

Design of situated cognition activities for CLIL lessons in Primary School.

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AUTORA: HERNÁNDEZ PÉREZ, CRISTINA.

TUTOR: BAZO MARTÍNEZ, PLÁCIDO ENRIQUE.

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CONVOCATORIA: JULIO.

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ABSTRACT:

This End-of-Master's degree project aims to study how tasks which are cognitively challenging work in CLIL lessons in Primary Education. In order to do so, research on concepts such as cognition, memory, motivation or CLIL was done, as well as some legal framework has been also described. Furthermore, activities designed by a proper CLIL teacher who is actively working at the moment have been analysed. Finally, a situated cognition task has been developed in an Artistic Education CLIL class, in 6th grade of Primary Education in Tegueste, during the internship period.

KEY WORDS: CLIL, content, language, cognition, motivation, complex learning, memory, foreign, activity.

1. INTRODUCTION.

This Master's Project is a research study in which an activity will be implemented in a CLIL environment after having previously analysed other activities designed by an English teacher, in order to demonstrate that cognitively demanding activities that encourage active and motivating interaction are the ones that help the most to acquire English as a foreign language.

First of all, the justification (section 2) explains the reasons that led me to carry out this work. The next thing we find in this work are the goals (section 3), where the aims of this research are established. Next, we observe the theoretical framework (section 4), in which a bibliographical review has been carried out in order to know the state of the question and to support the research. This section begins with a study of what Cognitive and complex learning are. This is followed by a look at some historical approaches to explaining how second languages are learned. Then, we define what motivation is and the different levels of it, to move on to the concept of memory and what types there are. This is followed by a discussion of Content and Language Integrated Learning. The next sub-section looks at the development of Linguistic Competence and Multicultural Competence in the Foreign Language classroom. Finally, a curriculum framework is provided in which the Foreign Language curriculum and the current CLIL instructions in the Canary Islands are studied.

To continue, section 5 contains an analysis of five activities designed by an English teacher at the school where I did the internship for this Master's degree. All the activities are analysed in the same way, following the research carried out in the theoretical framework. The activity I designed and carried out is also analysed in this way, in section 6, adding a valuation of the adjustment with some proposals for improvement regarding the implementation of the activity.

Finally, we come to the conclusion and proposals for improvement (section 6), where the positive outcome of this research is reflected upon, and some aspects are raised that could improve the quality of this research in future works.

2. JUSTIFICATION.

This End-of-Master's degree-Project arises from an interest in improving the level of English in primary school classrooms within the CLIL context, as this is quite low, in general, as I have observed during my work experience during my degree in Primary Education Teaching. In relation to the latter, the English Proficiency Index report (EF Education First, 2020) shows that Spain ranks 34th out of the 100 countries in the world that were studied, in terms of proficiency in this language.

Specifically, what has been observed is that there is a tendency to do repetitive exercises with very little cognitive effort on the part of the students.

Therefore, I believe that it is necessary to encourage the development of cognitively demanding, motivating and meaningful activities in CLIL contexts in Primary School. In fact, there is a multitude of studies on foreign language acquisition that reflect on CLIL, cognition, motivation...

As this project is not only about research, but also about analysing activities and implementing one that proves the research, during the didactic intervention that I carried out in the Master's Internship, I implemented an activity that follows the indications of the research in the classroom of Art Education in CLIL.

3. GOALS.

The main objective of this dissertation is to **test the suitability** of the implementation of **situated cognition activities** within **CLIL** contexts in Primary Education. Another objective is to **analyse and design** this type of **CLIL activities**, and to **observe** what effects they have on pupils through their **implementation**.

4. THEORETICAL FRAMEWORK.

4.1. Cognitive and complex learning.

Attending to Roussel, Joulia, Tricot, and Sweller (2017) *Cognitive load theory* “uses Geary's distinction between biologically primary and secondary knowledge (Geary & Berch, 2016; Geary, 2012; Sweller, 2016b; Sweller et al., 2011)” (p. 4). Regarding this, “our learning in primary areas tends to be effortless, automatic, unconscious, and does not require explicit tuition”. For instance, “we have evolved to acquire a native language effortlessly, automatically, unconsciously, and without tuition”. On the contrary, although it is also important for cultural reasons, “secondary knowledge requires conscious effort and is assisted by explicit tuition”. One example given by Roussel et al. (2017) of secondary knowledge is learning a foreign language.

Taking this into account, “for a native language, just as for all biologically primary skills, two-for-the-price-of-one really does apply. We can and do acquire a native language while simultaneously acquiring all of the other skills necessary to our lives.” (Roussel et al., 2017, p. 4). However, “we have not evolved to acquire multiple, biologically secondary skills simultaneously”. Therefore, CLIL would be ideal if foreign languages were learnt the same way as native languages. “The cognitive architecture relevant to acquiring biologically secondary knowledge (...) can be described by five basic principles”:

- *The information store principle*: “Humans have evolved to acquire an immeasurably large amount of information that is stored in long-term memory” (Roussel et al., 2017, p. 4).
- *The borrowing and reorganizing principle*: “our ability to acquire both primary and secondary information from others is itself a biologically primary skill” (Roussel et al., 2017, p. 4).
- *The randomness as genesis principle*: “problem-solving strategies designed to generate novel information rely on random generation of problem-solving moves followed by tests to ascertain the effectiveness of the moves” (Roussel et al., 2017, p. 4).
- *The narrow limits of change principle*: “we can process no more than 3-4 elements of novel information in working memory (Cowan, 2001; Miller, 1956) and hold that information for no more than about 20 s without rehearsal (Peterson & Peterson, 1959)” (Roussel et al., 2017, p. 4).

- *The environmental organizing and linking principle*: “There are no known limits when working memory deals with information transferred from long-term memory” and it can be “used to generate action that is appropriate to that environment”. In fact, “the transformative effects of education derive from this principle” (Roussel et al., 2017, p. 5).

According to Roussel et al. (2017), “if learning to speak, understand and read a foreign language as an adult are biologically secondary tasks, the difficulty of dealing with simultaneous content and foreign language learning should be consequently increased compared to dealing with both tasks independently” (p. 5). The conclusions of their experiments proved that “a policy of immersion in a foreign language without explicit language instruction when acquiring content may be misguided when applied to novice learners” (p. 10). In fact, they affirm that “Cognitive load theory can be used to frame research in the domain of CLIL by more accurately defining the conditions where it is possible to learn domain specific knowledge and a foreign language simultaneously”.

Shuell (1986) mentions Langley and Simon (1981), who formulated a “definition of learning from a cognitive perspective” (p. 413) which is the following: “Learning is any process that modifies a system so as to improve, more or less irreversibly, its subsequent performance of the same task or of tasks drawn from the same population”. In fact, according to Shuell (1986, p. 415):

Cognitive psychology has influenced learning theory and research in several significant ways, including (a) the view of learning as an active, constructive process; (b) the presence of higher-level processes in learning; (c) the cumulative nature of learning and the corresponding role played by prior knowledge; (d) concern for the way knowledge is represented and organized in memory; and (e) concern for analysing learning tasks and performance in terms of the cognitive processes that are involved.

a.- *Learning as an active process*: “learning is an active, constructive, and goal-oriented process that is dependent upon the mental activities of the learner”. Indeed, according to Shuell (1986), both memory and learning “require the learner to actively construct new knowledge and strategies” (p. 415)

b.- *Higher-level processes in learning*: “Generally, two types of metacognitive activities are involved in learning. The first involves regulation and orchestration of the various activities that must be carried out”, such as, for instance, “planning, predicting what information is likely to be encountered, guessing, monitoring the learning process, etc.”

Furthermore, “the second is concerned with what one does and does not know about the material being learned and the processes involved in learning it.” (Shuell, 1986, p. 416).

c.- *The role of prior knowledge*: According to Shuell (1986), the prior knowledge, which is what students already know, as well as “the extent to which this knowledge is activated at the time of learning have important implications for what will be acquired and for whether or not the material being studied will make any sense to the learner” (p. 417).

d.- *The question of what is learned*: the focus is on “the manner in which an individual extracts meaning from some experience. The emphasis is on understanding, not merely on learning how to perform a task” (Shuell, 1986, p. 418).

e.- *Cognitive process analysis*: “analysing performance and cognitive abilities in terms of the cognitive processes involved in performing a cognitive task” (...) “can help us to better understand both the cognitive processes involved in learning and the instructional techniques most likely to facilitate that learning” (Shuell, 1986, p. 418).

In addition to this, according to Shuell (1986), “cognitive theorists have suggested that stages are involved in cognitive learning.” For instance, he mentions Bransford and Franks (1976), who explain that the “learning that involves understanding moves from concrete to abstract representations”. Shuell also quotes J. R. Anderson's (1982) ACT theory, which “postulates that learning proceeds from declarative knowledge to procedural knowledge”. Besides, Shuell argues that “other types of stages or phases of learning are possible, and it is reasonable to expect that different variables may be involved during the various phases” (p. 428).

In regard to Education, Shuell (1986) explains that “since learning is an active process, the teacher's task necessarily involves more than the mere dissemination of information” (p. 429). Therefore, teachers should consider “factors such as prior knowledge, the context in which the material is presented, and the realization that students' interpretation and understanding of new information depends on the availability of appropriate schemata”. Therefore, pupils must be the protagonists of the learning process, as “what the student does is actually more important in determining what is learned than what the teacher does”. In order to make students be engaged in activities, teachers' tasks are the following ones (Shuell, 1986, p. 430):

the appropriate selection of content, an awareness of the cognitive processes that must be used by the learner in order to learn the content, and understanding of how prior knowledge and existing knowledge structures determine what and if the student learns from the materials.

Attending to Merriënboer and Kirschner (2017) “*Complex learning* is the integration of knowledge, skills and attitudes” (p. 244). Moreover, “*Holistic design* is the opposite of *atomistic design* where complex contents and tasks are usually reduced to their simplest or smallest elements”, and which “works very well if there are few interactions between those elements, but often fails when the elements are closely interrelated”. In fact, “*holistic design approaches* to learning deal with complexity without losing sight of the separate elements and the interconnections between them” (p. 245).

“The term *learning task* is used here generically to include case studies, projects, problems, and so forth. They are *authentic whole-task experiences* based on real-life tasks that aim at the integration of skills, knowledge, and attitudes” (Merriënboer and Kirschner, 2017, p. 246). Moreover, “*supportive information* helps students learn”, as a “bridge between what learners already know and what they need to know”.

In learning tasks, according to Merriënboer and Kirschner (2017), “learners work on tasks that help them develop an integrated knowledge base through a process of *inductive learning*, inducing knowledge from concrete experiences” (p. 246).

4.2. How a second language is learnt.

According to Lightbown and Spada (2013) “*behaviourist theory* explained learning in terms of imitation, practice, reinforcement (or feedback on success), and habit formation” (p. 103). Having this into account, “classroom activities emphasized mimicry and memorization, and students learned dialogues and sentence patterns by heart” (p. 104). Moreover, as learning a language was linked to habit formation, “it was assumed that a person learning a second language would start off with the habits formed in the first language and that these habits would interfere with the new ones needed for the second language”. However, learners “are sometimes reluctant to transfer certain first language patterns, even when the translation equivalent would be correct”. Indeed, “first language influence may become more apparent as more is learned about the second language, leading learners to see similarities that they had not perceived at an earlier stage”.

Lightbown and Spada (2013) also explain Chomsky's *innatist perspective*. According to this theory, "innate knowledge of the principles of Universal Grammar permits all children to acquire the language of their environment during a critical period of their development" (p. 104). Whilst some authors' point of view is that this "offers the best perspective from which to understand second language acquisition", others suggest that it does not, "especially by learners who have passed the critical period" (p. 105). For instance, Lightbown and Spada (2013) mentioned the following about authors in favour of the innatist perspective (p. 105):

Lydia White (1991) and others agree that acquisition of many grammatical features of the new language takes place naturally when learners are engaged in meaningful use of the language. However, they also suggest that, because the nature of UG is altered by the acquisition of the first language, second language learners may sometimes need explicit information about what is not grammatical in the second language. Otherwise, they may assume that some structures of the first language have equivalents in the second language when, in fact, they do not.

After the innatist perspective, Lightbown and Spada explain that there are five hypotheses that explain "Krashen's Monitor model". First of all, "in the *acquisitional learning hypothesis*, Krashen suggests that we 'acquire' language as we are exposed to samples of language that we understand in much the same way that children pick up their first language" (p. 106). Secondly, "according to the *monitor hypothesis*, second language users draw on what they have acquired when they engage in spontaneous communication. They may use rules and patterns that have been learned as an editor or 'monitor'". In addition, "the *natural order hypothesis* was based on the finding that (...) second language acquisition unfolds in predictable sequences". In fourth place, "the *comprehensible input hypothesis* is that acquisition occurs when one is exposed to language that is comprehensible and contains $i + 1$ ", the 'i' meaning "the level of language already acquired, and the '+1'" being the "language (words, grammatical forms, aspects of pronunciation) that is just a step beyond that level". Lastly, Lightbown and Spada mention the following (p. 106):

Krashen's *affective filter hypothesis* is proposed to account for the fact that some people who are exposed to large quantities of comprehensible input do not necessarily acquire language successfully. The 'affective filter' is a metaphorical barrier that prevents learners from acquiring language even when appropriate input is available. Affect refers to feelings of anxiety or negative attitudes.

Finally, there is the cognitive perspective. According to Lightbown and Spada (2013), the acquisition of both the first and a second language share the "processes of perception, memory, categorization, and generalization. The difference lies in the circumstances of

learning as well as in what the learners already know about language and how that prior knowledge shapes their perception of the new language” (p. 108).

Inside of the cognitive perspective, it is the *information processing model*, which reflects on the idea that “learners must pay attention at first to any aspect of the language that they are trying to learn or produce”. Therefore, “most learning, including language learning, starts with declarative knowledge, that is, knowledge that we are aware of having, for example, a grammar rule” (Lightbown and Spada, 2013, p. 109), but it transforms, through practice, into procedural knowledge, and finally it becomes automatized.

Another model included in the cognitive perspective is the *usage-based learning*, which emphasizes the “frequency with which learners encounter specific linguistic features in the input and the frequency with which language features occur together” (Lightbown and Spada, 2013, p. 110 – 111). Thus, “learners develop a stronger and stronger network of associations or connections between these features as well as between language features and the contexts in which they occur”.

Moreover, Lightbown and Spada (2013) mentioned that the *competition model* involves “language meaning and language use” (p. 111). Indeed, “through exposure to thousands of examples of language (...) with particular meanings, speakers of a particular language come to understand how to use the 'cues' that signal specific functions”.

On the contrary of the cognitive perspective, it is the sociocultural perspective, developed by Vygotsky. According to Lightbown and Spada (2013), “Vygotsky's theory assumes that cognitive development, including language development, arises as a result of social interactions” (p. 118). Internalizing the language that is read or listened can be done “when an individual interacts with an interlocutor within his or her zone of proximal development (ZPD) – that is, in a situation in which the learner can perform at a higher level because of the support (scaffolding) offered by an interlocutor.” Furthermore, although “traditionally, the ZPD has been understood to involve an expert and a novice. However, recent work has broadened the term to include novice-novice or learner-learner interactions” (p. 119).

4.3. Motivation.

According to Deci and Ryan (2000), Self-Determination Theory (SDT) “is an approach to human motivation and personality [...] that highlights the importance of humans’ evolved inner resources for personality development and behavioural self-regulation” (p. 68). There are

people who are motivated authentically to do things because they like the activity or because there are some external stimuli. “By considering the perceived forces that move a person to act, SDT has been able to identify several distinct types of motivation, each of which has specifiable consequences for learning, performance, personal experience, and well-being” (p. 69).

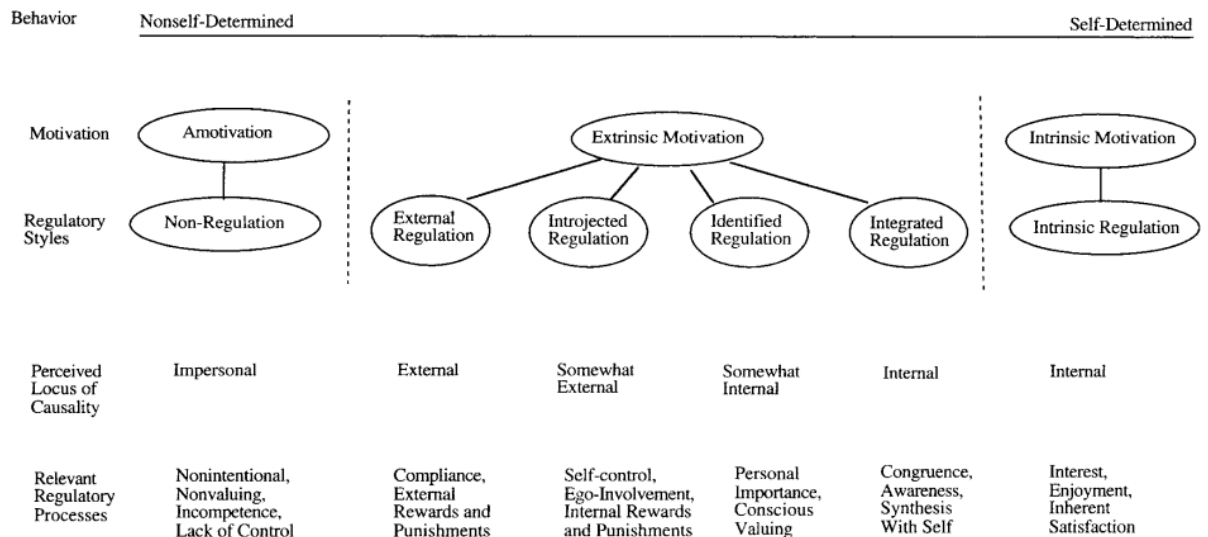


Figure 1. The Self-Determination Continuum Showing Types of Motivation with Their Regulatory Styles, Loci of Causality, and Corresponding Processes (Deci and Ryan, 2000, p. 72).

- Intrinsic Motivation:

Intrinsic motivation is “the inherent tendency to seek out novelty and challenges, to extend and exercise one’s capacities, to explore, and to learn” (Deci and Ryan, 2000). “The evidence is now clear that the maintenance and enhancement of this inherent propensity requires supportive conditions, as it can be fairly readily disrupted by various nonsupportive conditions.” In fact, “research revealed that not only tangible rewards but also threats, deadlines, directives, pressured evaluations, and imposed goals diminish intrinsic motivation” as they do not lead to a feeling of autonomy but to an “external perceived locus of causality” (p. 70) instead. “However, that people will be intrinsically motivated only for activities that hold intrinsic interest for them, activities that have the appeal of novelty, challenge, or aesthetic value”, since the rest “will not be experienced as intrinsically motivated to begin with” (p. 71).

- Extrinsic motivation:

Extrinsic motivation is “the performance of an activity in order to attain some separable outcome”. Furthermore, Deci and Ryan (2000) reflect on the possible differences within diverse types of extrinsic motivation (p. 71):

Unlike some perspectives that view extrinsically motivated behavior as invariantly nonautonomous, SDT proposes that extrinsic motivation can vary greatly in its relative autonomy (Ryan & Connell, 1989; Vallerand, 1997). For example, students who do their homework because they personally grasp its value for their chosen career are extrinsically motivated, as are those who do the work only because they are adhering to their parents' control.

- External regulation: “behaviours are performed to satisfy an external demand or reward contingency” (Deci and Ryan, 2000, p. 72).
- Introjected regulation: “behaviours are performed to avoid guilt or anxiety or to attain ego enhancements such as pride. [...] Although internally driven, introjected behaviours still have an external perceived locus of causality and are not really experienced as part of the self.” (Deci and Ryan, 2000, p. 72).
- Identified regulation: “Identification reflects a conscious valuing of a behavioural goal or regulation, such that the action is accepted or owned as personally important” (Deci and Ryan, 2000, p. 72).
- Integrated regulation: “Integration occurs when identified regulations are fully assimilated to the self, which means they have been evaluated and brought into congruence with one's other values and needs”, even though they still are “separable outcomes rather than for their inherent enjoyment” (Deci and Ryan, 2000, p. 73).

- **Amotivation:**

According to Deci and Ryan (2000), it is “the state of lacking the intention to act”, and it can be caused by “not valuing an activity (Ryan, 1995), not feeling competent to do it (Bandura, 1986), or not expecting it to yield a desired outcome (Seligman, 1975)” (p. 72).

4.4. Memory.

According to Cowan (2008), “*long-term memory* is a vast store of knowledge”. In addition to this, *short-term memory* “can hold a limited amount of information in a very accessible state temporarily”, being it in conscious awareness or not. Furthermore, *working memory* is the memory that “is used to plan and carry out behaviour”.

Short-term and long-term stores may differ in duration and in capacity. Regarding duration, “items in short-term storage decay from this sort of storage as a function of time”. Moreover, the capacity difference refers to the fact that “there is a limit in how many items short-term storage can hold” (Cowan, 2008).

“The distinction between short-term memory and working memory is clouded in a bit of confusion but that is largely the result of different investigators using different definitions.” Nevertheless, according to Cowan (2008), “working memory tasks correlate with intelligence and aptitude measures so much more highly than do simple, traditional, short-term memory tasks such as serial recall”, as working memory tasks involve “both storage and processing components”, taking into account the control of the attention, among other aspects.

4.5. Content and Language Integrated Learning (CLIL).

According to Coyle (2005, p. 2):

CLIL is not language teaching enhanced by a wider range of content. Neither is it content teaching translated in a different language (code) from the mother tongue. However, in adopting a CLIL approach, there will be elements of both language and subject teaching and learning which are specific to the CLIL classroom.

In addition, CLIL has four guiding principles, called the 4Cs curriculum, according to Coyle (2005, p. 5):

- **Content:** “thematic learning and the acquisition of knowledge, skills and understanding”.
- **Communication:** “learning to use language and using language to learn”, so communication in CLIL “involves learners in language using in a way which is different from language learning lessons”.
- **Cognition:** “challenge learners to think and review and engage in higher order thinking skills”. In fact, CLIL allows “individuals to construct their own understanding and be challenged – whatever their age or ability”.
- **Culture:** we all need to be tolerant in this pluricultural and plurilingual world we are living in, so “studying through a foreign language is fundamental to fostering international understanding”.

Furthermore, Coyle (2005) explains something that is very relevant for this project: the relationship between language and cognition. She thinks it is complex, since “it is essential to ensure that the language does not get in the way of understanding whilst at the same time it can itself be cognitively demanding” (p. 9). She mentions Cummins (1984), who created a matrix in order to study the relationship between cognition and language, which according to her, “is a useful tool to audit teaching materials”.

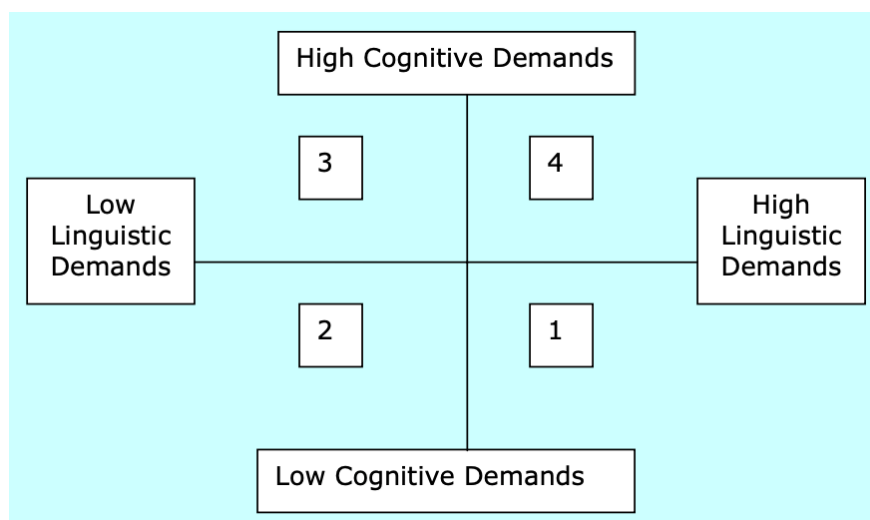


Figure 2: The Matrix (Coyle, 2005, p. 9).

Moreover, according to Frigols Martín, Marsh, Mehisto and Wolff (2011), there are eight “target professional competences that the CLIL teacher is expected to acquire or further develop” (p. 16).

1.- Personal reflection: “commitment to one’s own cognitive, social and affective development” in order to “being able to support the cognitive, social and affective development of students” (p. 17).

2.- CLIL fundamentals: understanding “the core features of CLIL and how they link with best practices in education” (p. 18).

3.- Content and Language awareness: “successful content learning is particularly dependent on language: enhanced language learning is dependent on content learning” (p. 18).

4.- Methodology and assessment: according to the European Framework for CLIL Teacher Education, teachers should have “a wide range of knowledge and skills relating to methodology and assessment” in order to “create meaningful and supportive learning experiences for students”, since “due to the challenges of learning through an additional language, many aspects of good pedagogy require enhanced and detailed scaffolding” (p. 20).

5.- Research and evaluation: A CLIL teacher should be “a learner who follows a personal path of enquiry, reflection and evaluation” (p. 24).

6.- Learning resources and environments: “CLIL requires CLIL-specific learning resources, and enriched learning environments” that are “integrative, multi-layered and

cognitively demanding, yet are balanced by enhanced scaffolding and other support systems” (p. 25).

7.- Classroom management: by knowing “about classroom dynamics and management techniques and about how these affect learning in CLIL” (p. 26) the integrated learning of content, language and learning skills are facilitated in the classroom.

8.- CLIL Management: It is important to be aware of the stakeholders that are involve in developing quality CLIL, which include “students, parents, CLIL teachers, non-CLIL teachers and administrators” (p. 27).

4.6. Linguistic Competence and Multilingual Competence in the classroom.

Key competences, according to Order ECD/65/2015 of 21st January, which describes the relations among competences, contents and assessment criteria for primary education, compulsory secondary education, and baccalaureate (which is repealed now), are "those that all people need for their personal fulfilment and development, as well as for active citizenship, social inclusion and employment" (p. 6986). In fact, key competences integrate "a conceptual base knowledge [...], a knowledge related to skills [...], and a third component [...] involving a set of attitudes and values" (BOE 2015, p. 6987).

One of the seven key competences contemplated in this order, as well as in the current curriculum in the Canary Islands, which is established in the Decree 89/2014, August 1st, that establishes the curriculum for Primary Education in the Autonomous Community of the Canary Islands, is the Competence in Linguistic Communication:

Competence in linguistic communication represents a means of knowledge and contact with cultural diversity which implies a factor of enrichment for the competence itself and which acquires particular relevance in the case of foreign languages. Therefore, an intercultural approach to language teaching and learning implies an important contribution to the development of students' competence in linguistic communication (BOE 2015, p. 6991).

In addition to this competence, in the Royal Decree 157/2022, of 1st March, which establishes the organisation and minimum knowledges of Primary Education, there is one new competence: Multilingual Competence:

Multilingual competence involves using different languages, spoken or signed, appropriately and effectively for learning and communication. This competence involves recognising and respecting individual linguistic profiles and drawing on one's own experiences to develop strategies for mediating and transferring

between languages, including classical languages, and, where appropriate, maintaining and acquiring skills in the familiar language(s) and official languages. It also integrates historical and intercultural dimensions aimed at knowing, valuing and respecting the linguistic and cultural diversity of society with the aim of fostering democratic coexistence. (BOE 2022, p. 24406).

The development of both competences is one of my main objectives in this work and, specifically, in the didactic intervention proposal that I carried out in the classroom during the Internship, which is an indissoluble part of this master's dissertation.

4.7. Legal framework.

This research takes place during a legislative transition. For this reason, the Organic Law 3/2020, of 29th December, which modifies Organic Law 2/2006, of 3rd May, on Education (LOMLOE) will be cited. However, as the only curricula that exists of LOMLOE is the national one, established in the Royal Decree 157/2022, of 1st March, which establishes the organisation and minimum knowledges of Primary Education, the focus of this legislative framework will be the current regional curriculum, set in the Decree 89/2014, August 1st, that establishes the curriculum for Primary Education in the Autonomous Community of the Canary Islands.

Regarding the LOMLOE, it is indicated the importance of teacher training in foreign languages: "Educational administrations will promote the use of information and communication technologies and training in both digitalisation and foreign languages for all teachers, regardless of their speciality, establishing specific training programmes in these areas" (BOE, 2020, pp. 122917-122918).

Regarding the current regional curriculum, in Decree 89/2014, of 1st August, which establishes the organisation and curriculum of Primary Education in the Autonomous Community of the Canary Islands, it can be observed that the same communicative functions, the same frequently used lexis and the same morphosyntactic and discursive structures are used in all grades of the stage. Moreover, the same comprehension and speaking strategies are also used. As the degree of difficulty which differentiates each year is not specified in these aspects, it is the teacher who decides how to adapt the communicative functions, lexis, morphosyntactic and discourse structures and speaking strategies within the classroom.

At the cultural level, the same work is also done in all grades. In criterion 8 of each course, which deals with this aspect, a great deal of importance is given to communication, using dialogue to express opinions and feelings in an empathetic way, to create shared thoughts

and to develop a critical spirit, forming a motivating atmosphere in the classroom. In addition, an attempt is made to recreate "a total linguistic and cultural immersion through the use of technological and personal means at hand, such as the establishment of inter-school relationships, current and traditional music, theatrical performances, rhymes, tongue twisters, popular and typical games" (BOC, 2014, pp. 23, 38, 55, 73, 90 and 106).

In addition to this, it should be also considered the Resolution 1260/2021 issuing instructions for the development of the Content and Language Integrated Learning modality (CLIL programme) in public educational institutions in the autonomous community of the Canary Islands for the academic year 2021-2022. According to this resolution (p.7), CLIL program has 4 possible modalities depending on the degree of immersion of the schools. Each year, they are reclassified.

- MODALITY A: Schools that have a commitment certificate from the School Staff and the agreement of the School Council to participate in the programme, but do not have the human resources to implement it.
- MODALITY B: Schools that teach one area following the CLIL learning model.
- MODALITY C: Schools which teach two or more subject areas following the CLIL learning model in all the levels.
- MODALITY D: Centres teaching three or more areas following the CLIL learning model at all levels and in all groups of the primary stage, and the number of sessions taught in English must be equal to or greater than 40% of the curriculum.

5. ANALYSIS OF CLIL ACTIVITIES.

The following CLIL activities are designed by Desiré Sánchez Pérez, the teacher who was my tutor in the internship period of the master's degree:

5.1. Activity 1: “Emotional Advertisements”.

Area: Emotional Education and Arts and Crafts.

School level: 3rd grade.

DESCRIPTION:

After having worked on the importance of photography, knowing the essential elements in the creation of photographs and practising it, as well as the recognition of emotions in others in the previous activities of this learning situation, in this activity students will apply what they have learnt in the creation of photographs.

To do so, students will make a **photographic advertisement** using a **poster** with **photographic portraits of emotions**. In this sense, students, in cooperative groups, will take photographs in which they express different emotions, making use of the rule of thirds, framing, size, balance and proportion and taking into account colours and lighting in the creation of the portraits.

After this, the students, using an image editing application, will create a poster with the photographs of the different emotions, making use of different typographies and the elements typical of advertising.

Finally, all the advertisements created by the students will be printed and displayed in the corridors of the school and will be shared on the school blog with the educational community. In addition, students will carry out a peer-assessment and self-assessment of the development of this learning situation, through a checklist adapted to the students, in which they will evaluate the cooperative work and the development of the activities carried out in the learning situation.

Timing: 4 sessions

Assessment instrument: Poster advertisement

Assessment technique: Analysis of productions and artefacts.

Assessment tool: Rubric (assessment done by the teacher) and checklist (peer-assessment and self-assessment).

Assessment criteria assessed: PEAR03C02 and PEUM03C03

Groupings: heterogeneous groups.

Resources: photo editing application, tablets.

Spaces: classroom and common areas of the school.

Analysis of activity 1:

Regarding the *Cognitive load* theory, in this activity it is possible to learn specific knowledge about photography and emotions at the same time as the foreign language, as it is given *supportive information* that acts as a bridge between what learners already know and what they are learning, activating prior knowledge about the importance of photography, the essential elements in the creation of photographs, and the recognition of emotions in others. Moreover, in reference to *cognitive psychology*, this activity makes learning be an active process, as children have to put into practice new knowledge and strategies by making a photographic advertisement using a poster with photographic portraits of emotions. Besides, it requires higher-level processes, being it a metacognitive activity that involves regulation and organisation of the activity in groups, as they have to take the photographs expressing different emotions, making use of the rule of thirds, framing, size, balance and proportion and taking into account colours and lighting in the creation of the portraits, and after that, they have to create the poster with the photographs by using an editing application, making use of different typographies and the elements typical of advertising. Finally, they also have to analyse their own performance and cognitive abilities carrying out a self-assessment through a checklist at the end of the activity. In regard to *complex learning*, it can be said that this activity integrates knowledge, skills and attitudes.

In addition, attending to *Krashen's Monitor model*, this activity takes into account the *affective filter hypothesis*, as it tries to avoid feelings of anxiety or negative attitudes in pupils by being motivating. According to the *Sociocultural perspective* developed by Vygotsky, social interaction is very important in this activity, both between learners in their heterogeneous groups, and between learners and experts, speaking with the teacher regularly too, so that learners interact in their zone of proximal development (ZPD).

Furthermore, *intrinsic motivation* or at least *extrinsic motivation with integrated regulation* towards learning are intended to be promoted in this activity, as autonomy is fostered by making them do a creative task in groups on their own, children reflect about their

own learning process with their self and peer-assessment at the end of the activity, and know the purpose of doing it.

Additionally, *working memory* is developed, as the activity involves both storage of the knowledge about photography and emotions worked on the previous lessons and processing components to use this information in order to do a poster with it. The aim of the activity, however, is that the knowledge learnt is stored in the *long-term memory*, for pupils to be able to detect emotions in others and take photos taking into account different elements in the future.

In regard to *Content and Language Integrated Learning (CLIL)*, the 4Cs guiding principles are taken into account: content, communication, cognition and culture. *Content* is worked through the acquisition of knowledge, skills and understanding of Arts and Emotional Education. *Communication* is worked by using the English language to work in groups. *Cognition* is reflected in this activity as it challenges learners to think and review, engaging in higher thinking skills to make the final product, which is the advertisement poster. Lastly, *Culture* is worked since tolerance is key in this activity to be able to work cooperatively in a proper way. Moreover, observing Coyle's *Matrix*, we can see that in this activity, language does not get in the way of understanding the content, as the language needed to succeed in the task is lexicon of frequent use related to emotions and photos, whilst it is cognitively demanding.

Attending to the development of the Communicative and Linguistic Competence and the Multilingual Competence in the classroom, we can see that this activity fosters both, as children need to use the English language as the means of communication. The official curriculum in the Canary Islands is developed, not only the one of the English Second Foreign Language are but also the one of the Artistic Education and the one of the Emotional and Creative Education areas.

5.2. Activity 2: “Dots everywhere!”.

Area: Arts and Crafts.

School level: 3rd grade.

DESCRIPTION:

After having studied the work and biography of the author Yayoi Kusama, the use of dots as artistic elements and the use of cold and warm colours, in this activity students will apply what they have learnt to create their own bidimensional work inspired by the artist.

To do so, students will create a **bidimensional artwork** using dots and cold and warm colours. In this sense, the students, in cooperative groups, will create a bidimensional artwork on cardboard in which they will express everything they have learnt so far. To do this, students will be able to use the materials they need, such as paints, brushes, coloured pencils, tablets to see the artist's work and get inspired, etc.

At the end, students will present their work orally to the rest of their classmates, explaining the materials they have used, the elements they have used, the author they have been inspired by and the colours they have used. They will also be exhibited in the corridors of the school as a gallery of artistic works. In addition, there will be a peer-assessment and self-assessment done by the students about the development of this learning situation, through a checklist adapted to them, in which they will assess the cooperative work and the development of the activities carried out in the learning situation.

Timing: 4 sessions

Assessment instrument: Bidimensional artwork.

Assessment technique: Analysis of productions and artefacts.

Assessment tool: Rubric (assessment done by the teacher) and checklist (peer-assessment and self-assessment).

Assessment criteria assessed: PEAR03C01

Groupings: heterogeneous groups.

Resources: painting materials, tablets.

Spaces: classroom and common areas of the school.

Analysis of activity 2:

Regarding the *Cognitive load* theory, in this activity it is possible to learn specific knowledge about Yayoi Kusama's art and the foreign language simultaneously as *supportive information* about the use of dots as artistic elements and the use of cold and warm colours have been given, acting as a bridge between what learners already know and what they are learning. Moreover, in reference to *cognitive psychology*, this activity makes learning be an active process, as children have to construct new knowledge and strategies from the experience of creating their own artwork, through a process of *inductive learning*, extracting meaning from observing Yayoi Kusama's art and understanding its process and its value instead of just learning how to do something alike in a directive way. Moreover, it requires higher-level processes, being it a metacognitive activity that involves regulation and organisation of the work in groups, the materials they use... Finally, they also have to analyse their own performance and cognitive abilities through a self-assessment and a peer-assessment. In regard to *complex learning*, it can be said that this activity integrates knowledge, skills and attitudes.

In addition, attending to *Krashen's Monitor model*, this activity takes into account the *affective filter hypothesis*, as it tries to avoid feelings of anxiety or negative attitudes in pupils by doing a motivating activity. Finally, according to the *Sociocultural perspective* developed by Vygotsky, social interaction is very important in this activity, both between learners while working in groups, and between learners and experts by speaking with the teacher, so that learners interact in their zone of proximal development (ZPD).

Furthermore, *intrinsic motivation* or at least *extrinsic motivation with integrated regulation* towards learning are intended to be promoted in this activity, as autonomy is fostered at the moment of creating their own piece of art, children reflect about their own learning process when they self-assess themselves, and they know the purpose of doing the activity.

Additionally, *working memory* is developed, as the activity involves both storage of the knowledge about Yayoi Kusama, the use of dots as artistic elements and the use of cold and warm colours and processing components to be able to put all that into practice. The aim of the activity, however, is that the knowledge learnt is stored in the *long-term memory*, so that they can do more pieces like that one.

In regard to *Content and Language Integrated Learning (CLIL)*, the 4Cs guiding principles are taken into account: content, communication, cognition and culture. *Content* is

worked through the acquisition of knowledge, skills and understanding of Arts and Crafts. *Communication* is worked by using the English language to learn and to work cooperatively. *Cognition* is reflected in this activity as it challenges learners to think and review, engaging in higher thinking skills. Lastly, *Culture* is worked since tolerance is key in this activity by working in groups and also by working on the art of another cultures. Moreover, observing Coyle's *Matrix*, we can see that in this activity, language does not get in the way of understanding the content, as the lexicon they need to communicate is frequently used, whilst it is cognitively demanding.

Attending to the development of the Communicative and Linguistic Competence and the Multilingual Competence in the classroom, we can see that this activity fosters both, as children need to use the English language as the means of communication, while they are aware of the importance of cultural diversity. The official curriculum in the Canary Islands is developed, not only the one of the English Second Foreign Language are but also the one of the Artistic Education areas.

5.3. Activity 3: "Her/His daily routine!"

Area: Arts and Crafts.

School level: 5th grade.

DESCRIPTION:

After having worked on daily routines and the characteristics of animated films, in this activity students will apply what they have learnt to create their own short-animated film, using the "Stop Motion" technique.

To do this, students will make a **short-animated film** about the routine of a third person. In this sense, the students, in cooperative groups, will write a script of the routine in order to create the illustrations that will be used in the creation of the stop motions. The stop motions will be recorded by students using tablets, where they will take the photos, edit them, and add the voice.

Finally, the videos will be watched in the classroom and uploaded to the school's blog. In addition, students will carry out a peer-assessment and self-assessment of the development of this learning situation, through a checklist adapted to them, in which they will assess the cooperative work and the development of the activities carried out in the learning situation.

Timing: 6 sessions

Assessment instrument: Animated short film.

Assessment technique: Analysis of productions and artefacts.

Assessment tool: Rubric (assessment done by the teacher) and checklist (peer-assessment and self-assessment).

Assessment criteria assessed: PEAR05C02

Groupings: heterogeneous groups.

Resources: tablets, editing videos application, stop motions recording application, materials to create illustrations.

Spaces: classroom and common areas of the school.

Analysis of activity 3:

Regarding the *Cognitive load* theory, in this activity it is possible to learn specific knowledge of the Artistic Education area and the foreign language simultaneously, as *supportive information* about how to edit the stop motion videos, that acts as a bridge between what learners already know and what they are learning, activating prior knowledge. Moreover, in reference to *cognitive psychology*, this activity makes learning be an active process, as children have to construct new knowledge and strategies from a concrete experience, the creation of the stop motions. Finally, they also have to analyse their own performance and cognitive abilities in a self-assessment checklist. In regard to *complex learning*, it can be said that this activity integrates knowledge, skills and attitudes in a real-life task, being it an *authentic whole-task experience*.

In addition, attending to *Krashen's Monitor model*, this activity takes into account the *affective filter hypothesis*, as it tries to avoid feelings of anxiety or negative attitudes in pupils by being motivating. Besides, according to the *Sociocultural perspective* developed by Vygotsky, social interaction is very important in this activity, both between learners whilst doing the stop motion, and between learners and experts while solving difficulties, so that learners interact in their zone of proximal development (ZPD) – support and scaffolding offered by the expert makes the learner perform at a higher level than the level they could perform alone –.

Furthermore, *intrinsic motivation* or at least *extrinsic motivation with integrated regulation* towards learning are intended to be promoted in this activity, as autonomy is fostered, not many external rewards or threats are put, children reflect about their own learning process and know the purpose of doing the stop motion.

In regard to *Content and Language Integrated Learning (CLIL)*, the 4Cs guiding principles are taken into account: content, communication, cognition and culture. *Content* is worked through the acquisition of knowledge, skills and understanding of how to do a stop motion about routines. *Communication* is worked by using the English language to learn. *Cognition* is reflected in this activity as it challenges learners to think and review, engaging in higher thinking skills. Lastly, *Culture* is worked since tolerance is key in this activity in order to work in groups.

Attending to the development of the Communicative and Linguistic Competence and the Multilingual Competence in the classroom, we can see that this activity fosters both, as children need to use the English language as the means of communication, focusing on the third person condition in the present simple. The official curriculum in the Canary Islands is developed, not only the one of the English Second Foreign Language are but also the one of the Artistic Education areas.

5.4. Activity 4: “My city: one point perspective”

Area: Arts and Crafts.

School level: 5th grade.

DESCRIPTION:

After having worked on the use of the ruler, geometric figures and certain pictorial techniques to create optical effects, in this activity students will apply what they have learnt to create a bidimensional work using the vanishing point technique.

To do this, students will create a **poster** of a city using the vanishing point technique. In cooperative groups, students will create the poster using the ruler, compass, square and bevel.

Finally, a drawing exhibition will be held in the school corridor and each cooperative group will explain their artistic work to the rest of the class. In addition, there will be a co-assessment and self-assessment by the students of the development of this learning situation,

through a checklist adapted to the students, in which they will assess the cooperative work and the development of the activities carried out in the learning situation.

Timing: 4 sessions

Assessment instrument: Poster.

Assessment technique: Analysis of productions and artefacts.

Assessment tool: Rubric (assessment done by the teacher) and checklist (peer-assessment and self-assessment).

Assessment criteria assessed: PEAR05C03

Groupings: heterogeneous groups.

Resources: materials to create posters.

Spaces: classroom and common areas of the school.

Analysis of activity 4:

Regarding the *Cognitive load* theory, in this activity it is possible to learn domain specific knowledge and the foreign language simultaneously, as explicit language instruction is given while acquiring content about Arts and Crafts. Moreover, in reference to *cognitive psychology*, this activity makes learning be an active process, as children have to construct new knowledge and strategies from creating a poster, through a process of *inductive learning*, extracting the knowledge about the vanishing point technique from experience and understanding it. Moreover, it requires higher-level processes, being it a metacognitive activity that involves regulation and organisation of the activity. Finally, they also have to analyse their own performance and cognitive abilities at the end of the activity. In regard to *complex learning*, it can be said that this activity integrates knowledge, skills and attitudes in a real-life task of creating a poster, being it an *authentic whole-task experience*.

In addition, attending to *Krashen's Monitor model*, this activity takes into account the *affective filter hypothesis*, as it is motivating, avoiding feelings of anxiety or negative attitudes in pupils. Regarding the *Cognitive perspective*, a specific linguistic feature is repeated in the input of this activity, as the *usage-based learning*. Finally, according to the *Sociocultural perspective* developed by Vygotsky, social interaction in the class is very important in this activity, both between learners, and between learners and experts, so that learners interact in

their zone of proximal development (ZPD) – support and scaffolding offered by the expert makes the learner perform at a higher level than the level they could perform alone –.

Furthermore, *intrinsic motivation* or at least *extrinsic motivation with integrated regulation* towards learning are intended to be promoted in this activity, as autonomy is fostered. Additionally, *working memory* is developed, as the activity involves both storage and processing components about the process of the vanishing point technique. The aim of the activity, however, is that this knowledge is stored in the *long-term memory*.

In regard to *Content and Language Integrated Learning (CLIL)*, the 4Cs guiding principles are taken into account: content, communication, cognition and culture. *Content* is worked through the acquisition of knowledge, skills and understanding. *Communication* is worked by using the English language to learn. *Cognition* is reflected in this activity as it challenges learners to think and review, engaging in higher thinking skills. Lastly, *Culture* is worked since tolerance is needed to work cooperatively.

Attending to the development of the Communicative and Linguistic Competence and the Multilingual Competence in the classroom, we can see that this activity fosters both, as children need to use the English language as the means of communication. The official curriculum in the Canary Islands is developed, not only the one of the English Second Foreign Language are but also the one of the Artistic Education areas.

5.5. Activity 5: “Important female artists”

Area: Arts and Crafts.

School level: 6th grade.

DESCRIPTION:

After having researched relevant artists in cooperative groups and collected information, in this activity students will recreate a work by the selected artist and create a Genially about the selected artist, including all relevant information collected.

To do so, students will make a **Genially** and a **bidimensional work** about a relevant artist. In this sense, the students, in cooperative groups, will create a presentation in Genially about that artist and will recreate the work of the selected artist on a cardboard.

Finally, they will present the presentations and artistic works in the classroom to the rest of their classmates, the works will be exhibited in the school hallway and the Genially presentations will be uploaded to the school's blog. In addition, students will carry out a co-assessment and self-assessment of the development of this learning situation, through a checklist adapted to the students, in which they will assess the cooperative work and the development of the activities carried out in the learning situation.

Timing: 5 sessions

Assessment instrument: Genially and bidimensional artwork.

Assessment technique: Analysis of productions and artefacts.

Assessment tool: Rubric (assessment done by the teacher) and checklist (peer-assessment and self-assessment).

Assessment criteria assessed: PEAR06C01 and PEAR06C04

Groupings: heterogeneous groups.

Resources: laptops, materials to create the bidimensional artworks.

Spaces: classroom and common areas of the school.

Analysis of activity 5:

Regarding the *Cognitive load* theory, in this activity it is possible to learn specific knowledge about Art and the foreign language simultaneously, as explicit language instruction is given while acquiring content of female artists and their artworks. Moreover, in reference to *cognitive psychology*, this activity makes learning be an active process, as children have to construct new knowledge and strategies from concrete experiences, which are creating a Genially and the bidimensional artwork imitating the artists', through a process of *inductive learning*, extracting meaning from experience. Moreover, it requires higher-level processes, being it a metacognitive activity that involves regulation and organisation of the activity while doing it. Finally, they also have to analyse their own performance and cognitive abilities in the self-assessment process. In regard to *complex learning*, it can be said that this activity integrates knowledge, skills and attitudes in a real-life task, being it an *authentic whole-task experience*. Besides, this activity is a *holistic design*, as it deals with complexity without losing sight of the separate elements and their interconnections.

In addition, attending to *Krashen's Monitor model*, this activity takes into account the *affective filter hypothesis*, as it tries to avoid feelings of anxiety or negative attitudes in pupils by being engaging. Finally, according to the *Sociocultural perspective* developed by Vygotsky, social interaction is very important in this activity, both between learners, and between learners and experts (the teachers) in the class, so that students interact in their zone of proximal development (ZPD) – support and scaffolding offered by the expert makes the learner perform at a higher level than the level they could perform alone –.

Furthermore, *intrinsic motivation* or at least *extrinsic motivation with integrated regulation* towards learning are intended to be promoted in this activity, as autonomy is fostered, children reflect about their own learning process and know the purpose of doing the activity. Additionally, *working memory* is developed, as the activity involves both storage and processing components. The aim of the activity, however, is that the knowledge about the female artists is stored in the *long-term memory*.

In regard to *Content and Language Integrated Learning (CLIL)*, the 4Cs guiding principles are taken into account: content, communication, cognition and culture. *Content* is worked through the acquisition of knowledge, skills and understanding. *Communication* is worked by using the English language to learn. *Cognition* is reflected in this activity as it challenges learners to think and review, engaging in higher thinking skills. Lastly, *Culture* is worked since tolerance is a basic element in cooperative learning, as well as it is the core of learning about female artists.

Attending to the development of the Communicative and Linguistic Competence and the Multilingual Competence in the classroom, we can see that this activity fosters both, as children need to use the English language as the means of communication, while they are aware of the importance of cultural diversity. The official curriculum in the Canary Islands is developed, not only the one of the English Second Foreign Language are but also the one of the Artistic Education area.

6. MY INTERVENTION.

The school where I did my internship period had a Modality C of CLIL, as two subject areas are taught following the CLIL learning model: Emotional and Creativity Education (from 1st grade to 4th grade of Primary Education) and Artistic Education (in all the levels of Primary Education).

During my internship, I carried out a learning situation to work on comics and written production. In this learning situation, some exercises to learn facts and vocabulary about comics, as well as to practise their writing skills, were done in the activation and demonstration phases of the learning situation, according to Merrill (2009). However, in the application phase they did their own comic, which is a cognitively demanding activity. Then, in the integration phase, they did a written self-assessment and a peer-assessment, as well as a formative assessment in a written survey, which was useful for me to know that the activity was successful.

6.1. Activity: “Let’s create our comic!”

Area: Arts and Crafts.

School level: 6th grade.

DESCRIPTION:

Some vocabulary about environmental issues is shown to students in a *Canva* presentation. Therefore, they will know that the comic that they have to create must be about the Earth. Once they know this, they do a 1-2-4 dynamic to start writing some ideas for their comics. Firstly, they must write down their ideas individually. Then, they share their ideas in pairs and choose the two ideas that they like the most from both. Lastly, in the groups they have to vote for the best one out of the selection made in pairs. The secretary of each group starts the learning journal of the groups by writing the idea that has been chosen.

First of all, it is explained to them that they are going to use www.storyboardthat.com to create the comics. A video tutorial is projected on the smartboard from the beginning to the minute 3:25, for them to know how they should use that resource: <https://www.youtube.com/watch?v=sC0yg5k1RqY>.

Then, before they start creating the comics, they have to write a simple draft of the story of their comic, that can be modified during the creation of the comic if it is needed. Each step that they do (such as “we finished the first panel”), any important decision (like “we decided to change the name of the main character”), or any issue (for example, “we didn’t know the renewable energies, so we searched

them”) is be written down in the learning journal of the group by the secretary. If they need some information for the comic, they can search for it on Google.

When the comics are finished, they will read other groups’ comics and write a short review of each one of them answering questions in the template of the review. Each review is written by a different member of the group except the secretary. In the learning diaries, the secretary of each group writes some conclusions of their own work. This will be done individually.

After having read other groups’ reviews of their own comics, they have to assess themselves as a group with a rubric. Individually, they must fulfil a little questionnaire about their individual work as a member of the group. They also answer some questions about the learning situation anonymously, as a formative assessment, assessing me as a teacher. Then, they have some time to improve their comic before handing it in to the teacher.

Timing: 6 sessions

Assessment instrument: Comics (see *annex 1*).

Assessment technique: Analysis of productions and documents, systematic observation.

Assessment tool: Rubrics (assessment done by the teacher, see *annex 2*), review (peer-assessment, see *annex 3*) and learning diary of the groups and rubrics adapted to children (group self-assessment, see *annexes 4 and 5*), questionnaire (individual self-assessment, see *annex 6*), and a written survey (formative assessment, see *annex 7*).

Assessment criteria assessed: PPLW06C02, PPLW06C05, PEAR06C02.

Groupings: Individually, pairs and heterogeneous groups.

Resources: review template of the group, tablets, www.storyboardthat.com, https://www.canva.com/design/DAE9CsipRwc/2N5LdU_6qSHYgheQDTk0kw/edit?utm_content=DAE9CsipRwc&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton.

Spaces: classroom and common areas of the school.

6.2. Analysis of the activity.

Regarding the *Cognitive load* theory, in this activity it is possible to learn specific knowledge of Artistic Education and the foreign language simultaneously, as explicit language instruction about comics and environment is given at the beginning of the activity while acquiring content of how to do a comic and how to save the environment, with *supportive information* that acts as a bridge between what learners already know and what they are

learning, activating prior knowledge. Moreover, in reference to *cognitive psychology*, this activity makes learning be an active process, as children have to construct new knowledge and strategies from the concrete experience of doing their own comic, through a process of *inductive learning*, extracting meaning from experience and understanding instead of just learning how to perform a task. Moreover, it requires higher-level processes, being it a metacognitive activity that involves regulation and organisation of the activity step by step. Finally, they also must analyse their own performance and cognitive abilities with the peer-assessment and different self-assessments. In regard to *complex learning*, it can be said that this activity integrates knowledge, skills and attitudes in a real-life task, being it an *authentic whole-task experience*. Besides, this activity is a *holistic design*, as it deals with complexity without losing sight of the separate elements of comics and their interconnections.

In addition, attending to *Krashen's Monitor model*, this activity takes into account the *affective filter hypothesis*, as it tries to avoid feelings of anxiety or negative attitudes in pupils by being motivating and having me available to give feedback to students at any time. Regarding the *Cognitive perspective*, the specific linguistic feature of the morphosyntactic structure of “verb to be in present simple+ going to” is repeated in the input of this activity, as the *usage-based learning*. Finally, according to the *Sociocultural perspective* developed by Vygotsky, social interaction is very important in this activity, both between learners while working in cooperative groups, and between learners and experts (the teacher and I), so that learners interact in their zone of proximal development (ZPD) – support and scaffolding offered by the expert makes the learner perform at a higher level than the level they could perform alone –.

Furthermore, *intrinsic motivation* or at least *extrinsic motivation with integrated regulation* towards learning are intended to be promoted in this activity, as autonomy is fostered, not many external rewards or threats are put, children reflect about their own learning process and know the purpose of doing the activity.

Additionally, *working memory* is developed, as the activity involves both storage and processing components of how to do the comics. The aim of the activity, however, is that the knowledge learnt is stored in the *long-term memory*.

In regard to *Content and Language Integrated Learning (CLIL)*, the 4Cs guiding principles are taken into account: content, communication, cognition and culture. *Content* is worked through the acquisition of knowledge, skills and understanding of how comics are

designed. *Communication* is worked by using the English language to learn and work in the class. *Cognition* is reflected in this activity as it challenges learners to think and review, engaging in higher thinking skills while doing the comics. Lastly, *Culture* is worked since tolerance is key in this activity. Moreover, observing Coyle's *Matrix*, in this activity language does not get in the way of understanding the content, whilst it is cognitively demanding.

Attending to the development of the Communicative and Linguistic Competence and the Multilingual Competence in the classroom, this activity fosters both, as children need to use the English language as the means of communication. Besides, as this activity was done in a CLIL context, the official curriculum in the Canary Islands is developed, not only the one of the English Second Foreign Language are but also the one of the Artistic Education area.

6.3. Valuation of the adjustment.

The examples in the *Canva* presentation were blurry. Therefore, I should improve the presentation in the future. Moreover, students took more time than I expected to choose their ideas and to do the draft, so they couldn't start doing the comic on time. In fact, my tutor decided to let them work on more sessions than just the Arts and Crafts sessions, so I should have programmed a simpler activity to adjust to the time that I had.

Another problem was a group included weapons in their comic. I told them that I didn't like it, but they decided to keep it anyway. Then, my teacher told them that they are going to be assessed for that without any problem, but it can't be published in the school's blog because weapons and violence do not fit into the school's values. Although they had the opportunity to change the comic a bit, they decided not to. Therefore, I think that I should be clearer from the beginning about the fact that they should follow logical values fostered in the school.

Finally, we spent a session reading all the comics and making comments on them. The teacher participated as well, and I have some things to learn. For instance, I need to give children more options of how they can improve the things that I correct them. Regarding self and peer-assessment, it would be more beneficial for the students to do them deeper. As that requires too much time, perhaps it would be better doing it once a term instead of after every single learning situation.

7. CONCLUSION.

After completing this Master's project, I have been able to confirm that the situated cognition activities are suitable for promoting the acquisition of the foreign language as well as content knowledge in CLIL environments.

On the other hand, according to the results obtained in the formative evaluation surveys, we observe that the situated cognition activities are a highly motivating element for the students, being interesting according to most of them, although I should improve some features in my action as a teacher, such as the explanations and the tone of voice. Those elements could seem as not important, but they actually are, as they condition the students' performances.

Another proposal for improvement could also be to replicate this research in two classes of the same level, taking one of them as an experimental group and another as a control group. This way, we could compare the results in both groups, and thus check the real effect of this type of activities compared to repetitive and less active and cognitively demanding exercises. This could not be done because the school where I did the practical exercises is a line 1 school, i.e., it only has one class of each level.

However, the conclusion of this research, as I have already mentioned, is that situated cognition activities are effective within the CLIL context. Therefore, this research will directly affect my teaching practice in the future, as I will always take into account, in the learning situations I design, the use of situated cognition CLIL activities, giving students an active role in their own learning process. Finally, carrying out this work has helped me to learn how to design and analyse activities to suit the characteristics I have researched, as well as the content being worked on, the level, and the students' needs and interests.

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9. ANNEXES.

Annex 1: Comics.

Annex 2: Rubrics for the assessment done by the teacher.

Annex 3: Reviews.

Annex 4: Learning diaries.

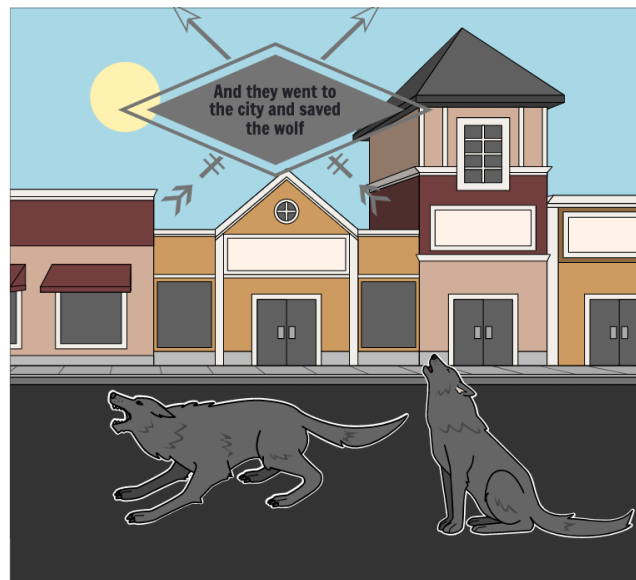
Annex 5: Rubrics adapted to children for self-assessment of the groups.

Annex 6: Questionnaire for individual self-assessment.

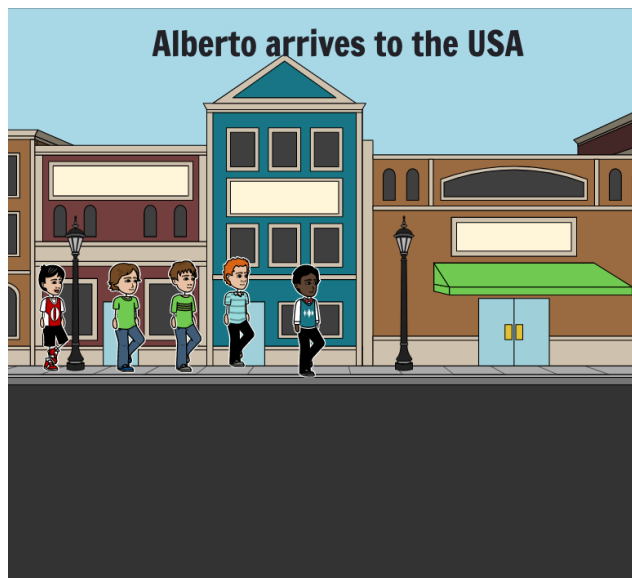
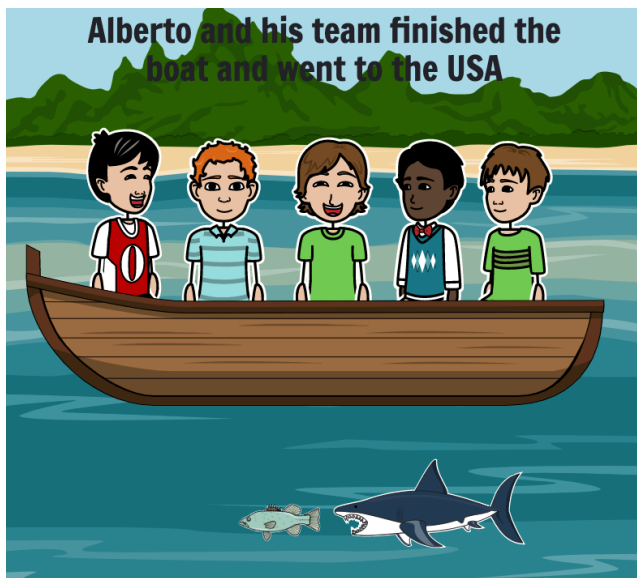
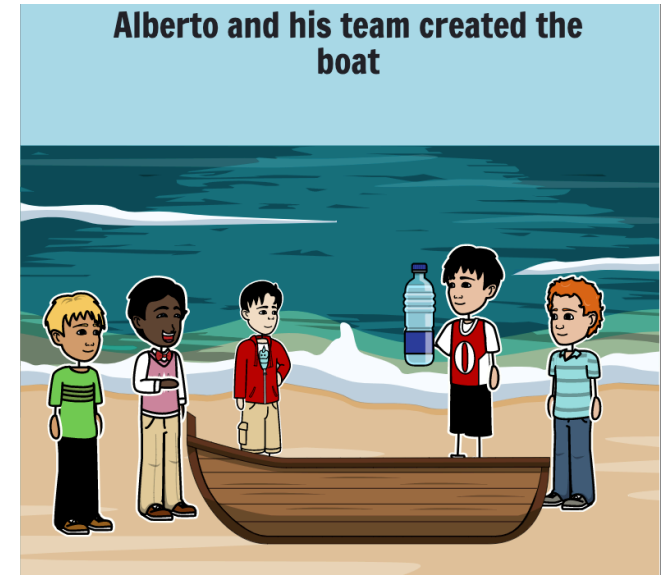
Annex 7: Written survey for the formative assessment.

Annex 1: Comics.

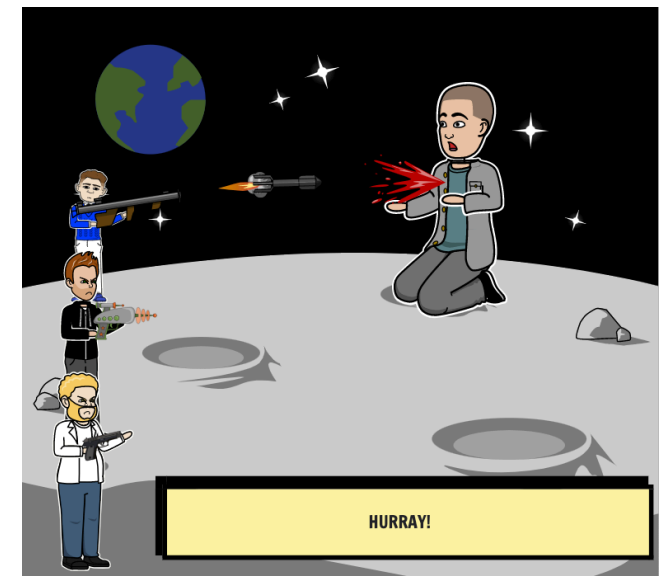
Los mininos:



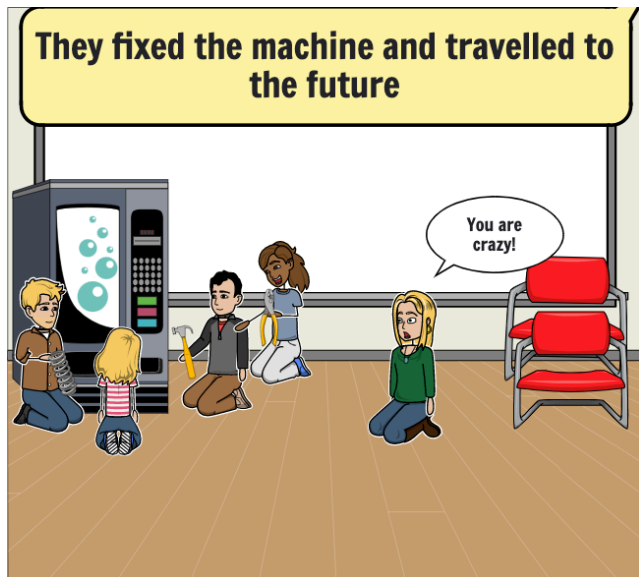
Los deportistas:



Alphas:



Paparazzis:



Annex 2: Rubrics for the assessment done by the teacher.

RUBRICS THAT WILL BE USED FOR THE ASSESSMENT:

ASSESSMENT CRITERION (Arts)	INSUFFICIENT (1-4)	SUFFICIENT/GOOD (5-6)	NOTABLE (7-8)	EXCELLENT (9-10)	COMPETENCIES						
					1	2	3	4	5	6	7
<p>2. Create still and moving images from the analysis of different artistic manifestations in their cultural and historical contexts, using information and communication technologies in a responsible and critical manner, in order to express emotions and communicate visually using the main audio-visual media.</p> <p>The aim of this criterion is to check that students are able to design still images (photos, illustrations...) and make moving images (videos, simple animated works...), recognising in artistic manifestations the importance of the audio-visual media in their cultural and historical contexts, using information and communication technologies in a responsible and critical way.), recognising in artistic manifestations from different contexts (countries, cultures, historical periods...) the passage of time and the consequent cultural and technological evolution (in photography, from black and white to colour, from paper to digital..., and in animated film with traditional and current techniques), becoming familiar with the elementary concepts of audio-visual creation: script, production, editing and sound). Likewise, the aim is to verify that students are able to capture a text in the form of a visual narrative (comic, poster, etc.), considering the concepts of size, balance, proportion, colour and typography, and to take photographs taking into account the subject matter and framing, using simple computer programmes for the creation and retouching of digital images (copy, cut, paste, modify size, colour, brightness, contrast, etc.). All this with the aim of transmitting information, feelings, sensations... through the image, being aware of the rules of privacy in its dissemination.</p>	<p>Designs still and moving images on the basis of examples only and produces them, with notable imperfections, showing problems to convey information, feelings and sensations, being aware of the rules of privacy. To this end, analyses, in a very general way, artistic manifestations from different contexts, recognising with difficulty the passing of time and the consequent cultural and technological evolution (photography from black and white to colour, from to digital; animated cinema with traditional and current techniques), using elementary techniques of audio-visual creation from guidelines and only with help (script, realisation, editing and sound). In addition, they show little skill in the use of simple computer programmes for the elaboration and retouching of digital images (copying, cutting, pasting, modifying size, colour, brightness and contrast), they produce texts in the form of a visual narrative and consider the concepts of size, balance, proportion, colour and typography.</p>	<p>Designs still and moving images with certain creative contributions and produces them, finishing off where necessary, in order to transmit information, feelings and sensations, albeit superficially, being aware of the rules of privacy. To this end, the student analyses, paying attention to relevant details, artistic manifestations from different contexts, recognising in them the passing of time and the consequent cultural and technological evolution (photography from black and white to colour, from paper to digital; animated cinema with traditional and current techniques), using elementary techniques of audio-visual creation with some orientations (script, production, editing and sound). To this end, they use with sufficient mastery simple computer programmes for the elaboration and retouching of digital images (copying, cutting, pasting, modifying size, colour, brightness and contrast), they shape texts in the form of visual narrative and consider the concepts of size, balance, proportion, colour and typography.</p>	<p>Designs still and moving images with imagination and produces them with a satisfactory finish in order to transmit information, feelings and sensations, with depth and being aware of the rules of privacy. To this end, they analyse in detail artistic manifestations from different contexts, recognising in them the passing of time and the consequent cultural and technological evolution (photography from black and white to colour, from paper to digital; animated cinema with traditional and current techniques), using elementary techniques of audio-visual creation autonomously (script, production, editing and sound). In order to do so, they use simple computer programmes for the elaboration and retouching of digital images (copying, cutting, pasting, modifying size, colour, brightness and contrast) in an agile way, they shape texts in the form of visual narrative and consider the concepts of size, balance, proportion, colour and typography.</p>	<p>Designs still and moving images with imagination and produces them with an outstanding finish to convey information, feelings and sensations with remarkable depth and being aware of the rules of privacy. To this end, they analyse in a detailed way artistic manifestations from different contexts, recognising in them the passing of time and the consequent cultural and technological evolution (photography from black and white to colour, from paper to digital; animated cinema with traditional and current techniques), using elementary techniques of audio-visual creation with their own initiative and autonomy (script, production, editing and sound). To this end, they use in an agile and versatile way simple computer programmes for the elaboration and retouching of digital images (copying, cutting, pasting, modifying size, colour, brightness and contrast), they shape texts in the form of visual narrative and consider the concepts of size, balance, proportion, colour and typography.</p>	COMPETENCE IN LINGUISTIC COMMUNICATION	COMPETENCE IN MATHEMATICS, SCIENCES AND TECHNOLOGY	DIGITAL COMPETENCE	LEARNING TO LEARN	SOCIAL AND CIVIC COMPETENCE	SENSE OF INITIATIVE AND ENTREPRENEURSHIP	CULTURAL AWARENESS AND EXPRESSION

ASSESSMENT CRITERION (English)	INSUFFICIENT (1-4)	SUFFICIENT/GOOD (5-6)	NOTABLE (7-8)	EXCELLENT (9-10)	COMPETENCES								
					1	2	3	4	5	6	7		
<p>2. Read and grasp the general meaning and identify the essential information in short and varied written texts, as well as produce simple written texts, in order to develop both formal and creative writing, respecting and valuing the productions of others.</p> <p>Through this criterion, the aim is to check that students as social agents are able to read comprehensively short, varied and everyday texts, with frequently used lexis, transmitted by traditional or technical means (video portals, audio-visual media from the Internet or other environments, etc.) and using visual and textual support; grasp the essential idea of short stories, identifying main characters from children's literature, comics, etc.; understand instructions, directions and basic information in real contexts (signs, posters, information in public services, etc.), the main points of short news items and articles for young people; understand and locate information in informative texts (menus, posters, information in public services, etc.). understand instructions, directions and basic information in real contexts (signs, posters, information in public services, etc.), the main points of short news items and articles for young people; understand and locate information in informative texts (menus, timetables, catalogues, advertisements, leaflets, programmes, etc.); distinguish the corresponding communicative function (a greeting, an offer, etc.), and recognise syntactic structures and basic orthographic signs. At the same time, the aim is to check whether students are able to produce simple texts using frequently used vocabulary, with a practical, communicative and creative functionality, ranging from writing digital and analogue texts to registering on social networks, opening email accounts, participating in chats on topics close to the students, writing letters, postcards, giving instructions, writing and responding about themselves or their immediate environment, as well as writing brief and simple personal correspondence (messages, notes, postcards, emails, etc.), respecting spelling and syntactic conventions and rules. All this, in order to progressively manage in situations of social communication in the educational, personal and public sphere, showing respect and valuing the ideas and opinions of others.</p>	<p>Reads and demonstrates understanding incompletely of essential information in short, varied, everyday written texts transmitted by traditional means or using inadequately technical means, with visual and textual support. Can grasp with errors the gist of short stories and understand with some difficulty basic instructions and directions in real contexts, distinguishing barely the communicative function and the corresponding syntactic and orthographic structures. Can produce very basic written texts, even with assistance, using analogue or digital media, with a practical, communicative, and progressively develop in situations of social communication, without showing respect for the opinions of others.</p>	<p>Reads and demonstrates understanding without great difficulty of short, varied, everyday written texts transmitted by traditional means or using in a basic way technical means, with visual and textual support. Can understand without major inaccuracies the gist of short stories and comprehend easily basic instructions and directions in real-life contexts, often distinguishing frequently the communicative function and the syntactic and orthographic structures involved. Can produce written texts without great complexity and accuracy using analogue or digital media, with a practical, communicative, and creative purpose, progressively developing in social communication situations showing generally respect for other people's opinions.</p>	<p>Reads and demonstrates understanding fairly easily of essential information in short, varied, everyday written texts conveyed by traditional means or using effectively technical means, with visual and textual support. Can understand with a fair degree of accuracy the gist of short stories and comprehend usually very easily basic instructions and directions in real-life contexts, frequently distinguishing the communicative function and the syntactic and spelling structures involved. Can produce written texts with a certain degree of complexity and accuracy, using analogue or digital media for practical, communicative and creative purposes, progressively developing in situations of social communication, showing frequently respect for the opinions of others.</p>	<p>Reads and demonstrates understanding with great ease of essential information in short, varied, everyday written texts transmitted by traditional means or using in an agile and versatile way technical means, with visual and textual support. Can understand with a high degree of accuracy the gist of short stories and comprehend very easily basic instructions and directions in real-life contexts, distinguishing most of the time the communicative function and the corresponding syntactic and orthographic structures. Can produce fairly complex and correct written texts, using with complete autonomy simple analogue or digital media for practical, communicative and creative purposes, progressively developing in social communication situations, showing always respect for other people's opinions.</p>	COMPETENCE IN LINGUISTIC COMMUNICATION								
							COMPETENCE IN MATHEMATICS, SCIENCES AND TECHNOLOGY						
							DIGITAL COMPETENCE						
							LEARNING TO LEARN						
							SOCIAL AND CIVIC COMPETENCE						
							SENSE OF INITIATIVE AND ENTREPRENEURSHIP						
							CULTURAL AWARENESS AND EXPRESSION						

ASSESSMENT CRITERION (English)	INSUFFICIENT (1-4)	SUFFICIENT/GOOD (5-6)	NOTABLE (7-8)	EXCELLENT (9-10)	COMPETENCES						
					1	2	3	4	5	6	7
<p>5. Select and apply the appropriate basic strategies to understand and produce monologic written texts through traditional and digital media in order to guarantee an autonomous development and an entrepreneurial attitude to one's own learning.</p> <p>This criterion aims to check that learners as autonomous learners are able to apply and select basic strategies (formulas and prefabricated language, expressions, gestural and visual support) in a self-directed way to understand the fundamental and essential information, the general meaning and main points of the text, through different teaching models and groupings (individual, pair, small group...) in instructions, indications, basic information and short stories.), traditional (flashcards, dictionaries, blackboards, games...) and favouring integrated work with other areas in the personal, educational and public spheres.</p>	<p>Can select and use incorrectly and in need of assistance basic strategies for understanding key information (general meaning and main points) in order to understand written texts such as instructions, directions, background information and short stories.</p> <p>Can use incorrectly linguistic, para-linguistic and paratextual planning and implementation strategies in order to write texts such as forms, personal data sheets and short and simple personal correspondence with poor fluency and accuracy, being unable to adapt to the context, the addressee and the channel to ensure autonomous development and an entrepreneurial attitude to one's own learning.</p>	<p>Can select and use frequently and usually unaided basic strategies for understanding key information (general meaning and main points) in order to understand written texts such as instructions, directions, background information and short stories.</p> <p>Can use linguistic, para-linguistic and paratextual planning and implementation strategies to write texts such as forms, personal information sheets and short, simple personal correspondence generally with fluency, accuracy and originality, often adapting to context, recipient and channel to ensure autonomous development and an entrepreneurial attitude to his/her own learning.</p>	<p>Can select and use often almost autonomously the basic strategies for understanding key information (general meaning and main points) in order to understand written texts such as instructions, directions, background information and short stories.</p> <p>Can use linguistic, para-linguistic and paratextual planning and implementation strategies to write texts such as forms, personal data sheets and short, simple personal correspondence with a fair degree of fluency, accuracy and originality, often adapting to the context, the recipient and the channel to ensure autonomous development and an entrepreneurial attitude to his/her own learning.</p>	<p>Can select and use always and in a completely self-directed way the basic strategies for understanding key information (general meaning and main points) in order to understand written texts such as instructions, directions, background information and short stories.</p> <p>Can use linguistic, para-linguistic and paratextual planning and implementation strategies in order to write texts such as forms, personal data sheets and short, simple personal correspondence with a high degree of fluency, accuracy and originality, always adapting to the context, the recipient and the channel to ensure autonomous development and an entrepreneurial attitude to his/her own learning.</p>	COMPETENCE IN LINGUISTIC COMMUNICATION	COMPETENCE IN MATHEMATICS, SCIENCES AND TECHNOLOGY	DIGITAL COMPETENCE	LEARNING TO LEARN	SOCIAL AND CIVIC COMPETENCE	SENSE OF INITIATIVE AND ENTREPRENEURSHIP	CULTURAL AWARENESS AND EXPRESSION

Annex 3: Reviews.

Author of the review: **Student 1** _____

Authors of the comic: Departistas _____

Title of the comic:
Departistas _____

ANSWER THESE QUESTIONS IN THE REVIEW:

a)- What did you like the most about their comic?

b)- What things can they improve?

REVIEW:

a) The part of basketball, because I
love the basket and ^{it} is my favourite
sport.

b) They can improve the vocabulary
and also they have to put the Topic.

Author of the review: Student 3

Authors of the comic: Los Mininos 

Title of the comic:

ANSWER THESE QUESTIONS IN THE REVIEW:

1)- What did you like the most about their comic?

2)- What things can they improve?

REVIEW:

1) I like the part of the bear and the dog ~~to~~ becoming super-powered animals.

2) The ~~history~~ is ~~to~~ ^{about} "a bear and dog" and I don't understand, ^{because} ~~but~~ the ~~history~~ should be ^{about} ~~the~~ plastic, ~~contamination~~, ...
contamination

Student 4

Author of the review: _____

Authors of the comic: Los Paparachizz

Title of the comic:

Los Paparachizz

ANSWER THESE QUESTIONS IN THE REVIEW:

- What did you like the most about their comic?
- What things can they improve?

REVIEW:

I liked the story but I didn't understand
how ^{they} are on a top of a house and in the
next panel ^{they} are in a ^{landfill} basurero.
Paparachizz can improve ^{by making the comic} ~~more~~ happier*
(in the comic)

Author of the review; Student 6

Authors of the comic: Los ALPHAS

Title of the comic:
1

ANSWER THESE QUESTIONS IN THE REVIEW:

- 1 - What did you like the most about their comic?
- 2 - What things can they improve?

REVIEW:

1) I like the part of the ~~the~~ ~~cejas~~
~~we~~ person going to the planet.

2) Nothing.

Author of the review: **Student 10** _____

Authors of the comic: Los mininos _____

Title of the comic:

The comic book / Los mininos _____

ANSWER THESE QUESTIONS IN THE REVIEW:

- What did you like the most about their comic?
- What things can they improve?

REVIEW:

I liked the story because it's
funny, but I think that you
have to improve the topic, the topic
that Cristina said. And put the
same verb tense in the panels of
the comics.

Author of the review: Student 12

Authors of the comic: Los Deportistas

Title of the comic:

ANSWER THESE QUESTIONS IN THE REVIEW:

- What did you like the most about their comic?
- What things can they improve?

REVIEW:

- I like the part when Alberto and his friends won the match.

- The topic

Author of the review:

Student 14

Authors of the comic: Popkoci

Title of the comic:

ANSWER THESE QUESTIONS IN THE REVIEW:

- What did you like the most about their comic?
- What things can they improve?

REVIEW:

I like the topic, ~~and~~ and
the Times ^(tenses) present, past,
future, and I don't understand
the History

Annex 4: Learning diaries.


THIS LEARNING DIARY BELONGS TO THE GROUP: The alphas

The idea we chose for our comic is:

3 people speak about their lives and
they are going to save his life

We are going to publish it in: Digital comic

Scheme of the story of our comic:

<p>life</p> <p>Ibai character</p>  <p>His day by day</p>	<p>Another Character The grecox</p>	<p>Day Auron</p>
<p>Bad guy El cejas</p> <p>Placa, Placu, nin, nin</p>	<p>Plan Strategy The grecox Auron VS Ibai El cejas</p>	<p>Ejecución Execution and Victoria the victory los strainers/ys the</p>

STEPS WE ACHIEVE	DATE
We finished the scheme of the story.	29/04/22
We finished writing the texts.	29/04/22
We finished creating the characters.	3/05/22
We finished the first panel.	3/05/22
We finished the second panel.	4/05/22
We finished the third panel.	4/05/22
We finished the fourth panel.	4/05/22
We finished the fifth panel.	4/05/22
We finished the sixth panel.	5/05/22
We finished revising the final version of the comic.	5/05/22

PROBLEMS / INFORMATION WE NEED TO SEARCH	DATE
Deep Translate Serch	4/05/2022

☺

CONCLUSIONS:

- Things we like about our comic:

- Things we can improve:

Change de part. of
violence and that's it

- Things we learnt:

Use story board web and
the bad use of the violence


THIS LEARNING DIARY BELONGS TO THE GROUP: Los Deportistas

The idea we chose for our comic is:

Alberto created a plastic boat to travelling and to play a basketball match in the USA.

We are going to publish it in: Comic book about basketball

Scheme of the story of our comic:

<p>1) Alberto gets a call.</p>  <p>Alberto: Hello?</p> <p>Friend: you play a match tomorrow in USA!</p> <p>Alberto: match</p>	<p>2) Alberto speaks with his team.</p>  <p>Alberto: We need a boat to go to USA!</p>	<p>3) Alberto and his team created the boat.</p> 
<p>4) Alberto and his team finished the boat and went to the USA.</p> 	<p>5) Alberto arrives to the USA.</p> 	<p>6) Alberto plays the match and won.</p>  <p>Alberto's team: 70-60</p>

STEPS WE ACHIEVE	DATE
We finished the scheme of the story.	3/05/2022
We finished writing the texts.	27/04/2022
We finished creating the characters.	
We finished the first panel.	3/05/2022
We finished the second panel.	3/05/2022
We finished the third panel.	4/05/2022
We finished the fourth panel.	4/05/2022
We finished the fifth panel.	5/5/22
We finished the sixth panel.	5/5/22
We finished revising the final version of the comic.	

PROBLEMS / INFORMATION WE NEED TO SEARCH	DATE
Student 5 and Student 6 are fighting with the laptop with	3/05/2022

11

CONCLUSIONS:

- Things we like about our comic:

El basket
Basketball

- Things we can improve:

La comunicaci3n
Communication

- Things we learnt:

Trabajar en equipos
Working in groups

THIS LEARNING DIARY BELONGS TO THE GROUP: Papacozzis

The idea we chose for our comic is:

Four childrens found a machine with recycled waste residues that created a Super Hero in 1984. It has a letter that said "They save the world" world

We are going to publish it in: Humor Magazine

Scheme of the story of our comic:

1) The super hero created a machine ~~machine~~

2) A meteorite crushed ~~the~~ the super hero and ~~the~~ the machine.

3) After 38 years 5 guys found the machine.

They fixed it ~~that~~ ^{and} the tried to ~~ask~~ ^{ask} ~~the~~ know of that

Then They travel^{led} ~~to~~ to the future, past, ...

Then They turned into super heroes, changed the Earth

STEPS WE ACHIEVE	DATE
We finished the scheme of the story.	03/05/2022
We finished writing the texts.	
We finished creating the characters.	3/5/2022
We finished the first panel.	3/5/2022
We finished the second panel.	3/5/2022
We finished the third panel.	4/5/2022
We finished the fourth panel.	4/5/2022
We finished the fifth panel.	5/5/2022
We finished the sixth panel.	5/5/2022
We finished revising the final version of the comic.	

CONCLUSIONS:

- Things we like about our comic:

The work in group

- Things we can improve:

We should distribute our work

- Things we learnt:

Help other people


THIS LEARNING DIARY BELONGS TO THE GROUP: Los Mininos

The idea we chose for our comic is:

The comic is of action. The super animals want to help another animals to clean the Earth

We are going to publish it in: digital comic

Scheme of the story of our comic:

<p>① These animals were walking in the woods until...</p> 	<p>②</p> <p>aso j Praco</p>	<p>Oh! ^{There} is a rock! We are going to touch it!</p>	<p>③ When they touched it they began to shine and get SUPERPOWER</p>
<p>④ The bear got superjump and the dog got super speed and super strength</p>	<p>⑤</p>	<p>And they ^{went} go to the city and saved the wolf</p>	<p>⑥ AND FOUND THE END</p>

STEPS WE ACHIEVE	DATE
We finished the scheme of the story.	03/05/22
We finished writing the texts.	
We finished creating the characters.	04/05/22
We finished the first panel.	03/05/22
We finished the second panel.	04/05/22
We finished the third panel.	04/05/22
We finished the fourth panel.	04/05/22
We finished the fifth panel.	04/05/22
We finished the sixth panel.	04/05/22
We finished revising the final version of the comic.	5/5/22

CONCLUSIONS:

- Things we like about our comic:

The animal.
The superpower.

- Things we can improve:

The writing
The topic

- Things we learnt:

Working in group
Use the technology better.

Annex 5: Rubrics adapted to children for self-assessment of the groups.

GROUPS' SELF-ASSESSMENT: Colour the squares that describe your group.

Name of the group: Los Miniros

1	We copied other comics and had problems creating the comic.	We were creative, but we had some problems to structure our ideas.	We were creative and we structured our ideas well. ✓	We were creative, we structured our ideas well and it is a good story.
2	We don't understand the elements of comics.	We only understand some elements of comics (title, panel, gutter, speech balloon, yelling balloon, thought balloon, and caption.)	We understand all the elements of comics, but we only used some of them. ✓	We used all the elements of comics.
3	We don't know how to use Storyboard That.	We needed some help to use Storyboard That.	We used Storyboard That with little help.	We used Storyboard That without any problem. ✓

GROUPS' SELF-ASSESSMENT: Colour the squares that describe your group.

Name of the group: Los Deportista

1	We copied other comics and had problems creating the comic.	We were creative, but we had some problems to structure our ideas.	We were creative and we structured our ideas well.	We were creative, we structured our ideas well and it is a good story.
2	We don't understand the elements of comics.	We only understand some elements of comics (title, panel, gutter, speech balloon, yelling balloon, thought balloon, and caption.)	We understand all the elements of comics, but we only used some of them.	We used all the elements of comics.
3	We don't know how to use Storyboard That.	We needed some help to use Storyboard That.	We used Storyboard That with little help.	We used Storyboard That without any problem.

GROUPS' SELF-ASSESSMENT: Colour the squares that describe your group.

Name of the group: The alphas

1	We copied other comics and had problems creating the comic.	We were creative, but we had some problems to structure our ideas.	We were creative and we structured our ideas well.	We were creative, we structured our ideas well and it is a good story.
2	We don't understand the elements of comics.	We only understand some elements of comics (title, panel, gutter, speech balloon, yelling balloon, thought balloon, and caption.)	We understand all the elements of comics, but we only used some of them.	We used all the elements of comics.
3	We don't know how to use Storyboard That.	We needed some help to use Storyboard That.	We used Storyboard That with little help.	We used Storyboard That without any problem.




GROUPS' SELF-ASSESSMENT: Colour the squares that describe your group.

Name of the group: Los Paparazzis

1	We copied other comics and had problems creating the comic.	We were creative, but we had some problems to structure our ideas.	We were creative and we structured our ideas well.	We were creative, we structured our ideas well and it is a good story.
2	We don't understand the elements of comics.	We only understand some elements of comics (title, panel, gutter, speech balloon, yelling balloon, thought balloon, and caption.)	We understand all the elements of comics, but we only used some of them.	We used all the elements of comics.
3	We don't know how to use Storyboard That.	We needed some help to use Storyboard That.	We used Storyboard That with little help.	We used Storyboard That without any problem.




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 1

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?		X	
...pay attention to my classmates?			X
...write/use the computer in a responsible way?			X
...participate giving ideas to my group?			X
...respect the ideas of other people from my group?		X	
...respect other groups' comics and helped them improve with the review?		X	




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 2

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?		X	
...pay attention to my classmates?		X	
...write/use the computer in a responsible way?			X
...participate giving ideas to my group?		X	
...respect the ideas of other people from my group?		X	
...respect other groups' comics and helped them improve with the review?	X		




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 3

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?			X
...pay attention to my classmates?		X	
...write/use the computer in a responsible way?		X	
...participate giving ideas to my group?			X
...respect the ideas of other people from my group?			X
...respect other groups' comics and helped them improve with the review?			X




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 4

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?			✓
...pay attention to my classmates?			✓
...write/use the computer in a responsible way?		✓	
...participate giving ideas to my group?		✓	
...respect the ideas of other people from my group?			✓
...respect other groups' comics and helped them improve with the review?		✓	




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 5

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?		X	
...pay attention to my classmates?	X		
...write/use the computer in a responsible way?		X	
...participate giving ideas to my group?			X
...respect the ideas of other people from my group?			X
...respect other groups' comics and helped them improve with the review?		X	




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 6

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?			
...pay attention to my classmates?			
...write/use the computer in a responsible way?			
...participate giving ideas to my group?			
...respect the ideas of other people from my group?			
...respect other groups' comics and helped them improve with the review?			




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 8

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?		X	
...pay attention to my classmates?		X	
...write/use the computer in a responsible way?		X	
...participate giving ideas to my group?			X
...respect the ideas of other people from my group?		X	
...respect other groups' comics and helped them improve with the review?		X	




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 9

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?		X	
...pay attention to my classmates?		X	
...write/use the computer in a responsible way?		X	
...participate giving ideas to my group?		X	
...respect the ideas of other people from my group?			X
...respect other groups' comics and helped them improve with the review?			X




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 10

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?			✓✓✓
...pay attention to my classmates?			✓✓✓
...write/use the computer in a responsible way?			✓✓✓
...participate giving ideas to my group?			✓✓✓
...respect the ideas of other people from my group?		✓✓✓	
...respect other groups' comics and helped them improve with the review?			✓✓✓




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 11

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?		X	
...pay attention to my classmates?			X
...write/use the computer in a responsible way?	X	X	
...participate giving ideas to my group?	X		
...respect the ideas of other people from my group?			X
...respect other groups' comics and helped them improve with the review?			X




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 12

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?			X
...pay attention to my classmates?			X
...write/use the computer in a responsible way?			X
...participate giving ideas to my group?		X	X
...respect the ideas of other people from my group?			X
...respect other groups' comics and helped them improve with the review?			X





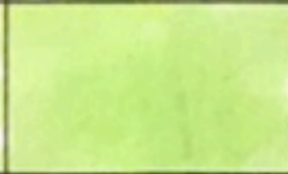
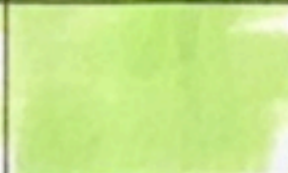
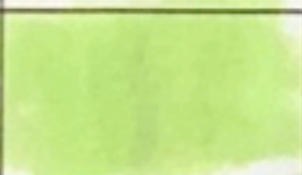
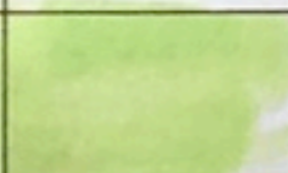
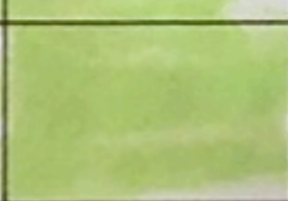
SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 13

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?		X	
...pay attention to my classmates?			X
...write/use the computer in a responsible way?			X
...participate giving ideas to my group?			X
...respect the ideas of other people from my group?			X
...respect other groups' comics and helped them improve with the review?		X	




SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 14

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?			
...pay attention to my classmates?			
...write/use the computer in a responsible way?			
...participate giving ideas to my group?			
...respect the ideas of other people from my group?			
...respect other groups' comics and helped them improve with the review?			

SELF ASSESSMENT: Mark how often you did each thing during this learning situation.

Name: Student 15

DID I ...	Never 	Most of the time 	Always 
...pay attention to the teacher?		[Yellow highlight]	
...pay attention to my classmates?		[Yellow highlight]	
...write/use the computer in a responsible way?			[Yellow highlight]
...participate giving ideas to my group?			[Yellow highlight]
...respect the ideas of other people from my group?			[Yellow highlight]
...respect other groups' comics and helped them improve with the review?			[Yellow highlight]

Annex 7: Written survey for the formative assessment.

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth

was: Boring

15%	85%
-----	-----

 Interesting

The teacher's help and explanations were: Bad

25%	75%
-----	-----

 Good

Tell me something to help me improve: Raise your level of
voice

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth

was: Boring  Interesting

The teacher's help and explanations were: Bad  Good

Tell me something to help me improve: Some activities are
boring.


FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth was: Boring Interesting

The teacher's help and explanations were: Bad Good

Tell me something to help me improve: Speak louder

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth was: Boring  Interesting

The teacher's help and explanations were: Bad  Good

Tell me something to help me improve: I like some activities, but I think that you need to speak more and (the panels) we need more panels

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth was: Boring Interesting

The teacher's help and explanations were: Bad Good

Tell me something to help me improve: No

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth was: Boring Interesting

The teacher's help and explanations were: Bad Good

Tell me something to help me improve: Nothing

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth

was: Boring Interesting

The teacher's help and explanations were: Bad Good

Tell me something to help me improve: In the comic, we have
more panels.

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth was: Boring Interesting

The teacher's help and explanations were: Bad Good

Tell me something to help me improve: Explain
Explains better

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth

was: Boring Interesting

The teacher's help and explanations were: Bad Good

Tell me something to help me improve: I liked the activity
but, I think that we need more time
and more panels.

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth

was: Boring Interesting

The teacher's help and explanations were: Bad Good

Tell me something to help me improve: we need more time.
prepare
to prepare the panels, and you speak louder.
Please! ♥ ☺

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth

was: Boring Interesting

The teacher's help and explanations were: Bad Good

Tell me something to help me improve: Say more ideas
in the group

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth

was: Boring Interesting

The teacher's help and explanations were: Bad Good

Tell me something to help me improve: _____

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth

was: Boring Interesting

The teacher's help and explanations were: Bad Good

Tell me something to help me improve: EXPLAIN better

FORMATIVE ASSESSMENT: Colour the bars and answer the questions.

Learning things about comics and doing our own comic about the Earth was: Boring Interesting

The teacher's help and explanations were: Bad Good

Tell me something to help me improve: Nothing!!

