

CHAPTER 1:

A case study related to gender equality.

TITLE: The legal framework establishes that the educational administrations shall foster the values to promote effective equality between men and women, the prevention of gender violence and all those inherent values to the ultimate principle of equity. The FL area can decisively contribute to this aim, without neglecting the necessary development of students' communicative competence. In this PCS, candidates must analyze how to integrate in a fifth-grade formative unit the transversal element of "gender equality". The proposal should contemplate at least the general context of the unit, the connection with the curriculum and some illustrative FL tasks that cover the suggested transversal element and the communicative needs of modern FLT.

PREVIOUS ANALYSIS.

The **title** for our first case study tackles a **crucial issue** in modern societies, progressively more aware of the need to promote **gender equality** from the early stages of learning. According to the **Council of Europe (Council of Europe Recommendation CM/Rec (2007)13 of the Committee of Ministers to member States on gender mainstreaming in education)**, there are still differences and inequalities in teaching strategies between boys and girls. Particularly, the **social roles** regarding stereotypical representations of femininity and masculinity are oftentimes taken to the

school contexts. Paradoxically, the evident girls' academic success has not led to social equality in adult life (i.e. gender pay gap). As a consequence, there is a commitment in European policies to eradicate formal discrimination in all educational systems as an indispensable step to ensure that education actively promotes gender equality.

Under this perspective, **European schools** are suggested to follow the **framework** and **aims on gender mainstreaming** in education, focusing on combating gender stereotypes in the educational field (**Implementation of the Council of Europe Gender Equality Strategy 2018-2023**), remaining as a priority area in the conviction that sexism is still a big challenge. In broad terms, gender equality and its plenty of benefits are gaining momentum in politics, the media and culture, in the belief that real equality can benefit society as a whole in future generations. The strategy sets several **priority objectives** concerned with:

- Prevention of gender stereotypes and sexism
- Prevention of violence against women
- Ensure equal access to justice and a balanced participation in public life
- Achieve gender mainstream in all policies and measures

Given this, it seems clear that **primary teachers** can become agents for social change, incorporating this modern gender perspective from early ages of education, which is grounded on democratic values and human rights. The **Spanish educational framework**, mindful that effective equality goes through a positive learning environment, sets a number of **Stage General Objectives, SGO**, in the Curriculum Act for Primary Education and hence, some weighty connections to this topic (possible examples):

- Know and appreciate the values and rules of **coexistence**, learning to behave accordingly, prepare them for **active citizenship, respecting human rights** and the natural pluralism of a **democratic society**.
- Acquire abilities for the **prevention** and **peaceful conflicts solving**, which allow getting by autonomously in familiar and domestic ambience, as well as in the social groups to whom they establish relations with.
- Know, understand and respect different cultures and differences amongst people, **equal rights and opportunities of men and women** and non-discrimination towards the disabled.
- Develop their affective capacities in all respects of personality and in their relationships with others, as well as an attitude against violence, prejudices of any kind and sexist stereotypes.

Apart from the evident relation amongst the **SGO**, in more specific terms, our state legislation establishes the transversal elements to be covered from all the areas in the curriculum, deserving special attention: “...fundamental rights and duties like non-discrimination due to sex (gender equality); and “...**Gender equality** and promotion of effective **equal rights for boys and girls** through tasks in which they exchange roles in daily matters related to jobs, sharing house work. In this sense, it is indispensable to introduce activities to prevent gender violence through positive group cooperation and positive dialogue.”

Once covered the **legal considerations** that **justify** the approach in the **PCS model**, it may be useful in this preliminary study to spell out some **hints on how to promote gender equality**:

First and foremost, it results particularly useful to **disassociate traits from gender**, getting children to, for instance, judge the characters of a story as individuals regardless of their sex.

Use **materials** and **learning targets** which help break down traditional stereotypes. Sometimes this might be complicated; therefore, as we shall see in the model, finding countervalues in joyful contexts can be an option (i.e. traditional stories).

Be conscious of the **power of language** and deal with it carefully: “boys don’t cry” packs so much in just three words; whilst gender neutral and inclusive pronouns like “everyone” surely refer to the group as a whole.

Do not segregate boys and girls when it comes to small group tasks, especially in project-based tasks which require collaboration and high commitment. In the same vein, **classroom management** permits the establishment of agreed rules and working habits under the scope of equality.

On the other hand, in the **mind map** we should construct before approaching the writing, there are some other **keywords** we cannot dismiss: **students’ communicative competence**, the **context** of a **didactic unit** for **fifth graders** and the relation of a series of **practical tasks** that illustrate how theory is put down to practice.

In any **PCS** where the **communicative approach** is addressed, we may come up with some notorious remarks, noting that the concept of **communicative competence** is central to **FLT** in primary education. As we know, this term refers to the ability to use the language in a social context and to observe sociolinguistic norms of appropriateness. Thus, providing students with a certain degree of communicative competence implies enabling them to communicate efficiently through oral and written means. In this same light, the **Common European Framework of Reference for Languages (CEFR)**,

Council of Europe, 2001) views users and learners of a language as “social agents” or members of society who have tasks, not exclusively language-related, to accomplish in a given set of circumstances, in a specific environment and within a particular **field of action**. The **action-based** approach involves the use of the learners’ specific competences to manage in situations of communication. In order to do so, learners have to rely on their cognitive, emotional and volitional resources, apart from their linguistic abilities. The situations in which the communicative act takes place define the communicative context, which refers to the events and situational factors, internal and external to a person, in which acts of communication are embedded.

In all cases, this broad concept embraces some **common features**:

- Regarding **methodological assumptions**, the learner must be given opportunities to practice and internalise not only grammatical structures, but also discourse, sociocultural or strategic factors. In accordance, classroom interaction is at the heart of the **FL** teaching process together with the need to motivate students through communicative activities which respond to their needs and their interests and preferences. However, the use of linguistic rules is also necessary and should be integrated in contextualized activities. Similarly, variety in activities based on **information the gap principle** arousing the students’ interest; role plays or drama to foster classroom interaction; and activities related to technological advances (e-mail, online activities, video-chat, etc...) are common techniques in **CLT**.
- In relation to **the language**, the learner is encouraged to prioritise meaning over grammatical form and accuracy. Thus, we must create a “desire” to communicate, both in oral and written forms and in different real-life contexts.
- Another common feature to different views of **CLT** is that **error** is seen as a natural part of the **FL** learning process and as a proof of evolution towards certain degree of communicative competence or **interlanguage** using **Selinker (1992)** words.
- The **use of stories** as a motivating resource, paying attention to supportive visual elements to understanding, like illustrations, non-verbal language and digital support.
- The **resources** should be **varied**, adapted to the students’ developmental stage, likes and preferences. In this sense, **FL** teachers must be aware of children’s “digital native” nature, keeping abreast of **knowledge and**

learning technologies (KLT), for children to perceive the teaching scenarios as real and familiar.

- **Creativity** at the heart of any successful teaching proposal. This is a fact that no teacher should disregard due to its notorious role when it comes to working with children in primary.
- Finally, **the four macro skills** must be covered through activities which provide students with situations where social interaction (pair and group work) is presented. Obviously, these situations must be close to their age and interest to engage them and foster participation.

To put it another way, the **tasks** through which we **exemplify** should carry along a “**communicative power**”, arouse in children a “**desire to use English**”, and make them **active agents** who show willingness to participate. However, this **motivational framework** cannot be put into motion unless we **contextualize** the learning tasks in an appealing wrap; and this condition leads to the **next keyword** to be had in mind in our development.

Indeed, the title in this **PCS** brings about the need to present our teaching proposal in the **context** of a **didactic unit**. As we all know, any learning task we present in guise of an example will be better understood and valued if it is immersed in an adequate learning scenario to the age of children. At this point, there is a world of possibilities depending on our creativity; notwithstanding, it is always helpful to think of one possible **learning product** in the first place, especially if we are asked about a didactic unit. In this line of thinking, a possible **didactic unit** to cover both **communicative learning tasks** and the topic of **gender equality** may involve children in a wide variety of challenges with “different shapes”. Some prime **examples** could be:

A **roleplay** where students in heterogeneous groups act out a fictional **daily-life situation** that may take place in the school yard. This complex task, which demands working on a written script, can perfectly be guided to bring up gender equality issues according to their age, as for instance mixed teams of boys and girls in a school’s football competition.

An **oral presentation** about **jobs** is also an **ideal context** for the **unit** to raise awareness on the fact that men and women in our society carry out any occupation in all labour fields. The initial investigations in this task could take their own family as an inspiration, or find out about professions they like and how women develop them. It would not be necessary to think of “famous people”, but rather on close and familiar

examples having to do with, driving, the army, police forces, teaching, medicine, ruling companies, music, amongst others.

The world of **storytelling** and in general the magic in the **fictional space** of **literature** provides English teachers with invaluable resources to develop attractive communicative situations in the **FL** class. Interaction can be taken to the **FL** class through **drama activities**, since they contribute to promote **positive emotions** through a controlled **communicative exchange**. In this same line, animation and expression through **drama-based tasks** in the **FL** are widely identified as communicative strategies which can embark children on real interaction and expression of feelings, ideas and information. According to **O'Neill and Kao (1998)**, the usefulness of every kind of drama in second language (**L2**) lies in the fact that it provides contexts for multiple language encounters and encourages authentic dialogue between teachers and students. In this light, the use of drama strategies offers students the opportunity to meet the **FL** in purposeful and challenging contexts.

In the model we present for the resolution of this **PCS**, we have taken **fairy tales** as contextualising starting point. **Why?** Simply because these stories, that have stood the test of time, have great influence in children and culture in general; in fact, fairy tales are the main sources of animated films and probably represent the most influential genre and the major category in children's literature. At the same time, the fact that the **roles of girls and boys** in these stories are **highly stereotyped** (male characters are dash, brave and take decisions, whilst female ones are always helpless and in need of saving) may be an ideal starting point for children to "do something funny" using English.

The **role of the teacher** as "investigator" and searcher of didactic materials is at the heart of modern **FL** teaching. In this sense, a quick search on **YouTube** shows a great deal of "**twisted stories**" that present different versions where the traditional roles of women and men are broken down. Once defined the **context of the unit**, we should think about the "what are we going to do with it"; that is, **which is the expected outcome to embark students on a joyful learning experience?** Whatever the order we follow in the paper (i.e. starting with specific task from simple to more complex that lead to a final product; or presenting first the learning product and its context to move on to spelling out the previous activities...both possibilities are perfectly valid), it seems logical that in our mind's constructing process, we should know beforehand where we want to get to. Thus, if we have opted for **fairy tales** with the intention to **devise an updated version** in line with the transversal elements we intend to cover,

given the age of children and their linguistic level of command in English, there may be different options:

Devising a comic using simple **applications** (i.e. **Comic life 3, Comic Heads, Make Belief Comix, Pixton, Halftone 2, StoryboardThat** or **Strip Designer**) is a prime example of **final product** to involve children in collaborative work and joyful use of the English language. They can select a fairy tale, identify and discuss the traditional roles and rewrite a new script for the 21st century, bearing in mind that **sense of humour** is a hallmark in stories for children. Prior to trying their hand with comics, it is crystal clear that they should meet the story orally, get familiar with the related lexis and take on their roles in the group. In all cases, as in any proper final product, it should be **shared** with a larger audience than the classroom, perhaps publishing it in the **FL** blog or school's **Facebook** site.

Another variant of the same idea consists of getting children to **dramatize their particular version** of the story and record it to create a sense of audience. Some of the **benefits** in this final product have to do with the “ownership of the oral language” that children develop when they act out, the weight of oral tasks over written ones, and of course the fun component; however, we can also promote **parental involvement** by asking families to collaborate in the elaboration of the costumes for the play. Undoubtedly, a **theatrical performance** can arouse motivation and create that feeling of “being playing instead of formally learning”, being this “hidden practice” a winning horse.

In similar terms, the **theatrical performance** can be put down to practice in guise of a **puppet play**, with the objective of carrying out the show for children in other grades. This task can be guided by giving simple instructions in the **FL** blog for children to create their puppets home and bring them to the classroom. As for the rest of materials, we should ensure about the sound, providing them with a microphone and a loudspeaker; these usually forgotten details may be the different between success and failure.

As we have seen, in the process of solving a **PCS**, drawing a mind map where the context and final learning product are clear represents a “natural route” to present a solid proposal, especially if we are dealing with a didactic unit, as it is the case. Notwithstanding, we cannot forget that the question makes reference to some kind of **curricular connection**. In this regard, there are some **components** that should briefly be covered, considering the time limits of the exam.

The **curricular connection** can be presented as a point in its own right or part of the contextualisation, depending on the timing we have. In any case, as it can be inferred from the previous paragraphs, once we know what we intend to do, this relation with the curriculum is more likely to make sense and be accurate. A promising starting point may be to begin with the **methodological orientations** for **FLT** in the specific **legal ordinances** of the autonomous community in regards with active methodologies and involvement of students in real use of the language. In addition, it is indispensable to make reference to the **contents** related to the four blocks (i.e. type of lexis, comprehension and production strategies, and the like); and to the **evaluation instruments and procedures** to value children's progress and teaching practice.

Nevertheless, in the title under consideration we may venture to say that more than a detailed curricular connection, the **key** for a **successful resolution** has to be seen in the **creative context** we devise for the unit and the adequacy of the **practical proposals** to enhance practical usage of English in relation to **gender equality**. In no way this issue can generate controversial positions if properly treated, since, as we have seen, it is a notable **transversal element** that is present in the educational lawful references. This means that teaching children about equal rights for boys and girls is not an option but a compulsory demand in our teaching practice, grounded on the foundations of democratic societies.

To wind up this preliminary analysis, we would like to **challenge candidates** to find out different perspectives and resolution guidelines before reading the model; it is by being proactive that we all develop our potentialities in all fields, and the abilities to solve a **PCS** are not an exception.

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CASE STUDY MODEL.



PCS 1. The legal framework establishes that the educational administrations shall foster the values to promote effective equality between men and women, the prevention of gender violence and all those inherent values to the ultimate principle of equity. The FL area can decisively contribute to this aim, without neglecting the necessary development of students' communicative competence. In this PCS, candidates must analyze how to integrate in a fifth-grade formative unit the transversal element of "gender equality". The proposal should contemplate at least the general context of the unit, the connection with the curriculum and some illustrative FL tasks that cover the suggested transversal element and the communicative needs of modern FLT.

Outline.

1. Introduction.
2. Contextualization of the unit: children's reflection on gender equality in fairy tales.
3. Curricular connection.
4. Practical proposal.
5. Conclusion.
6. Bibliography.

1. Introduction.

A free gender-based discrimination society must start by raising children who respect one another and individuals; and who are able to question the traditional roles

assigned to girls and boys. Undoubtedly, a safe school environment must promote and be organized according to dynamics that ensure **gender equality** in relation to the **transversal elements** to be covered from the different areas.

However, as remarked in the title, **FL** teachers must be aware that in the end, the most prominent goal in our area has to do with the **capacity** of students to **communicate**, using English as a tool to solve problems, manage in the **FL** class and, of course, be engaged and have fun. Indeed, the twofold objective of **communicative competence** and instilling values such as gender equality is more likely to be achieved if we motivate children and take advantage of their likes.

In this paper we shall see how the **FL area** represents an **ideal setting** for inclusive learning environments. The fictional world of stories, fairy tales in this case, permits slipping into children's **emotions** (i.e. empathy), and also the identification of the traditional roles that we need to break. Notwithstanding, given the **age** of children, approaching a unit with a focus on fairy tales must entail some kind of **challenge**, otherwise they may perceive the contextualization as "childish".

2. Contextualization of the unit: children's reflection on gender equality in fairy tales.

First and foremost, at the heart of this point is the idea that a **modern** and communicative perspective of foreign language teaching (**FLT**) entails the creation of **attractive contexts** where children naturally show willingness to participate. In this sense, the **role** of **FL teachers** to design an "appealing wrapping" which gives sense to the formative units seems to be out of the question. Therefore, the **world of stories** ought to be an invaluable framework for these children in their **fifth form** to put into motion their **communicative abilities** and, at the same time, cover the crucial **transversal element** of **gender equality**.

Any formative unit must be understood in the context "imagined" by the teacher along the programming task; thus, a correct insight into the subsequent educative proposal in this case study entails **comprehension** of its particular **context of fixed stories**. This term refers to **using traditional stories** or fairy tales, taking advantage of their universality and plots to come up with new versions in connection with the types of values we want to transmit. Besides, there is a vast array of communicative tasks revolving around stories and drama, as we shall see next.

In our particular unit, children are informed about the need to teach “new generations” an **updated perspective of traditional fairy tales**, since the roles that women are given in them differ to a great extent from real equity. The springboard to illustrate this idea is the “**The Princess and the Pea**”, a fairy tale where a princess has to go through a ridiculous test to show she was telling the truth. From the very beginning, these roles are identified; however, it is through the “**fixed version**” of the story that I intend to get them identify and analyze **emotions**, to develop **empathy** that can act as a “**moral compass**” to put in the shoes of others; and so understand why the Princess in the story didn’t like not to be trusted. This moral can lead to further analysis, depending on the grade, guiding debates through questions like: would you trust someone who does not trust you? What should the princess do? In this **adaptation** of the **traditional story**, the princess refuses to start a relation with someone who did not trust her.

Notwithstanding, an attractive context is not enough, children need to be given challenges which foster hidden use of the language, as suggested in the legal framework. In this regard, the focus of the unit shall be twofold: coming up with an updated version (fixed story) using a “**comic creator**” app and **publish a comic for the FL blog**; and preparing a **puppet show** for children in lower levels to **enjoy the story** in English and, by doing so, transmit values of **gender equality** in English to younger school mates. Eventually, **this project** shall be proven to be challenging enough as to arouse and maintain their **motivation**, an indispensable factor in all lights.

3. Curricular connection.

Regarding **methodological guidelines**, **our autonomous community** acknowledges the prominent role of being able to establish real and practical communication in a **FL**, since the capacity to communicate is the first requirement to get along in an increasingly pluricultural and plurilingual international context. In this sense, (**make reference to the regional curriculum considerations as for FLT and any other specific legal reference concerning FLT methodology**), which regulates the teaching of **FL**, establish the **general aspects** to be taken into consideration as for the **FL** teaching process, as well as the **specific methodological orientations**, stressing the decisive implementation of **active methodologies** that challenge learners to solve problems which imply practical use of the **FL**.

In the previous point I have outlined the communicative approach through challenging projects, defined by **Libow and Stager (2013)** as a kind of work which is substantial, meaningful and subject to be shared with a wider learning community. Notwithstanding, once justified the methodological proposal, it is high time to pay attention to the **unit's curricular components** and their relations.

In the first place, we ought to specify the kind of **contents, evaluation criteria** and **learning standards** for this unit. A correct **curricular connection** implies an analysis of the **competence profile** and **contents** for our area in the fifth level, according to the Curriculum Act, (**mention the regional curriculum**). Due to the time limits in this paper, I shall remark in broad terms the **curricular concretion** which must be carried out by teachers in the exercise of **teaching autonomy**, and how the unit contributes to the competence profile and rest of curricular elements of the fifth grade.

In this specification, the **contents** in the **four blocks** focus on **comprehension and production strategies** of connected speech using a video story (**The Princess and the Pea**, fixed version) as model; sociocultural and sociolinguistic aspects (i.e. courtesy norms in fairy tales and polite English); **communicative functions to understand and perform** a story with **puppets** (i.e. oral narrations, descriptions of people and actions) using some **syntactic structures** (i.e. present and the past tenses) to understand and perform a story; and to design a comic.

Language acquisition research considers that the relationship between comprehension and production is an asymmetric one. In this same light, evaluation may comprise the following blocks:

- **Blocks 1 and 3 (comprehension abilities):** Infer meaning in texts, identify courtesy norms, understand general information in audiovisual materials, extract specific information to complete a task.
- **Block 2 and 4 (production usage):** Produce messages and memorise expressions (i.e. script of the puppet show), active participation in a drama activity, give brief, rehearsed presentations and cooperate in planning a performance, use appropriately the punctuation in a story, and finally use basic discursive patterns distinctive from the language of stories.

We cannot bring this curricular connection to an end without remarking the **competency value** of this unit, as children shall be required to practice their linguistic abilities in English, cooperate in groups, respecting everyone's opinion, and mobilize their learning to learn abilities in creative **FL** tasks, like devising our particular fixed story. In equal terms, all units should meet the needs of **attention to diversity** (**SNES**,

specific needs of educational support) and foresee the **evaluation** instruments and procedures.

In this regard, the implementation of support measures shall consider the **classroom diversity** profile according to (**specify the legal references related to attention to diversity in the autonomous community**). Similarly, the mechanisms of **evaluation** in the unit should go through the application of appropriate instruments and procedures, like daily observation, the use of **scaled rubric** that measure the extent to which children attain the learning standards, being divided each standard in a series of achievement indicators.

Nevertheless, it is the active participation of children that ensures that these basic curricular elements are worked, as it shall be illustrated in the next point.

4. Practical proposal.

As outlined before, the cornerstone of the unit is the fixed version of “The Princess and the Pea”, easy to find in YouTube. This histrionic, rebel and funny version is very likely to catch the students’ attention. After an explanation of the **products** we are expected to devise in heterogeneous groups along the unit (comic to be uploaded to the **FL blog** and **performance** of a **puppet version** of the story for lower grades), we get children to find aspects of inequalities between men and women in the story, and in general, in traditional, well-known stories. With this, we open the lock for comprehension and production, involving children in:

- **Initial tasks. Search for information** in pre-selected websites about fairy tales and defining the attitudes and roles we have found that reveal gender inequality. Discussing in the group the most outstanding ideas and come up with a “written decalogue” of wrong roles in fairy tales. Next, children can report their conclusions back to their classmates, so as to agree on the negative roles that must be changed in our fixed versions (comics). These activities require some kind of **teacher’s support** to promote interaction within the groups to speak to get to agreements. This support can be individual, by monitoring all groups; however, it is interesting to provide each group with some “stipulated support” as a current dynamic. In this sense, we may use the “sentences generator helping box”, where children find clues (i.e. gapped or multiple-choice sentences) to try their hand on expressing their ideas.

- **Development tasks.** The logical procedures in project strategies lead children from **Low Order Thinking Skills (LOTS)**, to **High order Thinking Skills (HOTS)**, following Bloom’s updated taxonomy (**Anderson and Krathwohl’s, 2001**). Similarly, in this progression we also need to consider reception before production as a golden rule in **FLT**. Therefore, in what follows I detail a series of related tasks accomplishing these principles:
- **Watching the story** and answering the teacher’s questions to ensure comprehension. Next, children are given a gapped written version they must complete so that the story makes sense. At the same time, each group is challenged to focus on a traditional fairy tale, out of several options suggested by the teacher. Once chosen the title, they must open the envelope that reveals their task.
- The **big envelope** is really a **guide** for the **project work** to help children organize their work. It contains the links to watch the traditional and fixed versions of their story; the “script-writing guide style”, to help them construct their fixed endings for the comics, using **Comiclif app**, amongst others.
- **Find your own way.** In this task, children read several possibilities until they choose their fixed version. As valuable materials, each group has a folder with the picks that can be used for the creation of each fixed story. Eventually, they write the speech bubbles and present their comic to the whole class in an oral group presentation, where each member assumes a weight of the task.
- **Puppets rehearsal.** Using the puppets provided by the **parents’ workshop** and the script that we have completed by playing a **Kahoot contest**, children are ready to rehearse their performances using the school’s puppet theatre. Once they feel ready, we record the performance we like best; and get ready for the “live performance” each group is in charge of. The teachers in the first cycle have agreed a short interruption in their lessons to enjoy our puppets drama fixed story on “The Princess and the Pea.”
- **Unexpected dates (adaptation of First Dates TV program).** The class is divided into six groups of four students and they share experiences, promoting conversational turn taking. They have four minutes to get to know the other students, checking a list of questions and taking notes of likes and dislikes, hobbies... There are also two referees/whisperers with the teacher to observe if their classmates respect each other and also may help the students to speak.

These are valid possible examples that may contribute to promote gender equality and accomplish the main aim in **FLT**; as we would all agree, the world of stories provides an endless amount of possibilities, assuming our role as designers of learning scenarios.

5. Conclusion.

Under the **guiding principles** of the **legal framework**, we have seen that there are some **transversal elements** which, due to its prominence, must be approached from all the areas. In this case, I have imagined how to integrate the **two main requirements** in this paper, the development of children's communicative competence in the **FL** area in appealing scenarios; and the transmission of emotional attitudes that lead to understand real gender equality.

And **why stories?** Somehow due to the same reasons why pedagogic tales for children became popular centuries ago. Some realities, like gender violence or inequalities, are perhaps too hard to digest for children, especially if any of them have undergone hard family situations. The fictional space is always an invaluable resource, which provides a safe and controlled environment where emotions can be identified and managed. And eventually, it also seems out of the question that children are stories lovers.

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