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STORYTELLING IN THE 3rd KEY STAGE:

some suggestions to implement storytelling in the ESL

class in the 3rd key stage in a motivating way.

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Abstract

Storytelling is claimed to be a motivating resource to teach ESL. Nevertheless, this resource is not really popular in older learners classes. It is for that reason that this paper aims to research on motivating strategies to implement it with older learners as well as design, apply and assess an storytelling proposal for year 5 in Col·legi Lestonnac de Badalona. On the one hand, the results contribute to analyse English teachers' beliefs and practices concerning storytelling and, consequently, provide relevant data for the proposal design. On the other hand, the proposal suggests and reinforces the suitability of storytelling, especially of storybooks, as a motivating strategy to teach ESL to older learners. Finally, the research offers effective strategies to implement storytelling in the 3rd key stage of Primary education and evinces the need to raise awareness towards this resource and its link with active learning among the educational community.

Keywords: Storytelling, Primary Education, motivation, ESL, older learners.

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L'*storytelling* és reconegut com un recurs motivador per a l'ensenyament de l'anglès com a segona llengua. Tot i això, el seu ús encara no està del tot estès en etapes amb infants de més edat. És per això que aquest recerca vol identificar estratègies motivadores per a l'aplicació de l'*storytelling* en aquests àmbits. Així mateix, la recerca inclou el disseny, l'aplicació i l'avaluació d'una proposta d'*storytelling* per a dur a terme a l'aula d'anglès de 5è curs del Col·legi Lestonnac de Badalona. D'una banda, els resultats obtinguts ofereixen informació sobre la concepció i pràctica de l'*storytelling* existent avui en dia. Dades que, posteriorment, han estat rellevants per al disseny de la proposta. De l'altra, la discussió dels resultats destaca el valor de l'*storytelling,* concretament dels llibres de contes, com un mitjà motivador per a l'ensenyament de l'anglès a Cicle Superior. Finalment, la recerca ofereix estratègies eficaces per aplicar el recurs en aquesta franja de l'Educació Primària i evidencia la necessitat de conscienciar els educadors sobre les implicacions i beneficis de l'*storytelling* així com de la seva vinculació amb la participació activa per part de l'alumnat.

Paraules clau: *Storytelling*, Educació Primària, motivació, anglès com a segona llengua, Cicle Superior.

1. Introduction

Storytelling is widely claimed to be an effective and motivating resource. Not only do experts claim narrative as an essential and natural way of communication and knowledge, but they also agree on stories being a meaningful strategy to teach language. According to Wright (2008, p.4), "stories offer a major and constant source of life and of language experience". Consequently, storytelling results into a good strategy to teach English as a Foreign Language. Actually, stories such as "The Very Hungry Caterpillar" by Eric Carle or "The Gruffalo" by Julia Donaldson are usually well-known storybooks frequently used by a huge amount of English teachers.

However, storytelling, as it is reflected with the previously named titles, is often restricted to Young Learners and to an specific material: story books. Moreover, storytelling is usually applied following a sequence of tips and strategies that result more appropriate for young learners rather than older learners. Consequently, despite the certainty in storytelling benefits, it is still an underused resource in the older learners ESL classroom (Dagarin, Skela, and Kovac, 2013). Furthermore, when English teachers are asked about the implementation of storytelling in the 3rd key stage, there is a high percentage of them who use stories from textbooks, a kind of material often focused on language and that meaningfully differs from the ones mentioned before.

Taking into consideration that there is an agreement on the benefits of storytelling, this article aims to explore a deeper definition of storytelling, identify motivating strategies when using storytelling with older learners and, finally, to design, implement and assess a proposal applying those strategies mentioned. To do so, the following aims have been dealt with:

Aim 1: To understand the benefits of teaching English to older learners through storytelling.

Aim 2: To identify motivating strategies to implement storytelling in the 3rd key stage.

Aim 3: To contextualise and design a proposal to implement storytelling in the ESL classroom in the 3rd key stage.

Aim 4: To implement the proposal and assess it.

2. Theoretical framework

a. Storytelling as a resource for ESL lessons

Firstly, Daniel (2012, p.6) defines storytelling as "any activity in which a story is created or communicated". Consequently, storytelling should not be necessarily restricted to story books and different materials and resources may be welcomed. Moreover, the concept is defined with the emphasis on the "telling" issue. Therefore, storytelling goes beyond writing or reading stories, considering that there is a real need of interacting and communicating a message to an audience. The author adds that, in the classroom context, "storytelling becomes a social performance in which all members of the group make the story together" (Daniel, 2012, p.7). That is to say that storytelling as a teaching resource must foster students participation: avoid over teacher-centred explanations and encourage a common product built both by the students and the storyteller.

Secondly, regarding the use of storytelling in the ESL classroom, it is considered as an opportunity to combine and work on the different language skills in a meaningful context, an issue that would reinforce and support comprehension (Soler, 2014). Having said that, Abasi and Soori (2014, p.8), affirm that, by offering a meaningful context, "stories can make language comprehensible and memorable" as well as offer a real purpose for language use (Maurice, 2016). All in all, storytelling provides suitable conditions to encourage language learning and acquisition. Wright (2008, p.4) remarks the importance of contextualizing language and claims that during storytelling "children listen with a purpose. If they find meaning they are rewarded through their ability to understand, and they are motivated to try to improve their ability to understand even more".

Thirdly, and concerning the tendency in language education to overlook cultural terms to interpret communicative competence (Coste, Moore, & Zarate, 2009), real stories may also turn into real connections with the culture of the target language and, consequently, become a motivation for language learning (Ellis & Brewster, 2014): language is full of cultural nuances and the knowledge of it is crucial in order to make an appropriate use of the language. All in all, including real stories would promote the plurilingual and intercultural competence fostering awareness, appreciation and acceptance of other cultures (Deneme, Ada & Uzun, 2011; Savic, 2016). Moreover, it will encourage the use of the language for communication purposes and for taking part in intercultural interactions (Council of Europe,

Common European Framework for Languages, 2009). Besides, stories offer a wide variety of experiences and result into an effective tool to shift perspectives on experience and promote tolerance and respect toward differences (Ribeiro, 2016).

Finally, during storytelling the communicative competence is encouraged from an holistic approach (Murali & Narayanan, 2016; Dagarin, Skela and Kovac, 2013). On the one hand, storytelling seems to be an opportunity for the combined work of language skills (Brenner, 2014) and a springboard for language activities to encourage fluency and communication regarding speaking and writing responses that the storytelling experience may produce (Wright, 2008). Furthermore, other experts claim the benefits of storytelling on listening skills (Daniel, 2012) and vocabulary acquisition (Soleimani & Akbari, 2013). On the other hand, Kathleen (2013) states the necessity of students to communicate by using different tools and strategies and adds that storytelling provides new forms and patterns to foster communicative skills.

b. Storytelling as a motivating resource for ESL lessons with older learners

Abasi and Soori (2014) defend the suitability of stories for all ages supporting the idea of storytelling as an appropriate resource to include in older learners' lessons. Even some authors (Maurice, 2016) support the use of picture books with older learners claiming their potential to provide authentic, meaningful and motivating reasons to use the language. This leads to the question of how should storytelling be implemented in the ESL classroom with older learners (third key stage of Primary Education in the Catalan context) in order to engage and motivate them during the language learning process.

On the one hand, it has to be said that motivation is not stable, it is dynamic and can suffer a huge amount of variations both in short and long term periods (Waninge, Dörnyei & de Bot, 2014). Moreover, motivation is strongly linked with experiences of personal pleasure, satisfaction and fulfilment (Henry, Davydenko & Dörnyei, 2015). This fact gives some clues about the kind of experiences that should be expected from storytelling time. Finally, Guilloteaux, & Dörnyei (2008) define motivation as the driving force to learn a foreign language independently from individual abilities and good teaching skills and state attention, participation and volunteering as evidences of the existence of motivation.

On the other hand, considering issues that must foster motivation, different elements can be identified and, consequently, considered when implementing storytelling and other strategies:

Lasagabaster (2017) claims that environment is an essential element for motivation when learning a foreign language. In addition and related with the creation of a good atmosphere, Waninge, Dörnyei & de Bot (2014) claim that motivation is strongly affected by the teacher attitude and the change of activities: actually, the experts point out the need of starting with appropriate warmers that promote both a comfortable environment as well as catch and engage learners' attention.

Furthermore, Dörnyei & Al-Hoorie (2017) state three sources of motivation to learn a foreign language: first, the learner's internal desire to become an effective L2 user; second, social pressures and third, the experience of engagement during L2 learning process. Consequently, considering those variables, Lasagabaster (2017) defends that attitude towards language can be fostered, encouraged and, consequently, modified. Lastly, Magid (2013) defends the key role that confidence plays in the language learning process and that improves the learner's desire to become an effective L2 user (Dörnyei & Al-Hoorie, 2017). Having said that, an unsolved question remains: what motivates older learners during storytelling? Which strategies encourage their participation and engage them?

3. Method

This educational project and qualitative research has been carried out in a specific context: Col·legi Lestonnac de Badalona, which will be more deeply described afterwards. Therefore, the design of the proposal, the results and the conclusions drawn from the research answer to the singularities of the context and can not be generalized to other educational realities (McMillan & Schumacher, 2014).

Participants. On the one hand, the participants of the research are 10 3rd key stage English teachers. On the other hand, as the proposal and its implementation regards, the participants of the research also include year 5 students from Col·legi Lestonnac de Badalona (group A and group B) and myself as an English teacher.

Instruments. Three instruments have been designed to carry out the research. First, a questionnaire (Appendix 1) for 3rd key stage English teachers in order to obtain information of the current use of storytelling in the ESL classroom in the 3rd key stage. Second, an interview (Appendix 2) for the students participating to obtain information about their attraction and motivation towards the activity. Third, an observation grid (Appendix 3) considering Guilloteaux & Dörnyei's (2008) evidences of motivation so as to assess the

proposal and its implementation and that also takes into account the data collected during the interview.

Procedure. The procedure followed was: first, after a theoretical revision, the questionnaire was written and sent to 3rd key stage English teachers; second, considering the questionnaire answers, the theoretical framework and the school context, a proposal formed by 3 activities was designed and implemented in two year 5 groups in Col·legi Lestonnac de Badalona; third, some year 5 students who had participated in the proposal were interviewed. Finally, the data collected was coded using a combined method of analysis.

4. Results and discussion

In the following lines, the results obtained are exposed and discussed by following the aims of the research and its corresponding categories.

Regarding **"Aim 1: To understand the benefits of teaching English to older learners through storytelling"**, in the theoretical framework different reasons have been exposed. Besides, some authors (Abasi & Soori, 2014; Maurice, 2016) that support the use of storytelling in older learners' lessons have been identified. Nevertheless, it has to be said that there is an evident lack of research on the use of storytelling with older learners. Actually, digital storytelling seems to be the main strategy used to implement storytelling with older learners and, as it will be exposed in the following lines, this option has been dismissed because of the aim and the context of the proposal.

Furthermore, when teachers who affirm using storytelling in their lessons were asked about the materials chosen for storytime, 78% declared using stories from the coursebook. Considering that these stories are thought for foreign language learners and that the main focus is on an specific language rather than content, this point complicates the creation of real connections with the target language and culture (Ellis & Brewster, 2014). Therefore, I feel there is no encouragement of the intercultural competence (Murali & Narayanan, 2016) nor English is presented as a real means of communication considering its knowledge is not useful for the students to manage with real materials (Dörnyei & Al-Hoorie, 2017). It is for that reason that this point leads to the conclusion that this sort of materials do not foster students' motivation.

Actually, when being asked about the evidences of enjoyment of the students' during storytelling (Appendix 1, questions n.12 and 13), some participants who affirm using stories from the textbook give significative evidences to the research: on the one hand, a participant claims that their students enjoy storytelling "because they like books", what does not appear as a real evidence of enjoyment. On the other hand, a different participant states that their students enjoy storytelling "because they ask to watch the video again", regarding to the video provided by the publishing house and that they watch after reading the story from the coursebook. Again, this fact does not appear as an evidence of enjoyment of storytelling considering that it just reflects likeness towards the display of audiovisual materials. Moreover, that same participant declares that a way to improve their storytelling skills (Appendix 1, question n.14) would be "changing stories or adding stories that are not in the coursebook and make it more motivational", an admission that shows agreement with the point exposed before.

Finally, generally all teachers admit students' participation during storytime (Appendix 1, question n.6). Nevertheless, when asked about strategies to encourage participation. (Appendix 1, question n.7) on different occasions it is is restricted to reading different passages of a story or answering comprehension questions. The data collected in conjunction with the frequent use of textbooks reveals how students' participation is understood and fostered regarding Daniel's (2012) contributions about the storytelling fact. All in all, it seems that usually the application of storytelling does not correspond to its definition and, consequently, its benefits and possibilities to enrich language learning processes are overlooked.

Regarding **"Aim 2: To identify motivating strategies to implement storytelling in the 3rd key stage"**, the results are presented attending 3 categories:

a. Examples of motivating strategies to implement Storytelling in the ESL in class in the 3rd key stage of Primary Education.

Taking into consideration the lack of research on this concrete field, English teachers were asked about strategies to foster participation (Appendix 1, question n.7) and activities to do before, during and after storytelling (Appendix 1, questions 8, 9 and 10). The answers of 10 3rd key stage English teachers were analysed in conjunction with Wright's (2008) considering my personal beliefs and experience as an English teacher. After that, a list of

motivating strategies was elaborated. The strategies have been classified regarding three key moments (before, during and after storytelling) and considering its purpose and benefit as motivation concerns.

BEFORE	Strategies to awaken interest	Carry out activities or questions to predict and make hypothesis about the content of the story taking an element as a reference: pictures or illustrations, an excerpt, the title, the cover, main characters...
	Strategies to anticipate content and facilitate later participation	Introduce the main characters as well as the main vocabulary and grammar.
DURING	Strategies to encourage participation	Dramatize parts of the story.
		Ask students to read a passage aloud.
		Ask to hypothesise about how the story will continue being an opportunity to revise the story and foster students' production.
		Ask questions and make comments about the pictures and illustrations.
		Encourage students to rephrase and repeat certain words and chunks.
		Ask students to make a certain gesture when hearing an specific word or chunk of language.
	Strategies to complement and make storytime more attractive	Use of realia.
		Use of costumes.
		Use of manipulative material: cards, medals, flashcards...
		Use and combination of different materials.
	Strategies to create a comfortable environment	Change classroom disposition in order to shorten distance between individuals. E.g: make a circle with the chairs.
AFTER	Strategies to know students' opinion	Ask students' opinion and liking about the story: favourite part, character… This strategy accepts a wide variety of adaptations considering they can comment it in small groups or students can be asked to draw, to write, to describe with an adjective the reason why they like a certain

		character...
	Strategies to encourage literary creation	Invent a different ending. As it has been said before, this strategy can be adapted to different languages and the students' can communicate themselves by writing, by dramatizing, creating a comic strip...
	Strategies to revise and check comprehension	Identify true and false statements about a story.
		Order scenes or statement of the story.
		Match scenes with statements.

Table 1: Motivating strategies to implement Storytelling in the ESL in class in the 3rd key stage of Primary Education.

b. Teacher and learners role during storytelling:

In pursuance of obtaining more information about this category and the kind of participation that takes place during storytelling time in the 3rd key stage, teachers were requested "During storytelling, who tells the story?" (Appendix 1, question n.6). The participants were asked to rate their answers from 1 to 6 being 1 "The teacher always tells the story" and 6 that "The student always tells the story".
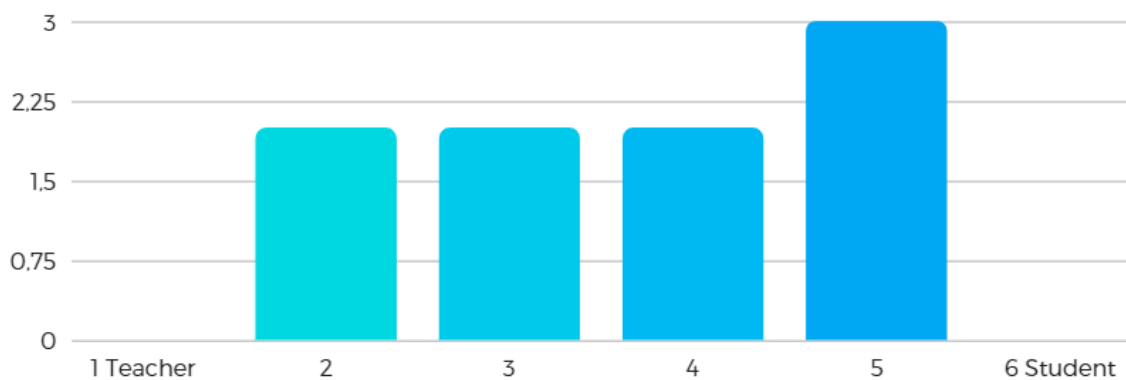

Figure 1: Storyteller identification during storytime

As it can be observed in Figure 1, to a certain extent, all the participants agree in the presence of students' participation during storytime considering that any of the teachers chooses any extreme option. Although the data evidence different rates of participation, this fact coincides with the social nature of storytelling described in the theoretical framework and that demands interaction and participation from the audience (Daniel, 2012). Furthermore, teachers were asked to describe 3 strategies they used to foster their students' participation during

storytelling (Appendix 1, question n.7) and that have been considered in the previous category as motivating strategies to implement storytelling in the 3rd key stage.

Nevertheless, a relevant fact should be taken into account: those who chose option 5 in the question before (the nearest to "the student always tells the story" option) expressed that they do not foster students' participation during storytelling or that the strategy they use is that each student reads a part of the text. Moreover, this fact also coincides with teachers using stories from the textbook. Besides, this strategy and materials are shared by participants choosing rate 4 in the previous question. On the contrary, the participants choosing rates between 2 and 3 in question number 6 and, consequently, admitting more teachers' centred storytelling moments, do also affirm using a wide variety of materials and more diverse and active participation strategies.

Figure 2: relation between the choice of materials and students' participation

In other words, the results reflect that the cases where storytime is more teacher centred coincide with the more active, diverse and motivating proposals of participation, while there is a tendency to decrease cooperation and encouragement when students' are given the opportunity to become storytellers (figure 2). This assertion may appear contradictory regarding participation considering that students' behaviours may range from passive to active participations (Yusof, Rahama & Haizan, 2012). Actually, this point makes it compulsory to translate participation into active learning and active participation, a nuance that must include students making contributions and playing a more engaged role in the learning process rather than being merely observers and reliant to the teacher (Liu, 2001; Edwards, 2015; Freeman et al, 2014).

c. Kind and choice of stories for older learners:

The questionnaire included 2 questions regarding the kind of material used to implement storytelling in the ESL class in the 3rd key stage (question n.4, Figure 3) and the criteria they followed to choose the materials for storytime (question n.5, Figure 4).
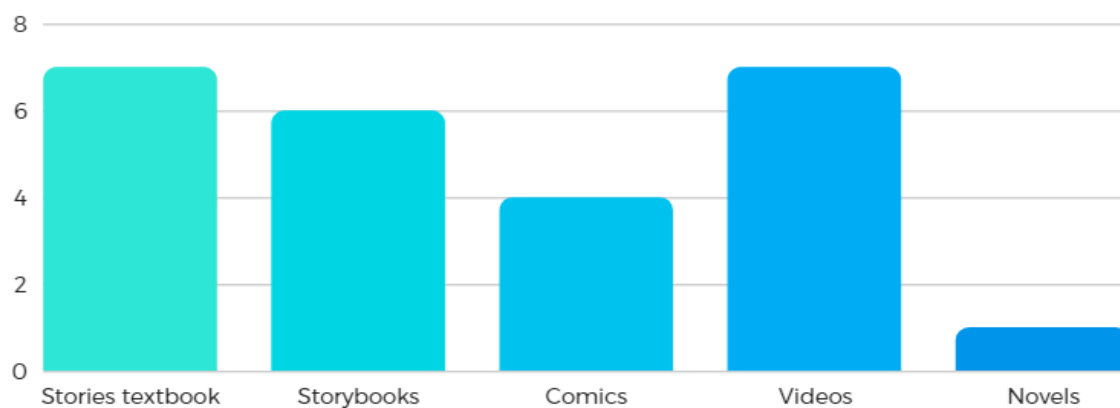
MATERIALS USED FOR STORYTELLING

Figure 3: Materials used for storytelling

In relation to the materials, textbooks and videos appear to be the most used resources for storytelling (Figure 3). On the one hand, the significant use of textbooks seems contradictory with the benefits offered by storytelling to create connections with the target culture, a lackness that may affect learners' motivation towards language learning (Ellis & Brewster, 2014) considering that this choice limitates the presentation of English as a real mean of communication (Abasi & Soori, 2014; Brenner, 2014; Maurice, 2008; Soler, 2014). Furthermore, although this sort of material may be beneficial regarding language level suitability and vocabulary familiarity, this issue might also appear as a backward for language expansion (Soleimani & Akbari, 2013).

On the other hand, the use of videos suggests teachers looking for new resources to implement storytelling and to foster learners' competence to communicate by using a wide variety of tools and strategies (Kathleen, 2013). Nevertheless, some participants explain that usually the videos used are offered by the publishing house of the textbook and that simply complement the already existing story.

Storybook turns to be the third most used material for storytelling. Although its advantages for language learning and its wide suitability have already been described and justified (Abasi & Soori, 2014; Brenner, 2014; Daniel, 2012; Ellis & Brewster, 2014; Kathleen, 2013; Maurice, 2016; Soleimani & Akbari, 2013; Soler, 2014), the data collected reflects that storybooks are not the preferred storytelling resource. Having said that, it could be researched whether the supremacy of the textbook takes place as learners' get older and if the focus of the situation remains in the lack of strategies to use storybooks with older learners and that, consequently, restates the current research.

Finally, comics and novels without illustrations are found as the least materials used for storytelling. Comics, if being authentic materials for native speakers, do foster the benefits of storybooks. Nevertheless, its nature questions the kind of participation proposal it may encourage and if it is really used for storytelling understood as a social performance (Daniel, 2012) or just for merely individual reading. In that case, comics would be a more motivating option than novels without illustrations. Nevertheless, individual reading or reading aloud could not be accepted as storytelling regarding its definition of dual meaning building between the storyteller and the audience.

Regarding the criteria followed to choose the materials, Figure 4 shows that the main reason for choosing a story is that it is related with the topic that is being taught. On the one hand, this fact reflects participants considering the value of storytelling to reinforce language learning. On the other hand, data also tells us that usually storytelling is understood just as a complement for the suitability and opportunism of its content rather than for the storytelling experience itself. Furthermore, although just a participant affirms choosing a story because it is in the textbook plan, taking into consideration the data exposed in Figure 3, this criteria fits with the high percentage of use of storybooks.

CRITERIA FOR MATERIALS' CHOICE

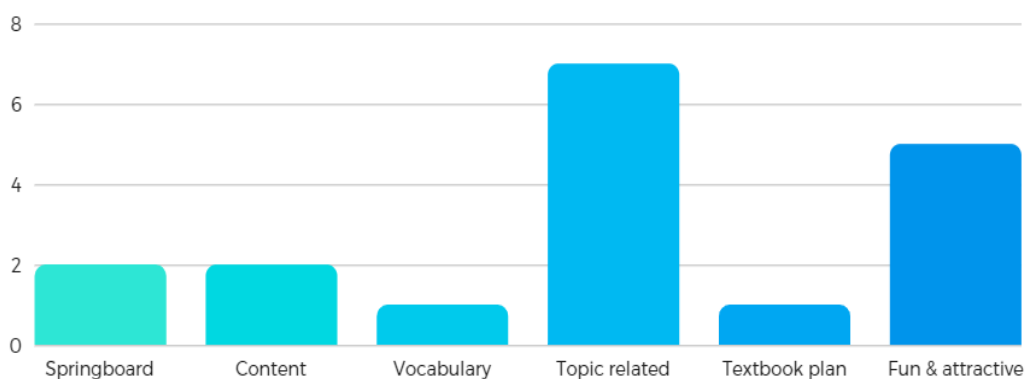|	
The story is a springboard for other activities.	The story is related with the topic they are teaching.
The content of the story and its storyline are valuable.	The story is in the textbook they use and they follow the textbook planification.
The story fosters new vocabulary experiences.	The story is fun, visual and attractive.

Figure 4: Criteria for storytelling materials choice

Secondly, participants do strongly consider the fact of choosing a fun, visual and attractive story for the students that would foster students' motivation towards language learning if the

choice generates enjoyment and satisfaction within the audience (Henry, Davydenko & Dörnyei, 2015). Considering that motivation results essential for language learning (Guilloteaux & Dörnyei, 2006; Waninge, Dörnyei & de Bot, 2014), criteria for choosing materials should be reconsidered and questioned in order to look for resources that suit better learners' interests and likeness and that, consequently, promote their engagement.

Thirdly, few participants mention the content of the story and its storyline as valuable elements to take into account: considering the content as an incentive to select a story promotes the value of storytelling itself and the enjoyment for literature (Deneme, Ada & Uzun, 2011; Ribeiro, 2016; Savic, 2016). Besides, being led by this criteria increases the probabilities of looking for stories that suit students' taste and that, as a consequence, foster engagement and motivation (Henry, Davydenko & Dörnyei, 2015). In addition, being a springboard for other activities is also one of the less recurrent criteria named by the participants and that could be considered in pursue of taking advantage of all the possibilities that storytelling may offer in order to engage learners.

Fourthly, just a participant mentions the benefits of storytelling to enrich vocabulary and offer students new language experiences. Actually, this criterion is strongly linked to the materials choice and, as it has been said before, although we can benefit from materials for language learners, real stories for native speakers broaden genuine and natural exposure to new language in a real context (Abasi & Soori, 2014; Ellis & Brewster, 2014; Soleimani & Akbari, 2013; Soler, 2014). Finally and considering the storytelling definition exposed in the theoretical framework (Daniel, 2012), when choosing a story the teacher may contemplate the possibilities of dialogue during storytime and how audience participation can be fostered in order to give learners' an active role to promote their enjoyment and motivation towards language learning.

Regarding **"Aim 3: To contextualise and design a proposal to implement storytelling in the ESL classroom in the 3rd key stage"**, the description of the results and its discussion will be divided in two sections in order to facilitate its understanding.

Col·legi Lestonnac de Badalona: The proposal has been designed to be implemented in **Col·legi Lestonnac de Badalona**, which is located in Sant Roc (Badalona), a neighbourhood with a high rate of poverty, immigration and delinquency. Moreover, the population of this neighbourhood is affected by conflicts between gypsy families, incidents that have also a

high influence on the school daily life. Consequently, the school embraces children with a high risk of social exclusion whose basic needs such as diet, rest, education or affectivity are often not covered by their families.

In relation to students origins, there is a high presence of the gypsy community although there is a wide variety of nationalities too: Spanish, Bangladeshis, Chinese, Moroccan, Romanian, Colombian, Indian… However, the most usual origin country of newcomer students is Pakistan. Having said that, the characteristics of the population embraced by the school result into an extremely elevated percentage of school absenteeism and constantly change of course groups due to the arrival and leave of students. Finally, serious discipline issues have to be frequently dealt.

Regarding EFL, English is taught since year 4 of Early Years Education having an 1 hour per week in Early Years Education and 2 hours per week in Primary Education. Considering students' characteristics, there is a wide variety of English levels and some of them can be classified into the pre-production stage. However, Pakistani and Bangladeshis children tend to have advantage in the foreign language learning and are able to perform with fluency and accuracy in English, especially those who arrive at an older age. This last situation facilitates the development of some tasks, especially when using cooperative group work.

There are 2 groups of year 5 students: group A is formed by 22 students and group B is formed by 21 students. It has to be taken into account that some students do not really attend to the school because of immigration issues. Moreover, this grade is especially affected by a high percentage of school absenteeism and the assistance of the newcomer students to the welcome room. Apart from difficulties of the environment and considering special educational needs, there is a student in each group with an individual plan due to a diagnosis of intellectual disability.

Taking into account Lasagabaster's (2017) results about motivation adaptability, Dörnyei & Al-Hoorie's (2017) three sources of motivation mentioned in the theoretical framework and considering that both learner's internal desire to become an effective L2 user and social pressures are barely present in this context, a motivating and engaging learning environment is essential in the English classroom in order to achieve English learning more successfully. Moreover, a lack of motivation and interest often results into disrupting attitudes and misbehaviour. Consequently, apart from language learning, motivation and interest are

crucial for a lesson success and is for that reason that the **proposal** is based on a main criterion regarding Daniel's (2012) statements about the key role of participation during storytelling and the idea of making the story together.

Finally, regarding the main topic of this research, it should be admitted that students in the 3rd key stage of Primary Education are not familiarised with storytelling activities in the English classroom so it can be admitted that this would be the first time they front this kind of activity.

Proposal: Storybook has been chosen as the main material for the proposal for three main reasons. Firstly, although digital storytelling results into an attractive, efficient and motivating tool to implement storytelling with older learners, it does not appear as a viable option in the context described because of the lack of digital resources. Furthermore, it may limit the possibilities regarding the kind of activities and ways of participation (Brenner, 2014).

Secondly, the proposal wants to explore the viability and suitability of storybooks with older learners in order to prove that this material is not restricted to young learners and that it may result useful for different language purposes. Moreover, regarding what has been said about digital storytelling, the proposal wants to extol and support the value of storybooks. Besides, storybooks are easily affordable, therefore, this proposal can be applied and extrapolated to many different contexts.

Thirdly, the choice of real materials pretends to be a link with the culture of the target language and, therefore, promote the real use of language and reveal English as a real means of communication (Ellis & Brewster, 2014; Murali & Narayanan, 2016). The proposal consists in three isolated activities based on three different storybooks. Besides, each activity pursues a different learning objective in order to analyze the possibilities that storytelling and story books may offer:

Cobb, R. (2014). *The Something*. London: Macmillan Children's Books. (Appendix 4)
To practice oral skills (Wright, 2008) and revise grammar structures.
Plot: A boy loses a ball in a hole in the garden. The story travels among the imagination of his relatives and friends that wonder what may be inside that hole.

Proposal: The activity is based on dramatising and the assignment of roles. In this case, each student represents a character and is identified with a medal. Moreover, the student is given a card with the element the character imagines that may be in the hole. Instead of reading the story, each students produces a sentence "Hello, I'm ………. I think there is / are …………… in the hole". The proposal is complemented with a group task.

Dahl, R. and Blake, Q. (1982). *Little Red Riding Hood And The Wolf* **"In" Dahl, R. (1982).** *Revolting Rhymes.* **New York: Puffin Books. (Appendix 5)**

To develop intercultural and literary competence (Ribeiro, 2016; Savic, 2016; Deneme, Ada & Uzun, 2011). In question number 5, when teachers were asked about the criteria they followed to choose the materials for storytelling, the most recurrent reason is that the story is related with the topic they are teaching. It is for that reason that the proposal includes an activity that pursues to develop the competences named and stress the value of the content without regard to an specific language learning. Besides, the activity also aims to foster the development of listening skills (Daniel, 2012).

Plot: Roald Dahl offers a different and controversial version of the well-known story.

Proposal: The activity combines a wide variety of materials, starting with a video to introduce the story and ask the students to guess the continuation and going on with a dramatising task and using realia. While different elements appear from a suitcase and the teacher tells the story, two students are asked to represent the wolf and Little Red Riding Hood with the convenient costumes. The proposal is complemented with a group task concerning the differences between the original and Roald Dahl's version.

Donaldson, J. and Scheffler, A. (2002). *The Smartest Giant In Town.* **London: Macmillan Children's Books. (Appendix 6)**

To introduce vocabulary (Soleimani & Akbari, 2013).

Plot: George has a scruffy aspect until he visits a clothes shop and changes his outfit. He is now the smartest giant in town. However, George meets different animals in trouble and, one by one, he gives all his clothes in order to help them. George is scruffy again, but the grateful animals make him aware about the honour of his actions.

Proposal: The activity combines dramatizing and the use of realia. A student is asked to represent George, while others represent the different animals (each character is

conveniently identified with a medal). After presenting the clothes vocabulary through realia and flashcards, each animal is given a card with its problem. Once the animal expresses its inconvenient, all students decide which clothes may help the character to solve its problem.

Respecting the proposal design, it is especially focused on storytime and, although containing several differences, some common strategies can be identified in the three activities. As participation and motivation regards, different issues have been considered: on the one hand, classroom disposition has been designed to provide a comfortable and close environment (Lasagabaster, 2017).. On the other hand, storytelling time has been planned so as to encourage students to become active participants rather than just listeners. Despite the importance of the appeal of the stories, the election contemplates the participation possibilities each book offers. For this reason and with the exception of the Little Red Riding Hood poem, stories with a great quantity of characters have been chosen.

Furthermore, the storyline has been studied so as to identify how students could be actively involved through dramatising. It has to be said that dramatisation is the main strategy used in pursuit of achieving participation and, consequently, students' motivation: in all the activities the characters are introduced before storytelling and students are given roles to play during the story. Finally, the proposal includes a wide variety of materials in order to appear attractive, motivating and engaging for the audience.

Regarding **"Aim 4: To implement the proposal and assess it"**, each activity was carried out twice: once in each year 5 group of Col·legi Lestonnac Badalona. All the sessions were recorded and have been analysed using the interview for the students and the observation grid. The analysis exposed below is structured following the sections and items of the observation grid.

Students' motivation has been analysed considering attention and participation and learners' attraction towards the activity (Guilloteaux & Dörnyei, 2008). First, it can be asserted that students reflect attitude of **attention:** despite not doing it in English, students answer teacher's questions and most of them follow the story considering that some chunks of language are repeated and usually students do translate the comments of the teacher (Example 1 and 2). Although some students are noisy and disruptive in certain moments, it is due to comments about the activity (Example 3). Finally, students who usually misbehave or

do not pay attention because of boredom, do reflect attitude of attention and follow the activity .

Example 1

       Teacher: He ate her up in one big bite...

       Student: Se la comió

Example 2

       Teacher: He knocked the door…

       Student: Que pica...

Example 3

       Student: ¡¿Pero qué le pasa?! ¡No lo veo!

Second, as **participation** regards, most of the students carry out the activity. It should be emphasized that, within this majority, students who are usually less motivated volunteer and ask to participate when it is required. Nevertheless, this situation is not transferable to more reserved students. All in all, it can be concluded that although showy proposals of participation result attractive and engaging, more discrete kind of dramatising activities with shorter length and that involve less attention from the classmates result more effective and applicable for a wide range of personalities. However, although not being willing to dramatise, more shy students do participate by answering questions and cooperating in other situations. Consequently, it can be concluded that by diversifying dramatising activities the teacher is able to appeal to different personalities and learning styles.

Third, taking into consideration the level of **attraction**, students verbally express likeness towards all the activities. Furthermore, they do smile, laugh and are attentively looking to the scene during the activity, elements that reflect amusement and attraction.

In relation to the design of the proposal, three features have been taken into account: classroom atmosphere, participation encouragement and materials. Firstly, during all the proposal, students were disposed sitting in chairs creating a circle or semicircle in order to create a close **atmosphere** and foster participation. Furthermore, the introduction of the main characters and the cover, as well as some other warmers, resulted into effective strategies to create a relaxed environment and catch students' attention (Waninge, Dörnyei & de Bot, 2014). On the whole, both classroom disposition and warm up strategies foster students' participation and engagement.

Secondly, the choice and variety of **materials** promote students' motivation and engagement. On the one hand, the three activities are based on a storybook (Abasi & Soori, 2014; Maurice, 2016) and, apart from the language learning benefits already exposed, real stories promote students' motivation and engagement towards language learning (Ellis & Brewster, 2014; Maurice, 2008). Moreover, real stories foster genuine participation and language production: in a moment were frogs appear in the story, the teacher asks them if they like frogs, to what some students answer that they pick frogs in their countries (Pakistan and Bangladesh). Student F claims "In Bangladesh there are frogs". This situation results into a natural opportunity to produce language in English as well as to personally engage students.

On the other hand, the proposal includes a wide variety of materials that can be manipulated by the students (role medals, cards, clothes…) and that diversify and add charm to the proposal (the suitcase, Little Red Riding Hood costumes, "Revolting Rhymes" video…). Actually, when students are given the medals, they ask each other about the content of their medals and do ask to pick the clothes and the different elements that appear, attitudes that reflect both interest and motivation. While, on some occasions, students do express the activity they liked the least was the based on the picturebook "The Something". Indeed, some attitudes of distraction and boredom can be spotted in that case, probably because of the lack of realia. Besides, they verbally express attraction towards the presence of these materials:

Student A: "El que més m'ha agradat ha estat quan he fet de caputxeta".

Student B "M'ha agradat l'activitat d'avui perquè m'he hagut de posar la corbata (...) però si no hagués hagut de fer res m'hagués agradat igualment".

Student C: "M'ha agradat perquè ens podíem disfressar"

Thirdly, the proposal fosters students' active **participation** considering both the choice of stories and the activities to carry out during storytime. This element has been less successful in the *Little Red Riding Hood And The Wolf* proposal because of the limited number of characters and the language level. Nevertheless, this weakness is compensated by the attraction of the costumes that catch learners' attention and maintain them engaged. On the contrary, *The Something* offers a more accurate and active proposal of participation, but the lack of realia makes it less attractive and, as a consequence, less motivating.

All in all, I personally feel that *The Smartest Giant In Town* proposal achieves to find the appropriate balance between participation and motivation: the use of realia adds visual attraction to the design and the union of the storytime with the assignation of roles results into an accurate and rich active participation proposal in which students' do really become storytellers. Although existing a protagonist and the teacher acts as the main storyteller, all students do cooperate in order to progress through the storyline. Student E states "M'ha agradat quan algú li demana alguna cosa i ell li donava" while Student C adds "M'ha agradat perquè tots hem dit una frase i ens hem divertit". Taking everything in mind, participation, realia and manipulative materials become the essentials for the activity success.

5. Conclusions

Taking into account the aims of the research, the following conclusions are exposed. Regarding the benefits of teaching English to older learners through storytelling (Aim 1) and the identification of motivating strategies to implement it (Aim 2), it can be concluded that, first, there is no agreement about the concept of storytelling among English teachers. In particular, results show that a confusion between merely reading and storytelling can be identified, especially regarding participation and common building of the message between the storyteller and the audience (Daniel, 2012).

Besides, this confusion can be extrapolated to the concept of participation and active learning. Students can passively participate in an activity being merely observers (Liu, 2001; Edwards, 2015; Freeman et al, 2014; Yusof, Rahama & Haizan, 2012). Nevertheless, in order to achieve students being effective users of the language, an active participation appears more suitable for the goal. All in all, some participants' responses regarding the choice of materials and strategies used to foster participation reflect that usually storytelling is replaced by reading while participation is restricted to passive participation.

Actually, although some presence of storybooks, a high use of coursebooks and materials provided by publishing houses has been identified when implementing storytelling in the 3rd key stage. A kind of material thought for second language learners that present several benefits as language adjustment regards, but also involves a few detriments. While the use of storybooks and real stories fosters the conception of English as a real means of communication (Ellis & Brewster, 2014; Maurice, 2008) and sends the message to learners that they can access to same materials as native speakers, what does boost their confidence

and, consequently, encourages motivation towards language learning (Dörnyei & Al-Hoorie, 2017; Magid, 2013).

Indeed, considering that motivation acts as a driving force for language learning (Guilloteaux & Dörnyei, 2006; Waninge, Dörnyei & de Bot, 2014), students' interests and taste should be especially taken into account when choosing materials in order to engage and motivate them. Furthermore, as a further research, it should be relevant to explore the reasons of the tendency to increase the use of coursebooks while students get older and investigate whether the lack of strategies to implement storytelling with older learners influences this choice.

Regarding the design, the implementation and the assessment of the proposal (Aims 3 and 4), the research reinforces the suitability and value of storybooks for all ages (Abasi & Soori, 2014; Brenner, 2014; Ellis & Brewster, 2014; Kathleen, 2013; Maurice, 2016; Soleimani & Akbari, 2013; Soler, 2014). On the one hand, the limitations of the context and the lack of resources suggest that this resource is affordable and applicable to other school realities. On the other hand, the particularities of the environment do limitate the extrapolation of the proposal considering the low number of students and the fact that stories and language level may appear childlike in other circumstances. Consequently, despite some required adaptations, as a further research it might be relevant to implement the proposal in different educational contexts.

Considering storytelling implementation suggestions and having mentioned both the participation requirement (Daniel, 2012) and the limited number of students due to school absenteeism, it has to be admitted that small groups are required for an appropriate storytelling practice. Not only does it ease classroom management, but it also promotes the creation of a comfortable environment and enables students' active participation. Consequently, this issue complicates the implementation of the proposal in other contexts where group splitting is not possible.

Besides, taking into account the details of the proposal, dramatising appears to be an effective strategy that offers both language learning possibilities and active participation opportunities. Concretely, short dramatising tasks have resulted effective in order to encourage more introverted students to participate and to avoid long periods with too much students being just merely observers. Besides, diversification does also concern different learning styles. As an example, it is suggested to assign roles or characters of the story to students. Moreover,

another useful tip would be to think of a different task for students who are not dramatising in order to foster cooperation, active participation and avoid misbehaving attitudes.

Regarding the materials and considering dramatising tips suggested, it is strongly recommended to study participation possibilities when choosing a story apart from other crucial criteria such as students' interests. Furthermore, the use of realia and manipulative material would engage learners. It is not necessary to offer costumes or extremely showy materials, but simple and affordable elements that catch students' attention and motivate them towards the activity and, consequently, towards language learning.

In relation to the limitations of the research, first, there is a lack of theoretical framework regarding the use of storytelling in the 3rd key stage apart from digital storytelling. Moreover, the participants sample was reduced and, consequently, the amount of data collected was restricted as well as the results and the following discussion. Besides, concerning instruments, some questions of the English teachers' questionnaire could have been developed further to avoid subjective interpretations and information gaps. In the whole, the research responds to the singularity of the context and although the proposal can be adapted to other contexts, the results can not be generalized.

Finally, as a further research and in relation with the importance of warmers to engage students (Waninge, Dörnyei & de Bot, 2014), it may be relevant to deeply investigate about pre-reading activities to include in the proposal. On the contrary, considering the age and language level acquisition, after reading activities where students do really become storytellers and creators of their own story may be also an interesting point to add to the storytelling proposition.

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APPENDICES

Appendix 1: 3rd key stage English teachers questionnaire

1. Do you teach English in the 3rd key stage (Years 5 and 6 of Primary Education)?

- ❏ Yes
- ❏ No

2. How long have you been teaching in the 3rd key stage?

- ❏ 0-5 years
- ❏ 5-10 years
- ❏ more than 10 years

3. Do you use storytelling in the ESL class?

- ❏ Yes
- ❏ No

4. In case that you use storytelling, which materials do you use?

- ❏ Stories from the textbook I use during the course
- ❏ Storybooks
- ❏ Videos / Short films
- ❏ Others: _____

5. Which criteria do you follow to choose the materials for storytelling? (E.g: The content is a springboard for other activities, the story is related with the topic you are teaching, the story is fun and attractive for the students, I have extra time in a lesson...) State 3 criteria:

6. During storytelling, who tells the story? (Choose a rate from 1 to 6)

	1	2	3	4	5	6	
The teacher always tells the story	○	○	○	○	○	○	The students always tell the story

7. Do you foster students' participation while telling the story? If so, describe 3 strategies you use.

8. Which activities do you do before storytelling? State or describe 3 activities:

9. Which activities do you do during storytelling? State or describe 3 activities:

10. Which activities do you do after storytelling? State or describe 3 activities:

11. Do your students especially enjoy storytelling?

- ❏ Always
- ❏ Often

❏ Occasionally

❏ Never

12. If the answer before is affirmative, why do you think your students enjoy storytelling?

13. How do you know your students enjoy storytelling?

14. How would you improve your storytelling in class?

Appendix 2: Students' interview

En relació a les activitats "storytelling" de "Little Red Riding Hood", "The Something" i "The Smartest Giant in Town".

1. **Has gaudit les històries?**

2. **T'han agradat les activitats? Per què?**

3. **Què és el que més t'ha agradat?**

4. **De les tres activitats, quina és la que t'ha agradat més?**

5. **T'agradaria repetir alguna de les activitats? Per què?**

6. **Hi ha alguna cosa que no t'hagi agradat? Quina? Per què?**

Appendix 3: Proposal assessment observation grid

PROPOSAL ASSESSMENT		
Group: 5th | **Hour:** | **Participants:** students | **Activity:**		
Category	**Indicator**	**Comments**
Regarding students' motivation [as Guilloteaux & Dörnyei (2008) evidences of motivation regard]		
ATTENTION	Most of the students follow the story / activity.	
	Most of the students answer teacher's questions.	
	Most of the students reflect attitude of attention (silence or comments / questions about the story).	
	Students who usually misbehave follow the story and reflect attitude of attention (silence	

	or comments / questions about the story)	
PARTICIPATION	Most of the students carry out the activity.	
	Most of the students ask to participate and volunteer.	
	Students who do not usually participate, ask to volunteer and carry out the activity.	
ATTRACTION	Students verbally express attraction towards the activity	
	Most of the students express attraction through non-verbal language (smile, laugh, sitting down in good posture…)	
	Students who usually are not engaged with the lessons, verbally express attraction towards the activity.	
Regarding the proposal		
ATMOSPHERE	Classroom disposition fosters students participation and engagement.	
PARTICIPATION	The proposal fosters students' participation.	
MATERIALS	The proposal includes variety of materials.	
	The proposal uses realia or other manipulative materials to catch students' attention.	
Other comments		
STRENGTHS		
WEAKNESSES		

Appendix 4: PROPOSAL 1 - The Something

"The Something" by Rebecca Cobb	
Aims	● To revise the grammar structure "There is / There are". ● To participate during story time. ● To produce oral language in English. ● To understand the general meaning of the story.

Timing	1 hour
Material	Book, character medals, element cards, language scaffolding (Picture 1).

Description

Plot: A boy loses his ball in a hole in his garden. The story travels among the imagination of the different family members and friends that wonder what's inside that hole.

1. Create a circle with the chairs. Introduce the story (cover, author...) and give the character medals to different students: mum, dad, sister, friend 1, friend 2, friend 3, friend 4, best friend, grandma, grandpa and dog. Start story time.

2. Every time a character appears, the whole group recreates a dialogue. Moreover, the character will open an envelope and inside will find a picture of the element that character thinks it's inside the whole. The student has to follow the following structure to express it "Hello. I think there is / are....... in the hole". Character by character, the whole group will recreate a dialogue:

3. Worksheet: After storytelling, each student will receive a worksheet with the drawing of a hole. They should draw and write what do they think is there. Students should distinguish between the appropriate use of there is and there are.

Picture 1: book, language scaffolding, character medals and elements cards.

LITTLE RED RIDING HOOD & THE WOLF from "Revolting Rhymes" by Roald Dahl	
Aims	● To participate during storytelling. ● To understand the main meaning of the story. ● To identify elements differing from the original story.
Timing	1 hour
Material	Video, Book and character flashcards (Picture 2) , suitcase, red hood, wolf ears, fur coat, grandma's clothes, gun (Picture 3).

Description

BEFORE STORYTIME

The teacher will ask the students to sit with the chairs creating a semicircle in front of the screen.

1. **Video:** Watch the beginning part of "Little Red Riding Hood and the Wolf" from the "Revolting Rhymes" film that shows the wolf entering to grandma's house. The teacher will ask the students if they know where is that scene from and will teach them the title of the story in English.

2. **Storytelling suitcase:** the teacher will open a suitcase and she will take the book "Revolting Rhymes" by Roald Dahl from inside. Moreover, she will show the cover to identify the author, the illustrator and to emphasize the word "revolting" to give some clues regarding the content twist.

3. **Characters:** inside the suitcase, the teacher will also take some flashcards to introduce the three main characters (Little Red Riding Hood, the Wolf and Grandma).

DURING STORYTIME

4. **Storytime part 1**: the teacher will start reciting the poem. It is essential that, although students do already know the story, she accompanies the speech with gestures and voice changes.

5. **Dramatising:** the teacher will stop before the moment the wolf decides to wear Grandma's clothes. She will ask the students if they know how the story continues and from the suitcase she will take some wolf ears. A volunteer will wear the ears and, while continuing with the story, the teacher will dress up the wolf as the grandma.

6. **Little Red Riding Hood:** When the character appears, the teacher will ask a student to wear the Red Hood coming from the suitcase. The teacher will describe her as a brave girl

and all together will sing:

> *I'm not afraid of the big bad wolf, the big bad wolf, the big bad wolf,*
>
> *I'm not afraid of the big bad wolf. I'm not, not, not me!*

7. **Dialogue:** during the dialogue between the wolf and the Little Red Riding Hood, the teacher will encourage the students to mime, repeat and make gestures pointing their ears and eyes. Finally, Little Red Riding Hood will kill the Wolf with a toy gun and will dress a fur coat.

AFTER STORYTIME

8. **Differences and similarities**: comment the ending twist (What's different from the traditional story? Is any character missing? Which version do they prefer?). Besides, the teacher will split the class in cooperative groups. Each group will have a grid with 2 columns, one for the traditional version and another one for the Roald Dahl's version. In the middle of the table, each group will have an envelope with sentences regarding each version of the story. In turns, each student will pick a sentence, will read it aloud and all together will decide which version does the statement fit. As an extra activity, students can watch the full episode "Little Red Riding Hood and The Wolf" of the "Revolting Rhymes" film.

Picture 2: Book and character flashcards

Picture 3: Costumes

Appendix 6: PROPOSAL 3 - The Smartest Giant In Town

"The Smartest Giant in Town" by Julia Donaldson and Axel Scheffler	
Aims	● To introduce clothes vocabulary. ● To participate during story time. ● To understand the general meaning of the story.
Timing	1 hour
Material	Clothes and vocabulary flashcards (Picture 4), Book, character medals, situation cards, paper crown and letter (Picture 5).

Description
Plot: George has a scruffy aspect until he visits a clothes shop and changes his outfit. He is now the smartest giant in town. However, George meets different characters and, one by one, he gives all his clothes to these characters in order to help them. At the end, he becomes an scruffy giant again. Nevertheless, the grateful animals he has helped make him aware about the honour of his actions. 1. Create a circle with the chairs and introduce the story: show the cover of the book and introduce the main character George the Giant. Ask a student to be the Giant (identify it with a medal) and start telling the story. 2. Using realia: pick clothes from a suitcase when George the Giant goes to the clothes shop. The vocabulary will be reinforced with visual support (flashcards).

3. Meeting animals: Different students will act and participate. The characters will be identified with a medal. Moreover, each character will have an envelope. Inside the envelope the student will find a picture and a sentence describing the problem of the character and, with the whole group, students should guess which piece of clothe the giant can give to that character in order to help it. E.g: A student with the medal of a "Giraffe" shows a picture that reflects that it has a cold neck. Students should guess that the Giant is giving the giraffe the tie to use it as a scarf.

4. During storytelling it is important to encourage repetition of chunks and chants.

Picture 4: clothes (realia) and vocabulary flashcards

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Picture 5: Book and manipulative material (role medals, situation cards…).