

CONCEPTUAL REVIEW ARTICLE

Traditional Motor Stories as a Didactic Tool in Primary Education

 Nieves Gómez López¹

¹University of Almería

RESUMEN (Spanish)

Este artículo de investigación surge a partir de la idea de entrelazar la literatura y la actividad física en el ámbito educativo, en este caso en Educación Primaria.

¿Sería posible esto? ¿Cómo y de qué manera pueden relacionarse?

Pues no solo es posible, sino que resulta necesario para realizar conexiones directas entre el mundo literario y el de la actividad física y corporal, incluso creando una posible relación entre el género novelesco y la expresión física, entre la literatura y el movimiento. A través de este enfoque, se muestran los cuentos motores como una herramienta didáctica efectiva para fomentar tanto el desarrollo físico como el cognitivo de los estudiantes, combinando elementos narrativos y movimientos corporales, potenciando de esa manera la creatividad, comprensión y el bienestar físico, enriqueciendo además un aprendizaje significativo.

Cuando los discentes escuchan y participan en un cuento motor, no solo siguen la narración pasivamente, sino que se convierten en protagonistas activos de la historia que se desarrolla en su mente. Este tipo de cuento permite que el alumnado visualice las escenas y, mediante el proceso, expresen libremente sus emociones y sentimientos, a la vez que libera su energía de manera controlada y estructurada. Así, el cuento motor se convierte en una experiencia liberadora que fomenta la imaginación mientras el niño se relaciona con su entorno y consigo mismo.

Los objetivos del trabajo son, pues, los siguientes: (i) Trabajar la interdisciplinariedad, concretamente la literatura y la actividad física, (ii) conocer y comprender los intereses y expectativas del alumnado en relación con los cuentos tradicionales; y (iii) analizar la influencia de los cuentos motores como un recurso didáctico para potenciar la práctica deportiva y corporal del alumnado de Educación Primaria a través del género literario.

PALABRAS CLAVE

Cuento motor;
actividad física;
herramienta didáctica;
literatura;
interdisciplinariedad

ABSTRACT (English)

This research article arises from the idea of intertwining literature and physical activity in the educational field specifically in Primary Education.

Is this possible? How and in what ways can they be related?

It is not only possible but necessary to establish direct connections between the literary world and physical and bodily activity, even creating a potential relationship between the novel as a genre and physical expression, between literature and movement. Through this approach, motor stories are presented as an effective teaching tool to promote both the physical and cognitive development of students, combining narrative elements and body movements, thereby enhancing creativity, understanding, and physical well-being, while also enriching meaningful learning.

When students listen to and participate in a motor story, they do not merely passively follow the narration; they become active protagonists of the story unfolding in their minds. This type of story allows students to visualize the scenes and, through the process, express their emotions and feelings freely, while releasing their energy in a controlled and structured manner. Thus, the motor story becomes a liberating experience that encourages imagination while the child connects with their environment and themselves.

The objectives are: (i) To work on interdisciplinarity, specifically literature and physical activity; (ii) to know and understand the interests and expectations of students in relation to traditional stories; and (iii) to analyze the influence of motor stories as a didactic resource to enhance the sports and physical practice of Primary Education students through the literary genre.

KEYWORDS

Motor story; physical
activity; didactic tool;
literature;
interdisciplinarity

1. Introduction

The motor story can be used with children at very early ages, as it is a didactic tool that addresses several needs, such as enhancing cooperative work, imagination, and creativity. García and Pérez (2010) believe that a good way to educate and teach is by using the motor story, as it is stimulating and motivating for students, encouraging the development of basic life skills and helping them understand and process emotions and feelings. Moreover, it fosters cognitive, emotional-social development and increases moral values such as respect for others and for oneself.

According to Villegas and García (2010), starting from a motor story, an imaginary scenario can be projected in which students participate together and, through motor activity, interpret the characters of the story, promoting reading and reading comprehension. This allows them to create and write their own motor stories in groups and share them in different sessions with others. In fact, in theater or dramatization, work is done on developing basic psychomotor elements and, coordinative motor qualities, among others (Iglesia, 2008).

On the other hand, Otones (2013) argues that it is crucial to introduce motor stories as a resource in educational centers, considering a number of factors such as the design, creation, and execution of these stories. Therefore, a series of factors must be defined both before and during the storytelling process, such as planning, rehearsal, and available space.

Following Seves (2016), the characteristics of motor stories are presented as follows: The teacher must be familiar with the story to provide the necessary and appropriate materials for carrying out the activity. These stories should follow a structure according to the educational level and stage. Once the motor story ends, the contents worked on are analyzed and questions about the characters are posed through brainstorming or other types of dynamics depending on the activity.

Moreover, stories, tales, fables, and narratives that are part of children's literature are fundamental resources in the educational field (Tabernero, Aliseda, and Daniel, 2016) and promote the development of language in addition to vocal expression, becoming very enriching educational materials.

2. Traditional Tales

According to Pedrosa's (2000) definition, "a traditional tale is a narrative, anonymous, and fictional story passed down orally from generation to generation within the same community or between different communities." Its essential characteristics according to Pedrosa (2000) are:

-Oral style: simplicity, naturalness, and colloquialism in its lexical register; the ritualized nature of its formulaic structure (characterized by clichés at the beginning and end, repetitions, etc.); and the use of expressive resources typical of oral discourse (dialogue, emphasis, etc.).

-Variability: each reproduction of the same tale results in different versions, even if its narrators belong to the same group or family.

-Migratoriness: tales of the same type are often known by different peoples and have been objects of cultural exchange between peoples in contact since ancient times (like myths, legends, songs, ballads, etc.). Indeed, tales have been traditionally transmitted within a single community and between different communities for centuries, mixing, contaminating, and overlapping with previous layers, forming, in each place, a repertoire partly connected with the surrounding environment and partly shaped by its own specific features.

The migration of tales is a phenomenon closely linked to processes of migration, contact, and the mixing of peoples or groups from different communities. Today, it is possible to trace families and branches of the same story motifs spread over vast geographical areas. For example, one can speak of an Indo-European storytelling tradition that shares partially coincident elements across traditions from the Middle East to Great Britain, Spain, Portugal, and all English-speaking (such as the United States) and Spanish-speaking countries (all of Latin America). One can also speak of Semitic, Chinese, Japanese storytelling traditions, and similarly, Germanic, Spanish, Italian, and, on a more specific level, Basque, Galician, Catalan, Andalusian storytelling, or of a particular region or town. In all these traditions, a common multicultural foundation and a specifically local dimension coexist inevitably:

- Temporal and geographical ambiguity: traditional tales often begin with formulas like "Once upon a time... in a faraway land...". This ambiguity sets them apart from myths and legends, which are typically situated in proto-historical or historical times and in places known or related to the community transmitting them.

- Symbolism: the characters in traditional tales are not depicted as individuals with their own psychology, but rather as symbols or archetypes that embody and represent moral values (good or evil), family relationships (parents, children, siblings, lovers, suitors, etc.), social classes and tensions (poor people aspiring to marry rich ones, servants becoming kings), animals, and natural elements depicted in a stereotypical way, etc.

- Entertainment: the tale plays a primary role in leisure and amusement within society, especially among children.

- Endocultural and socializing function: traditional tales often contain a moral lesson or a message of sociocultural affirmation or reinforcement, more or less explicitly. Since ancient times, tales have played a basic role in transmitting human knowledge and culture.

- Pedagogical purpose of traditional tales: Charles Perrault, a key editor of these tales, stated that tales should convey "a commendable and instructive morality. Virtue is always rewarded, and vice is punished. They aim to show the advantages of being honest, patient, discreet, hard-working, and obedient, and the consequences for those who are not."

Numerous critics have interpreted, in any case, that fairy tales are a means of transmitting knowledge and social norms, but also of expressing ways of transgressing them.

- A relatively common phenomenon has been the adaptation and manipulation that certain authors or groups have made of the ideological and moral content of various folk tales, with the goal of aligning them with their own ideological views.

Several critics, such as Rodari (2006), have rejected as disturbing and distorting the alteration of the meanings of tales in order to achieve specific moralizing or didactic applications. And others, such as Bruno Bettelheim (1976), have pointed out that the enculturating and socializing contents of fairy tales are only one of the dimensions of their multidirectional capacity to explain and interpret reality, which would have not only a conscious and intentional dimension, but also a subconscious and unintentional one.

In general, the traditional tale is one of the most powerful tools for developing children's imagination and creativity, since it recreates fictional situations that can be interpreted by any individual, regardless of their abilities. In addition, the tale, as an educational resource, promotes socialization, content learning, and self-knowledge (Pérez et al., 2013). All these characteristics remain in its CM variant. This is a type of symbolic play that allows teachers to develop and refine basic motor skills.

Here is the classification of traditional tales by Gómez (2001):

Classification (Gómez, 2001)

GUIDE TO THE TALE	
1. Animal tales.	a) Wild animals. b) Wild and domestic animals. a) Humans and animals.
1.1. Marvelous tales.	
2. Tales of the fool or the simpleton.	
3. Moral tales.	
4. Religious tales.	a. Clergy. b. Issues of faith.
5. Tales that demonstrate human ingenuity.	
6. Tales of marriage.	a. Faithful wife. b. Unfaithful wife.

Creating this classification, Nieves Gómez has based it on the previous classifications made by the researchers Aarne-Thompson, who developed a classification system for fables or fairy tales. The first edition was the work of the Finnish folklorist Antti Aarne, published in 1910. In 1928, the American folklorist Stith Thompson expanded and completed it, renaming it Aarne-Thompson (AT or AaTH) in its later 1961 version. In 2004, Hans-Jörg Uther continued the work, and it became known as the Aarne-Thompson-Uther or ATU system.

3. The Motor Story

According to Nicolás and Alonso (2021), the motor story can promote the integral development of people, being a methodological tool in the bilingual early childhood classroom. Their approach combines storytelling with motor activities, allowing young children to stimulate not only their imagination but also their bodies and motor skills. Through play in the bilingual preschool classroom, the motor story becomes a methodology that not only enhances children's creativity and imagination in the classroom, but also facilitate the development of fundamental skills in various areas. Students can playfully experience emotions, social interactions, and problem-solving, fostering a learning environment that supports their physical and emotional well-being. The story, combined with physical activity, encourages children to immerse themselves in a narrative context, which not only enriches their reading comprehension but also gives them the opportunity to experience the story in a more lived and sensory way (Ruiz Omeñaca, 2011).

The main benefits of the motor story in the early childhood classroom are:

- Development of basic motor skills: through play and movement, children improve their coordination, balance, and both gross and fine motor skills.
- Stimulation of imagination and creativity: storytelling and the opportunity to act out the characters encourage creativity, allowing children to express themselves in new ways.
- Emotional and social development: children can explore emotions and social situations through the characters and events in the story, learning to relate to their peers and manage their feelings.
- Encouragement of teamwork: motor story activities often require children to work together, improving their skills in collaboration, listening, and respect.
- Facilitation of public expression: as children interact with others, they learn to express themselves effectively, both verbally and through body language.

On the other hand, when creating a motor story, several points must be taken into account:

- All stories reinforce the ability to imagine (Rodari, 2006).
- Before carrying out the motor story, the teacher should work with the students on how to create a story. First, it would be useful to teach the students the words they will most frequently work with in the story and assign a representation that is consistent for everyone. It is important to teach students to experience a motor story as a different and

enjoyable activity. Secondly, the story should be told in a dynamic and fun way. It is not enough to just read it and perform a few gestures; you need to live the story. If you do not believe in it, the children will not believe in it either, and as a result, they will not live it. According to Ventura and Durán (2008), stories give students a special view of the world around them.

- It is advisable, for example, to highlight words in bold in order to work on psychomotor expression. In this way, when we reach a word in bold, the teacher should emphasize the gesture in question even more, so that it is clearly noticeable what the students should perform at that moment.”
- It would be beneficial to dress the students with the necessary costumes at the beginning of the story.
- The execution of the tasks is characterized by giving the students the materials they will use and explaining the way to execute the most characteristic movements, while allowing for free exploration and guided discovery, although the specific objectives to be achieved are not disclosed.

4. Design and Methodology: Didactic Application for Primary Education through a Bilingual Workshop

There are further studies and research experiences on motor stories in the Early Childhood Education stage, such as the one carried out by Vargas-Vitoria et al. (2023), which follows an experimental study protocol to evaluate the effects of an intervention that combines movement + storytelling on fundamental motor skills, language development, and physical activity levels in children aged 3 to 6. The study analyzes and compares the effects of the combined movement and storytelling intervention (CMSI) on fundamental motor skills (locomotor skills and object control), language development (language comprehension, language expression, vocabulary, and language description), and physical activity levels (low intensity, moderate-to-vigorous intensity, and sedentary behavior).

Nevertheless, we have chosen Primary Education to investigate, through classroom experience, the feasibility and educational benefits of motor stories, knowing that fewer studies have been conducted at these ages. We begin from a learning situation, understood as a specific teaching-learning scenario designed for students to develop competencies and acquire specific knowledge. We have designed a workshop aimed at the third cycle of Bilingual Primary Education, specifically for 5th-grade students, which has been carried out in a public and bilingual school in the province of Almería. This educational workshop proposes interdisciplinary work on the traditional story and the motor story, characterized by research, guided discovery learning and teamwork. The workshop technique has been studied, researched, and successfully developed in our view by López (1999), although previously Sánchez and Rincón (1985) also carried out a theoretical-practical study of the language and literature workshop for secondary education, which should not be overlooked. And more recently, López Flamarique, M., Aznárez Mauleón, M., & García del Real, I. (2023). What is invariable or specific about the workshop is that it responds to concrete and precise expressive needs and realities,

although it has a globalizing conception because it affects the entire educational process: it implies a specific way of guiding the class and a considerable change in the role of the teacher.

What is variable in a workshop are the characteristics of the reality to be created and the applicable working technique. In workshops, the teacher is a guide: they help, discuss, explain what is essential, or answer the students' questions. In workshops, the students start from their individual basic knowledge or training and become creators, learners, readers, speakers, etc., seeking references to learn, not to judge or criticize initially. The teacher-student relationship changes: through the workshops, it becomes closer, more personal, which usually leads to better integration among the students themselves. As a result, the teaching-learning outcomes of these workshops are often optimal or positive (personal well-being leads to satisfactory work and results).

Workshops are artisanal, manual in their most elementary sense because they guide us in a specific direction, opposite to the mass production or manufacturing chain. They narrow the work and materialize it, as opposed to intellectual products. Furthermore, they reinforce creativity, personal and group discovery: they capture the sensitivity and emotions of the students, they are motivating. They are an alternative to the existing educational demotivation and tedium, being an enjoyable, participatory, and conversational way that ensures students learn with pleasure and thus progress in the subject.

Theoretical knowledge is not excluded. Rather, it is transformed into something theoretical-practical and contextualized in social life without ceasing to belong to the school curriculum. In other words, the content is learned inductively. They are a means (within a process, an academic year, or a cycle) for the formation of individuals, not an end. Workshops have objectives, techniques to be developed, time, materials, a specified level of educational cycles for which they are intended, and an evaluation that the teacher must set.

The didactic proposal is based, as we have mentioned before, on motor stories, but from the literature of oral tradition. Specifically, we have developed and applied a workshop for 5th-grade students in Primary Education, based on a story and motor game. The participants are 30 students, and the methodology used is guided discovery, with indirect guidance. The students are simply told what the activity will be about, and they must discover how to carry it out on their own.

Title: "The Lemon Tree Flower"

Duration: Ten days, including the collection of stories, selection, and implementation.

Objectives:

- To become aware of their body and its capacity for action.
- To relate to others through bilingual expression and communication.
- To develop basic and general perceptual skills through motor storytelling.
- To develop physical qualities.

- To develop the child's creative capacity, enhancing the development of their imagination and building their cognitive and bilingual skills.
- To respect the established rules and materials.
- To value and accept others.
- To appreciate ancient traditions through the retelling of stories told by their parents, grandparents, or guardians.

Content:

-Conceptual:

- Understanding the various possibilities of the body in different postures and under different stimuli.
- Assimilating different skills and controlling one's own body.
- Understanding traditional oral literature through play and the development of the body.
- Internalizing their body image through activities related to the story.

-Procedural:

- Understanding the space where they will move to carry out the activity.
- Applying students' skills in a play situation.
- Experimenting with bodily movements to perform a simple game situation.
- Experimenting with the ancient story through the practice of the activity.

-Attitudinal:

- Positively valuing traditional oral literature through activities related to the story.
- Respect for such literature and for the traditions of different languages and cultures.
- Acceptance and respect for the rules.
- Acceptance of personal limitations.
- Respect for inequalities and for classmates.
- Respect for different cultures.

-Evaluation:

- Evaluation of the teaching-learning process.
- The evaluation will be done through reflections, checking how the collection process is going, whether students find it difficult, and through a dialogical approach.
- The different activities related to the story will also be evaluated.
- Evaluation of the achievement of the objectives and content.

-Organization:

- The workshop will be conducted on the school playground, as it involves a series of activities that require that space.
- Students will be distributed individually, in pairs, and in groups.

-Materials:

- Materials needed include a couple of balls and some equipment from the gym, such as cones, hoops, or plastic bricks.

Workshop Execution Process:

- Phase 1: Collection.

a) Request that students collect traditional stories and games in different languages that is, stories told by their parents or grandparents.

b) Presentation of the collected stories to the teacher.

- Phase 2: Selection.

a) Selection by the teacher of the bilingual story we are going to work on.

b) The teacher creates various activities related to the story.

- Phase 3: Preparation of activities.

a) The teacher explains to the students what they are expected to do.

b) One of the students is asked to read the story in Spanish and another chosen language, English (narrator).

- Phase 4: Development of activities.

a) The activities are carried out.

b) Finally, we provide brief feedback to see what the students thought of the workshop we conducted.

Once this “theoretical” part of the workshop has been explained by the teacher, we then move on to the development of the story and then to the more practical part: the development of the different activities proposed to the students so that they could relate them to the story.

Activities related to the story:

1. As the students walk around the track, the teacher, using a second language, calls out a number and the students have to form groups with that number of students.

2. Relay Race: students are divided into groups of five. Each member of the group must retrieve a piece of gym equipment and bring it back to their group. The equipment is placed at the opposite end of the field. They take turns to collect the item. The next student

can not go until the previous one returns with the item. This continues until all the equipment is collected.

3. The same relay race groups. Now, one person from each group hides an object, and the others must find it using clues from the person who hid it.

4. Competition by pairs: the students are paired up and positioned in the middle of the field. They must race to retrieve the balls the teacher is holding. The first pair to return with the ball to their spot wins the prize.

5. Target practice contest: the students form a line behind the penalty mark. There is a ball on top of the goalpost. They must try to knock the ball off the goalpost by kicking it with their ball.

6. Finally, a little feedback is given in second language about what you thought of the activities.

5. Expected results

Consequently, an experimental study was carried out to evaluate the effects of an intervention that combines movement and storytelling on motor skills, language development, and physical activity levels in 5th-grade Primary Education students. The results indicate that, through motor storytelling, socioemotional skills such as teamwork, cooperation, and reduced competitiveness can be developed (Andrés et al., 2022).

The hypothesis states that the CMSI ('Combined Movement and Storytelling Intervention') has the potential to generate significant increases in locomotor skills, object control, language comprehension, language expression, vocabulary, language description, and moderate-to-vigorous physical activity levels compared to the control groups.

In the implementation of the workshop 'The Lemon Tree Flower,' a series of highly positive results have been generated, both at the individual and group levels, within the teaching-learning process and the CMSI. Below, the most significant results that have been observed or can reasonably be expected when applying this methodology are detailed:

1. Improved body language and motor skills. Working on the motor story has helped improve basic motor skills, coordination, and body control. Students have demonstrated greater body awareness by having to interpret scenes, perform specific movements, and adapt to the space.

2. Increased motivation and active involvement. The fun and narrative component of the workshop was particularly motivating. Participation was high, and the students showed enthusiasm and willingness to get involved in the activities. The emotional connection with the traditional stories told by their families sparked interest and a sense of belonging.

3. Development of Creativity and Imagination. The workshop format fostered the students' imagination, as it provided them with a free space to interpret, represent, and experiment with their bodies through storytelling. The children developed personal solutions to the motor skills proposed, fostering individual and collective creativity.

4. Promoting cooperation and teamwork. Through group dynamics, relays, and cooperative games, students learned to work as a team, coordinate with others, and assume roles. This improved group cohesion and reduced conflicts during the workshop.
5. Revaluation of traditional oral literature. The use of stories collected from family members has promoted the recovery and appreciation of oral tradition. Students have shown respect and curiosity for ancient stories, recognizing their cultural and emotional value.
6. Improved communication skills. Narrating, listening, and dialoguing has fostered the development of linguistic competence, both oral and comprehension. Feedback sessions have allowed students to express themselves freely, discuss ideas, and share emotions.
7. Development of positive values and attitudes. Respect for rules, acceptance of differences, teamwork, and recognition of others were all aspects reinforced during the workshop. Furthermore, empathy and tolerance were promoted, especially in cooperative and mutual aid activities.
8. Formative Assessment and Self-Reflection. Dialogue-based assessment has facilitated awareness of one's own learning. Students have actively participated in assessing the activities, which has fostered self-reflection and metacognition.

6. Evaluation and Conclusion

There are recent studies that apply the motor storytelling methodology in Primary Education (for example, Ferrer-Trenor & Alt., 2024 or Martos García et al., 2022), which shows that its use is not limited to the early childhood stage. However, much of this research has a practical or pedagogical innovation focus and lacks rigorous experimental designs. Although interest in integrating storytelling and movement in primary school is increasing, solid scientific evidence remains limited, opening a significant opportunity for future research and reviews to further explore this field.

The traditional tale is an effective educational tool for stimulating children's imagination, creativity, and socialization. In addition, it facilitates learning and self-knowledge. Its adaptation into motor storytelling preserves these qualities, becoming a form of symbolic play that contributes to the development of basic motor skills.

Motor storytelling (Ferrer Trenor & Valencia Peris, 2024) combines different areas (motor, cognitive, emotional, and social), thus achieving holistic learning based on values education' in Primary Education. Therefore, it is essential to incorporate workshops and learning situations in Early Childhood and Primary Education classrooms where motor storytelling is the main focus, promoting the integration of educational content, the comprehensive development of students, and motivation for active learning.

In our opinion, the workshop, included within a learning situation, allows students to develop competencies in a practical and experiential way.

This workshop was carried out in the classroom as a practical experience and has managed to achieve the proposed objectives, although, as is normal in this type of activity, student

involvement has been variable: some were particularly participative, while others were less engaged.

The compilation of stories presented certain difficulties at the beginning, as the students only brought games. However, choosing the story to carry out the activities was not complicated, since we only had two. Fortunately, during the last week, a few more stories were added thanks to the students' efforts.

On the other hand, preparing the activities for the motor story was more challenging. Furthermore, it is worth noting that it was the students themselves who gathered both the stories and the games, which increased their motivation and excitement as they saw their work reflected in the activities carried out.

We consider that the students left the class quite satisfied, showing a positive and receptive attitude towards the activities. Therefore, if we evaluate the whole process as a whole, we can say that the students have been involved in it and it has been remarkable. The fact that they were the ones responsible for collecting the motor stories boosted their motivation, which engaged the participants in the project from the beginning. This participation not only fosters commitment but also encourages creativity, responsibility, and interest within the group.

Finally, the use of traditional motor stories as a teaching tool in the Primary Education stage not only facilitates the learning of academic content, but it has also proven to be an effective strategy and contributes to the emotional, social, and moral development of children. Through these narratives, students strengthen their linguistic and motor skills, while also developing social skills, cooperation, empathy, and respect for others.

The emotional component contained in these stories allows for the development of fundamental aspects of emotional development, helping students identify and manage their emotions, as well as internalize values and norms of coexistence. In this sense, motor stories consolidate as an educational and enriching tool, capable of integrating multiple areas of knowledge in a coherent and appealing way for children in Primary Education.

The experience has been highly positive for both the students and the teachers, reinforcing the idea that active, creative, and participatory methodologies like this one can have a very significant impact on the teaching-learning process.

By strategically integrating these stories into the classroom, teachers can provide students with a rich, creative, and meaningful educational experience that fosters their imagination, empathy, and problem-solving skills. Stories allow for the exploration of cross-cutting themes such as diversity, respect, and inclusion. Moreover, they stimulate imagination and creativity, which are essential elements for critical thinking and innovation, so necessary in today's world.

In short, the conscious and planned incorporation of stories in the educational environment (CMSI) will not only enrich the teaching-learning process, but also contribute to the formation of individuals who are more critical, reflective, and capable of facing challenges and problems in various areas of daily life. For all these reasons, it is essential that educators, teachers, and instructors recognize the pedagogical value of children's

literature and use it as a key tool to help transform the classroom into a space for holistic growth.

References

- Aarne A. (1961). *The types of the folktale: A classification and bibliography*. The Finnish Academy of Science and Letters.
- Asín Izquierdo, I. (2024). *Recurso metodológico interdisciplinar en el Grado en Magisterio de Primaria: El cuento motor (Proyecto de innovación)*. Universidad de Zaragoza.
- Bettelheim, B. (1976). *The uses of enchantment: The meaning and importance of fairy tales*. Knopf.
- Conde Caveda, J. L., Conde Caveda, J. & Vicianá, V. (2003). *El cuento, motor en la enseñanza de los elementos musicales*. Eufonía.
- Colomer, J. (2000). *Fiesta y escuela. Recursos para las fiestas populares*. Graó.
- Ferrer-Trenor, T., & Valencia-Peris, A. (2024). El cuento motor como recurso para la educación en valores en Educación Primaria. *Revista Española de Educación Física y Deportes*, 438(3), 50-62.
- García Arizaleta, A. (2025). *Motor play as a tool for socio-emotional development in Primary Education* (Trabajo de Fin de Grado). Universidad Pública de Navarra.
- García, B. M., & Pérez M. (2010). Cuento motor “una pizca de magia”. Buenos Aires, Argentina. Recuperado de: <http://www.efdeportes.com/efd149/cuento-motor-una-pizca-de-magia.htm>
- Gómez Domínguez, T., & Ros Ros, C. (2019). Implementación de cuentos motores en Educación Infantil en niños y niñas con y sin discapacidad. *EFDeportes.com*, 24(252).
- Gómez, N. (2001). Proyecto docente. Sin publicar.
- Iglesia J. (2008). Los cuentos motores como herramienta pedagógica para la Educación Infantil y Primaria. *Revista de Comunicación y Nuevas Tecnologías*, 10. <https://dialnet.unirioja.es/servlet/articulo?codigo=2719911>
- López Flamarique, M., Aznárez Mauleón, M., & GarcíadelReal, I. (2023). ¿Cómo planifica y revisa el alumnado de primaria? Un estudio de caso de una tarea de escritura colaborativa. *Didáctica. Lengua y Literatura*, 35, 113125. <https://doi.org/10.5209/dill.81810>
- López Valero, A. (1999). *La competencia comunicativa. Un aprendizaje cooperativo a través de talleres*. Servicio de Publicaciones de la Universidad de Almería.
- Lucas-Moreira, D. L., Viejo Mora, L. I., & Sánchez Saquisari, J. A. (2025). Cuerpo, movimiento y lenguaje: La literatura como herramienta de motivación en la educación física y el deporte. *Retos*, 68, 388–399. <https://doi.org/10.47197/retos.v68.114953>
- Martínez I. C., & Carrasco L. (2022). Adquisición de competencias multimodales del docente en formación a través del diseño y elaboración de cuentos motores. Una experiencia en el contexto universitario. *Retos: nuevas tendencias en educación física, deporte y recreación*, 43, 958-962.
- Martos García, D., Monforte, J., Espí Monzó, B., Atienza Gago, R., Valencia-Peris, A., & Garcia-Puchades, W. (2022). El cuento motor como recurso didáctico provocativo para fomentar la cooperación y la empatía. *Retos*, 44, 936-945.

- Mishra, R., Klapwijk, R. M., de Vries, M. J., & Spandaw, J. (2025). Story book driven design for enhancing spatialability in earlychildhood: A lesson study approach. *International Journal of Technology and Design Education*, 36(1), 7-40. <https://doi.org/10.1007/s10798-025-09986-x>
- Nicolás Belmonte, C., & Alonso Roque, J. I. (2022). El cuento motor como estrategia educativa para el desarrollo del salto y los desplazamientos en el aula de Educación Física Infantil. *Acción Motriz*, 27(1), 32-45.
- Otones, R. (2013). *Los cuentos motores en infantil*. (Trabajo Fin de Grado). Facultad de Educación de Segovia, Valladolid, España. Recuperado el 29 de abril de 2017 de <https://uvadoc.uva.es/bitstream/10324/3199/1/TFG-B.232.pdf>
- Pedrosa, J. M. (2000). *Enciclopedia Universal Micronet*. Madrid.
- Rodari, G. (2006). *Gramática de la fantasía* (6.ª edición). Planeta.
- Romero Calonge, S. (2019). *El cuento motor como recurso didáctico en Educación Física*. (Trabajo de Fin de Grado, Universidad de Valladolid). UVaDOC.
- Tabernero Sánchez, B., Aliseda García, B., & Daniel Huerta, M. J. (2016). ¿Jugamos a los cuentos? Una propuesta práctica de animación a la lectura a través de la Educación Física. *Retos*, 29, 216-222.
- Thompson, S. (1955-1958). *Motif-index of folk literature: A classification of narrative elements in folktales, ballads, myths, fables, mediaeval romances, exempla, fabliaux, jest-books and local legends*. Indiana University Press.
- Thompson, S. (1972). *El cuento folclórico*. Universidad Central de Venezuela.
- Uther, H. J. (2004). *The types of international folktales. A classification and bibliography, based on the system of Aanti Aarne and Stith Thompson*. Suomalainen Tiedeakatemia-Academia Scientiarum Fennica.
- Vargas Vitoria, R., & Carrasco Sánchez, L. (2006). El cuento motor y su incidencia en la educación por el movimiento. *Pensamiento Educativo*, 38(1), 108-124.
- Vargas-Vitoria, R., Faúndez-Casanova, C., Cruz-Flores, A., Hernández-Martínez, J., Jarpa-Preisler, S., Villar-Cavieles, N., González-Muzzio, M. T., Garrido-González, L., Flández-Valderrama, J., & Valdés-Badilla, P. (2023). Effects of Combined Movement and Storytelling Interventionon Fundamental Motor Skills, Language Development and Physical Activity Level in Children Aged 3 to 6 Years: Study Protocol for a Randomized Controlled Trial. *Children*, 10(9), 1530. <https://doi.org/10.3390/children10091530>
- Ventura, N., & Durán, T. (2008). *Cuentacuentos: una colección de cuentos para poder contar* (2.ª edición). Siglo XXI de España Editores, S. A.
- Villegas, F., & García A. (2010). *El cuento motor como recurso para el desarrollo del currículo en el area de Educación Física*. [Blog]. <http://www.efdeportes.com/efd147/el-cuento-motor-en-educacion-fisica.htm>
- Sánchez, J. & Rincón F. (1985). *Los talleres literarios: una alternativa didáctica ak historicismo*. Editorial Montesinos.
- Seves, Y. (2016). La animación a la lectura a través de los cuentos motores. *Revista digital de Educación Física*, 39, 111-122.