RAISING INTERCULTURAL AWARENESS AT PRIMARY LEVEL THROUGH STORYTELLING WITHIN A CLIL APPROACH

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DECLARAÇÕES

Declaro que este trabalho de projecto é o resultado da minha investigação pessoal e independente. O seu conteúdo é original e todas as fontes consultadas estão devidamente mencionadas no texto, nas notas e na bibliografia.

O candidato,

_____

Lisboa,   de Setembro de 2010

Declaro que esta Dissertação se encontra em condições de ser apresentada a provas públicas.

O(A) orientador(a),

_____

Lisboa,   de Setembro de 2010

Dedicated

To my mother and my daughter in whom I find all my strength

ACKNOWLEDGEMENTS

ABSTRACT

RAISING INTERCULTURAL AWARENESS AT PRIMARY LEVEL THROUGH STORYTELLING WITHIN A CLIL APPROACH

ALEJANDRA JUDITH LOGIOIO

KEYWORDS: intercultural understanding, storytelling, CLIL, primary school.

In an attempt to respond to recent communicative needs in foreign language education, this project work investigates how storytelling through a CLIL approach can contribute to raising intercultural awareness at primary level. This project work explores the use of storytelling, which includes traditional stories and tales from a diversity of cultures, as a springboard for activities that promote intercultural awareness through the teaching of content derived from the stories in English as a second language. The concept of interculturality is explored in the context of primary education. Research data shows that storytelling is an effective tool to raise young learners' interest and curiosity for other countries and cultures as well as to facilitate reflection about their own values, practices and beliefs. A further research question looks at the impact that this combination of storytelling through a CLIL approach has on raising intercultural awareness in young learners. Data collected for this project shows that students became interested in discovering about other countries and respective cultures. Students extended their learning of cultures to the mainstream lessons and at home with parents. The process covers the stages of discovery, critical thinking, self-reflection, acceptance and appreciation of a diversity of cultures through the context of English language learning. Storytelling allowed students to encounter the foreign cultures with a spirit of research by arousing their curiosity to explore the unknown. By becoming aware of other cultures depicted in the stories students also developed understanding of their own culture and how it is seen from outside. Therefore, it could be said that storytelling creates a strong basis which underpins intercultural success.

RESUMO

CONSCIENCIALIZAÇÃO INTERCULTURAL ATRAVÉS DE HISTÓRIAS NUMA ABORDAGEM CLIL NO 1º CICLO DO ENSINO BÁSICO

ALEJANDRA JUDITH LOGIOIO

Palavras-chave: consciencialização intercultural, contar histórias, CLIL, 1º ciclo do ensino básico.

Numa tentativa de dar resposta às recentes necessidades comunicativas no âmbito do ensino da língua estrangeira, este projecto investiga como a actividade de contar histórias através de uma abordagem CLIL pode contribuir para a consciencialização intercultural no 1º ciclo do ensino básico. Este projecto explora a actividade de contar histórias, incluindo histórias tradicionais e fábulas provenientes de diversas culturas, como o início de um processo que pretende promover a consciencialização intercultural através da exploração de conteúdos das histórias em inglês como uma segunda língua. O conceito de interculturalidade é explorado no contexto do 1º ciclo do ensino básico. A investigação em didáctica da língua estrangeira/segunda língua tem demonstrado que contar histórias é um instrumento eficaz para fomentar o interesse e a curiosidade de jovens alunos por outros países e culturas, bem como para favorecer a reflexão sobre os seus próprios valores, práticas e crenças. Outro objectivo deste estudo debruça-se sobre o impacto que esta combinação da audição de histórias através duma abordagem CLIL tem na consciencialização intercultural em jovens alunos. Os dados recolhidos para este projecto mostram que os alunos se tornaram interessados na descoberta de outros países e respectivas culturas. Os alunos alargaram a sua aprendizagem sobre culturas às aulas curriculares e em casa, com a família. O processo abrangeu as etapas da descoberta, pensamento crítico, (auto-) reflexão, aceitação e respeito em relação a uma diversidade de culturas através da aprendizagem da língua inglesa. A audição de histórias permitiu aos alunos o encontro com culturas estrangeiras despertando a sua curiosidade para explorar o desconhecido com um espírito de investigação. Ao tornarem-se mais atentos a outras culturas, os alunos também desenvolveram a compreensão da sua própria

cultura e ganharam consciência de como ela é vista de fora. Assim, podemos sustentar que a audição de histórias cria uma base que pode sustentar a exploração da aprendizagem intercultural.

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LIST OF ACRONYMNS USED

CBI Content Based Instruction

CEFR Common European Framework of Reference

CLIL Content Language Integrated Learning

EFL English as a Foreign Language

ELP English Language Portfolio

ELT English Language Teaching

FL Foreign Language

IA Intercultural Awareness

ICT Information and Communication Technologies

L1 first language, mother-tongue

L2 second language

PE Physical Education

TBL Task-Based Language Teaching

TPR Total Physical Response

Introduction

We are now experiencing a major change in the world's social order as a consequence of globalization. An increasing number of people travel the world for business and tourism; consequently, demographic changes are taking place due to migration. The advance of modern technology has facilitated communication which has contributed to bring people together. Within the European context, a multicultural and multiethnic Europe is struggling to deal with social and cultural differences in multicultural societies with heterogeneous populations. As these multicultural societies are increasing, so is the need for communication. Not only do people need to be communicatively competent but also interculturally competent. As a consequence, a political purpose of promoting intercultural citizenship education has been allocated to language teaching. This present concern in language education is widely expressed by the Council of Europe as it encourages plurilingualism and intercultural competence from a very young age. However, intercultural learning at primary level in Portugal is not very visible, at present, in the literature available. Therefore, I thought it pertinent to contribute to this present political standpoint in language teaching by raising intercultural awareness in my six year-old students with the hope that one day they would become interculturally competent citizens of the world.

On the one hand, storytelling has proven to be very popular among young learners. Storytelling is an essential element in primary education as it appeals to children's imagination and encourages positive attitudes towards learning. Using stories seemed to be the best way to introduce my young pupils to a diversity of cultures and hopefully, while exploring the cultures depicted in the stories, they would also define their values and sense of identity. My first concern was to discover the potential of storytelling within a primary language classroom environment in helping my primary students appreciate a diversity of cultures and in raising awareness of their differences through a reflexive process of discovery of self and other.

On the other hand, CLIL (Content and Language Integrated Learning) would be held as an approach to teach cross-curricular content that would emerge from the stories and that would be relevant to the students' interest and to the school's curriculum. CLIL – mainly a European trend – has become the 'buzz word' in language teaching. This approach, which has gained momentum in the first decade of the new millennium,

fosters the teaching of language and content in unison. Consequently, learners may benefit from a dual focused approach in which they learn content while learning a foreign language and vice versa.

As a result of CLIL having already been adopted in my school to teach Citizenship, Science and History in an English language club after school lessons, which has had significant attendance from older students (3rd/4th graders), I wondered if it could also be applicable to the teaching of curricular subject matter in regular English lessons. I was also intrigued about addressing intercultural issues through a combination of storytelling and this innovative approach to language teaching.

Therefore, this project work will first look into the process of raising intercultural awareness at primary level using traditional stories, and will then evaluate the outcomes of combining storytelling and a CLIL approach during this process.

This work is divided into seven parts arranged in the following way: Part I describes the context of study; Part II contains the literature review that investigates the importance of culture and intercultural issues in language education today; the power of storytelling in primary education and its value in building intercultural understanding; definition, underlying principles and features of a CLIL approach and its interrelationship with cultural/intercultural aspects. Part III focuses on the research process, defines the research questions, methodology and type of data collected in order to analyse these questions. Part IV describes the process of raising intercultural awareness through storytelling and how a CLIL approach was addressed in this teaching context. Part V interprets the data and discusses the related findings for each research question. Part VI evaluates the implications of these findings. Finally, Part VII presents general conclusions about this project work, which will have to be regarded as a first phase in an ongoing cycle of teacher action research. In the future, and once the students are able to read and write, this project could be extended to contact other children from abroad and exchange experiences by making use of the internet.

Part I: Context of Study

The class selected for this study is formed of twenty two native Portuguese speaking children aged 6 who are attending the first year of their Primary Education at a private school in Lisbon. The children started first grade in September 2009 and most of

them come from three former kindergarten classes except for one girl who comes from another school.

The aims and ideals of the school's founder established that the school should be "[…] administered as a Portuguese school for children of primarily Portuguese nationality for whom their parents or guardians desire an English orientation co-existing with their national education".[1] It must be stressed therefore, that the teaching of English in this school in not an optional activity but part of the core curriculum.

In kindergarten, students have English for three years on a basis of 15 hours a week. Within this timetable, students are exposed to the target language (English) through activities aiming at developing their motor and cognitive skills through play[2], mirroring L1 acquisition. By the end of kindergarten, they are able to grasp the gist of a simple conversation as well as follow a story with visual aids. Although their oral fluency is limited mainly to the production of chunks of language used in everyday classroom speech, they understand a great deal of basic structures and they can follow commands easily. In the primary, English language learning is reduced to one and a half hours per day from 3:30 to 5:00 pm following the mainstream classes[3]. The standard procedure is to introduce reading and writing passively in the last term of the first year. Therefore, emphasis is given to promoting oral/aural skills. Once familiarized with English in this oral context, the students are formally introduced to reading and writing in second grade. In the Primary, the school adopts the same programme and materials as those from Cambridge University for teaching English as a foreign language. The students are then prepared at the end of the second, third and fourth years to sit the Cambridge Young Learners Tests[4], namely Starters, Movers and Flyers respectively.

This school has its own traditions, identity and values, aiming to provide its students with a solid base for acquiring the skills and aptitudes needed in adult social life. Special relevance is given to the process of learning English as a second language, and the development of multi-linguistic and intercultural skills, in an increasingly

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[1] From the founder's autobiography: Denise Lester, *Look Up – There's Always a Star,* p. 15.
[2] Learning through play in kindergarten includes activities such as songs, rhymes, stories, role-play, arts and craft, etc…
[3] Classes devoted to the teaching of the Portuguese national curriculum.
[4] The University of Cambridge provides more information on the ESOL Examinations at <http://www.cambridgeesol.org/exams/young-learners/yle.html> [accessed 4 August 2010].

globalized society. The school draws on Catholic values and principles to form the character of the students. Among the list of its objectives, it is relevant for this project work to especially highlight the following one: "to make children aware of their own personal and social identity, and to the linguistic and cultural differences of other peoples, ethnic groups and religions[5]"

Despite the common cultural background of the class being Portuguese, there are two boys who share more than one cultural background. One boy is from African origins and the other boy's father is French. In this school, most of the students are Portuguese Catholic so there is little contact with students from other ethnic groups or religious persuasions. However, there are indeed some students from Indian origins and a few from Africa. The only contact that the Portuguese students have with other cultures within the school context is with their native English teachers. In my case, as I come from Argentina, my students at first had difficulties in understanding how someone that was not born in England or America could be an English teacher. Therefore, it seemed pertinent to promote cultural awareness within an English learning context so as to extend the frontiers of these students' cultural knowledge by providing them with the opportunity to learn about other ways of living, other beliefs, and other customs.

Bearing in mind that the general aim of the Council of Europe is "to achieve greater unity among its members by the adoption of common action in the cultural field" (Council of Europe, 2001:2), the Common European Framework of Reference (2001) encourages through language teaching the protection and development of the rich heritage that constitutes the diversity of languages and cultures in Europe. Therefore, by facilitating communication and understanding among Europeans, the political objective of promoting "mutual understanding and tolerance, respect for identities and cultural diversity" (ibid., 2001:3) would be achieved.

Since the world seems to be shrinking due to globalization and new technologies, it is essential that these students are prepared from a very young age to encounter the other with respect and to acknowledge that being different is not wrong or harmful; that diversity is interesting and enriching. Consequently, awareness of cultural

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[5]From the school's homepage online at <http://www.qes.pt/_english_presentation.html> [accessed May 2010].

diversity will enable these students to recognize differences within their own culture, become critical, learn to appreciate and respect their own culture and that of others. Hopefully, they will learn to understand others by overcoming prejudice and discrimination. Cultural awareness will consequently lead to a more complex process which comprises not only knowledge but also skills and attitudes. Consequently, the process of intercultural awareness also involves the capacity of interacting effectively in a variety of cultures with an open mind and the ability to cope with ambiguity (Utley, 2004:6).

The pedagogical use of storytelling in primary education is widely acknowledged, especially in teaching language to young learners. Every teacher has once told a story in class either as a springboard for other activities or a filler for spare moments. Stories are appealing to young learners because they are motivating and fun, and could be therefore contemplated in the whole primary school curriculum. In this school, the English syllabus includes the use of stories to reinforce the learning of language structures and vocabulary. Storybooks are then regarded by English teachers as a valuable asset to complement the class course book.

Regarding Content and Language Integrated Learning (CLIL), the school started a pilot project in 2008 for third and fourth years only. At present, CLIL is used in school as an approach to teach science and citizenship through activities of a ludic nature as part of an extracurricular activity that takes place in the evenings after the English lessons. However, there are plans to extend it to younger years in the future and become part of the entire school's curriculum. Consequently, intercultural education could also be included in the school's curriculum or added to the English syllabus so as to complement language teaching.

Part II: Literature Review

In order to place my research questions and practice within an existing body of research, the following literature review explores the areas of intercultural education, storytelling and Content Language Integrated Learning (CLIL) and how they can interweave in ELT in the context of primary education. Researching the literature looks at the possibility of storytelling contributing to intercultural learning, and discovers what CLIL has to offer as an approach to teaching to help promote intercultural awareness among first grade students. Furthermore, the literature shows that a

combination of storytelling and CLIL is possible in raising intercultural awareness at such a young age.

2.1: Culture

Before investigating the importance and development of intercultural studies within the domain of ELT, it is pertinent to look at culture as the core or source from which interculturalism has arisen.

2.1.1: Definition and perspectives of culture

From the ten different meanings of the word 'culture' that can be found in a dictionary[6], this project work will consider a definition from the perspective of anthropology, namely culture as "the sum of ways of living built up by a group of human beings and transmitted from one generation to another". On the other hand, Tomalin (2009) presents the simplest definition of culture: the "view and do". This author underlines the need and value of culture for FL educators, since according to him, "culture is about appreciating the people whose language you are learning by understanding their values (view) and behaviours (do)" (Tomalin, 2009:26). The concept is therefore taken as a dynamic process, a verb, on the verge of being and becoming, which may contrast with some definitions that consider 'culture' rather as a product, static and unchangeable. In this sense, Do Coyle provides a useful image: "Culture is not a *post script* but rather a thread which weaves its way throughout the topic" (Coyle, 2005:6). Therefore, from this perspective, 'culture' displays a highly complex nature and, as such, we should be aware it may consist of conflicting beliefs, values and rules. Culture can be of a disquieting nature.

2.1.2 The importance of culture in ELT

> Communication with others who do not share our background and exposure to and contact with other modes of thinking is becoming essential to our daily lives (Buttjes, 1991:6).

Since the 'cultural turn' in the human and social sciences in the 1980s, cultural awareness has grown as an aftermath of the development of post-modern society, with

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[6]Online dictionary (Dictionary.com) online at <http://dictionary.reference.com/browse/culture> [accessed 29 May 2010].

the flourishing of the 'new media' and information technologies along with a major change in the social order as a consequence of ongoing globalization (Byram, 2005). In fact, globalization has made the world shrink by apparently simplifying communication and allowing the mobility of individuals, which has produced an international cultural (ex)change that gave birth to a new interest in cultural differences and relationship to 'the other'. From the magnitude of these new phenomena, Byram (2000) states that the concept of reflexivity which alleges that insight into the individual's cultural understanding of self and one's own identity is significant to gain insight into the practices of other cultures. Cultural awareness encompasses a development from ethnocentrism to a more relativistic model in which the individual transcends the barrier of the 'self' towards the realization that the world can be seen from many different perspectives (Byram, 1989).

In the light of these developments, it has become extremely important for recent educational plans to introduce an intercultural component in their curricula. The Council of Europe's *Common European Framework of Reference* (CEFR) highlights the significance of an intercultural approach in language education in order to raise awareness of cultural diversity and promote respect for otherness.

> In an intercultural approach, it is a central objective of language education to promote the favourable development of the learner's whole personality and sense of identity in response to the enriching experience of otherness in language and culture (2001:1).

Kramsh (1996), underlines how language is a major means through which culture manifests itself, hence the concern of the language teacher to foster culture through this mediatory role of language. In fact, Kramsch (ibid.) claims that it is expected from language teachers to contribute to international peace and understanding through the teaching of cultural content, that is the 'culturalisation' of language teaching. Kramsch (ibid.) refers to the social and cultural component of language teaching as *the two sides of the same coin* – the synchronic and the diachronic context in which language is used; the historical and the ethnographic approaches to the study of culture; the written and the oral traditions of a social group.

Similarly, Ferradas (2006) considers the development of an intercultural speaker to be the general aim of foreign language education. It is not desirable for foreign language learners to lose their identity while learning a new language but to expand their cultural knowledge and to become able to understand their own culture in relation

to others. Therefore, the "intercultural speaker is a plurilingual speaker who does not sacrifice his/her own mother tongue and the culture associated with it but enriches them through the learning of a new language" (Ferradas, 2006:28).

Moreover, Utley (2004) distinguishes two different kinds of intercultural development: intercultural awareness or sensitisation, and cultural briefing. The former encompasses consciousness of "the existence of a number of different cultures and types of culture, and of their importance in all forms of human interaction" (2004:6) in both personal and public domains. The latter, on the other hand, refers to the "information about how particular cultures operate and manifest themselves" (2004:6).

The Council of Europe (2001) includes in the notion of 'intercultural awareness' many other cultures apart from that of the learner's and the target one.

> It is, of course, important to note that intercultural awareness includes an awareness of regional and social diversity in both worlds. It is also enriched by awareness of a wider range of cultures than those carried by the learner's L1 and L2. This wider awareness helps to place both in context. In addition to objective knowledge, intercultural awareness covers an awareness of how each community appears from the perspective of the other, often in the form of national stereotypes (Council of Europe, 2001:43).

According to Buttjes (1991), culture in language courses was originally considered fundamental as preparation for international contact and communication. Later on, 'culture' making reference to "the individual's enrichment through the acquisition of a wider world-view and through an access to the non-native cultural capital" (Buttjes, 1991:8) was deemed to have an educational value. Therefore, in the perspective of intercultural studies, the foreign language teacher is a cultural mediator between L1 and L2. There is a present explicit concern to integrate aspects of communication and (inter)cultural awareness in language education: "Language functions as a vessel of individual and collective social experience and as a vehicle for acquiring an operative knowledge of the world" (ibid.:7).

Communicative Language Teaching as an approach to language teaching has stressed the need to learn a language for communication and social interaction. Byram & Fleming (1998) claim that communication is not merely an exchange of information, it implies associations and intentions that indicate the speaker belongs to a certain social group. Consequently, it is important for the language learner to learn how to decipher the underlying messages in face to face interactions to decode meanings associated to a specific culture: "Learning a language as it is spoken by a particular group is learning

the shared meanings, values and practices of that group as they are embodied in the language" (Gupta, 2004:7).

During the 2009 IATEFL Conference, Ferradas stressed the importance of preserving the pupils' own identity in foreign language teaching. Because "learning transforms who we are and what we can do", she argued that "our identity is thus transformed by everything we learn; this is particularly evident in foreign language learning, which involves an encounter between self and other" (2009:16). Echoing Byram (1997), she claimed that the overall aim of foreign language education should be the development of an "intercultural speaker".

2.1.3 The Intercultural Speaker

According to Byram & Fleming (1998), 'the intercultural speaker'[7] (Kramsch, 1998:16-31) is someone who has a knowledge of their own culture and other cultures; someone who is able to discover and interact with people of other social contexts even those for which they have not been prepared. Not only is the intercultural speaker aware of his/her own identity and culture but s/he is also aware of how s/he is perceived by others. Furthermore, the intercultural speaker can establish a relationship between their own and other cultures, can mediate and account for difference, accept it and become sympathetic to it. The intercultural speaker eventually becomes autonomous in the process of discovering other identities and groups. Byram & Fleming (1998) claim that this process can take place at any age (pupils, teachers, researchers), and highlight its constant evolution in the process of adapting their competence as intercultural speakers in a changing world. In addition, Glaser (2005:207) argues that "the ability to communicate with people reduces the fear of 'otherness'. Our own language provides us with identity. It gives us support and a feeling of belonging. Linguistic diversity allows us to see the world from different angles".

Jaeger (2001) enumerates the elements that make an intercultural speaker:

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[7]The phrase "the intercultural speaker" was coined by Byram and Zarate in 1994 in a working paper (*Définitions, Objectives et Evaluation de la Compétence Socio-culturelle*) written for a group preparing what eventually became the *Common European Framework of References for Languages* of the Council of Europe (2001).

- Mediation: as the intercultural speaker negotiates understanding between individuals or groups of different cultural backgrounds;
- Learning: as he/she constantly acquires knowledge while interacting with native speakers and with unfamiliar cultural contexts, consequently gaining autonomy during this process;
- (Self)-reflection: by observing and understanding data including the perception of the self and the attitude towards his/her own culture.

According to Jaeger, the intercultural speaker has an active role when players in intercultural communication learn "to see, accept and respect each other as equal although different beings – different precisely in the way that their respective national/ethnic cultures define" (2001:56).

Among the three elements identified by Jaeger, learning and self-reflection are most relevant to this study. The concept of reflexivity consists in the belief that knowledge about the practices or systems of meaning of other cultures is essential for the individual's cultural understanding of self and their own identity. Byram insists on this reflexive characteristic of the intercultural speaker (2000:159).

On the other hand, Byram & Zarate (1997) define the intercultural speaker as someone who "crosses frontiers", who could be considered a "specialist in the transit of cultural property and symbolic values" (1997:11). Thus, the intercultural speaker serves as a mediator between two or more cultural identifications. During the criss-crossing of identities, the intercultural speaker has to negotiate between their own identifications and those of the other (Byram, 2000). Guilherme (2002) goes beyond the definition to add the need of being critical, declaring that

> The critical intercultural speaker is not a cosmopolitan being who floats over cultures, but someone committed to turning intercultural encounters into intercultural relationships whereby s/he deliberately exposes herself/himself to networks of meaning and forces and reflects critically upon them (2002:129).

2.1.4 Raising intercultural awareness at primary level

> If… language is seen as social practice, culture becomes the very core of language teaching…Culture in language teaching is not an expendable fifth skill, tacked on, so to speak, to the teaching of speaking, listening, reading and writing. It is always in the background, right from day one, ready to unsettle the good language learners when they expect it least, making evident the limitations of their hard-won communicative

competence, challenging their ability to make sense of the world around them (Kramsch, 1993:1).

According to Byram & Zarate (1997) and Kramsch (1993), the role of the foreign language teacher has evolved from merely representing the concept of a static and monolithic culture towards one of a more interactive nature bearing in mind the social implications that teaching culture implies. As a result, Byram (2000) exhorts teachers to bridge the gap between theory and practice in the classroom as well as to promote a critical spirit during intercultural interactions. According to Byram (ibid.), teachers must help young learners to explore, reflect, interpret and understand their own culture first if they want them to identify with other cultures.

> Yet the language teaching profession – and other teachers too – cannot ignore the need to ensure that their learners are not just acquiring linguistic skills and knowledge […]. In the reduced spatial and temporal dimensions of the contemporary world, they need to interact and understand each other on a basis of mutual respect, on a basis of intercultural competence (Byram, 2003:13).

Several authors have also observed how textbooks restrict the teaching objective to mere knowledge about the specific culture of the target country, usually at the national level only. Rantz & Horan (2005) defend that in the context of ELT, raising 'cultural awareness' does not only mean 'awareness of the specific culture of the target country' implying a degree of knowledge but it also "implies a certain engagement with this knowledge and possibly a first step towards 'understanding' the culture of the target country" (2005:210). They go on to indicate Chambers' (2004) distinction between the different perspectives held on the target culture, namely the monocultural, the multicultural, and the intercultural perspectives. These perspectives unfold from the concept of a static, monolingual target culture towards more widespread perceptions that range from acknowledging the cultural diversity of the target cultural group to perspectives that take into consideration the dynamic process of change. In fact, when looking at culture with an intercultural view, Rantz & Horan (2005) claim that we should consider the active process of changes that culture suffers at a social or individual level as a consequence of the dynamics of encounters between both societies and individuals.

Intercultural awareness implies a move from 'ethnocentrism' to 'ethnorelativism', the ability to 'decentre', to see things from someone else's perspective, to develop 'empathy' as well as an awareness of the intercultural process of change of both individuals and societies arising out of the dynamics of encounters between them (Rantz & Horan, 2005:211).

Therefore, intercultural awareness is used to define culture from a more subjective perspective that is influenced by who observes it. It does not isolate the target culture, but defines the target cultures in relation to one another implying decentring from one's own culture and leaving aside what could be called a naturally ethnocentric perspective. As a result, it is essential to foster in a young child the capacity to step outside from oneself and one's system of values and beliefs, taken as the norm, and discover that the difference seen in others represents a view from a different perspective that may account for different values or beliefs. In doing so, children will become used to noticing differences and learn to be tolerant and respect others. Brislin & Yoshida [1994] (apud Wang, 2006) explain that "becoming aware of culture and cultural differences would help people to monitor their ethnocentrism, to respect and be sensitive toward culturally different others, and also to become comfortable with the differences" (apud Wang, 2006:3).

Expanding on assertions by Kramsch (1993), Rose (2003) points out that, given that language is defined by a culture, a second language should always integrate awareness of the culture which influenced that language, and how that culture relates to the first language. Accordingly, Rose affirms that "it is not only essential to have cultural awareness, but also intercultural awareness" (ibid.). Despite the misbelief that it is impossible to address intellectual concepts with learners at elementary level, he argues that intercultural awareness is essential as an integral part of language learning at all levels. At present, there is a desire, visible in official guidelines such as the CEFR, for language teaching to focus on intercultural learning/competencies from the very beginner's level.

Intercultural understanding is one of the four key concepts of the new languages curriculum. As for young learners, the Irish Primary School Curriculum[8], for example, "recognises that children's linguistic and cultural awareness is enhanced by an experience of foreign language learning" and "acknowledges, too, the importance of a

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[8]Online at <http://www.curriculumonline.ie/en/Primary_School_Curriculum/ > [accessed 4 July 2010].

balanced and informed awareness of the diversity of peoples and environments in the world" (p. 27). Likewise, the National Curriculum for England[9] at key stages 1 and 2 determines for the teaching of modern foreign languages that, among the teaching of knowledge and skills, pupils might be taught about other countries and cultures. It is suggested then, through the use of authentic materials that pupils look at their own culture and compare it with others by also regarding the experiences of other people.

On the other hand, the Portuguese National Curriculum for Primary Level (*Currículo Nacional do Ensino Básico*[10]) states that "becoming competent in languages means acquiring knowledge of the language and of the culture of the peoples that use it as expression of their identity" [11](Ministério da Educação, 2001:40). It also "promotes an affective relationship with the foreign language and encourages awareness of the linguistic and cultural diversity"[12] (Ministério da Educação, 2001:41).

Similarly, in the domain of international education, the mission statement of the International Baccalaureate Organization[13] proclaims its aim "to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect".

From what emerges in the literature, it could be concluded that there is a general concern in foreign language education for intercultural issues. The cultural dimension of language is considered as important as the linguistic dimension, resulting in the development of both cultural and intercultural knowledge as one of the main aims of foreign language teaching today.

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[9]Online at <http://curriculum.qcda.gov.uk/index.aspx> [accessed 20 August 2010].
[10]Online at <http://www.dgidc.min-edu.pt/recursos/Lists/Repositrio%20Recursos2/Attachments/84/Curriculo_Nacional.pdf> [accessed 4 July 2010].
[11]My translation from the original: "Tornar-se competente em línguas significa apropriar-se de um conjunto de conhecimentos que relevam da língua, enquanto saber organizado, e da cultura dos povos que a utilizam, enquanto expressão da sua identidade" (Ministério da Educação, 2001:40).
[12]My translation from the original: [...] "que o processo de ensino se centre na promoção de uma relação afectiva com a língua estrangeira. A sensibilização à diversidade linguística e cultural exige que aos aprendentes sejam dadas oportunidades de se envolverem em tarefas e actos comunicativos que lhes proporcionem vivências estimulantes" (Ministério da Educação, 2001:41).
[13]Online at < http://www.ibo.org/mission/index.cfm> [accessed 20 August 2010].

2.1.5 Assessing students' intercultural competence

Being intercultural awareness one of the main aims of foreign language teaching today (Byram, 2005), the ultimate goal of language teachers would have to be the development of their students' intercultural competence or the ability to interact successfully in a diversity of cultural situations. Byram (1997) identified the factors involved in intercultural competence as a combination of knowledge (*savoir*), attitudes (*savoir être*), skills (*savoir faire*) and values and critical awareness (*savoir s'engager*). Accordingly, in terms of assessing my students' intercultural competence in this study, it was important to decide upon criteria to assess the students' progress. However, as this study was not covered by the school's syllabus, assessment could not take place through formal standard procedures. Therefore, criteria for an informal evaluation of the students' progress was based on some of Byram's (1997:56-70) objectives that cover all four aspects of intercultural communicative competence: attitudes, knowledge, skills and critical cultural awareness. Difficulties in applying this criteria have been encountered due to the limitations that a group of six year-olds have in understanding abstract concepts involved in intercultural education.

Firstly, regarding attitudes, it was determined through students' behaviour in class and at home whether they expressed willingness to engage in opportunities to discover the other or showed interest in interpreting cultural practices of their own and of other cultures; and if they questioned their own values from the other's perspectives.

With respect to knowledge relating both to the students' country and to the one of the target culture, students were asked about events involving both countries (mainly social factors); knowledge about customs and rituals, greetings; knowledge about religion; markers of national identity, and principal markers of social distinction (clothing, food, families, homes).

Concerning skills, the focus was on students' ability to interpret and relate events from another country to their own country; ability to interact with people from another country. Finally, in terms of critical cultural awareness, students' critical thinking was regarded as the ability to evaluate values and practices concerning their own ideological perspectives and beliefs as well as the difference with other ideologies.

However, it is wiser to admit that these abilities described by Byram have only been informally assessed at a basic rate of aptitude and for the group in general, bearing in mind the level of maturity of these young students. Moreover, Byram (1997) claims that learning also occurs outside the classroom boundaries, so intercultural competence implies a learning process that is integrated involving the classroom and the 'real world'. Therefore, assessing intercultural competence should also include assessing the learning that takes place beyond the classroom.

> Assessment would have to include all learning, whether inside or beyond the classroom, and the basic question would be what learning has taken place, rather than whether what has been taught in the classroom or in fieldwork has been acquired (1997:70).

Accordingly, assessing students' intercultural competence in another cycle of research would also have to include their independent learning that takes place beyond the classroom (at home, when travelling abroad, when interacting with people from other cultures, etc.).

2.2 Storytelling

Storytelling is regarded as a vehicle through which students learn about other countries and cultures as well as their own. This section will investigate the importance of storytelling in the context of primary education and its possible contribution to raising intercultural awareness.

2.2.1 The value of stories in and across cultures

> […] storytelling is a universal habit, as part of our common humanity[…] From the stories we hear as children we inherit the ways in which we talk about how we feel, the values which we hold to be important, and what we regard as the truth. We discover in stories ways of saying and telling that let us know who we are (Meek apud Grugeon & Gardner, 2000: IX).

According to Grugeon & Gardner (2000), stories that teachers choose to tell in their classrooms may vary from traditional tales, folk tales, fairy tales, fables, myths and legends which may describe or represent one culture in particular or have a multicultural nature. Some stories are passed down within families by their elderly members or kept alive in oral tradition and everyday customs of society. Unfortunately, other less well-known traditional tales may die in oblivion as new versions of books and videos flourish in the current world market. Stories help people to discover who they are and relate to a local community. Our identities are shaped by stories (ibid.).

We have learnt through stories throughout the whole process of human evolution. Storytellers would pass down their culture's history along with their wisdom and dreams from generation to generation. Davies (2007) explains that stories have been used by man since they first wanted to communicate. She gives the example of the cave paintings as the way prehistoric man had to depict actual events of their time. According to Davies (ibid.), there are records of storytelling in many ancient cultures and languages. The Celtic poets used storytelling to explain their origins as a means of building a common history. Epic tales, such as Robin Hood, are preserved to this day in folklore and legend.

> Storytelling as a pedagogical technique has been used by the world's greatest teachers. Jesus used it, as did Plato, Confucius and other great philosophers and teachers… The modern teacher who employs this technique as a teaching tool is using a technique of teaching that has stood the test of time (Chambers, 1970:43).

In effect, storytelling has followed mankind's quest to explain the truths of the world, to talk about fears and conquests. Like all art form, it has evolved and flourished as a universal modern trend. Grugeon & Gardner (2000), citing Colwell (1991), support this author's delight in

> the revival and dissemination of stories to all age groups […] where in the main traditional material is used which helps keep alive the ethnic folk literature so important for the shifting populations of the world today. The exchange of stories helps communication not only between cultures but between generations. Storytelling is a force in the modern world as it was in the ancient world (2000:26).

Stories have the pedagogical potential to uncover values in our culture; embrace moral principles; display behaviour patterns; and encompass ways of thinking. In other words, they involve the culture of a people, the way of life of its members. On the other hand, stories may focus on cultural universals, as Stoyle (2006) claimed in an article published in the British Council's site Teaching English: "stories reveal universal truths about the world. Through stories we see how very different people share the same life experiences and how human nature can transcend culture".

Kevin Cordi, a professional storyteller, believes that stories help us make sense of the world. He claims that "by sharing our stories, communities enrich each other. We become vaster, wiser, and more compassionate. Without telling our stories, the land and those who inhabit it become alienated" (Cordi, n.d.:1).

According to Goldblatt (1999), in order to acquire knowledge about other countries or communities, we need to read and become familiar with their history and their culture. Folk tales and traditional stories provide insight into the cultural aspects of a group along with its values and customs. Ignorance is the cause of most xenophobic sentiments. It is not possible to understand another community if we are unaware of their behaviour and beliefs. If we contribute towards preserving our oral tradition and integrate ourselves in the stories we will keep an open mind and avoid prejudice. In this sense, "stories can be a way to enter another person's world" (ibid.:52).

Elaborating on the Australian Storytelling Association's claim that "storytelling has the power to teach us to care deeply and think clearly", Phillips (2005:1) claims that storytelling is the best medium for conveying powerful messages. According to this writer and storyteller, delicate issues such as social justice can be explored with young children through storytelling as it contributes to the development of empathy and concern for others much needed to raise children's awareness of social equality. Clark also acknowledges "the vibrant cultural interchange of stories, in that they nurture a free and joyous interchange of acceptance and respect among all peoples" (apud Phillips, 2005:1). This author believes that sharing cultural stories respectfully is at the core of positive cross-cultural relations and international peace.

Considering storytelling as an important form of communication, Wright claims in his article that "the human essence is made of stories, and therefore, they are fundamental to one's sense of identity" (2000:1). According to this author, "stories are a distinctive manifestation of cultural values and perceptions" (2000:1), as different versions of the same story may portray diversity of attitudes and cultural values. People that share the same experiences are brought together through stories.

2.2.2 Storytelling in the language classroom

This sub-section looks at the use of stories in the language classroom and why they are considered essential in primary education all across the curriculum. It emerges that storytelling is a valuable instrument especially in the foreign language classroom since it enables teaching much more than language. Wright states that "Stories should be a central part of the work of primary teachers whether they are teaching the mother tongue or a foreign language" (1995:4). In the context of second language learning Wright defends the importance of storytelling "In using stories in language teaching

we're using something much bigger and more important than language teaching itself" (2003:7).

Grugeon & Gardner (2000) encourage the use of storytelling in the language classroom as stories not only help develop reading and writing skills but also contribute to a child's emotional development. Stories "help children to shape and control their understanding of the world" (ibid.:10) and "they provide a secure framework for the exploration of mutual feelings, hopes and fears […] At the heart of the fast moving acquisition of cognitive and affective skills and understanding during the early years is story" (ibid.:14).

Sweeney (2005) highlights the richness and versatility of stories as a valuable resource for the language teacher to exploit with learners of all ages. She considers stories to be motivating as they provide opportunities for creativity and personalization. According to Sweeney (2005), stories enable the practice of both receptive and productive skills as well as the development of language across various themes. Sweeney (ibid) claims it is possible to "cater for all different learning styles" as a great variety of activities can be carried out through the use of stories.

Cameron (2001) argues that through stories children are involved with authentic use of the foreign language, hence her claim that stories represent a holistic approach to language teaching. Moreover, Ellis & Brewster (1991:1-2) enumerate the following reasons why stories provide "an ideal introduction to the foreign language":

- Stories help develop positive attitudes towards language learning because they are motivating and fun;
- Stories exercise the imagination, and consequently, help develop the learner's creative power;
- Stories bring together the imagination with the real world, enabling the child to make sense of his/her everyday life;
- Stories encourage social and emotional development as listening to stories in the classroom is a shared social experience;
- Stories foment the acquisition of language items and reinforcement of vocabulary through natural repetition of both vocabulary and structures in context;

- Stories allow other subjects in the curriculum to be developed, so as to guarantee continuity in children's learning;

- Listening to stories develops listening and concentration skills. As children enjoy stories, they have a reason for listening;

- Storytelling provides learners with the opportunity to practice oral fluency and extended discourse;

- Stories also contribute to the learning process in the school curriculum by reinforcing thinking strategies such as classifying, predicting, risk taking, and by developing strategies for learning English as well as study skills (i.e. using dictionaries).

Among these reasons, Lawtie (2002) (in her article published on the British Council's site 'Teaching English') draws attention to the valuable cultural input that storytelling can provide when using stories to expose children to other cultures and customs. Stories can also be used to teach values or convey a moral or a real, good experience of the past. Moreover, Cameron (2001) argues that "stories can help children feel positive about other countries and cultures, and can broaden their knowledge of the world" (2001:168). Davies (2007) agrees that children learn to appreciate different cultures and valorize their own personal heritage through storytelling.

Concluding, it could be said that Zabel (1991) rightly claims that "storytelling is a cornerstone of the teaching profession" (apud Koki, 1998:2).

2.2.3 Storytelling and Intercultural Awareness

Storytelling has been recognized in education as an important means by which we make sense of the world we live in and through which communities achieve and assure cultural continuity. A paper by Koki (1998) states that cultural awareness is enhanced when stories are used in the classroom as they provide a hint into other people's different perspectives of interpreting the world. He cites Zabel on the importance of stories in representing "the heart and soul of the people who created them" (apud Koki, 1998:2) as people are reminded through stories of former experiences in life and how they coped with a variety of situations which helped form the character of a specific group today.

Young learners share a remarkable variety of personal experiences, values and ways of understanding. The language they learn in the classroom is the tool they use to shape their thoughts and feelings. It is more than a way of exchanging information and extending ideas; it is their means of reaching out and connecting with other people. Stories can link not only between the world of classroom and home but also between the classroom and beyond. Stories provide a common thread that can help unite cultures and provide a bridge across the cultural gap (Stoyle, 2003:1).

As mentioned earlier (in an article published by the British Council), Stoyle (2003) lists some ways in which storytelling contributes to enhance intercultural understanding and communication in the classroom:

- by allowing children to experience diverse cultures while exploring their own cultural roots;

- by enabling children to empathize with unfamiliar people, places and situations;

- by offering insights into different traditions and values as well as universal life experiences;

- by revealing differences and commonalities of cultures around the world;

- by helping children understand how wisdom is common to all peoples or cultures.

Storytelling thus contributes to raising awareness of one's own cultural patterns as well as fomenting the contact with different cultures, hence enabling comparisons and stimulating Byram's *savoir être*, i.e. the attitudinal dimension of intercultural competence in foreign language education. Byram & Zarate (1997) highlight the importance to "develop positive attitudes of curiosity, open mindedness and understanding of the cultural facts related to the target language" (1997:110).

2.2.4 Basic Principles of Storytelling

Considering myself a humble storyteller, it was vital for my project work to search for information from real professionals in this area about the performance in the art of storytelling; especially guidelines on how to make the most of a story without reading it straight from the book.

According to psychologist Murray Nossel[14], our brain has an innate capacity for stories through which we communicate experiences and organize our knowledge and thinking. According to Nossel[15], "story is a basic principle of mind".

Authors such as McWilliams (1996), Miller[16] (1996), Pedersen (1995), Rinvolucri (2008), and Stoyle (2009), have enumerated several principles related to the art of storytelling. These principles draw on common practice and suggest techniques for a better performance in telling a story in front of an audience – whatever their age: "The audience has a very important role in storytelling for their minds are the canvas on which the teller paints his tale" (McWilliams, 1998:1).

On the introduction of a story, McWilliams (1996) highlights the need to arouse interest in the audience by keeping a certain level of mystery to gain their attention. Miller (1996) and Nossel (n.d.) advise the storyteller to be aware of their audience and receptive to their unconscious messages as well as to remain alert to the external environment. Stoyle (2009) and Pedersen (1995) agree that by engaging eye contact with the audience the listener will be involved in the story. They also highlight that intensive practice through reading, visioning, retelling, or using notes is essential to remember key events. McWilliams (1996) encourages the storyteller to take risks, to be creative and learn from experience as with "the more practice – the more skilled a storyteller will become" (1996:1). On the other hand, Pedersen (1995) highlights individuality as a major characteristic of this ancient form of art, which means that there is no such thing as a specific method or standard plan to follow. Therefore, he encourages storytellers to "go beyond the rules" and make the most of their personal strengths in order to develop their own unique style. When choosing stories, Pedersen

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[14]Murray Nossel practised as a clinical psychologist before obtaining a doctorate in social work at Columbia University, where he taught an advanced research methods course in Life Histories and Narratives. He is an executive coach at Columbia Business School. He is also an Oscar-nominated documentary filmmaker, teacher, and performer. Nossel currently directs *Narativ*, a company that has developed a specialized methodology to train individuals, groups, and organizations in the skills and art of storytelling.
Online at <http://ce.columbia.edu/Narrative-Medicine/Murray-Nossel-Biography?context=925> [accessed 1 June 2010].
[15]Html version of the document *7 Basic Principles of* Storytelling (n.d.) online at <http://webcache.googleusercontent.com/search?q=cache:VacZZVdC8FIJ:files.meetup.com/267946/Basi c%2520Principles%2520of%2520Storytelling.doc+7+basic+principles+of+storytelling+nossel&cd=1&hl =pt-PT&ct=clnk&gl=pt> [accessed 20 August 2010].
[16]Miller's *12 Principles of Storytelling* is an excerpt from his master's thesis *Visuals Accompanying Face-to-Face Storytelling,* submitted in 1996. Online at
 <http://www.storytellingandvideoconferencing.com/16.html> [accessed 20 August 2010].

(ibid.) urges teachers to take into account the students' needs by selecting appropriate stories that match their age and language level. He recommends stories with a simple structure but with a strong emotional content that enhances positive values. Likewise, McWilliams (1996) advises storytellers to keep their props and plots simple so as to stimulate the child's imagination to the fullest. EFL teacher David Heathfield[17] also defends making stories accessible to English learners and stresses the value of storytelling in the development of the learner's oral skills as it "encourages students to be more effective and creative communicators".

Pedersen (1995) also argues that it is important to have some knowledge of the cultural, social and historical background of the country where the story originated. In the 12th Principle of Storytelling, Miller (1996:1) emphasizes the role of the storyteller as "both a keeper and presenter of the community's culture" and therefore is considered responsible for taking the audience beyond that community. The storyteller is thus seen as a kind of mediator, who introduces the Other to his community and leads the way to discover and establish relationship with that Other.

Both Miller (1996) and Stoyle (2009) affirm that a story can be adapted while it is told. Improvisation can be part of a story as the storyteller modifies a performance to respond to the rapport established with the audience.

As far as techniques are concerned, Rinvolucri (2008) (in his article published by the British Council) promotes the use of L1 when using storytelling with beginners in a technique he calls 'mixed language telling'. By retelling the story several times, children unconsciously interiorize the new language after the words in L1 have gradually been substituted by those of the target language.

All authors agree on the importance of body language while performing a story. Establishing eye contact with the audience, using gestures and facial expressions, changing the tone of voice for different characters, even the use of silence and pauses for a dramatic effect, will give more power to the storyteller to reach the audience with his story. Finally, McWilliams (1996) exhorts storytellers to perform their stories with

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[17](Html version of) David Heathfield's page (n.d.): "Creative Communicators", online at <http://webcache.googleusercontent.com/search?q=cache:BqvPalQrVWgJ:www.keap.org.uk/documents/ DavidHeathfield.doc+david+heathfieldStorytelling+encourages+students+to+be+more+effective+and+cr eative+communicators&cd=1&hl=pt-PT&ct=clnk&gl=pt> [accessed 20 August 2010].

genuine enthusiasm until they become part of those stories - "Don't just tell it, live it!" All in all, the key to successful storytelling is, in Thomas'[18] point of view, the bond created between the teller and the listener;

> The essential components are a storyteller, a listener and a good tale. The teller and the listener bring something of their won life experience to the moment. Together they're both making the same journey. A warm relationship grows between the two through that storytelling moment. A good story well told has the potential to draw together a very disparate group of people (Thomas, 2009).

2.3 CLIL: Content and Language Integrated Learning

This section explores the concept of Content and Language Integrated Learning (CLIL) as an innovative approach to the teaching of English as a foreign language in the context of primary education. Features and methodologies inherent to this approach are analyzed so as to determine what CLIL has to offer in the process of raising intercultural awareness in my first grade students through storytelling.

1.3.1 What is CLIL?

"Content and Language Integrated Learning (CLIL) is a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language" (Coyle *et al.* 2010: 1; Mehisto *et al.* 2008: 9). A paper by Marsh[19] explains why CLIL is sometimes called dual-focused education: because it pursues two main aims, one related to the subject, topic, or theme, and one linked to the language used. Coyle (2007) refers to CLIL as an umbrella term adopted by EuroCLIC[20] in the mid 1990s and quoting Marsh (2002) distinguishes CLIL as "any activity in which a foreign language is used as a tool in the learning of a non-language subject in which both language and the subject have a joint role" (Marsh 2002 apud Coyle 2007:545).

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[18]Taffy Thomas is Britain's first Laureate for storytelling, an honorary position which will run for two years from January 2010 to January 2012. His repertoire comprises more than 300 stories and tales collected from traditional oral sources for the past 30 years.
Interview from The Independent on 1 November 2009 online at
<http://www.independent.co.uk/arts-entertainment/books/news/laureate-to-help-storytelling-live-happily-ever-after-1812920.html > [accessed 4 June 2010].
[19]Marsh, D. (n.d.), "Using Languages to Learn and Learning to Use Languages", online at <www.clilcompendium.com/1uk.pdf> [accessed 5 June 2010].
[20]EuroCLIC was the first European network of administrators, researchers and practitioners for CLIL. This network had the support from the European Commission from 1997 until 2003. EuroCLIC was replaced in 2007 by CLIL Cascade Network.

Darn (2006), on the other hand, describes CLIL as "both learning another (content) subject such as physics or geography through the medium of a foreign language and learning a foreign language by studying a content-based subject" (2006:1). In addition, Marsh & Langé claim that CLIL as a generic term "refers to any educational situation in which an additional language […] is used for the teaching and learning of subjects other than the language itself" (apud Wolff, 2005:11).

CLIL focuses on both language and content; however, emphasis can be given to one or another at specific times. In a recent conference[21], Coyle claimed that in her point of view delivering new content had to 'lead the way' in a CLIL lesson. CLIL lessons are then context oriented or context based. Content is seen as the 'driving force' through which both learning of subject matter and language takes place. Consequently, an authentic need for learners' involvement in the learning process is created which increases their motivation.

The role of language in a CLIL approach has been quite a controversial argument. According to Kelly (2009), some teachers look upon language just as a means through which to teach the subject matter but disregard its development. However, he believes that language is "at the heart" of the whole process of teaching subjects through a foreign language. In fact, Kelly (ibid.) argues that in a CLIL approach learners' knowledge of L2 drives the degree of challenge that has to be placed on the learners during lessons, whether language tasks should focus on supporting the context or focus on the degree of cognitive involvement. In his cubic diagram (see below), Kelly added a language dimension to CLIL settings, hence placing the learners in three learning dimensions with the variables emerging from the relation between the three axes of knowledge: context, cognitive skills and the foreign language. Briefly, Kelly (ibid.) claims that in a CLIL approach learners should be challenged, even linguistically challenged, therefore, it is essential to know what type of language (for receptive skills, for production, even the use of L1) the teacher will draw on to guarantee the learners will have the right support.

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[21]TEFL Second International Conference on Teaching English as a Foreign Language – Creativity and Innovation in ELT, FCSH, Lisbon, Portugal, 20/21 November 2009.

The role of language in this study played an essential part in the teaching of the subject matter. The students had to acquire specific language for cognitive development and for enabling communication during CLIL lessons. Therefore, language specific to the subject content had to be introduced at the beginning of each lesson and language required to operate in the classroom had to be scaffolded and practiced so as to foster a more active oral participation. In this way, students were triply challenged as they were expected to acquire knowledge, develop cognitive skills while increasing language competence.
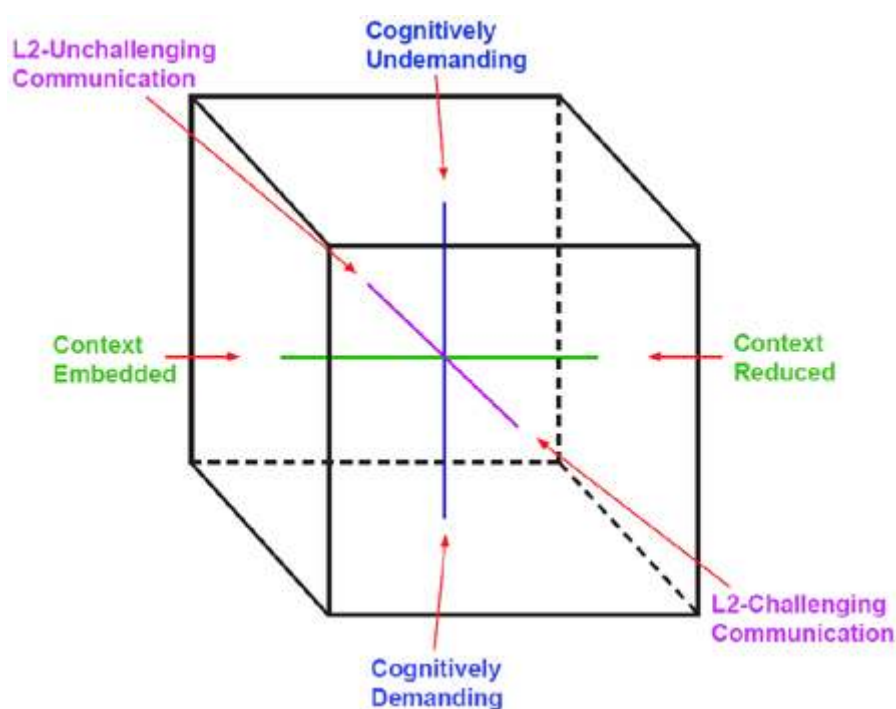
Kelly's cubic diagram shows the relation between the three axes of knowledge: L2, context and cognitive skills (Kelly, 2009, McMillan One Stop English).

According to Marsh (n.d.), CLIL is an educational approach that provides a natural environment where young learners learning a foreign or second language are surrounded by innumerable opportunities to acquire the language in the same way they learn their mother tongue. Marsh argues that, in this natural situation, learners can put into practice the basics of language that they would learn in an ordinary language classroom. In CLIL settings both knowledge and skill are gained simultaneously. It seems that this *naturalness* is what makes teaching so successful in both language and

subject – "a natural situation for language development which builds on other forms of learning" (Marsh, n.d.:3). In his paper, Marsh also argues that learning a language is not only a question of being naturally talented but also a matter of opportunity; to have opportunities to put in practice what we know. He concludes that, although there are undoubtedly gifted people in languages, the question of being gifted depends on how they have experienced the world around them; what has aroused their interest. Marsh (ibid.) shows how CLIL settings can cater for different learning styles and increase learners' motivation. In his viewpoint, a CLIL approach offers a more sophisticated level of learning as it goes beyond promoting language competence towards influencing the way we think, influencing the processes of conceptualization.

2.3.2 What is *not* CLIL?

Coyle *et al.* clarify the position of CLIL: it "is *not* a new form of language education" and "it is *not* a new form of subject education"; CLIL is "an innovative fusion of both" (2010:1). Although CLIL may share basic theories and practice with content-based teaching and with English as an Additional Language, it is not synonymous with their main aim, which is that of teaching a language. CLIL, on the other hand, is content-driven, and through the interweaving of content and language in a dual-focused way, its main aim is learning by construction – through an active construction of meaning - rather than learning by receiving instruction. According to Coyle *et al.*, "CLIL is an approach which is neither language learning nor subject learning, but an amalgam of both and is linked to the processes of convergence" (2010:4) of the components of the subjects in the curriculum that were previously separated. In a few words, "CLIL is not simply education *in* an additional language; it is education *through* an additional language" (Coyle *et al.*, 2010:12). The focus is not to teach content in a second or foreign language but to teach the content and develop the language simultaneously.

> Clil is not about 'translating' first-language teaching and learning into another language in the hope that learners will be immersed in a *bains linguistique* and seamlessly learn *in* another language. Neither is CLIL an attempt to 'disguise' traditional language learning by embedding systematic grammatical progression of the target language in a different type of subject content such as deforestation, photosynthesis or medieval history (Coyle *et al.*, 2010:27).

Marsh (2007) states that CLIL is not provided in a single model; that there is no such thing as one prototype being exported from one country to another but a range of different approaches or models depending on the teaching context, hence the use of the 'umbrella term' that defines the flexibility of this approach.

Although it has previously been known as 'content-based instruction' (CBI), 'English across the curriculum' and 'Bilingual education', CLIL differs from these content-based approaches mainly in the source of the classroom content. According to Wolff (2005), the content in a CLIL approach does not derive from everyday life or from general content of the target language culture but content is drawn from subjects or academic disciplines instead. It could be said though that content in CLIL is real, meaningful and with a purpose. Coyle also points out the distinctiveness of CLIL as an integrated approach, "where both language and content are conceptualized on a continuum without an implied preference for either" (2007:545).

2.3.3 Core Features of CLIL

According to Mehisto *et al.*, "the essence of CLIL is integration" (2008:11), and as such, CLIL focuses on a tripartite objective: use of language to teach content; use of content to teach language; and development of learning skills. In their book, the authors list what they consider the essential elements of good practice in education in general, which once combined result in successful delivery of CLIL lessons. They are described as follows:

- **Multiple focus:**
  - ➢ supporting both content and language learning;
  - ➢ integrating several subjects;
  - ➢ reflecting on the learning process.

- **Safe and enriching learning environment:**
  - ➢ using routine activities and discourse;
  - ➢ building students' confidence;
  - ➢ increasing language awareness.

- **Authenticity:**
  - ➢ relating learning to the students' lives;
  - ➢ using authentic texts;

- **Active learning:**
  - ➢ promoting students' communication;
  - ➢ self-assessment of progress;
  - ➢ encouraging co-operative work;
  - ➢ teachers acting as facilitators.
- **Scaffolding:**
  - ➢ building on students' existing knowledge and experience,
  - ➢ responding to different learning styles;
  - ➢ challenging students.
- **Co-operation:**
  - ➢ planning in co-operation with CLIL and non-CLIL teachers;
  - ➢ involving parents and stakeholders.

Coyle *et al.* (2010) have condensed these principles into four contextualized building blocks known as the '4Cs Framework': content (subject matter), communication (language learning and using), cognition (learning and thinking processes) and culture (developing intercultural understanding and global citizenship). It is suggested that basing lesson planning on these principles will contribute to successful results in CLIL settings. Moreover, Coyle *et al.* (ibid.) advocate that effective CLIL occurs as a consequence of the interrelationship of these four elements in specific contexts through:

- progression in knowledge, skills and understanding of the content;
- engagement in cognitive processing;
- oral interaction;
- development of language knowledge and skills;
- acquisition of intercultural awareness brought about by the positioning of self and otherness.
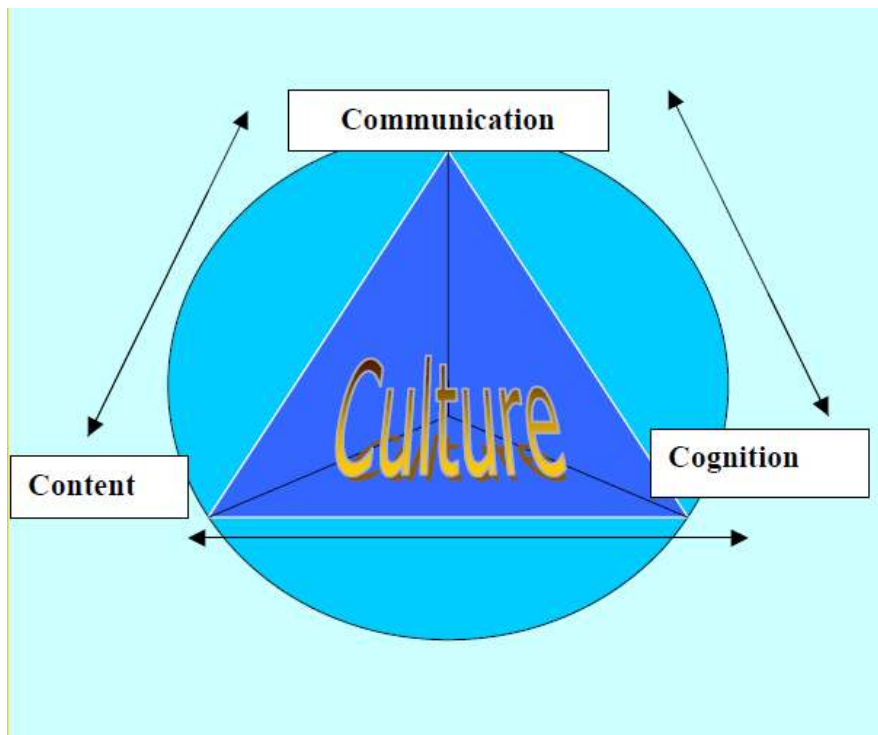
The 4 Cs Framework for CLIL[22]
Source: Coyle (2006)

[…] it is through **progression** in the knowledge, skills and understanding of the content, by **engagement** in associated cognitive processing, **interaction** in the communicative context, and a deepening **awareness** and positioning of cultural self and otherness, that learning takes place. (Coyle, 1999:53 and Coyle, 2007:550).

The above statement defines the complex interrelationship between the guiding principles of CLIL which contributes to successful learning outcomes. This holistic approach to learning implies progressing on existing knowledge and thinking skills by encouraging or challenging the learners who interact with other students and with the teacher defining confidently their role within the classroom and beyond, thus, making learning an enriching personal and social experience.

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[22]Online at <http://blocs.xtec.cat/clilpractiques1/files/2008/11/slrcoyle.pdf> [accessed 20 June 2010].

2.3.4 The Relevance of Culture in CLIL

> The relationship between cultures and languages is complex. Intercultural awareness is fundamental to CLIL. Its rightful place is at the core of CLIL (Coyle, 2006:10).

Expanding on the previous point, guiding principles about learning based on research in the field of bilingual education result from a complex interrelationship between the four Cs: content, cognition, communication and community (cultural awareness) in which culture – paramount for this study – plays a major role, hence its place at the centre of the 4Cs graph.

Drawing on several reports from case studies and practitioner research, Coyle (2006) demonstrates the potential of CLIL for developing knowledge and skills. As far as culture is concerned, learners expressed having learned more about the countries and cultures by studying history and geography in a foreign language. According to the teachers involved in these projects, CLIL has also proved to contribute to deeper understanding of other cultures by enabling the establishment of comparisons among them.

Coyle *et al.* (2010) highlight the relation between culture, thinking and language and how its interaction is linked to the content and context of CLIL: "if we follow the idea that culture determines the way we interpret the world, and that we use language to express this interpretation, then CLIL opens an intercultural door" (2010:39) as CLIL supplies the intercultural experiences necessary for a deeper understanding of global citizenship. Bearing in mind that language not only defines culture but also reflects it, Coyle *et al.* (ibid.) argue that knowledge about different cultures (cultural knowledge) cannot be really learned unless it involves critical understanding of new ideas connected to background knowledge. Therefore, a move towards intercultural understanding implies extending social experiences at a macro level beyond the classroom setting.

In order to develop intercultural skills and understanding, Coyle *et al.* (ibid.) suggest that interaction with a range of people in a variety of contexts should be promoted so that learners can increase their own understanding while they adjust meaningfully to those new situations. Accordingly, "intercultural dialogue involves using skills to mediate between one's own and other cultures. It starts with raising awareness about one's own culture, including culturally learned attitudes and behaviours" (ibid.:40). Concluding, the authors exhort teachers to explore situations in

which learners can work alongside with other learners from different cultures and different first languages so as to deal with issues of 'self' and 'otherness'. They claim that "integrating cultural opportunities into the CLIL classroom is not an option, it is a necessity. Intercultural experiences can be developed from different perspectives to make CLIL a 'lived-through' experience" (Coyle *et al.*, 2010:64).

The literature has enabled me to address my research questions into providing a background of what to expect from the outcomes of my research and into exploring ways in which I could make the most of the opportunities given so as to evaluate the efficacy of storytelling in raising intercultural awareness through a CLIL approach at primary level.

Part III: Research

3.1 Introduction and personal goals

Carrying out the literature review made me aware of the present need in language teaching, with special emphasis in the context of Europe, to raise intercultural awareness in our students from a very young age. Consequently, as a first grade English teacher and a bit of a globetrotter myself, it was my concern to accomplish this task with responsibility so I decided to use stories to enter the world of fantasy of my young pupils and through a CLIL approach bring the outside world into the classroom and expose my students to different experiences. Therefore, as a teacher I intended to raise intercultural awareness by highlighting the diversity of cultures in the world through the use of traditional stories; to establish comparisons between these cultures and their own; to teach respect for otherness and encourage empathy towards the other; and to define my students' values and sense of identity. On the other hand, as a researcher I intended to identify whether storytelling is an effective means in raising intercultural awareness in primary school; to evaluate a CLIL approach in this context; and to reflect on the outcomes of my research so as to evaluate the efficacy of storytelling and CLIL at primary level and reach conclusions that could be of use for the rest of the school in the future.

3.2 Research Questions

Once having determined the general topic area of research, namely intercultural awareness, storytelling and CLIL, my research questions were formulated as follows:

1. Will storytelling help raise intercultural awareness?
2. What impact will storytelling through a CLIL approach have on raising intercultural awareness at such a young age?

3.3 Research Methodology

Within the field of social sciences, the research methodology followed in this project work is a type of case study identified by Stenhouse (1983) as teacher research: "This is classroom action research or school case studies undertaken by teachers who use their participant status as a basis on which to build skills of observation and analysis" (apud Nunan 2001:77). When arguing about the definition of action research, Nunan (2001) explains:

> I would also dispute the claim that action research must necessarily be concerned with change. A descriptive case study of a particular classroom, group of learners, or even a single learner counts as action research if it is initiated by a question, is supported by data and interpretation, and is carried out by a practitioner investigating aspects of his or her own context and situation (2001:18).

As small scale classroom-based action research, a qualitative approach was chosen for collecting data given that the focus of the study is on intercultural learning through the use of stories within a CLIL approach. Bryman (2008) explains that qualitative research entails a process "that usually emphasizes words rather than quantification in the collection and analysis of data" (2008:22).

3.4 Research data

In order to carry out my research, data from different sources was collected to provide as much relevant and meaningful information as possible in order to generate evidence for my investigation. Some source of data allowed triangulation to be possible as they ensured internal reliability to my findings, namely the involvement of parents and other colleagues as research participants. Bryman corroborates the applicability of triangulation to a qualitative research strategy and thus, claims that "triangulation entails using more than one method or source of data in the study of social phenomena" (2008:379).

 Therefore, the data gathered for this project work consisted of the following:

- Closed questionnaire to inquire about my students' habits with regard to reading/listening to stories both in and out of school's context. (Appendix I)
- Matching exercise to collect information about the students' background knowledge about the target cultures before and after the stories. (Appendix II)
- Teacher's research journal which contains field notes that recorded information about the lesson activities and outcomes as well as teacher's reflections.
- Open questionnaire for parents to gather feedback on their children's reactions, comments, opinions about the cultures seen in class through stories and parents' personal opinion about raising intercultural awareness in English class. (Appendix III)
- Free illustration about the culture of the students' choice. (Appendix IV)
- Recorded semi-structured interview with the class mainstream teacher. (Appendix V)
- Informal unstructured interview with two English colleagues who teach the same age level as the group under study on their opinion about the significance of intercultural learning at this young age.
- Questionnaire and self-assessment graph for the students to reflect on their intercultural competence based on "can do" statements. (Appendix VI)
- Open questionnaire for the students to give feedback – opinions and preferences – on the CLIL lessons. (Appendix VII)

Bearing in mind that the students would be involved in the process of gathering data and themselves would become sources of data, written permission had to be requested from their parents or legal caregivers assuring absolute confidentiality and anonymity during this research project. This procedure complies with the ethics in social research, which McNiff & Whitehead (2005) recommend to follow when working with children in order to avoid dealing with litigation. Likewise, the school's headmistress' consent to carry out the research was also obtained.

Part IV: The Process of Raising Intercultural Awareness through Storytelling

I am the captain and the ship is my story. I am taking the audience on a journey (Davies, 2007:5).

This section will describe the action taken in order to expose my students to different cultures in the world. This comprises the whole process from choosing relevant stories that would depict in some way significant characteristics of the target

cultures so as to take my learners on a 'journey' that would endow experiences with other ways of life (habits, values and beliefs expressed in other people's attitudes and practices) to the process of enabling the learners to reflect on their own values and beliefs, thus defining a sense of identity and encouraging respect for others. This reflective process of discovery of the self and of one's own culture is fundamental in developing intercultural awareness.

During lesson planning in this study, careful attention was given to the use of storytelling as the means of raising intercultural awareness. The students would encounter other cultures in the stories that were told and during the whole process of discovering and exploring the unknown cultures they would be led to reflect on their home culture as well and see themselves in it. By stepping back they would reflect on their own beliefs and how others might see them. Conversely, they might come to see, like in a mirror, their own reflection in the other.

4.1 Selecting the Stories

Before choosing any stories, I considered it important to elicit some background information on the learners' reading habits either at school or at home (Appendix I). Their preferences were taken into consideration at the time of the selection of the stories. However, the criterion used for selecting was that the stories would be thought-provoking so as to encourage discussion in class either because they had a moral or simply because they had an exciting or moving storyline that would enable comparisons and reflection of students' own values and beliefs. Careful attention was paid though to the humanistic elements that the stories portrayed and which would imply characteristics of the target culture that may be or may be not shared with our own culture (table 1 illustrates this idea).

When acquiring a repertoire of stories, Grugeon & Gardner comment on the fact that it is normal practice "to tell in school traditional tales: myths, legends, fables, folk and fairy tales which reflect communal ways of making sense of experience… they offer alternative worlds which embody imaginative, emotional and spiritual truths about the universe" (2000:3).

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4.2 Teaching Approach

Following the usual practice of using traditional tales and folk literature in class, I decided to start my research in the second week of January 2010 with a traditional story from India, "One More Child" (Stern, 1996), about a rich lady who did not have any children and asked her poor neighbour to give away one of hers in exchange for a bag of gold. Before letting my students know about the story and its origins, I wrote the word 'India' on the board, read it aloud and located the country on a map. Then, a brainstorming session was followed to elicit background knowledge about India and the Indian culture. Once this feedback was provided, I gave them a matching exercise (Appendix II) in which they had to identify among various pictures those related to the Indian culture. This would enable to establish later a comparison between their knowledge of the culture prior and post stories. The first aim was to raise cultural awareness. Once the stories were told students reflected upon them with a critical view drawing on their own experiences or perceptions. Only by raising cultural awareness first can a more dynamic process such as intercultural awareness take place.

It could be said that the methodology used to address my lessons was based on different approaches and methods that best suited this age level. In a holistic view of language teaching, I relied on principles of communicative language teaching drawing on humanistic methods, audio-visual, TPR, TBL, and a CLIL approach to teach content derived from these stories. But above all, I relied on my own experience and practice to best suit the needs and interests of my students.

4.3 Telling the Stories

A banner placed on the board saying *Story Corner*, a mat on the floor and the big lights off indicated that a new activity was going to take place in class that day. Pedersen (1995) suggests having a kind of ritual that would signal the beginning of the storytelling time, such as lighting a candle. In my case, the banner, the mat, the dimmed light and the chant "1-2-3 story time for you and me" was my ritual. I then asked my students to sit on the floor around me. Sitting on the floor, on the other hand, complies with Ellis & Brewster's advice on how to improve storytelling skills: "if possible, have children sit on the floor around you when you read a story, making sure everyone can see both your face and the illustrations in the story" (1991:27). Moreover, Wright also

encourages the rearrangement of tables and chairs to indicate that "something special is going to happen" (1995:14). It is important to mention that this was real storytelling as I did not read from the book. Grugeon & Gardner (2000:2) draw attention to the fact that reading a story is merely interpreting a text written by somebody else whereas telling implies taking possession of the story, creating our own version while we adapt it to our audience. Therefore, the book only served to show the pictures to my students, hence the need to have them close to me. Another reason for this unusual arrangement was to allow eye contact with my young audience, which is an essential technique in storytelling. When presenting stories, Pedersen (ibid.) states that eye contact is "utmost important as it not only holds the listener's attention and involves the listener in the story, but it checks understanding and gives instant feedback" (1995:4).

In order to support understanding, as all the stories were told in English, Cameron claims that "new words and phrases that are crucial to understanding the story should be pre-taught" (2001:169) and that other support offered by pictures or context for new language should be adequate. Therefore, I prepared visual aids, namely flashcards and realia, to pre-teach new vocabulary. Equally, Ellis & Brewster (ibid.) include this practice in a list of suggestions on how to support children's understanding of a story. In fact, they argue that "using real objects helps pupils to memorize the word through this visualization" (ibid.:34). Despite my learner's elementary level of English, all stories were entirely told in L2. Apart from the visual aids, facial gestures and body language, alteration of the tone of voice, pauses and repetition, helped to cope with the authentic language of the stories. These techniques, which are also contemplated by Pedersen (ibid.), are echoed by Wright (1995) and Stoyle (2003).

The storytelling sessions did not last long, so the rest of the lessons was devoted to asking questions to check understanding and having a brainstorm of comments on the story or of opinions about the choices or actions of the characters. McWilliams (1996) argues that stories should be kept simple and straightforward and should last no longer than a quarter of an hour due to the short attention span of young children. When looking back at the stories, a discussion was held about topics depicted in the stories that the students could link with their personal life so as to raise awareness of their own reality and to encourage them to be critical. It has to be clarified that, although the entire telling of the story was done in L2, the discussions and brainstorming sessions that took place afterwards were in both L1 and L2. Consequently, as these beginner students felt

more at ease in his/her mother tongue, I let them use L1 while I had to recast their comments and ask questions in L2. Through these kinds of activities, the students started to become aware of other ways of being in life, other values and beliefs, along with a moment's introspection that enabled the discovery of how they saw themselves in the other from the characters' perspectives. As a result, the process of raising intercultural awareness had begun to take place.

4.4 Exposing the students to the unknown cultures

4.4.1 India

The lessons following the class discussion were devoted to the teaching of the target culture. Once more, this activity was mostly done in L2 using L1 only when it was necessary to translate vocabulary that was unknown in both languages or to convey ideas too subjective to be explained in L2.

First of all, a globe and a map of the world were always used for the students to locate the target country and compare it to Portugal (its size, shape, population, distance from Portugal, etc.). As a consequence, some Geography became useful in bringing the unknown country/countries closer to the students. Then, colourful pictures from glossy holiday brochures and others taken from the Internet were used as visual aids to show what India was like with its big cities, houses and palaces, the fauna/flora[25], and the people. Emphasis was given to the Taj Mahal; its importance and its history. I also told my students how it was built with an improvised little story. There again, History helped in the discovery of the Indian culture. A paper by Koki (1998) claims that the inclusion of storytelling in the language curriculum is possible if units about geography and people of the world are introduced by telling interesting stories from those cultures. As Wright points out "stories have a natural role to play in cross curricular work" (2000:1).

An Indian mother from another class kindly accepted an invitation to come to the classroom and talk about her mother country and the Indian traditions. She brought with her a great deal of objects such as '*diyas*' (candles), images and pictures of Ganesha (their main God) and of other deities that she passed around for the students to

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[25]The students were informed about the lotus being the national flower; the peacock, the national bird; and the Royal Bengal Tiger, the national animal.

see and touch. She also brought in Indian garments which some students tried on. We lit an incense stick and every child took one home along with a printable '*mandala*' to colour. We listened to Indian music and danced with the help of the school's drama teacher (photographs Appendix VIII). This mother taught the students how to greet on special occasions which they started to do in pairs. Finally, the students coloured an Indian boy and girl wearing their traditional clothes at '*Divali*' (religious festival). They also coloured the Indian flag and the '*mandalas*' brought by this mother. All the pupils' work was put later on a wall display along with all the flashcards and pictures used during the lessons. For homework, the students had to bring in a picture or a drawing of what they liked the most about the culture to display on the walls which eventually made way to the creation of a 'Giant Book of Culture' (photographs Appendix VIII) that we placed in the classroom's book corner. Ellis & Brewster (1991) are in favour of displaying children's work because it is motivating and encourages a purposeful working atmosphere whereas a book corner promotes a positive attitude towards reading as it raises children's enthusiasm for books.

The last lesson of the Indian culture was devoted to another traditional story[26] which followed similar procedures. The reason for choosing this story was firstly because the peacock is the national bird of India, and secondly, to establish a parallelism with the significance of the tortoise as a common element in stories of many different cultures. After the story, another matching exercise identical to the one that had previously been given was distributed again so as to compare the answers of both exercises to look for any changes that would serve as evidence of my students' learning progress in cultural understanding (see Part V for findings).

4.4.2 Sub-Saharan Africa

The African culture was introduced in the first week of February with the traditional West African folk tale "The Medicine for Getting a Son" (Vernon-Jackson, 1999), which bears resemblance to the Indian story from the viewpoint of the human need to procreate. This story is about a young couple who could not have children and

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[26]Author unknown, "The Peacock and the Tortoise", traditional Indian tale from The Teacher's Magazine, Spain: Ediba Editores, issue nº 17, March 2005.

seek the help of a wizard who encourages the husband to collect exotic ingredients from several animals in order to make a potion.

Proceeding in a similar way as with the previous stories, I wrote the word 'Africa' on the board and located the continent on the globe and on the world map. Then, I elicited background information from the students about this continent, if they had visited or knew anything about the countries, what they had seen in books and what they had been told. After that, I gave them the same kind of matching exercise as the one for India to identify the pictures related to the African culture (Appendix II). Once the students were finishing linking the pictures they started to sit on the mat to wait for the story. Once more, flashcards and drawings on the board permitted the conveyance of meaning of new vocabulary whereas gestures and all type of body language and voice helped with unfamiliar language. This time, two puppets were used to bring some of the characters of the story to life. After the story, another class discussion took place that led the topic to a more personal domain drawing upon the students' experience with questions that promoted their critical thinking such as asking to comment on characters' decisions or about their opinion on a controversial subject. An article by Sweeney highlights the educational role of stories as they "can offer a way of addressing important issues and allowing personal reactions" (2005:12).

The next lessons were devoted to the teaching of the African culture. The distinction between the Arabic-speaking countries of North Africa and the Sub-Saharan countries, commonly known as Black Africa, was highlighted. These two different cultures were to be treated separately. My students were interested to learn about the former Portuguese colonies, namely Angola, Mozambique, Guinea-Bissau, Cape Verde, Sao Tome and Principe, as many of them had parents or relatives that were born there. In this way, the students had something personal that linked them to this culture. The students looked at several pictures of families from around the world and had to identify the African family. We talked about their physical appearance and about the type of clothes they wear, type of houses they live in – both in tribes and cities – as well as the type of food they eat. Because most of the students did not know what a yam or even a sweet potato was, I decided to bring some for them to eat. I also brought in some realia (cloth, statuettes, several ornaments made of ivory, malachite, tortoise and coconut) to pass around in class. The reason for letting them touch these delicate objects or eat in class lies on the well-known fact that young children learn with their senses. They love

to feel, smell, touch, listen and see vivid pictures. A recent article by EFL teacher Danny Singh (2010) focuses on making full use of our senses in several activities he describes and suggests carrying out in the foreign language classroom. Singh (ibid.) claims that learning in general can be activated at all age levels through experiencing things in class. Moreover, modern medical science[27] explains that through their five senses a child's brain absorbs the external world. Therefore, social, emotional, cognitive, physical and language development is stimulated during multisensory experiences.

The students also watched a short cartoon[28] about a traditional Nigerian story from the Anansi stories collection. The choice of Nigeria as a representative country of Sub-Saharan Africa was due to the origin of the Anansi stories and because it is a former British colony. The students were introduced to the tribal people of Africa. They were able to discover their way of living, their homes, their families and their beliefs. They listened to African music and compared themselves to the tribal children in terms of physical appearance, clothing, toys, schooling, activities, families, and homes. We talked about family values in Africa and the importance of having many children as it is seen as a symbol to attain social status. The students looked perplexed when they learned that in some African groups, men could have two or three wives.

In order to give continuity to the traditions in Nigeria, I told the traditional story of "Anansi and Turtle"[29] using again puppets to present the characters, and asked for a child volunteer to perform some actions in front of their peers to convey the meaning of the action 'crawling'. In this way, a student was involved in the process while others were encouraged to take part by echoing repetitive phrases. Although somewhat limited in the case of this story, this procedure is contemplated by Ellis & Brewster (1991:28) and by McWilliams (1996) who urges the storyteller to be sensitive to his audience and avoid their lack of attention by soliciting their involvement or participation in some way. Finally, an open discussion took place about what the students do when they are having a meal and receive unexpected visitors. To conclude, another matching exercise

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[27]From an article by Dr. Nina Chen, human development specialist, online at <http://extension.missouri.edu/extensioninfonet/article.asp?id=2010> [accessed 2 August 2010].
[28]Online at <www.youtube.com/watch?v=xFnOCCq0y-w> [accessed 8 February 2010].
[29]Online at <http://www.motherlandnigeria.com/stories/anansi_and_turtle.html> [accessed February 2010].

was given and the lesson was finished with a Nigerian boy and girl to colour which were later used in a wall display. All the material that the students were bringing into class was gathered to build the second Giant Book of Culture.

4.4.3 The Arab World

In the first week of March and as an extension to the African culture, the Arab Culture was dealt with when referring to the people of North Africa and Southeast Asia that speak Arabic.

The story chosen to be representative of the Arab culture was "A Jar of Olives" (Stern, 1996) from *The Thousand and One Nights* also known as *The Arabian Nights*. The same procedures were followed before and during the telling of this story: background knowledge through matching activity, use of flashcards to present vocabulary; use of a map to trace and describe the character's journey; use of realia, in this case real olives for the students to taste. The students' curiosity was aroused by making pauses from time to time to let them predict what was going to happen next. According to Cameron, "comprehension skills can be practised through guided prediction during the telling of a story" (2001:178). Next, leading the story at a more personal level, the pupils were asked to reflect and comment if they too, like the main character in the story, had ever asked a friend for help. Continuing to raise awareness of their own self, they were asked then to think of what kind of changes they could expect if they were to leave their home in Lisbon and return after seven years, like the character in the story did after leaving his home town Bagdad to visit Mecca.

The lessons that followed the story were planned for the teaching of the Arab culture. The Arab World was introduced through maps, pictures and realia. The students were shown countries like Morocco, Tunisia, Egypt and Saudi Arabia. Through the story, they found out what a Muslim is and discovered Islam as the major religion in the Arab World along its practices. Consequently, comparisons were made between a Muslim and a Christian, the acceptance of the oneness of God (Allah in Arabic) and the power of his word as expressed in both Bible and Koran. They were told the importance of travelling to Mecca as part of the Five Pillars of the Islam. We spoke about Mohammed and the Koran, and Jesus and the Bible. They saw a picture of Mecca and they coloured a Mosque. They also coloured the Arabic written word for Allah so they

were able to consolidate what they had learnt about Arabic being written from right to left.

When talking about Morocco, I showed pictures of buildings, people, food (*tagine* and couscous), spices, carpets and tiles. Later on, during the summer cooking workshop at school, some students would cook and eat couscous. Typical Moroccan clothing and embroideries were brought to class. My students could also see, touch and smell a desert rose. When talking about Tunisia, I showed pictures from this country and brought some dates to eat. For Egypt, I brought in a book with photographs of the desert, the Pyramids, the Sphinx, pharaohs and mummies. In the end, the students coloured pyramids and a sphinx to place on the walls. All the material was used in the making of the third Giant Book of Culture.

4.4.4 South America: Chile and Argentina

In the last week of March, this last culture was introduced as usual by eliciting background information on what the students knew about the two countries and by another matching activity. The selected story was "Mariana and the Merchild" (Pitcher, 2000), a folktale from Chile. This story relates to the Indian one ("One More Child") from the point of view of a woman´s solitude and the happiness that children bring to her. "The Lazy Fox" (Stern, 1996) – an Argentinean tale with a moral – had also been planned, but unfortunately, due to constraints of timetable and exams, it was not possible to do it.

Dealing with this specific culture was special to me because I come from Argentina and my students were eager to learn about my mother country so they posed a great deal of questions. Also I began teaching some Geography: *The Andes* dividing Argentina and Chile; the *Rio de la Plata* as the widest river in the world; the plains of *La Pampa*; the coastline of Chile; the climate; specific animals of this region, such as *ñandú* (rhea), the condor, the *hornero* as the national symbol of Argentina; and the importance given to the horse and the cattle in the plains. The students learned about the horsemen called *gauchos* in Argentina and *huasos* in Chile. They also learned about sports related to the horse, namely rodeo, polo, and even horse racing in Argentina, and above all, football. I can claim my students knew more about the Argentinean footballers than I did, especially this year with the World Cup. One day, I brought some *boleadoras* and explained they were used by *gauchos* to catch *ñandús* or cows. I also

showed them a *mate* (typical infused drink) and a leather handbag. Tango along with football are the strongest symbols of a common national identity, so while the students were colouring some *gauchos,* a CD was playing the most popular songs. They enjoyed it so much that they even started singing *"Mi Buenos Aires Querido"*, which I eventually recorded on tape. One of my students' parents was invited to come to class to talk about his experience when living in Argentina. He brought two albums full of photographs from the north to the south of the country. He explained his work over there and showed us many objects he had brought as souvenirs. His wife had made *empanadas* (stuffed pastry) which we ate after trying delicious *dulce de leche*. Next, we all watched a touristic DVD which took us on a virtual sightseeing tour of Buenos Aires.

The word 'Argentina' comes from the French word '*argent*' because there was a great deal of this metal in Argentina. I relied on a student whose father is French to help me pronounce the word correctly. He was pleased to make his contribution and, by this means, I dare say, he felt confident to avow part of his family was from France. It is highly important to create a safe class environment where everyone is accepted regardless of differences in background from the rest of the group. Admitting and accepting differences promotes respect for others and gives value to their experiences. Integrating and involving everyone into raising intercultural awareness has been my major goal. Furthermore, Mehisto *et al.* (2008) support the idea of younger students helping the teacher as it can foster a sense of belonging as they are recognized for their contribution. "All students need to feel important, liked and valued" (ibid.:177).

It could be claimed that the students showed especial enthusiasm for the Argentinean life because they knew the origins of their teacher. They were puzzled by the fact that someone could teach English without being born in England. Obviously, this is a case of an intercultural class, where students and teacher of different backgrounds spend time together learning and acquiring aspects of each other's culture. This is where cultures merge, combine and form an intercultural school environment where we learn from each other but, above all, we learn to see ourselves in the other, and consequently, we learn to respect diversity.

4.5 Using a CLIL approach to teach content that originated from the stories

As seen in the literature review, CLIL is an approach that assumes the teaching of subject matter and a foreign language by simultaneously allowing the fusion between content and language across subjects. However, as CLIL is flexible, there are different models along its continuum according to the context. In this particular study, CLIL was adopted in its 'weak' or 'soft' version (Ball, 2008) for a 'partial instruction' model (Coyle *et al.*, 2010:15), which means that "specific content, drawn from one or more subjects" that arose from the stories was "taught through CLIL according to limited implementation periods" (ibid.:15) but slightly more emphasis was given to the development of the English language. In my case, as an EFL teacher and *not* a subject teacher, the focus of my lessons was more on acquiring specific language determined by the content (language *of* learning) and language needed for interaction (language *for* learning) including the use of L1 when appropriate. Ultimately, the language used to engage in higher-order thinking skills (language *through* learning) would be developed. On the role of language in CLIL settings, Coyle (2006) emphasizes the learners' challenge in using more complex language, which contrasts with the regular foreign language lessons based on linguistic progression.

> Moreover, if the content determines the language needed in CLIL, then language of learning, for learning and through learning is a more relevant analytical approach to determining the language to be taught in CLIL classrooms rather than through grammatical progression (2006:10).

A language driven approach then contemplates using in foreign language classes more content than usual; that is, using more content than I would habitually do in my standard lessons. As Coyle (2005) points out "there is no single model for CLIL. Different models all share the common founding principle that in some way the content and the language learning are integrated" (2005:2). Therefore, once all the stories were told and the relative culture was explored, one or two lessons were devoted to the teaching of Mathematics, Art, Drama, and Social Studies respectively with the aim to allow more opportunities for language development.

4.5.1 Teaching Mathematics through English

Because the Indian Story was about a woman who had 12 children and the emperor who built the Taj Mahal also had 12 children, the concept of a dozen was introduced in English before it had been done in the mainstream lessons.

The aim of the first CLIL lesson was to learn numbers from 1 to 12 in English; to be able to say them in order and also recognize them at random. A cognitive skill objective was to raise awareness of the notion of quantity in a dozen and to be able to do simple sums with numbers that make 12. For this purpose, the language required was the following:

- Six plus six equals twelve; six plus six is a dozen;
- Six plus seven is more than twelve/a dozen;
- Six plus three is less than twelve/a dozen:
- Five and seven makes twelve, etc...

It has to be remembered that, being a CLIL lesson, communication was mostly done in English, relying on L1 just to give further explanation of the content being taught so as not to leave any doubts in my students. Coyle (2007) argues that communication for learning in CLIL settings contemplates the role of language as a combination of learning to use language and using language to learn. Therefore, the use of the mother tongue and code-switching between languages ('translanguaging' is the term used by Coyle *et al.*, 2010) are regarded as vehicles for the learning of content. Marsh (n.d.) states that most CLIL classes involve the use of two languages, hence CLIL being called an 'integrated' approach in the sense that content and language learning are not merely added or alternated but combined into a whole.

After practising sums orally on the board, the students completed a handout in which they had to count up to twelve, circle, draw, and solve a problem (Appendix IX).

4.5.2 Teaching Art through English

Masks being an important part of the African culture, I decided to make ceremonial masks with my pupils, an activity contemplated in the Portuguese Primary Curriculum[30]. Firstly, we did some brainstorming to guess when African people wore masks. We concluded that masks are worn worldwide: in China for New Year's Day, in Western countries for Halloween and Carnival, or wherever there was a masked ball. I told them that masks represent various themes in the African culture, such as a couple; a woman and her child, which reveals an intense desire for the African woman to have

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[30]Currículo Nacional do Ensino Básico – Competências Essenciais: Educação Artística, p.91.

children; a man and his weapon, which symbolizes honour and power; and representations of different animals. Consequently, after some theory came the practical part with the making of a mask. Among a great variety of mask designs[31], the students had to choose the one they identified with and liked best. Different materials were used for the decoration, namely card, wooden and plastic sticks, cork, pasta, chick peas, beans and feathers, so that the final project became unique for each student (Appendix VIII). This lesson focused on the specific content language (wooden, plastic, cork, paper, card, and feather), the consolidation of colour and size vocabulary, and phrases such as cut around, fold, turn over, pass me the scissors, stick together, etc.

4.5.3 Teaching Drama through English

The story "*A Jar of Olives*" of the Arab culture facilitated the dramatization of short dialogues between the main characters. All instructions, repetitions of phrases and chunks of language were entirely done in L2. But if a student asked for clarification in L1, it was immediately recast in L2. Going back to the role of language in CLIL settings, Mehisto *et al.* (2008) recommend the use of the target language consistently. However, they acknowledge that the use of L1 or mixing languages by beginners of primary level is acceptable until their receptive language skills are developed.

The students especially enjoyed acting out the part when the bad friend is taken to justice. The group was divided into 4 smaller groups to represent the judge, the main character, his bad friend, and the children of the story who were the wise ones and helped the judge to make justice. The short scene had to be repeated several times to allow everyone who wanted to take part in it. Mehisto *et al.* claim that role-playing "involves engaging the students and deepening their understanding of content while developing their language skills" (2008:219). Although drama was not used in this case to enhance content acquisition, it did become a means to explore and understand the context of the story by encouraging communication both through words and body language. In addition, role-playing enabled the students to empathize with the characters of the story, and consequently, become aware of their own feelings and reactions which might be compared to those in the drama. "Role-playing creates a certain distance from

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[31]Printable ceremonial masks to colour, online at <http://www.scissorcraft.com/masks.htm> [accessed February 2010].

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self, and is thus a safe space for students [...] to express the thoughts, feelings and emotions of that someone else" (ibid.:220).

It has to be clarified that, although all the students were encouraged to participate, no one took part against his/her will as this was supposed to be a fun activity to practise fluency and stimulate cooperation. In order to build the co-operative and supportive environment needed for CLIL, Mehisto *et al.* (2008) suggest encouraging students to help one another. Therefore, weaker students seemed to be gaining confidence while more fluent students helped them with the lines. When the students forgot what to say, improvisation was welcomed as all creative drama involves some improvisation.

4.5.4 Teaching Social Studies through English

The story "*Mariana and the Merchild*" provided an excellent context for the teaching of sea animals. The topic of animals is contemplated in the mainstream program of Social Studies for the first years. Therefore, some brainstorming provided a list of animals that were later classified into sea and land animals.

An activity sheet from the ONE STOP CLIL site[32] was adapted to the level of my beginner students by enlarging the picture of the fish and simplifying the table. (Appendix X). However, the vocabulary was kept and taught in L2 although the students had not yet learned it in their mother tongue. The activity was carried out as a guessing game in which the students had to think whether the statements were true or false drawing up on previous knowledge. Next, a text was read, which the students had to interpret in order to check their answers, first in pairs, then as a class discussion. Finally, the class made a big aquarium where each student had to place a fish they had created and given it a name (Appendix X). A second lesson allowed us to explore the world of animals in greater depth: from sea animals to land animals living in different geographical regions. A song and the introduction of writing helped consolidate the new vocabulary (Appendix XI).

Because of the dual-focused nature of CLIL, Coyle (2006) highlights its potential for providing opportunities that promote the development of a wider range of

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[32] < http://www.onestopenglish.com/section.asp?catid=100072&docid=500113>

skills such as involvement in problem-solving, risk-taking, communication skills, confidence building, and cooperation. Coyle *et al.* (2010), also argue that students must be cognitively engaged for content learning to take place effectively. According to them, students have to be intellectually challenged; to be engaged in higher-order thinking skills so as to encourage them to construct their own understanding by transforming information, solving problems, discovering and applying new meaning through creative thinking and cognitive challenge throughout life.

> Young people need to know how to think to reason, to make informed choices and to respond creatively to challenges and opportunities. They need to be skilled in problem solving and higher-order, creative thinking, in order to construct a framework through which to interpret meaning and understanding (ibid.:30).

The very last activity which concluded my research in June was introducing the European Language Portfolio[33] (ELP) to my students through the completion of the intercultural understanding page (p. 15) in the biography section (Appendix XII). Designed to take account of all language and intercultural learning, one of the pedagogic functions of the ELP is to encourage learners to seek out and enhance their intercultural experiences. Therefore my aim with this activity was firstly to present the ELP as a valuable tool for registering personal observations about learning, and secondly and most relevant to my investigation, to encourage reflection on my students' intercultural experiences, just like the aim of the "Autobiography of Intercultural Encounters" (Byram *et al.*, 2009).

The findings of this project work will now be considered in the following section.

Part V: Research Findings

This section will provide an account of the outcomes of this project work after analyzing data related to the research questions below:

1. Will storytelling help raise intercultural awareness?
2. What impact will storytelling through a CLIL approach have on raising intercultural awareness at such a young age?

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[33]European Language Portfolio – Junior version: revised edition (2006), downloadable from <http://www.primarylanguages.org.uk/resources/assessment_and_recording/european_languages_portfolio.aspx> [accessed 5 August 2010].

Table 2 shows an outline of the different tools used to collect data for this purpose.

5.1 Research question 1: Will storytelling help raise intercultural awareness?

The matching exercises that looked for learning progress, which were carried out before the telling of the stories and after addressing the target cultures through storytelling, allowed the comparison of the students' awareness of these cultures prior and post stories. Table 3 presents a list with the 22 students involved in this study and the number of correct answers of the matching exercises obtained prior and after the stories for each of the four cultures addressed along with the difference to see if any progress in identifying features representative of each culture occurred during the time students were exposed to the cultures. According to the results, most students made progress in all target cultures, i.e. India, Africa, Arab World and Chile/Argentina. This suggests that students became more aware of cultural facts associated with these four cultures after working on the stories.

Teacher's field notes also provided a great deal of valuable information of students' comments and opinions. Due to constraints of space in this work, only the most relevant comments shall be transcribed next.

Before exploring the Indian culture through the stories, some students made the following comments:

J.P: "Na Índia há pirâmides".
R: "É onde há múmias".
M: "Está em África".
C: "É onde se punham os mortos em grandes caixões".
J: "O meu pai diz que a Índia pertenceu a Portugal".

It is clear that most of my students confused India with Egypt. Even one of them affirmed that it was in Africa. To them, it might have seemed that all exotic countries were to be found in Africa. Only one student commented something relevant – that India had been once Portuguese – at least part of it (Goa).

After the story "One More Child" and in order to raise awareness of family values in their own culture, the students were asked to reflect on the ways children bring happiness to their parents. They produced a wide range of opinions such as:

- by behaving well;
- by being obedient;
- by giving our family lots of love and support;
- by having affection for our parents;
- by being nice to brothers and sisters;

This reflects some common traces between cultures, in this case, the joy that children bring to their parents and the ways in which they can express their love. It shows that some social values held in India are not very different from those in Portugal. Next, students were asked a more personal question: if one day they would like to have any children. Most of the students were in favour of big families, especially one, who is an only child, said he wanted to have a thousand children. However, two students said having children gave too much work and that children were noisy, therefore, they would not have any.

The topic of clothes led to wedding outfits and wedding traditions, and to the fact that Indian married women wear a red *bindi* on the forehead as well as a black and gold chain. The students noticed the difference to the western tradition of wearing a ring and the bride carrying a bouquet of flowers to throw up in the air so as to whoever catches it is believed to get married next. Furthermore, when the Indian mother came to school, the students immediately realised she was married because of the red *bindi* on her forehead. When inquired, Mrs Samji showed them the black and gold chain she was wearing underneath her blouse.

On the other hand, the topic of homes and houses provided the opportunity to compare pictures of poor houses in villages to modern buildings and palaces in the main cities of India. One student commented that a block of flats from the pictures resembled his. Another mentioned the fact that people hang their clothes on the balcony as it is done in Lisbon. This topic led to the discovery of the most popular building in India – the Taj Mahal. A student claimed that it reminded him of the place where the Pope lives – establishing unconsciously a fair comparison with the Vatican as both buildings hold sacred connotations.

When addressing the topic of religion and beliefs, the students were especially interested in the many gods and in the cow, as it is considered a sacred animal, and therefore, they came to understand why Indian children in school do not eat beef.

When the image of *Ganesha* and other deities were passed around, the students were asked if they also had religious images at home, to which they admitted having images of Our Lady or little angels hanging by their beds. The story of the god *Ganesha* told by Mrs Samji was about a child whose father had made him with rubbings of his own skin and later beheaded him placing an elephant's head on his body. One student made an unexpected comment about Pinocchio having also been made by his father Gepetto.

With relation to the African culture, a brainstorming session before the telling of the first story produced the following comments:

R and M: It's a continent.
M.: Um continente é um sítio onde há muitos países.
J.P.: Há *giraffes*.
M: Há lions, giraffes, zebras and cheetahs.
R.: Eu sei que há leões, *hippos, zebras*.
A.: São de pele escura porque faz muito calor.
M.: O sol está muito perto por isso faz muito calor e as pessoas ficam com o tronco nú sem a camisola.
M. Há casas de palha.
J.: Parece-me que levam cestos na cabeça. Vejo nas notícias.
M: Sim. Parecem que levam roupas na cabeça.
I: As roupas que vestem em África são parecidas com as da Índia.
J.: No deserto há pirâmides.
M.: Eu acho que há muitos desertos.
G.: Eles têm roupa especial.
P.: Ja fui a África com 2 anos.
M.: Eu acho que a I... disse que na Índia as roupas são mais brilhantes e as de África têm mais panos.
J.P.: As mulheres fazem uma saia com palmeiras. O meu pai e a minha mãe foram a Madagáscar.
J: *My daddy* nasceu em Angola.

The story "Anansi and Turtle" provided the context for reflecting about customs and manners at the table. Some of the students' comments are transcribed below:

J.P.: "Temos que comer o que nos dão, e com apetite".
Teacher: "Eat heartily? Why?"
J.P.: "Sim, porque é feio deixar a comida no prato".
R: "Tem que se comer de boca fechada".
R2: "Não se pode comer com as mãos. Temos que usar faca e garfo".
M: "Quando nós vamos à casa de alguém, pomos o guardanapo no colo".
M2: (sounding confused) "Mas o meu avô põe o guardanapo no peito!".
Teacher: Why? Is that wrong?
R: "Yes. Não se pode pôr no peito".

Teacher: "Doesn't it look bad?"
C: "Yes… acho eu."
I: "Não se pode gritar à mesa".
R: "Não se pode comer muito rápido".
M: "Eat slowly".
P: "Não se canta à mesa".
J: "É falta de educação sair da mesa".
I: "Temos que pedir autorização aos pais para sair da mesa".
Teacher: "Ask permission".
I: "A refeição é o momento para falar com a família".

These comments enabled a discussion of politeness and etiquette about the different ways of eating: from the use of knife and fork in Western countries, chopsticks in Asia, the use of hands by nomad people, to standing or sitting on the floor to eat. Some commented on the fact that they always ate in the kitchen or on the sofa while watching a favourite programme, thus, only using the dining room for special occasions such as birthdays or at Christmas. This was followed by another discussion about what the students did when they were having a meal and received unexpected visitors. The following was registered:

M1: "Quando o meu *daddy* chega tarde do trabalho, a minha *mummy* senta-se outra vez à mesa para lhe fazer companhia".
M2: "Se eu estou a almoçar e alguém chega, eu convido-o a almoçar".
C: "Me too".
M3:"Eu não. Ele pode ficar no sofá até eu acabar".
Teacher: "Really?"
M3: laughs…
R: "Isso não se faz. Convidas-lo a sentar-se à mesa".
C: "Sim, diz-se: Esteja à vontade".

When presenting the culture of Nigeria as a representative country of Sub-Saharan Africa, the topic of big families as social status was addressed. The students looked perplexed when they heard that, in some African groups, men could have two or three wives. A student mentioned her uncle also had two wives. She was clarified that this was a different situation as her uncle must have been divorced first. Nonetheless, the students were reassured that in this culture 'having many wives' was not seen as bad or wrong because it was their long-standing tradition. Polygamy is a common habit among Nigerians. Another common habit is the custom of parents arranging marriages for their children. So, my students were asked to give their opinion in terms of what they thought of the idea of their parents choosing a wife or a husband for them.

R: É injusto para os noivos!

M: É um bocado injusto se o noivo não gosta da noiva ou se a noiva não gosta do noivo.

C: Se os pais são os que escolhem, os noivos não se conhecem bem.

R: Gosto da ideia mas acho estranho, não sei.

A: Eu não acho estranho. É justo para os noivos assim eles não demoram muitos dias a decidirem.

I: Eu acho que cada um tem que decidir qual é o *groom* que quer.

A: Eu acho bem.

J.P: Eu acho bem que seja a *bride* e o *groom* a escolherem.

R: Eu escolheria uma namorada agora de pequenino.

C: *Tradition* é antigo. Há muito que é assim.

Addressing the Arab World (North of Africa and Western Asia) before the telling of the story "A Jar of Olives" and when enquired about what my students understood by "*árabe*" they said:

M: "Um árabe é uma pessoa morena".

M: "Os árabes têm umas roupas pretas em todo o corpo."

J: "Eu acho que eles andam com a boca tapada".

JP: "Eu acho que eles usam uma coisa na cabeça".

M: "Há lá um senhor mau. O meu irmão tem um livro para descobrir o Bin Laden que destrói países. Ele já foi aos Estados Unidos e destrui um prédio muito grande. O meu irmão diz que está escondido nas montanhas".

M: "Quando eu era pequena, com dois anos, eu fui à Marrocos passar férias de verão.

M: "Eu já fui à Marrocos na barriga da mãe".

M: "Eu tenho um livro do Egipto para crianças. Há uma imagem da maior múmia do Egipto".

M.: "Só guardam múmias no Egipto".

M: "*In Egypt* há pirâmides e lá dentro estão múmias e há armadilhas. *My daddy said so*".

M.: "O meu pai disse que nas pirâmides enterram pessoas importantes com coisas valiosas".

J: "Eu acho que lá no Egipto há uma estátua de areia muito grande. O corpo parece o de um cão com cauda e na cabeça tem uma coisa à volta. Não sei bem".

M: "No *desert* há camelos".

T: "Há *crocodiles* no rio Nilo".

R: "Os camelos podem ficar muitos dias sem comer".

M: "Não! Sem água! Os camelos guardam a água nas bossas e resistem".

C: "Faz muito calor".

A: "No Egipto há dunas que são montanhas de areia. Como há muita areia no deserto, há tempestades de areia. Foi a minha mãe que me contou".

According to these comments, the students already knew through books or through their parents something about the countries that are part of the Arab World. This included some knowledge about ancient History.

The story provided the context to talk about Islam along with its customs and beliefs. A student brought to class two books that she had borrowed from her

grandfather. They were part I and II of the Koran. She was excited to show her peers she could contribute by bringing something real from the target culture. This student also asked her mother to take her to the Mosque in Lisbon. She described the building and compared it to a big church. She saw women wearing a '*hijab*' on their heads and men wearing a white 'outfit'. This student was eager to tell the whole class about her experience. Similarly, another student also commented having seen a woman with a '*hijab*' walking in the street. As simple as this comment might seem, it clearly shows that the child could identify this person as someone from the Arab culture and as such see that, although physically different, this woman could be like any other Portuguese women. It should be claimed then that the exposure to this culture in the English lessons provided her with a genuine interest in this culture.

Eliciting background information on the two countries of South America produced the following comments which show that the students knew some random facts.

M: "A empregada da minha avó nasceu lá (Argentina). Chama-se Carla".
J.P: "Quando aqui é de noite, na Argentina é de dia".
J: "Quando aqui é *Spring*, lá é *Autumn*".
I: "Há pessoas de pele escura".
C: "Lá falam Espanhol".
J: "Lá as pessoas se vestem como aqui".
M: "*My daddy* viveu em Argentina. Ele me explicou que se bebe uma bebida chamada 'mate'.
A: "Eles gostam de dançar o tango".
M: "O Di Maria é da Argentina".

The story "Mariana and the Merchild" enabled the children to look into what living by the sea was like in terms of social relationships, activities and traditions. The students listened to folklore music from Chile and tango from Argentina. One student noticed that tango was somewhat sad like '*fado*'.

After the stories, students kept bringing books, atlases, and pictures to show in class and share their knowledge with their peers. They enquired at home, according to parents' comments, and traded stickers of Argentinean footballers with their teacher. One student claimed he would like to travel to Argentina because of the landscape and the good food. Others expressed their preferences for certain cultures relating distinctive features of them to their daily routine.

It could be concluded then, that storytelling acted as a springboard for activities that promoted both cultural and intercultural awareness. The stories roused curiosity for other countries and cultures and provided the context to work on the discovery of the self and other.

5.2 Research question 2: What impact will this combination of storytelling and CLIL have on raising intercultural awareness at such a young age?

As analyzed above, there has been clear evidence in the comments and opinions registered in the field notes of my student's involvement into discovering other cultures in the world and learning about them. The stories roused students' curiosity, hence their many questions about other people's physical characteristics, clothes, homes, traditions, language and religion. Some stories depicted geographical features of the countries where they originated. Not only did the students learn about anthropology, religion, music and geography through storytelling, but also about content from mathematics, natural science, art and drama through a CLIL approach. As a consequence, there is evidence that the combination of stories through CLIL produced the perfect match in this context to provide a variety of opportunities for developing these young students' intercultural awareness.

According to the parents' response to the questionnaire (Appendix III) about their children's comments at home, there is evidence that most students liked the Indian and the Argentinean culture best. The former due to beliefs, their gods, the people, colourful clothes and beautiful buildings that were depicted in the stories while the latter because of the origins of the name of the country, the food, dance, and especially because it is the teacher's home country.

"She's eager to return to school and learn more things about Ms Judith's home country".

Looking into the parents' feedback, it transpires my students' eagerness to learn about other cultures through the comments made about what they had discovered in class. They involved their parents in their search for knowledge. For example:

"She talked with more enthusiasm about Argentina because her father developed at home what she had learnt at school, due to his knowledge of that country. And she wanted to know more to participate at school more actively".

Learning was a reciprocal process as parents also learned through their children.

"Para além disso também ficámos a 'saber' que em Marrocos escrevem da direita para a esquerda".

Students became more interested in books that describe other countries, such as atlases, novels or books with songs of the world, even soap operas or TV programmes that would depict anything from these cultures.

"Ficou muito entusiasmado com um programa sobre as 'ilhas novas do Dubai' porque ficavam no *Arab World*".

"She asked me to read some chapters of Miguel Sousa Tavares book "Sul" like for instance the ones about Egypt and Morocco".

"Compramos-lhe uma enciclopédia … e à noite temos lido, em conjunto, um novo capítulo".

The students also showed enthusiasm for the flags and capitals of the countries addressed in class. They also inquired about geographical features and animals as well as people's traditions and customs so as to make comparisons with their own reality.

"She is curious about flags, clothes and main cities".
"A R demonstra curiosidade em relação a outras culturas mas está mais desperta depois deste projecto".
"A I tem manifestado grande vontade em viajar".
"Lots of comments about Africa (Sub-Saharan mainly). He mentioned about the huntings (for survival) and the magnificent masks (but very scary)".

When enquired about the benefits of teaching cultural diversity in young children, all parents expressed their agreement on the importance of addressing this issue from a very young age as it opens up horizons for a more tolerant society. Some parents recommended the continuation of the project.

"I would really like you would continue. In our family we believe that cultural knowledge is very important in order for the children to have an open mind and hopefully an open heart with it, with tolerance and respect for others".

"So she will be a little bit disappointed to learn that this topic has finished. If you have the opportunity to pursue this initiative please don't hesitate. I'm sure that children will be very happy".

In order to investigate the repercussion of this study within the school's environment, I informally interviewed in the teacher's room the English colleagues who teach the same age group as mine to enquire about their opinion on this project.

Miss H believes that all the children would appreciate the contact and the knowledge gained from traditional stories and related activities that stimulate intercultural awareness. Younger children would enjoy the music, the dancing, the food

tasting, the diversity, the dresses and how children in other countries share the same games or activities. However, she is concerned about the demands of the school's curriculum which makes it difficult to introduce such time consuming lessons in a tight timetable. Nevertheless, she would agree to take up the challenge given proper guidance and support. On the other hand, she argues that the older children would enjoy it most as they would get away from the routine lessons, course books and grammar exercises while learning and having fun at the same time.

Miss C also agrees with the possibility of introducing traditional stories in the school's curriculum to promote intercultural learning but she is concerned about the language. She doubts whether it could be possible to develop a project at that level without a good command of English. She does not mean there is any wrong with such pioneer project but believes it harder to accomplish with the students' current level (first class) of English. She is concerned about not being able to cope with the lesson plans which are presumably more elaborated than regular ones. In her point of view, intercultural awareness could be very useful from such a young age and should be developed forward as it is a challenge that would benefit both teachers and students. It does not imply the usual teaching from the book lesson by lesson, transmitting what teachers know.

Another source of data that provided relevant information is the self-assessment questionnaire (Appendix VI) through which five students - selected at random from the group of 22 - reflected on their intercultural learning following «can do» statements. The purpose of this task was to encourage personal involvement and responsibility in their intercultural learning through self-assessment. Therefore, the students had to indicate in a graph the extent (a little, some, or a lot) of acquisition of the intercultural skills described in the statements by colouring one, two or three boxes respectively. The following graph accounts for the results of the students' answers.

Self-Assessment
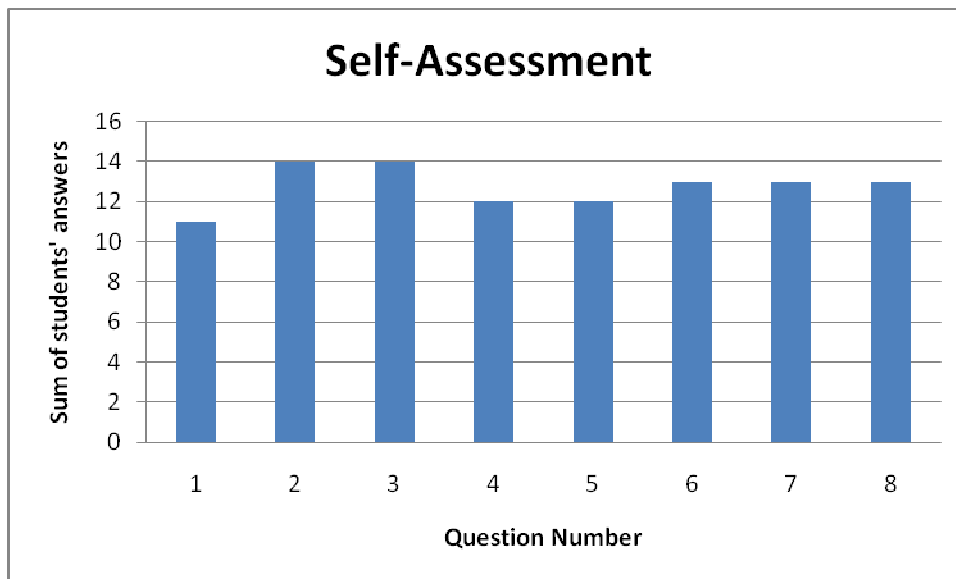
When enquired about giving 2 examples of what they had learned in the stories or found curious about the target cultures, all 5 students were able to provide two relevant statements, which proves that these students had acquired during discussions of the stories some basic facts that relate to the different cultures.

Another questionnaire (Appendix VII) allowed gathering feedback on the CLIL lessons as well as the students' opinions. For this questionnaire a sample of 8 students were chosen at random from the group of 22. The students were unanimous in their preference for learning other subjects in English. In terms of having difficulties with the language, three students mentioned having no problems in understanding the lessons whereas the other five admitted having some difficulties at times but were able to cope because they had paid attention or asked the teacher for clarification or their parents for help at home.

When questioned about the possibility of carrying on the project in the future, all 8 students agreed they would like to continue learning other subjects in English, with the following subjects in order of preference:

> ➢ ICT
> ➢ Art
> ➢ Mathematics and Social Studies
> ➢ PE/ tennis
> ➢ Music

Although some students acknowledged applying some effort to the lessons, there is evidence that these students were able to cope with the language demands of a CLIL

lesson and enjoyed learning content in English. There is a positive feedback of this experience which encourages extending to other subjects in the future. A CLIL approach has contributed to students' intercultural understanding by developing their social interaction in class through meaningful activities carried out in L2 that involved peers, teachers and parents.

Free drawings of the students (Appendix IV) could also serve as data in the way they portray what the students felt were the main features of the culture of their choice. These drawings clearly show what my students associate with the target cultures (geographical features, flags, the people, animals, houses, etc.) as learning outcomes of having listened to stories and explored the cultures and learned content through CLIL.

Finally, the class mainstream teacher provided in her interview valuable information on our students' progress in terms of awareness of other cultures and interests (appendix V). According to my colleague, our students were motivated to learn about other countries and cultures and they showed it by extending their learning in English lessons into the mainstream classes as well as by including the mainstream teacher in the learning process. Although they did not comment much about the CLIL lessons, they did mention having learned in English some concepts related to Mathematics or having studied in English the parts of the fish. Apparently, the students did not link the content learning to the subjects of the mainstream classes. It is probable that one or two lessons only devoted to the teaching of specific content were not enough to produce an effect that would stand out from the normal patterns of our language lessons.

With relation to values and cultural diversity, my colleague argues that our students are aware of differences and that they have to respect the other; however the concept of values and respect is rather difficult to understand at such a young age when they are still somewhat immature and egocentric. Nevertheless, she believes that these students unlike others have the basis from where to build tolerance and respect for others.

Part VI: Implication of findings

This section discusses the results of the data collected and their implication in my teaching practice as a result of the changes that were observed or could still occur in further future actions.

As was analyzed in the above section, there has been clear evidence in the field notes of my students' involvement in discovering other countries and learning about the respective cultures. Data analysis of the matching exercises presented in table 3 indicates that all 22 students have made some progress in identifying and classifying particular facts related to each of the four addressed cultures. Despite my students' knowledge about the diversity of people inhabiting the earth, it was evident through their comments prior to the stories that they confused many countries and respective cultures and could not provide much information about them. Apparently, they knew about the diversity of peoples and cultures but did not know how they differed and why.

The stories narrated in class provided my students with general knowledge about certain aspects of other countries and their cultural practices. Several activities originated within the stories encouraged reflection about my students' own values and practices. Teacher's field notes provide examples of the students' comments when reflecting about their own values and those of others. Events from the stories were compared to their own experiences in order to encourage sensitivity towards other customs and beliefs so as to overcome prejudice and stereotypes.

When comparing the stories to their own cultural context, the students underwent a process of relativism by observing with a critical eye beliefs and practices of their home culture and comparing them to the foreign cultures depicted in the stories. This process of decentring – of stepping outside from ourselves and from the values we know and believe in – is a sign that a subtle change took place, which indicates intercultural awareness. Therefore, by becoming aware of their own identity, the students also might become aware of how they are seen by others. They can identify differences and accept them with empathy. In this process of mediation between cultures, the students have gained understanding of unfamiliar cultures and have developed an attitudinal perception of their own home culture through self-reflection. All these elements are components of the intercultural speaker. Using stories in the

English lessons have contributed to the development of intercultural learning in the students.

As a result of this experience, I believe the inclusion of storytelling in foreign language education to be highly recommended as a tool to raise intercultural awareness in primary school. Storytelling brings an imaginary world closer to children where the foreign distant culture stays within reach ready to be explored.

Subsequent comments emerging in the field notes about the students' reflections translate a process from awareness of differences to progression towards acceptance. Their perception of other people's beliefs and practices, which the students might have formerly held as wrong or strange, has then been accepted with no signs of prejudice or disdain.

Parents' feedback on their children's comments clearly shows the students' involvement and real enthusiasm for learning about other cultures. In their comments, the students have expressed their willingness to discover other people. Their motivation to learn about similarities and differences with other cultures could be regarded as a first step towards understanding the other. Curiosity and openness are elements that build respect for otherness. Accepting differences without making judgments may have led to a reflexive process of acceptance of these differences, hence acceptance and respect for otherness, their beliefs and practices.

Using CLIL as an approach to teach subject matter in the foreign language classroom has been widely accepted by the students. My initial concern about students' possible difficulties in understanding both language and content was seen by the students more as a challenge rather than an obstacle. According to the students' comments, they are in favour of continuing this approach in the coming years. A CLIL approach has extended the scope of my lessons creating a greater variety of opportunities for learning. It has challenged the students for real involvement in their learning process with a significant need to use L2 in class in order to communicate. A CLIL approach caters for different learning styles fulfilling the different needs and aspirations of the learners. In this particular context, children who were fond of drama, others who liked solving mathematical problems, or loved learning about animals, or just preferred to learn language per se, could benefit in some way or another from gaining content knowledge, and developing cognitive and learning skills. Not only did

my students learn about anthropology but also about geography, religion, mathematics, natural science, music, art and drama. There is evidence that the combination of stories and CLIL was beneficial in this context to provide an environment where these young students developed some intercultural understanding. Therefore, in a holistic approach to learning, integrating intercultural understanding, storytelling and CLIL make foreign language learning an open door to access concepts about the world.

Notwithstanding, it could be argued the need to continue this project in the future by extending it beyond the classroom. It means involving a wider range of people in other contexts such as contacting students and language teachers from abroad and exchanging traditional stories. As Coyle *et al.* (2010) point out, this social interaction at a macro level will allow my students to develop their intercultural skills and understanding as a result of the need to adjust to new situations. "In order for CLIL to have a cultural impact, learners need to engage in interactive and dialogic learning within the classroom and beyond" (2010:40).

By completing the Portfolio and the self-assessment task (Appendix VI), the students could look into cognitive and affective aspects of intercultural competence and realize the extent of their intercultural learning. This includes not only knowledge and attitudes, but also skills such as the ability to learn, compare, relate, reflect and interpret. In the future, updating the ELP regularly will enable my students to keep track of their own learning, thus becoming aware and taking responsibility for their own progress and gaining autonomy during the process. Using the "Autobiography of Intercultural Encounters" (Byram *et al.*, 2009) in its version for younger learners, is another possibility to consider so as to complement the ELP. This tool enhances intercultural competence by encouraging students to reflect critically on their intercultural experiences.

As a consequence of this project work, interest has grown amongst colleagues who are also English language teachers. They have expressed they too would like to include intercultural understanding in their teaching as a means of providing a meaningful context for their students' language learning. However, they are mainly concerned about a tight timetable leaving little time for exploring storytelling to develop intercultural understanding and for teaching subject content in their English lessons.

Part VII: Conclusions

Using storytelling to raise intercultural awareness has provided an entrance to a world of fantasy, a safe environment where my students gave wings to their imagination when learning about foreign cultures and while exploring their own culture. Sympathizing and sharing their feelings with imaginary characters that could be related to people of the real world created opportunities for criticism, reflection and acceptance of the wide cultural diversity. Through stories the students developed sensitivity to their own value system and those of others without expressing views that may entail a sense of superiority of one culture over another. This enabled them to see the world from a different perspective. Raising awareness of differences and similarities between self and other opened up their perceptions rather than focus on fixed interpretations. Therefore, storytelling is like a voyage that opens up horizons to other realities and intercultural awareness is essential for cultivating an open mind with tolerance and respect for others.

Working on the stories and discussing facts about each target culture in both L1 and L2 created a safe bilingual environment in which, on the one hand, students were encouraged to reflect, express their thoughts, and reveal their feelings. On the other hand, students' use of L2 in learning subject matter through a CLIL approach can be regarded as use of foreign language for a real purpose. Trying to express a point of view made spontaneous use of L2 necessary and possible. Lack of good command in L2 did not prevent students from communicating. Without realizing it, they were making use of the language that arose in the lessons while developing other learning skills such as inferring meaning from context. Therefore, through a CLIL approach, these students had the opportunity to use language *of* learning, *for* learning and *through* learning (Coyle, 1996 and Coyle *et al.,* 2010).

Evidence suggests the value of including stories in foreign language teaching to raise intercultural awareness. The acceptance of a CLIL approach in this specific context of promoting intercultural understanding through storytelling is also visible. However, no generalizations can be made as no hard data was obtained. This project work has to be regarded as a first phase of an ongoing cycle of research that could lead to further research once the students under study have developed their reading and writing skills. A case study of two or three students in a subsequent cycle of research could provide more complete and detailed data for an extensive account of the findings.

It could be interesting to continue this project for three more years to look at the development of my students' intercultural competence through the use of modern

technology, for example, by contacting children from other countries during ICT lessons. Another approach to language teaching and methods could also be explored, such as raising intercultural awareness in Task-based lessons or through dramatization and TPR activities.

Learners could be trained to discover the foreign culture on their own. Nowadays, it is easy to access information through the use of modern technology. Therefore, learners could be encouraged to use the Internet and be trained to read and select information so as to engage with the target culture. The role of the language teacher in the classroom is not only to pass information to their students but to guide them to become autonomous and responsible for their own learning, to be researchers for life.

Carrying out this research made me aware of my responsibility as a foreign language teacher and as a citizen. I have gained insight into developing the intercultural dimension in language teaching today. Through this project, I learned that I need to work as an active mediator and facilitator of opportunities for providing meaningful activities that stimulate both intellectual and intercultural growth. After all, globalization is here to stay and our learners not only need language for better job prospects but also for communication and establishing intercultural relations with people from different cultural backgrounds at a time of profound change.

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LIST OF TABLES

Country/Culture	Title of Story	Humanistic Elements Portrayed in Story	Cultural Similarities/ Differences with Portugal
India	One More Child	• Contrast between wealth and poverty • Children and wealth as source of happiness	Family size: India: big families, many children. Portugal: small families with 1 to 3 children; monoparental families.
	The Tortoise and the Peacock	• Friendship • Greed	Perceptions of greed: a bad quality in a person; it is believed that a greedy person is never happy.
	The Story of the Taj Mahal	• Love • Romance	Taj Mahal and emperor Shah Jahan/Convent of Mafra and King D. Joao V
Sub-Saharan Africa	The Medicine for Getting a Son	• The power of will and belief • Benefits of cooperation • The importance of gratitude	• Politeness • Gratitude • Helping/Sharing
Nigeria	Anansi Stories: 1- A Story a Story 2- Anansi and Turtle	• The power of will • Mind over strength • Greed • Tricking (with a moral) • Manners at the table	Manners at the table are important in Portuguese culture. Things such as putting a napkin on the chest is not seen appropriate.
Arab World	A Jar of Olives	• Trusting one's friends • Breaking a promise • Children's wisdom	Friendship is also cherished in Portugal. One must support their friends.
South America (Chile and Argentina)	Mariana and the Merchild	• Loneliness • Children as source of happiness • Prejudice • Compassion	Both cultures tell children to beware of strangers. People still make judgments of others who don't know despite being told to be considerate and tolerant of differences.

Table 1: Criteria for Selection of Stories

Data	Tool	Description of Task	Participants	Number	Findings
1	Matching task	Assessment of knowledge of IA prior and post storytelling	Students	22	Most students managed to make some progress in all target cultures.
2	Field notes	Note-taking during lessons. Observations in class	Teacher	1	Students' reflection about the diversity of cultures and their own values and practices undergoes a process of noticing, criticizing, understanding and accepting these differences.
3	Questionnaire	Feedback from parents	Parents	15	Parents were involved in the students' search for knowledge about other countries and cultures. It became a mutual process of intercultural learning.
4	Illustration	Group work activity in which students had to draw something relevant to the target culture of choice	Students	8	Students' perceptions about the target culture of their choice. The drawings illustrate the main features of the cultures.
5	Audio-Recording	Semi-structured interview with the mainstream teacher to enquire about her observations of the class	Mainstream Teacher	1	Students extended their intercultural learning to the mainstream lessons including the mainstream teacher in this process. This teacher believes the students have acquired the basis from which to build the values of equality and tolerance.
6	Interview	Informal unstructured interview with two colleagues teaching the same age level as the group under study to ask their opinion about this project	English Colleagues	2	English colleagues are in favour of carrying out a similar project in their classes adding intercultural aspects to their teaching but are concerned about lack of time and language demands for a beginners' level.
7	Questionnaire and verbal scale	Self-assessment task to reflect on students intercultural competence through "can do" statements	Students	5	Students reflected on their intercultural skills and showed knowledge of basic cultural facts.
8	Questionnaire	Gather feedback about student's experience of CLIL	Students	8	Unanimity in the use of a CLIL approach and agreement to continue in the future. Language did not hinder learning but students did not comment much in mainstream lessons about learning content in English.

Table 2: Data Collection Tools:

Students	Stories from: India			Stories from: Sub-Saharan Africa			Story from: Arab World			Story from: Chile		
	Prior*	Post*	Learning Progress	Prior**	Post**	Learning Progress	Prior***	Post****	Learning Progress	Prior****	Post*****	Learning Progress
s1	3	5	2	6	6	0	4	8	4	3	7	4
s2	3	5	2	6	6	0	2	4	2	4	6	2
s3	4	3	-1	7	6	-1	6	6	0	2	8	6
s4	2	4	2	7	5	-2	3	6	3	6	4	-2
s5	-	3	3	6	7	1	5	8	3	6	7	1
s6	5	4	-1	6	4	-2	3	5	2	5	6	1
s7	4	5	1	5	7	2	5	8	3	5	7	2
s8	4	5	1	4	6	2	4	7	3	1	7	6
s9	2	5	3	7	7	0	8	8	0	6	8	2
s10	2	4	2	4	5	1	4	5	1	4	7	3
s11	5	5	0	6	7	1	4	8	4	3	6	3
s12	5	5	0	6	6	0	3	6	3	4	8	4
s13	3	3	0	5	7	2	4	8	4	4	6	2
s14	5	4	-1	6	5	-1	4	6	2	4	7	3
s15	2	5	3	6	7	1	5	8	3	6	8	2
s16	2	1	-1	6	7	1	5	8	3	6	8	2
s17	1	5	4	7	6	-1	5	8	3	6	8	2
s18	3	5	2	4	6	2	5	7	2	4	6	2
s19	1	4	3	5	5	0	5	6	1	2	7	5
s20	3	4	1	5	5	0	4	7	3	3	8	5
s21	5	5	0	3	7	4	5	8	3	5	5	0
s22	3	5	2	7	7	0	4	8	4	4	7	3
	Students who made learning progress		14	Students who made learning progress		10	Students who made learning progress		20	Students who made learning progress		20

Table 3: Knowledge prior and post stories

*Total out of 5

** Total out of 7

*** Total out of 9

**** Total out of 8

i)   <u>Task set</u>: matching exercise (Appendix II) in which the students had to identify the pictures related to the target culture (map in the centre of the page) carried on at the beginning of the stories – in order to gather background information – and after the stories so as to establish a comparison between students' background knowledge and their learning post stories.

ii)   <u>Analysis of table</u>: according to results,

- Indian culture: 14 students made learning progress;
- Sub-Saharan Africa: 10 students made learning progress;
- Arab World: 20 students made learning progress;
- South America (Chile and Argentina): 20 students made learning progress.

LIST OF APPENDICES

APPENDIX I – Questionnaire about students' reading habits

- **Do you read stories?**

Yes   No

- **Who reads stories to you?**

Mum   Dad   Brother   Sister

    Grandmother   Grandfather   Aunt   Uncle

Other…

- **How often do you read or listen to stories?**

1- Every day   2- every other day   3- twice a week

4- once a month   5- rarely

- **What are your favourite stories?**

1- short stories   2- long bedtime stories   3- fairy tales

4- adventure stories   5- real stories   6- magical stories

- **Which are your favourite characters?**

    1- knights and princesses

    2- witches and wizards

    3- animals

    4- magical creatures like dragons and unicorns

    5- giants and monsters

    6- superheroes

    7- children

APPENDIX III - Questionnaire for parents to complete

As you already know, I am at present collecting data for my master's project work on raising intercultural awareness through storytelling within a CLIL approach, which is to be presented in order to attain the degree of Master in the Art of Teaching English as a Foreign Language from Universidade Nova of Lisbon. As such, I would appreciate your cooperation in sharing your observation and opinions about this project.

1. Has your child made any comments on what he/she was learning at school in terms of other cultures? Which aspects of the cultures did they mention? Please specify.

2. Which cultures did they talk about with more enthusiasm?

3. Have you noticed any reaction when your child sees people of a different race/culture in the street? What are his/her comments?

4. Does your child ask you questions about other peoples and countries in the world? How do they demonstrate their curiosity?

5. Has your child shown lately any interest in documentaries, the news, or other TV programmes that depict the life of people of other cultures? Is it more evident now that they are studying these cultures?

6. Do you think it is of benefit to teach young children about cultural diversity?

Thanks for your cooperation

APPENDIX IV - Students' drawings of the culture of their choice

Chile Argentina

Di Maria : Argentinian footballer
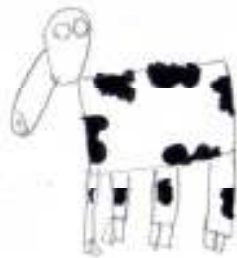
indigenous people

gaucho

bandoneón

Easter Island

Tango

APPENDIX V - Tapescript of interview with mainstream teacher

Have you observed in our students a special interest in other countries and cultures throughout this year that you didn't notice in our previous group? If so, in which ways was it manifested? Did they make any comments in class?

- Sim, muito, todos os dias quando havia actividades na aula de Inglês sobre os outros países ou sobre as actividades de outros países, eles contavam sempre no dia a seguir o que tinham feito, se fosse pintura o se fosse outra coisa qualquer, o se algum pai tinha vindo à sala, em… a ajudar, a contar alguma historia, eles contavam sempre. As vezes se tinham dúvidas perguntavam e tentávamos conversar um bocadinho sobre aquilo que tinham aprendido. Portanto, de maneira que, dava-me a sensação que eles estavam-me a ensinar a mim aquilo que tinham aprendido no dia anterior. Eu acho que eles me transmitiam numa de me incluir.
- To include you, yeah. They didn´t separate English from Portuguese learning then…
- Não. Nesse aspecto, não. Nesse tipo de matéria, não. Eles muitas vezes, em alguma oportunidade, eles referiam-se "Nós já apreendemos isso, nos já vimos isso", "Naquele país fazem assim, no outro país fazem de outra maneira". Eles sempre que podiam incluíam essas aprendizagens também no Português.
- So, did you notice that they were motivated to learn?
- Sim, muito, muito mesmo.

Have you experienced a situation in which a student claimed having already learned/seen in the English lessons what you intended to teach in your Portuguese lessons? If so, could you name in which subject it happened and describe the situation?

- Sim aconteceu várias vezes na alimentação, por exemplo, em… agora não me estou a recordar…mas houve várias coisas que eles referiam que estavam a tratar de esse assunto no Inglês. Portanto, que transpunham uma matéria para a outra.
- In Maths? Don't you remember anything they've mentioned?
- Mais para o princípio, com os números.
- Ah ! the numbers, 'cos we did addition, the dozen...
- Ah! Sim, sim. Mas foi no primeiro período ainda ou já no segundo?
- Second term, the beginning of second term in January.
- Sim, nessa altura eles falaram. Mas depois não…
- I'm talking about CLIL. We did Maths, the concept of a dozen, we did Art with the masks, then, we did Drama. Last, we learned about the fish.
- Eu vi os aquários, eles fizeram os aquários não foi? Eu vi esses trabalhos. Eles mostraram sim, não se alongaram muito.

- They did a handout in which they had to name, classify parts of the fish.
- Não mencionaram, não falaram sobre isso.
- Did you do that in Portuguese? I mean, talk about the fish.
- Não.
- That's why.
- Falámos sobre os animais, em geral, onde é que vivem, o que é que comem, as características do corpo, mas não fomos assim tão especificamente às partes do corpo.
- Ok. And the last question then,

Do you think these children are more open to cultural diversity and that they share respect for the other? In your opinion, are they more aware of the values held in their own culture (Portuguese)?

- Eu acho que sim. Acho que eles estão… eles conseguem respeitar melhor as diferenças apesar de serem crianças e de isso ser ainda um bocadinho complicado. Eles ainda vivem muito para eles e não para os outros. São muito egocêntricos ainda, não é? Mas eu acho que é uma boa base para que eles possam apreender a respeitar os outros. Em… acho que nesse aspecto eles têm tudo muito arrumadinho na cabeça deles, o respeito pelas diferenças, pelas diferentes culturas. Em… que eles respeitem muito a cultura portuguesa… a própria cultura… eu acho que ainda eles não têm muita noção disso, não. Mas eu acho que já têm bases importantes. Se calhar outros meninos não têm.
- Maybe, are they aware of values and beliefs? Like, we, in Portugal… we believe in Jesus, or we think, we respect…
- Sim eu acho sim, porque eles também têm religião, faz parte da formação cívica também os valores. Em… eu acho que eles estão bastantes cientes para isso. Mas é como eu digo, eu acho que eles, se tiverem que prejudicar o coleguinha para ficarem bem, eles prejudicam. Eu acho que é uma questão de maturidade e de idade, não acho que seja por falta de bases o por falta de educação, acho que é mesmo da idade.
- And with our African student…Have they included him in the group?
- Como eu digo…por várias vezes eles serviram-se do facto dele ser 'preto' – como eles dizem – serviram-se desse facto para poderem pô-lo de parte.
- In the beginning then? Or lately?
- Mais quando eles se zangam com ele, a primeira coisa que eles dizem é, é logo para chama-lo de 'preto'. Mas lá está, é só mesmo quando eles se zangam, quando querem prejudicar o outro. É uma questão de idade, não acho que seja uma questão de falta de educação. Fazem tudo para ficar por cima. Faz parte, eles vivem para eles ainda. Ainda não conseguem bem distanciar-se.
- Ok, thank you very much.

APPENDIX VI – Self-assessment task

- I can name several different countries and languages

a little   some   a lot

- I can tell where some of these countries are located on a map

a little   some   a lot

- I have listened to a story from another country and learned about their people

a little   some   a lot

- I have compared customs and traditions of other countries with those of Portugal and I can name some similarities and differences

a little   some   a lot

- I have listened to music from other countries and I have been able to identify its origin

a little   some   a lot

- I can recognize people from different countries and talk about their physical appearance, clothes, food, habits, etc…

a little   some   a lot

- The stories have helped me learn about people from other countries

a little   some   a lot

- I am curious to learn about people that are different from me and I wonder how they would see me and what they would think of me

a little   some   a lot

- I can name two things that I've learned/found curious about the Indian culture through the stories: *One More Child*, *The Tortoise and the Peacock*, the Story of the Taj Mahal.

- I can name two things that I've learned/found curious about the African culture through the stories: *The medicine for Getting a Son*, *A story a story, Anansi and Turtle*.

- I can name two things that I've learned/found curious about the culture of the Arab World through the story: *A Jar of Olives*.

- I can name two things that I've learned/found curious about the culture of Chile and Argentina through the story: *Mariana and the Merchild*.

APPENDIX VII – Questionnaire for the students to complete

1. Did you like doing Maths, drama, art and learning about 'the fish' in English? If so, what did you like the most about it?
2. Did you have any difficulties in understanding because it was done in English instead of Portuguese?
3. Would you like to continue learning other subjects in English next year? If so, which subjects would you like best?

Maths										
Social Studies										
Art										
Music										
Gym/Tennis										
ICT										

APPENDIX VIII – Photographs

Wall display: Indian Culture

Indian Dance

Indian Clothes

African Culture: ceremonial masks

Wall display: African Culture

Wall display: Arab World

Wall display: Arab World

Wall display: Chile and Argentina

Giant Books of Culture

Queen Elizabeth's School

Name: _____ Date: 26 / 1 / 2010

Circle:
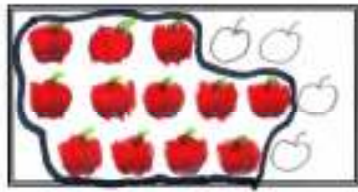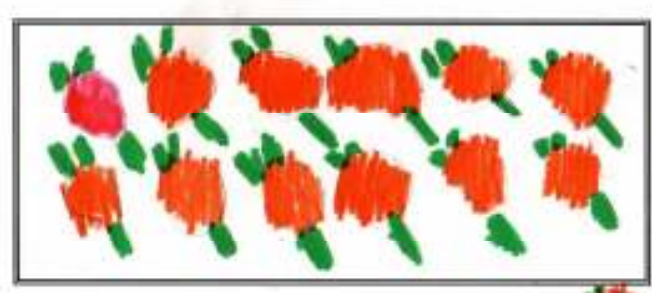
A dozen = 12

A dozen

Draw a dozen

Pam went to the market and bought a dozen
How many oranges did she buy? Draw them please.

WILD ANIMALS

Fish

one stop clil

1 Write.

fins	eye	mouth	gills	scales

1. gills

2. eye

3. mouth

scales 4.

fins 5.
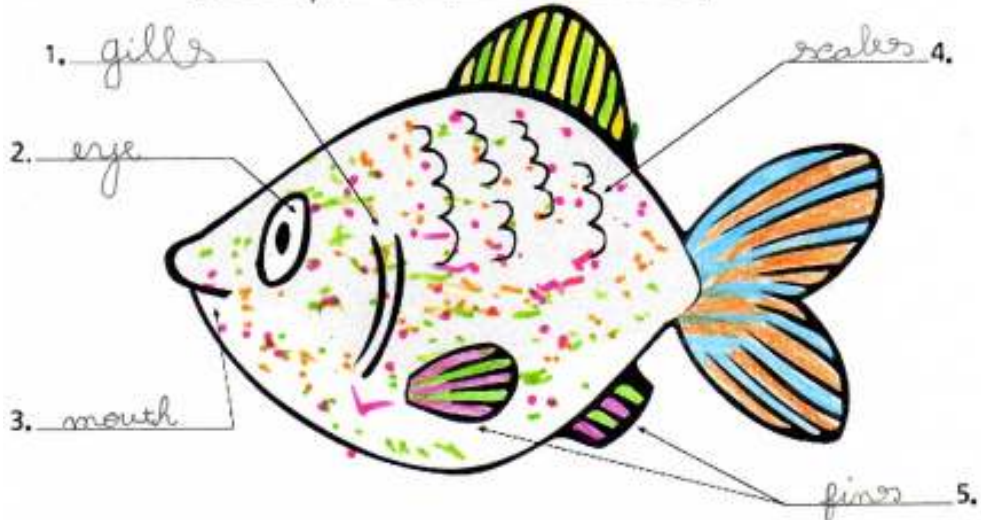
2 Listen. Tick or Cross.

Your opinion True or false?	FISH	The text True or false?
✓	1. Fish live in water.	✓
✓	2. Fish breathe with gills.	✓
✗	3. Fish have got feathers.	✗
✗	4. Fish have babies.	✗
✓	5. Fish have got a backbone – they're vertebrates.	✓
✗	6. Fish only eat plants.	✗

Group work: Our Aquarium