative and interrogative form. • The Present Simple in the affirmative form. • Prepositions of place: in, on, under, between, next to, in front of. 	<ul style="list-style-type: none"> • Storytelling activity; • Gamified revision exercise: Plickers’ game. • Arts and Crafts activity; • Pair-work; • Answering self-assessment questionnaires. 	<p>Value and respect the students' individuality and self-expression;</p> <p>Enhance the students' curiosity, motivation, and sense of initiative;</p> <p>Develop the students' ability to think creatively and collaboratively.</p>
Skills		
Language Skills: Speaking, Listening and Reading.	21st Century Skills:	

	Communication; Collaboration; Curiosity; Creativity; Literacy; Motivation and Initiative.
Summary:	
“Peter Pan” storytelling activity. Revision activity – Plicker’s game. “Let’s make a pirate!” - arts and crafts exercise. Self-assessment questionnaire.	

Lesson Procedures

Strategies	Skills	Time
<p>Step 1 <u>Greetings:</u> The students are welcomed into the class by the teacher at the door. The teacher presents four greeting options to the students: waving hello, a handshake, a high-five, and a hug. Each student chooses a greeting to greet the teacher and say "Hello!"/"Good Morning!"/"Good afternoon!" and sits at his / her table. When every student has been greeted, the teacher closes the door and goes to step 2.</p> <p>Step 2 <u>Storytelling activity:</u> The students are invited to close their eyes, take three deep breaths and open their eyes again after hearing the teacher say: <i>Storytime is starting now, storytime is starting now. I will listen, listen now. Storytime is starting now.</i> Due to the sanitary restrictions, the students must remain in their seats during this activity. The teacher initiates her PowerPoint presentation and asks the students to remember where they had left off on the last lesson asking the following questions: <i>"Do you remember what happened in the story before?"/ "Where were the Darlings?"/ "Where was Peter Pan?"</i>. The students may participate in these formats: <i>"The pirates took the Darlings!"/ "He was sleeping/asleep"</i>. The teacher then resumes the story of <i>Peter Pan</i>, aided by the illustrations on the PowerPoint presentation and visual aids previously made by her. E.g. teacher: <i>"So the lost boys and the Darling siblings were captured by... Who captured them? "</i>, Students: <i>"The pirates!"</i>; or Teacher: <i>"And Peter Pan defeated Captain... What's was his name again? Captain...?"</i> / Students: <i>"Captain Hook!"</i>. The teacher may also interrupt the story by asking the students what they see in the illustrations projected on the screen so that visual components may aid the students' language acquisition. E.g. Teacher: <i>"So Peter Pan called the crocodile. Can you see any crocodile?"</i> Students: <i>"Yes!"</i>, teacher: <i>"Can you point to the crocodile?"</i>. At the end of the story, the teacher stops and asks the students how they felt about the story overall, and if they wish to hear more stories in this way. E.g. <i>"And sometimes Wendy can still see Peter Pan flying in the London sky! The end. Glory, glory, that's the end of our story. (...) Did you</i></p>	<ul style="list-style-type: none"> • Communication; • Socio-Emotional Skills; • Language Skill (Speaking). <ul style="list-style-type: none"> • Language Skills (Listening and Speaking); • Communication; • Creative thinking; • Literacy; • Curiosity; • Motivation. 	<p>5'</p> <p>10'</p>

like the story? Students: "Yes!/No!", teacher – "Who was your favourite character? And why?" (...) Would you like to listen to more stories like this?"

Step 3

Plickers' revision game:

The students are divided into pairs previously selected by the teacher (List 1) and are asked to sit together (Instruction 1). The teacher gives each pair of students a Plickers' card and starts explaining the activity as she projects the game on the screen (Instruction 2). Each pair must answer as many questions correctly in the Plickers game by manoeuvring the card accordingly. The number of right answers given by each group will determine the number of props/accessories provided by the teacher on the following arts and crafts activity. (These accessories will be bonus features so that if any group does not manage to have a single answer right, they will still be able to create their pirate using the class materials). The teacher reads the questions aloud to facilitate the students' understanding of the task and gives the students 10 seconds to discuss the answer with their peers (Instruction 3). After the time is over, the students must raise their cards in the position they believe to be correct. Then, the teacher will use the iPad's camera to register their answers, and finally, reveal the correct option on the screen. These actions will be repeated 7 times (the number of questions of the game). In the end, the teacher reveals the winner group and presents the next activity (Instruction 4).

Instruction 1: *"Very well Explorers. Now, let's play a group game! So first, let's meet our teammates. After I say your names, please sit next to your teammate as quickly as possible. First, we have Ana Francisca and Martim. Please go sit together. Next up, we have...."*

Instruction 2: *"Okay, now that we are all settled and ready to go, I'm going to give you a card. Look closely at the card and tell me what you see. Do you see any letters in there? (Yes) Very well, can anyone tell me what letters are there? (A; B; C;D) Great job! Okay, so this card will tell me which answer you want to give. If the letter A is on top of the image, you believe the correct answer is A. . If the letter B is on top of the image, you believe the correct answer is B. Let me show you! (The teacher exemplifies with her card,*

- Language Skills (Listening and Speaking);
- Communication;
- Collaboration;
- Motivation;
- Initiative.

10'

<p>projecting it into the screen so that every student may see). Do you all understand?"</p> <p>Instruction 3: <i>Very well. I'm going to give you a question and you have 10 seconds to talk to your teammates and decide on an answer. Then you must raise the card in the right position and I will scan the room with the iPad, like this (exemplifies). The team that gets more correct answers wins! Did everyone understand? (Yes!). Perfect, let's start!"</i></p> <p>Instruction 4: <i>"Well done everyone! The winning team is ...! Congratulations! Now, please take a look at your points. These points will be very important for our next activity. Please take notes of your points in your notebooks."</i></p> <p>Step 4 <u>"Let's Make a Pirate!" - Arts and Crafts activity:</u> In the same groups as in the previous activity, the students are invited to create a pirate out of recycled materials (Instruction 5). These pirates will be used on a Show and Tell presentation made by the students which will occur in the next lesson. The students must build their character out of recycled materials provided by the teacher, such as toilet paper rolls, coloured papers and string, as well as their materials like glue, colouring pencils, crayons, etc. An example will be projected on the screen by the teacher to help the students understand their tasks better (Instruction 6). In addition to the materials already mentioned, each group will have the opportunity to "purchase" special items from the teacher (such as eye patches, parrots and wooded legs), using the points they earned on the previous activity as currency. The teacher will use the teacher's table as a "market" and display the different items that the students can choose from to add to their pirate. However, they can only take as many items as the points they have gained during the game. (E.g. If the group got 5 correct answers, the students can take 5 items from the materials table. If the group got 7 correct answers, the students can take 7 items. If the group got 0 correct answers, they can't take any items) (Instruction 7). The students' creativity and collaboration will be taken into consideration during this activity, so the teacher will walk by their seats answering any questions or doubts, as well as taking notes of the students' collaborative and creative skills.</p>	<ul style="list-style-type: none"> • Artistic sensibility; • Communication; • Collaboration; • Creativity; • Motivation; 	<p>30'</p>
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Instruction 5: “So tell me, do you like pirates? (Yes!/No!) Why do you like them? (...) I love pirates. They are so cool. I wonder if we could do a pirate impersonation. Can you do it? (Yes!) Let’s give it a try: ARRRRRR! (ARRRRR!). How scary! That was perfect! Now, what does a pirate look like? What does a pirate need to be a pirate? (A hat! A parrot! A wooded leg!) Great job, that’s right! So, I have a challenge for you. Let’s create our own pirate and, next lesson, let’s present it to our class! In this lesson, you will make your group pirate. I brought some recycled materials for you to use as you wish and some special items. Do you want to see them? (Yes!). Remember, this is a group project, so please listen to your teammates and respect their ideas!”

Instruction 6: “I’m projecting on the screen an example of a pirate made out of recycled materials. You can use it as inspiration, but please remember that I want you to be creative! Surprise me! I want to see amazing pirates!”





Instruction 7: “And now, the last thing. Do you remember how many points you got in the Plickers’ game? Very well. In front of me, I have seven special items. Each item costs a point. You must choose what items you want for your pirate, but you can only take the same number of items as your number of points. If you had two points, you can choose two items. If you had 5 points, you can take 5 items. Do you understand? Let me exemplify. Ana Francisca and Martim, how many points did you have? (x) Okay, so you can take x items. Do you all understand? Okay. Then when I call your group, please come to the teacher’s desk to choose your items. The rest of the class please start working on your pirate! You must finish it today, don’t forget. You may start!”

- Self-Assessment Skill;
- Communication;

4’

<p>Step 5 <u>Self-assessment</u> Lastly, the students are invited to fill in a short self-assessment questionnaire, in which they must evaluate their performance and collaboration throughout the lesson, their behaviour in class and towards their pair, and their favourite part of the lesson. When they finish, the students glue the questionnaire to their notebook, so they don't lose it (Instruction 8).</p> <p>Instruction 8: <i>“Very well Explorers! This was a great class. Now, let's fill in our self-assessment questionnaires. Write down the date and fill the questionnaire, please. Take out your English notebooks and glue the questionnaire in them, please”.</i></p> <p>Step 6 <u>Saying Goodbye:</u> The teacher says goodbye to the students as she leaves the classroom. The students answer back the sentences: “Goodbye!”/ “Bye-bye!”.</p>	<ul style="list-style-type: none"> • Socio-emotional skills. • Communication; • Language Skill (Speaking) 	<p>1'</p>
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ANNEX 5. LESSON PLAN 4

<p style="text-align: center;">Lesson Plan 10/12 “Peter Pan” Project Unit</p>	 
Setting:	
<p style="text-align: center;">School X –21/01/2022 15:00 –16:00</p> <p style="text-align: center;">3rd Grade 23 students</p>	<p style="text-align: center;">Teacher: Rita Costa Marinho</p>
Aims:	Resources/Materials:
<ul style="list-style-type: none"> • To develop a meaningful connection with the students; • To create a safe and fun learning environment; • To revise previously taught contents: (numbers until 100, physical description, food, animals, weekdays, adverbs “always”, “sometimes” and “never”, verbs “to be”, “to have got”, and the Present Simple in the affirmative form and negative form). • To enhance students’ creative and collaborative skills. 	<ul style="list-style-type: none"> • Ipad / Projector • Project Questionnaires • Powerpoint presentation.
Aprendizagens Essenciais:	
<p>Áreas Temáticas/Situacionais: Saudações e apresentações elementares; numerais cardinais até 50; dias da semana, animais de estimação e vestuário.</p> <p>Competência Comunicativa:</p> <p>Compreensão oral:</p> <ul style="list-style-type: none"> • Compreender palavras e expressões muito simples, comunicadas de forma clara e pausada; identificar sons e entoações diferentes na língua inglesa por comparação com a língua materna; identificar ritmos em rimas, lengalengas e canções em gravações áudio e audiovisuais; acompanhar a sequência de histórias conhecidas, muito simples e curtas, com apoio visual/audiovisual. <p>Compreensão escrita:</p>	

- Identificar vocabulário familiar acompanhado por imagens; compreender pequenas frases com vocabulário conhecido; fazer exercícios de leitura (silenciosa/em voz alta) de palavras acompanhadas de imagens para assimilar combinações de sons e de letras mais frequentes.

Interação oral:

- Fazer perguntas, dar respostas sobre aspetos pessoais; interagir com o professor, utilizando expressões/frases muito simples, tais como formas de cumprimentar, despedir-se, agradecer, responder sobre identificação pessoal e preferências pessoais.

Interação escrita:

- Preencher um formulário (online ou em formato papel) muito simples com informação pessoal;

Produção oral:

- Comunicar informação pessoal elementar; expressar-se com vocabulário limitado, em situações organizadas previamente.

Produção escrita:

- Ordenar letras para escrever palavras e legendar imagens; copiar e escrever palavras aprendidas.

Competência Estratégica:

Comunicar eficazmente em contexto:

- Valorizar o uso da língua como instrumento de comunicação, dentro e fora da sala de aula, e de reformular a linguagem; usar a linguagem corporal para transmitir mensagens ao outro; preparar, repetir e memorizar uma apresentação oral, muito simples, como forma de promover a confiança; expressar de forma muito simples o que não compreende; apresentar uma atividade Show & Tell à turma ou outros elementos da comunidade educativa.

Trabalhar e colaborar em pares e pequenos grupos:

- Revelar atitudes como, por exemplo, saber esperar a sua vez, parar para ouvir os outros e refletir criticamente sobre o que foi dito, demonstrar atitudes de inteligência emocional, utilizando expressões como please e thank you; solicitar colaboração; planear, organizar e apresentar uma tarefa de pares ou um trabalho de grupo.

Pensar criticamente:

- Seguir um raciocínio bem estruturado e fundamentado e apresentar o seu próprio raciocínio ao/s outro/s, utilizando factos para justificar as suas opiniões; refletir criticamente sobre o que foi dito, fazendo ao outro perguntas simples que desenvolvam a curiosidade.

Relacionar conhecimentos de forma a desenvolver a criatividade em contexto:

- Cantar, reproduzir rimas, lengalengas e participar em atividades dramáticas; ler e reproduzir histórias; desenvolver e participar em projetos e atividades interdisciplinares.






Desenvolver o aprender a aprender em contexto de sala de aula e aprender a regular o processo de aprendizagem:

- Reconhecer o significado de palavras muito simples, agrupadas por áreas temáticas e acompanhadas de imagens; realizar atividades simples de auto e heteroavaliação: portefólios, diários e grelhas de progressão de aprendizagem.

Contents	Strategies	Teacher's Attitudes
<p>Vocabulary:</p> <ul style="list-style-type: none"> • The numbers: 0-100; • Physical Description: hair, eyes, clothing, accessories, etc.; • Food: pasta, burgers, pizza, fruits, vegetables, etc.; • Animals: tiger, parrot, lion, crocodile, cat, dog, etc.; • Weekdays. <p>Grammar:</p> <ul style="list-style-type: none"> • The Present Simple in the affirmative and negative form. • Verbs "to be" and "to have got". • Adverbs of frequency: "always", "sometimes" and "never". 	<ul style="list-style-type: none"> • Students' "Show and Tell" preparation and oral presentation; • Written questionnaires; 	<p>Value and respect the students' individuality and self-expression;</p> <p>Enhance the students' curiosity, motivation, and sense of initiative;</p> <p>Further develop their literacy and love for reading.</p> <p>Develop the students' ability to think creatively and collaboratively.</p>
Skills		
Language Skills: Speaking and Writing.	21st Century Skills: Communication, Collaboration, Creativity, Initiative and Literacy.	

Summary:
<p>Students' "Show and Tell" preparation and oral presentation. Peter Pan Project's questionnaire filling.</p>

Lesson Procedures

Strategies	Skills	Time	Objectives
<p>Step 1 <u>Greetings:</u> The students are welcomed into the class by the teacher at their seats. The teacher asks each of the students how they feel this afternoon: sad, happy, tired, energetic, great, (...); listens to their answers and gives them a hi-five. When every student has been welcomed, the teacher moves to the board.</p>	<ul style="list-style-type: none"> • Communication; • Socio-Emotional Skills; • Language Skill (Speaking). 	2'	After this step, the students feel more relaxed and motivated to begin the class. The connection between the class and the teacher is also developed.
<p>Step 2 <u>Lesson's summary:</u> The teacher directs herself to the board and sticks the activities' flashcards that describe today's lesson:</p> <div style="display: flex; align-items: center; margin-bottom: 10px;">  →  →  </div> <div style="display: flex; align-items: center;">  →  </div> <p>The teacher explains the class's steps to facilitate students' understanding of their learning process and moves on to Step 3.</p> <p>Instruction: "Today, we will finish the Peter Pan project, and we will present our pirates. First step: in pairs, we are going to write a presentation for our pirates. In the second step, we will present our pirates to the class. And finally, in the last step, you are going to help me with a task. You are going to do a</p>	<ul style="list-style-type: none"> • Language Skill (Listening); • Communication; • Curiosity. 	2'	This step will facilitate the students' understanding of their learning process and guide their activities.

<p>questionnaire about the project. A questionnaire is similar to a worksheet where you write your opinion about the project”.</p>			
<p>Step 3 <u>Student’s “Show and Tell” preparation:</u> The teacher initiates this step by describing a “Show and Tell” presentation to scaffold students’ understanding. The students are then invited to prepare a “Show and Tell” presentation of the pirates created in the previous lesson with their assigned pair. Later, the teacher projects on the screen the list of items the students’ presentation must contain to be a success and asks if the students have any questions.</p> <p>The list will follow this format:</p> <ul style="list-style-type: none"> - Pirate’s Name and Age; - Pirate’s Physical Description; - Something the pirate likes and something the pirate doesn’t like; - An activity the pirate always does, sometimes does or never does. <p>The students have 20 minutes to complete this task, and the teacher will project a digital clock to help students’ time management.</p> <p>(Note: If some students are quicker at this task than others, they can start filling the project’s questionnaire (Step 5), which the teacher will hand out to them).</p> <p>Instruction: “Before we begin our “Show and Tell” presentation, do any of you know what a “show and tell” presentation is? (“No.”) That’s okay. I will explain it to you. A “Show and Tell” presentation is a presentation where you show an object, book, pet, or toy, and you tell your colleagues and teacher about it. For example: “This is my necklace. My grandmother gave me this necklace. It is golden and very beautiful. I like it very much”. This is what I want you to do with your pirates. I want a very simple presentation. I want you to make a similar presentation about your pirates with your pairs. You will write it first in your</p>	<ul style="list-style-type: none"> • Language Skill (Writing); • Communication; • Collaboration; • Creativity. 	<p>20’</p>	<p>This step develops the students’ written skills and revises the previously learned English contents they have been introduced to. It also scaffolds the lesson’s next step, the oral presentation, by providing the students with a written guide to facilitate their performance. At the same time, by doing this activity in pairs, the students’ collaborative skills are further developed.</p>

<p>notebooks, I will pass by your seats to correct it, and then you will present it to the class. You have 20 minutes to do your presentations. When you finish, please cross your arms so that I can correct your text. You may start”.</p>			
<p>Step 4 <u>Students’ “Show and Tell” oral presentation:</u> The students are invited to present their pirate in front of the class. The order of the presentations will follow this format:</p> <ol style="list-style-type: none"> 1. Ana Francisca and Martim 2. Clara and Maria Inês 3. Carolina and Laura 4. Diogo Frutuoso and Eva 5. Diogo Freitas and Helena 6. Diogo Costa and Sofia 7. Hugo and Mariana Santos 8. Maria Pinto and Pedro(*) 9. Maria Cunha and Salvador(*) 10. Mariana F. and Miguel 11. Tiago and Carminho <p>Each group comes up to the front of the classroom while the other students listen to their presentation. In the end, the students will evaluate their colleagues work, so they must pay attention to their colleagues’ presentations. The teacher will take notes of the students’ performance for their evaluation and pictures for the project’s report. After each pair presents, the teacher asks the students to raise a coloured pencil to demonstrate how they felt about their colleagues’ performance: blue for “perfect”, green for “good”, yellow for “a little more work needed” and red for “a lot more work needed”. Every presentation will be evaluated by the class and the students who have presented so that the students have a self-assessment of their work and feedback from their peers. The teacher will also provide some feedback to the students.</p> <p>(*) Note: Pedro and Maria Cunha will not be present in this class. Salvador and Maria will need</p>	<ul style="list-style-type: none"> • Language Skill (Speaking); • Communication; • Collaboration; • Initiative; 	20’	<p>This step helps develop the students’ language skills and their collaborative ones. This step also improves the students’ relationship with oral presentations by allowing them to train this type of life-long learning activity since they are young learners. At the same time, by presenting in pairs, the students will feel less stressed and more supported by their colleagues. Appropriate feedback will also support their learning process.</p>




<p>extra support from the teacher and make shorter presentations. If any more students are absent from class, the teacher will also provide additional support for the students who don't have their partners present.</p>			
<p>Step 5 <u>KWL chart:</u> The teacher asks the students to open their notebooks where they glued the KWL chart they did in the first lesson of the Peter Pan project. The teacher asks three students for their ideas, writes them on the board and asks the students to copy it to their charts. The teacher asks the students what they should write in the last column: "What I learned". The students are invited to write their ideas and thoughts as well in the last column. Finally, the teacher will take some photographs of the students' charts and move to the next step.</p>	<ul style="list-style-type: none"> • Communication; • Collaboration; • Curiosity; • Literacy. • Language Skill (Writing) 	10'	This step will provide closure to the students' work in the project's sessions and allow them to reflect on their learning process. It also develops the students' self-esteem by showing them how much they have learned in a short time and how far they have come since the first session.
<p>Step 6 (If there is enough time) <u>Peter Pan Project's Questionnaire:</u> The students are invited to fill in a questionnaire addressed to the Peter Pan Project they have experienced in the previous lessons. The teacher explains why the students are doing this activity and how to do it correctly. Then she asks two students to hand out the questionnaires to their colleagues. After the students finish, they must deliver the questionnaire to the teacher, and they may tidy and clean their desks. Note: If this activity proves too time-consuming, the teacher will hand the questionnaires to the students in the next lesson.</p>	<ul style="list-style-type: none"> • Communication; • Collaboration; • Critical thinking; • Curiosity; 	5'	This step will develop the students' critical thinking skills by individually and anonymously reflecting on the project's process. It also develops their sense of collaboration by asking them to help their

			teacher with her work.
<p>Step 7</p> <p><u>Saying Goodbye:</u></p> <p>The teacher says goodbye to the students as she leaves the classroom. The students answer back the sentences: “Goodbye!”/ “Bye-bye!”.</p>	<p>Step 6:</p> <ul style="list-style-type: none"> • Socio-emotional skills. • Communication; • Language Skill (Speaking) 	1’	<p>This step reinforces a respectful and kind relationship between the students and the teacher and uses the language in an authentic conversational context.</p>

ANNEX 6. THE PETER PAN PROJECT’S RESOURCES

ANNEX 6.1. KWL CHART

PETER PAN

L <i>What I Learnt</i>	
W <i>What I Want to Know</i>	
K <i>What I Know</i>	

ANNEX 6.2. PETER PAN FLASHCARDS



ANNEX 6.3. “DRAW YOUR NEVERLAND” HOMEWORK ACTIVITY

PETER PAN

3rd Grade - Explorers

Peter Pan, Tinker Bell,
Wendy, John and Michael
are on their way to
Neverland!

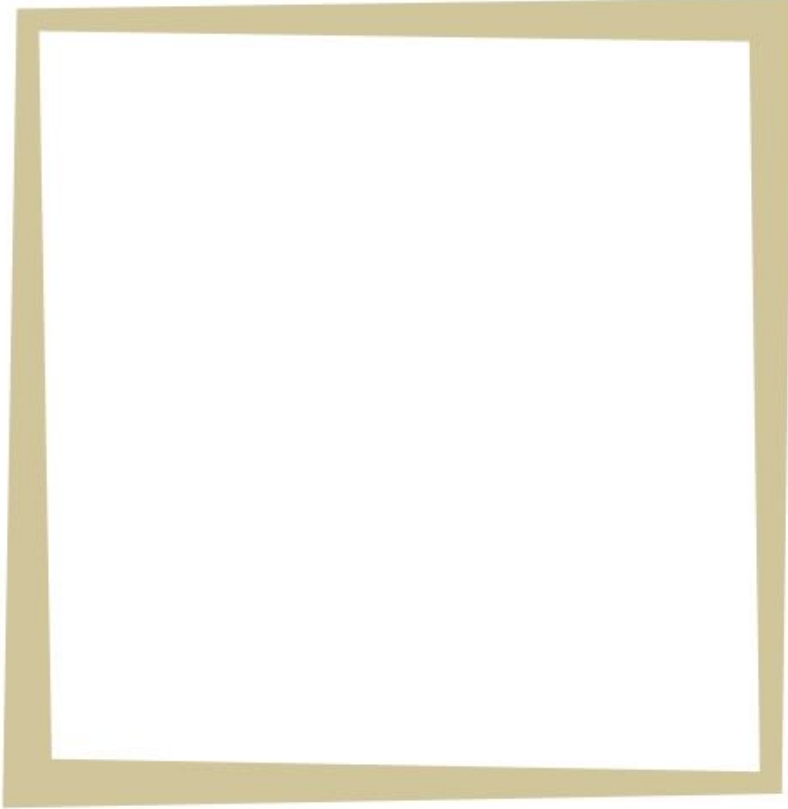
**What do you think
Neverland is like?**

Does it have Dinosaurs?
Does it Have Princesses?
Does it have Chocolate
Fountains?

Draw your own Neverland!

You can use any materials
you want.

Have fun and Fly!




Name: _____ Date: _____

ANNEX 6.4. WORKSHEET


John is a very curious boy!
He wants to know EVERYTHING about
Neverland.

Can you help him make his report?

Complete the gaps with the number in brackets and a word in the box below. 

John Darling's Neverland Report


mermaids	flowers	pirates	trees	fairies	Indians
----------	---------	---------	-------	---------	---------

Neverland has got – (55) 
Neverland has got fifty-five mermaids.

Neverland has got – (37) 
1. Neverland has got _____.

Neverland has got – (93) 
2. Neverland has got _____.

Neverland has got – (46) 
3. Neverland has _____.

Neverland has got – (77) 
4. Neverland has _____.

Neverland has got – (100) 
5. Neverland _____.


Name: _____

Date: ___/___/___

ANNEX 6.5. SPECIAL NEEDS STUDENT'S WORKSHEET


John is a very curious boy!
He wants to know EVERYTHING about
Neverland.

Can you help him make his report?


Complete the gaps with the number in
brackets and a word in the box below. 

John Darling's Neverland Report


mermaids	flowers	seventeen	thirteen	fairies	twelve
three	fifteen	pirates	trees	twenty	Indians

Neverland has got - 15 


Neverland has got fifteen mermaids.

Neverland has got - 17 


1. Neverland has got _____.

Neverland has got - 13 


2. Neverland has got _____.

Neverland has got - 12 

3. Neverland has _____.

Neverland has got - 3 

4. Neverland has _____.

Neverland has got - 20 

5. Neverland _____.

Name: _____

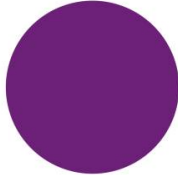
Date: ___/___/___

ANNEX 6.6. PLICKERS QUIZZ

Explorers Set 1

R Marinho

1 What colour is this?



- A Blue
- B Black
- C Purple
- D Purpel

2 What's this?



- A Living room
- B Bathroom
- C Bedroom
- D Dining room

3 Stella is Mr Star and Mrs Star's ...



- A cousin.
- B son.
- C daughter.
- D aunt.

4 Who is he?



- A Captain Hook
- B Smee
- C John
- D Captain Barbosa

5 Choose the correct option.



- A John play the guitar.
- B John plays the guitar.

Explorers Set 2

R. Marinho

1 Where is Tinker Bell?



- A She is on the mushroom.
- B She is under the mushroom.
- C She is in front of the mushroom.
- D She is next to the mushroom.

2 Choose the correct answer.



- A Peter Pan hasn't got a green hat.
- B Peter Pan haven't got a blue hat.
- C Peter Pan hasn't got a blue hat.
- D Peter Pan has got a blue hat.

ANNEX 6.7. THE LOST BOYS' HIDEOUT POSTER



ANNEX 7. STUDENTS QUESTIONNAIRE

P.PORTO

ESCOLA
SUPERIOR
DE EDUCAÇÃO

Questionário "Peter Pan Project"

1 - Já conhecias a história do "Peter Pan"?

Sim | Não | Não sei

2 - Gostaste de ouvir a história do "Peter Pan"?

Gostei Muito | Gostei | Gostei de Algumas Partes | Não Gostei

3 - Gostaste das aulas do "Projecto Peter Pan"?

Gostei Muito | Gostei | Gostei de Algumas Partes | Não Gostei

4- Depois do projeto, sentes que o teu nível de Inglês:

Melhorou | Ficou Igual | Piorou

5 - Achas que aprendeste mais do que a história do Peter Pan durante o projeto?

Sim | Não | Não sei

6 - Se respondeste que sim na pergunta 5, o que aprendeste?

7 - Selecciona a tua atividade ou atividades preferidas do projeto

Ouvir a história

Construção do Pirata

KWL chart

Desenhar a Neverland

Jogos de Memória

Apresentação do Pirata

Jogo da Casa

Ficha dos Números

8 - O que mudavas ou acrescentavas no projeto?

ANNEX 8. STUDENTS QUESTIONNAIRE'S ANSWERS

Perguntas		Respostas							
1	Sim	Não		Não Sei					
	14	4		1					
2	Gostei Muito	Gostei		Gostei de Algumas Partes				Não Gostei	
	16	2		1				0	
3	Gostei Muito	Gostei		Gostei de Algumas Partes				Não Gostei	
	16	3		0				0	
4	Melhorou	Ficou Igual		Piorou					
	15	4		0					
5	Sim	Não		Não Sei					
	8	0		11					
6	Respostas								
	"Aprendi os nomes de cada uma das personagens".								
	"Aprendi que 'oven' é forno".								
	"Aprendi mais inglês".								
	"Não sei".								
	"Aprendi a história do Peter Pan e aprendi palavras novas."								
	"Aprendi a apresentar bem um texto em inglês e melhorei muito no inglês".								
	"Que o Peter Pan foi atrás da sombra".								
	"A falar bem".								
	"Aprendi mais palavras em inglês".								
7	Todo s	Ouvir a História	Jogos de Memória	Jogo da Casa	Construção do Pirata	Desenhar a Neverland	Apresentação do Pirata	KWL Chart	Ficha dos Números
Respostas	4	9	6	5	11	7	4	1	2
8	Respostas								
	Nada								12
	Um quizz em inglês sobre o Peter Pan								1
	Não sei								2
	Gostava que para a próxima tragas a história do Spiderman								1
	Coisas diferentes e novas								1
	Teatro sobre os piratas								1
	Fazer um barco de papelão								1

ANNEX 9. TEACHERS QUESTIONNAIRE

4/7/22, 2:16 PM

Percepções dos docentes sobre "Narrativização" na Sala de Aula de Inglês no 1.º CEB

Percepções dos docentes sobre "Narrativização" na Sala de Aula de Inglês no 1.º CEB

Este questionário visa enriquecer um relatório final de Mestrado de Ensino de Inglês no 1.º Ciclo do Ensino Básico na Escola Superior de Educação, intitulado "Peter Pan Project: Propostas de um Modelo de Narrativização para o Ensino de Inglês no 1.º CEB". Este questionário tem como principal objetivo compreender que representações os docentes de Inglês do 1.º CEB têm da narrativização como metodologia de ensino de uma língua estrangeira, da sua importância na aula de Inglês no 1º CEB e que vantagens e desvantagens ela traz a esse contexto. A duração do questionário terá aproximadamente 5 minutos. Muito obrigada pela sua colaboração!

***Obrigatório**

1. De 0 a 10 (Nada Importante a MUITÍSSIMO Importante) como classifica a importância das histórias e narrativas na sala de aula de Inglês? *

Marcar apenas uma oval.

	1	2	3	4	5	6	7	8	9	10	
Nada Importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	MUITÍSSIMO Importante

2. Considera as histórias ou as narrativas conteúdos multifacetados que permitem explorar outros conteúdos programáticos que não apenas os que estão contemplados no livro/história? *

Marcar apenas uma oval.

- Sim
 Não
 Talvez

3. Com que frequência conta histórias na sala de aula de inglês (tem momentos de storytelling)? *

Marcar apenas uma oval.

- Nunca
 Uma vez por ano letivo
 3 vezes por ano letivo
 5 ou mais vezes por ano letivo

4. De 0 a 5 (Nada Importante a MUITÍSSIMO Importante) como classifica a motivação dos alunos durante o momento de storytelling? *

Marcar apenas uma oval.

	0	1	2	3	4	5	
Nada Importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	MUITÍSSIMO Importante

5. Como classifica o feedback dos alunos quando momentos de storytelling estão presentes na aula? *

Marcar apenas uma oval.

- É um momento entediante.
- É um momento algo satisfatório.
- É um momento interessante.
- É um momento muito interessante.

6. Como classifica a importância das histórias e narrativas no desenvolvimento das crianças do século XXI? *

Marcar apenas uma oval.

	1	2	3	4	5	
Nada Importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito importante

7. Uma aula ou unidade narrativizada consiste na planificação e implementação de uma aula (ou conjunto de aulas) desenvolvida em torno de uma narrativa previamente escolhida pelo docente, ao invés de um conteúdo gramático e/ou programático. Esta pode ser uma narrativa presente num picturebook, numa obra literária, num filme, ou até mesmo em narrativas criadas pelo(a) professor(a) e/ou pelos próprios alunos. As atividades e os exercícios desenvolvidos na sessão seguem como fio condutor a narrativa elegida e podem focar-se na narrativa como um todo ou apenas em determinadas secções. Esta metodologia fornece momentos de aprendizagem e aquisição de língua e linguagem genuínos para os alunos utilizando a língua inglesa, de forma motivadora, criativa e inovadora. Alguma vez consideraria planificar ou usar nas suas aulas uma aula ou unidade narrativizada? *

Marcar apenas uma oval.

- Sim
 Não
 Talvez

8. Quais seriam as maiores vantagens deste tipo de metodologia para si? *

Marcar apenas uma oval.

- É uma metodologia que permite o desenvolvimento das competências do século XXI.
- É possível inserir qualquer conteúdo programático e/ou gramatical na(s) sessão(ões).
- Permite a utilização da língua num contexto genuíno.
- Pode aumentar a motivação dos alunos.
- Pode estimular a criatividade dos alunos.
- Tem múltiplas aplicações práticas.
- Outra: _____

9. Quais seriam as maiores desvantagens deste tipo de metodologia para si? *

Marcar apenas uma oval.

- Exige muito tempo de preparação (planificações, criação de recursos, etc.)
- Exige a adaptação na narrativa elegida ao nível de inglês dos alunos.
- Exige o conhecimento prévio, ou criação prévia, da narrativa.
- Pode tornar-se entediante para os alunos.
- Não é do agrado de todos os alunos.
- Não é do meu agrado.
- Outra: _____

10. Considera que os manuais escolares contêm recursos e/ou conteúdos que permitem momentos de storytelling, ou até unidades ou aulas narrativizadas? *

Marcar apenas uma oval.

- Sim
- Não
- Talvez

11. Se respondeu que sim à última questão, que conteúdos encontrou?

12. De 0 a 5 (Nada Importante a Muitíssimo Importante) como classifica a importância das histórias e narrativas para si enquanto docente? *

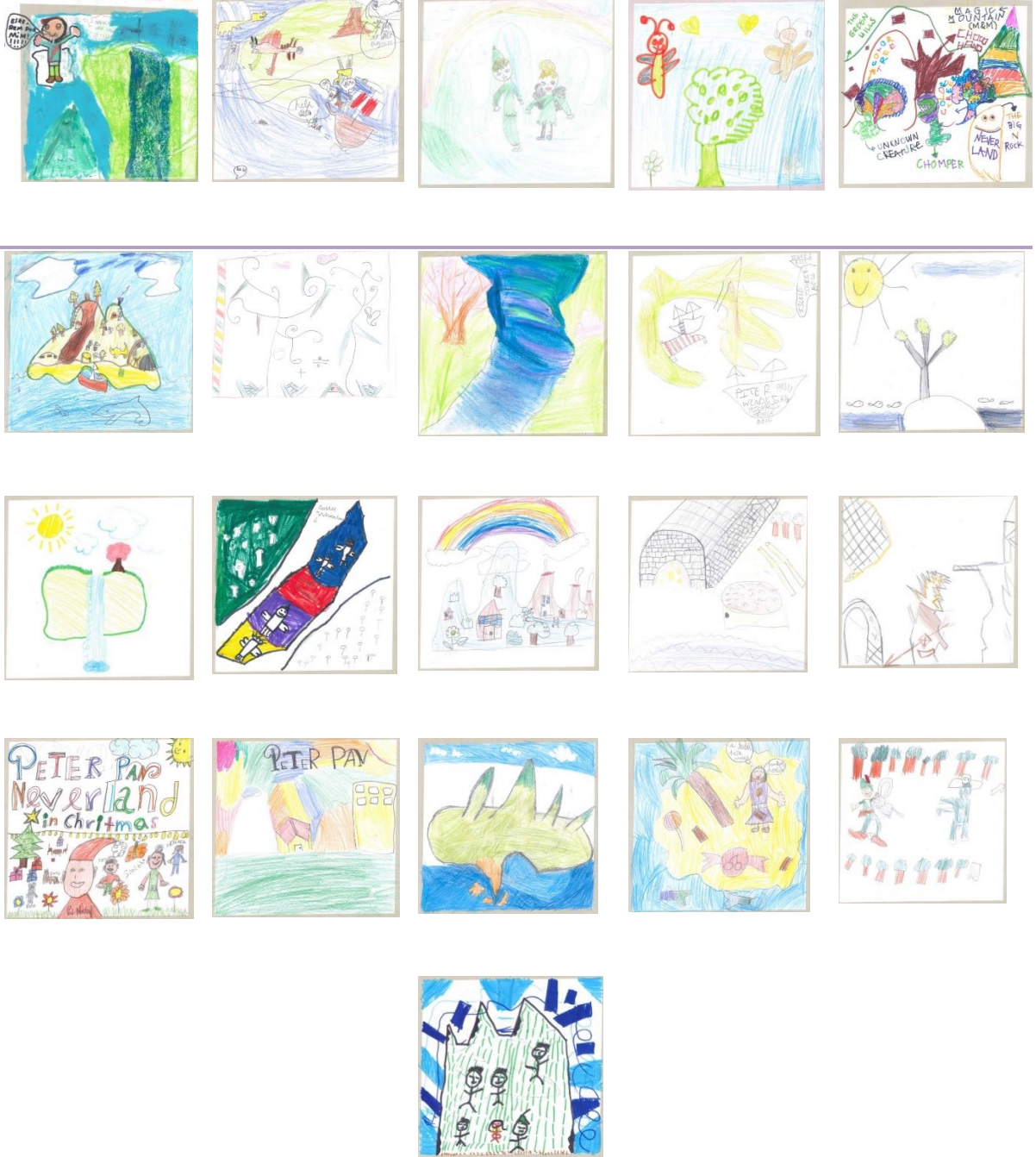
Marcar apenas uma oval.

	0	1	2	3	4	5	
Nada Importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muitíssimo Importante

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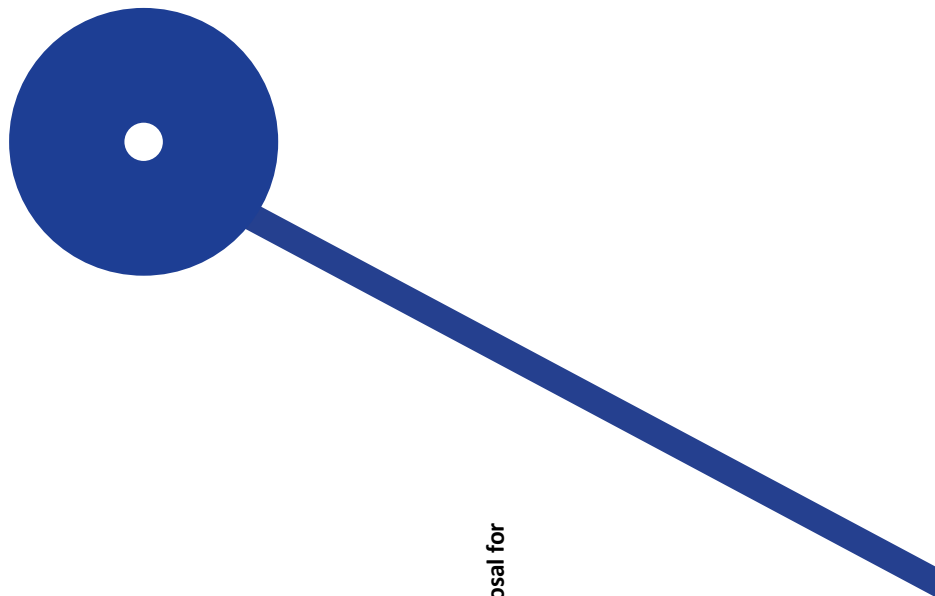
ANNEX 10. STUDENTS' NEVERLANDS



M

MESTRADO

Ensino de Inglês no 1.º Ciclo do Ensino Básico



“ Peter Pan Project” : A Narrativisation Model Proposal for
the Primary English Language Classroom

Rita Costa Marinho