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“Happily ever after...: Disney tales of magic in pre-primary education”

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RESUMEN/ABSTRACT

This final degree project proposes a didactic innovation project for 3rd year of Early Childhood Education, focused on teaching English as a foreign language through storytelling, gamification and a visual and narrative approach inspired by Disney stories. The main idea is that, at these ages, learning is most effective when it is related to play, emotions, experience and familiar contexts for students. For this reason, an annual project is designed in which several Disney stories serve as a common thread for 10 interrelated teaching units.

Each unit proposes a narrative mission in which the students actively participate to help the characters solve a problem through cooperative challenges, manipulative activities, songs, dramatizations and motor games. The methodological design incorporates principles of Universal Design for Learning (UDL), offering multiple forms of representation, participation and expression, in order to attend to the diversity of the classroom. In addition, an initial approach to reading and writing in English is included through the "Reader Challenge" and different formative assessment instruments, such as visual diaries, self-assessments and teacher observation.

1. JUSTIFICATION OF THE CHOSEN TOPIC

This end-of-degree project (*Trabajo de Fin de Grado, TFG*) presents an educational innovation proposal designed for the third year of early Childhood Education. The project seeks to explore new ways of introducing English as a foreign language through storytelling, emotional engagement and narrative continuity, placing children at the centre of the learning process. It focuses on an Early Childhood Education class and seeks to create an innovation proposal for children aged 5-6 to learn English in a different way, using Disney stories as the axis of all learning activities. The idea is that English is not seen as something boring or difficult, but as something that is part of stories that they like and that make them engaged.

I chose this topic because I believe that at this age children learn best through close and meaningful situations. For them, playing, getting excited and experimenting is the most important thing, and that is why English must be integrated into these experiences, not taught as something isolated or separate from the rest of what they experience in class. I consider storytelling to be the best strategy to achieve this aim. Storytelling allows students to understand the language without realizing that they are learning English. In

addition, Disney stories work very well since children already know them, know who the characters are and understand the scenarios. That makes them feel comfortable, participate from the beginning, and can focus on using the language instead of struggling with the difficulty of English. And yes, it also motivates me, because it is the way of teaching English that I would have liked to have had as a child: fun, close and meaningful.

The proposal consists of working on different Disney stories throughout the course, using adaptations or small reinterpretations for the classroom, always connected by a narrative thread that unites them. Each story acts as the starting point of a complete didactic unit, made up of several chapters that correspond to the different sessions of the unit. Each chapter has its own vocabulary and situations, but all of them follow the same framework, so children know what to expect and can learn progressively and safely.

Each session corresponds to a chapter of the book that is being built in the classroom and is an extension of the content worked on in the previous sessions. In this way, in the first sessions the main vocabulary is introduced, in the following sessions what is reinforced from the previous sessions and new lexicon is added, and in the following sessions new lexis is reinforced and added, and in the last one's simple grammatical structures and the production of simple sentences are integrated. Although each unit focuses on a different story, they all follow the same narrative structure, which helps children to know what is expected in each session and to learn progressively and safely.

The methodology is very practical and fun: children not only listen to the stories but are part of them. Through challenges or problems that appear in the stories, they use English to help the characters and advance the story. In addition, there are visual, manipulative and auditory resources that make everyone participate, respecting the rhythms and learning styles of each one, on this respect, this proposal also follows the principles of Universal Design for Learning (UDL).

In short, this project was born from my interest in creating real proposals, which can be used in an actual classroom and not just remain on a beautiful piece of paper. As a future teacher, I want children to learn English in a motivating, fun and meaningful way, being the protagonists of their own learning. I think this proposal can provide a very useful educational alternative, because it puts children at the centre and uses storytelling to make learning English natural and meaningful.

2. THEORETICAL FRAMEWORK

To provide pedagogical coherence and academic grounding to this innovation proposal, the following theoretical framework outlines the main educational approaches that support its design. These perspectives are particularly relevant in Early Childhood Education, where learning is closely to emotion, play and meaningful interaction.

This innovation project is guided-by a specific theoretical framework that includes the main educational methods and approaches supported by this proposal, focusing on active, meaningful and motivating methodologies, especially suitable for the preschool stage and the teaching of foreign languages. In Early Childhood Education, learning is closely linked to symbolic play, repetition, emotional development, and familiar contexts, which makes these approaches especially effective. Throughout this section, theories related to storytelling, experiential learning, gamification, motivation, interaction and the Content and Language Integrated Learning (CLIL) approach are discussed, all of them connected to the importance of creating close, emotional and meaningful learning contexts for students. These theoretical bases justify the use of a proposal set in the Disney universe as an educational resource that helps involvement, understanding and meaningful learning.

2.1. Storytelling and meaningful learning

Storytelling as an educational tool is based on a very simple idea: people learn better when information is presented in the form of stories. Bruner explains that narrative thinking helps us organize experience and make sense of what we experience, which is especially important in childhood, when children need to understand the world through close and meaningful situations (Bruner, 1996). That is why storytelling in the classroom is not only a way to motivate, but also a way to structure and facilitate learning.

Along the same lines, imagination and narrative play a key in education, as they allow emotion to be combined with curricular content. Through stories, students become emotionally involved, which promotes deeper and more lasting learning (Egan, 1988).

In the field of foreign language teaching, different studies highlight the benefits of storytelling. García-Carbonell and Watts (2007) point out that the use of stories in the foreign language classroom fosters vocabulary acquisition, oral comprehension, and active participation, by placing learning in a meaningful context for children. Similarly, Wright (1995) states that stories are fundamental in the teaching of English as a foreign

language, as they allow vocabulary and grammatical structures to be introduced naturally within a specific context. This idea is also shared by Ellis and Brewster, who highlight that story repetition facilitates the internalization of language and the progressive learning of linguistic structures (Ellis & Brewster, 2014).

In relation to the different ways of learning, Gardner proposes the theory of multiple intelligences, which suggests that learners access knowledge through different learning styles, such as visual-spatial, interpersonal or intrapersonal (Gardner, 1983). Although this theory has not been scientifically proven, it is interesting from a pedagogical perspective, as it allows for the design of more varied educational proposals adapted to classroom diversity and different learning styles. In Early Childhood Education, considering different learning styles helps to design activities that fit the needs and preferences of young children.

In this proposal, storytelling is used as the thread that organizes the didactic units, using Disney stories to create close, understandable and motivating learning situations for students

2.2. Experiential learning and challenge-based learning

Experiential learning is based on the idea that knowledge is built from direct experience. According to Kolb (1984), learning involves going through a cyclical process that includes experience, reflection, understanding, and application of what has been learned. This approach is well suited at this stage, where learning occurs primarily through action, manipulation, and experimentation.

Related to this same approach, Barron and Darling-Hammond (2008) highlight that challenge-based learning environments, such as Challenge Based Learning (CBL), promote student autonomy and promote more meaningful learning. Faced with situations in which children have to think, decide and act, they become more actively involved in their own learning process. This approach is reflected in the proposal through practical activities and small challenges linked to the stories, encouraging students to learn through experience and action.

2.3. Gamification and motivation

Gamification, understood as the use of elements of play in educational contexts, contributes to increasing the motivation and involvement of students when it is designed appropriately. Kapp points out that well-planned gamification can improve learning

retention and active participation, if it is aligned with clear pedagogical objectives (Kapp, 2012)

From a motivational point of view, Deci and Ryan's theory of self-determination explains that intrinsic motivation, understood as the internal interest in carrying out an activity, increases when the activities connect with the interests of the students and promote their autonomy and sense of competence (Deci & Ryan, 2000). In this sense, the use of characters that are close and attractive to children, such as Disney characters, helps to arouse interest and increase their motivation to learn.

2.4. Social Learning and Symbolic Models

Bandura argues that much learning occurs through the observation of models. According to his theory of social learning, children learn behaviours, attitudes, and knowledge by observing other people, including the symbolic models present in tales and stories (Bandura, 1977). The characters known and valued by the students act as references that facilitate understanding and learning.

In this proposal, Disney characters function as symbolic models that help students understand behaviours, values and uses of language in a close and motivating way. In Early Childhood Education, symbolic modelling plays a particularly important role, as young learners construct knowledge through imitation, role-play and identification with meaningful figures. At this developmental stage, children do not separate play from learning: therefore, adopting the role of a character naturally facilitates language use, emotional expression and social understanding. (Bandura, 1977; Vygotsky 1978)

2.5. Cognitive load, CLIL and interaction

The design of classroom activities should consider how children process information and how much cognitive effort each task requires of them. In this sense, Sweller's theory of cognitive load explains that learning improves when unnecessary cognitive load is reduced and students can focus on the relevant aspects of the activity (Sweller, 1988). Using familiar contexts and familiar materials, such as a Disney-based setting, makes it easier to understand the context and reduces additional cognitive effort.

From the CLIL approach, Coyle, Hood, and Marsh highlight that content and foreign language integrated learning requires motivating, visual, and purposeful activities that allow students to use the foreign language in a meaningful way (Coyle et al., 2010). For Pre-primary Education, where learning depends on visual support, repetition and

emotional security, the use of familiar characters and contexts facilitates the understanding of the input and favours a more spontaneous and confident participation in English.

Along these lines, Krashen argues that language learning occurs when students receive understandable and contextualized input, that reduces the affective filter (Krashen, 1985). Stories and characters facilitate this type of input by offering visual and narrative scaffolding that helps young learners understand and use the foreign language with confidence. It is essential in infants since children depend on repetition, play and family references to children to learn a new language. For this reason, the use of stories and characters, such as those of Disney, facilitates the understanding of the content and reduces the cognitive load, favouring the learning of the foreign language in a CLIL context.

In conclusion, the theoretical framework presented supports the design of this innovation proposal based on Disney-created stories. The approaches analysed highlight the importance of creating active, significant and motivating learning contexts, adapted to the characteristics of Early Childhood Education students and to the early teaching of foreign languages such as, in this case, English.

3. INNOVATION/INTERVENTION PROPOSAL

After establishing the theoretical foundations that support this project, the following section presents the practical implementation of the innovation proposal. This part translates the previous analysed approaches into a structured and realistic classroom intervention adapted to a 5-year-old group.

3.1. Presentation

The proposal for educational innovation presented in this Final Degree Project comes with the intention of bringing the learning of English closer to Early Childhood Education students in a fun, meaningful way adapted to their interests. It is designed for a group of 5-year-olds and uses Disney stories as a common thread, transforming the classroom into an engaging and playful space where children are the protagonists of their learning.

The proposal is structured around on different Disney stories or adaptations created for the classroom. Each story becomes a different stop on the tour, and within each story there are chapters that represent the different sessions. In this way, children advance physically

through the classroom moving on the floor, the blackboard, the walls or corners following a visual and manipulative path that shows them their progress (See annex 1).

Each session is a leap in the journey, where students solve small tasks or challenges related to the story and vocabulary they have worked on. To reinforce their involvement and allow for a more visual follow-up, the children place stickers on the diary, which represent what they have learned or experienced in that session (In further detail in section 3.8). But to put ourselves in context, an example could be the following: In unit 4, on the theme of *Frozen*, if on December 2 winter lexis is presented, then one of the stickers may be a snowflake (explained below) This approach makes learning tangible, motivating, and fun, while also helping students see their progress clearly and consistently.

Throughout the project, the stories will be accompanied by different visual, auditory and manipulative resources, as well as songs, flashcards, objects and surprise elements of each story, which allows for multisensory learning aligned with the Universal Design of Learning (UDL). In addition, at the end of each story, the children will complete a physical book or notebook that collects the chapters worked on, consolidating the story and offering a final product that they can teach their families, reinforcing the connection between the school and the family.

In short, this proposal turns learning English into a narrative adventure where children actively participate, enjoy the process, see their own progress and build knowledge in a meaningful way. It is a project close to the reality of the classroom, manipulative, visual and playful, aligned with the principles UDL and with current educational regulations.

3.2. Objectives

The objectives that appear in this section were designed specifically for this proposal for educational innovation, considering the characteristics of the Early Childhood Education students and the real context of the classroom. These objectives are aligned with the regulations in force in the Autonomous Community of Galicia, but they are made to respond to the needs of the students and give meaning to the proposal based on storytelling, the use of Disney stories and gamification. These objectives aim to promote meaningful learning of English, promote student motivation and participation, and foster positive values and attitudes within the group-class.

- Promote the learning of English as a foreign language in a Year 3 Pre-primary classroom through storytelling, using Disney stories as the common thread of the different teaching units
- Develop communicative competence in English through playful, meaningful and contextualised activities that promote oral comprehension and expression
- Increase student motivation and involvement through a gamified, visual and manipulative proposal, which includes tasks, challenges and the classroom tour with stickers
- Facilitate active, experiential learning through exploration of classroom spaces, movement, and material manipulation
- Encourage cooperative learning and collective recognition through group activities and shared challenges
- Stimulate creativity and imagination using the narrative, characters, and worlds of Disney tales
- Make the learning process visible and tangible, helping children to perceive their achievements and reinforcing their involvement with the proposal

3.3. Context of implementation

To ensure that the proposal is realistic and applicable, it is essential to contextualise its implementation. The following section describes the educational setting, the characteristics of the group and the regulatory framework that supports the intervention.

This proposal will be carried out in an Early Childhood Education School on Illa de Arousa, Pontevedra, Galicia. The school is in a rural environment and serves approximately 80 students in Early Childhood Education, with students from different socioeconomic realities.

The school is a small school, two lines per year (Year 1, year 2 and year 3) with around 12/15 students per class. In addition, the centre also has education from 0 years old, so there are students from age zero to six.

The school has several spaces for different activities. Regular classrooms are equipped with computers, digital screens, chalkboard, classroom library and assembly corner. There is also "the living room", a large space with a stage where the plays are performed, such as the Christmas performance or the farewell of the children in the last year of infant

school in June. In that same space, psychomotor skills are developed if the weather is bad, in addition to using it for sporadic activities.

The playground is divided into two areas: one for the youngest and the other for the older ones in the second cycle of Early Childhood Education. In addition, the centre has a dining room with a kitchen and a main hall with murals of the themes that are worked on in all classes or on special days, as well as the day of peace, Christmas, carnival... These spaces are important because some of them will be used for project activities, especially to move, explore and learn in a practical and manipulative way.

The school provides a variety of well-equipped indoor and outdoor spaces that support experiential and manipulative learning. Themed classroom corners, the playground, the psychomotor area and the school garden are used to organise workshops and hand-on activities that promote exploration, movement and creativity within meaningful learning contexts.

As for the educational legislation, the school follows the curricular framework of the Early Childhood Education stage established at the state and regional level. At the national level, the organisation and minimum contents taught of Early Childhood Education are regulated by Royal Decree 95/2022, which sets out the principles, objectives and bases of the curriculum for this educational stage. In the Autonomous Community of Galicia, the curriculum is specified in Decree 150/2022, which establishes the organisation and curriculum of Early Childhood Education, adapting the minimum teachings to the educational characteristics of Galicia.

The proposal will be applied in a 5-year-old classroom (third year of Early Childhood Education) with 12 children, considering their characteristics, interests and needs. There is an autism spectrum disorder (ASD) student in the classroom. It is a context where children have a weekly English session (1 hour and a half per week), although this proposal is designed to be integrated into the daily routine and at different times in the classroom, using spaces such as the floor, walls, blackboard and thematic corners to promote active and manipulative learning. The project adapts to the level of development of the students and their individual learning rhythms, promoting participation, motivation and cooperative learning, and allows them to work on English in a meaningful way within a safe and emotionally positive environment.

The centre carries out various activities and projects to enrich children's learning. They work on different ways of learning (multiple intelligences) through games, movement, music, plastic expression and dynamics adapted to the needs of each child.

Special activities are also offered in Summer and other periods, with themed workshops, creative projects and games that combine learning and fun, helping children to participate and motivate themselves while developing cognitive, social and emotional skills.

3.4. Methodology and resources

The methodological design of this proposal responds directly to the developmental characteristics of Early Childhood Education students. It combines storytelling, experiential learning, gamification and cooperative work within a structured yet flexible framework that allows English to be integrated naturally into classroom routines.

3.4.1. Methodology

During the school year (from September 9 to June 16), the English as a Foreign Language (EFL) instruction is organized into 10 different units, each of them focused on a different Disney story. Each story is developed through several chapters, which correspond to the different sessions. In each session, students are faced with a small learning situation or challenge related to history, which allows them to work on vocabulary, simple structures and listening comprehension within a close and understandable context.

Each unit begins with the presentation of a simple narrative linked to the story. In each Disney tale, an important object or character is lost, and the students assume the role of helpers who must solve the situation. Throughout the sessions, children complete cooperative challenges that allow them to get clues or pieces they need to solve the problem. The final session of each unit closes with a cooperative gymkhana where students work together to find the lost piece or achieve the final mission, giving an emotional closure with real meaning to close the story and the unit.

The project is a visual and manipulative journey that is fiscally represented in the classroom through a large interactive wall display. This display will function as a narrative timeline, showing each Disney story as a “stop” in the annual journey. As the class progresses, completed units are marked visually, allowing children to clearly identify where they are in the overall project and which stories are still to come.

In addition to the timeline mural, a specific space in the class, such as a small display cabinet or “story showcase”, will be dedicated to the narrative clues and symbolic objects related to each unit. These elements will remain visible throughout the story, reinforcing curiosity, anticipation and symbolic engagement. This dual (physical structure and story showcases) supports temporal orientation, motivation and active involvement, making the learning process tangible and meaningful for young learners. As discussed in the theoretical framework, this type of structure promotes meaningful and experiential learning, increasing students’ motivation and involvement (Bruner, 1996; Kolb 1984).

In this way, children are able to visualise their own learning process and become more aware of their progress throughout the project. This not only reinforces their sense of achievement, but also helps them anticipate what comes next, fostering curiosity and engagement with the narrative.

The methodology is active and participatory and places the students as the protagonists of learning. The sessions are supported by stories, songs, games, gestures, images and manipulative materials, allowing children to learn English through experience, movement and emotion.

Cooperative work plays a fundamental role in the proposal. The students are organised into small groups, favouring interaction, peer help and the development of social and emotional skills. Through these dynamics, learning English also becomes an opportunity to work on values such as respect, collaboration and responsibility. This type of organization is especially appropriate at this educational stage, as interaction with peers, observation and shared experiences play a key role in children’s social, emotional and language development (Bandura, 1977)

In addition, this proposal has certain elements of gamification in an integrated and coherent way. Throughout the sessions, the groups overcome challenges and advance in the project journey. At the end of each story, a positive closing is made in which different attitudes and achievements of the groups are recognized, always from an inclusive and motivating perspective, avoiding comparisons and promoting the self-esteem of the students. In this respect, the cooperative gymkhana that closes each unit reinforces this gamified structure, as it allows students to apply the vocabulary and structures learned throughout the story in a dynamic, meaningful and motivating context. Gamification is understood as a motivating and inclusive tool, focused on the progress and involvement

of students and not on competition, something especially appropriate in Early Childhood Education. This perspective is aligned with self-determination theory, which highlights the importance of intrinsic motivation in learning processes, especially when activities are meaningful, connected to student's interests and focused on progress rather than competition (Deci & Ryan, 2000). In addition, students will have a prize passport where they can see personally which rewards stickers they have, which ones they would like to have, etc.

3.4.2. Language use and scaffolding

The instructional language of whole didactic units is English, following a Content and Language Integrated Learning (CLIL) approach (Coyle et al., 2010). However, it is important to consider that students at this stage (5-year-old learners) have a very limited exposure to the foreign language and are at the initial level of acquisition. Therefore, English is introduced in a gradual, highly supported, and meaningful way.

Rather than expecting full comprehension, the focus is placed on familiarisation with the language through repeated exposure to key vocabulary and simple oral structures (Krashen, 1985). Students are not required to produce complex language, but to recognise, imitate and progressively use isolated words and short chunks such as "It's a...", "I see..." or "Find the..."

To ensure accessibility, input is carefully scaffolded using a wide range of strategies. The teacher plays a central role in modelling language and supporting understanding through gestures, facial expressions, body language, intonation, and constant repetition. Language is always accompanied by visual or physical support, such as real objects, images, flashcards, and sensory materials, allowing students to associate meaning directly without relying on translation (Coyle et al., 2010; Krashen, 1985).

In addition, all instructions are simplified and broken into small, manageable steps. The use of routines, predictable structures, and repeated language patterns helps students anticipate meaning and feel more confident when participating. The narrative structure of the units (letters, stories, diaries...) also contributes to comprehension, as it provides a familiar and engaging context where language is repeated and reinforced naturally.

The use of the first language (L1) is not completely excluded but is used in a strategic and limited way. It may be employed when necessary to ensure emotional security, clarify key aspects of the task, and support students who require additional help.

However, the priority is to maintain a rich exposure to English in a safe and supportive environment.

Furthermore, materials are intentionally designed to be self-explanatory through visual scaffolding and contextual cues. This reduces cognitive load and allows all students to access the activities regardless of their linguistic level, in line with the principles of UDL.

Finally, participation is prioritised over accuracy. Students are encouraged to take part using the language they have available, without pressure, fostering confidence, motivation and a positive attitude towards learning English from an early age.

In this way, this approach makes sure that even students with minimal prior knowledge of English can understand, participate and progressively build their communicative competence through meaningful, playful and contextualised experiences.

3.4.3. Resources

In terms of resources, visual, auditory and manipulative materials are mainly used, as well as the classroom space itself, which is transformed to accompany the development of the project. All activities and materials are designed following the principles of Universal Design for Learning (UDL), offering multiple forms of representation, participation and expression.

As for human resources, the proposal is developed by the teacher in charge of the group, taking into account the attention to the diversity of the classroom and adapting the activities to the different rhythms and needs of the students (See annex 2).

3.4.4. Universal Design for Learning (UDL)

In this project, UDL, understood as a framework that aims to reduce barriers to learning by providing multiple means of representation, engagement and expression (Center for Applied Special Technology (CAST), 2018), is not conceived as an added element, but as a principle that guides the entire proposal from its initial design. The use of stories, visual aids, songs, movement, symbolic play and manipulative materials offers different ways of presenting information, facilitating students' understanding at a stage in which learning is fundamentally sensory and experiential. In this sense, the proposal follows the principles of Universal Design for Learning, aiming to reduce barriers from the initial design and to provide flexible learning environments that respond to the diversity of the class in an inclusive way.

3.4.5. Reader challenge: early literacy approach

In addition, the proposal incorporates a "Reader Challenge" (See annex 3) integrated into each teaching unit, adapted to the evolutionary level of 5-year-old students. Although in Early Childhood Education the learning of English focuses primarily on oracy, this proposal progressively introduces the visual recognition of key words worked on in each story.

In each unit, between 5 and 6 significant words from the main vocabulary will be chosen (for example in Unit 1: lion, monkey, elephant...). These words are not worked on from a formal reading perspective, but from global visual identification, always supported by image, gesture and contextualized repetition.

Throughout the unit, the students will carry out small individual guided readings with the teacher, in a calm and safe environment. Each time the student visually recognizes a word, they can place a stamp on their "Reader Passport" (See annex 4). This approach is related to "look and say" method described by Slattery and Willis (2001), which highlights the importance of global word recognition in early stages of foreign language learning. At this age, children are not expected to decode analytically; instead, they recognise whole words as visual units supported by context and repetition, which are aligned with the developmental characteristics of Early Childhood learners.

This reader passport will be a small individual document independent of the session diary, designed in a visual and motivating way. The use of a separate document allows the reading process to be given greater prominence and makes it easier for students to visualize all the words they have been able to recognize at the end of the course.

The objective is not to evaluate reading in a traditional way, but to promote initial phonological awareness, visual memory of frequent words, word-image association, and intrinsic motivation towards reading in English.

At the end of the year, students will be able to observe their complete passport with all the words recognized during the narrative route of the project, thus reinforcing their self-concept as English learners and making visible a progress that, at these ages, is usually difficult to perceive in that way.

The Reader Challenge will be structured in 4 progressive levels of difficulty, allowing the diversity of the classroom to be attended to and the different learning rhythms of Early Childhood Education to be respected.

-Level 1: Visual recognition with full support: Students identify the word only when it is accompanied by its corresponding image. Priority is given to the global word-image association and visual recognition without phonological requirements

-Level 2: The word appears with a smaller or separate image, and the student must join the word with the image among several options. The visual memory of the word begins to be reinforced

-Level 3: The word appears without an image, but within a worked context (mini phrase, flashcard, classroom poster...). Students must identify it autonomously based on their visual memory and previous repetition.

-Level 4: Integration in a small structure (It's a... / I see a...). In addition, the progressive mixture of words worked on in previous units. In this way, students not only recognise current vocabulary, but also recover previously learned words in a spaced manner, favouring consolidation in long-term memory and avoiding isolated learning by units.

It is important to clarify that the Reader Challenge is proposed as a flexible proposal adapted to the different learning rhythms of the classroom. All students will participate at least once a week in a small moment of guided reading, focused on the visual recognition of the words worked on in the unit.

The most advanced levels are specially designed for those children who show greater security or interest, being able to access them voluntarily when they finish the common task. Thus, the activity serves as reinforcement for the whole group and as an application for those who need it, without generating pressure or comparisons between classmates.

This active recovery reinforces the continuity of the narrative project and gives coherence to the annual journey of the "Disney Story Journey", where learning is not fragmented, but built cumulatively.

This multilevel structure allows the principles of Universal Design for Learning to be applied, offering different forms of access and expression of reading learning in a foreign language. Access to the different levels will be flexible and adapted to the children's rhythms, avoiding any type of comparison or evaluative pressure.

In the same way, the structure of the project, based on challenges, gamification and cooperative work, provides many forms of involvement, favouring the motivation and active participation of all children, regardless of their learning pace. Finally, children have different ways of expressing what they learn, through oral language, play, dramatization, drawing or visual records, which is very appropriate in Early Childhood Education and allows the diversity of the classroom to be addressed from an inclusive approach.

Overall, this methodology allows us to work on English in a globalized, coherent and meaningful way, integrating language, play, narrative and emotion in a proposal designed specifically for the needs and motivations of my pre-school students. The methodological decisions adopted in this proposal are grounded on the theoretical framework presented, particularly in relation to storytelling, experiential learning, motivation and Universal Design for Learning applied to Early Childhood Education

3.4.6. Reward system and gamification

Within the project, different visual tools are used to facilitate the understanding of the narrative, motivate the students and make their progress tangible and exciting. Among these tools, two main resources stand out: a board for the units and an individual table called "Enchanted Chest", where the Disney Tokens that each student obtains are recorded.

- Story journey board: Group tour (See annex 1)

The Story Journey board acts as a visual representation of the group's progress throughout each story or unit. It is designed as a route divided into boxes that symbolize each unit and the sessions that each unit has. Each day, during the assembly, the names of all the students advance one square on the board, showing that the whole group is progressing at the same time.

This resource serves multiple pedagogical purposes. It helps children collectively see their progress in the story, strengthening their sense of community and teamwork. Additionally, it visually connects the storylines, making it easier to link daily activities with the overall narrative, which encourages children to participate actively in classroom interactions.

- "Enchanted chest" board: Disney tokens and individual progression

Besides the group board, the "enchanted chest" table is also used as a personal record for Disney Tokens (See annex 5). These tokens symbolize achievements and positive behaviors, depicted by enchanted castles with icons tied to each unit—such as Simba's footprint for *The Lion King*, the “Piston cup” for *Cars*, or a snowflake for *Frozen*. Its design provides instant visual feedback that is clear for all students, including those with special educational needs, in line with UDL principles. Disney tokens are given for different positive actions, both inside and outside the English classroom. These include completing activities carefully and attentively, actively participating, showing creativity, collaborating with peers, and maintaining attitudes of effort and perseverance. This system helps with intrinsic motivation and positive reinforcement, avoiding focusing on punishment. In situations of inappropriate behavior, tokens may "lose their luster" temporarily, but there is always the possibility of recovering them through positive actions, promoting self-regulation and resilience.

In addition, the accumulation of tokens allows access to rewards linked to the narrative. These rewards will be given at the end of each week. These rewards can be special mini-chapters, personalized stories for each student, special stickers, or even roles staked within the classroom dynamics. In this way, Disney Tokens integrate gamification with narrative, promoting individual motivation, group cooperation and active involvement in the project, creating an inclusive, visual and gamified pedagogical resource.

3.5. Activities

The activities proposed throughout the school year follow a common narrative and pedagogical structure. Although ten different units are presented, Unit 9 will be described in greater detail as a model of reference in the following section (3.7). The remaining units maintain the same internal organization, adapting vocabulary and narrative elements according to each Disney story.

The following tables provide an overview of each didactic unit, including their learning outcomes as well as the main challenge and the activities developed throughout the school year.

UNIT 1: THE LION KING

This unit introduces basic animal vocabulary through Simba’s journey in the savannah. Each session begins by immersing students in the story, creating curiosity and
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emotional engagement. Students participate in cooperative challenges, such as sorting animals, moving like them, and finding clues in the classroom, all connected to the narrative. Gamification and UDL support participation through simple visual, auditory, and movement activities. The Reader Challenge motivates reading and story comprehension throughout the unit.

Session Challenges: 1-Discovering the savannah and the problem; 2-Wild/farm animals' classification; 3-Move like an animal (TPR); 4-Big/small sorting challenge; 5-Animal sounds recognition; 6-Cooperative animal bingo; 7-Clue hunt in classroom; 8-Final gymkhana to find Royal Paw Print.

Learning Outcomes (L.O.)	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Understand and recognise animal vocabulary - Follow simple oral instructions related to movement and play - Produce isolated animal words in guided situations - Participate cooperatively in narrative-based challenges - Develop a positive attitude towards learning English
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UNIT 2: COCO

This unit explores family and relationships through Miguel's adventure in the Land of the Dead. Students are drawn into the story from the start, fostering motivation and comprehension. Cooperative tasks help Miguel recover his family photos, promoting communication, problem-solving, and active participation. Gamification and UDL are used subtly with games, songs, and visuals. The Reader Passport tracks reading progress and reinforces engagement with the narrative.

Sessions challenges: 1-Introduction to Miguel's family and problem; 2-Vocabulary game matching family words and images; 3-Family chant song and dance; 4-Role-play introducing family members; 5-Memory game to find missing family items; 6-Cooperative storytelling to complete family tree; 7-Clue hunt to recover items; 8-Final gymkhana to reunite Miguel with his family.

Learning Outcomes (L.O.)	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Understand and recognise basic family vocabulary - Use simple oral phrases to identify family members - Follow instructions in cooperative games related to the story - Participate in role-play or dramatizations of family situations - Develop confidence and enjoyment when communication in English
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UNIT 3: MONSTERS, INC.

This unit teaches body part vocabulary through Mike and Sully's story. Students are immersed in the narrative from the start, supporting attention and motivation. They complete cooperative tasks like creating a collaborative monster, movement games, and hands-on activities, all connected to the story. Gamification and UDL support engagement in simple ways. The Reader Challenge encourages tracking the story and practicing vocabulary.

Sessions challenges: Session Challenges: 1-Introduction to Monsters and body parts; 2-Song + movement Total Physical Response (TPR); 3-Flashcards and matching game; 4-Completing our own body; 5-Creative monster workshop with play-doh; 6-Bingo

and board game; 7-Cooperative storytelling “Our monster adventure”; 8-Final gymkhana: complete the monster.

Learning Outcomes (L.O.)	<p>Students will be able to:</p> <ul style="list-style-type: none"> -Recognise body parts vocabulary in oral and visual input - Use vocabulary to label or describe body parts in games and activities - Participate actively in group challenges - Show curiosity, engagement, and confidence in using English
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UNIT 4: FROZEN

This unit teaches winter and weather vocabulary through Elsa’s story. Students are immediately engaged in the narrative, fostering curiosity and understanding. They complete cooperative tasks like movement games, sensory exploration, and problem-solving, all tied to the story. Gamification and UDL subtly support participation with visual, auditory, and kinesthetic elements. The Reader Passport celebrates reading achievements and comprehension.

Sessions challenges: 1-Introduction to winter and Elsa’s problem; 2-Weather flashcards matching game; 3-Movement games (TPR); 4-Snow cooperative throwing game; 5-Sensory tray exploration; 6-Weather sorting activity; 7-Clue hunt to find Olaf’s missing parts; 8-Final gymkhana: rescue Olaf from the storm.

Learning Outcomes (L.O.)	<p>Students will be able to:</p> <ul style="list-style-type: none"> -Recognise and name winter vocabulary - Understand simple instructions related to seasonal contexts - Use basic vocabulary in songs and games -Participate cooperatively in narrative-based challenges - Develop positive attitudes towards using English
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UNIT 5: TOY STORY

This unit teaches toy vocabulary through Andy’s story. Students are drawn into the narrative from the beginning, promoting engagement and comprehension. Cooperative activities help Woody and Buzz recover lost toys through memory games, role-play, and construction challenges, reinforcing oral language. Gamification and UDL are applied lightly with manipulatives, songs, and visuals. The Reader Passport encourages reading tracking and participation.

Sessions challenges: 1-Introduction to Toy Story; 2-Toy realia identification; 3-“What’s missing?” memory game; 4-Toy characteristics (big/small, soft/hard); 5-Cooperative building with blocks; 6-Role-play: Toy shop; 7-Clue hunt for lost toys; 8-Final gymkhana: rescue all toys.

Learning Outcomes (L.O.)	<p>Students will be able to:</p> <ul style="list-style-type: none"> -Recognise and name common toys -Understand simple questions such as “What is this?” -Use basic structures “It’s a...”, “I have (a)...” -Participate in cooperative games and role-play -Reinforce vocabulary through manipulation and symbolic play
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UNIT 6: CARS

This unit focuses on transport vocabulary through Lightning McQueen’s story. Students are immersed in the story from the start, fostering attention and interest. Cooperative circuits and challenges help them recover the Piston Cup, connecting all learning to the narrative. Gamification and UDL support engagement subtly through movement, visuals, and games. Reader Passport activities encourage reading comprehension and vocabulary use.

Sessions challenges: 1-Introduction to mission and transport vocab; 2-Flashcard recognition/sorting (Land/air/sea); 3-Movement game: drive/fly/sail; 4-Classroom circuit obstacle; 5-Cooperative board game; 6-Role-play: transport station; 7-Clue hunt for trophy; 8-Final gymkhana: recover Piston Cup.

Learning Outcomes (L.O.)	<p>Students will be able to:</p> <ul style="list-style-type: none"> -Recognise and name common means of transport - Understand simple instructions related to movement -Use short chunks such as “It’s a plane”, “I go by bus” -Participate in cooperative activities -Reinforce vocabulary through manipulation and symbolic play
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UNIT 7: ALICE IN WONDERLAND

This unit introduces celebration and fantasy vocabulary through the Mad Hatter’s story. Students are engaged in the narrative from the beginning, promoting imagination and comprehension. Cooperative creative challenges help them find the lost hat and prepare the final celebration. Gamification and UDL support participation in simple ways. The Reader Challenge motivates reading and story engagement.

Sessions challenges: 1-Introduction to Wonderland; 2-Vocabulary flashcards; 3-TPR movement game; 4-Creative crown/hat workshop; 5-Cooperative costume corner; 6-Parade simulation; 7-Clue hunt and gymkhana: find the Mad Hatter’s lost hat.

Learning Outcomes (L.O.)	<p>Students will be able to:</p> <ul style="list-style-type: none"> -Recognise and name carnival-related vocabulary -Understand simple oral instructions supported by gestures and visuals -Produce isolated words and simple sentences in guided texts -Participate actively in cooperative activities -Develop imagination and confidence using English
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UNIT 8: TANGLED

This unit focuses not only on daily routines but also in hobbies and sequencing through Rapunzel’s story. Students are drawn into the story at the start of each session, creating curiosity and context. Cooperative activities include reconstructing Rapunzel’s routines, creative lanterns, and sequencing tasks, all linked to the narrative. Gamification and UDL support participation lightly. Reader Passport activities reinforce comprehension and engagement.

Sessions challenges: 1-Introduction to Rapunzel; 2-Morning routine circuit (TPR); 3-Creative lantern workshop; 4-Tidy-up cooperative mission; 5-Sequencing Rapunzel’s day; 6-Finishing lanterns; 7-Clue hunt + final gymkhana: Lantern night.

Learning Outcomes (L.O.)	Students will be able to: -Understand and recognise daily routine vocabulary -Understand and follow simple oral instructions -Produce short structures such as “I wake up”, “I play” -Participate cooperatively in narrative challenges - Experience English learning through emotional and sensory storytelling
UNIT 9: MOANA	
Students explore adventure, nature, and emotion vocabulary through Moana’s journey. Storytelling engages students immediately, fostering motivation and understanding. Cooperative challenges help return Te Fiti’s heart through dramatization, creative workshops, and movement activities. Gamification and UDL support participation subtly. The Reader Challenge encourages following the story and tracking progress in the Reader Passport. All resources supporting the narrative thread of unit 9, are linked on annex 6	
Sessions challenges: 1-Introduction to Moana and island; 2-TPR movement session; 3- Island nature workshop; 4-Dramatisation of emotions; 5-Boat navigation game; 6-Storytelling and clue hunt; 7-Final gymkhana: return the heart to Te Fiti.	
Learning Outcomes (L.O.)	Students will be able to: -Understand and recognise basic vocabulary related to nature and adventure -Understand and follow simple oral instructions supported by gestures - Produce short oral structures as “It’s the ocean”, “I see a boat”
UNIT 10: LILO & STITCH	
This unit focuses on summer and beach vocabulary, culminating in outdoor experiences. Students are engaged in the story at the start, promoting curiosity and motivation. Cooperative challenges restore beach harmony, reinforce vocabulary, and encourage collaboration. Gamification and UDL are used subtly through sensory play and role-play. Reader Challenge and Reader Passport moments celebrate reading progress and comprehension.	
Sessions challenges: 1-Storytelling introduction to messy beach; 2-Beach vocabulary TPR game; 3-Sensory beach corner; 4-Prepare your summer bag; 5-School trip gymkhana; 6-Review Reader Passport and celebration.	
Learning Outcomes (L.O.)	Students will be able to: -Recognise and name basic summer and beach vocabulary -Understand simple oral instructions related to beach contexts -Use isolated words and short oral chunks in guided situations -Participate cooperatively in narrative and movement-based challenges

3.6. Developed unit: Moana: Restoring Te Fiti’s heart

The following unit is presented as a practical example of how the innovation proposal can be put into practice in a real Early Childhood Education classroom. Within this project, the unit should not be understood as an isolated plan, but as a pedagogical tool that shows

how the theoretical and methodological principles previously exposed are transformed into meaningful learning experiences.

The selected unit based on Moana reflects the essential elements of the proposal in integrating storytelling, gamification, DUA, cooperative learning and emotional involvement and initial literacy within a coherent narrative framework through the story, children become active participants in a shared mission: to help Moana return the heart of Te Fiti and restore balance in Moto Nui.

Throughout the unit, repeated structures such as letters, missions, reflection routines, and visual supports provide predictability, safety, and accessibility at the same time, a variety of activities, including movement or role-play games, sensory exploration, creative workshops, and learning stations, maintain motivation and respond to different learning styles, interests, and evolutionary rhythms.

Special attention should be paid to the final sessions in which a gymkhana organized by stations allows students to review vocabulary and autonomously cooperate with their peers, make simple decisions and complete the narrative challenge together. In this way, the unit developed demonstrates the educational viability, methodological coherence and innovative value of the proposal.

Session 1: A letter from Motonui: A call for help

The session begins with a letter from Moana (See annex 7) in which she asks for help in retrieving the Heart of Te Fiti and saving Motonui. Next to it appear objects from the island to introduce vocabulary through observation and repetition. Afterwards, the students look for and identify the elements in the classroom. They also launch the Reader Passport and the fastest ones take a Reader Challenge. Finally, they complete the Daily Journal. The proposal integrates gamification and UDL principles through visual, sensory and manipulative resources.

Session 2: The hidden message of the ocean

The session begins with a damaged letter from Moana, in which words are missing and replaced by images. Students must look for the elements in the classroom, name them and complete the message. Afterwards, they participate in the cooperative game "Who am I?" to reinforce oral vocabulary. They take a short self-assessment and co-assessment, update the Reader Passport and complete the Daily Journal. The session combines gamification, movement and visual supports from the UDL approach.

Session 3: building Motonui Island

The session opens with a page from Moana's diary about the importance of protecting her island. Next, the students create their own version of Motonui in pairs with manipulative materials, using English vocabulary. Then, they carry out a brief motor activity and a self-evaluation and co-evaluation. The fastest complete a Reader Challenge. To close, they make the Daily Journal and update the Reader Passport. The session combines creativity, play and active learning.

Session 4: Brave explorers of the ocean

The session begins with a letter and a kamishibai about Moana's journey (See annex 8). Then, in small groups, students overcome challenges with sensory materials from the ocean: finding, naming, classifying, and transporting objects. During the activity, a self-evaluation and co-evaluation is carried out (See annex 9). Finally, they complete the Daily Journal. The proposal integrates gamification, cooperation and sensory exploration from the UDL.

Session 5: Moana's island training corners

The session begins with an adventure article (See annex 10) in which Moana proposes training prior to the final mission. The classroom is organized into corners with motor circuits, initial writing activities, sensory exploration and mathematical challenges. The fastest ones take a Reader Challenge. At the end, students complete a self-assessment and co-assessment, update the Reader Passport and complete the Daily Journal. The session encourages autonomy, motivation and multiple forms of participation.

Sessions 6 and 7: Let's return TeFiti's heart

The final session begins with a letter from Moana and a brief caption about Te Fiti, where it is reminded that the heart is still missing and that the students must help complete the mission. Then, they look for numbered clues hidden around the classroom that serve to present the stations through visual aids and demonstrations.

Then, in pairs, they carry out a cooperative gymkhana (See annex 11 for printable resources) with corners to review the vocabulary worked on: wave tracing, sand writing, light table, word construction, mime (Who am I?), puzzles, guided navigation, memory and sensory search. Each couple can choose the order of the corners according to their interests and pace of work. In each challenge they must use vocabulary orally

and, once completed, it is the teacher who reviews the activity and gives the go-ahead to move on to the next corner, giving them a piece of the Heart of Te Fiti.



Flexible organization favors differentiated learning, since it is not necessary to complete all the stations, but at least six, while those who finish earlier can explore additional challenges. In the second session they continue from the pending corner and, finally, the whole class participates in the final station, where they join the pieces obtained to reconstruct together the Heart of Te Fiti, close the narrative and celebrate the achievement. To finish, they make a brief oral reflection and complete the final diary of the unit. The proposal promotes autonomy, cooperation, gamification and DUC principles.

3.7. Application Timeline

To ensure organizational coherence and temporal distribution, the following timeline presents how the units are structured throughout the academic year. The sequencing takes into account the Galician School calendar and seasonal contextualization of each story.

The innovation proposal is developed over a full school year, with a total of 70 sessions, considering the holidays and non-teaching days established in the school calendar proposed by the Xunta de Galicia for the 2025-26 academic year in Early Childhood Education.

DISNEY STORY	SESSIONS
<p>Lion King (1994)</p> 	<p>9th ,12th , 16th ,19th , 23rd ,26th , 30th September</p>
<p>Coco (2017)</p> 	<p>3rd ,7th,10th , 14th , 17th , 21st ,24th , 28th October</p>
<p>Monsters Inc. (2001)</p> 	<p>4th ,7th , 11th ,14th , 18th , 21st , 25th , 28th November</p>

Frozen (2013)		2 nd 5 th , 9 th , 12 th , 16 th , 19 th December
Toy Story (1996)		9 th , 13 th , 16 th , 20 th , 23 rd , 27 th January
Cars (2006)		3 rd , 6 th , 10 th , 13 th , 20 th , 24 th February
Alice in Wonderland (1954)		3 rd , 6 th , 10 th , 13 th , 17 th , 20 th , 24 th March
Tangled (2011)		7 th , 10 th , 14 th , 17 th , 21 st , 24 th , 28 th April
Moana (2016)		5 th , 8 th , 12 th , 15 th , 19 th , 22 nd , 26 th May
Lilo & Stitch (2002)		2 nd , 5 th , 9 th , 12 th , 16 th June

Dates for English lessons based on Galician school calendar

The target class has two weekly 45 minute sessions of English, which, to make it a little more realistic, the English lessons take place twice a week, on Tuesday and Fridays.

The number of sessions per unit may vary depending on the story and the time of the school year. Some units are developed in six sessions, while others are developed in 8 sessions, taking into account specific periods such as December and January, when school calendar y affected by Christmas holidays.

Despite the variation in the number of sessions, all units follow the same internal structure: an initial session in which the narrative problem is introduced, several intermediate sessions focused on cooperative challenges and language development, and a final session dedicated to the resolution of the mission through a gymkhana or cooperative search activity.

3.8. Evaluation of the proposal

Evaluation in this project for students is understood as a continuous, reflective and formative process. It not only focuses on students' learning outcomes, but also on emotional experience, cooperative development and the effectiveness of the proposal itself. In this section we find the different aspects of the evaluation of the project and who these evaluations are aimed at:

3.8.1. Evaluation of student progress and achievement throughout the project

The daily journal (See annex 12) is proposed as a visual and manipulative instrument to monitor the learning process. After each session, the student will place a symbolic sticker related to the content worked on (for example, a character from Toy Story in a session of that unit). This diary does not have a qualifying evaluative function, but rather a motivating and metacognitive one, allowing the child to visualize his progress and anticipate progress within the story. Its design is simple, with a lot of visual support and minimal written load, adapted to all students in this class.

Additionally, at the beginning of the project, each student will personalise the cover of their own daily journal according to their interests, preferences and favourite elements (colours, characters, drawings, etc...). This initial activity is designed to reinforce the sense of ownership and emotional connection with the material, helping children perceive the diary as something meaningful and personal. In this way, students are positioned as the protagonists of their own learning process from the first session, increasing their motivation, engagement and sense of belonging with the project.

Additionally, the daily journal is completed at the end of every session as a closing routine. This moment allows students to reflect on their experience in a simple and guided way. In each entry, children indicate how they felt during the session using visual emotional supports, identify the activity they liked the most (such as a game, a song, the story, new words), and recall one key word learned during the session. Finally, they place the corresponding sticker (the same is placed on the "Story Journey Board")

In addition, students have an end-of-unit journal. In this diary, the evaluation of the students will be made at the end of each unit, it will not focus on the acquisition of the contents, but on the emotional and social self-evaluation of the process. A small end-of-unit diary adapted to the Early Childhood Education stage will be used, based on visual supports and guided questions such as: "How have I felt during the story (emotional faces)"; "How I have worked with my group"; "What activity did I like the most?"

Within the project, self-assessment and group assessment instruments adapted to the maturation level of the students are used, with the aim of encouraging reflection on their own learning and the development of social skills in a playful and accessible context (See annex 9).

The self-assessment is carried out through a visual template in target format, in which students assess different aspects of their participation in the session, such as the effort made, active listening, the use of English and what they have learned. This format allows for a gradual and intuitive assessment, making it easier for students to express how they have felt and how they perceive their own performance without the need to resort to complex written instruments. In addition, metacognition is favored from an early age, promoting awareness of the learning process itself.

On the other hand, the group evaluation is carried out using a simple template based on the assignment of stars, where each member of the group reflects individually on their performance in cooperative activities. Aspects such as peer listening, the use of English, mutual help and collective effort are valued. This dynamic is carried out in a guided way in order to build a positive climate in the classroom.

Both instruments are integrated into the gamification approach as it connects with the Disney Token System (Enchanted Chest). In this way, individual and group reflection not only allows us to become aware of learning, but is also linked to positive effort, since the attitudes and behaviors valued can translate into the obtention and collection of tokens.

Together, these resources favor a continuous, formative and inclusive evaluation, aligned with the principles of UDL, by offering multiple forms of participation, expression and motivation, adapted to the characteristics of the children and the narrative approach of the project.

3.8.2. Tutor teacher assessment of the project

To assess the real implementation of the proposal, an external observation chart has been designed for the tutor teacher (See annex 13). This evaluation sheet facilitates the analysis of methodological coherence, linguistic scaffolding, classroom management, and alignment with the principles of storytelling, CLIL and UDL. The instrument is formative in nature and aims to reflect on the effectiveness of the intervention and identify strengths and areas for improvement. After the observation, a brief meeting between the tutor teacher and the student teacher will be held to discuss the results of the evaluation, elect on the implementation of the proposal and identify possible improvements. This feedback process reinforces the formative nature of the instrument and supports the professional development of the teacher.

After the implementation of the session, the tutor teacher completed the observation chart. The qualitative feedback provided highlighted several strengths of the proposal. In particular, the overall coherence between storytelling, activities and vocabulary was positively evaluated, as well as the effective integration of CLIL principles and the use of gamification and cooperative learning to increase students' motivation and engagement. The classroom climate and the use of visual scaffolding and gestures were also considered appropriate for supporting comprehension in 5-year-old learners. Regarding areas for improvement, the tutor suggested further attention to time management during certain activities.

Finally, the pedagogical recommendations emphasised the importance of maintaining a clear narrative structure throughout all sessions and continuing to make learning outcomes visible using visual and symbolic tools such as stickers, diaries and cooperative rewards. Overall, the feedback confirmed the pedagogical consistency and potential effectiveness of the proposal.

3.8.3. Evaluation of the project itself

Finally, an evaluation of the project itself is carried out with the aim of analysing its overall impact on the teaching-learning process. This evaluation is based on different instruments and procedures designed to collect relevant information about the implementation of the proposal. These include the teacher's observation, the analysis of the student's participation and involvement, and the use of the different assessment tools

developed throughout the project, such as the session diary and the end-of-unit self-assessment.

Although the proposal has not yet been fully implemented as a long-term intervention, its design and evaluation have been enriched by the valuable evidence collected during the teaching internship period. This evidence includes systematic classroom observations, reflective notes on teaching, and informal conversations with the mentor teacher about children's engagement, classroom dynamics, and how they respond to visual and play-based methodologies.

These resources highlighted very important aspects that were taken into account in the final design of the project. First, young students showed greater enthusiasm and participation when activities were presented through meaningful stories, games, and characters. In addition, visual supports and predictable routines were found to be especially helpful in facilitating understanding, fostering autonomy, and reinforcing emotional safety. Finally, cooperative tasks and moments of guided reflection contributed positively to the good classroom atmosphere and social interaction.

For this reason, even without a complete implementation, the project has been configured based on real educational observations and professional reflections, which supports its pedagogical importance, its viability and its adaptation to the needs of the students of Early childhood education.

Finally, the external evaluation carried out by the tutor teacher through the observation chart provides a complementary perspective on the methodological coherence, classroom management, and alignment with the principles of storytelling, CLIL and UDL.

In addition, the tutor teacher provided qualitative feedback based on classroom observation during the implementation of the sessions. According to these observations, students showed high levels of engagement during most of the activities and responded positively when visual materials and real objects were used. It was also noted that some learners were more willing to repeat English vocabulary and participate orally during game-based tasks compared to more traditional activities. The use of the storytelling context was considered helpful in maintaining attention, although, as expected at this age, some students required frequent reminders and additional support to stay focused

The evaluation also considers possible limitations related to the implementation of the projects, such as time constraints, adaptation to new methodologies, or contextual factors that may influence its development. In this specific proposal, time constraints are mainly related to the limited duration of each session within the pre-primary timetable, which may restrict the depth of some storytelling and reflection activities. In addition, the adaptation to CLIL methodology may require additional teacher support, especially in terms of maintaining consistent English input while ensuring comprehension for 5-year-old learners. Finally, contextual factors such as varying levels of prior exposure to English and differences in attention span within the group may also influence the pace and effectiveness of the activities.

CONCLUSIONS

The main objective of this project was to design and analyze an innovative proposal for teaching English in Early Childhood Education through storytelling, gamification and a visual and narrative approach based on Disney stories. The proposal aimed to create a meaningful, motivating and inclusive learning environment adapted to the characteristics and needs of 5-year-old students.

Although the implementation of the project was partial, as only two sessions could be carried out in the classroom, these provided valuable insights into its educational potential. During these sessions, a high level of motivation and participation was observed among the students. The use of stories, visual support and manipulative materials contributed to capturing their attention and facilitating their understanding, which is especially relevant at this developmental stage, where learning is closely linked to experience, play and emotion.

In addition, the narrative structure of the project and the use of symbolic elements helped to create a coherent and engaging learning environment. Students were able to connect with the story and actively participate in the proposed activities, which reinforces the idea that storytelling can be an effective tool for promoting meaningful learning in foreign language education. Similarly, cooperative activities encouraged interaction among students and supported the development of social and emotional skills, such as helping others, sharing and working together towards a common goal.

However, some limitations were also identified during the implementation process. As the project was not introduced from the beginning of the school year, part of the session

had to be dedicated to explaining the new dynamics and routines. This initial adaptation period reduced the time available for the development of the planned activities. In addition, the limited number of sessions carried out made it difficult to fully assess the long-term impact of the proposal.

Despite these limitations, the results suggest that the project is viable and appropriate for Early Childhood Education context. Its visual, narrative and participatory nature makes it especially suitable for young learners, as it aligns with their developmental characteristics and promotes active involvement in the learning process.

For future implementation, it would be advisable to apply the project from the beginning of the school year or semester, allowing students to gradually become familiar with the methodology and the narrative structure. This would facilitate a better integration of routines and a deeper development of the different teaching units. Furthermore, extending the duration of the implementation would make it possible to obtain more consistent data and to evaluate the impact of the proposal more accurately.

In conclusion, this project highlights the potential of storytelling and gamification as effective methodological approaches for teaching English in Early Childhood Education. By combining narrative, play, emotion and interaction, it is possible to create meaningful, inclusive and motivating learning experiences that respond to the needs and interests of young learners.

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ANNEXES

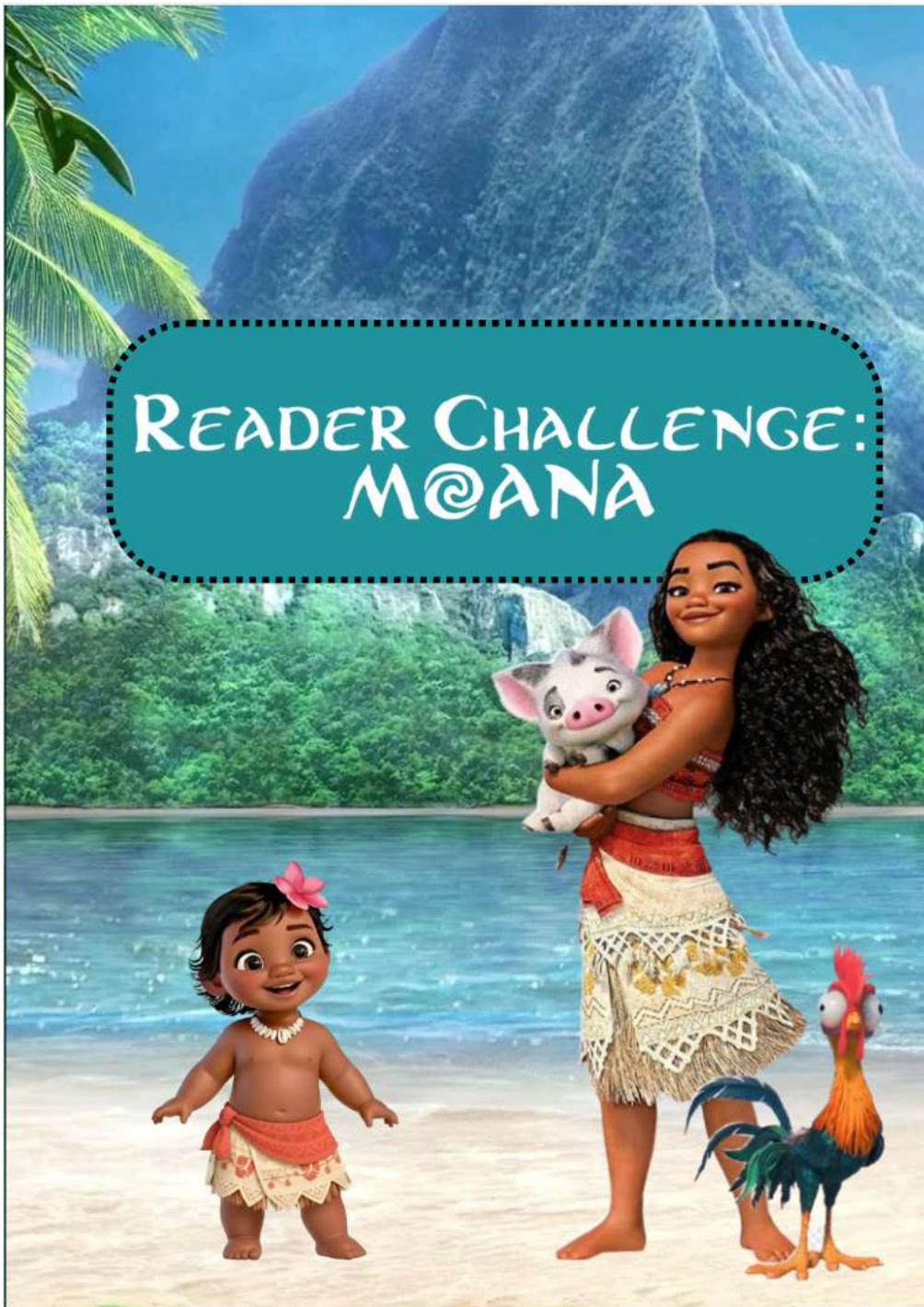
ANNEX 1: STORY JOURNEY BOARDS: GROUP TOUR



ANNEX 2: CREATING OUR MOTONUI ISLAND (UDL activity (different levels))

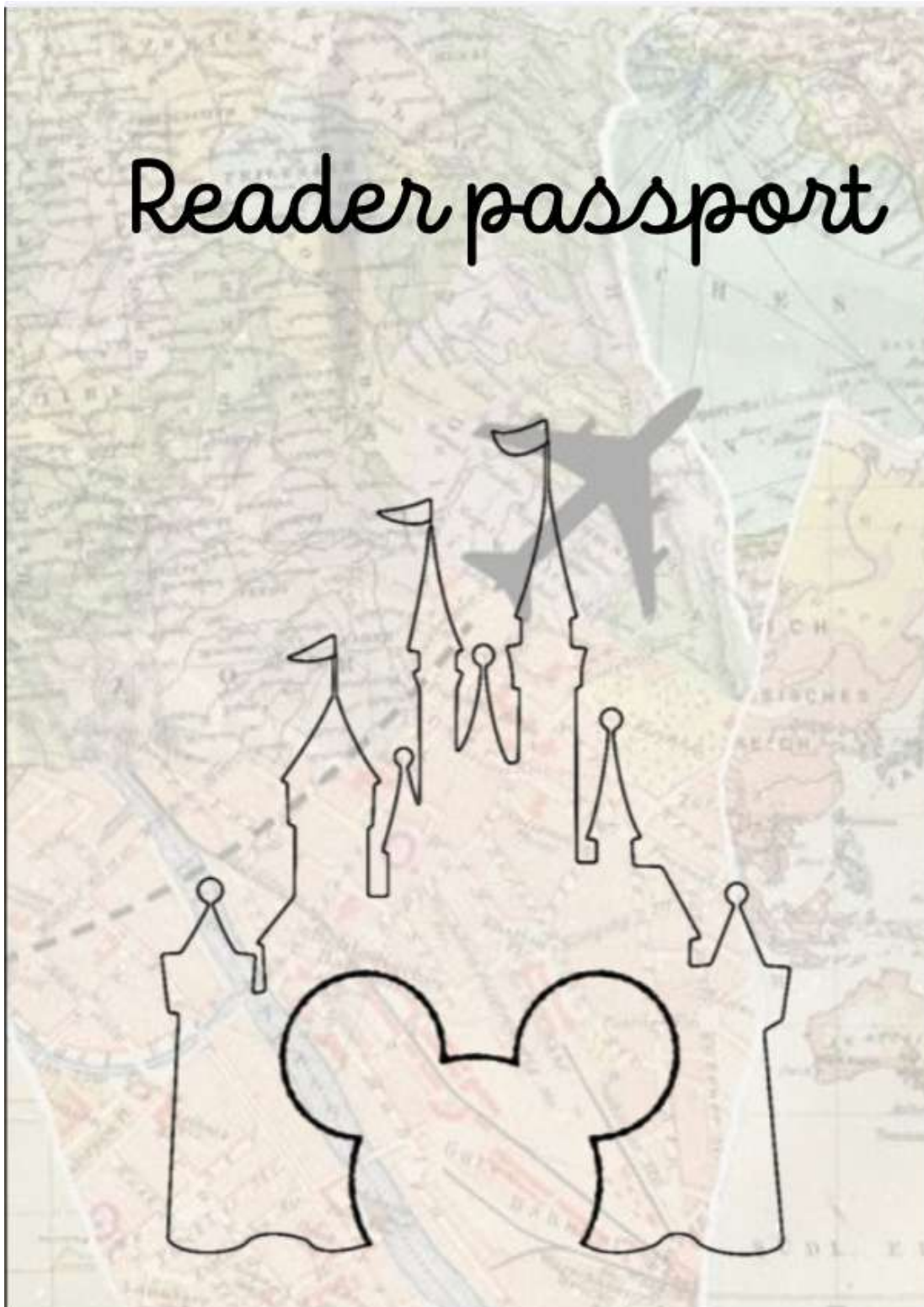
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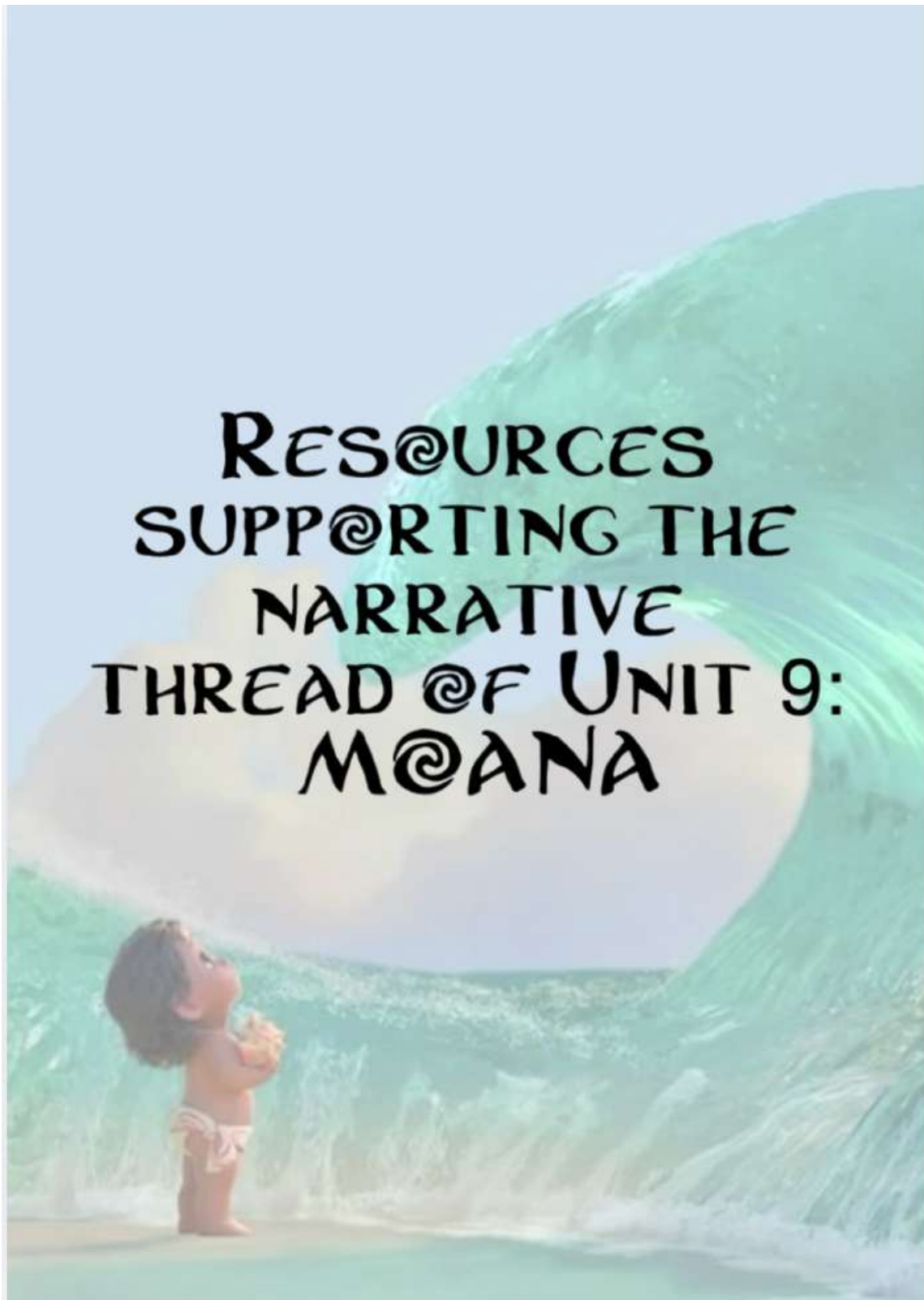
ANNEX 4: READER PASSPORT



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ANNEX 5: ENCHANTED CHEST: EMPTY AND COMPLETED VERSION (CARS)





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ANNEX 7: LETTER FROM SESSION 1

Hello, explorers!

My name is Moana. I live on an island called Motunui.

My island is very beautiful. We have the ocean, trees, animals and our people. I love my home very much.

But... something is wrong.

The ocean is changing.

The plants are not growing well.

The fish are disappearing.

I am very worried.

The heart of Te Fiti is missing... and without it, my island is in danger.

I want to help my people, but I cannot do it alone.

I need brave explorers.

I need you.

Will you help me find the heart of Te Fiti? Will you help me save my island?

Together, we will explore, learn new words, and complete missions.

You are now part of my crew.

Let's start our adventure!

With hope,

Moana


ANNEX 8: KAMISHIBAI SESSION 4























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ANNEX 9: SELF AND GROUP ASSESSMENT

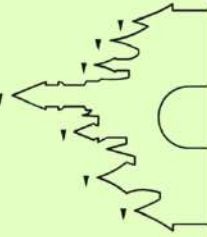
GROUP-ASSESSMENT




NAME:

	LISTEN EACH OTHER				
	USE ENGLISH WORDS				
	HELP EACH OTHER				
	DID OUR BEST				




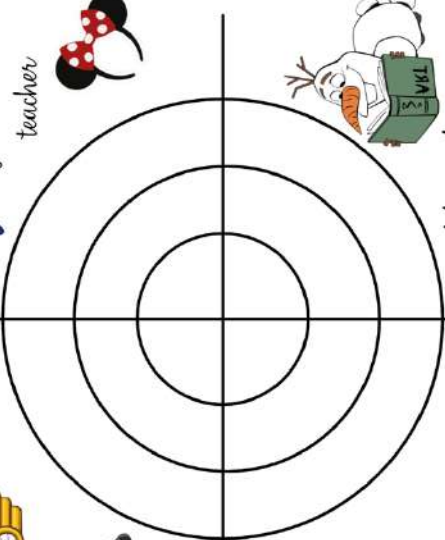



How many tokens did I had today?




SELF-ASSESSMENT



NAME:

	I tried my best		I listened friends and teacher
			
		I used English words	

How many tokens did I had today?



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THE OCEAN CHRONICLE

SPECIAL EDITION – MOTUNUI EXPEDITION REPORT

Issue No. 32

19 MAY 2026

Price: \$1.99



MOANA'S OCEAN JOURNEY

Far away in the ocean, Moana is travelling again. She sails from island to island near Motunui. The sea is calm and the sun is bright.

A new important mission

Now, Moana has an important message. She is looking for more brave explorers to help her. The heart of Te Fiti is still missing, and it must be returned.

For this reason, she has called special training tests.

These tests are taking place at the school Sonrisas y Lágrimas, on Arousa Island (Galicia, Spain).

What Moana has done

Moana has been exploring the islands. She has seen **turtles** swimming in the **sea** and **crabs** walking on the **sand**. She has also found **shells**, **flowers** and **coconuts** near the beach. Moana looks carefully and learns from everything she sees.

What Will Happen Next

Moana and the explorers will soon complete new challenges together. They must get ready for the final mission. The ocean is waiting... and the adventure is almost over. The ocean is ready... and Moana is ready too.



You can do it. Just like a true hero!

Brave hearts never give up.



THE OCEAN NEEDS HEROES LIKE YOU!

SPOT 1:
Wave tracing

Students trace different shapes and words using markers on laminated cards.

Spot 2:
Sandwriting

Children use sand tray to write simple vocabulary words. They can copy the words from a visual card

SPOT 3:
Ocean puzzle

Students complete a small puzzle of Moana's island or an ocean scene. Once finished, they say the vocabulary words they can identify using "I can see..."






SPOT 4:
Boat navigation

Students will have to follow a hoop path to reach an object related to the unit. The students will be guided by the pair with words such as go, left, right (they will be placed on the floor so that they know where to go or how to say it). When they finish the path and reach that object, they must say what object they have reached.





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ANNEX 12: DAILY JOURNAL (MOANA UNIT EXAMPLE):

How do I feel today?

		
HAPPY	SAD	ANGRY
		
TIRED	SHY	


Today I learned...

	
A STORY	A SONG
	
A WORD	A GAME

Magic Word (From word bank)

→ _____

Today's sticker



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ANNEX 13: OBSERVATION CHART DESIGNED FOR THE TUTOR TEACHER

TFG: “Happily ever after...: Disney tales of magic in pre-primary education”

Unidad:

Sesión nº:

PLANIFICACIÓN Y COHERENCIA DIDÁCTICA				
Ítem	Excelente	Adecuado	En proceso	Observaciones
La sesión responde a los objetivos planteados en la unidad.				
Existe coherencia entre narrativa, actividades y vocabulario				
La estructura de la sesión es clara (Inicio-nudo-desenlace)				
Se integra adecuadamente el enfoque CLIL				
METODOLOGÍA Y ENFOQUE PEDAGÓGICO				
Ítem	Excelente	Adecuado	En proceso	Observaciones
Se aplica el storytelling como eje central				
Se promueve el aprendizaje experiencial				
Se incluyen elementos de gamificación (misión, reto, cooperación)				
Se respetan los principios del DUA				
Se favorece el aprendizaje cooperativo				
USO DE LA LENGUA INGLESA				
Ítem	Excelente	Adecuado	En proceso	Observaciones
El input en inglés es claro, comprensible y contextualizado				
Uso adecuado de gestos y apoyo visual (scaffolding)				
Se fomenta la participación oral del alumnado				
Se adapta el nivel lingüístico a la etapa (5 años)				
GESTIÓN DEL AULA				

Ítem	Excelente	Adecuado	En proceso	Observaciones
Clima emocional positivo y seguro				
Gestión adecuada del tiempo				
Atención a la diversidad				
Capacidad de mantener la motivación				
RECURSOS Y MATERIALES				
Ítem	Excelente	Adecuado	En proceso	Observaciones
Uso adecuado de materiales visuales y manipulativos				
Integración del espacio del aula en la narrativa				
Coherencia entre materiales y objetivos				
EVALUACIÓN Y CIERRE DE LA SESIÓN				
Ítem	Excelente	Adecuado	En proceso	Observaciones
Se realiza un cierre narrativo significativo				
Se refuerza el logro cooperativo del grupo				
Se hace visible el aprendizaje (diario, sticker, reto lecto...)				

VALORACIÓN GLOBAL

- Fortalezas de la sesión:

- Aspectos de mejora:

-Recomendaciones pedagógicas:
