Master's thesis: Innovation project

Design of CLIL situated cognition experiences for Primary School:
"This is my kamishibai"

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Abstract

In this Master's Degree Thesis, I have conducted an innovation project that implemented a situated cognition approach on the CLIL context of elementary education. The main goal was to apply a series of modern and active methodologies that advocate for quality, real-world learning experiences with a view to the comprehensive development of our students. The project, called "This is my kamishibai", was carried out in 1st, 2nd, 3rd and 4th grade at CEIP Montaña Roja, in El Médano, Tenerife, Spain.

Following the bibliography collection and results of the project, one of the main conclusions of this thesis is that, not only are CLIL and situated cognition complementary approaches, but they are also an ideal fit for Spanish and Canarian educational frameworks and their respective aims for primary school.

Keywords: *situated cognition, CLIL, learning situation, PBL, kamishibai, primary education.*

Resumen

En este Trabajo de Fin de Grado se ha llevado a cabo un proyecto de innovación educativa que ha implementado el enfoque de cognición situada en el contexto CLIL de educación primaria. El objetivo principal ha sido adoptar una serie de metodologías modernas que abogan por experiencias de aprendizaje de calidad, con aplicaciones a la vida real y con miras al desarrollo integral de nuestro alumnado. El proyecto, denominado "This is my kamishibai", se llevó a cabo en los cursos de 1º, 2º, 3º y 4º de primaria en el CEIP Montaña Roja, en El Médano, Tenerife, España.

Tras la recolección de bibliografía y los resultados del proyecto, una de las conclusiones principales del trabajo es el hecho de que los enfoques de CLIL y cognición situada son, no solo complementarios, sino que además son planteamientos ideales para los marcos educativos español y canario, y sus respectivos fines para la etapa de primaria.

Palabras clave: *cognición situada, AICLE, situación de aprendizaje, ABP, kamishibai, educación primaria.*

Index

1. Introduction

Traditionally, the act of learning has gone hand in hand with the concept of memorization as opposed to comprehension. However, with the rise of technology and new educational methodologies, schools' insistence on memorization has become an outdated custom.

These days, information is available at our student's fingertips thanks to the Internet. As a consequence, schools' nature has shifted from being possessors of knowledge to becoming institutions whose purpose is teaching pupils how to actively construct and employ knowledge.

As declared by the Canarian Law of non-University Education 6/2014, our current educational trends should be geared towards creating effective environments and practices that guarantee our society's future (BOE, 2014).

Inter alia, that includes the development of language competences and other skills that facilitate the coexistence of people from diverse backgrounds and different perspectives (Commission of the European Communities, 2003; BOE, 2014; Council of Europe, 2016). These are essential aspects, seeing as we already live in, and keep moving towards, plurilingual and intercultural societies (Council of Europe, 2016).

Meanwhile, the Canarian Law also wishes to promote autonomy and entrepreneurship amongst the student body, ensuring each person can develop to their full potential (BOE, 2014). These goals cannot be attained, in any way, through traditional standardized education, which creates passive students (Brooks, 2002).

It goes to show that, over time, the main goal in classrooms has been displaced from requiring students to memorize information by heart and to procure facts off the top of their heads to fostering critical and creative thinking among learners, who are encouraged to take on active roles and generate original ideas of their own.

Modern education is striving towards innovative models that advocate for meaningful and active learning; creativity; problem-solving skills; critical thinking; participation; and communication skills. All of these are competences that enable students to grow and develop with a view to a future where the world will be more interconnected, dynamic, complex and unpredictable than it ever has been (Robinson, 2020).

In other words, recent educational trends are on a quest for practices that target higher-order thinking skills -analysing, evaluating and, the highest, creating- (Bloom, 1956; Anderson et al., 2001). These complex competences are contemplated by the cognitive approach to learning (Shuell, 1986), within which situated cognition can be found.

Equally, Canarian educational laws highlight the relevance of adapting our education systems to the global, ever-changing environments we inhabit, as well as in the interest of the uncertain future realities our learners may have to face (BOE, 2014). Both, principles in line with the situated cognition ideology.

In addition, the Canarian Government also shines a light on inclusion. Along with the act of addressing students' personal characteristics and meeting their needs (BOE, 2014). Thus, pursuing tailor-made deeper learning opportunities for everyone, which are, once again, contemplated by situated cognition.

Moreover, situated cognition could pose a solution to common problems found in our current educational systems. Namely, the compartmentalization and fragmentation of knowledge and skills; and the issues in the consolidation and application of learnings (Kirschner & van Merriënboer, 2008).

Certainly, situated cognition's tendency to unite and globalize subjects, for the sake of making content meaningful and applicable to real-life, fits right in with the current context.

What is more, the situated cognition approach turns out to be a remarkable match for Content & Language Integrative Learning (CLIL) methods because of its similar philosophies. As it is, the term itself informs that CLIL is in favour of integrative learning methods (Coyle, 2007; Cenoz, Genesee & Gorter, 2013). Besides, the process of learning foreign languages greatly benefits from educational practices with a strong focus on context (Garten et al., 2019).

For all of these reasons, an innovative proposal based on the requirements for designing situated cognition experiences will be, hereby, carried out in the context of a Primary school in the South of Tenerife –Canary Islands, Spain-.

An innovative proposal, according to Morales (2010), can be described as a process that is:

- Intentional and planned out.

- Underpinned by theory and reflection.
- Aimed at the transformation of current practices.
- Oriented towards the completion of objectives related to the topic of research or to the uptake of an approach.

Taking these descriptors into account, the goals that will guide the project at hand will be the following:

1- To design a CLIL innovation project, tailored to the needs of our current contexts and open-ended enough to develop complex skills for students to use in possible future scenarios.

That is a learning situation that, among other things, must be motivational, student-centered and effective. It must also stipulate active learning (including the promotion of higher-order thinking skills, autonomy and entrepreneurship) with a focus on language learning and cultural development, in the pursuit of supporting coexistence within diverse communities and environments.

2- To implement a situated cognition approach as a means to achieve up-to-date, real-world learning that facilitates an educational development of quality and the holistic growth of students.

The implementation of situated cognition presents itself as an opportunity to overcome shortcomings of our current educational practices, in lockstep with coming closer to the new Spanish Educational Law's milestone of carrying out competence-based learning experiences aimed at the comprehensive development of children (BOE, 2022).

3- To demonstrate the compatibility of situated cognition theories and CLIL approaches, within primary school contexts.

This goal will be addressed through bibliography collection and the execution of the innovative project.

2. Theoretical framework

One way of starting this dissertation is by establishing the meaning of **cognition**. Oxford's Dictionary defines it as "the process by which knowledge and understanding are developed in the mind"; while Cambridge's Dictionary determines it is "the use of conscious mental processes". For its part, the Encyclopaedia Britannica provides a more complete definition by explaining cognition as a state of knowing achieved by conscious and unconscious processes, such as perceiving, recognizing, conceiving, or reasoning.

Consequently, one may wonder: Is cognition synonymous with **learning**? Judging by the dictionaries' definitions, it seems like it could be. Learning is described as the process of acquiring knowledge from reading, studying and experience (Oxford's Learners Dictionary, 2022, definition 1 & 2); the activity of obtaining knowledge or an understanding of something through studying it or through experience (Cambridge Dictionary, 2022, definition 1, 2 & 3); and the "process of acquiring modifications in existing knowledge, skills, habits or tendencies through experience, practice or exercise" (Encyclopaedia Britannica, 2022).

In actuality, it is up to each researcher and their unit of analysis to define cognition (Roth & Jornet, 2013). Thereby, and considering that a universal consent over the definition has not been reached, in this specific dissertation, cognition will be conceived as the conscious and unconscious processes necessary to acquire and develop knowledge and understanding.

In addition, learning can be defined, simply, as the acquisition or modification of knowledge through experiences or actions. Though, more concretely, learning can be thought of as a process that modifies a system in order to improve it, more or less irreversibly. Any such improvements can be identified on people's task performance (Langley & Simon, 1981).

Moreover, when approached through a cognitive psychological perspective (which is the current case), learning is seen as an "active, constructive and goal-oriented process dependent upon the learner's mental activities". Some other influences of the cognitive approach to learning theory are drawing attention to the mental processes present in learning; understanding the construction of knowledge as a cumulative process; studying the relevant

role of previous knowledge; as well as investigating the storage, organization and representation of knowledge (Shuell, 1986; Kirschner & van Merriënboer, 2008).

Both terms, cognition and learning, appear alike and the reason for it is that they are closely interlinked. However, the nuance lies in the way cognition refers to the mental processes that conform learning.

2. 1. Situated cognition & related cognition theories

Once that has been covered, the main type of cognition that will be employed in this paper is **situated cognition**. Situated cognition encompasses a series of theoretical perspectives that consider cognition to be "inherently tied" to the physical, social and cultural contexts in which it takes place (Resnick, 1991; Cobb, 2001). To be specific, situated cognition states that the necessary processes for proper learning cannot happen in isolation from the environment.

This line of thinking had its origins at the end of the 1980s, prompted by the cognitive revolution, which was centered on the study of information processing and regarded the mind through the computer metaphor (Roth & Jornet, 2013).

Among some of the people who laid the foundation for situated cognition, two notable ones were Lev Vygotsky (a Soviet neuropsychology precursor) and Alexei Leont'ev, who were both Russian developmental psychologists (Cobb, 2001).

Vygotsky studied the roles that social interactions and **sign systems** (these are, essentially, mediators between personal and social cognitive functions that are necessary in order to generate cultural development in children (Linask, 2019)) play in human intellectual development. In his studies, Vygotsky took a socio-cultural approach to children's learning (Li & Lam, 2013).

Understanding learning from a sociocultural perspective, Vygotsky developed the well-known concept of the **zone of proximal development** (ZPD) (Säljö, 2010), in his words: *"the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers"* (Vygotsky,

1978:86). In brief, the zone of proximal development pertains the series of tasks a learner can carry out with support.

Furthermore, Vygotsky's theories hypothesized the **general genetic law of cultural development** (Säljö, 2010), which is the idea that our minds are built in and from culture through the process of internalizing social interactions and translating those experiences into individual cognitive notions (Resnick, 1991; Cobb, 2001). This is a process called **transfer** (Resnick, 1991). Transfer, in essence, can be explain as a consolidation of knowledge, skills and attitudes (Kirschner & van Merriënboer, 2008).

In sum, in a human's developmental process there are two planes: first, the social, followed by the psychological -in which the individual processes occur-.

For its part, Leont'ev expanded Vygotsky's theories by emphasizing the fact that social interactions transpire within a broad context of cultural practices which influence human's cognitive development (Cobb, 2001).

From that point onwards, contemporary situated cognition research was divided into two main theories:

1) The **cultural historical activity theory** (also known as CHAT), which investigates forms of thinking that humans develop as they participate in specific cultural practices. It analyses societal systems, collective learning and actions, motivations, tools, communication, meaning, etc. (Vygotsky, 1978; Cobb, 2001)

2) The **distributed cognition theory**, originated to counter mainstream cognitive science and it concerns itself over human's use of their immediate environments as cognitive resources. Their focus is shifted from individual learners and towards learners whose knowledge is distributed throughout their communities and environments (Cobb, 2001). Thus, they believe that new information and the development of skills arise from the person's interaction with their immediate environment.

Nowadays, both theories are still being utilized to address a variety of educational issues.

Further on, at the present time, the situated cognition movement is a great advocator of the importance of fabricating learning environments that allow students to actively interact within authentic circumstances or problems.

The great value placed on the creation of authentic learning environments derives from the fact that these type of realistic settings nurture an active learning disposition, which turns out to be an extremely beneficial attitude considering that humans often learn to operate in a new situation by actively modifying it (Mandl & Reinmann-Rothmeier, 2001). Correspondingly, modern educators ought to put thought and effort into providing meaningful context and opportunities for social participation in their lessons.

What is more, something that proves vital for cognitive learning is preparing learners for general future learning, as opposed to training them for direct and concrete applications. Therefore, with the intention of attaining the best learning conditions, situated cognition theories have developed a concern over the affordances and constraints that can affect learner's capability to reason inside of each specific setting. These constraints and affordances, which are specific to each learning environment, can largely influence the, aforementioned, **transfer** of knowledge and skills that students' minds carry-over from the social sphere to the psychological plane (Resnick, 1991; Cobb, 2001; Mandl & Reinmann-Rothmeier, 2001; BOE, 2014).

It should be noted that, although the concept of transfer can be delimited as the capacity to implement previous learnings in new situations, it can also be conceived as a broader notion. For instance, transfer can be interpreted on the basis of the constraints and affordances of different settings; or it can be examined through learners' level of preparation for learning how to operate in new environments. In any case, transfer will be discerned as an active process of adaptation to new scenarios (Cobb, 2001).

From a situated cognition approach, learning is not restricted to knowledge acquisition. Rather than that, it is regarded as enculturation (explicit socialization into one's cultural group, commonly referred to minorities) (Mandl & Reinmann-Rothmeier, 2001).

2. 2. Designing situated learning opportunities

Having established that situated cognition shifts the focus from individual students to environments and communities, it is safe to assume that the learning theory invests time and effort into creating rich educational contexts for learners to interact with (Sato & Rogers, 2010).

Situated cognition settings aim to provide opportunities for pupils to participate, apply ideas, take part in social interactions and develop knowledge, skills and attitudes (Sato & Rogers, 2010; Kirschner & van Merriënboer, 2008).

Overall, the goals of situated cognition learning activities are for learners to understand new contents and be able to use their knowledge and skills in a flexible way. As well as for students to develop problem-solving skills along with other cognitive strategies (Mandl & Reinmann-Rothmeier, 2001).

Educators must procure learning experiences that are as authentic as possible – bringing daily-life and professional practices into school- with the purpose of inducing an integral development of learner's cognitive skills, knowledge and attitudes (Kirschner & van Merriënboer, 2008).

The design of such learning scenarios is approached from a **holistic perspective** for the sake of integrating the complexity of real-world environments without overlooking individual elements and the ways in which everything is interconnected (Kirschner & van Merriënboer, 2008).

Opposite to holistic designs, atomistic designs are a perspective, traditionally present in school, where complex contents and tasks are continually simplified (fragmentation) in order to be easily transferable to learners via a presentation and practice process. This method works well for learning about isolated topics, yet the problem arises when elements are closely interlinked since "the whole is much more than the sum of its separate parts" (Kirschner & van Merriënboer, 2008). Incidentally, situations where different factors influence one another (even previous learnings influence new learnings) are more frequent in real-life. That is one of the reasons why situated cognition, which is keen on creating authentic learning environments, avoids atomistic approaches.

Besides, by exerting the holistic learning design of situated cognition, some common problems in education can be averted. In particular, compartmentalization, fragmentation and the transfer paradox (Kirschner & van Merriënboer, 2008).

Firstly, **compartmentalization** -a focus on separated domains that imparts conceptual knowledge and skills through instructional methodologies- is traded for integrated subjects and a globalized curriculum in situated learning (Kirschner & van Merriënboer, 2008).

On par with compartmentalization, **fragmentation** occurs in atomistic designs and it pertains the results of the reduction of contents into incomplete and isolated notions, often stripped off much of their meaning and scopes. Fragmentation is also known to establish differentiated learning goals and develop skills by first dividing them into constituent skills. The trouble with these methodologies is that they don't translate into real-life; knowledge and skills acquire from traditional models tend to remain inert (Kirschner & van Merriënboer, 2008). Simply put, the transfer fails; students are unable to integrate or coordinate prior learnings into integrated complex skills which they can apply in new situations. Yet again, another motive why situated cognition defends the importance of generating learnings from authentic environments and communities.

Finally, the **transfer paradox** alludes to when, on behalf of efficiency and productivity, a school decreases practice exercises, time on task and learners' effort. This means that this kinds of schools are providing methods for specific isolated goals, causing, once more, potential problems in student's transfer. Indeed, in the long run, it is more advisable to utilise a random sequencing of holistic scenarios, as situated cognition does, because it equals a higher transfer and facilitates the development of complex skills through the accomplishments of integrated objectives. This way, students are sure to construct necessary general knowledge to deal with unfamiliar problems (Kirschner & van Merriënboer, 2008).

2. 2. 1. Four-Component Instructional Design

As seen above, a major issue education systems struggle with is fostering proper transfer in their learners.

One way to accomplish such goal is by following the Four-Component Instructional Design model (also known as 4C-ID; van Merriënboer, 1997), which aims to build authentic and meaningful learnings.

The model states that complex learning educational designs are comprised by the following four components (Kirschner & van Merriënboer, 2008):

1) **Learning tasks:** Ought to be whole-task experiences based on real-life that aim at the integration of skills, knowledge and attitudes. The level of task complexity must gradually increase, right along with a decrease of external support. Additionally, they should offer a high variability of experiences with recurrent and non-recurrent cases.

2) **Supportive information:** Supports pupils' learning of non-recurrent aspects of learning tasks. It functions as a bridge between previous and new knowledge by providing models of the domain's organization and explanations on how to reason and solve problems. It is always available to learners so they can revisit it when they need to.

3) **Procedural information:** Provides step-to-step instructions for students to approach recurring aspects of learning tasks. It fades away as learners consolidate it and move onto more complex topics.

4) **Part-task practice:** Intervenes when a high level of automaticity is required for specific recurrent parts of learning tasks. It comes into play only after the recurrent portion has been introduced in the whole-task context, and it consists on additional practice with a large number of repetitions.

2. 2. 2. Ten steps to complex learning

Each one of the four components of instructional design expands into a number of steps with the purpose of supplying a practicable model for educators who wish to implement complex learning in their lessons. These phases are known as the 10 steps to complex learning (Van Merriënboer & Kirschner, 2007; Kirschner & van Merriënboer, 2008):

Learning Tasks	1. Design Learning Tasks
	2. Sequence Task Classes
	3. Set Performance Objectives
Supportive Information	4. Design Supportive Information
	5. Analyze Cognitive Strategies
	6. Analyze Mental Models
Procedural Information	7. Design Procedural Information
	8. Analyze Cognitive Rules
	9. Analyze Prerequisite Knowledge
Part-Task Practice	10. Design Part-Task Practice

2. 3. Methodologies for situated cognition

There exist a variety of methodologies compatible with situated cognition, among which one can find, for instance, problem or inquiry-based learning, Decroly's centres of interest or Montessori's student-led learning activities.

For this innovation project, the main ones will be project-based learning (PBL), cooperative learning and the kamishibai as a didactic tool.

2. 3. 1. Project-based learning

Even though project-based learning (PBL) is certainly not a new methodology –its origin goes back to the 1960s (Postnam & Weingartner, 1969)-, it is still, these days, an extremely popular alternative to traditional, teacher-centered and memorization-based education (Rekalde & García, 2015).

Project-based learning plays well with situated cognition theory since it approaches learning as an active process, in which students are situated at the centre and work towards solving a realistic challenge or an inquiry that allows them to develop complex, cross-functional and integrated skills along the way (Katz & Chard, 2000; Thomas & Mergendoller, 2000; Du & Han, 2016). To summarize, PBL grants active, deeper and authentic learning experiences.

According to Stoller (2006) the primary defining criteria of PBL includes:

1) A process and product.

2) Pupils having (partial) ownership of the project.

3) A period of time (days, weeks or months).

4) Integrated skills.

5) Comprehension of a topic through the integration of language and content.

6) Individual and group work.

7) Responsibility of learners over their own learning through the collection, processing and report of information from resources in the target language.

8) A distribution of roles and responsibilities among students and teacher.

9) A tangible final product.

10) A final reflection on the process and the product.

Apropos, PBL is commonly tied with teaching English as a second language. Particularly, it differs from conventional English teaching in the way the focus is placed on communication and language functionality, together with embracing content learning (Du & Han, 2016). So, in a nutshell, PBL is frequently used in CLIL areas.

2. 3. 2. Cooperative learning

Not only does cooperative learning (CL) fit with situated cognition, but it is also an essential component of most active learning approaches (Johnson & Johnson, 2019) and, as previously mentioned, it is a crucial factor in project-based learning, where the different tasks are tackled as a team (Stoller, 2006).

Cooperative learning (CL) is a student-centered instructional strategy, with teachers as facilitators, in which learners are distributed into small groups that enhance individual and group's learning by holding each member responsible. Groupmates interact with each other to overcome a challenge or achieve a goal and, in the process of doing so, students acquire knowledge and practice skills and attitudes (Li & Lam, 2013; Johnson & Johnson, 2019).

For the most part, CL is drawn up from two theories (anew, complementary to situated cognition):

Structure-process-outcome theory→ Concerned over the way a situation is structured since it determines the process individuals carry out and, in turn, the outcome (Watson & Johnson, 1972).

Social interdependence theory→ Common goals of a group create a dynamic unit with intrinsic tension that, in turn, generate motivation to reach the shared objectives (Johnson & Johnson, 2019).

Every cooperative learning situation includes these basics (Li & Lam, 2013):

1) **Positive interdependence**→ Team members depend on one another to achieve common goals. Their effort and unique contributions are imperative for group success.

2) **Individual accountability**→ Everyone must be accountable for contributing their share of work and mastering the material.

3) **Face-to-face promotive interaction**→ A minimum of work must be done interactively. Groupmates ought to challenge, support and encourage each other.

4) **Appropriate use of social, interpersonal, collaborative and small-group skills**→ Educators guide learners in the development of these different skills.

5) **Group processing**→ Pupils must set team goals, periodically self-assess their group performance and identify areas of improvement.

When it comes to educational benefits, results from various and numerous studies suggest that cooperative learning fosters higher-order thinking skills, increases motivation, improves transfer and enhances interpersonal relationships (Slavin, 2011; Johnson & Johnson, 2019). Besides, CL boosts the 'learning how to learn' competence that modern education is after (Li & Lam, 2013; BOE, 2014) and, most notably, it involves diverse abilities, thus, offering an environment that welcomes individual differences (Li & Lam, 2013).

2. 3. 3. Kamishibai

Kamishibai in Japanese means paper play or paper theatre and is used for group storytelling, mainly aimed at young children. Its materials include a wooden theatre or box, called **butai**, and a set of hard sheets which have, on one side, big pictures with few or no words; and, on the other side, the text of the story. These latter series of sheets are placed in order inside of the butai, with the pictures facing the audience and the text towards the storyteller –also known as kamishibaiya-, who changes the sheets as they tell the story (Aldama, 2005).

In relation to kamishibais as a pedagogical resource, some of its assets for school-students are (Aldama, 2005):

- Heightened concentration of children, since the technique allows them to observe the images as the story is being told.

- Opportunities to broaden pupils' cultural outlooks.

- Stimulation of reading and imagination.

- Inspiration to create and share stories.

- Promotion of respectful attitudes towards others' creations.

- Gradual construction of confidence.

- Use as a scaffolding technique.

- Developing of pronunciation, enunciation and other reading skills.

- Acquisition and consolidation of vocabulary and narrative or informative structures.

- Integration of different curricular areas.

2. 4. CLIL

Content and language integrated learning (CLIL) is an umbrella term that comprises a series of educational methodologies (Cenoz, Genesee & Gorter, 2013) in which teachers use a foreign language (L2), or lingua franca, to stimulate additional language learning along with skill and content acquisition of non-linguistic areas (Campillo-Ferrer et al., 2020).

Because of this above-mentioned resolve to teach content while developing a foreign language, CLIL is known as being a dual-focused approach (Coyle & Marsh, 2010). More so, it is a flexible approach that encompasses assorted methodologies (immersion, language showers, family stays, work or study abroad…) and proves highly advantageous when it comes to putting its theories into practice since it can readily adapt to particular settings and goals (Mehisto, Marsh & Frigols, 2008).

One characteristic of CLIL is the fact that learners are generally introduced to it once they have accumulated sufficient literacy skills in their mother tongue. Another peculiarity is that CLIL instructors are often subject-specialists and non-native speakers of the target language; plus, their lessons are typically programmed as regular lessons within the school curriculum (Dalton-Puffer, 2011).

Moreover, CLIL methodologies stand out from traditional approaches because of its heterogeneous and multifaceted nature (Cenoz, Genesee & Gorter, 2013). Thus, fitting right in with situated cognition's cross-disciplinary techniques that also commend natural and authentic learning.

Just as situated cognition, CLIL advocates for complex, meaningful learning and strives for a blending of different factors (Cenoz, Genesee & Gorter, 2013). Namely, CLIL learning situations seek the integration of the four Cs: content, communication, culture and cognition (Coyle, 2007; Coyle, Hood & Marsh, 2010). As situated cognition and CLIL theories both defend, the heterogeneous combination of these 4 elements is necessary for the attainment of meaningful learning and successful transfers.

Content→ Subject materials, skills and attitudes that should be taught from a multi-disciplinary approach and require to be linguistically adapted since content depends on the language (Coyle, Hood & Marsh, 2010).

Two main aspects that are taken into account are *what* the content going to be taught is (from or beyond the curriculum) and *how* it is going to be taught (transversally, through active methodologies, in authentic settings, with cooperative communities, etc.) (Coyle, Hood & Marsh, 2010).

Communication→ Students need to develop a sufficient mastery level of the target language because it is the vehicle through which they learn. Simply put, language is key for learning. To reference these important relationships between content and language, the language triptych is born (Coyle, Hood & Marsh, 2010):

Language of learning references the language that students necessitate to access concepts and skills related to the subject.

Language for learning refers to the language pupils need in order to operate in a foreign language context. Hence, it relates to the development of skills and attitudes, such as higher-order thinking skills. It provides quality learning.

Language through learning touches on the notion that language and thinking skills ought to abide closely interacting for the sake of effective learning. To rephrase it, aside from language being vital to generate progress on learners thinking processes and knowledge acquisition, it is, in the same way, essential fundamental to spur language learning.

Culture→ Interconnected with language, culture is cardinal in the holistic development of students as prepared citizens who know how to operate in intercultural and multilinguistic situations. By including culture in the classroom, education is enriched and more complete (Coyle, Hood & Marsh, 2010). After all, cultural aspects seep into people's perceptions and interpretations of the world so they must not be dismissed.

Cognition→ All contents and reasoning processes involved in a learning situation are encompassed by cognition (Coyle, Hood & Marsh, 2010). As mentioned above, cognition is all of the processes and elements that enable the acquisition and development of knowledge, skills and attitudes.

Bloom (1956) recognized that the varied processes within cognition could be classified in different levels depending on their complexity. From there, emerged Bloom's taxonomy, a framework used to classify educational outcomes (Bloom, 1956).

In the revised version, there can be found, on the one hand, lower-order thinking skills (LOTS), comprised of remembering, understanding and applying (Anderson et al.,

2001), which are most prevalent among traditional educational systems that still rely on memorization and other passive practices. On the other hand, education that is student-centered is most likely to be prompting higher-order thinking skills (HOTS), which include analysing, evaluating and, the highest of all, creating (Anderson et al., 2001).

Something to bear in mind is the fact that all thinking skills are indispensable. Thereby, both LOTS and HOTS need to be worked on by students, through gradual learning experiences that begin with lower-order thinking skills and end with higher-order thinking skills (Bloom, 1956; Anderson et al., 2001; Mehisto, Marsh & Frigols, 2008).

2. 4. 1. Benefits & presence of CLIL

With regards to gains of the CLIL approach, research on bilingual learners has indicated that CLIL students are able to process information in a deeper manner (which implies the presence of higher-order thinking skills, meaningful learning, effective transfer, etc.) due to the extra cognitive skills and effort they ought to invest in each task (Piesche et al., 2016).

Along this line of study, there are implications that CLIL has a positive impact on the language performance, enhancing student's ability, accuracy and fluency in the target foreign language (Dalton-Puffer, 2011).

Accordingly, for years, CLIL methodologies have been experiencing a substantial proliferation in schools, especially within Europe, as attractive 2 for 1 propositions of efficient bilingualism and inclusive education (Commission of the European Communities, 2003; Pérez-Cañado, 2012).

Much like our European counterparts, Spanish educational spheres have welcomed CLIL with open arms. Spain's curriculum displays its concern with language learning by stating that the leading goal of Foreign Language areas within Primary Education is the acquisition of basic communicative competences -that allow them to operate in everyday situations by being able to convey and comprehend simple ideas-, in addition to the development and enhancement of students' intercultural awareness (Ministerio de Educación, Cultura y Deporte, 2014). The CLIL approach is one of the main measures taken to fulfil these objectives.

In the same vein, the Canary Islands have made room for the implementation of CLIL, declaring that the Canarian Government will promote the elaboration of plans that

enhance language learning within all subjects, encouraging content and language integration. The overall purpose is to improve linguistic competences of the mother tongue and, simultaneously, equip pupils with plurilinguistic and multicultural competences (BOE, 2014: chapter V, article 23, item 7).

2. 4. 2. Foreign language instructional support

Unfortunately, not everything are gains with CLIL. Recent studies suggest that the concurrent learning of content and a foreign language can end up causing a cognitive overload, specifically hindering a person's working memory's capacity (Sweller, 2011; Piesche et al., 2016).

According to the cognitive load theory, because of evolution, there exists a biological difference in which our brains behave with primary versus secondary knowledge. For primary knowledge, the kind of learning that ensues is effortlessly, automatically, unconsciously and implicitly acquired. Conversely, for secondary knowledge, learning requires conscious effort and explicit instruction (Roussel et al., 2017).

In CLIL, pupils face a greater number of language difficulties (seeing as the L2 is secondary knowledge) than students who study in their mother tongue, which results in CLIL learners having to overcome more challenges during the learning process (Cummins & Early, 2015).

Expressly, studies have shown that mere language immersion or the exposure to new materials in L2 without any explicit form of language support or adaptation can interfere with students' learning, having a negative impact on pupils' development, performance and grades (Roussel et al., 2017).

That is why, for CLIL approaches to be effective, they ought to be coupled with explicit foreign language instructional support, which is a key condition for CLIL students' language development and content acquisition (Roussel et al., 2017; Mahan, 2020).

2. 4. 3. Scaffolding

Scaffolding encompasses actions such as explicit foreign language support. It is a concept that pertains to the assistance offered to students in order to help them perform beyond their current individual capabilities (Mahan, 2020).

It can take many forms, from breaking an activity into smaller tasks to providing feedback (Mahan, 2020). Additionally, just like in Vygotsky's zone of proximal

development, scaffolding is progressively removed as the learner progresses (Vygotsky, 1978; Mahan, 2020).

Scaffolding also refers to supportive and procedural information, two vital components of complex learning educational designs (Kirschner & van Merriënboer, 2008).

Finally, it is thanks to these kinds of aids -scaffolding and foreign language support, among others- that CLIL is able to promote inclusion and tailor learning experiences to students, even in mixed-ability classrooms.

3. Innovation project: This is my kamishibai

3. 1. Context

The following innovation project has been implemented in 8 classes -from 1st grade to 4th grade of Primary School- in CEIP Montaña Roja, where I undertook the current master's internship period. CEIP Montaña Roja is a two-form entry school located in El Médano, a coastal town and main touristic spot within the municipality of Granadilla de Abona, in Tenerife (Canary Islands, Spain).

Students live in the surrounding areas, most, very close to the school. Their families' socioeconomic status ranges from middle to low. Being a popular touristic area, rent prices are quite high in El Médano. By contrast, there are students who live further away in the outskirts and receive school meals.

In the school, there is a high number of students with foreign families, although most of them have been born in Tenerife and are fully integrated. Still, there are new-comer students from Ukraine, Poland and the UK who don't speak Spanish and, hence, require additional language support. The vast majority of foreign nationalities are Italians, South American, British, Dutch, Polish and, recently, Ukrainian. In a lesser number, there are also North-American, Australian and Belgian students.

As a result, some children are bilingual or even trilingual quite early on, which facilitates the process of acquiring new languages at school (being Spanish, English and French the ones offered by CEIP Montaña Roja). Contrariwise, pupils who are monolingual tend to showcase a lower English level.

On another note, there are around 20 students per classroom. Many of whom have some kind of special need. There are learners with ADHD, autism (ASD), behavioural problems, developmental disorders, late insertion into the educational system, and curricular adaptions, to name a few. Worthy of note, educators have identified an increase of achievement gaps amidst students as a consequence of the pandemic's school's shutdown. Additionally, there were pupils in the process of being diagnosed.

Regarding the school's lay-out, there are five main buildings: two for Preschool; two smaller ones for 1st grade and 4th grade, respectively; and a larger one that houses 2nd and 3rd grade on the ground floor, and 5th and 6th grade on the upper floor.

Classrooms are quite spacious and their furniture, distributions and decorations are, for the most part, adapted to children's height and developmental needs. However, many school spaces are not easily accessible for people with reduced mobility as there are multiple levels only reachable through stairs.

3. 2. Description

The innovation project, titled "This is my kamishibai", was carried out in 1st, 2nd, 3rd and 4th grade of Primary School (in two classes per grade).

3. 2. 1. Subjects

It is mainly situated within the subject of Art although it also branches out into content from Social Sciences; Social and Civic Values; Emotional Education and Creativity; and, since it has a CLIL approach, English as a Foreign Language. In sum, a cross-disciplinary strategy was exerted.

3. 2. 2. Content

In this learning situation, students discovered the kamishibai. Specifically, some of its history, its origin, its characteristics and components, as well as how to elaborate their own kamishibai illustrations in groups.

Regarding each subject, the contents, skills and attitudes to develop were as follows:

Art
1st & 2nd GRADE - Representation of immediate and imaginary environments through the use of the point, the line and the shapes. - Recognition of primary and secondary colours, as well as warm/cold colours. - Conservation of the space of use, materials and instruments in the classroom. - Development of group projects, respecting other people's ideas. **3rd & 4th GRADE** - Representation of the immediate and imaginary environment through the use of points, lines and layout.

- Recognition of primary and secondary colours, and cold and warm, using them in their creations.
- Recognition of the theme or genre (illustrations/kamishibai).
- Management and conservation of the space, the use of materials and their own instruments.
- Cooperation in the planning and development of group projects, respecting other students' ideas.

Social Sciences

1st, 2nd, 3rd & 4th GRADE

- Compilation of information from oral sources about cultural diversity.
- Obtaining information by asking questions.
- Making associations between new and previous learning.
- Awareness towards the conservation of customs and cultural manifestations.
- Importance of cooperation, solidarity and skills development social for coexistence.

Social and Civic Values

1st, 2nd, 3rd & 4th GRADE

- Understanding, respecting and appreciating others in interpersonal relationships
- Cooperation as a cohesive element of democratic coexistence.
- Participation in democratic decision-making.
- Manifestation of attitudes of respect towards difference and equal opportunities regardless of gender.

Emotional Education and Creativity

1st & 2nd GRADE

- Self-regulation through communication, reflection, breathing techniques and mediation.

- Responsibility and personal commitment in group work.

- Establishing interpersonal relationships through empathy and assertiveness.

- Autonomy and initiative in decision making.

- Development of cognitive skills: causal, alternative, consequential thinking.

- Development of norms and rules for an organized coexistence.

- Use of divergent thinking.

- Self-affirmation of one's own creative potential.

- Design and execution of simple projects.

- Development of the entrepreneurial spirit in its different aspects.

3rd & 4th GRADE

- Emotional self-regulation of impulsivity, anxiety and stress through communication, reflection and breathing techniques.

- Tolerance to frustration.

- Responsibility and personal commitment in group work.

- Establishing interpersonal relationships through empathy and assertiveness.

- Autonomy and initiative in decision making.

- Development of cognitive skills: causal, alternative, consequential thinking.

- Development of norms and rules for an organized coexistence.

- Use of divergent thinking.

- Self-affirmation of one's own creative potential.

- Design and execution of simple projects.

- Development of the entrepreneurial spirit in its different aspects.

English as a Foreign Language

1st & 2nd GRADE

- Implementation of previous knowledge.

- Recognition of, written or spoken, simple common words and small sentences.

- Inference of meaning.

- Capturing the essence of short stories and brief texts in the present tense.

- Reading and listening comprehension.

- Functions of greetings and introductions, apologies, thanks; expression of ability, preference, opinion, agreement, disagreement, asking for and offering help, information, instructions or permission.

- Lexicon of everyday activities and objects, environment, living things, emotions and countries.

- Structures for expression of the present tense, affirmation, negation, exclamation and interrogation.

- Recognition of graphic patterns of text.

- Receptive and respectful attitude towards speakers of other languages who have culture other than the pupil's.

- Development of divergent thinking and creative capacity.

- Attractive centers of interest, with the collaboration of students in the choice, design and development of those.

3rd & 4th GRADE

- Application of prior knowledge.

- Recognition of, written or spoken, simple contextualized words and small sentences.

- Inference of meaning from context, images, gestures...

- Capturing the essence of short stories and brief texts in the present and past tense.

- Functions of greetings and introductions, apologies, thanks; expression of ability, preference, opinion, agreement, disagreement, asking for and offering help, information, instructions or permission.

- Lexicon of everyday activities and objects, environment, living things, emotions and countries.

- Structures for expression of the present tense, affirmation, negation, exclamation and interrogation.

- Recognition of graphic patterns of text.

- Acknowledgement and reproduction of sound, rhythmic and intonation patterns.
- Receptive and respectful attitude towards speakers of other languages who have culture other than the pupil's.

- Development of divergent thinking and creative capacity.

- Attractive centers of interest, with the collaboration of students in the choice, design and development of those.

3. 2. 3. Methodology

First and foremost, the learning situation was designed on the basis of situated cognition. Ergo, it had a focus on replicating real-world practices; learning in and from a community; and promoting the use of higher-order thinking skills.

Secondly, project-based, cooperative learning came into play with the end goals of elaborating kamishibai illustrations and learning how to properly present one to an audience. So, students could learn by doing, which makes new knowledge more memorable and meaningful.

In the same vein, the intent of this didactic programme was to create student-centered lessons; establishing children as main characters of their learning process to increase their connection to the content and improve their focus.

In this sense, the subject of Artistic Education facilitated matters since in it, even traditionally, children are the ones elaborating final products. This translates into pupils making use of their higher-order thinking skills and, inherently, having a level of freedom over their creations. Concretely, for this project, pupils chose the story they wanted to adapt into a kamishibai (within 5 options; see Appendix 1 & 2), which is another way of giving children agency, taking their interests into account and bringing them closer to the educational content, at the same time. As well, learners were free to choose how they wished to represent their scenes: which characters and objects they wanted to include, what materials they preferred using, the colours they opted for, etc.

3. 2. 4. Competences

During the project, one of the main competences that students engaged on was cultural awareness, which is of paramount importance in our real-life current context and the future that awaits. Truly, learning about foreign cultural aspects is essential for children since it constitutes part of learning about their surroundings, at the same time as it widens their world view and develops their empathy.

Furthermore, many other competences were integrated through the activities devised. For once, students practiced linguistic competences when doing reading comprehension or discussing their drawings. They also worked on their social and civic skills since they were operating in groups and, thus, cooperating, taking turns, learning to dialogue, respecting each other's work and ideas, etc. Finally, by turning the spotlight onto students, engaging them in

the lesson and making their contributions important, they were developing their sense of initiative and entrepreneurship too.

3. 2. 5. Sequencing

To begin with, some general information was introduced to the pupils as a way of offering an initial context. Always, learners' interaction was encouraged; for example, by giving them opportunities to guess some of the facts (such as from which country did kamishibais originate from), which was also a method of checking children's previous knowledge.

Afterwards, students were instructed to form groups and choose one story to adapt into the kamishibai format. The selection of stories, in this case, included the adaptations of: "The dog and the shadow" by Aesop; "'Ahhh!' said stork" by Gerald Rose; "The tin soldier" by Hans Christian Andersen; "The emperor's new clothes" by Hans Christian Andersen; and "What's that noise?" by Jade Michaels (see Appendix 1 & 2). The reason why these specific five stories were selected is the fact that they are popular within the Anglo-Saxon community and, therefore, represent an insight into their culture. At the same time, they spike learners' curiosity and broaden their cultural knowledge since these stories are, often, unknown among Spanish children.

In order to assure everyone had an idea of what each story was about, children were asked if they knew the story tales, in which case they offered a summary to their classmates. Otherwise, the teacher was the one in charge of summarizing the stories by representing the essential parts through an improvised theatre session, coupled with drawings and spontaneous miming games that guaranteed learners' interaction.

Once each group had chosen their stories, the next step was reading comprehension. For this step, pupils counted with help from a visual dictionary, for 1st and 2nd grade, and a scaffolding drawing activity, for 3rd and 4th grade.

Then, learners proceeded to envision, draw and colour their illustrations for each scene (which was allocated on the paper's side opposite to the text. In short, on the back of the paper sheet).

Following, the teacher carried out an example of kamishibai story-telling, from which kamishibai presentation parameters were deduced and practiced until learners were ready to perform it in front of their classmates.

To conclude, an assessment phase was planned, including group-assessment, self-assessment and, finally, heterogeneous assessment.

For any and all parts of the process, students were encouraged to help each other, first, or ask the teacher for assistance.

3. 2. 6. Time frame

Although the number of lessons was adapted to children's pace of work and, consequently, varied from class to class, each group received around 5 lessons, which were carried out during the 45-minute CLIL Art periods that they had once a week.

The schedule was the following:

TIME	Monday	Tuesday	Wednesday	Thursday	Friday
08:30 – 09:15					
09:15 – 10:00		4ºB	2ºA		
10:00 – 10:45		2ºB		4ºA	3ºA
10:45 – 11:15	B	R	E	A	K
11:15 – 12:00	1ºA			1ºB	3ºB
12:00 – 12:45					
12:45 – 13:30					

On the whole, I started the first lesson on Monday 18th of April 2022 and carried out the last session on Friday 20th of May 2022.

3. 3. Lessons

<table>
<tr><td colspan="5" align="center">LESSON 1</td></tr>
<tr><th>Time</th><th>Procedure/development
(sequence of activities)</th><th>Products/ evidences</th><th>Teaching aids and resources</th><th>Cognition</th></tr>
<tr>
<td>20 min.</td>
<td>

Activity 1

Students were asked whether they knew anything about kamishibais. When they, new knowledge began to be constructed from their previous knowledge and I helped to fill-in the gaps and extend their knowledge.

Then, the class was introduced to the kamishibai (kami=paper, shibai=theatre) and the butai (the theatre structure, usually made of wood, that holds the kamishibai; see Appendix 3). Students had to guess what country the kamishibai originated from before I started explaining a little bit about its history. During the explanation they also had chances to interact and ask further questions.

To end up, pupils were shown a video that exemplified the telling of a kamishibai story.

English skills: listening comprehension and spoken interaction.

</td>
<td>Oral interaction</td>
<td>A kamishibai example, a butai, one computer and a projector.</td>
<td>Remembering and understanding</td>
</tr>
</table>

25 min.	**Activity 2** Cooperative groups were made up (although most classes already had them). Next, the titles of the 5 chosen stories were written on the board and I provided a summary, plus acted out each one of the stories, making sure children understood all of the fundamental words. For instance, I drew pictures of the keywords and essential ideas on the board, next to each title. Afterwards, groups were given some minutes to talk with each other and come to an agreement to choose one of the stories. As soon as a group came to an agreement, their spokesperson raised their hand and communicated their decision. The stories were crossed out once taken and the groups were supplied with their corresponding kamishibai templates (see Appendix 1 & 2). **English skills:** listening comprehension and spoken interaction.	Oral interaction	5 books, a school board and some markers.	Understanding

Time	Procedure/development (sequence of activities)	Products/ evidences	Teaching aids and resources	Cognition
15-20 min.	**Activity 1** The lesson began with the reading and understanding of the texts on the kamishibai templates. Constituting a group activity, members could, and were encouraged, to help each other out. Nevertheless, I rotated among the groups making sure everyone reached a basic understanding of their texts and putting into effect the first pronunciation practices. In the case of 1st and 2nd grade, children counted with the additional support of a visual dictionary that helped them guess the meaning of some key words in their text (see Appendix 1). Also, considering that these grades were likely to need extra support from the teacher, the groups were instructed to colour the images from the visual dictionary until a teacher could solve those doubts they couldn't sort out by themselves or within their groups. **English skills:** reading comprehension, spoken interaction and pronunciation skills.	Oral interaction	Kamishibai templates	Remembering, understanding and applying

25-30 min.	**Activity 2** Once students had a basic comprehension of their texts, they proceeded to the action part. For 1st and 2nd graders, this meant devising and, already, starting to draw the illustrations of each scene on the back of each page (see Appendix 4). Additionally, for drawing references, they were offered the original books. However, 3rd and 4th grade weren't be given the books in order for them to base their illustrations off their imagination. Besides, they had an additional step, meant to ensure their understanding of keywords. It consisted on an activity in which they drew pictures, inside of squares, to represent the words above (see Appendix 2). With this extra step, they also began envisioning what they wanted to include in their illustration and how they wanted them to look like. Like usual, they were encouraged to ask me for help but also encouraged to try to figure things out within their groups first. **English skills:** reading comprehension and spoken interaction.	Drawings and illustrations, plus oral interaction	Kamishibai templates, drawing and colouring supplies	Remembering, understanding, applying and creating

LESSON 3

Time	Procedure/development (sequence of activities)	Products/ evidences	Teaching aids and resources	Cognition
45 min.	**Activity 1** Groups resumed working on their illustrations (see Appendix 4), practising their pronunciation, solidifying English comprehension and asking for help when needed. I moved around the class, from group to group, offering learners chances for little English chats and asking about their work. **English skills:** reading comprehension and spoken interaction.	Drawings and illustrations, plus oral interaction	Kamishibai templates, drawing and colouring supplies	Remembering, understanding, applying and creating

LESSON 4

Time	Procedure/development (sequence of activities)	Products/ evidences	Teaching aids and resources	Cognition
15 min.	**Activity 1** Considering that, at this point, some of the groups were nearing the end of their creations, I started this session by showing them another example of a kamishibai storytelling, this one made on my own from the story "Room on the Broom" by Julia Donaldson (see Appendix 5). During the kamishibai reading, I provided opportunities for interaction to ensure engagement and understanding. There were some meaning clarifications (an occasional translation), miming of elements (broom=sweeping action; tall hat=raising a hand above our heads), and even questions ("What do you think? Is there space of the broom?"). It was an opportunity to refresh and revisit kamishibai story-telling parameters that students needed to include in their presentations. Some of them being: sliding the cover in, opening the doors of the butai, saying the title and the author of the story, reading loudly and clearly, using different voices for different characters, etc. All of this, they deducted as a big group after the kamishibai example-reading was carried out. I helped them do so	Oral interaction.	A kamishibai example and a butai	Remembering, understanding and analysing

	by asking questions, such as "Do we start by closing or opening the doors?", "Do we use the same or different voices?" This is an activity that not only served as a revision of the elements that were discussed in the initial introduction; but it also fuelled children motivation's by reminding them of what the final outcome of the learning situation is. **English skills:** listening comprehension and spoken interaction.			
30 min.	**Activity 2** Learners continued working on their illustrations. Or, if they had finished, they started practising their presentation, for which they were offered the butai so they could performed a mock kamishibai story-telling. **English skills:** reading comprehension, spoken interaction and pronunciation skills.	Kamishibai and oral interaction	Kamishibai templates, drawing and colouring supplies, finished kamishibais and a butai	Remembering, understanding, applying and creating

Time	Procedure/development (sequence of activities)	Products/ evidences	Teaching aids and resources	Cognition
10 min.	**Activity 1** The class-group were, shortly, reminded of the kamishibai reading instructions. Following, students had a few minutes to rehearse their presentations in class. **English skills:** reading comprehension, spoken interaction and speaking.	Finished kamishibais	Completed kamishibai templates	Remembering, understanding and applying
20 min.	**Activity 2** The children were taken outside, where groups presented one by one their own kamishibais, applying the protocol they had been learning about. Additionally, I gave some feedback after each presentation (focusing on the positive parts and mentioning areas to improve but without singling out students). This activity was recorded and sent to children's families. **English skills:** reading comprehension and skills (pronunciation, intonation, etc.).	Kamishibai and oral interaction	A table to place the kamishibais, student's finished kamishibais, the butai and a camera	Remembering, understanding, applying and evaluating

| 15 min. | **Activity 3**

To top off the learning situation, group assessment checklists (see section *3. 4. 2. Group assessment*) were to be distributed to each team so they could evaluate how their group work had gone, pin-pointing what they have done best and what areas they need to improve.

Right after, individual can-do checklists (see section *3. 4. 3. Self-assessment*) were to be handed out. This time around, children were expected to reflect over their personal performance, including what knowledge, attitudes and skills they were able to attain.

Both assessments were thought to be explained to the whole-class group and read over together to make sure everyone had a grasp of what all of the sentences mean.

Finally, I gave concluding feedback, revised the basic facts about the kamishibai (to check whether kids remembered anything) and leaded a final reflection in which students were asked four main questions: "Was it difficult or easy for you?", "What was your favourite kamishibai?", "Did you like the kamishibai activity?" & "Did you have fun?"

These sort of questions were supposed to stimulate learners' self-assessment and metacognitive skills too, at the same time they provided feedback about the didactic project and my own performance.

English skills: listening comprehension and spoken interaction. | Oral interaction, completed group and self-evaluation checklists | Group and self-evaluation checklists | Evaluating |

3. 4. Assessment

As far as the evaluation process is concerned, the kinds of assessments devised were heterogeneous, group and self-assessment. Students' heterogeneous assessment was carried out as a mix of formative and summative assessment, mainly, via teacher's observation and interaction with students but also relying on rubrics. Meanwhile, group and self-assessments were formulated as checklists and can-do lists, respectively.

Said rubrics were elaborated based off the evaluation criteria of Art and English as a Foreign Language.

3. 4. 1. Heterogeneous assessment

For Art, the assessment criterion chosen was the first one from learning block I: Artistic Expression for its connection with the realisation of two-dimensional illustrations.

Art assessment criterion:
1st & 2nd GRADE   **Learning block I. Artistic Expression**   Criterion 1. Producing two-dimensional plastic art creations that allow expression, observing of immediate and imaginary environments, obtaining the necessary information through research, using different materials to develop the creative processes and applying critical judgment to appraise their own productions.   **3rd & 4th GRADE**   **Learning block I. Artistic Expression**   Criterion 1. Elaborating two-dimensional plastic art creations that allow students to express themselves after planning the processes creative, identifying the immediate environment and the imaginary, obtaining the necessary information through research, selecting the different materials and techniques, and applying a critical judgment to their own productions and others'.

The resulting rubrics were these:

Assessment Rubric for 1st & 2nd grade			
Little adequacy	**Average adequacy**	**High adequacy**	**Excellent**
- Produces, **mechanically and without any creativity**, individually and in group, very basic plastic works through dot combinations, lines and shapes, identifying the nearby environment. - Presents **serious difficulties** to get the necessary information through the observation of reality and peer knowledge of exchange, **even following instructions**. - Has trouble recognizing primary and secondary, cold and warm colours, and uses adequate materials. - Makes elementary, critical judgments about their productions **in a confusing way**, using some artistic language terms, although **with major mistakes**, in their explanations and descriptions.	- Elaborates, **from models and with guidance**, individually and in group, **basic** plastic artworks through dot combinations, lines and shapes, identifying the nearby environment. - To get the necessary information, **follows instructions** for observing reality and exchanges knowledge with their peers. - Recognizes primary and secondary, cold and warm colours and uses the most adequate materials. - Makes critical, elementary, consistent and argued judgments, **with some ambiguities**, about their own productions in a constructive way, using some artistic language terms, **without important errors**, in their explanations and descriptions.	- Elaborates, **striving to be creative**, individually and in group, **basic** plastic artworks through dot combinations, lines and shapes, identifying the nearby environment. - To get the necessary information, **follows instructions** for observing reality and exchanges knowledge with their peers. - Recognizes primary and secondary, cold and warm colours and uses the most adequate materials. - Makes critical, **elementary, consistent and argued** judgments about their own productions in a constructive way, using some artistic language terms, **with few errors**, in their explanations and descriptions.	- Elaborates with **creative input**, individually and in groups, **simple** plastic artworks through dot combinations, lines and shapes, identifying the nearby environment. - To get the necessary information, observes reality and exchanges of knowledge with their peers, **with the help of guidelines**. - Recognizes colors: primary and secondary, cold and warm, and uses the more suitable materials. - In addition, makes critical, **elementary, consistent and argued** judgments about their own productions in a constructive way, using **correctly** some artistic language terms in their explanations and descriptions.

Assessment Rubric for 3rd & 4th grade			
Little adequacy	**Average adequacy**	**High adequacy**	**Excellent**
- Represents, **only mechanically and uncreatively**, nearby and imaginary environment immediate individual or group elaboration of simple plastic artworks through dot combinations, lines and shapes, recognizing themes or genres. - Presents **serious difficulties** to recollect information through observation of reality and peer knowledge exchange, **even when following instructions and being helped**. - Shows **difficulties** to plan work, apply color theory (primary and secondary, cold and warm), and choose adequate materials and techniques. - Makes simple, critical judgments about their productions **in a confusing way**, using some artistic language terms, although **with major mistakes**, in their explanations and descriptions.	- Represents, **from models but also striving to be creative**, nearby and imaginary environment immediate individual or group elaboration of simple plastic artworks through dot combinations, lines and shapes, recognizing themes or genres. - Collects needed information, **following instructions**, through observation of reality and the exchange of knowledge with their peers. - Plans work, applies color theory (primary and secondary, cold and warm), and uses textures (natural and artificial), most suitable materials and techniques. - Makes critical, simple, consistent and argued judgments, **with some ambiguities**, about their own productions in a constructive way, using some artistic language terms, **without important errors**, in their explanations and descriptions.	- Represents, **with creative contributions,** nearby and imaginary environment immediate individual or group elaboration of simple plastic artworks through dot combinations, lines and shapes, recognizing themes or genres. - Collects information, **autonomously**, through observation of reality and the exchange of knowledge with their peers. - Plans work, applies color theory (primary and secondary, cold and warm), and uses textures (natural and artificial), most suitable materials and techniques. - Makes critical, **simple, consistent and argued** judgments about their own productions in a constructive way, using some artistic language terms, **with few errors**, in their explanations and descriptions.	- Represents, **with ease and creative input**, nearby and imaginary environment through individual or group elaboration of simple plastic artworks through dot combinations, lines and shapes, recognizing themes or genres. - Collects information, **with autonomy and initiative of their own**, through observation of reality and the exchange of knowledge with their peers. - Plans work, applies color theory (primary and secondary, cold and warm), and uses textures (natural and artificial), most suitable materials and techniques. - In addition, makes critical, **simple, consistent and argued** judgments about their own productions in a constructive way, using **correctly** some artistic language terms in their explanations and descriptions.

For English as a Foreign Language, the assessment criterion chosen was the first and second one from learning block I: Student's Dimension, because of their respective focus on listening and reading comprehension.

English assessment criterion:

1st & 2nd GRADE

Learning block I. Student's Dimension

Criterion 1. Capturing the global meaning and identifying the essential information in very simple, short and contextualized oral texts. As well, being able to express themselves in an elementary way, progressively increasing their skills in situations of social communication.

Criterion 2. Identifying very short, common words and sentences, and simple references to everyday topics, with the purpose of advancing in the understanding of written texts of different kinds.

3rd & 4th GRADE

Learning block I. Student's Dimension

Criterion 1. Capturing the global meaning and identifying the essential information in simple and contextualized oral texts, as well as being able to express themselves in a basic way in order to progressively develop in situations of social communication.

Criterion 2. Read and recognize the global meaning in short and familiar texts.

Translated into rubrics:

Assessment Rubric for 1st & 2nd grade			
Little adequacy	**Average adequacy**	**High adequacy**	**Excellent**
- **With plenty of help, doesn't demonstrate** understanding of the global sense.	- **With a lot of help**, demonstrates understanding of the global sense, although **with great difficulty**.	- **With help**, demonstrates understanding of the global sense, although **with difficulty**.	- **With help**, demonstrates understanding of the global sense, although **with some difficulty**.
- Identifies, **incorrectly**, essential information and key ideas in very simple, brief and contextualized oral texts, articulated slowly and clearly, and endowed with basic vocabulary of frequent use and common topics, which are concrete and related to student's experience, needs and interests, besides being coupled with support in the form of gestures, images or illustrations.	- Identifies, **with many inaccuracies**, essential information and key ideas in very simple, brief and contextualized oral texts, articulated slowly and clearly, and endowed with basic vocabulary of frequent use and common topics, which are concrete and related to student's experience, needs and interests, besides being coupled with support in the form of gestures, images or illustrations.	- Identifies, **with quite a few inaccuracies**, essential information and key ideas in very simple, brief and contextualized oral texts, articulated slowly and clearly, and endowed with basic vocabulary of frequent use and common topics, which are concrete and related to student's experience, needs and interests, besides being coupled with support in the form of gestures, images or illustrations.	- Identifies, **with some inaccuracies**, essential information and key ideas in very simple, brief and contextualized oral texts, articulated slowly and clearly, and endowed with basic vocabulary of frequent use and common topics, which are concrete and related to student's experience, needs and interests, besides being coupled with support in the form of gestures, images or illustrations.
- Distinguishes, **with doubts**, the corresponding communicative function.	- Distinguishes, **with doubts**, the corresponding communicative function.	- Distinguishes, **with doubts**, the corresponding communicative function.	- Distinguishes, **with doubts**, the corresponding communicative function.
- Speaks incoherently, **with hesitation**, in very short and simple situations, preferably, in pairs or small groups and on everyday topics or of those of interest to the child.	- Speaks coherently, **with little fluency**, in very short and simple situations, preferably, in pairs or small groups and on everyday topics or of those of interest to the child.	- Speaks coherently, **with some fluency**, in very short and simple situations, preferably, in pairs or	- Speaks coherently, **with some fluency**, in very short and simple situations, preferably, in pairs or small groups and on everyday

- **Even with plenty of help, isn't able to** identify very short, simple and familiar written texts transmitted through traditional tools or, using technological means inappropriately, with visual and textual support. - **Very rarely**, captures the essential ideas of short stories, **needing a lot of difficulty and constant help** understanding the global sense of instructions and basic instructions on real contexts, **often**, distinguishing the communicative function. - Operates, **without autonomy**, in socio-communicative situations within the educational institution, personal scope and public spheres. **Not** demonstrating respect towards other people's ideas and opinions.	- **With a lot of help**, identifies, **with great difficulty**, very short, simple and familiar written texts transmitted through traditional tools or, **in a rudimentary manner**, using technological means, with visual and textual support. - **Rarely**, captures the essential ideas of short stories, understanding, **with some difficulty,** the global sense of texts and basic instructions on real contexts, **seldom** distinguishing the communicative function. - Operates, **generally with help**, in socio-communicative situations within the educational institution, personal scope and public spheres. **Generally**, demonstrating respect towards other people's ideas and opinions.	small groups and on everyday topics or of those of interest to the child. - **With help**, identifies, **with difficulty**, very short, simple and familiar written texts transmitted through traditional tools or, **fluently**, using technological means, with visual and textual support. - **Occasionally**, captures the essential ideas of short stories, **without much trouble** understanding the global sense of texts with real contexts, **occasionally**, distinguishing the communicative function. - Operates, **generally with help**, in socio-communicative situations within the educational institution, personal scope and public spheres. **Often**, demonstrating respect towards other people's ideas and opinions.	topics or of those of interest to the child. - **With help**, identifies, **with some difficulty**, very short, simple and familiar written texts transmitted through traditional tools or, **effectively and fluently**, using technological means, with visual and textual support. - **Generally**, captures the essential ideas of short stories, **easily** understanding the global sense of texts and basic instructions on real contexts, **often**, distinguishing the communicative function. - Operates, **generally with help**, in socio-communicative situations within the educational institution, personal scope and public spheres. **Always**, demonstrating respect towards other people's ideas and opinions.

Assessment Rubric for 3rd & 4th grade			
Little adequacy	**Average adequacy**	**High adequacy**	**Excellent**
- **With a lot of help**, still has **an incorrect** understanding of the global sense.	- **With help**, demonstrates understanding of the global sense, **although with a lot of difficulty.**	- **Almost independently**, demonstrates understanding of the global sense, **with some difficulty**.	- **Independently**, demonstrates understanding of the global sense, **without much difficulty**.
- Identifies, **incorrectly and with inaccuracy**, essential information and key ideas in simple, brief and contextualized oral texts, articulated slowly and clearly, and endowed with basic vocabulary of frequent use and common topics, which are concrete and related to student's experience, needs and interests, besides being coupled with support in the form of gestures, images or illustrations.	- Identifies, **with many inaccuracies**, essential information and key ideas in simple, brief and contextualized oral texts, articulated slowly and clearly, and endowed with basic vocabulary of frequent use and common topics, which are concrete and related to student's experience, needs and interests, besides being coupled with support in the form of gestures, images or illustrations.	- Identifies, **with a few inaccuracies**, essential information and key ideas in simple, brief and contextualized oral texts, articulated slowly and clearly, and endowed with basic vocabulary of frequent use and common topics, which are concrete and related to student's experience, needs and interests, besides being coupled with support in the form of gestures, images or illustrations.	- Identifies, **without important inaccuracies**, essential information and key ideas in simple, brief and contextualized oral texts, articulated slowly and clearly, and endowed with basic vocabulary of frequent use and common topics, which are concrete and related to student's experience, needs and interests, besides being coupled with support in the form of gestures, images or illustrations.
- Confuses, **even with help**, the corresponding communicative function.	- Distinguishes, **with some doubts**, the corresponding communicative function.	- Distinguishes, **with doubts**, the corresponding communicative function.	- Distinguishes, **with some doubts**, the corresponding communicative function.
- Speaks incoherently, **with hesitation**, in very short and simple situations, preferably, in pairs or small groups and on everyday topics or of those of interest to the child.	- Speaks coherently, **with some sort of fluency**, in very short and simple situations, preferably, in pairs or small groups and on everyday topics or of those of interest to the child.	- Speaks coherently, **with some fluency**, in very short and simple situations, preferably, in pairs or small groups and on everyday topics or of those of interest to the child.	- Speaks coherently, **with considerable fluency**, in very short and simple situations, preferably, in pairs or small groups and on everyday topics or of those of interest to the child.
- Identifies, Identifies, **incorrectly and with inaccuracy**, short, simple,	- Identifies, **although with a lot of difficulty**, short, simple, varied or familiar written texts transmitted	- Identifies, **with some difficulty**, short, simple, varied or familiar	

varied or familiar written texts transmitted through traditional tools but, **inappropriately**, using technological means, with visual and textual support. - Doesn't capture essential ideas of short stories, has many inaccuracies in their understanding, **without much difficulty**, the global sense of instructions and basic instructions on real contexts, **most of the time not** distinguishing communicative functions, syntactic and orthographic structures. - **Although guided**, doesn't write simple texts, or **has many errors**, using **with constant help** analogical or digital tools with practical, communicative and creative purpose. - **Doesn't** demonstrate respect towards other people's ideas and opinions.	through traditional tools or, **in a simple way**, using technological means, with visual and textual support. - Captures, **with a considerable amount of inaccuracies**, the essential ideas of short stories, understanding, **with considerable difficulty**, the global sense of instructions and basic instructions on real contexts, **rarely**, distinguishing communicative functions, syntactic and orthographic structures. - Writes simple texts **following clear instructions and familiar models**, using **with constant help** analogical or digital tools with practical, communicative and creative purpose. - **Generally**, demonstrates respect towards other people's ideas and opinions.	written texts transmitted through traditional tools or, **effectively**, using technological means, with visual and textual support. - Captures, **with considerable inaccuracies**, the essential ideas of short stories, understanding, **with some difficulty**, the global sense of instructions and basic instructions on real contexts, **sometimes**, distinguishing communicative functions, syntactic and orthographic structures. - Writes simple texts **following clear instructions**, using **with considerable help** analogical or digital tools with practical, communicative and creative purpose. - **Often**, demonstrates respect towards other people's ideas and opinions.	- Identifies, **with some difficulty**, short, simple, varied or familiar written texts transmitted through traditional tools or, **effectively**, using technological means, with visual and textual support. - Captures, **with some inaccuracies**, the essential ideas of short stories, understanding, **without much difficulty**, the global sense of instructions and basic instructions on real contexts, **often**, distinguishing communicative functions, syntactic and orthographic structures. - Writes simple texts **with sufficient correction**, using **with some help** analogical or digital tools with practical, communicative and creative purpose. - **Always**, demonstrates respect towards other people's ideas and opinions.

3. 4. 2. Group assessment

The group-work evaluation checklists were designed keeping in mind the autonomy of learners, as well as the development of their metacognition. Accordingly, the vocabulary, visual aids, formulation of sentences and included sections attempt to adapt to children developmental and English level, which is why two different versions that correspond to the first (1st & 2nd grade) and second cycle (3rd & 4th grade) of primary school have been made.

1st & 2nd grade:

Group checklist

Class: _____   Names: _____

	Yes	More or less	No	Comments
Everyone participates.				
We help each other.				
We listen to each other.				
We respect each other.				
We respect each other's work.				
We solve problems.				

3rd & 4th grade:

Group checklist

Class: _____   Names: _____

	Yes	More or less	No	Comments
All members participated.				
We shared the work.				
We contributed ideas and opinions.				
We listened to each other.				
We respected each other and others' ideas.				
We stayed on task.				

We were good at _____

_____

Next time, we can improve at _____

_____

3. 4. 3. Self-assessment

Like group assessment, the self-assessment can-do were divided into a first (1st & 2nd grade) and second cycle (3rd & 4th grade) version with the intention of tailoring them to student's needs. For instance, one auxiliary measure to increase younger kids' understanding is to select words in the target language that are similar to students' mother tongue (e.g.: illustrate = ilustrar; comprehend = comprender; culture = cultura; etc.).

1st & 2nd grade:

What can I do?

Class: _____   Name: _____

	Yes	More or less	No
I can comprehend the text.	☐	☐	☐
I can illustrate my kamishibai.	☐	☐	☐
I can recognize primary and secondary colours.	☐	☐	☐
I can tell a kamishibai story.	☐	☐	☐
I can comprehend my classmates' kamishibai stories.	☐	☐	☐
I can remember information about kamishibais.	☐	☐	☐
I can respect other cultures and traditions.	☐	☐	☐
I can respect my classmates.	☐	☐	☐
I can be creative.	☐	☐	☐
I can cooperate with my group.	☐	☐	☐
I can speak a little English.	☐	☐	☐
I can control my reactions.	☐	☐	☐
I can tidy up.	☐	☐	☐

3rd & 4th grade:

What can I do?

Class: _____ Name: _____

	Yes	More or less	No
I can comprehend the text in my kamishibai.	☐	☐	☐
I can illustrate the scenes of my kamishibai.	☐	☐	☐
I can identify primary and secondary colours in my illustrations.	☐	☐	☐
I can identify cold and warm colours in my illustrations.	☐	☐	☐
I can tell a kamishibai story.	☐	☐	☐
I can pronounce the text in my kamishibai.	☐	☐	☐
I can comprehend my classmates' kamishibai stories.	☐	☐	☐
I can explain to another person how kamishibais work.	☐	☐	☐
I can remember facts about kamishibais and Japanese culture.	☐	☐	☐
I can respect other cultures and other traditions.	☐	☐	☐
I can respect my classmates, their ideas and their work.	☐	☐	☐
I can be creative.	☐	☐	☐
I can cooperate with the members in my group.	☐	☐	☐
I can solve problems with my classmates.	☐	☐	☐
I can control my reactions.	☐	☐	☐
I can have small interactions in English.	☐	☐	☐
I can tidy up my space and take care of materials.	☐	☐	☐

4. Results

As a way of evaluating the learning situation and checking its accomplishments as a situated cognition experience, students were, orally, asked about their impressions of it; whether they had liked it and had fun, as well as what level of difficulty they had encountered and whether they thought they had learnt something.

For one thing, answers were chiefly enthusiastic and positive. Pupils declared their liking for the lessons, stating that they "loved" the activities, and had had a lot of fun throughout the progression of the learning situation. Particularly, some children expressed that their favourite part was the kamishibai presentations as they got to put learnings and skills they had acquired into practice and show their final products to all of their classmates. For their part, some students with more introverted characters or simply more artistically leaning, stated that their preferred part had been the act of elaborating the kamishibai illustrations in itself.

Secondly, in relation to the project's degree of difficulty, as perceived by students, the majority of children said the activities were easy; although for others they felt a bit more challenging, especially regarding English language aspects. However, ultimately, no one had the impression of being unable to tackle the learning situation (they could always ask for support); all students were confident about their participation and contributions to their group's project.

Lastly, pupils exhibited proof of learning, mostly, by putting knowledge into practice. They implemented proper kamishibai etiquette when telling their stories; many could comprehend most if not all of the words in their stories; they did a good job with the pronunciation; they could give a basic explanation of what kamishibais are, as well as some facts about it; they were approaching different cultures from curiosity and with respect. Besides, they were cooperating, mostly respecting their classmates and were willing to solve the issues that arose. In their work, many demonstrated creativity and were able to point out primary/secondary and cold/warm colours. Finally, regarding English development, levels were disparate but I was able to have simple conversations with everyone, granted I provided some language support; the children were keen on trying their best too.

Also, students demonstrated autonomy by fetching the necessary materials at the start of each lesson, distributing work, putting pages in order, reaching group agreements, etc.

On top of that, I was able to observe high student-engagement in all of the 8 classes where the learning situation was carried in, which was decidedly encouraged by the hands-on nature of the project. In parallel, interest and motivation was palpable in the way learners cheered when seeing me enter through the door, and in the manner they displayed excitement at the prospect of continuing to work on their respective projects.

Aside from children's favorable reviewing, I received positive feedback from the teacher-mentor at the school, who praised both my performance and the learning situation I created. Specifically, she liked my approach to the project, the idea of giving children options, the encouragement of imagination, the focus on interactions and the adaptations to address different needs within the classroom.

With regards to my own performance, I would consider it satisfactory. Some of the things I have taken into account are: setting of appropriate and achievable objectives; adaptation of contents to the age and characteristics of learners; timing tailored to students' needs; advocacy for comprehensive development that takes into account students' knowledge, skills and attitudes, in relation to situated cognition and CLIL; execution of authentic and motivating activities that are correctly distributed along the project and diverse spaces; materials are fairly varied too; and plenty of chances for interaction and use of English.

5. Discussion & conclusions

Following the objectives proposed, "This is my kamishibai", a CLIL innovation project, based on the situated cognition approach, was satisfactorily designed and implemented at CEIP Montaña Roja.

The didactic design comprises learning tasks with supportive and procedural information, as well as matching part-task practice to support the mastery of specific skills.

What is more, the learning that took place in the project did so as an active process – student-centered with the teacher as facilitator- where higher-order thinking skills were present in most of the activities. Furthermore, learners were motivated to interact in cooperation with communities (small and big groups) within an authentic learning environment that was interdisciplinary (like real-world experiences) and integrated a number of contents from different subjects; communication skills; cultural components; and, as aforementioned, cognition. To boot, the learning situation took into account scaffolding measures, ahead of providing the necessary support for students' growth.

Coincidentally, all of that falls perfectly in line with Spain's latest educational national law for primary education and the Canary Islands' specific didactic goals for the same educational level. Making situated cognition in CLIL an approach that fits like a glove inside our educational system.

In relation to the bibliography compilation, the standards pursued for the selection of resources have been the notions of reliability, authority and relevance. As a result, data for the theoretical framework was collected from specialised sources, as well as known scientific portals, such as *Punto Q* (from the University of La Laguna in Tenerife), *Dialnet*, *ResearchGate*, *Science Direct* and *Google Scholar*.

Information gathered from, both, the initial bibliography revision and the results from the innovation project supports the alignment of situated cognition theories and CLIL approaches for primary school settings. It follows that CLIL principles dovetail characteristics of situated cognition and vice versa. Among them, active, complex and multi-focused learning; learning experiences linked to real-life; interaction and cooperation within the different individuals involved; and the value of scaffolding.

It is worth mentioning that scaffolding serves to reduce the amount of information students receive at once, which is vital taking into consideration that the cognitive load in CLIL is doubled because of its dual-focus.

Another inference that can be extrapolated from the realisation of the project at hand is that situated cognition strategies can, in fact, boost motivation. A phenomenon that can be explained, for example, by the shift effectuated from a traditional paragon of education, where teachers are the sole holders of the information and pupils are passive receptors, to a modern approach, in which learners are active protagonists in their own learning while teachers act as mentors. Yet, that isn't the only factor to may have improved motivation, the advocacy for teamwork and the focus on topics and activities close to students' interests are other circumstances that can increase motivation.

On another note, I encountered some difficulties during the design and execution of the project, which, all things considered, I think I could surmount adequately.

One of the first challenges I tackled was how to adapt one learning situation to four different grades. Eventually, I settled over standing by the Spanish new educational law that restores cycles of two grades and, thus, group together 1st and 2nd grade, and 3rd and 4th grade.

A second issue I faced consisted on a miscommunication amongst the school agents: originally, I had been told that the school had a butai but, then, a couple days before I was to start the learning situation, I was informed that they had donated the wooden structure to another school. To solve the matter, I improvised a DIY butai made out of recycled cardboard and painted black. Had I had more time to carry out the learning situation, I would have included the step of making our own butai into the project.

On the subject of time, the limited availability of it -with only a 45-minutes period per week with every class- was another difficulty. Although my teacher-mentor from the internship was remarkably accommodating (and for that I am very grateful), unfortunately, I didn't get to apply the group-assessment checklists or the self-assessment can-dos. These two were the only elements that were not implemented from the project. Notwithstanding, if more time had been available, an additional activity, for 3rd and 4th grade, could be to compare and analyse differences and similarities between their self-made illustrations and the books' ones; a reflection that could be discussed with the rest of the class. Furthermore, another extra activity would be for children to visit other classes, perhaps even different grades, to show and tell their kamishibai stories to a new public.

In that regard, there are many areas of the current thesis and project that could be subjects for improvement.

For once, more cultural elements could have been included, such as hyoshigi, a simple Japanese musical instrument consisting of two wooden clappers that are played together to announce the beginning of a kamishibai story or other kinds of traditional Japanese theatres.

Along the same lines, when it comes to the materials that were employed, ideally, students would have used watercolours to paint their kamishibai illustrations, seeing as that is the traditional way of giving colour to kamishibai illustrations and pupils would have benefitted from working with a different material. However, the school didn't have watercolours. Alternatively, watered down tempera paints would have been a viable option but, ultimately, I discarded the idea because they had been utilized by children in a previous learning situation with chaotic results, something that my teacher-mentor preferred avoiding.

Concerning my telling of the "Room on a broom" kamishibai, if I were to do it again I would add the extra factor of instructing the audience to execute accompanying actions or story "effects". As an example, when students hear the word "cat" they could meow. It can be another technique to increase students' focus and engagement.

Moreover, after I finished the implementation of the project, I realised that one missing aspect was getting children to speak English among their small groups. In the future, an option would be to try out a self-assessment activity that helps students determine the amount of English that they have used during each session. With that, they would be working on their metacognitive skills and taking a more active role within their own learning too.

As a final measure for enhancement, the research approach could be refined. For more objective results and conclusions, it would be advisable to employ more structured

procedures in the collection and analysis of data, mixing quantitative methods with qualitative approaches for the generation of more exhaustive investigations.

Nevertheless, in its execution, the learning situation has decidedly proven beneficial, aside from feasible in elementary school. Not to mention that it constitutes a flexible proposition which is easily adaptable to different levels (as it has been shown), contexts and the diverse educational needs of students. By way of example, one form of tailoring the project is through the use of scaffolding strategies.

Thus, situated cognition has proven to be an approach that educators should get to know and incorporate into their practices -especially within CLIL- as it fosters innovative, comprehensive learning experiences that boost learners' motivation.

Likewise, the kamishibai is another educational tool worth getting to know. It is a novel motivational resource with many gains, among which can be found intercultural development (in this project, mixing Japanese and Anglo-Saxon culture), cross-disciplinary perspectives, self-esteem building, etc.

Overall, it can be concluded that the CLIL didactic project "This is my kamishibai", underpinned by situated cognition has been a novel and successful learning experience.

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7. Appendixes

Appendix 1

1st cycle kamishibais

"AHHH!" says stork

By Gerald Rose

1

"Ahhh!" says stork.

"I want to eat this egg"

Stork bites it but the egg doesn't break.

says
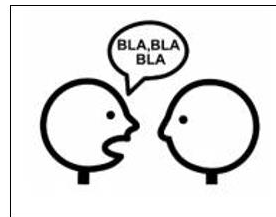
stork
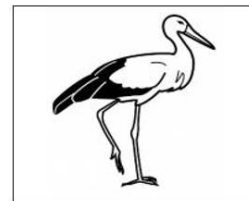
want
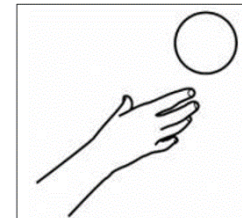
eat
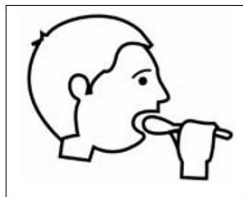
egg
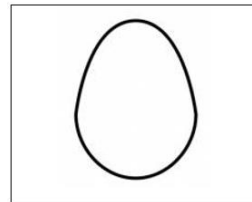
bites
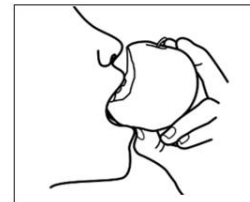
break

2

Elephant stomps on the egg.

Rhinoceros sits on the egg.

elephant
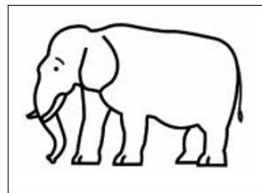
stomps
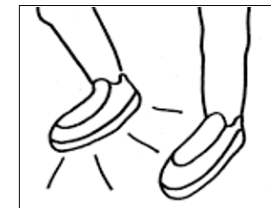
rhinoceros
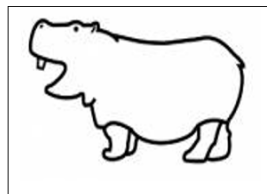
sits
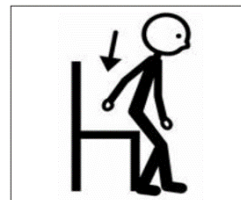
egg
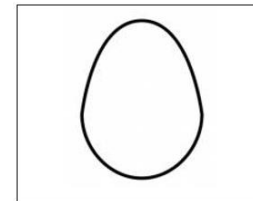
3

Snake squeezes the egg.

Zebra kicks the egg.

snake
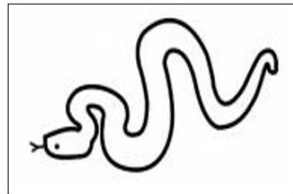
squeezes
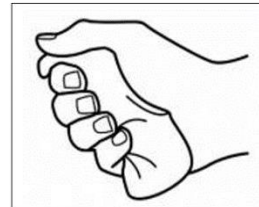
zebra
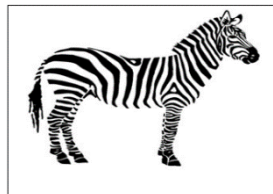
kicks
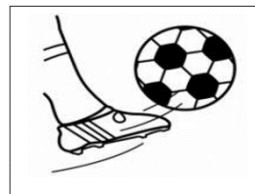
egg
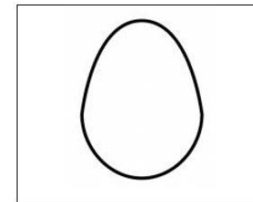
4

Suddenly, the egg opens.

It is a crocodile!

The crocodile has sharp, white teeth.

egg
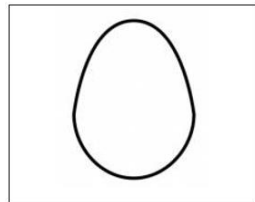
opens
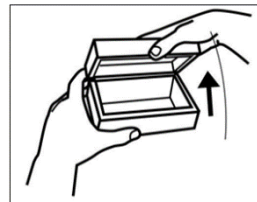
crocodile
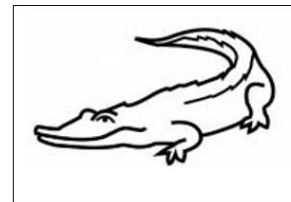
has

sharp

teeth
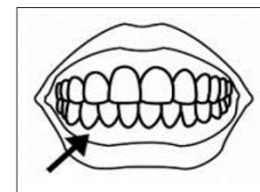
5

"Ahhh!" say the animals.

The animals are scared.

All the animals run away.

The end
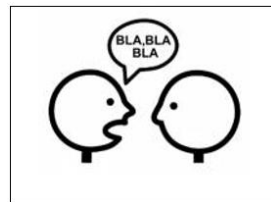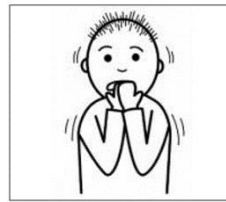
say	scared	run
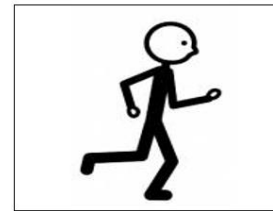
The toy soldier

By Hans Christian Andersen

1

This is the toy soldier of George.

The toy soldier only has one leg.
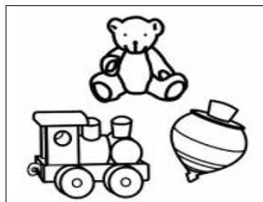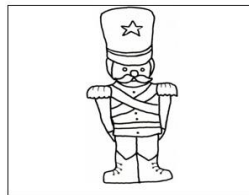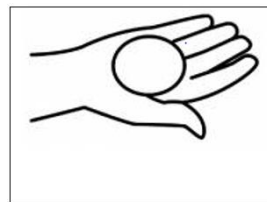
| toy | soldier | has | leg |
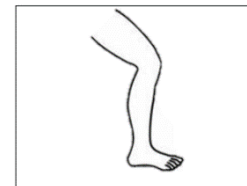
2

One day, the toy soldier falls into the water.

In the water, a fish eats the toy soldier.

toy
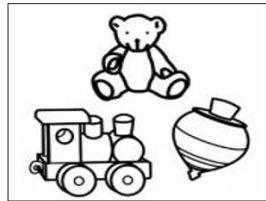
soldier
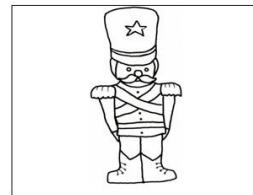
falls
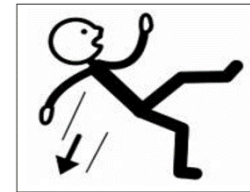
water
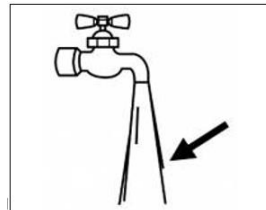
fish
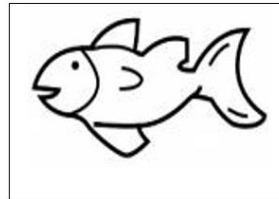
eats
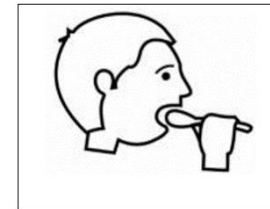
3

A fisherman catches the fish

with a big net.

fisherman

net
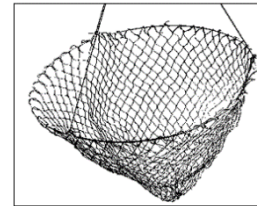
catches
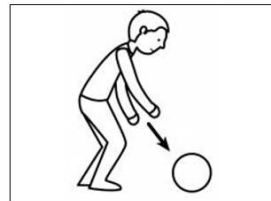
fish
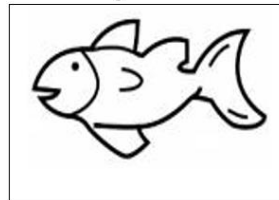
big
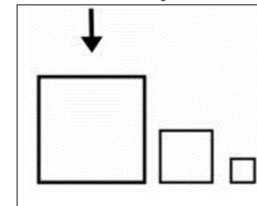
4

The fisherman gives the fish to the mother of George.
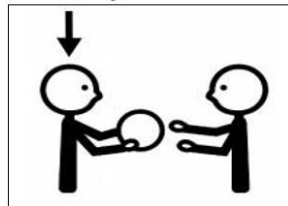
| fisherman | gives | fish | mother |
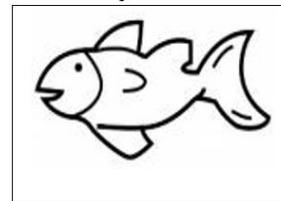
5

The mother of George opens the fish.

Inside the fish, there is the toy soldier.

mother

opens
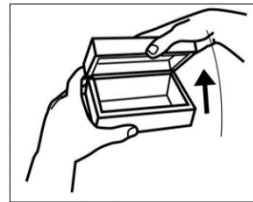
fish
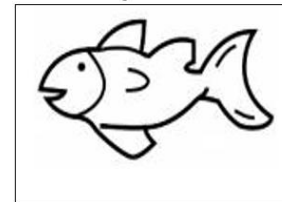
inside
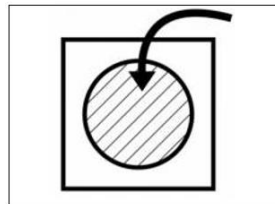
toy
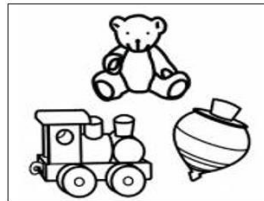
soldier
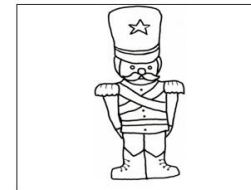
6

Finally, the toy soldier and George are together.

George is very happy!

The end
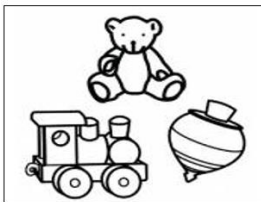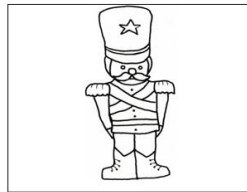
toy	soldier	together	happy
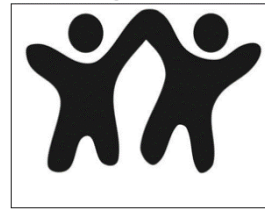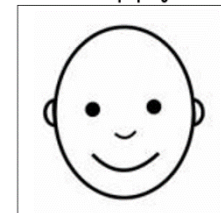
What is that noise?

By Jade Michaels

1

Violet lives in an old, blue house.

Violet likes playing the violin.

lives

old
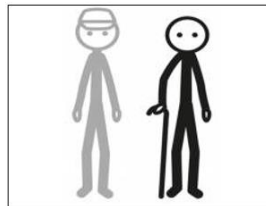
house
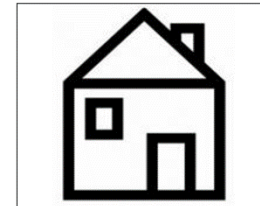
likes
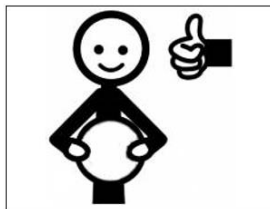
playing (an instrument)

violin
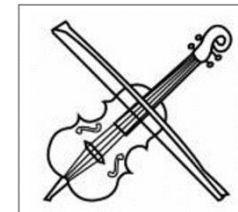
2

In the old, blue house there is a mouse.

The mouse hears a terrible noise.

The mouse says, "What is that noise?".

old
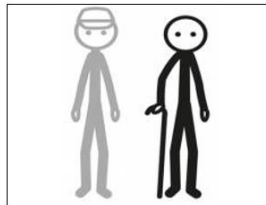
house
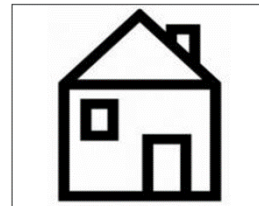
hears
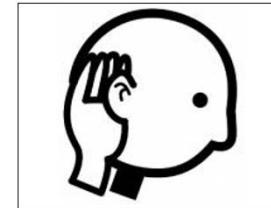
says
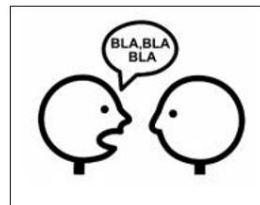
mouse

noise

3

The mouse sees Violet playing the violin.

The mouse says, "Hello, what's your name?"

mouse
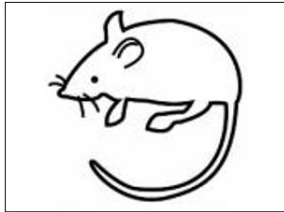
playing (an instrument)

name
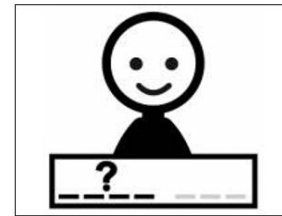
sees
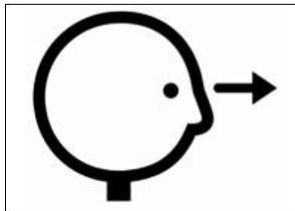
violin
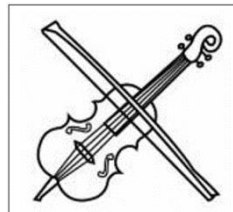
says
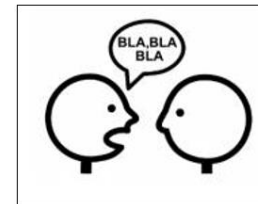
24

Violet is scared of the mouse.

Violet jumps on a chair.

scared

chair

mouse
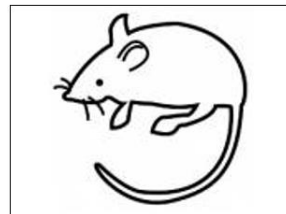
jumps
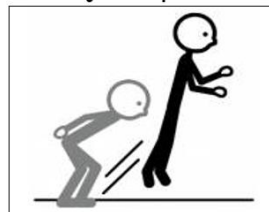
on

5
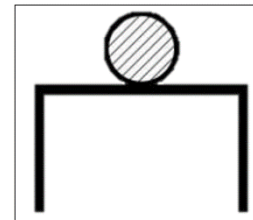
Violet runs out of the old, blue house.

The end

runs

old

house

The dog and the shadow

By Aesop

1
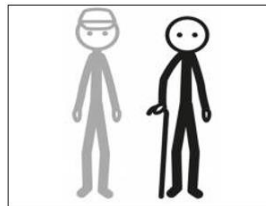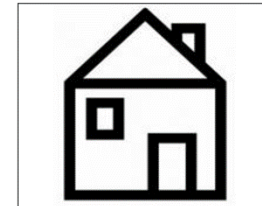
This is Sammy.

Sammy is a brown and white dog.

Sammy has a bone in his mouth.

dog
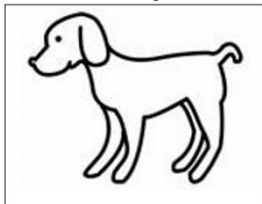
has
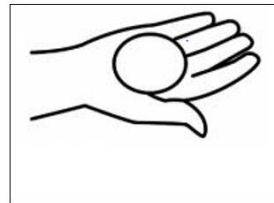
bone
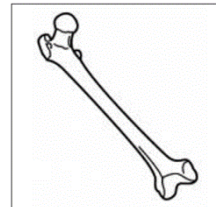
mouth
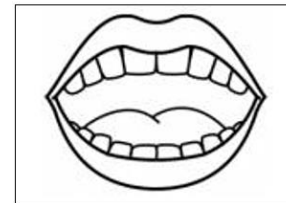
2

This is Eddie.

Eddie is a yellow dog.

dog
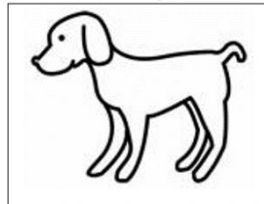
3

Eddie is hungry.

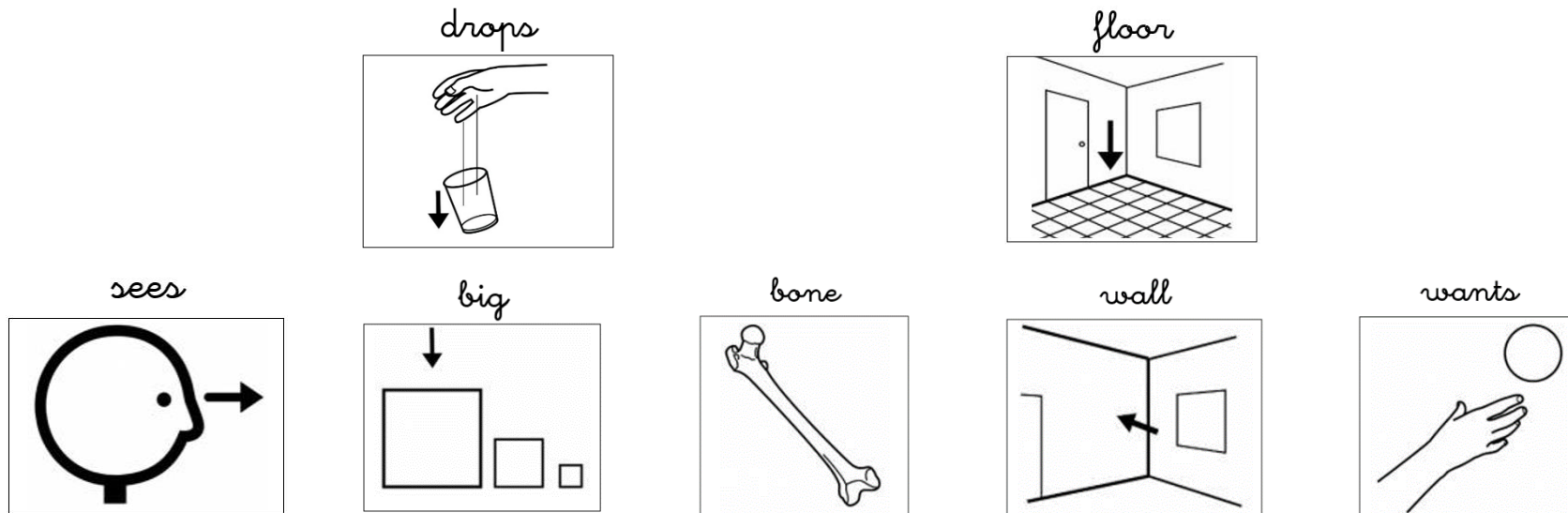Eddie says, "Can I have a piece of your bone?"

Sammy says, "No!"

hungry
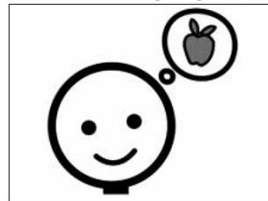
says
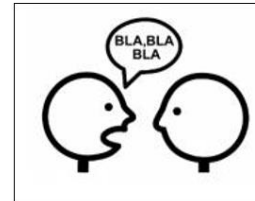
have
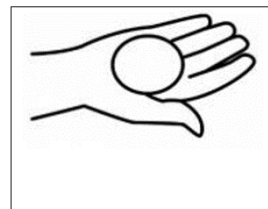
piece
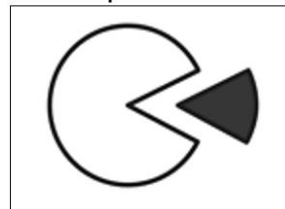
bone
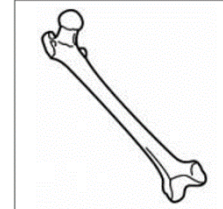
4

Sammy sees a big bone on the wall.

Sammy drops the bone on the floor.

He wants the big bone!

drops

floor

sees

big

bone

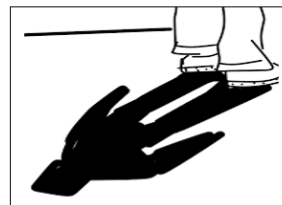wall

wants

5

It is not a real bone!

It is a shadow.

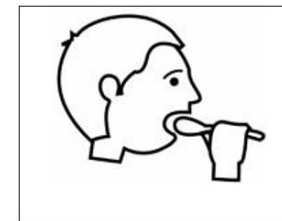Eddie eats the real bone.

The end

bone

shadow

eats

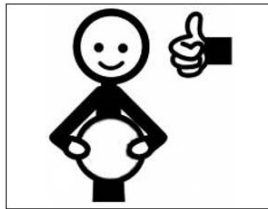# The magic clothes of the king

By Hans Christian Andersen

1

This is the king.
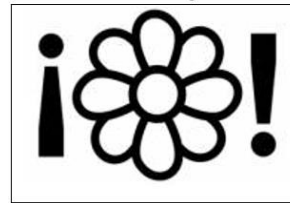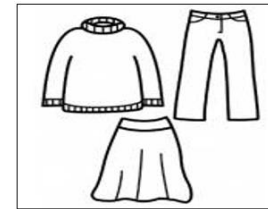
The king likes beautiful clothes.

king	likes	beautiful	clothes

2

One day, a man says "I have magic clothes,

the clothes are beautiful, look!".

But the king doesn't see the magic clothes.

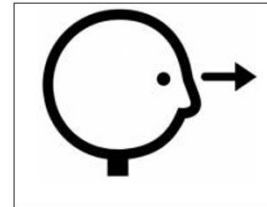| king	magic	beautiful	look	see
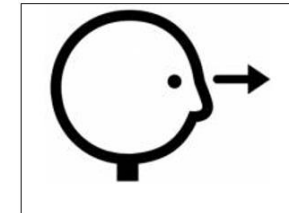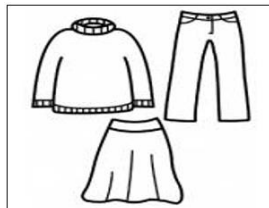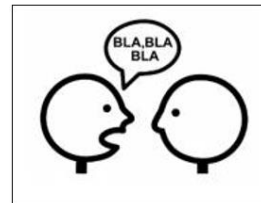
clothes	man	says	I	have
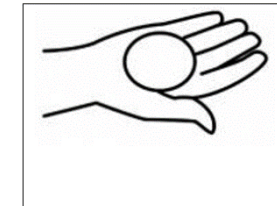
3

"Do you want to wear the magic clothes?" says the man.

"Yes" says the king.

But the king doesn't see the magic clothes.

king

see

says

want

wear

magic

clothes

man

4
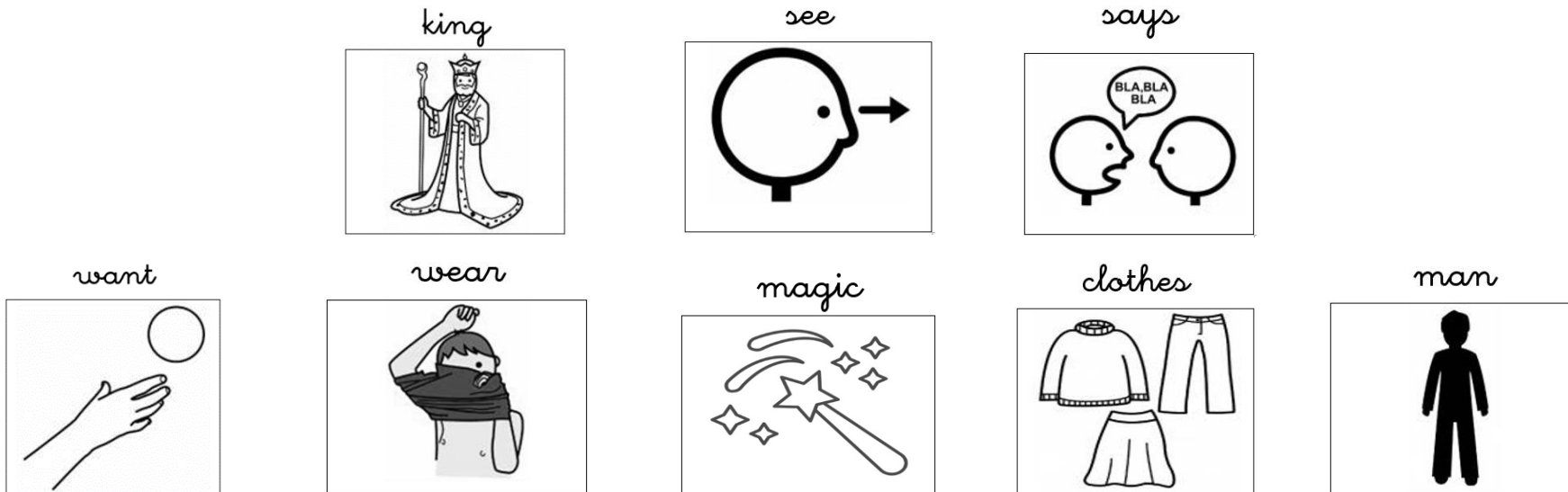
The king goes to the market wearing the magic clothes.

A boy says, "The king doesn't have clothes!"

king	magic	says
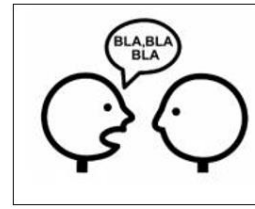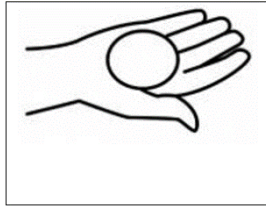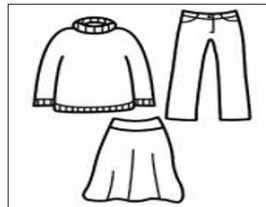
have	clothes	boy
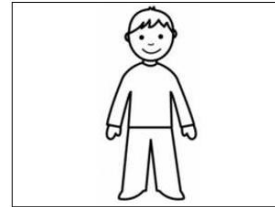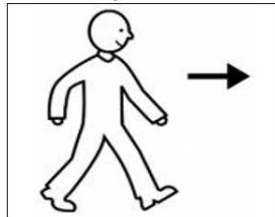
goes	market	wearing

5

The king doesn't have clothes!

"Oh, no!" says the king.

The king runs to his castle.

The end

king

castle

runs

have
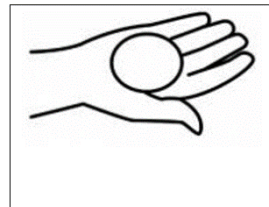
clothes
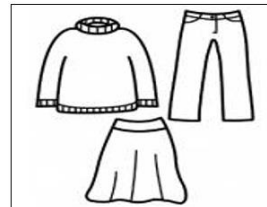
says
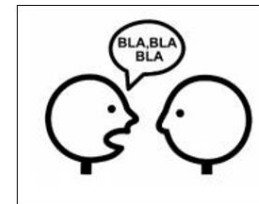
2nd cycle kamishibais

"AHHH!" said stork

By Gerald Rose

1

"Ahhh!" said stork.

"I want to eat this egg"

He pecked at it but it didn't break.

stork	eat	pecked the egg	break

2

Hippopotamus rolled on it.

Lion bit it.

Chimp hit it.

Elephant stomped on it.

rolled	bit	hit	stomped

3

Rhinoceros sat on it.

Snake squeezed it.

Zebra kicked it.

Flamingo flew high and dropped it.

But the egg didn't break.

sat	squeezed	kicked	dropped

4

The animals were thinking, "What can we do?"

When, suddenly, the egg cracked.

It was a baby crocodile with sharp, white teeth.

animals thinking	egg cracked	sharp teeth

5

"Ahhh!" said the animals.

Scared, they all ran away.

The end

scared	the animals ran away

The tin soldier

By Hans Christian Andersen

1

For his birthday, George gets a box of tin soldiers.

His favourite tin soldier only has one leg.

birthday	box	tin soldier	one leg

2

One day, the wind blows the tin soldier away,

until it falls into the river.

In the river, a big fish eats the tin soldier.

wind blows	box	tin soldier	falls	river	fish

3

But, later, a fisherman catches the fish

with his big net.

He takes the fish to the market.

fisherman	catches	fish	net	market

4

In the market, George's mother buys the fish from the fisherman.

market	mother	buys	fish	fisherman

5

When George's mother opens the fish.

Inside the fish, she finds the tin soldier.

George is very happy to have his favourite toy again!

The end

mother	opens	fish	inside	tin soldier

What is that noise?

By Jade Michaels

1

One day, Violet goes to live in an old, blue house on a hill.

Violet is 9 years old.

She has a small suitcase and a new violin.

goes	old blue house	hill	small suitcase	violin

2

A family of three mice live in the old, blue house too.

One day, the mice hear a terrible noise.

The mice say, "What's that noise? Let's find it".

mouse	mice	old blue house	noise	find

3

Violet is in her bedroom playing the violin.

The noise is terrible.

One mouse speaks to Violet, "Hello, what's your name?"

bedroom	playing the violin	noise	mouse	speaks

4

"Aah!" screams Violet.

She is very scared of mice.

Violet jumps on a chair and drops her violin.

screams	scared	mouse	mice	jumps	chair	drops the violin

5

Violet runs out of the old, blue house.

"Oh, good! No more noise!" say the mice.

The house is quite again.

The end

runs	old blue house	noise	mouse	mice	house

The dog and the shadow

By Aesop

1

This is Sammy.

Sammy is a brown and white dog.

He has a bone in his mouth.

dog	bone	mouth

2

In the park, Sammy sees Eddie.

Eddie is a yellow dog.

He doesn't have an owner.

park	sees	dog	owner

3

Eddie is very hungry.

He asks Sammy, "Can I have a piece of your bone?"

But Sammy says, "No! This bone is all for me!"

hungry	piece of bone	bone

4

But, suddenly, Sammy sees the shadow of a very big bone on the wall.

He wants the very big bone!

Sammy drops his bone on the floor and runs to the big bone.

shadow	big bone	drops the bone	floor	runs

5

But that's not a real bone!

It's Sammy's shadow.

In the end, Eddie takes Sammy's bone

and runs away very happy.

The end

bone	shadow	takes the bone	runs	happy

The emperor's new clothes

By Hans Christian Andersen

1

This is emperor Leopold.

He's tall and handsome.

The emperor likes beautiful clothes.

emperor	tall and handsome	clothes

2

One day, a tailor says, "I make beautiful magic clothes,

do you want new clothes?"

The emperor says, "Yes, make new clothes for me!".

tailor	magic	clothes	emperor	new

3

The tailor makes the magic clothes,

but the emperor cannot see anything.

"Only intelligent people see the clothes" says the tailor.

"I see the clothes" says the emperor.

tailor	magic	clothes	emperor	see	anything

4

Later, the emperor goes to the market with his new magic clothes.

A boy says, "Look, the emperor doesn't have clothes!"

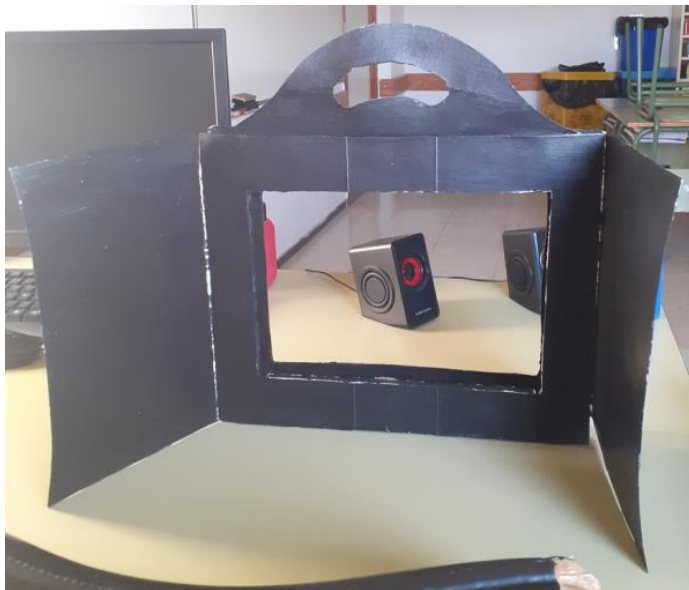| emperor	market	magic	clothes	boys	new

5

The emperor doesn't have clothes!

Emperor Leopold runs to his castle.

The end

emperor	clothes	runs	castle

Appendix 3

Appendix 4

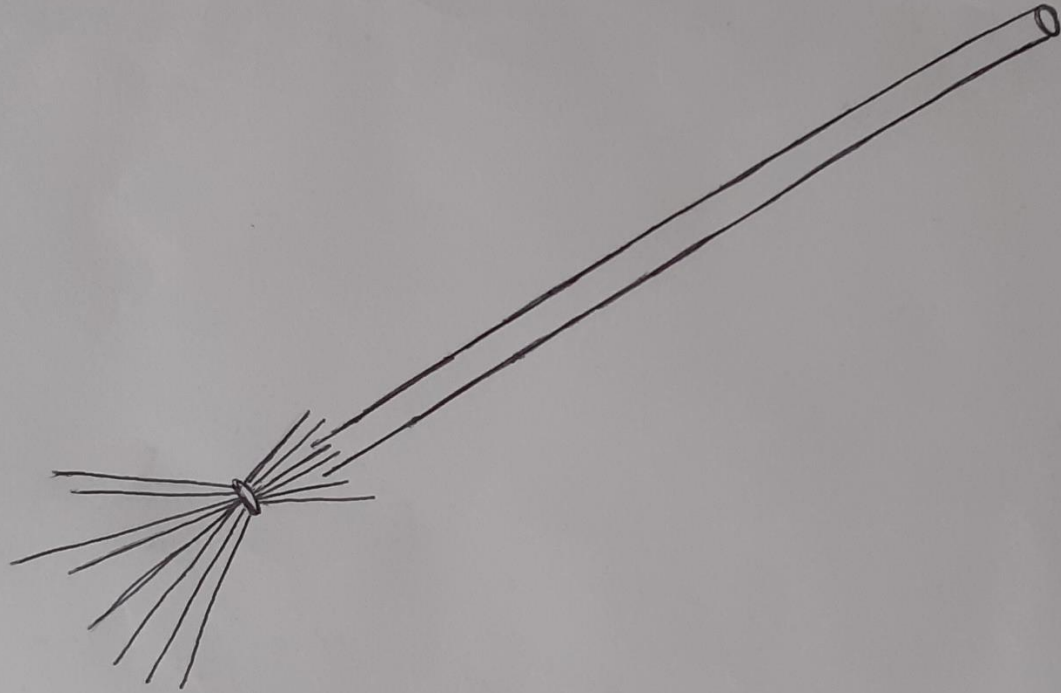# Kamishibai example

Room on the broom

By Julia Donaldson

Room on the broom

By Julia Donaldson

The witch has a cat and a very tall hat.

They like to fly on the broom.

But the hat falls down.

"Oh no, my hat!" says the witch.

A dog has the tall hat.

"I am a dog. Is there room on the broom for me?"

"Yes, there is!" says the witch.

The witch has a dog, a cat and a very tall hat.

But the hat falls down.

"Oh no, my hat!" says the witch.

A bird has the tall hat.

"I am a bird. Is there room on the broom for me?"

"Yes, there is!" says the witch.

The witch has a bird, a dog, a cat and a very tall hat.

But the broom snaps in two.

"Oh no, my broom!" says the witch.

The witch, the bird, the dog, the cat and the very tall hat fall down.

"I am a dragon. I want to eat the witch!"

"No! Help!" says the witch.

Suddenly, a horrible monster appears.

"No, don't eat the witch! That's my witch!" says the monster.

"AAAAAAH! What is that???" The dragon runs away, scared.

"Thank you!" says the witch.

"Abracadabra,

I want more room on the broom!"

Now, the witch has a bird, a dog, a cat and a very tall hat.

And they like to fly on the very big broom.

The end