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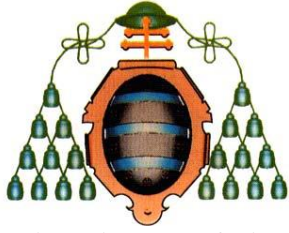
Trabajo Fin del Máster en Enseñanza Integrada de la Lengua Inglesa y Contenidos: Educación Infantil y Primaria

Título: **Multicultural education in the CLIL Primary classroom through fairy tales**

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Introduction

In this section I will introduce the main objectives of my project as well as the structure I will follow in order to provide a clear and understandable paper. I will also mention the methodology I have taken into account in order to address both the theoretical background and the intervention proposal.

Objectives

I believe it is necessary to provide a clear definition of what do we mean by multicultural education and what it implies. I will also look at the relations between CLIL (Content and Language Integrated Learning) and multicultural education, analyzing how it can be implemented in this approach. Furthermore, I will analyze how literature, more specifically fairytales, can be introduced in a CLIL approach and its implications. The next objective is to analyze the power of fairy tales as multiculturalism education resources. The intervention proposal will have the aim to contribute to the creation of original and meaningful materials in order to work towards multicultural education through fairy tales.

Structure

The first chapter is dedicated to the theoretical background. In it I will include an explanation of the terms culture and multicultural education, as well as the relation it exists among both terms. In this first point I will also analyze the work of one of the pioneers about multicultural education, Banks (1993). In the theoretical section I will also link the CLIL approach with multicultural education, introducing the potential of fairy tales as a multicultural tool. The second chapter is devoted to the intervention proposal I have designed in order to integrate fairy tales in a Primary classroom so as to work towards a multicultural education. In the third section I will make a review of my work, highlighting the main conclusions and considering the possibilities for further research. I will conclude with the list of the bibliography I have used during all my research as the basis of my study.

Methodology

I have followed APA referencing system in order to create my list of references and to cite.

My methodology is based on a theoretical/bibliographic research which allowed me to analyze the state of the art of the question debated as well as to discuss those aspects

that would justify the dissertation. This theoretical framework will be the groundwork for my intervention proposal which will be based on a practical methodology: a set of activities and tasks designed for the second year of Primary education in order to foster the students´ cultural awareness through fairy tales. I have decided to focus this practical intervention in the second year of Primary Education (children from seven to eight years old) since most of my own-experience took place with children who were in this preoperational stage (some of them at the beginning of the concrete stage) stablished by Piaget. This stage is characterized by the appropriate use of logic and the decrease of egocentrism levels. Consequently, children will be able to see others´ point of view and empathize. This is extremely important when dealing with cultural aspects through fairy tales.

Chapter 1: THEORETICAL BACKGROUND
1.1. Culture and Multicultural education

A definition of culture and multicultural education helps focus the scope of this dissertation. It is inconceivable to achieve a single definition of multicultural education when there is not an agreement on what culture means. As it is stated by the Royal Commission of Canada (also known as the Massey Commission), (1969, p. 11) culture « is a way of being, thinking and feeling. It is a guiding force that encourages a significant group of individuals united by a common language who share the same customs, habits and experiences ». According to this, culture is something intangible, it is not about artifacts, tools or other tangible objects but how a particular group "interpret these artifacts, symbols and behaviors in a similar way" (Banks, 2010, p.8). Another accepted definition of this term is the one provided by Lynch, Modgil and Modgil (1992) "which includes norms, values, ideologies, assumptions, symbols, meaning, language and other shared cultural capital that makes it possible for it to function as a coherent unit, without disintegrating" (p. 9). Another definition that matches our interests was provided by the National Association for Multicultural Education (NAME). Here culture is described as a "philosophical concept built on the ideals of freedom, justice, equality, equity, and human dignity" ("NAME," n.d.). Authors such as Williams, R. (2014) have studied the historical development of the term culture, concluding the difficulties to come up with a clear definition of this concept, which was firstly related with the idea of civilization. He claims that it is necessary to talk about cultures in the plural in order to identify that one which defines a territory in a concrete period, but also the socioeconomical culture of a

nation. According to this author we can use culture making reference to a process of spiritual and intellectual growth; as a particular way of life common to a group of people and period; and also linked with the artistic practices and works created in a specific time (such as sculptures, paintings, literature and films). Consequently, culture involves both material and symbolic aspects.

Having clarified the meaning of the term culture enables me to move to the definition of multicultural education. The definition of multicultural education takes into account different social questions. According to Banks (1993) one of the main goals of multicultural education is to achieve equality from diversity. All children, regardless of their ethnic group, sociocultural status, gender and backgrounds might have the same opportunities to accomplish educational success. In order to achieve this multicultural implementation there is a need to change some teaching-learning styles, curricular elements and teaching materials (Banks, 1993, p. 3-4). Within this same fashion, Castaño, Moyano and Castillo (1997) state the necessity to include this multicultural education in the teaching learning process in order to cope with the diversity in classrooms. These authors (1997) explain that culture can be acquired in many different contexts. For instance, an immigrant student will be enriched by different cultures: his/her domestic culture (the one promoted at home); his/her ethnic group culture (different costumes and traditions) and his/her school and classroom culture (where there is a variety of genders, religions, ethnic groups and sociocultural backgrounds). Again, we can talk about cultures in the plural and not a single culture. This conception of cultural pluralism has several implications:

- Multicultural education is not only fostered in the scholar system but promoted in both, formal and informal contexts.

- We cannot equate a culture with a language or with a corresponding ethnic group. There is a need to eliminate this tendency to stereotype students according to their ethnic identities and to contribute in the promotion of a deeper exploration of the similarities and differences between students of different ethnic groups.

- Teachers must foster student´s cultural awareness in order to break hierarchies such as the dominant culture / native culture or school culture / home culture, enhancing this conception of multiculturalism as normal human experience.

The origins of the multicultural education can be traced back in the 60s in the USA. Since World War II (1939-1945), many immigrants moved to the United Kingdom and Europe, including France, Germany, Netherlands and Sweden. Multiculturalism has been a reality since then and, this mixture of cultures has also brought prejudice and discrimination. In order to deal with these attitudes, the United Kingdom, some European nations, Australia and Canada have implemented diverse programs to increase the academic achievement of ethnic minority groups and to develop positive attitudes towards ethnic, cultural and language diversity (Banks 2008, 2009). However, the multicultural education concept first appeared some decades later in the United States during the Civil Rights Movement of the 1960s, due to the presence of cultural minorities such as African Americans or Puerto Rican (among other Black groups) who needed a special attention in order to avoid educational failure. These movements had a great impact on the legal, educational, and governmental institutions of the United States. Thus, many educational programs were created in order to foster the respect and inclusion of these cultural groups and include them in the schools. One significant example is the Supreme Court, in Brown v. Board of Education, who ruled that schools could no longer be segregated and that state laws establishing separate public schools for black and white students were unconstitutional. Another legal decision towards non-discrimination and equal educational opportunities was Lau v. Nichols (1974), in California. It was a United States Supreme Court case which stablished that non-English speakers were denied a meaningful education (since lessons where taught entirely in English), violating the Civil Rights Act of 1964.

In the same vein, Ozturgut, O. (2011) has recently asserted that "when the teachers and administrators understand the learning needs of students and recognize how these needs can be different than the needs of the students from the dominant culture, then the actual learning occurs" (p. 2). Consequently, teachers need to leave their comfort zone and expand their knowledge about cultural diversity and the techniques and approaches more effective to implement multicultural education in their classrooms.

According to Castaño, Moyano and Castillo (1997), there exist seven different models about multicultural education. However, two of them offer an important contrast about the conception of this term:

- *Educate to equate*: the school system is conceived as the tool to make the difference heterogeneous. The cultural minorities will be supported in order to achieve educational success. This model assumes pathology of the familiar environment trying to change children´s backgrounds and forcing them to assimilate the popular culture which is reproduced in the schools.

- *Cultural understanding (knowledge of the difference):* in contrast with the previous one, this approach fosters an education about the cultural differences. Every student will be taught to value the cultural differences. Consequently, multiculturalism will be conceived as a curricular content. The educational system will be an inclusive space of cultural diversity, adapting its curricular elements if it is necessary.

Some other authors have highlighted the shortcomings of multicultural education. Rhoads (1995), for instance, criticizes the aim of the multiculturalization of education since, as he states, cultural diversity is addressed as a subject matter (another curricular subject) but there is no intention to reform the ways of thinking and actions of the society. This is related to the first multicultural dimension stablished by Banks (will be deeply analyzed in the next section).

Grant (1987) agrees in the lack of consensus on what multicultural education involves. He concluded that the only common element included among the many different definitions is the focus on the education of people of color. However, many other authors (Asante, 1991; Asante & Ravitch, 1991; Ravitch, 1990) also claim the necessity to introduce the histories and cultures of women into the study of Western civilization in the nation's schools, colleges, and universities. Other authors such as Nieto (2002) defined multicultural education as "antiracist education" (p. 2); however, this term makes a clear distinction between one group (native cultural group) and the other minority groups ("otherness").In conclusion, it can be said that multicultural education means learning about different cultures, deepening and identifying the differences and similarities between the popular culture and the minorities. Although it is focused on the cultural diversity, it also addresses the heterogeneity of ethnicities, nationalities, languages, religions, classes, genders and sexual orientations. To sum up, it is a teaching-learning process whose main goal is to achieve equality, fighting against racism, prejudice and

stereotypes by adapting teacher´s methodology, attitudes, resources, teaching-learning style, programs and curriculum design.

1.1.1. Banks and the implementation of multicultural education

In order to achieve the implementation of multicultural education we need more than a curriculum reform since there are other factors which form multicultural education. With this objective, Banks (1993) formulated five dimensions and their interaction: the first one is the content integration dimension, which is the one that most people associate with multicultural education. It deals with the introduction of data, examples and information of a variety of cultures in the teaching-learning process. The literature on content integration focuses on what information should be included in the curriculum and how it should be integrated (i.e., whether it should be taught within separate courses or as part of the core curriculum). This literature also makes reference to the audience of the ethnic content (ie. whether it should be for all students or primarily for students of color). Banks (1993) differentiates four approaches to integrate ethnic content into the elementary and high school curriculum. The most superficial one, the contribution approach, in which teachers focus on heroes and heroines, holidays and cultural elements such as special days, festivities, months and days considered important for ethnic minorities; the additive approach, in which teachers incorporate ethnic content, themes, and perspectives to the curriculum (which remains unchanged); the transformation approach, through which the curriculum structure is changed to enable students to critically analyze concepts, issues, events and discuss alternatives to the canonical view which is reflected in most literature; and the social action approach in which students are the ones who actively address inequality problems such as racism.

The second Banks´ dimension is the knowledge construction. In this dimension, the role of teachers is to demystify the racial, ethnic, and social-class positions that are reproduced in different media (articles, films, fairy tales, and advertisements, among others). Students must be instructed on how knowledge is constructed, identifying the writer`s purposes and point of view and how to formulate their own interpretations of reality. It is precisely this dimension the one I am going to focus on, since the main objective of the intervention proposal that will be presented in this dissertation is to awaken the students´ cultural awareness through the critical analysis of fairy tales.

The third one is the prejudice reduction dimension, which focuses on how children develop ethnical awareness and racial attitudes and the strategies a teacher must apply to foster democratic attitudes and values in their students. The forth one, is the equity pedagogy dimension, based on the programs, strategies, methods and pedagogies used by teachers in order to achieve the equality of all students independently of their ethnic and sociocultural contexts. The last one is based on the empowerment of the school culture and social structure which supports the belief that in order to fight against prejudice and discrimination the school roles, norms, and ethos must be changed. It can then be said that all of them foster multiculturality and multicultural education.

There are other recent authors who have taken into account these dimensions in their studies. Agirdag et al (2016), for instance, concluded that most teachers introduce the multicultural education by referring to holidays and special days such as the Feast of the Sacrifice (Muslim tradition), Easter or Christmas (Christian festivities), related to the contribution approach formulated by Banks (1993). The additive approach was also very popular among the teachers´ sample, who referred to multicultural education as an addition of multicultural content, i. e. including Islamic names without changing the authorial point-of-view. Despite this attempt to work towards multicultural education, most of the teachers had a misconception of the term, linking it with religious and folkloric customs. These authors also concluded that ethnic minority teachers provide more and better multicultural content than native speakers (in this case, White Belgian teachers). This might be caused by a lack of the teacher's knowledge about the other cultures, and thus, no confidence to address cultural issues in their lessons. According to these authors, another feature that influences the implementation of multicultural education in the classroom is the presence of cultural diversity: when there is a high percentage of an ethnic minority in a classroom, there is a higher level of multicultural content integration than in those classrooms where there are just few (or none) non-native students[1]. This situation is contradictory since it is precisely the group of native speakers the ones who are going to be enriched by this multicultural education. In their case, the

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[1] I use the term *non-native students* to refer to those children who have been educated in a culture which is not the predominant in the classroom. Consequently, there can be the case of some students borned in Spain with a different culture (i.e. gypsies). Thus, this concept it is not just applied to foreign students but every child whose culture differs from the majority.

school is the only context where they will have meaningful encounters with cultural diversity.

Ignorance about other cultures generates inequality that ethnic minority groups suffer. According to Stein et al. (2000) "interactions among individuals belonging to different groups will influence the attitudes and behavior between members of these different groups" (p. 285), as it is stated by the inter-group contact hypothesis (Allport, 1954). This means, multicultural education can only be achieved by the coexistence of a diversity of cultural groups. The analysis of what multicultural education is and what it involves leads me to affirm the importance of the teacher´s role, who needs to learn (not only teach) about the "otherness" in order to set apart the most superficial vision of multicultural education. Just in this way, by providing objective and meaningful information about other cultures, we will be fostering our students' cultural awareness.

In this chapter I have made a critical and chronological analysis of the terms culture and multiculturalism, concepts which are irremediably connected. I will follow Banks´ multicultural dimensions to reflect about how we, as teachers, could be able to work towards multicultural education in a CLIL (Content and Language Integrated Learning) approach.

1.2. Multicultural education in CLIL

Although authors such as Holm, G., & Zilliacus, H. (2009) have discussed the differences between multicultural and intercultural education, it can be concluded that both concepts pursue the same goals and have the same pillars based on the equality of opportunities, cultural diversity and social justice. Thus, I will indistinctly use both terms depending on the author and the term that they use in each of the studies approached here.

Griva, E., & Chostelidou, D. (2017) explains in their article, intercultural competence is one of the eight key competences for lifelong learning stablished by the European Commission (2012), which at the same time includes, "cultural awareness and expression" skills. These authors believe that CLIL facilitates the achievement of intercultural competence as an educational objective.

According to Koro (2016), intercultural language teaching-learning is more common in Higher Education (once children leave schools) than in the firsts years of

scholarship. However, there is high evidence which demonstrate the benefits of the early exposure to language learning. As Gangl (1997) states, children in their early age can develop increased openness to others when learning a new language. It is precisely during these early years, when children are not under the power of preconceived stereotypes, that they need to be intercultural educated. In such a way, teachers become "agents of change" (Koro, 2016, p.14). Koro highlights the correlation between language and culture and thus the necessity to address this cultural component when teaching a language. As she states, intercultural understanding enriches the process of learning a language, both for the students and for the teacher. We set apart the traditional memorization skills, to be replaced by understanding the language of a particular culture. Learning about the target culture is an essential aspect in order to motivate students´ language learning. In the same vein, Scarino, A. (2009) defines intercultural language learning as a "move[ment] between two languages and cultures – the students' own language(s) and culture(s), and the languages and culture(s) they are learning" (p. 68). This involves the capability to interpret their "self (INTRA-culturality) and 'other'(INTER-culturality)" (p. 69), extending their personal frames of reference by understanding other perspectives and values.

From the 1980s, the Communicative Teaching Approaches began to flourish. They were focused on "practical, real-life situations, on the development of oral fluency" (Koro, 2016, p. 18). However, these communicative approaches had limited impact on students' language performance. During the 1980s and 1990s some immersion programs took place in Canada. In the mid-1990s, CLIL (Content and Language Integrated Learning) approach appeared to be an innovative solution to the continuous changes of the modern and globalized society. CLIL seems to be the perfect educational approach in order to integrate language and culture teaching-learning. It has been defined as an "umbrella term for any teaching context in which at least part of the instruction is given in another language than the mother tongue (L1) of the learners" (González, M. B. R. (Ed.), 2007, p. 9). As it is reflected in the Figure 1.0, CLIL is composed by four dimensions (4C´s):
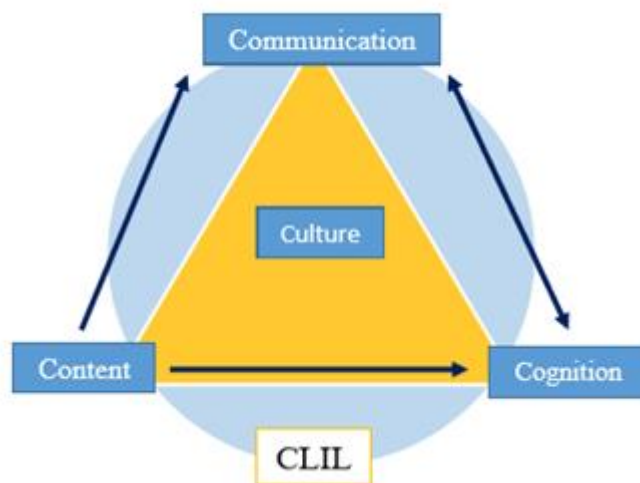
- The Content dimension: the subject imparted (Mathematics, Geography, History, or any other curricular subject).

- The Communication dimension: one of the main goals of CLIL is to foster students´ communicative competence in the target language. In fact, one of the principal benefits of CLIL is focused on the linguistic competence, which is naturally acquired by using it (learning by doing). This means working the four linguistic skills (Listening, Reading, Writing and Speaking). Nevertheless, as Saniei, A. (2012) and Koro (2016) agree, learning a language must not be reduced to linguistic proficiency (grammar, phonology and lexis), it implies a dual focus where culture and language are integrated, enriching the educational value of language teaching and learning. Koro goes further when affirming language as an intrinsic part of culture.

- The Cognition dimension: following Blooms´ taxonomy, students must work both, their Lower Order Thinking Skills (when remembering information and understanding and recognizing concepts) and Higher Order Thinking Skills (when analyzing ideas, justifying decisions or creating original works). Koro (2016) makes reference to Coyle, D.et al, (2010), who defends the cognitive advantages of CLIL. In the same vein, Griva, E., & Chostelidou, D. (2017) coincide about the cognitive and metacognitive advantages of CLIL approach, which offers students the chance to "use what they have learned encouraging them to apply, integrate and transfer the gained knowledge while fostering critical thinking" (p. 11).

- The Culture dimension: as Salgueiro (2015) states "culture is included as a means which allows us to discover the connection between language and cultural identity" (p. 10). As it is reflected in the figure, the cultural component might be the central piece of CLIL approach, since it directly affects to the other dimensions. However, authors such as Gracia, E. P. (2014) affirm that culture is one of the less matured axes of CLIL.

González, M. B. R. (Ed.). (2007, p.11) designed the following grid with an assessment scale to be applied from 0 (minimum quality) to 5 (maximum quality) to evaluate the effectiveness of CLIL practice, this caption focusses in the Culture dimension:

CULTURE DIMENSION		
Intercultural Skills	Assessment scale	Remarks, comments, examples…
1) Diversity considered, minorities represented	⓪①②③④⑤	
2) Tolerance, attitudes of respect towards different cultures	⓪①②③④⑤	
3) Sexist language and stereotypes avoided	⓪①②③④⑤	
Intercultural Contexts	Assessment scale	Remarks, comments, examples…
1) Pupil's awareness of different socio-cultural identities, i.e.: use of European Language Portfolio –Biography, Passport, Dossier-.	⓪①②③④⑤	
2) Participation in exchanges, internship, trips abroad, international projects, e-Twinning, etc.	⓪①②③④⑤	
Intercultural Communication	Assessment scale	Remarks, comments, examples…
1) Pupil's awareness of different cultural rhetoric conventions, i.e.: negotiation of meanings, shared responsibility in interaction.	⓪①②③④⑤	
2) Dynamic perception of communication patterns, i.e.: active and critical argumentative discourse, adaptability, appropriate behaviour.	⓪①②③④⑤	

Fig. 2. González, M. B. R. (Ed.). (2007)

As it is reflected in this table, CLIL is directly related with multiculturality, considering aspects such as tolerance towards diversity, cultural awareness and the fight against stereotypes.

Although these are the most popular components of CLIL, Koro (2016) also mentions the Integration dimension, referring to the relationship between content and the target language, and the Environment dimension, which takes into account the adaptation of the educational practice to the particular needs of the students in a concrete context, which is one of the keys to achieve interculturality. This author perceives diversity in the

classroom as a challenge, but also as an opportunity for intercultural teaching and learning (p. 31).

All the authors previously mentioned (Koro, 2016; Salgueiro, 2015; Saniei, A., 2012) concede there cannot exist an effective language teaching-learning approach which disregards the cultural dimension of language. In such a way, the acquisition of a second language necessarily means the acquisition of another culture. Language is not an end in itself but a medium through which culture is acquired. As I will deeply explain in the next chapter, teachers are the intercultural mediators who need to use extra materials in order to compensate the lack of sociocultural components in the coursebook (Saniei, A., 2012, p. 14). Teachers need to be aware of their role in fostering Intercultural Communicative Competence (ICC), which must not be an optional requirement, but a priority when learning a language. Nevertheless, not only teachers´ attributes are important, school or institution attributes are also key factor. Koro (2016) defends the necessity to support teachers´ training and professional development so they can effectively implement integrative models such as CLIL. Teachers immersed in CLIL approach, need to remind their students that "any insight into culture is but a perspective" (p. 62).

Although there is much theory about the integration of culture in the language teaching-learning field, this intercultural model it is not articulated in the practice. However, Griva, E., & Chostelidou, D. (2017) carried out a CLIL project with the aim of promoting multicultural understanding, intercultural competence and citizenship awareness. This pilot project, called 'our culture-your culture-their culture', was implemented in two urban Primary schools in Northern Greece. The participants were 47 sixth grade   students aged between 11 and 12, 22 of them were immigrant children. The inquiry-based activities included on-line games, arts and crafts, creating videos, role-play, taking part in debates, learning new songs and dances, among others. They were encouraged to get involved in analysing the feelings of "minority-groups" confronting discrimination; exploring current cultural stereotypes and reflecting on culturally determined attitudes and values. All these with the aim to nurture the students´ tolerance and respect for the 'otherness'. A summative and formative evaluation was carried out after the CLIL project, reflecting its effectiveness both for the teachers and for the students involved. The latter result to acquire a more positive attitude towards the target language (English) but also enhanced their multicultural understanding.

It is remarkable to mention the efficacy of this project in dealing with the four C´s of the CLIL approach: the Cultural dimension, since "the project had an impact on introducing different cultures, raising awareness of various cultural values and fostering intercultural competence" (p. 21); the Cognitive dimension , by engaging students in various inquiry-based activities which required problem-solving and decision making skills; the Communication dimension, while participating in role plays and debates in which students negotiated beliefs and expressed their views on diversity using in a natural way the target language; and the Content dimension, which included issues such as human and children's´ rights, multicultural identities, foreigners and equality, immigrants needs or different customs and traditions.

In this second section of the first chapter I have highlighted the importance of the inter/multicultural competence and its relationship with CLIL approach. I have analysed the four CLIL dimensions, specially the cultural one, which is irremediably connected with the teaching and learning of a language. To conclude, I have given an insight of a CLIL project which main objective was to promote the students´ multicultural understanding and intercultural competence. In the next point I will investigate the relation between CLIL and fairy tales, considering how to achieve an effective teaching-learning practice by using fairy tales in the CLIL classroom.

1.3. CLIL and literature

Paran, A. (2008) studied the efficacy of the incorporation of literature in the language lessons. Despite there is theoretical research of this issue (although it is little), the author claims the necessity to carry out an empirical analysis. There is a need to study what teachers actually do in their classrooms. Paran, A. makes an analysis of both, the supporters of the use of literature in language learning programmes and its opponents. Some members of the latter group have an "isolationist position" (p. 13): learning a language only consists on acquiring competence in the L2 and literary texts do not pursue this aim. In contrast, the literature defenders claim that language learning is not only about language, it also provides significant educational goals such as enriching our students´ lives and fostering their awareness about the affective element of language learning, and literature is an engaging mean to pursue these targets.

Elley, W., Cutting, B., Mangubhai, F., & Hugo, C. (1996) analysed several projects in which the Flood approach, which emerged in New Zealand in 1963, was

applied. It consists in "flooding" the classroom "with high-interest illustrated story books, in the target language, and to train the teachers in a simple method of ensuring that the pupils interact with the books frequently and productively" (p. 2). This method involves shared reading, reading aloud, independent or silent reading and paired reading. In their work, these authors investigate the effectiveness of the Flood approach implementation in five different locations: Fiji schools in the South Pacific; Singapore; Sri Lanka and South Africa. In all of them, the Book Flood groups showed much larger improvements than the Control Groups in all areas: reading comprehension, cloze, listening comprehension, vocabulary knowledge, writing and English structures. It is important to highlight that the Book flood groups and the Control groups had the same number of hours of the English subject. This means, Book Flood groups acquired the language knowledge in an incidental and natural manner.

Chen, M. L. (2014), on her side, defines children's´ literature as any book which is read by or to children. However, there are some characteristics which are common to this kind of literature: in all of them the plot concerns to children; they offer a wise insight; the storyline follows a simple structure ("introduction, goal, problem, conflict, through resolution") (p. 232) and the use of simple and concrete language and linguistic structures. These last two characteristics make children´s literature a fruitful and engaging foreign language teaching material. This author mentions Krashen (1982), who defends the natural process of language acquisition. He sustains linguistic input is more effective when it is interesting, comprehensible and natural and grammar is best acquired intuitively by listening or reading good literature. This natural view of the language acquisition process was defended since the antiquity by educators such as Marcus Fabius Quintilian or Comenius. They claimed foreign language acquisition should draw upon the students' background knowledge and stablished the starting point in the reception skills (listening and reading) for then working the production skills (speaking and writing). Consequently, "the rules of grammar should be taught only after they have been acquired intuitively by reading or other means" (Chen, M. L., 2014, p. 233). For Chen, language cannot be separated of the meaning of the words, it is a nonsense to decompose it into syllables or individual phonemes. Chen emphasizes the importance of working with books of personal interest for our students in order to motivate and engage them in the language acquisition process. Furthermore, selecting English stories that our students already know in their native tongue will support their language learning process. This

author mentions Frost (1990) in order to support the importance of the "listening-while reading" (Chen, 2014, p. 234) technique and the need to make multiple readings of the same text in order to reinforce children´s understanding.

In the same vein, Don Holdaway (1979), a teacher who developed the *shared reading* term, stressed the multiple possibilities a book can offer us. Students can act the story (drama, role play), draw their favourite part, re-write their own end, discuss with their partners discussion about the characters and focused study of words, letters and punctuation. In such a way, one single story can develop children´s creativity; language and body fluency and expression; and social and cognitive skills. Another author, Hişmanoğlu, M. (2005), mentions the work done by Collie and Slater (1990) who stated four main reasons to use literature in the classroom: it is a valuable authentic material since these books are not created with the aim of language teaching. In such a way, students will be immersed in real contexts while coping with linguistic forms and meanings; literature fosters students´ language enrichment, developing the four linguistic skills so children can make use of some of that potential themselves; students become personally immersed, connecting with some of the characters and events; lastly, and as I will analyse in the next chapter, these stories also work children´s cultural competence, increasing their understanding of verbal and nonverbal aspects of communication in the country within which that language is spoken.

To conclude, it can be said that the use of children´s literature as a material to teach a foreign language fosters the development of the four linguistic skills: listening "helps to develop vocabulary and understanding of literary devices" (Chen, 2014, p. 234); reading aloud will help our students to internalize English pronunciation and discursive patters (such as intonation or rhythm) and, consequently, to stimulate speaking skills; the writing experience will be also developed since, while reading, children separate (segment) phonemes, words and sentences for then putting them together (blending) in order to read.

In the next point, I will continue focusing the scope of the value of culture and literature to teach in a CLIL lesson by setting the spotlight in a particular field of literature, fairy tales.

1.3.1. CLIL and Fairy tales

After carrying out my bibliographical research for this point, I can affirm there is a lack of investigation about the relationship between fairy tales and CLIL. Nonetheless, the use of fairy tales in the foreign language classroom is a more popular issue. Thus, I have selected four authors who have analysed this issue: Haulman, A. (1985); Bagg, M. B. (1991); Lee, C. (2003) and Lepin, M. (2012). I will make a chronological reading of the content of their studies in order to establish a connexion with CLIL. In order to do so, I will use the work of Coyle, D.et al, (2010) as a guide in the field of Content and Language Integrated Learning.

The first author who addressed the effectiveness of fairy tales in the classroom is Haulman, A. (1985). He defends fairy tales are engaging stories which provide a glimpse of customs, lifestyles, traditions and values of the target language group. In such a way, not only the language contexts (role-specific language in many different settings and circumstances) are expanded but also the students´ cultural awareness. They can examine the daily life of a given group, what they ate, how they dressed, their beliefs, the relationships between them and with nature. Consequently, a comparison between their own culture and other(s) culture will take place while following the story. Furthermore, their magical and fanciful nature enlighten children´s interest while providing comprehensible input. Thus, "fairy tales offer a varied medium for cultural, cognitive linguistic, and affective stimulation in a second language classroom" (Haulman, A., 1985, p. 5).

In the same vein, Bagg, M. B. (1991) defends the usefulness of fairy tales as foreign language teaching tools. The main characteristics of these tales (they are short, familiar, simple, rich in vocabulary, consistent in style and form and they appeal to children´s imagination) make of them a helpful means for children language teaching-learning. Bagg states that fairy tales build students´ reading and writing skills (p. 3): we can ask them to write their own ending; summarize familiar tales; modernize a tale; create a fairy tale based on objects and/or pictures, what she called the "object/picture method" p. 11), and even ask them to perform a particular tale. Furthermore, we can work on the basic parts of all fairy tales (traditional beginnings and endings), vocabulary referred to stock characters of most fairy tales (witches, dwarfs, princes, kings, queens) and a great amount of grammar (adjectives; comparatives; diminutives; tenses). Bagg mentions the

high cultural component of these stories since "In truth, "folk literature" or "folklore"[2][…] covers all aspects of life which relate to culture […] It includes "cures and customs, signs and designs, the do's and the taboos of culture" (p. 5). We have to be aware that many children would not feel confident or interested when speaking in English, and Bagg proved that fairy tales are an engaging way to promote children involvement in the foreign language classroom. As she defends, this is because tales appeal to the emotional brain and stimulate the use of oral language. In this way, it is essential to take into account our students´ interests: if some children are interested in criminal justice, for example, fairy tales related to Medieval codes of law and punishments are very popular (Grimms' Fairy Tales are a great example of this). This author defends the *psychological, intellectual* and *cultural* advantages of fairy tales (p. 36). Since students are working with familiar and predictable stories, (*Snow White*, *Cinderella*, *Little Red Riding Hood*, among others) the anxiety levels are reduced. Fairy tales create a relaxed and comfortable classroom atmosphere where children are more willing to take risks in the language class. The bright side of fairy tales (happy ending) provides a sense of optimism which facilitates the language use and acquisition. The mental idea of language classroom as an intimidating and challenging moment turns to be an opportunity to be immersed in a new story. The intellectual advantages are related with fairy tales´ use of language: meaningful vocabulary which is contextualized and can be tangible (*apple*; *mirror*; *frog*). In order to acquire new vocabulary, it is essential that children manipulate objects to facilitate the link between signifier (m-i-r-r-o-r) and signified (image of a mirror). It has been proved that semantically related words are memorized in a more effective manner (doctor-hospital-nurse). In such a way, fairy tales facilitate vocabulary acquisition since their story line occurs in a unique context where words belong to the same area of lexicon.

The author provides the example of *Snow White*: "its plot development helps learners to connect the relationship among the season word (*winter*), the colour words (*white*, *red*, *black*, *yellow*, *green*), names of daily articles (*mirror*, *bed*, *chair*, *knife*, *fork*) […]" (p. 39). In such a way, it would be a good idea to create a dossier of each fairy tale. When it comes to the cultural level, fairy tales offer an insight of a new culture in an engaging manner. Bagg mentions Schumann (1986) who affirms that the L2 acquisition depends on the distance between the children´s own culture and the L2 culture. By

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[2] Bagg, M. B. (1991) uses fairy tales and folk tales as synonymous

representing close characters (most of the times fairy tales´ main characters are children) students feel identified, narrowing the gap between their own culture and other(s) culture.

In her work, Lee, C. (2003) coincides with Bagg about the psychological, intellectual, and cultural benefits of fairy tales and advises teachers to adopt fairy tales as instructional materials for primary language education. In 2001, "Taiwan is undergoing an innovative educational practice called the Nine-Year-Integrative-Curriculum" (p. 30) which consists in the implementation of fairy tales for teaching English as a second language to children between 11 and 12 years old. The main characteristics of fairy tales (which have been mentioned before) are perfectly adapted to children´s developmental traits: their short plots and fast tempo are perfect for students´ short attention span; they offer a lot of sensory input, enabling activities such as role-plays, games, Total Physical Response Activities and other hands-on activities; the vocabulary is contextualized (meaningful language); the language is full of rhythm and melody: "Looky, look, look/ at the shoe that she took" (*Cinderella* story tale translated by Jack Zipes in 1988); and the presence of repetition of refrains or chants, such as "Mirror, mirror, on the wall,/ who in this realm is the fairest of all?" in *Snow White* (also from Zipes, 1988) enables children to learn English almost unconsciously.

Finally, recent dissertations on the issue add to the picture. Lepin (2012) defends the power of fairy tales as a powerful basis for both, language and personality development of children. She defines them as stories which involve "folkloric and fantastic features which improbable events lead to a happy ending" (p. 6). Their origin goes back to the ninetieth century, when collectors all over the world began to gather ancient tales from oral sources and write them down. It was in this period when fairy tales started to be used as a pedagogical instrument. As Lepin states, fairy tales cannot be classified as children's stories since they have a special quality: they result entertaining to all the readers regardless of their age. This characteristic enables teachers to easily adapt them to children of all ages and levels. This author makes a comparison between the traditional methodology of language learning (based on course books) and that one based on the use of fairy tales. While the first one is far from students´ interests, fairy tales emerge from children´s curiosity involving and creating an emotional response (p. 9). Lepin classifies fairy tales as extensive reading stories, since readers´ objective is getting an overall understanding of the text but not searching specific information. In this way, students are entertained while (not even realizing) they are learning a language.

Furthermore, this kind of reading enable teachers to organize both, individual and class reading, offering also the possibility to read the book at home. Fairy tales "contain uses of language that are considered typical of poetic and literary texts" (p. 11) however, their short extension, simple language structures and familiar plots, enable children being interested from start to end. It is of great importance to follow some steps when introducing a fairy tale to our students: the pre-reading activities are essential in order to create a purpose for reading. Some pre-reading activities could be talking about the book cover; ask children to make hypothesis of the plot and other guiding questions. It is essential to maintain children´s interest while reading/listening the tale. Dramatizing and using the body language is crucial to obtain an active participation. The author makes emphasis in not overloading children with the after-reading tasks, there must be a balance between technical and affective questions. Lepin defends the importance of a good classroom atmosphere in order to obtain an active participation of the students.

Through fairy tales children can work a great amount of grammar, such as irregular verbs, the use of adjectives, punctuation marks, among others. Furthermore, this kind of literature is reach in vocabulary. The use of features such as rhymes, metaphors and repetitions are very helpful for language learning. This repetitive structure enables children to acquire some popular sentences (*once upon a time; far-far away; they lived happily ever after...*) that they can later put into practice. Apart from their power for language learning, fairy tales are great to address social education. For Lepin "The sharp division between good and evil help children understand the difference." (p. 15). These stories promote basic values such as trust, honesty, hope and belief, which are significant values of the civilized society.

After analysing the work done by these four authors it can be said that they coincide in most of the ideas they defend. Furthermore, their investigation of fairy tales in the foreign language classroom can be used to establish a relation with CLIL and its four pillars:

- *Content:* Coyle, D.et al, (2010) explain that this content dimension is not only about language and skills acquisition but the process in which the learner creates their own understanding (p. 53). As all the previous authors have mentioned, fairy tales make use of meaningful vocabulary apart from rich forms of grammar and popular sentences, enabling children learning in an easy and entertaining manner.

However, it is when a student develops their own understanding (personalized learning) when the meaningful learning occurs.

This content does not necessarily have to be a curricular subject, it can involve alternative approaches (as the previously mentioned fairy-tale based instruction program) and other cross-curricular studies (Coyle, D.et al, 2010, p. 53). This is precisely one of the most important advantages of fairy tales, they enable us to work many cross-curricular issues: while working *The Little Mermaid* we can work the sea animals; with *Cinderella* we can work the parts of the house or create our own home with recycled materials; *The Three Little Pigs* can be a great ice-breaker to start the Science unit about materials; some of them may even be useful tools to work social issues such as racism and social stereotypes (*Sleeping Beauty*, *Rapunzel* or *Cinderella* are some examples). Consequently, fairy tales enable teachers to carry out a holistic approach were the contents of different areas of knowledge are connected.

- *Cognition:* as teachers, we are the facilitators of the learning process. We present our pedagogical materials (in this case, fairy tales) in an accessible way (through scaffolding techniques[3]). However, the students are the ones who interpret the content through cognitive processes (memory, attention, logic, problem solving skills, among others). Thus, CLIL is a student-cantered approach based on constructivist theories (each child constructs their own knowledge). As Bagg stated M. B. (1991) "our experiences of the world around us help to let us interpret the tales" (p. 10). Each child interprets the text in a different manner, that is why the use of fairy tales is a useful tool to make debate emerge.

Through fairy tales we can work the higher and lower thinking skills (represented in Bloom´s taxonomy) of our students: we can ask them to remember key facts of the tale (characters, places, names); translate and classify words (in semantic groups, for example); solve a problem which appear in the fairy tale (what would you do…?"); draw connections among ideas (contrast, differentiate); defend their opinions and even create their own modern fairy tale (what will

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[3] It refers to a variety of instructional techniques used to move students progressively toward stronger understanding, and, ultimately, greater independence in the learning process (*The Glossary of Education Reform*).

correspond to the highest level of Bloom´s taxonomy). Furthermore, this particular literature fosters many of the intelligences stated by Gardner (Gardner Multiple Intelligences Theory, 1991). Their role as linguistic facilitators is evident, but also their importance to develop the interpersonal and intrapersonal intelligences: every paired or group activity about the tale is a direct manner to work this intelligence. Furthermore, fairy tales also offer the opportunity to understand one's own interests and goals. The bodily-kinaesthetic intelligence is also worked when we include hands-on learning, acting out or role-playing activities. Although these four intelligences might be the ones to first come into our minds when promoting the use of fairy tales, it can be said that all of them can be fostered through fairy tales.

Most of these tales have a song (or a nursery rhyme) related to them. We can practice this song while we are working with the text (musical intelligence). This will be also a good manner to break with the monotony and make our students getting immersed in the tale. While-reading activities are based on fostering children´s use their logical intelligence (making hypothesis; predicting, among others). The use of visual materials such as flash cards, puppets, movies, posters and realia[4] objects are essential to engage children´s attention (thus, the visual intelligence is also developed). Since the majority of these stories take place in natural settings (such as the forest in *The Little Red Riding Hood* or *The Three Little Pigs*) we can work some cross-curricular subjects as, for example, environment care.

- *Communication*: all the authors concede that fairy tales improve the overall target-language competence by offering comprehensible input. Furthermore, because of their familiar character, their pedagogical use reduces children´s anxiety levels (psychologic advantages) enabling students to develop an active participation in the classroom.

Fairy tales are the roots for an infinite amount of possible activities: drama; role play; debates; written dialogues; TPR activities (Total Physical Response). Thus, working with fairy tales does not only mean promoting the receptive skills

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[4] In order to foster a meaningful learning, it essential to incorporate objects which our students can find in their daily lives (menus, schedules, tickets…). All these materials are called *realia*.

(reading and listening) but also the productive skills (speaking and writing). As a consequence, we will be working towards our main goal as CLIL teachers: make students´ *use* the L2 in a purposeful and meaningful manner, which goes beyond the grammatical and lexical learning. However, CLIL approach involves both, language learning (emphasizing grammar importance) and language using (with emphasis in the communication) (Coyle, D.et al, 2010, p. 54) since content and language have the same importance.

The use of fairy tales enables students learning to use a language (these texts are rich in structures, grammar and vocabulary) and to use the language to learn (participation in debates; drama activities; role play)

- *Culture:* the cultural field might appear to be the most difficult to address in a Primary classroom. However, fairy tales are an accessible tool to foster the intercultural awareness in our students since culture is everywhere. As Coyle, D.et al stated "it is a thread which weaves its way throughout any topic or theme" (p. 54). Despite its irrefutable importance, we may encounter reference to it as the `forgotten C`.

Learning a foreign language through fairy tales (or any methodology) means fostering international and intercultural understanding. This means discovering our ´self´ and understanding and respecting the concept of otherness` what goes much further of the ´foods and festivals´ approach mentioned by Coyle, D.et al (p. 64). These authors defend the importance of integrating intercultural experiences and the role of new technologies to facilitate this goal. This made me reflect about the possibilities of working with fairy tales from different parts of the world. The E-twining program [5]which some schools implement would be a great manner to create a project based on fairy tales from different schools around the world.

In conclusion, the characteristics of fairy tales make of them an effective and engaging pedagogical resource in the foreign language classroom. Furthermore, if connections are made between fairy tales and CLIL approach, we will clearly prove their contribution to the development of the 4 C´s: content; cognition communication and

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[5] E- twinning is a free online community for schools in Europe which allows you to find partners and collaborate on projects within a secure network and platform.

culture. As I will investigate in the next chapter, there exist a wide variety of multicultural fairy tales and different versions of the same fairy tale from different cultural perspectives that can be used for the main purpose of my dissertation: to consider whether fairy tales could be an effective pedagogical tool to address multicultural education in the CLIL classroom.

1.4. Multicultural education through fairy tales

After carrying out my bibliographical research, I can affirm there is a lack of investigation about the importance of fairy tales as multicultural tools. However, the importance of children´s literature when fostering cultural awareness is a more studied issue. Since I believe there is a direct connection between children´s literature and fairy tales (which many authors consider one type of children´s literature), I will start with an analysis about multicultural children´s literature for then carrying out a more concrete analysis about fairy tales.

Multicultural children´s literature

In her work, Gavriilidis, S. (2015) defines multicultural children's literature as "books for children which treat issues of cultural diversity, either racial, ethnic, linguistic and religious, or even biological and social and aim at contributing to the development of the intercultural awareness of young readers" (p. 1). As I will defend in the next point, this is also applicable to fairy tales. The aim of these books is offering a reflection of our diverse society, which is one of the main goals of multicultural education.

In line with this concern, Colabucci, L. M. (2004) states that "I see multicultural children's literature as a site for dialogue, cultural awakenings, and personal and political transformation" (p. 8). In other words, this kind of literature changes readers (pre)conceptions and motivates readers to change, re-creating themselves by "expanding our consciousness" (p 66). That is why Colabucci uses the term "liberation literature" (p. 52). This author also makes mention to Bishop (1990), who compared multicultural children's literature with mirrors and windows for readers. Through multicultural literature readers can see reflections of themselves and discover new ways of seeing the world. Thus, children's literature should not be degraded as a sub-form of

literature (p. 11). He goes further when affirming that "multicultural children's literature is an essential element of any pedagogy that seeks to achieve the goals of multicultural education" (p. 45). When introducing these books, it is essential that they match with children's developmental stage and sociocultural background. Depending on their personal differences, the meaning making process will vary. The more diverse our students are, the more opportunities we will encounter to debate and compare opinions and beliefs of that plurality of meanings. However, this diversity is a challenge for any teacher. As Colabucci defends, it is of great importance to prepare teachers for diversity.

I will focus next in the power of fairy tales as effective tools to work towards multicultural education.

The power of fairy tales in multicultural education

In his research, Robinson, S. (2014) develops a way to promote multicultural education in a relevant and meaningful manner, through creative fairy tale story telling titled *The Red, Yellow, and Blue Haired Women*. The main goal of Robinson is helping teachers to find an effective tool to awaken students´ *"critical cultural consciousness"* (p. 2). This author mentions some popular writers such as George MacDonald and the Grimm´s Brothers to defend the inherent relationship between culture and fairy tales. The work of these authors enables teachers to identify the cultural values and norms reflected in the tale but also to identify power structures in ideological texts (fostering children´s critical thinking). Lepin (2012, p. 14) coincides with this view when he defends Grimm´s collection of fairy tales as part of a project which affirmed the cultural identity of the German folk. Consequently, it can be said that fairytales provide not only social, moral and religious lessons for children, but also can be used to educate about character and culture.

Related to this, Mendoza, J., & Reese, D. (2001) referred to *multicultural picture books* as that children´s literature which depicts the variety of ethnic, racial, and cultural groups (within the U.S). These authors claim the inexistence of non-European American people in children's literature until the 1960s. These people "were virtually invisible in, or they were depicted in negative and/or stereotypical representations" (p. 5). It wasn´t until the sociocultural changes which took place in the 1960s and 1970s when the

importance of reflecting the current cultural diversity emerged pursuing accuracy and authenticity. The Council on Interracial Books for Children (CIBC) created in 1965 had an important role for the consecution of this goal.

These multicultural stories make use of specific vocabulary which can be an excellent way to know other cultures. A great example would be *Goldilocks and the Three Bears*, where words such as *porridge* or *cottage* are used. Children can also learn that culture affects our way of expressing ourselves. A great example of this is "Gruffalo". In this tale the main character represents the polite use of language linked with English culture (using sentences such as "It´s terribly kind of you"). This book is also very useful to work other aspects of the English culture (*a cup of tea; scrambled; roasted*). In such a way, they will be aware of the fact that in other places of the world they also have traditions: we can compare the Spanish *siesta* with the English *cup of tea*. Moreover, this cultural knowledge will help them to face real life situations, as for example, when reading a restaurant´s menu. Children will become aware of patterns and structures in the target language, that might not exist in their native language.

Most recently, Walter (2011) confirmed that fairy tales "portray culturally embedded values exceptionally well" (p.55). Through this literature, children will understand that human behaviour and ways of communicating depend on factors such as the age, sex, social class, religion, ethnicity, and place of residence of the given cultures. Furthermore, "reading and analysing fairy tales enables students in the L2 classroom to draw conclusions about a particular society 's standards of socially accepted and desired behaviour." (p.56). These tales enable children to make a comparison between their own and the other(s) culture(s). The common elements of fairy tales facilitate this analysis and comparative process.

it seems then that fairy tales can be effectively used to achieve a multicultural education. We can find many popular fairy tales with several versions contextualized in different cultures. A valid example would be the wide variety of versions of the original French *Cinderella*. Although the most popular version is the French translation by Charles Perrault (1697), there are many different rewritings from other parts of the world. This could be a very engaging tool to work towards a comparative approach while

fostering our students´ cultural awareness and multicultural understanding. If we take the African version, titled *Mufaro´s beautiful daughters*, children cannot just make a comparison between the customs, characters´ appearance and clothes or setting, but also when it comes to values and behaviours. Other translations, such as the Thailand version, *Kao and the Golden Fish*, offers the opportunity to talk about some cultural symbols (i.e. *golden fish*). The West African, *Chinye*, reflects a totally different scenario where tasks such as *fetching water for the household* can be discussed. The Polish version, *Raisel's Riddle*, represents the protagonist as a clever and intelligent woman, contrasting with the defenceless role which she represents in the other tales, allowing a gender study which is also part of multiculturalism. Despite their differences, these fairy tales also reflect some aspects that are common in every civilization and which foster the connection between different cultures. Encouraging children to reflect about that similarities (friendship, family, love, among others) is also part of multicultural education.

These are just some versions of one popular tale which offer us the possibility to carry out a critical and cultural analysis in the classroom. Moreover, the image of the stranger, the different, the other, may result very engaging and motivating for children. Depending on the age group we are working with, this analysis will be deeper or more superficial. However, it is essential not to stereotype other cultures, since many of these tales have been written by Western authors, the construction of the *otherness* comes from the outer world. Here it is essential the role of the teacher to demystify these stereotypical symbolisms and prejudices.

In the next section an intervention proposal based on these ideas will be explained in order to foster students' cultural awareness and intercultural understanding in a CLIL primary classroom through the fairy tale of *Cinderella*. This intervention proposal will include varied activities, in which I will include different versions of Cinderella fairy tale.

Chapter 2: INTERVENTION PROPOSAL

In this section I will describe in detail the intervention proposal: its main objectives, the methodology and materials used, the adaptations for the Attention to Diversity students (ANEAE), the activities and tasks designed to achieve the objectives and the assessment.

This proposal is based on a CLIL approach whose main goal is to foster multicultural education through fairy tales. For this, the students´ active participation is required, as well as their engagement and motivation towards the teaching-learning process. As this will follow a student-centered approach, the teacher will act as a guide while the students construct their own knowledge.

2.1. Target group

The following intervention proposal is directed to the second level of Primary Education (7-8 years old) whose school is immersed in the innovative CLIL project stated in the guidelines of the beginning of the scholar year (Circular Inicio de Curso) 20019/2020. In this case, my CLIL project will involve the English and Arts and Crafts subjects. However, transversal knowledge from different areas will be also worked with (such as Mathematics, Literature and Geography, among others).

The proposal is designed according to a group class conformed by 20 students from diverse countries and cultures. Thus, there exists a rich multicultural environment which will be taken as an advantage to enrich our teaching-learning process. Most of them are Spanish (14 students), but there are also Moroccan (2 students), British (3 students) and one Chinese student. Although they have a different mother tongue, none of these children present language barrier, but different levels of English proficiency. In the group there are two children with Special Educational Needs (ANEAE students): one of them presents hypoachoustic and another suffers from ADHD (Autistic Disorder and Hyperactivity). In the methodology section, the adaptations required in order to include these students in the activities of the teaching process will be explained in more detail.

These students have been studying through CLIL approach since the first year of Primary Education. Moreover, since it is a bilingual school, they have been in contact with English language from the very beginning of their school period. This year, they are

exposed to 10 hours per week of English as a Foreign Language. Furthermore, the sociocultural context of the students´ families is medium-high. The majority of the children are exposed to English outside the school time (private lessons, English TV programs, books in English, among others). Moreover, it can be said that all families are deeply involved in their children´s teaching-learning process and, thus, there is a cooperative family-school work.

2.2. Justification of the level chosen

This level has been chosen because most of my own experience with children took place with students of 7/8 years old. Consequently, I feel more confident when working with children of this age. At this stage, children are motivated when doing cooperative and group-work, the visual information is essential to the meaningful learning, and the teacher is their behavioural model. Moreover, fairy tales result very engaging for children at this stage, and this will allow to foster their active participation on class.

This self-made SmartArt shows some of the main characteristics of children at this stage, which are essential to bear in mind when working with them:

Personal development	**Affective development**	**Psychomotor development**
Know and love themselves and others	Better control of emmotions and feelings	Gross and fine motor skills: manual activities

Social development	**Cognitive development**
Autonomy, relationship with others	Less egocentric; curiosity; attention and memory; language skills; repeat and organize

2.3. Objectives and basic competences

The main objective of this intervention proposal is to provide 2nd year Primary students in a CLIL context with meaningful opportunities to develop their multicultural understanding through the use of fairy tales.

As it is stated by the Chapter III of the LOMCE 8/2013, 9th of December, competences mean: "capacities, to apply in an integrated manner the contents of each teaching and educational stage, in order to achieve the adequate realization of activities and the effective resolution of complex problems." (LOMCE 8/2013, December the 9th BOE., Num. 295, Tuesday December the 10th 2013 Sec. I.   Pag. 97867)

As has already been mentioned, this proposal is planned to be carried out in the English and Arts subjects. In the ECD/65/2015, of 21st of January, Article II it is stated the existence of 7 competences for the Primary Education Spanish curriculum which are also mentioned in the European Reference Framework of Languages. The *Cultural awareness and expression Competence (CAEC)* with the *Mathematical competences* are not included in the English subject. However, there are specific references to both of them in the curriculum since the very beginning of Primary education. For example, one of the first contents which appear in the first level of Primary is the comprehension of quantity (cardinal digits; ordinal numerals) the days of the week, months of the year, numbers… directly related with the Mathematical competence.

This intervention proposal has a strong cultural component, which constitutes one of the main CLIL pillars. The focus of the teaching process should not only be linguistic, lexical or communicative components, but also cultural. There are specific curricular contents which are sociocultural and sociolinguistic aspects. When we teach a second primary child the norms of courtesy or the typical celebrations of an English country we are working on the competence of cultural awareness and expression. Learning a foreign language implies the knowledge of traits and cultural facts linked not only to the different speaker communities but also to the appreciation of one's own language and culture.

The CLIL approach followed here, will clearly contribute to the development of the communicative competence in a direct way, completing, enriching and filling with new comprehensive and expressive nuances this general communicative capacity. This competence will be fostered through cooperative activities, where students will be asked to express their ideas in the target language.

A special emphasis will be put in the learning to learn competence since learning through a foreign language is highly profitable if we include contents directly related to the reflection on learning itself: in this way each child can identify how they learn best and which strategies make them more effective students. In the same way, the decisions that this reflection provokes favor autonomy, and, in this sense, it can be affirmed that the learning through a foreign language also contributes to the development of personal autonomy and meaning of the initiative.

The digital competence will be also fostered; it will be understood as the creative, critical and safe use of information and communication technologies to achieve the objectives related to work, employability, learning, use of free time, inclusion and participation in society. We will use several digital resources to carry out different and motivating activities in order to develop their technological skills.

The social and civic competence will be worked in a theoretical and practical way: children will learn the concepts of democracy, justice, equality, citizenship and human and civil rights in order to put it into practice in the classroom activities: cooperative work, group work, pair work, among others.

All these competences will be worked in the 4 blocks which are stated in the Foreign Language curriculum: Block 1 (comprehension of oral tests/Listening); Block 2: (production of oral tests/ Speaking); Block 3 (comprehension written tests/ Reading) and Block 4(Production of written tests/ Writing).

In the following table, I will establish the relation between the proposal´s objectives and the competences mentioned.

Objectives	Key competences
-Use the FL to communicate their opinions and ideas and to express agreement and disagreement. -Use the FL to participate in class activities.	**Communicative competence**

-Use the FL as a means of communication with their peers in interactions and expositions. -Acquire new vocabulary, structures and expressions in the FL. - Distinguish and comprehend the essential information from the general. - Differentiate sound, accent, rhythm and intonation patterns.	
-Make use of critical thinking and reasoning processes to solve problems, get information and access the validity of an argument. -Use basic mathematical strategies to group information (Venn diagram).	**Mathematical competence**
-Use the FL to explain what they have learnt during each lesson (KWL chart). -Be able to self-evaluate, recognize their abilities and limitations, accept their own mistakes and learn from others.	**Learn to learn competence**
-Participate in a collaborative manner when group/paired work, expressing their ideas and respecting to others, adopting a responsible and supportive attitude.	**Social and civic competences**
-Using some ICT tools such as Padlet or Kahoot.	**Digital competence**

-Link specific vocabulary and linguistic structures with other cultures. -Make the comparison between their own culture and others´ culture. -Appreciate the richness of other cultures. -Make comparative analyses of two versions of the same fairy tale.	**Cultural awareness and expression competence**
-Develop group-work skills, responsibility towards final products and valuing others´ opinions.	**Initiative and entrepreneurship**

Source: own creation

Table 1: objectives and key competences

2.4. Methodology

According to LOMCE methodological framework, teachers must contextualize their lesson plans within 3 methodological approaches:

- Global/holistic approach: to ensure a meaningful learning global perspective in the teaching-learning process must be followed. This involves the presentation of the contents in relation to the context and with all the other areas and types of knowledge, skills and capacities.The contents are the tools for solving different problems. This problem-solving means children need to find information, sort it and implement it. This information needs to be related with the immediate context of the children (learning in their daily lives).

- Meaningful learning approach founded by Ausubel (1977): We need to build new ideas based on the student´s previous learning in order to create a network of relationships. Learning is meaningful when the contents are related with what students already know. This approach allows memory to recover information easier as all the concepts are connected internally. In his theory, Ausubel argues that learning depends on their previous cognitive structure in order to organize and integrate new concepts.

It is essential to analyze the students´ cognitive structure by applying meta-cognitive tools, not just to know how much information they have but what concepts and propositions they are able to handle. The starting point of each child is not a "tabula rasa", their previous knowledge and ideas must be taken into account in order to provide knew contents.

Fostering interest about the subject must be considered, so they are more motivated and engaged.

-Garner´s eight multiple- intelligences (1989): everybody learns in a different way, and as teachers, we must integrate all the intelligences in our teaching process. Everybody cannot learn the same with the same materials and in the same way. The infographics below reflects the 8 intelligences and some examples of how children learn depending on theirs.
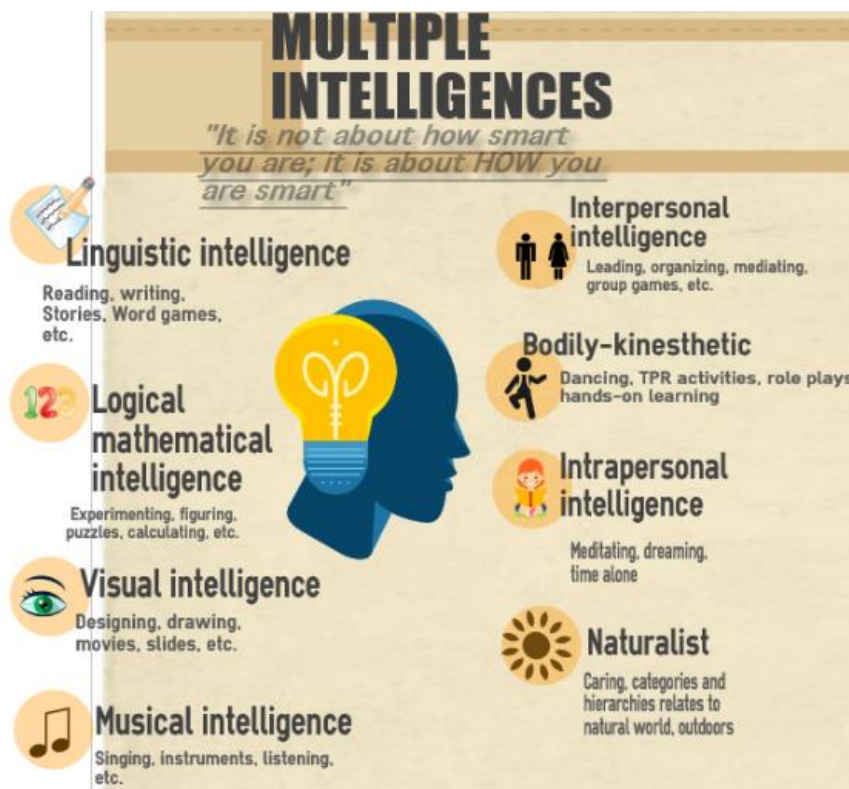
Source: own elaboration

During the teaching-learning process the **4 skills** will be integrated in every lesson:

- Listening: stories, songs, conversations, tales, instructions, commands, explanations, and so on.

- Speaking: guided dialogues, questionnaires and role plays, among others.

- Reading: words, stories, act out, true or false sentences, multiple choice, skimming (general idea) and scanning (specific).

- Writing: complete words with letters, picture dictionary, matching and trace over, vocabulary, writing their own story, among others.

Taking into account Bloom´s Taxonomy (1965), diverse activities should be presented to the students so as work their Low and High Order Thinking Skills (HOTS and LOTS).

Source: https://cft.vanderbilt.edu/guides-sub-pages/blooms-taxonomy/
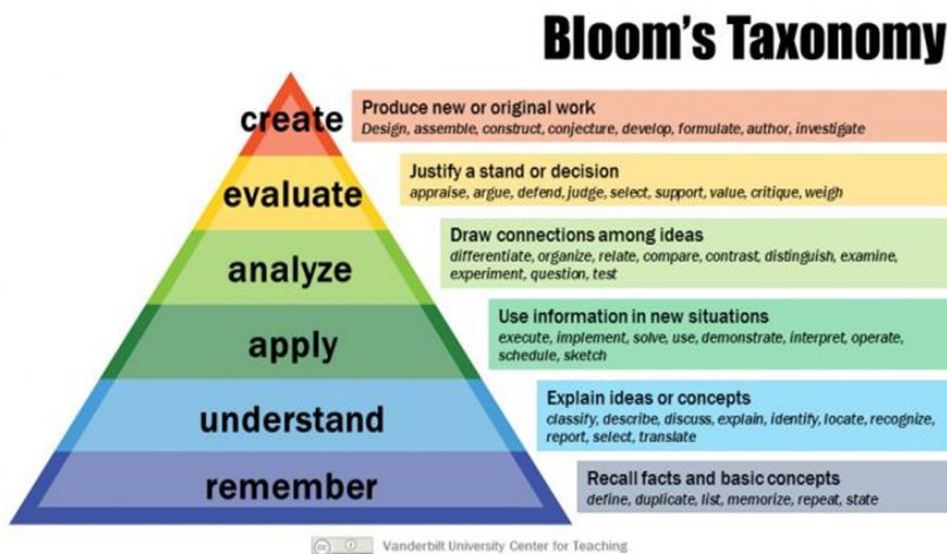
As we are immersed in *a CLIL program*, sessions will always include the 4 C´S (cognition, content, communication and culture). In this way, problem solving, cooperative work and cultural awareness will be presented in all the lessons.

Every CLIL methodology must be based on *a communicative approach*. In order to achieve this objective, I will maximize the exposure to the L2, so students will have to try using English to communicate. Nevertheless, the silence period will be always

respected: at the beginning, students might be asked to carry out non-linguistic answers like drawing, associating, pointing, sequencing or answering physically. In this interlingual period, it is essential to help them to express themselves by the recasting methodology, working to reach a future autonomy of every child.

It must be taken into account that learning a FL is a process of *creative construction*; the students establish their own rules from a linguistic input. In such a way, it is our role to provide them the techniques to acquire the new contents and integrating them to their previous knowledge. The teaching-learning process will always be worked following a *constructivist perspective* where children are involved in their own learning, participating actively in class.

Children must be involved in their own learning process in order to achieve a *meaningful learning*. Due to this, an effective teaching-learning methodology will be a *task-based approach* where students will learn by doing. As a consequence, they will be asked to make many TPR *(Total Physical Response)* activities during the lessons. In the same vein, a gamification methodology will be focused on carrying out diverse activities (group work; role games; artistic displays, among others).

Taking into account Vygotsky´s scaffolding hypothesis (who defined the "zone of proximal development" in 1978), the activities done in class, as well as those for doing at home, will have the aim of relating what students´ already know with new knowledge, so they have to build some relation between concepts.

Another issue that cannot be forgotten is the assessment methodology, which I will deeply explain in a different section. Linked with the multiple intelligences subject, there is a need of using varied evaluation tools: oral presentations, tests, written works, group and individual work... in order not to generate inequality and to attempt that every student feels valued. Consequently, the tasks need to be adapted to children´s capacities and motivations, bearing in mind that some students present educational special needs (ANEAE). Since we will work with diverse group-class, emotional intelligence will always be taken into account, which will be worked as another curricular subject.

During the group works and lessons students should be organized in groups conformed by children with diverse abilities and capacities, so they help each other and to promote respect and tolerance for other points of view.

All the activities will be based on these principles which are stated in the following *SmartArt:*

Correct students´ **fluency** (over grammatical correctness)

Positive attitude towards mistakes

English as the vehicle for content and communication **(CLIL)**

Foster children´s **participation**

Addapted to the psychological and cognitive development

Demanding, challenging and purposefull **environment**
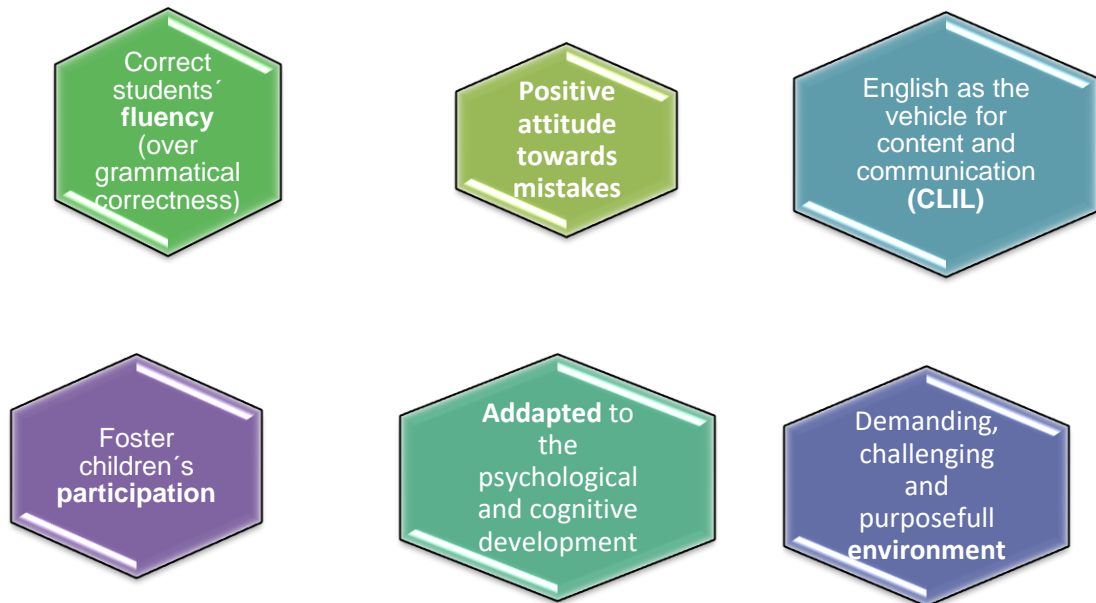
Source: own creation

Motivation is a key point to bear in mind; good behavior and hard work should be praised. Some ways of motivating our students is by making photos to children´s work and uploading them to a common Blog. In this way, they and their parents could see the students´ work.

The diverse interests and capacities of students need to be taken into account, carrying out a personalized and student-centered approach where creativity and innovation will be fostered. Golleman (1996) defended without emotion there is no learning; following this I will use story tales to enlighten my students´ emotions and motivation towards English subject.

Students´ technological competences should be fostered in order to work important skills, necessary in our children´s daily lives: creativity and innovation, communication and collaboration, research and information fluency, critical thinking, problem solving and decision making, digital citizenship, technology operations and concepts. We will use the computer room or the audiovisual room to carry out some

activities. The interactive blackboard and the tablets will be useful in order to carry out cooperative activities and to revise, introduce and recap some concepts. The use of ICTs as teaching-learning tools is a way of bringing the world into the classroom and a manner to deal with the diversity of the mix-ability class.

Some examples of Special Education Needs students are exemplified below in order to offer some information that might be valuable in this sense:

Student	Adaptations
Hypoaoustic student	In order to support her learning, she will be <u>seated next to the teacher's desk,</u> so she can hear better and ask for help. The teacher will always try <u>to look at her</u> while they are explaining so the student can read the lips. The teacher's speech speech will be always accompanied by <u>gestures</u>, so the student can link gestures with the words. Furthermore, the teacher will control their <u>body language</u> at all the moments, since it has a great impact on the student. The level of noise will always be controlled, covering the chairs and desks legs with fabric. When it comes to a Listening activity, the teacher will provide the student with a paper with the text <u>(adaptation of access)</u>.
	As with the rest of the students, <u>negative instructions</u> will always be avoided, instead, positive reinforcements will be applied. Using "NO" can increase his/her resistance and make behavior worse. In this way, the method will always be <u>de-escalating</u>: stay calm and fight fire with water. This student requires a <u>PTI</u> (Individualized working Program). These children get easily distracted and they often do not follow the instructions of the

Attention Deficit Hyperactivity Disorder (ADHD)	exercises, so teachers should use the <u>scaffolding technique</u>: at the beginning of the course, the most important words of the exercises need to be highlighted, so students do not forget any step. This support will be gradually retired. Additionally, the exercises will not last more than <u>10 minutes</u>. At any moment an ADHD student needs a break, they can make the "magic sign" (touch his/her ear) so the teacher can see them. At those moments of anxiety, they can go for a walk few minutes.
	During the tests, the answers will be provided one by one, so they do not get nervous.
	<u>Specific praises</u> need to be used, helping the students to make a link between their behavior and the praise. In this way, teachers will use: "thanks for holding the door open" instead of "good boy/girl". In those moments in which teachers use a reward, a praise or a sanction, they need to be very <u>consistent</u> to make a clear relation between cause-effect. This rewards and sanctions need to be based in the <u>short term</u>, being applied as immediately as possible.

Table 2: Methodological adaptations for Special Educational Needs students

Source: own creation

2.5. Activities for the different versions of Cinderella

This section is focused on the pedagogical practices destined apply the theoretical framework of this work: multicultural education through fairy tales. To do so, two different versions of the popular *Cinderella* fairy tale have been selected: the best known French version by Charles Perrault , *Cinderella* (1697) , and the African translation, titled *Mufaro´s beautiful daughters by* John L. Steptoe (1987) . In order to make a comparative

analysis of both fairy tales, a previous individual analysis of each version will be implemented. The starting point will be the French version, since children are more familiarized with it. The same procedure will be followed wit*h Mufaro´s beautiful daughters,* so children will become familiarized with the plot; characters and setting of both tales. The last activities and tasks are focused on the analysis of both stories from a comparative perspective focusing on the cultural differences represented in both versions.

These are the specific learning objectives of my intervention proposal:

Lesson Objectives:

- Students can identify the characters, settings, and major events in a story.
- Students can use key details to describe the characters in a story.
- Students can use key details to describe the settings in a story.
- Students can identify specific information in a text (e.g. who, what, where, when, why, and how.)
- Students will participate in group discussions about fiction texts read aloud.
- Students can compare two texts on the same topic by telling how they are alike.
- Students can contrast two texts on the same topic by telling how they are different.

This practical section will be divided in three different parts: the first one for *Cinderella* French version; the second one for Mufaro´s beautiful daughters' African version, and the last one for the comparative analysis of both tales.

2.5.1. FRENCH VERSION: Cinderella

TASK 1: Cinderella story

Getting to know students´ pre-knowledge: *Formative Assessment (pre-reading activities)*

It would be a good start sharing with the students the origins of folktales, explaining them that they are stories handed down from one generation to another by word of mouth. Long ago, before books were available, people told stories as a way of

preserving them. Today, many folktales have been retold and handsomely illustrated as children's books. This will be a way of introducing the topic and arising our students´ interest.

There is a need to connect with the children´s prior knowledge by asking them if they have ever heard of Cinderella. Students must have time to think silently for 20 seconds, time to talk to someone sitting close to them for 30 seconds, and time to share out with the class (as long as needed). This strategy is known as think-pair-share. Students will be encouraged to use any knowledge of Cinderella in their conversation (the movie they have seen, a book that was read to them or a bedtime story their parents told them).

The start will be with the popular French version, locating France in a classroom´s **world map**. A debate can be also initiated about how we could get to France (plane, boat, car, bus…). Consequently, some transversal knowledge about transports will be revised. This is related to the global approach that has been mentioned in the methodology section.
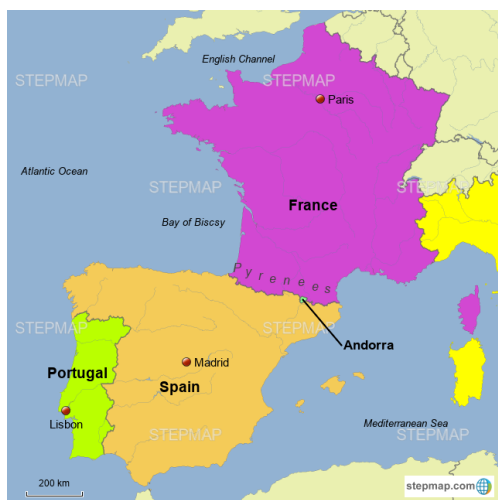
Source: mapa-de-francia.blogspot.com

A brain storming about their experiences and knowledge about this country should be carried out. By linking the students´ experiences with the new content their interest towards learning I will be fostered.

While reading

While carrying out the reading, the teacher must catch children´s attention by dramatizing and pointing each picture. While reading, teachers must point to the text, so children can follow the speech and identify the written form with the sounds we pronounce. Students can be also asked to count (sisters, mice…) so as to work the Mathematical competence. By encouraging to repeat some words they will internalize written-oral form of new vocabulary. For those sentences that are difficult to understand for them, paraphrasing will be used, adapting the text to their English level.

Post reading:

Since there is not much time left, some review activities about the tale must be made. Bagg´s (1991) identifying exercises are an effective way to do so. The use of flashcards is very effective in order to activate my students´ participation. With these materials, children will review the characters, the plot, the setting, the problem, the end and the values of Cinderella story tale.

TASK 2: French flag

The flag is an important cultural feature. Consequently, the French flag will be analyzed. In order to activate the students´ prior knowledge, they can be asked to tell the colors of the French flag. After showing them the picture, the meaning of the colors will be explained: red and blue were the colours of Paris, and white represented French monarchy. Thus, the union between the king and the French people is reflected in the flag.

Children can color their own French flag in order to internalize it.

FRENCH FLAG
"The Tri-Color"

Paris
(French People)

King

Paris
(French People)

Flag's Meaning - The unity of king and the people.

This was a symbol of the French Revolution
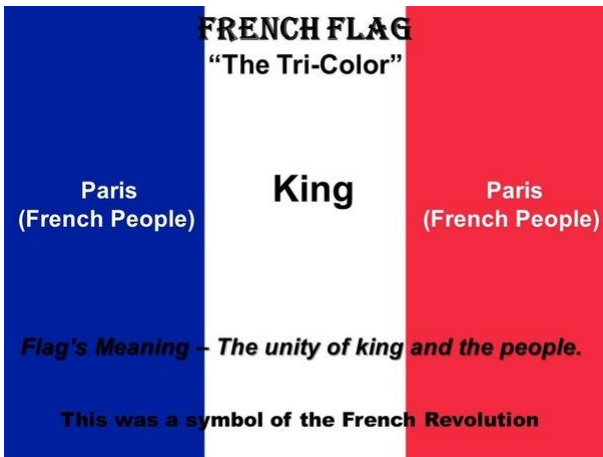
Source: wordatlas.com

The flag of France
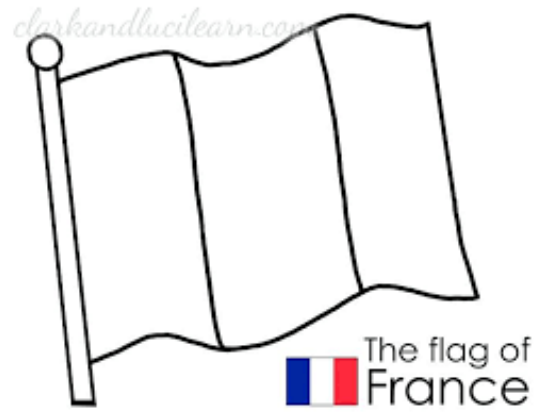
Source: clarkandlucilearn.com

Task 3: representative activities

The daily activities of Cinderella in the French version are focused on the household duties: making the bed, cleaning the floor, preparing coffee, cooking or sweeping, among others. These images clearly reflect the role of this girl. We can create a critical analysis of these pictures and the role of Cinderella in this tale.

The daily activities of people are a key cultural element of a society. What is more, the role of the woman also defines a society´s culture from a gender perspective. These pictures clearly reflect the image of women back to the seventeenth century.

Source: Youtube.com

Task 4: clothes

This fairy tale enables us to analyse the typical clothes back to those years (17th century), society and culture. We can also include the modern Cinderella film (2015), since it is a real adaptation of the Disney version and its characters clothing resemble the book´s raiment.

43

Task 5: setting/context

Most children will already know Cinderella´s castle. Pictures of the film or theatre plays can be also be used, since they represent the luxury of the film. Moreover, they can be used to introduce sociocultural knowledge.

Source: pinterest.es

Source: LosInterrogantes.com

Source: hola.com

Task 6: magic

Children can also reflect on how magic is used in this fairy tale, with which purpose. Also, Cinderella is characterized by characters such as the fairy and the mice, which can talk and help Cinderella.

Source: tododesdemisofa.es

Source: videodromo.es

Task 7: ongoing assessment

In order to recap all the information from the book, Kahoot[6] is an effective and entertaining tool. This app also enables the teacher to create a debate, so it would be an interesting idea to expose children a statement in order to initiate a debate about the fairy tale.

Some examples of the quiz's questions, which can be designed taking into account the cultural aspects explained, would be:

---

[6] It is a game-based learning and trivia platform used in classrooms, offices and social settings. It enables users to create their own quizzes, surveys and debates about any topic.

The ball took place in...

19

0
Answers

Skip

Full Screen

▲ the countryside

◆ a palace

● a small house

Cinderella...

6

0
Answers

Skip

Full Screen

▲ is an Spanish version

◆ is an African version

● is a French version

Source: own creation, Kahoot

2.5.2. AFRICAN VERSION: Mufaro´s beautiful daughters

Task 1

In order to involve children in their learning, we could present this version by showing these pictures and asking them: "do you think these images correspond to Cinderella fairy tale?, why"?. Children will be asked to analyse people´s clothes, skin colour, make up and instruments, among other cultural aspects.

Source: thecolumnonline.com
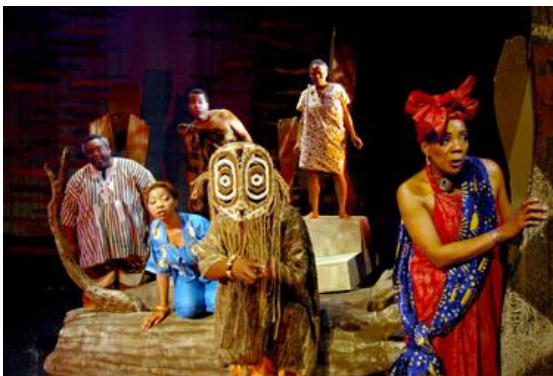
Source: www.mccc.edu

Source: www.mccc.edu

Task 2

After reading Mufaro´s beautiful daughters' tale, students´ could be shown where Zimbabwe is located so that they can understand geographical features.
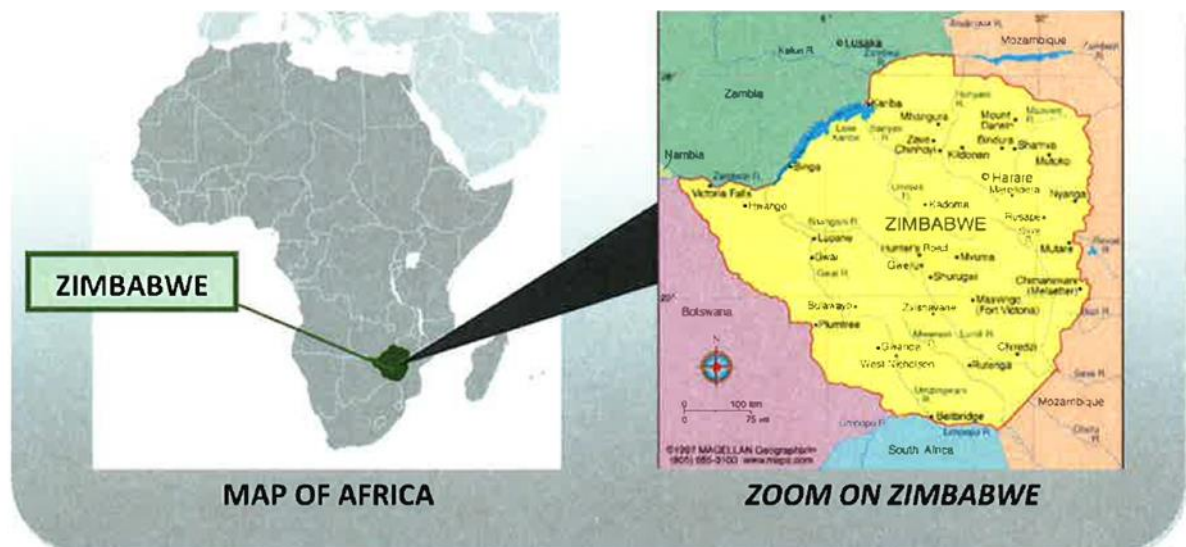
Task 3: Zimbabwe Flag

Following the same procedure as with eh French flag, children can learn the meaning of this flag: the red star (peace); green (agriculture); yellow (minerals); red (blood shed to achieve independence) and black (native people). A critical debate that, again, would be focused on cultural issues, can be initiated with questions such as: "why do you think black represents the people who live in Zimbabwe?", "why blood represents independence?", "what activities are part of the agriculture?".

Children can also colour their own Zimbabwe flag in order to internalize it.

Symbolism within the Zimbabwe Flag

A yellow Zimbabwe bird: Represents the long history of the country

Red five-pointed star: Peace

Green: Agriculture

Yellow: Mineral wealth

Red: Blood shed to achieve independence

Black: Stands for the Native people

GREEN
YELLOW
RED

RED
YELLOW
GREEN
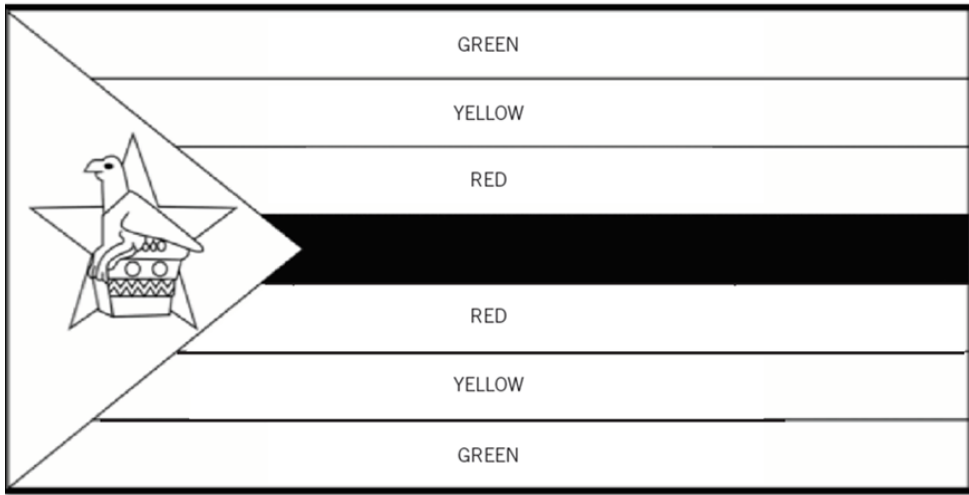
Source: Coloring-pictures.net

Task 3: activities

In the children´s book as well as in the theatre play, the cultural activities are reflected. Children can analyze both, the traditional duties such as agriculture or going for water, and the leisure activities such as dancing and playing instruments (percussion instruments).
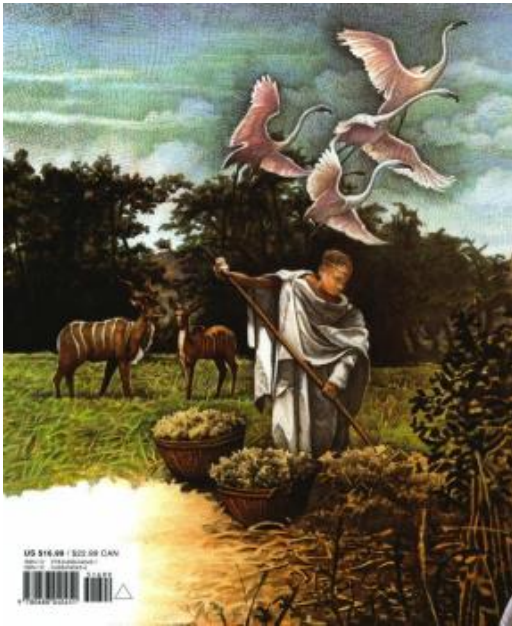
Source: YouTube
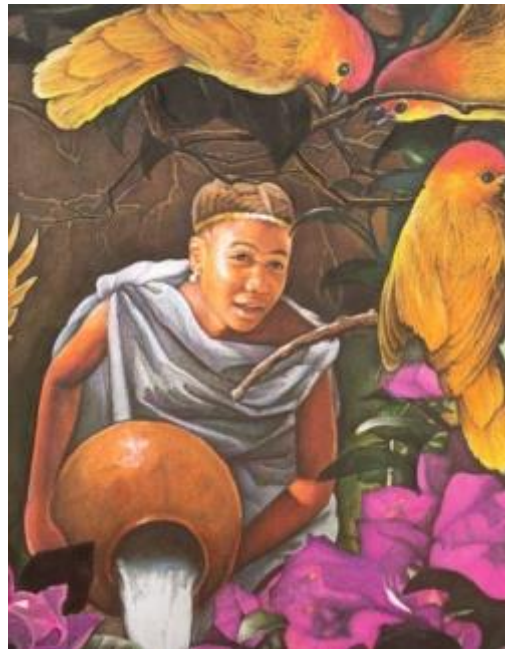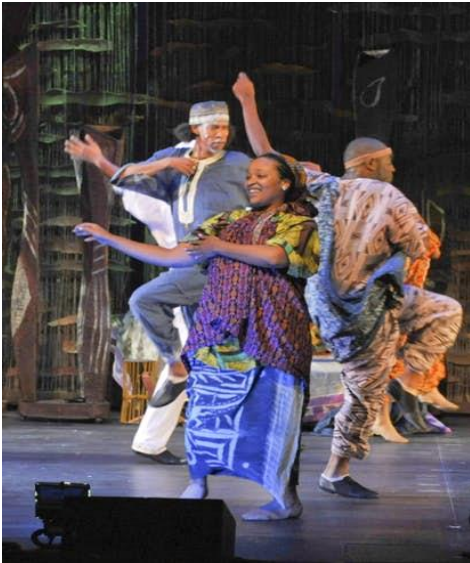
Task 4: clothes

The traditional clothes of native people in Zimbabwe are reflected both, in the book and in the theatre play. Though their difference children will learn how clothes can represent the culture or identity of a person.

Task 5: setting/context

Most part of this Cinderella´s version takes place in the village and in the forest. Children can also analyze the kind of animals which appear in the book. These can be related to the culture of the context through, for instance, mythology:
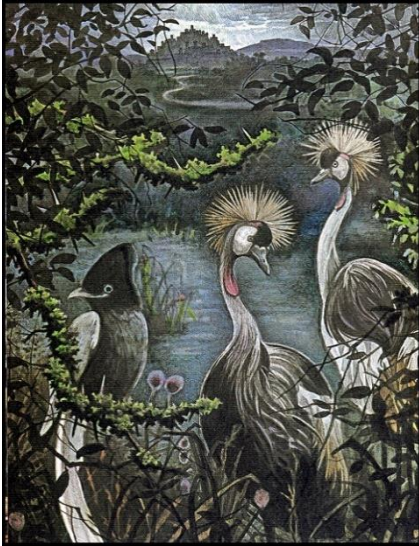
Source: blogs.slj.com

Source: 1happyteacher.blogspot.com

Task 6: mythological characters

Instead of magical characters, Mufaro´s beautiful daughters' tale is characterized by some mythological characters such as the elf or the old talking tree. Mythology is part of the culture of a nation as it represents its identity:

Source: YouTube

Task 7: meaning of the names

The names of this African version are from Shona language spoken in Zimbabwe. This cultural aspect, the importance of the language as a representation of the cultural identity, can be also introduced in the Primary classroom. The meaning of the names clearly represents the characters of the tale:

Mufaro (moo-far-oh) – "happy man"

Manyara (mahn-YAR-ah) – "ashamed"

Nyasha (nee-AH-sha) – "mercy"
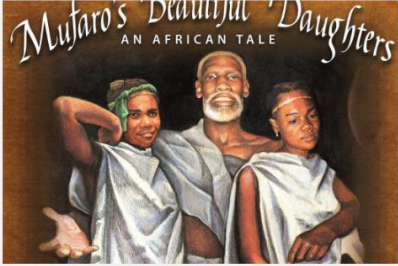
Nyoka (nee YO-ka) – "snake"

Task 8: assessment

As with the French version, it is also recommendable to carry out an ongoing assessment in order to review the main cultural components of the story.

Source: own creation, Kahoot

The role of the women is

17

cooking

agriculture

claening the house

0
Answers

Skip

Source: own creation, Kahoot

2.5.3. COMPARATIVE ANALYSIS

In order to carry out a critical analysis about the differences between both stories, as well as to fix the importance of the cultural differences between both versions, some comparative activities can be done.

In order to compare the **setting** of both stories, children can create the palace (French version) and the Zimbabwe village (African version).
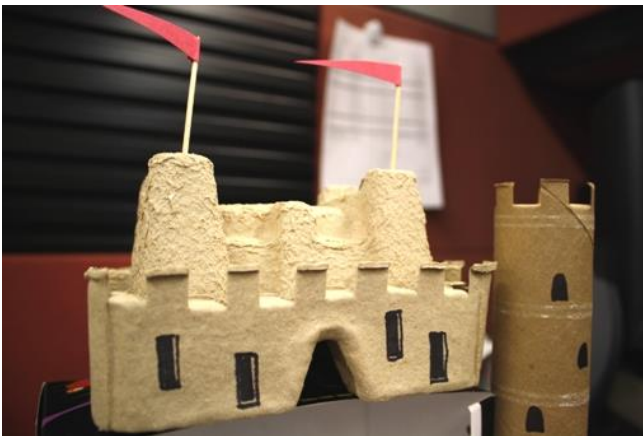
Source: austinkids.wordpress

Source: pinterest.com

Source: www.gettyimages.fi

Source: Pinterest.com

The creation of a **story map** of both versions is also a visual activity in order to contrast the settings of both tales.
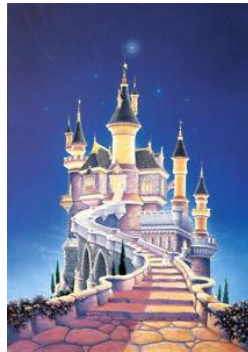
Mufaro´s beautiful daughters:
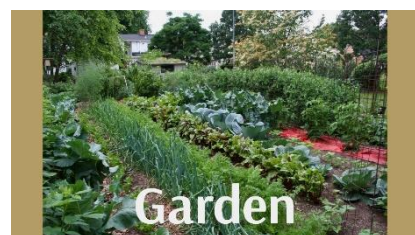
Source: Prezi.com

Cinderella:

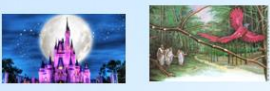| **City**	**Palace**	**House**

Source: disney.wikia.com

Source: disney.wikia.com

Source: www.learner.org

A comparative **lapbook** is an effective tool in order to clearly analyse the difference between both tales.

Source: own creation

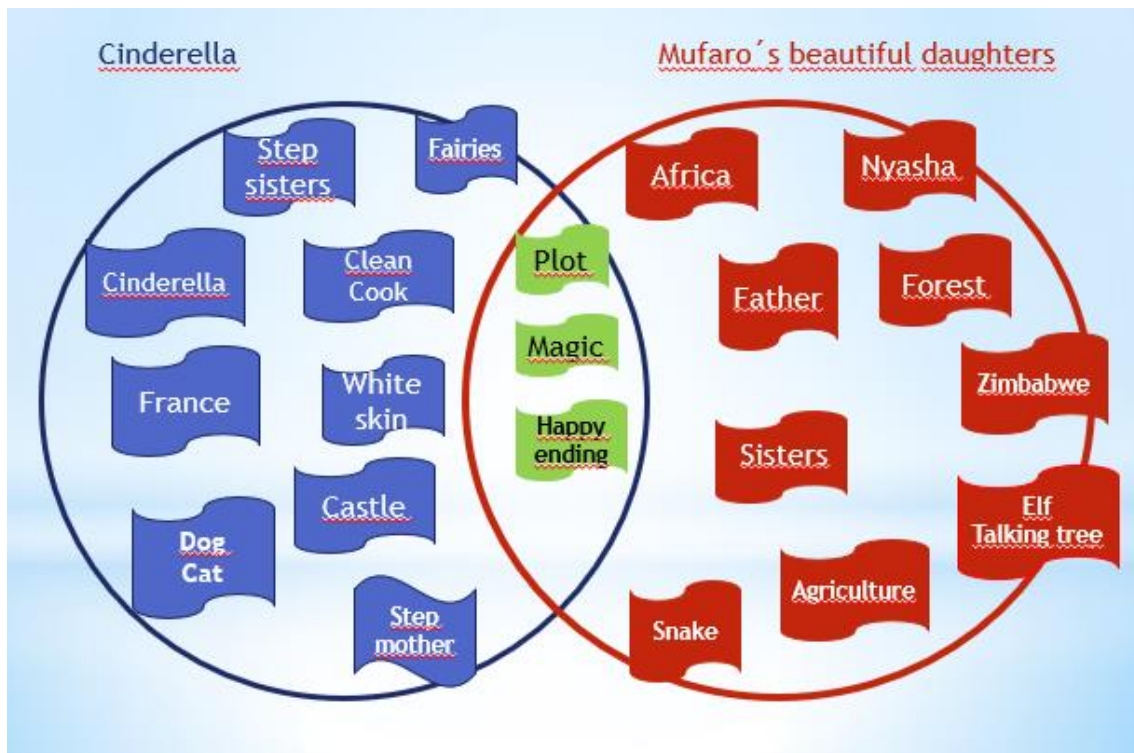In order to analyse both, the similarities and the differences, a **Venn diagram** is another practical tool. Children can compare the plot, the characters, the names (language), the setting or the location among other cultural aspects.

Source: own creation

Overall conclusions

In this last section a review of this study will be included, analyzing the degree of the objectives´ achievement. To conclude, the possibilities for further research on the field will be exposed.

Review

One of the main objectives stated in the introduction was to define multicultural education stablishing its implications. As it is reflected in the theoretical framework, multicultural education involves those pedagogical practices whose main aim is to achieve equality from diversity (Banks, 1993). However, "equity" might be considered a more appropriate term, since it implies giving everyone what they need to be successful. On the contrast, "equality" means treating everyone the same, what also generates differences. Authors such as Castaño, Moyano and Castillo (1997) state the necessity to include this multicultural education in the teaching learning process in order to cope with the diversity in classrooms. With the aim of analyzing the multicultural education term, Banks (1993) dimensions are explained. My intervention proposal is directly linked with the fourth dimension, the equity pedagogy dimension, based on the programs, strategies, methods and pedagogies used by teachers in order to address multiculturalism.

The second objective of this dissertation was to establish the relation between CLIL and multicultural education. CLIL approach implies a dual focus where culture and

language are integrated. In fact, one of its main pillars is the culture dimension. Authors such as Griva, E., & Chostelidou, D. (2017) believe that CLIL facilitates the achievement of multicultural education as an educational objective. In the same vein, Koro (2016) highlights the correlation between language and culture and thus the necessity to address this cultural component when teaching a language. González, M. B. R. (Ed.) (2007, p.11) created a grid in order to evaluate the effectiveness of CLIL practice. In it, issues such as tolerance towards diversity, cultural awareness and the fight against stereotypes appeared. Consequently, it will be fair to say that CLIL approaches include multicultural education in its pedagogy. As it has been mentioned in this chapter, it is the teacher´s role to design extra materials in order to compensate the lack of sociocultural components in the coursebooks (Saniei, A., 2012, p. 14). My intervention proposal is precisely focused on the creation of effective materials in order to foster multicultural education.

The next objective of this study was to analyse how fairy tales can be integrated in CLIL and the implications of its use as multicultural resources. As it has been reflected, fairy tales enable teachers to work the four components of CLIL approach: Content (using meaningful vocabulary and rich forms of grammar and popular sentences), Communication (fostering the 4 linguistic skills), Cognition (students are the ones who interpret the content through cognitive processes, involving their higher and lower thinking skills) and Culture (intercultural awareness is encouraged). The intrinsic characteristics of this kind of literature (repetitive, familiar, magical nature, rich in vocabulary, consistent in style and form and they appeal to children´s imagination) are the key for their effectiveness as foreign language teaching tools. According to Bagg (1991), fairy tales have *psychological, intellectual* and *cultural* advantages (p. 36). Since they are familiar to students, the anxiety levels are reduced, creating a relaxed atmosphere in the classroom. This literature provides meaningful vocabulary which is clearly contextualized. Furthermore, children become immersed in the story, feeling identified with the characters. This emotional link narrows the gap between their own culture and other(s) culture. In this section, it is explained how fairy tales are perfectly adapted to children´s developmental traits, such as students´ short attention span. Lepin (2012) also mentions the power of fairy tales as personal developers, since they generate an emotional response on the readers.

In order to analyse the power of fairy tales as multicultural tools, and due to the lack of investigation related to the topic, an overview of the importance of multicultural children´s literature has been offered. According to Gavriilidis, S. (2015) this kind of literature addresses "cultural diversity, either racial, ethnic, linguistic and religious, or even biological and social and aim at contributing to the development of the intercultural awareness of young readers" (p.1). In line with this concern, authors such as Colabucci, L. M. (2004) confirmed the necessity to include multicultural children's literature in any pedagogy focused on achieving multicultural education.

For the above-mentioned reasons, an intervention proposal has been designed in a CLIL context in order to awaken students´ cultural awareness through fairy tales. As Stein et al. (2000) defended, ignorance about other cultures generates inequality, so the aim of the intervention proposal is to awaken students´ "critical cultural consciousness" (Robinson, S. 2014). The fairy tales selected are directly related with what Mendoza, J., & Reese, D. (2001) called *multicultural picture books*. They used this term to refer to that children´s literature which depicts the variety of ethnic, racial, and cultural groups. In this case, the cultures selected are the African and the French culture. The differences and similarities of the versions enable students to carry out a comparative analysis of both cultures. Authors such as Chen (2014) emphasize the necessity to take into account the personal interests of our students in order to motivate and engage them in the language acquisition process. Furthermore, by selecting a fairy tale which students already know in their mother tongue, such as *Cinderella*, will support their understanding. Additionally, the common elements of fairy tales facilitate this analysis and comparative process. As Haulman, A. (1985) defended, fairy tales provide a glimpse of customs, lifestyles, traditions and values of the target language group. Through the activities proposed, children will compare the clothes, roles and duties, lifestyles, values and even the physical appearance and languages of characters in both versions. As it has already been mentioned, it is the teacher´s role to avoid the stereotyping of the cultures and the comparative tasks will also enable children to understand, as Walter (2011) defends, that human behaviour depends on factors such as the age, sex, social class, religion, ethnicity, and place of residence of the given cultures.

It can be said that this intervention proposal fits a CLIL approach, since it fosters the 4 C´s:

- Communication: the four linguistic skills will be developed. The introduction of the fairy tale will be based on a story telling, where students are working their listening skills. However, while reading the story, the students will be asked to follow the text, so as to foster the reading skills. Since children are in the pre-operational stage, the speaking skills will be the prominent ones during this project, being fluency more important that accuracy. Children will participate in brain storming and oral debates. Furthermore, most of the tasks are designed to be carried out in pairs or groups. Consequently, interpersonal and intrapersonal intelligences are developed. Writing skills will be based on word-level tasks, where children will be asked to write key words. At this stage, children need to be exposed to meaningful comprehensible input before starting to write.

- Cognition: students´ cognition skills will be fostered in every task. In some of them they will work their low order thinking skills (when remembering the colours of the Zimbabwe and French flag) and their high order thinking skills (when contrasting the roles of the women in each story). As Griva, E., &

Chostelidou, D. (2017) defended, CLIL approach offers students the chance to "use what they have learned encouraging them to apply, integrate and transfer the gained knowledge while fostering critical thinking" (p. 11). This intervention proposal begins with an individual analysis of each version, for then carrying out a critical contrastive analysis. In such a way, children will need to apply their previous knowledge in order to make the contrastive tasks (such as the lapbook or the Venn diagram) and, thus, apply critical thinking too.

- Content: children will not just learn meaningful vocabulary related with the topic (fairies, princess, prince, king, wedding, palace, magic) but also transversal knowledges such as Mathematics (creation of a Venn diagram), Geography (locating France and Zimbabwe in the map) and ICTs (using Kahoot during the assessment) will be developed. Moreover, many core values will be addressed, such as the environmental caring (creation of a palace and an African house with recycled materials) and coexistence education, constitutional and civic values (promoting the respect and knowledge of different cultures, attitudes, points of view and opinions).

- Culture: through the activities proposed, children will learn about and to respect the concept of otherness "what goes much further of the foods and festivals" approach mentioned by Coyle, D.et al (p. 64). Students will learn about the flag, location, customs, life style, language, context and even the mythology related to the French and the African culture. Consequently, it can be affirmed that the main objective of the intervention proposal is to work children´s cultural awareness through two versions of Cinderella fairy tale.

Possibilities for further research

Upon the completion of this work, it is time to present the limitations encountered and provide possible future lines of action and future research.

The principal limitation detected has been the lack of an extensive bibliography on the role of fairy tales in CLIL. This possibly reflects the inexistence or poor CLIL pedagogical practices focused on the use of fairy tales as teaching-learning resources. Furthermore, the impossibility to put into practice the intervention proposal in a CLIL classroom makes impossible to evaluate its effectiveness and possible application in the classroom.

This intervention proposal would be interesting to inspire and guide further research about the subject matter focusing on what kind of fairy tales are more suitable, which is the best stage to start implementing their use or how teachers can evaluate the multicultural understanding achieved from them in their classrooms.

Finally, it is worth mentioning the existence of a considerable number of versions of Cinderella fairy tale. The intervention proposal is just a glimpse of the many

possibilities that multicultural education in the CLIL Primary classroom, thorough fairy tales, can offer

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