

Master's Dissertation/
Trabajo Fin de Máster

**ATTENTION TO DYSLEXIA IN
THE ART CLIL CLASSROOM**

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ABSTRACT AND KEYWORDS

This didactic proposal aims to create a didactic unit that will be divided into six sessions for the subject of Artistic Drawing I of 1st year in high school, integrated into the CLIL program (Content and Languages Integrated Learning) and taking into account the presence of dyslexic students in class. It is mainly focused on attention to diversity through the integration of methodologies that benefit both dyslexic and non-dyslexic students and mainly focused on orality and teamwork. Through the literature review of the CLIL program and its specific methodologies, in addition to dyslexia in a frequent and habitual context, and in a bilingual context and especially during the teaching of CLIL classes, and expanding the theoretical review on artistic education and its benefits in relation to dyslexic students and high school students, it was possible to obtain an overview of which basic methodologies to adopt, taking into account various factors that can interfere with the normal learning of the two types of students. It will end up reaching the conclusion, through the development of the didactic unit and the theoretical framework that the best way to deal with dyslexia and the emotional and psychological problems caused by it, is to integrate specific methods for dyslexics in the usual approach of classes for non-dyslexics. This is because these methodologies focus on active and inclusive learning, beneficial aspects for all types of students present in class.

Key words: CLIL, dyslexia, Art education, learning methodologies

RESUMEN Y PALABRAS CLAVE

Esta propuesta didáctica tiene como objetivo la creación de una unidad didáctica que será dividida en seis sesiones para la materia de Dibujo Artístico I de 1º de bachillerato, integrada en el programa AICLE (Aprendizaje Integrado de Contenidos y Lenguas Extranjeras) y teniendo en cuenta la presencia de alumnos disléxicos en clase. Está mayoritariamente enfocada en la atención a la diversidad a través de la integración de metodologías que benefician tanto al alumnado disléxico como al no-disléxico y fundamentalmente enfocadas en la oralidad y en el trabajo en equipo. A través del conocimiento de fundamentos teóricos sobre el programa AICLE y sus metodologías específicas, sobre la dislexia en un contexto frecuente y habitual, además del conocimiento de esta condición en un contexto bilingüe y especialmente durante la impartición de clases AICLE, y añadiendo los fundamentos teóricos sobre la educación artística y sus beneficios en relación al alumnado disléxico y al alumnado de bachillerato, se pudo obtener una visión general de cuáles son las metodologías bases a adoptar teniendo en cuenta los diferentes factores que pueden interferir con el aprendizaje normal de los dos tipos de alumnado. Se terminará llegando a la conclusión, a través del desarrollo de la unidad didáctica y del marco teórico, de que la mejor forma de lidiar con la dislexia y los problemas emocionales y psicológicos causados por esta, es hacer una integración de los métodos específicos para disléxicos en el planteamiento habitual de las clases para no-disléxicos. Esto se debe a que estas metodologías se centran en un aprendizaje activo e inclusivo siendo beneficioso para todos los tipos de alumnado presentes en clase.

Palabras clave: CLIL, dislexia, educación artística, metodologías de aprendizaje

1. INTRODUCTION

The Intercollegiate Master's Degree in Bilingual Education and Content and Language Integrated Learning prepares students for bilingual teaching work by introducing them to CLIL (Content and Language Integrated Learning) and training them professionally introducing them to the learning of this program's guidelines.

The objective of carrying out this master's dissertation is to explore the union between the knowledge acquired in this master's degree related to the study of CLIL, the knowledge acquired during my bachelor's degree in Arts, and also the aspects related to dyslexia within a bilingual environment. For this reason, the content subject elected for the Didactic Proposal is Artistic Drawing I.

This dissertation begins with a literature review about two main aspects: on one hand, there is an explanation and an understanding of CLIL through the elucidation of its main components and characteristics, concluding with the presentation of its main assets and pitfalls, where the reader can already preview what requires the adaption to dyslexic students. On the other hand, there is a chapter focused on Dyslexia and its main characteristics going through the explanation of the aspects to consider when diagnosing it. To complete this section Dyslexia is considered in bilingual contexts, specifically within CLIL's program.

After this, it is proposed a Didactic Unit for 1º of high school within the content subject of Artistic Drawing related to the Education System of Spain, concretely in the Autonomous Community of Castilla-La Mancha, in other words, following this autonomous community's active and valid normative principles.

Accordingly, the present work is the result of the compendium of knowledge acquired through the different subjects taught in the master's degree concerning the study of Dyslexia, giving importance to the fact that it is needed special attention to dyslexic students, since they do not expect to be cured but to be understood. Students with learning difficulties of every type, in this case, dyslexia, have the capacity and the right to learn a second language, and for that,

it is necessary to pay attention to these cases and develop strategies and tools where these cases are included.

It is important to be aware that there are many cases of frustrated and anxious students because of their difficulties to access the information that is delivered in a code they do not understand, and the reason is the lack of teacher training and adapted materials regarding the attention to dyslexia. Furthermore, in a bilingual context, these problematics gain the highest significance because of the use of a foreign language to transmit information and communicate with other students. Therefore, taking advantage of the fact that CLIL is a very inclusive and student-centred approach, it is contemplated how it can cover also the attention to dyslexic students.

2. LITERATURE REVIEW

2.1. CLIL

2.1.1. History of CLIL

Although the word CLIL origin was only recently in 1994, at the time, it was not a new educational phenomenon. Silvia Pokrivčáková *et al* (2015) explain that some authors go back in history until de Akkadians around 5.000 year ago, because after conquering the Sumerians started to learn the local Sumerians language through the use of it as the language of instruction.

Likewise, during the following centuries, there is evidence of individuals and ethnic groups living in multilingual territories, where the use of bilingualism or plurilingualism was a survival method. It means that the capacity to communicate using different languages was, since ancient history, a powerful advantage.

More recently, in the end of 19th century, only who could afford it, was able to learn multiple languages, since there was two ways to do it: going to the target county or hire a tutor. Along these lines, learning foreign languages was related to economic power, and therefore, instruction.

There were already different pedagogues, such as Juan Amos Comenius (1592 – 1670) and Matthias Bel (1684 – 1749), which defended the learning of foreign languages within the integration of meaningful content and following the before-mentioned author, bilingual education had also a long tradition in countries with various official languages, such as Luxembourg, where children learn German and French with the objective of acquiring high levels or proficiency in these languages for future communication inside the country, or such as Canada where there was needed of immersing programs in a language other than students' mother tongue.

During the second half of 20st century there was a need to design language and content integrated programs due to geographic, demographic and economic issues, and it was mainly related with these countries where there are

different official languages or even the need to learn the neighbour country language regarding regions next to the borders. In these lines, a lot of programs were created and a lot of teaching methods were developed where there was an intention of teaching content subjects through a foreign language.

But only on 1994 the acronym CLIL was used by David Marsh, a member of a team working in the area of multilingualism and bilingual education at the Finnish University of Jyväskylä, with the objective of designating the act of teaching subjects to students through a foreign language, being the most widely used term for the integrated content and language education in Europe in the 1990s.

In 2005, Marsh highlighted the importance of giving equal attention of both topic and language acquisition, and in 2006 was already available in the majority of European member states, running mainly in secondary schools and with only a few on early ages education.

The second decade of 21st century has been a boom of research in CLIL, and it has been mainly concentrated on a third strong research focus and CLIL pillar which is the emphasis on student's learning strategies and thinking skills.

2.1.2. CLIL explained

In accordance with what was mentioned before, Content and Language Integrated Learning is a bilingual program defined as “a dual-focused education approach in which an additional language is used for the learning and teaching of both content and language” (Marsh & Langé, Using Languages to Learn and Learning to Use Languages., 2000). There are many CLIL definitions from specialized authors, but the one that most captures the essence of this special approach, and also the most cited is from Marsh and Langé (2000), the authors quoted before, once it underscores the fact that CLIL as two purposes: both **language and content** focusing as an integrated whole, and not separated.

To understand what CLIL is, it is primordial to know what it is not: CLIL is **not only for high achievers** – it does not have a significant role on differentiate proficiency on students, in other words, CLIL students are not the most intelligent,

motivated and linguistically proficient but studies confirm that there are differences among CLIL and non-CLIL students along the years, meaning that this approach has a great impact in students in a long term; CLIL is **not about elitism** – there is a pursuing of equality using this approach, since it works with everybody and in every context no matter the students status, being an approach highlighted on the adaption of materials and pedagogies to the circumstance itself. Pérez Cañado (2019) develops a study showing there is no evidence of that: in this study we can see that the socioeconomic context is an important factor for children's education, it is a fact, but in both CLIL and non-CLIL groups. So, it doesn't matter the student status, CLIL works with everybody; CLIL does **not suppress the L1** – although learning is maintained primarily through the L2, L1 is needed to scaffold language and content learning, and CLIL takes advantage that students make connections between L1 and L2 and foment the development of strategies and pedagogies that help students enhance their learning through the use of both L1 and L2. And most important of all, CLIL's main goals are **not simply a matter of changing the language of instruction**, in other words, CLIL is **not about translating** – there is a seeking of creating meaningful content through the learning of the subject content while learning a new language and using this foreign language repeatedly for a meaningful purpose. It is about learning, and learning is about meaning-making that has got to come from the language that is being used to communicate.

What differentiates it from other bilingual approaches, such as immersion programs or bilingual education, is its implementation depending on the context that will determine the method to combine content and language learning in an integrated form. For that reason, CLIL is focused on cognitive and constructivist theories of learning, making this type of approach an inclusive one. According to Do Coyle, Philip Hood and David Marsh (2010), CLIL is successful not only across countries and continents but also across types of school, because it prospers in the outcomes apprehended in classrooms related to content and language learning and related to the context. CLIL is “commonly perceived as a flexible operational framework for language instruction, with a heterogeneity of prototypical models and application options available for different contexts and pedagogical needs” (Dueñas, 2004).

For that reason, CLIL is all about the quality of the learning because for a pedagogical approach to be meaningful it has to be related to the context in which it is being performed. Accordingly, this approach is very fluid and dynamic such as its definition, because it all depends on the students.

2.1.3. CLIL's components

Coyle (2007) developed the 4 C's framework of CLIL that differs from the standards strategies of bilingual education, where there are four essential elements – content (subject matter), communication (language learning and using), cognition (learning and thinking processes) and culture (intercultural understanding and global citizenship).

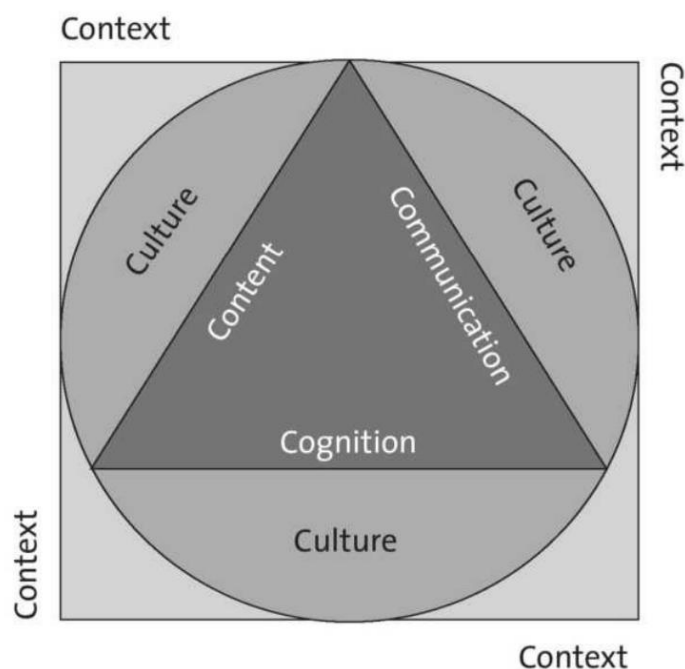


Figure 1. The 4C's framework (Coyle, Hood & Marsh, 2010)

In conformity to Coyle, Hood and Marsh (2010), “CLIL involves learning to use language appropriately while using language to learn effectively”. The before-mentioned framework is constructed on the following principles:

1. The content matter is not only about acquiring knowledge and skills, it is about the learner creating their knowledge and understanding and developing skills (personalized learning).

2. Content is related to learning and thinking (cognition). To enable the learner to create their interpretation of content, it must be analysed for its linguistic demands.
3. Thinking processes (cognition) need to be analysed for their linguistic demands.
4. Language needs to be learned which is related to the learning context, learning through that language, reconstructing the content, and related cognitive processes. This language needs to be transparent and accessible.
5. Interaction in the learning context is fundamental to learning. This has implications when the learning context operates through the medium of a foreign language.
6. The relationship between cultures and languages is complex. Intercultural awareness is fundamental to CLIL.
7. CLIL is embedded in the wider educational context in which it is developed and therefore must take account of contextual variables to be effectively realized. (Coyle, Hood, & Marsh, 2010)

These elements are interrelated in teaching and learning practice and they work as a conceptual framework to enable teachers to plan their pedagogical methods. It starts with the identification of the **content** and the clarification of what is going to be the lesson or units about, going through the understanding of the level of the learning taking into consideration students' **cognition**, and using the language/**communication** as a support of the demanding of the content where the language must be accessible for the students to enable them to learn an appropriate cognitive level and take advantage of the learning through another language to access to **cultural** awareness and global citizenship. The symbiosis of these four elements, accordingly to Coyle, Hood and Marsh (2010), corresponds to the effective use of CLIL.

2.1.4. Assets and Pitfalls

Regarding the advantages and disadvantages of going through an effective CLIL program, these are mainly related to students and teachers, respectively. In accordance to Pérez Cañado (2013), there are nine main headings related to CLIL's assets, particularly for the students: *linguistic, content*

knowledge, learning, cognitive, teaching, orectic/volitional, social, cultural and pragmatic dimensions.

Concerning the *linguistic* aspect, and following the author's point of view, it is clear that CLIL increases the amount of relevant input and exposure to the foreign language (FL), growing its presence in the curriculum more than traditional language teaching, which develops communicative competences and enhances specific terminology using the target language (TL). Besides, also the use of L1 has an important role in CLIL classrooms without causing collateral damage to the mother tongue. CLIL's most relevant approach is based on communication through interaction and collaboration, between students and between teachers and students, having language as a tool used from the outset of instruction and in simple real-life situations. There is a foster of fluency pushing learners to produce more meaningful and complex language.

Regarding the *content knowledge* aspects, CLIL provides opportunities to study content through different perspectives without being detrimental to achieving it. One of the assets has to do with the achievement of subject-specific terminology using TL.

The *learning* dimension of CLIL is based on acquisition rather than enforced learning, since it creates contexts for meaningful language learning with communicative purposes, with authentic embedding of the language. This approach also sets relevant and intellectually demanding communicative tasks to promote more in-depth learning.

With a direct connection, the *cognitive* dimension has its main assets in the development of problem-solving, risk-taking, pragmatic, and interpersonal skills, besides communicative abilities.

Also for the benefit of the students, this approach brings a modernization of the classroom didactics and a transformation of methodologies and pedagogical practices regarding each context. Teachers are also benefited by the offer of opportunities to refresh their skills, and "for contributing to building a community of practice where all stakeholders have a role to play" (Cañado, Introduction, 2013).

Motivation and students' interests in L1 and FL, in terms of *orectic/volitional* aspects, are increased by the connection of content study and language learning, raising confidence and expectations regarding the challenges it poses, and also, by the use of task-based teaching and cooperative learning.

In order, *socially*, CLIL promotes social inclusion and egalitarianism, considering all students regardless of social class and economic status, having a positive impact on at-risk learner types.

Regarding the *cultural* dimension, it is clear that this approach develops intercultural communication skills, and promotes intercultural communicative competencies, educating on the consciousness of cultures and the global citizenship agenda.

To finish the nine heading assets, on a *pragmatic* level, this author mentions dual-focused education and its objectives for preparing students for internationalization and EU integration, for future studies or working life. It is taken into account the increase in employability and the better-prepared individuals for the linguistic and cultural demands “of an increasingly integrated and mobile Europe” (Cañado, Introduction, 2013).

As said before, pitfalls have to do mainly with the teachers' role. Nonetheless, they also have an influence on learners and the general curriculum. According to the aforementioned author, the disadvantages for the **teachers** in the efficient practice of CLIL are related to the novelty of the project, considering the difficulty of applying others' previous knowledge and their possible attitudes constructed from misgivings, misconstrued perceptions or false myths about CLIL, such as the beliefs about collateral damage on the L1 and content knowledge, and beliefs regarding CLIL's suitability only for the most academically gifted students.

Besides, CLIL demands considerable requirements on teachers such as being specialists on content with training in second language pedagogy, having initiative and making an extra effort, as well as collaborating with other content and language colleagues to guarantee integration and good organization and planning. In other words, one of the most important pitfalls for CLIL teachers is the increased workload this approach produces.

Concerning **students'** pitfalls, this educational approach is, undoubtedly, a cognitive challenge that may cause the learner to feel confused, overwhelmed or frustrated since the difficulty of the study of complex academic subject contents through a FL can be intimidating.

Some authors, such as Dr Kari Smith (2005), defend that the content or syllabus can be severely reduced, or it can also occur the opposite where language is neglected by content concern, and may also lead to L1 attrition. The author refers that "they express worries regarding the fact that there is no native language improvement with enriched vocabulary and professional language" (Smith, 2005).

Another obstacle to CLIL's approach is the deficient development of content **materials** and instructional resources, so teachers are easily forced to prepare their own. This particular aspect is what guides this dissertation about the context of dyslexic students.

Like materials, **methodologies** need considerable pedagogical investment in innovative pedagogical practices, and most of the time teachers are not familiarized. Moreover, Smith (2005) mentions that the use of L2 as a medium of instruction is an attempt to make the unnatural natural.

To finish, the last pitfall mentioned by Pérez Cañado (2013) is the problem of **evaluating** both language and content simultaneously, regarding instruments of evaluation and the focus provided to each part.

2.2. Dyslexia

2.2.1. Dyslexia explained

Dyslexia does not have an exact definition, since it differs on each person affecting them in different ways. Many authors have studied dyslexia and each one contributed with their own experience. But in order to recognise it and diagnose it, some important characteristics must be understood and identified.

Doyle (2008) explains that the word “dyslexia” comes from the Greek words ‘dys’, which means difficult, and ‘lexicos’ which means the words of a language. Therefore, this author expresses that etymologically dyslexia means ‘*difficulty with words*’, related to the capacities of writing, reading and spelling, as opposed to spoken words.

According to the International Dyslexia Association (2020) “dyslexia is a language-based learning disability”, referring to a cluster of symptoms resulting in difficulties with specific language skills, particularly reading. This association integrated a very important issue, which is going to be taken into account in this dissertation, related to the difficulties experienced by students in learning a foreign language. These difficulties are related mostly to spelling, writing, and also with pronouncing words.

Besides, Dyslexia can make it very difficult for a student to succeed academically in the usual instructional setting affecting the person’s self-image. These students often end up feeling less capable than they do, and most of the time they deal with a high amount of stress, concerning academic problems, and may become discouraged about continuing in school.

However, the impact of dyslexia can change at different stages in a person’s life, but it is a lifelong condition. Early identification and treatments are crucial to help dyslexic people and with proper support, many of them can learn to read and write properly. Most dyslexic students need help from a teacher, tutor, or therapist specially trained in using a multisensory and structured language approach. So, accordingly to the Association mentioned before, it is important to adapt didactic materials and make systematic and explicit methods that involve several senses, such as hearing, seeing and touching, at the same time, and regarding the practice, it must be structured and complemented with immediate corrective feedback to develop automatic word recognition skills.

Daniel Britton is a multidisciplinary designer dedicated to Brand Identity and Information Design that created the feeling of reading Dyslexia for a non-Dyslexic person, intending to create empathy and understanding of the problem because, and using his own words, “like in any case only once a problem is fully understood can it be solved” (Dyslexia – Typographic Design, Branding, Motion

Design, 2022). Therefore, with the following images it is possible to understand, visually, dyslexia explained.

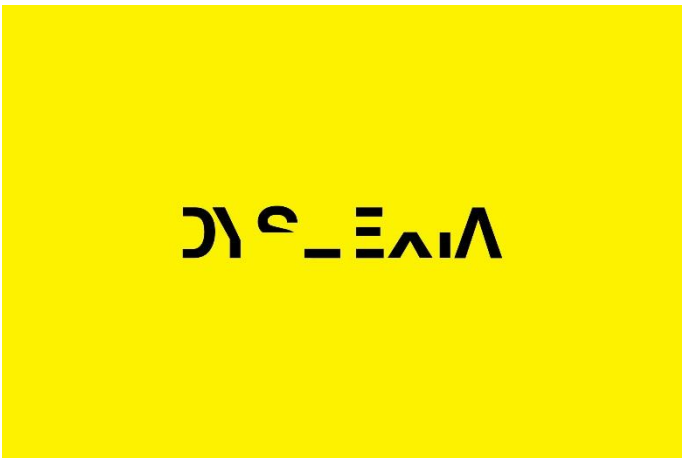


Figure 2. (Dyslexia – Typographic Design, Branding, Motion Design, 2022)

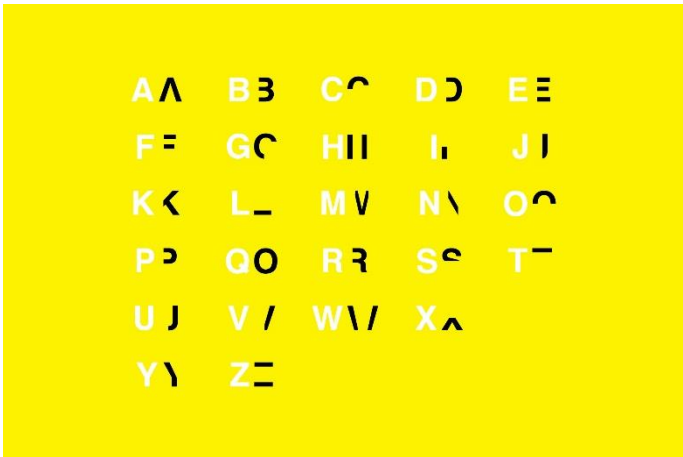


Figure 3. (Dyslexia – Typographic Design, Branding, Motion Design, 2022)



Figure 4. (Dyslexia – Typographic Design, Branding, Motion Design, 2022)

2.2.2. Diagnosing dyslexia

There are many signs to identify Dyslexia mainly related to the difficulties in acquiring and using written language. Following the International Dyslexia Association (2020) some problems experienced by people with dyslexia include the following:

- Learning to speak
- Learning letters and their sounds
- Organizing written and spoken language
- Memorizing number facts
- Reading quickly enough to comprehend
- Persisting with and comprehending longer reading assignments
- Spelling
- Learning a foreign language
- Correctly doing math operations

But not all students with difficulties in these skills have dyslexia. The only way to confirm a diagnosis of suspected dyslexia is through formal testing of reading, speaking and writing skills, and for a proper diagnosis, schools may choose to track the students' progress at each level. After so, schools may straightaway provide intense and individualized additional instruction before being designated for special education eligibility.

2.2.3. Dyslexia in a bilingual context

As mentioned before, learning a foreign language is one of the difficulties related to dyslexic students, however, as stated by Miguel David Marín-Ospina, Joan Alexander Reyes-Franco and Nolly Nataly Castañeda-Ibáñez (2019) bilingual education at early ages can be a benefit to these individuals because it develops competences in L1 and L2 – there is a complemented process of the comprehension of the syntax of L1 to understand L2 easily, occurring also the other way around. With the same opinion, Silvia Pedrero and Patricia García (2020) explain that dyslexic students have reading and writing difficulties often

balanced with orality – bilingual education relies mostly on oral skills, which is a benefit for these students. The authors state that bilingualism is beneficial for dyslexic students even if it slows their learning process with added difficulties.

In line with an interview with David Marsh (2012), an author named previously who worked on multilingualism and bilingual education since the 1980s, “there are cases of children with severe dyslexia in their first language (...) who actually when they’re learning another language lose some of the problems of dyslexia”.

Nonetheless, learning with dyslexia requires not only the acquisition of academic content, it requires communicative and collaborative skills and the capacity of solving problems and think critically within the learning setting, which is often prejudiced by the growing low self-esteem. According to Mar Martínez and María Luisa Belmonte (2020), dyslexic bilingual students have difficulties with short-term memory, reduced reading speed, many orthographic difficulties, and, as result, low self-esteem. The process of learning a second language requires a quick period of “learning to read” to shift to “reading to learn”, which often can be a real problem since reading skill is the most challenging skill for a dyslexic person. The solution they find to this problem is teacher formation and adaptation.

Therefore, a safe environment that provides current stability and encouragement is crucial. For that, teachers need to modify their approach in a form of accommodation to the learner’s needs, taking into consideration daily routine methodologies, materials and evaluation. Before moving to the identification of the adaptations that teachers have to consider when dealing with dyslexic students, it is important to know the most challenging issues that these individuals face when learning an additional language. According to Lindsay Peer and Gavin Reid (2016), these issues are the following:

- phonological awareness – discriminating between vowel sounds, understanding and using rhymes, matching sounds to letters;
- understanding/knowing the unstressed morphemes, such as possessives, plurals, past tense (‘-ed’), and other suffixes and prefixes;
- grammatically correct word order;

- building a wide-ranging vocabulary repertoire;
- speed of retrieving words/vocabulary;
- identifying keywords in a text for skim reading.

Thus, Alsina-Matías (2015) headlines a series of principles to teach a foreign language to a dyslexic student, in this case, English:

- Repetition: repeatedly review and train already learned concepts.
- Sequencing: teaching from the simplest concepts to the most complex ones in a rational and organized way.
- Accumulation: using already known concepts to learn new ones.
- Systematization: teaching of the phonemes' and language' sounds.
- Phonetic/alphabetic: explain the sounds of letters.
- Metacognition: teaching to think about language.
- Analytical: teaching to fraction the words and their corresponding sounds
- Synthetic: teaching to join minor parts and see how they sound together.

Taking into account the *Guía para el éxito escolar del alumnado con dislexia* (Dirección General de Innovación Educativa y Atención a la Diversidad, 2016) when it comes to teach English to dyslexic students, the methods used are separated between dispensatory and compensatory ones. Dispensatory methods correspond to the reduction of work due to students' slow processing speed as we can see below:

- Giving previously the topic or summaries, diagrams or conceptual maps.
- Encouraging brainstorming.
- Working in groups and cooperatively.
- Giving preference to overlearning in order to achieve automation.
- Encouraging the use of semantics and a personalized grammar notebook.
- Encourage self-correction (not constantly correcting them).

- Promote skimming (general vision of the text) and scanning (search for details in the text).
- Work listening.
- Allowing extra time to complete tasks.
- Involving the student and family in the teaching-learning process.
- Offering the possibility of transcribing words phonetically.
- Giving the possibility to visualise easily the grammatical structuring of sentences, as well as the structuring of verb tenses, and explain grammatical rules as many times as necessary.
- Reducing the number of compulsory reading books, and adapting to their level.
- Persisting in the divergences with the mother tongue.
- Providing the student with the texts that are going to be used during class, so they can feel confident when reading aloud.
- Reading out loud the instructions for activities and exams.
- Offering the possibility of oral exams as an alternative.

On the other hand, compensatory methods are all the strategies that the teacher has at his disposal to compensate for the disadvantages of students' difficulties. These strategies are closely linked to technical aids such as:

- Recording explanations and classes.
- Using audio books and digital resources.
- Adapting typography.
- Using word and phonological games.
- Using text converters and/or text readers.
- Foment role-plays.
- Encouraging oral presentations or other tasks to work on oral comprehension.

Considering the before-mentioned strategies for the process of teaching a foreign language to dyslexic students, the next section will be provided with some orientation on how CLIL teachers can adapt their approach bearing in mind these students, and taking into account that CLIL is not just about learning a second language.

2.2.4. CLIL and dyslexia

For an effective CLIL approach with the presence of students diagnosed with dyslexia, it is essential the preparation from both language and content teachers in collaboration with learning needs specialists. Materials have to be suitable and give emphasis to the structure of language patterns since reading, writing and spelling are the main problems of these students that will interfere later in the achievement of content. Besides, different attitudes must be considered by teachers to ensure that the needs of all learners are provided. In the following list will be exposed orientations to the adaption of the methodologies in a CLIL classroom, taking into account studies from Moira Thomson (2007):

- Recognition of each student's difficulties and sensitivity to the range and diversity of the learning preferences of the pupils;
- Designing of appropriate teaching and learning programs taking into account all pupils' abilities, within the curricular framework of the school;
- Awareness of the learning differences related to dyslexia that may cause difficulties within these programs;
- Understanding that these pupils make a bigger effort than non-dyslexic pupils to achieve the same results;
- The knowledge that their reaction to their condition is using strategies such as misbehaviour or illness to deal with difficulties and they do not necessarily understand themselves;
- Commitment to the need to reduce barriers to learning linked to the delivery of the curriculum;
- Awareness of the severe difficulties experienced due to the failure related to the early stages of literacy and numeracy;
- Understanding that Dyslexia is developmental so teachers have to be aware of new cases within the classroom;
- Acceptance of additional support if needed;
- Considering the difficulties experienced when assessing
- Avoiding using corrections in red, and instead highlight positive aspects

Accordingly, the aspects related to understanding their situation and adapting practices to help them are the key to an effective approach to dealing with dyslexic students. These students in general feel frustrated with themselves, and it gets worse when learning a FL, and CLIL teachers must act before they achieve high levels of frustration and avoid the evidence of different treatments and differentiation between students. This is another aspect to take into account since evident distinctions in students' assistance can also be a factor that contributes to their attitudes facing their condition.

Therefore, empathy towards these individuals is the key, so the teacher should be familiar with each student's difficulties and put into practice programs and methods to improve and develop their skills. It is also important to respect their interests to keep them motivated in learning through a foreign language, and for that, it is important to create confidence between the teacher and the student and transmit trust to them and on them.

2.3. Artistic approach

The artistic approach will try to determine the logical fundamentals, the value and the objective importance of arts education within the context of a Content and Language Integrated Learning taking into consideration dyslexic students and taking into account the right methodologies to use in a context of high school.

Currently, there is a lack of attention dedicated to arts education, which will probably change in accordance with the interests of future generations and following the new methods that are being used, in this case, the new approaches related to CLIL and the necessary methodologies used for dyslexic students. Nevertheless, at this time, there are various prejudices related to art education that should be dismantled: creativity as a natural gift, which if it were true, artistic education would have the objective of discovering those who have and those who do not have the skills required; the hopelessness of artistic knowledge resulting from the discredit of the manual against the intellectual; and the art is class seen as a moment of relaxing and to have fun.

Art education is inside a vicious circle beginning with the deficit of its value at a social level, that facing these facts when it comes to its presence on the school curriculum which, consequently, is reflected in insufficient teacher training reducing the artistic intellect in the students and returning to the deficit of its value for society.

2.3.1. Arts and dyslexia

Regarding the dyslexic view, there is a general conviction that dyslexic individuals often have a great talent for creativity and arts. There are different ways to explain the facts and Ulrika Wolff and Ingvar Lundberg (2002) clearly summarize them:

First, the association is assumed to be genuine and based on a specific neurological wiring resulting in both original information processing and dyslexic difficulties. Geschwind and Galaburda (1987) speculated along these lines referring to the size and symmetry of the planum temporale among dyslexics. The evolutionary resistance of the dyslexic genes might then be explained by the compensating extraordinary talents in other fields. Secondly, there might be a more general 'co-morbidity' where an unknown general factor has caused both dyslexia and creativity without any direct causal connection between the two conditions. Thirdly, the association between dyslexia and creativity might reflect compensation for early failure in highly valued skills in school. Thus, dyslexic children tend to look for opportunities to succeed in other areas. Fourthly, the problems with reading and writing and the resulting frustration may activate original and unconventional coping strategies and modes of thinking. Fifthly, the association might be an illusion based on the conspicuous discrepancy between reading achievement and artistic talent. Such talents might be equally distributed among non-dyslexics and dyslexics, but they are just more visible among dyslexics. Non-dyslexics have their doors wide open to any field whereas talented dyslexics are restricted to non-verbal domains, such as art, design and crafts. (Wolff & Lundberg, 2002, pág. 35).

And in fact, studies by Everatt, Steffert and Smythe (1999) of comparison between dyslexic and non-dyslexic adults and children show that dyslexic individuals are more creative and innovative, although there was no difference

regarding visual-spatial skills. Therefore, dyslexic students are even more devalued and can feel frustrated regarding the fact that they are great students in a subject that is totally underestimated.

But new generations are breaking these theories, existing an increase in living experiences, pleasure, positivity, peace and friendship. Attention to diversity and inclusion are two occurrences rising inside society and even more inside education. There is an understanding and respect for others, and students are much more open to differences related to others' realities and contexts. Art education fosters these values, being identified as the model for education.

Along these lines, artistic education contributes to a wide vision of the world developing intellectual thinking through the acknowledgement of different realities and contexts, with the main goals of teaching how to achieve individual opinions and to question internally the different points of view. As a consequence, it will improve flexibility and tolerance when facing different opinions or even artwork results. In other words, art welcomes students in improvising and the unexpected.

As stated by María Acaso (2009) "the function of art as a public educator and as an alternative to the hyper development of visual language will make sense if we bring to our students the art of their time (as well as the art of other times)". But even more important than this is to bring them through the use of actual methods, in other words, methods that take into account students' interests and motivations.

For the artistic approach, dyslexic students generally feel much more comfortable since it is one of the subjects where they do not need to make a bigger effort to equal non-dyslexic students' results. However, it does not mean that teachers do not need to adapt their methodologies having these individuals into consideration.

So, to make a good approach to facing dyslexic students, teachers must start the classes with the organization of the session, making students aware of what is going to be learned in the next hours and the main instructions of the tasks. Then there must be a control of timings where breaks are taken into account – dyslexic students need more time to develop ideas and complete their

tasks, and also need to do some breaks to rest and catch up with their energy and attention. It is also needed individual attention that is potential within the dynamic of an art class. Likewise, collaborative work is one of the most successful approaches because students have the intuition of helping each other and being inclusive. At the same time, dyslexic students accept easily the support of their classmates and feel included and their situation is normalized. It is also recommended the use of visual support, the oral explanation of the instructions and the evaluation through oral skills.

The Arts subjects are very adaptable and have the proper dynamic for the inclusion of attention to diversity, and even more within a CLIL context. Following the literature review and the aspects regarding the use of adapted dyslexia methodologies, some methodologies are going to be taken into account in the development of the Didactic Unit.

2.3.2. The 3 pillars at a Secondary Higher Education

CLIL at a higher secondary level of education can bring many benefits related to the preparation of students' future jobs with the acquisition of specific vocabulary and communicative skills in a foreign language. It is also beneficial regarding the fact that learners can acquire strategies and tools to support specific listening/oral and writing comprehension and production, developing flexibility and adaptability in necessary areas. Besides, there is an increase in motivation among students of this age.

According to Phil Ball (2013), there are four basic types of activity that can help students prosper, despite their linguistic proficiency. First of all, activities to enhance peer **communication** where students can assimilate conceptual content and communicative competencies; secondly, activities to help develop **reading** strategies, mainly if texts are conceptually and linguistically dense; in third place, activities to guide student production, both **oral** and **written**, and focus on the planning of the production; the fourth basic type of activities has to do with the engagement of higher **cognitive skills** making students think critically.

Dealing with dyslexic students some of these type of activities are of great difficulty, such as reading strategies types and written productions. Since Artistic Drawing is not particularly related to these kinds of activities, in this case, they can be dismissed or can be adapted: instead of reading activities, teachers can focus on listening activities (creating direct input of the L2); instead of writing activities, teachers must focus on oral presentations highlighting both oral skills and the performance guidelines.

It is also important to consider that the students in question for the elaboration of the Didactic unit are going through adolescence, a period that carries a high risk of stress, regarding their changes, which can destabilize these students and also their environment. Conflict resolution, on the other hand, can generate a process of personal growth, for that there must be a normalization of the different situations including the system of assistance to dyslexic students in the dynamic of non-dyslexic students.

Regarding the teaching of Arts, there are some aspects to take into consideration when teaching this subject to students between 16-17 years old. First of all, it is important to give students the freedom to express their own art and also take advantage of their interests to adapt tasks, activities or even lesson plans in relation to what motivates them, developing more a sophisticated and relevant syllabus over the years; it is important also to include researching techniques in their tasks since it is important to develop a conceptual and intellectual perspective regarding the subject of arts within the context of a high school learner; at the same time, it is of great importance to develop a sense of responsibility and increase the desire to succeed, clarifying the main objective to pursue, usually related to the performance regarding future artistic jobs.

According to Corcuera (2016), the acceptance of singularities is one of the most important contributions of the artistic technique to the didactic technique: it is called the appreciation of students' value, in other words, taking advantage of their weak points and clumsiness. The author says that "it is very important to find educators and education frameworks that promote and accept what each one is" (Corcuera, 2016, pág. 159). Another point of view of this author is the importance that must be given to the open learning processes and their multiple solutions: it is working on the unknown and discovering new methods that can be adopted

regarding students' interests since they are the protagonists of the learning process. To finish, the author mentions that "intellect, ideology, emotions, senses, experiences, intuitions and all the issues that correspond to human life are what activate the artistic technique; artistry is an organic flow" (Corcuera, 2016, pág. 161). With these words, Corcuera explains that the relationship between the art teacher and these students must be very close and human and making possible the potential environment for the creation of great artists and great human beings.

3. DIDACTIC UNIT

3.1. Introduction

This Didactic Unit was developed for a group class in 1st course of high school with 22 students between 16 and 21 years of age. It is designed to be developed in 6 sessions within the Artistic Drawing I class.

This unit was elaborated taking into account the normative principles regarding the Organic Law 8/2013, of December 9, for the improvement of educational quality (**LOMCE**)¹ and the **Decree 40/2015**, of 06/15/2015, establishing the curriculum of Compulsory Secondary Education and Baccalaureate in the Autonomous Community of Castilla-La Mancha².

The Didactic unit that is going to be developed considers the acquisition of contents of the block of contents about composition and colour, which are the 3rd and the 5th blocks from the Decree 40/2015. In this way, the exercises will concern the laws of balance, one of the most important elements of composition laws.

3.2. Justification

The must understand aspects of composition regarding the utilization of colours, for that reason this Didactic Unit considers contents from two different blocks of content, regarding both composition and colour topics. Therefore this unit takes into account aspects of chromatic relations and the laws of visual perception, with the understanding of visual paths in images. Students will be able to understand the utilization of certain colours by different artists.

Regarding CLIL's approach, this unit will contribute to developing foreign language skills in composition, colour techniques, and other topics that originate from the connexion between these two. For it, this unit begins with a presentation of the main vocabulary as its introduction and familiarization.

¹ Ley Orgánica 8/2013, de 9 de diciembre, para la mejora de la calidad educativa

² Decreto 40/2015, de 15/06/2015, por el que se establece el currículo de Educación Secundaria Obligatoria y Bachillerato en la Comunidad Autónoma de Castilla-La Mancha.

3.3. Contextualization

This unit was developed for 1st of high school within the specialization of Arts and regarding a group of students where there are included three dyslexic students already diagnosed, two of them in primary school and another one recently in 3rd of ESO³.

Regarding the lack of Artistic High Schools in Castilla-La Mancha, the type of students that usually selects this modality is vocational and generally choose University formation or Higher and Professional Artistic Education. Therefore, the classes of Artistic Drawing are fluent, it is possible to use CLIL's approach without a problem and there is a chance for individual attention that in this case is important when dealing with dyslexic students.

3.4. Objectives

The objectives of this didactic unit can be separated on three parts regarding the content matter, the language matter and the attention to dyslexic students. So, the main objectives of the content matter of this Didactic Unit are the following:

- Introduce composition laws.
- Drawing using colour and regarding the composition laws.
- Explore mixed colour techniques.
- Project creation
- Preparation of an exhibition with oral presentation

Regarding the language matter on the development of this unit the objectives are the following ones:

- To apply vocabulary related to composition, the colour techniques, and technique vocabulary about art using the foreign language
- To present an art project using the foreign language

³ Educación Secundaria Obligatoria (Compulsory secondary)

- Increase the communication using the foreign language between students.

Concerning the attention to dyslexic students the objectives of this proposal are the following ones:

- To include adapted materials considering dyslexic students for everyone (without differentiate materials).
- Taking advantage of the dynamic of the type of classes of Artistic Drawing for individual attention.
- Design alternative ways to complete the tasks.

3.5. Competences

Following the Decree 40/2015, there are competencies that must be considered for a better quality of education and this proposal will take into account some of them. These competencies are the signed ones:

Table 1 Competencies

Competences	
1. Linguistic competence.	✓
2. Digital competencies.	✓
3. Social and civic competencies.	✓
4. Cultural awareness.	✓
5. Learning to learn.	✓
6. Sense of initiative and entrepreneurial spirit.	✓
7. Mathematical competence and basic competencies in science and technology.	

It is important to understand how the competences signed above are going to be explored within this unit as an additional form to understand the objectives pursued with the completion of the tasks and of the use of determinate methodologies.

Therefore, the first one mentioned is the **linguistic competence** that is going to be fomented with the objective to allow students to express thoughts, emotions, experiences and opinions. Through collaborative work, students will be exposed to dialogue and to the need of formation of critical and ethical judgment, generation of ideas, structuration of knowledge and to make decisions. The exposure to oral presentations will allow them to develop coherence and cohesion of the discourse, using both L1 and L2, and of the actions applied. They will be also exposed to listening exercises and to the oral explanation of exercises. The presence of dyslexic students forces the adoption of certain methods based on the oral skills, being the linguistic competence explored mainly by these methods. In this way, writing and reading are not going to be skills with great importance during the completion of this unit.

Secondly, students will acquire **digital competencies** through the development of skills to search, obtain, process and communicate information, transforming it into knowledge. In addition, the correct identification of programs that best adapt to the different content creation formats for future use will be promoted through the oral presentation task, where students must sustain a work of art and illustrate their performance.

Social and civic competencies will be taken into account in the promotion of responsible attitudes for one's own work and that of others, respect for spaces, cleanliness and organization, as well as in the promotion of constructive criticism of owns and classmates works. Likewise, personal and collective well-being will be promoted through teamwork and the sharing of constructive opinions by teacher and classmates.

Cultural awareness is at the base of the construction of this unit since students are going to study artistic processes and techniques putting them into practice. From this approach, students will be in search of their own plastic and artistic language, working creatively and developing their critical capacity, applying it in their own creations. The whole content subject is directly related to the acquisition of this competence, being fundamental the knowledge and appreciation of Arts. In addition, the work developed in class provides the learning of different techniques and resources of the language of artistic drawing, as well as the different forms of cultural expression and integration, developing

capacities for personal expression and communication of ideas, experiences and own emotions.

The **learning to learn** competence is achieved by boosting creativity. It is a competence that will be acquired due to the knowledge of new creative methods that will make the student aware of his own creative potential, thus favouring his self-esteem, personal expression and capacity of learning motivation. The nature of experimentation and innovation, mostly related to adaption to dyslexia, on which the projects and activities of this unit are based allows students to become aware of their own abilities during the process and the strategies necessary to develop them, either through the help of others or through adapted resources. Therefore, students become conscious about what they know, what they must learn, what they must practice and how to do it. Motivation will also be promoted through the creation of the need to face new challenges, working on capacities such as attention, memory and concentration.

The last competence taken into consideration on this didactic unit is the **sense of initiative and entrepreneurial** spirit that will be developed through a collaborative project where students must investigate, plan, organize, manage and take decisions about their artistic creation. The project will require an entrepreneurial structure related to the organization of its exhibition, where responsibilities are assumed.

3.6. Contents

The contents related to this Didactic Unit belong to the block of contents number 3 and 5 of Artistic Drawing I, according to de Decree 40/2015. With personal elaboration, the contents are going to be enumerated:

- The composition. Composition laws
- Balance in composition.
 - Perfect balance
 - Balance by counterweight
 - Balance by equivalences
 - Balance by colour
- Colour relationships.

- The watercolour
- The acrylic
- Visual tours in the image.

On the other hand, the language contents of this unit are:

- Vocabulary
- Communicative functions:
 - Management of social relations in the field personal, public, educational and professional
 - Description and appreciation of qualities physical and abstract images of people, objects, places, activities, procedures and processes.
 - Exchange of information, indications, opinions, beliefs and points of view, advice, warnings and notices.
 - Establishment and maintenance of communication and organization of discourse.
- Syntactic-discursive structures:
 - Affirmation (affirmative sentences; So it seems).
 - Negation (e.g. Not bad; Not at all; No way).
 - Exclamation (What + noun (+ phrase), (e.g. What a thing to say!); How + adv. + adj., (e.g. How very funny!); exclamatory sentences and phrases, (e.g. Wow, this is really cool!)
 - Interrogation (Wh-questions; Aux. questions; tags)

3.7. Timing

To carry out the timing of this unit it is essential to know that this subject is imparted during 55 minutes each session, corresponding to two sessions a day and two days per week. Therefore, it is imparted during 4 hours/sessions per week. This Didactic Unit is going to be taught in 6 sessions, which means for only three days.

Table 2 Sessions' timing

SESSION 1: Introduction to watercolour	
Routine (5')	This session begins with the indication and clarification on what will be done during the session, plus it is the time to verify the presence of the students.
Introduction (10')	Expository class of introduction to watercolours.
Practice (20')	Activity 1 – Drawing what is being described
Closure (10')	At the end of activity 1, students can compare the drawings and then the teacher must display the original image and discuss the choices of the students and explain how they interpreted instructions. It's time for the exchange of information, indications, opinions, beliefs and points of view, advice, warnings and notices.
Reinforcement (10')	To finish this session there will be a reinforcement of the vocabulary used for the session.

SESSION 2: Introduction to composition	
Routine (5')	This session begins with the indication and clarification on what will be done during the session, plus it is the time to verify the presence of the students.
Introduction (10')	Expository class of introduction to composition.
Practice (25')	Activity 2
Closure (5')	At the end of activity 2, the teacher must reinforce the contents learned in sessions 1 and 2 with the use of a Kahoot.
Reinforcement (10')	To finish this session there will be a reinforcement of the vocabulary used for the session.

SESSION 3: Introduction to acrylics	
Routine (5')	This session begins with the indication and clarification on what will be done during the session, plus it is the time to verify the presence of the students.
Introduction (10')	Expository class of introduction to acrylics and introduction to Activity 3 – project work. Separate in groups.
Practice (25')	Activity 3 – Project work
Closure (5')	Explanation of Activity 3 – Portfolio.
Reinforcement (10')	To finish this session there will be a reinforcement of the vocabulary used for the session.

SESSION 4: How to do a Portfolio	
Routine (5')	This session begins with the indication and clarification on what will be done during the session, plus it is the time to verify the presence of the students.
Introduction (10')	Expository class of introduction to portfolio guidelines and introduction to Activity 3 – portfolio.
Practice (25')	Activity 3 – Portfolio.
Closure (5')	Explanation of Activity 3 – Oral presentation.
Reinforcement (10')	To finish this session there will be a reinforcement of the vocabulary used for the session 3 and 4 using a kahoot.

SESSION 5: The exhibition	
Routine (5')	This session begins with the indication and clarification on what will be done during the session, plus it is the time to verify the presence of the students.
Introduction (10')	Expository class of introduction to exhibitions guidelines and introduction to Activity 3 – oral presentation.

Practice (25')	Activity 3 – preparing of the oral presentations and exhibitions of the projects.
Closure (10')	Beginning of some oral presentations.
Reinforcement (5')	To finish this session there will be a reinforcement of the vocabulary used for the session.

SESSION 6: Art projects presentations	
Routine (5')	This session begins with the indication and clarification on what will be done during the session, plus it is the time to verify the presence of the students.
Practice (30')	Continuing the oral presentations.
Closure (10')	As a closure of this session, there will be a reinforcement of the contents learned on the whole unit regarding the L2 contents.
Reinforcement (10')	To finish this session there will be a reinforcement of the vocabulary used for the session.

3.8. Methodology

The methodology applied in this unit is based on the development of creative capacities and specific drawing skills with the addition of attention to the achievement of knowledge in the foreign language regarding CLIL's methodologies, which is generally focused on students centred methods, and, last but not least, with the addition of individual attention to dyslexic students.

The matter of Artistic Drawing requires a lot of drawing practice and for that, the teacher must do an introductory presentation of the contents, in addition to teaching concrete examples of artistic referents and concrete examples of management of materials and use of drawing techniques. The Didactic Unit should focus as much as possible on the practice of drawing and the exploration of the materials, having a logical connection with the contents of the foreign

language. This subject is a space where students learn to express themselves through communication and drawing, therefore it is a space for creativeness.

The activities will take into consideration collaborative work where students are encouraged to use the FL, even though they are not obligated. On the other hand, for the writing of texts and the presentation of the artworks exhibition (oral presentation), students must use the foreign language so it is possible an assessment regarding CLIL methodologies.

The methodologies are going to be focused on the use of the oral skills, through the oral presentation before-mentioned and also in the listening skills, since teacher will always read instructions and there is a task based on this ability, where students must understand the foreign language (since the teacher is going to maximize its use) and then draw what they heard. These type of methodologies are adopted considering dyslexic students, and avoiding writing and reading tasks. It is possible to make this discrimination of activities, since the content subject is not specially related with these skills.

At the same time, one activity is supplemented with its worksheet with instructions about what is pretended, and regarding CLIL methodologies and dyslexic students' inclusion, there is a translation of the written texts and a visual support to a better understanding.

To summarize all the concepts taught during one day, for that reason it occurs in the final part of session 2 and 4, it will be used a kahoot, also with the objectives of creating more relaxed atmospheres, take into account their interests, rescue students motivation, and make a reinforcement of contents. At the final part of each session, it means that it occurs also in the middle time of a class of 4 hours (2 lessons), there is a reinforcement of vocabulary using the L2, mainly in a form of an interactive class, where all students must participate, and if not, they encourage to.

The classroom environment is collaborative and participatory, where students feel comfortable expressing their opinions and clarifying their doubts. This aspect is possible mainly due to the layout of the classroom in "U" which allows good visualization of the models of drawing and facilitates sharing of ideas and communication between them and the teacher.

3.9. Materials and resources

To carry out an Artistic Drawing class it is necessary a bright space (with exterior and interior lights) and spacious classrooms, cabinets for the materials, shelves for student exercises, sink and water, large tables for horizontal work and an easel area for vertical drawing, as well as high tables to place the models to draw natural objects.

Regarding the content matter the materials and resources to carry out this Didactic Unit are the following:

- Whiteboard, computer, projector.
- Easels, boards.
- Models for drawing representation if necessary.
- A3 sheets of Torreon or Ingres paper.
- Bodybuilder tape.
- Sketch pad.
- Acrylic: magenta, yellow, cyan and white.
- Watercolours.
- Acrylic paper.
- Watercolour paper.
- Brushes.
- Water containers.

3.10. Activities

ACTIVITY 1 – Draw what is being described

This activity consists in listening to the teacher's instructions about a picture and students must draw in accordance with what they listen to and understand. They must create a piece of artwork using watercolour that they don't know how it is going to be until the end. Inside the appendices I it is provided an example of a description that teacher's must carry out.

Table 3 Characteristics activity 1

Content contents	Language contents	Attention to dyslexia
• Colour relationship ◦ Watercolours • Visual tours in the image	• Description and appreciation of qualities physical and abstract images of people, objects, places, activities, procedures and processes. • Affirmation • Negation	• Oral explanations

ACTIVITY 2 – Balance

This activity consists of the election of one of the balance laws and drawing something creative that matches the election. Students must use watercolours. Inside the appendices II it is provided a worksheet with the explanation of the activity and a resume of the contents taught during the introduction of session 2 about composition.

Table 4 Characteristics activity 2

Content contents	Language contents	Attention to dyslexia
• Colour relationship ◦ Watercolours • Balance in composition. ◦ Perfect balance ◦ Balance by counterweight ◦ Balance by equivalences ◦ Balance by colour	• Establishment and maintenance of communication and organization of discourse. • Using L1 and L2	• Oral reading of instructions (teacher) • Use of illustrative images

ACTIVITY 3 – Painting Project

The Painting Project consists of the development of an artwork using acrylics. This project must be done in groups of 6 – 7 students. It requires, besides the artwork, the development of a portfolio that requires a series of essential elements:

- Biography of the artists (students)
- Research on works and authors that served as a reference for your work
- Justification of the use of the technique and format

- Theoretical basis of the painting
- Photo of the masterpiece

To finish this activity, students must prepare an oral presentation within the exhibition of the project that is going to happen in the proper places of the school for art exhibitions. This presentation must be worked on digital materials. So, this activity is separated into 3 different parts:

1. Project work
2. Portfolio
3. Oral presentation and exhibition (instruction on the appendices III).

Table 5 Characteristics activity 3

Content contents	Language contents	Attention to dyslexia
• Colour relationship ◦ Acrylics • The composition. Composition laws • Visual tours in the image.	• Management of social relations in the field personal, public, educational and professional • Establishment and maintenance of communication and organization of discourse. • Exclamation • Interrogation	• Oral instructions (teacher) • Oral presentation • Collaborative work

3.11. Transversality

This didactic unit promotes education in values where each student must show a responsible attitude, respecting work standards, of their own productions and from others, as well as the cleaning and ordering of the workspace. In addition, it encourages the use of ICTs in the elaboration of the presentation, develops communicative skills using both L1 and L2, and also strengthens the entrepreneurial spirit and business initiative from attitudes such as creativity, autonomy, initiative, teamwork, and trust in oneself and critical sense.

It is going to be fomented the development of effective equality between men and woman, with inherent values in the principle of equal treatment and the prevention of violence for reasons of sex or against persons with disabilities.

Even though the art class is not directly related with physical exercise or diet balance, it is going to be promoted habits of healthy and autonomous life, ensuring positive emotions and psychological thinking. At the same time, it is going to be favoured coexistence, tolerance, prudence, self-control, dialogue and empathy for others.

3.12. Interdisciplinarity

Interdisciplinarity implies the interaction of several disciplines through dialogue or collaboration, in order to achieve an exchange of knowledge and facilitate scientific research by obtaining new experiences and results. This Didactic Unit is based on learning through the achievement of key competencies which is, in itself, a transversal and interdisciplinary method that enriches the didactic and pedagogical work.

Within the dyslexic environment, interdisciplinary can be beneficial in relation to the students' achievement of knowledge and the coherence within the realization of projects: the possibility of dealing with the same contents from different perspectives is usually a way of creating artistic works in a deep and well-founded way, through the compilation of the different results that can be obtained. The objective of this interdisciplinary and the contribution of global value to the set of teaching is that students achieve significant learning and divergent reflections.

This Didactic Unit is evidently interdisciplinary regarding the fact that is designed for a CLIL classroom where the main content subject is Artistic Drawing and the language subject is English (foreign language), since the mother tongue is Spanish being designed to be taught in Spain. Besides these subjects and accordingly to the Decree 40/2015, in the subject of Artistic Drawing is essential the connection with Technical Drawing, Technical of Graphic-Plastic Expression, Fundamentals of Art, Audio-visual Culture, Volume, Design and Image and Sound, as well as with other areas such as Language and Literature, History or Philosophy, being this unit related only to Fundamentals of Art, Technical of Graphic-Plastic Expression and also Language and Literature.

3.13. Evaluation

As established in the article 20 of the Decree 40/2015, the evaluation of the process of students learning must be continuous, formative, inclusive and differentiated. For this, the above mentioned evaluation instruments were the following ones:

- Direct observation in class – **10%**
- Activity 1 – **20%**
- Activity 2 – **30%**
- Activity 3 – **40%**

Each instrument takes into account both content and language matter with 50% each one for an effective CLIL evaluation. Inside each matter it will be considered a series of criteria and the competences that are going to be reflected.

Regarding the evaluation considering dyslexic students, the learner will be observed on oral contributions, collaborative working and, obviously, drawing skills, just like other students since there is already an adaption of methodologies considering these individuals dismissing the necessity of adapted evaluation methods.

Table 6 Evaluation

DIRECT OBSERVATION			
SUBJECT	CRITERIA	% per criteria	Competences
Content matter	Use materials, techniques and specific terminology in a proper way.	20%	Social and civic competence + Learning to learn
	Show a responsible attitude, respecting own productions and from others, as well as the space of work and the guidelines indicated for the activities, bringing to the classroom all the necessary materials.	30%	
Language matter	Fluency using both L1 and L2.	20%	Linguistic competence
	Pronounces words correctly.	10%	
	Uses expected vocabulary	20%	

ACTIVITY 1			
SUBJECT	CRITERIA	% per criteria	Competences
Content matter	Use materials, techniques and specific terminology in a proper way.	30%	Cultural awareness.
	Knows and applies the basics theories about colour and chromatic relationships, both in the graphic plastic expression and in the analysis of various artistic manifestation.	20%	
Language matter	Reading comprehension.	50%	Linguistic competence
	Listening comprehension.	50%	

ACTIVITY 2			
SUBJECT	CRITERIA	% per criteria	Competences
Content matter	Use materials, techniques and specific terminology in a proper way.	20%	Cultural awareness
	Knows and applies the basics theories about colour and chromatic relationships, both in the graphic plastic expression and in the analysis of various artistic manifestation.	10%	
	Applies the basic laws of visual perception by representing different geometric volumes or natural shapes within a compositional space, according to the proportions and the perspective.	20%	
Language matter	Reading comprehension.	50%	Linguistic competence
	Listening comprehension.	50%	

ACTIVITY 3			
SUBJECT	CRITERIA	% per criteria	Competences
Content matter	Use materials, techniques and specific terminology in a proper way.	20%	Cultural awareness

	Knows and applies the basics theories about colour and chromatic relationships, both in the graphic plastic expression and in the analysis of various artistic manifestation.	10%	+ Sense of initiative and entrepreneurial spirit + Digital competences
	Show a responsible attitude, respecting own productions and from others, as well as the space of work and the guidelines indicated for the activities, bringing to the classroom all the necessary materials.	20%	
Language matter	Oral development of ideas.	20%	Linguistic competence
	Fluency using L2.	10%	
	Pronounces words correctly.	10%	
	Uses expected vocabulary	10%	

4. CONCLUSION

As conclusions of this dissertation and the development of the Didactic Unit, it is of great importance to mention that the attention to dyslexic students within a CLIL's approach is beneficial for both dyslexic and non-dyslexic students. The reason is that when designing the lesson plans and developing the activities there is a tendency to focus on active learning, focused on the interaction inside classes, besides the encouragement given to the oral use of the foreign language, motivated by collaborative working, oral presentations and debates about the main topics.

As a means of creating the diverse setting required within a dyslexic context, CLIL not only allows the teacher to create a student's centred environment by placing the student at the centre of its approach but allows them to become the source of information for the collection of new ideas for new methodologies.

Preparing each lesson plan taking into consideration the needs of the dyslexic learners provides a safe environment where these individuals can be much more motivated and achieve easily the didactic objectives. But it is important to mention that this kind of planning requires special training in dealing with such students and a workload for every teacher involved. On the one hand, it is necessary to continue investigating and develop new materials and methodologies on the subject, regarding students' and teachers' difficulties; on the other hand, it is important to train teachers in new methodologies such as gamification and teamwork, which can motivate all types of students, including the ones with special educational needs.

In summary, both CLIL and art classes provide a perfect approach to learning a foreign language and simultaneously being aware of the individual difficulties of the students, considering as well dyslexic students' difficulties, and taking advantage of inclusive situations for better results. On the one hand, CLIL is based on methodologies that priorities students and their needs, and on the other hand, art classes, besides being often preferred by dyslexic students, have the capacity to create environments of inclusion and individual attention, from the teacher to their students.

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6. APPENDICES

Appendices I

DRAW WHAT IS BEING DESCRIBED



Figure 5. Danza de los pavos by Romero Ressendi

DESCRIPTION: First of all, it is important to mention that this picture is based on the use of line symmetry, this means that there is going to be an axis in the middle of the picture, being this axis in the vertical way. After this first clue, you should know that you only need to use tones of red, brown and skin tones. Don't forget to use black for shadows and white for the luminous places. Now, let's start drawing!

I can see two dancers, *flamenco* dancers exactly, in the same position but mirrored. Their elbows almost touch each other, up their head, and their hands imitate a flamenco gesture. They are looking in

opposite directions but not straight opposite: imagine they're looking to their own shoulders and don't forget that we can see their faces. The other elbow, the one on the front side, is foreshortened and looking at us, and their hands on their chests.

In the middle part of the picture (now you can forget the existence of the axis) there is another dancer with his body directed a little to your left, like if he was looking at us, but his head is looking backwards. So, you can only see the back of his head, but don't forget his body is almost looking at us, so, should you draw only hair? Not at all, you have to draw a bit of face foreshortened. He is also doing a gesture of flamenco with his right hand (on your left) on his chest. His hand is also foreshortened and positioned in the opposite direction of his head. The other hand, instead upper head, is down in their waist.

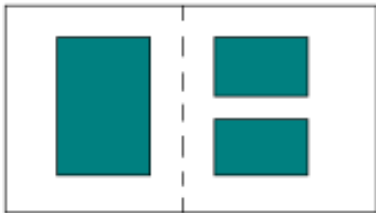
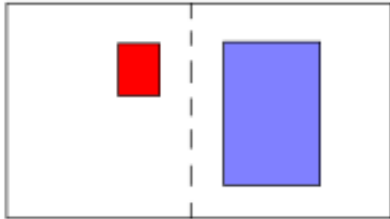
These are the main characters of the picture. Now, to complete, draw other figures clapping their hands, smoking cigarettes or doing typical gestures from a flamenco scene. To finish there are also turkeys around. Try to figure for yourself where you could draw them.

NOTE: This is a complicated picture to reproduce, but perfect to work foreshortened positions. For an efficient CLIL approach it is important to add gestures and movements to exemplify what is being described in English. This exercise can be really fun with surrealistic artworks, promoting creativeness and imagination.

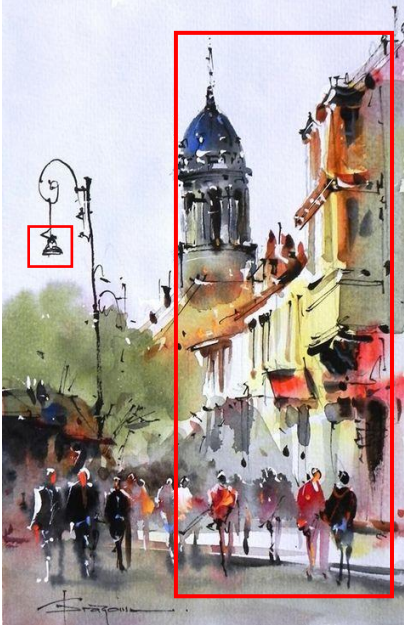
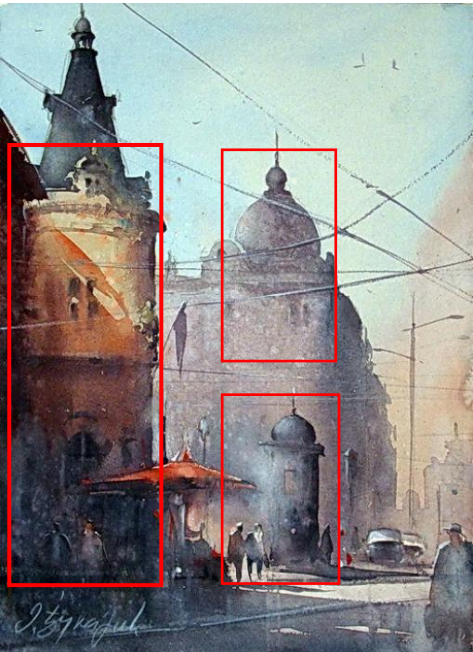
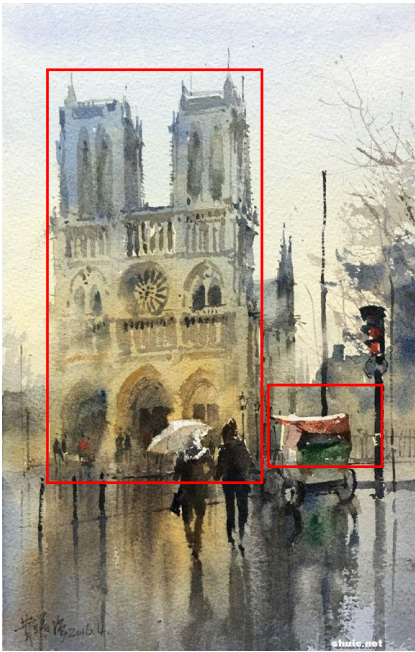
Appendices II

BALANCE EQUILIBRIO

You have to choose one of the laws of balance presented below and make a drawing that complies with that law. You must use watercolour and take into account the techniques taught in class. *Tenéis que elegir una de las leyes del equilibrio presentadas abajo y hacer un dibujo que cumpla esa ley. Debes utilizar la acuarela y tener en cuenta las técnicas vistas en clase.*

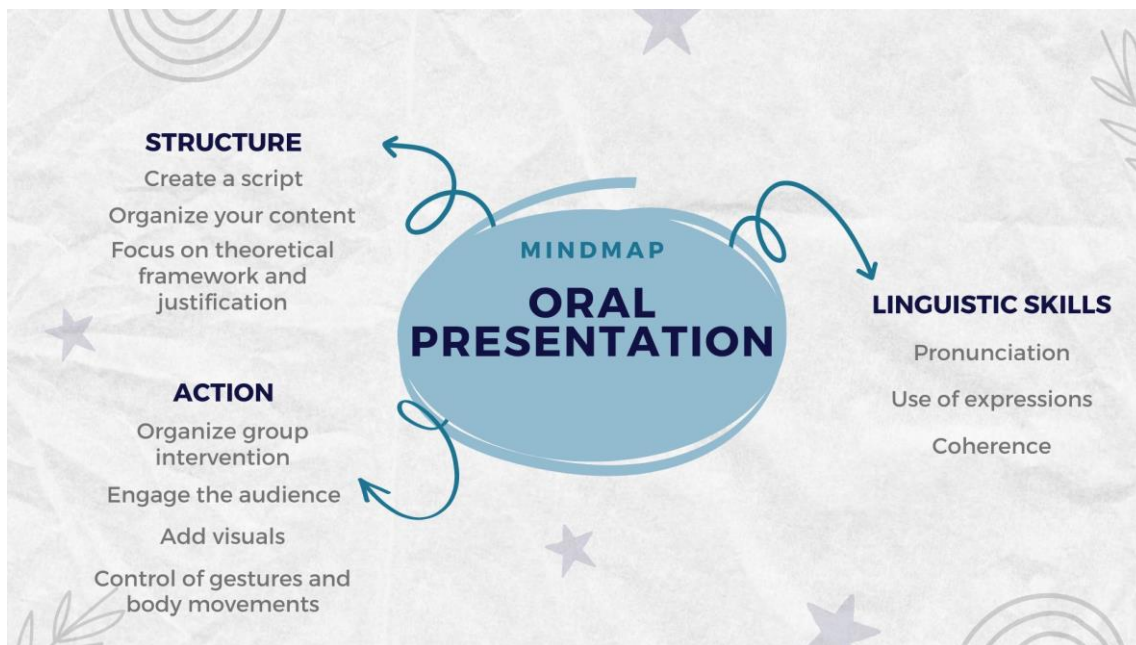
PERFECT BALANCE	BALANCE BY COUNTERWEIGHT
 In this exercise you have to take into account the balance of the composition regarding a vertical axis. <i>En este ejercicio hay que tener en cuenta el equilibrio de la composición respecto a un eje vertical.</i>	 Bearing in mind that any shape or spot increases its visual weight in direct relation to its distance from the center of the support, we can balance a composition by moving a significant part of our drawing away from the central axis. <i>Teniendo en cuenta que cualquier forma o mancha incrementa su peso visual en relación directa con su distancia al centro del soporte, podemos equilibrar una composición alejando una parte significativa de nuestro dibujo del eje central.</i>
BALANCE BY EQUIVALENCES	BALANCE BY COLOUR
 In this exercise you have to take into account the size of the forms so that there is an equivalence in relation to an axis. <i>En este ejercicio hay que tener en cuenta el tamaño de las formas de forma a que haya una equivalencia en relación a un eje.</i>	 In general, warm, dark and earth colors weigh more than cold, light and saturated or pure colors. <i>En general los colores cálidos, los oscuros y las tierras pesan más que los colores fríos, los claros y los saturados o puros.</i>

Example:

PERFECT BALANCE	BALANCE BY COUNTERWEIGHT
	
BALANCE BY EQUIVALENCES	BALANCE BY COLOUR
	

Appendices III

For the oral presentation there must be a planning provided for the teacher so the group work is aware of what is required. This planning is the following:



Tips for oral presentations [Consejos para presentaciones orales](#):

Introduction [Introducción](#)

I'd like to talk about...

I am going to talk about...

The main focus of this presentation is...

To introduce the artistic techniques [Para introducir las técnicas artísticas](#)

The techniques used to carry out the project were... that consists on....

To order ideas [Para ordenar ideas](#)

First of all...

Then...

Secondly...

Next...

Finally...

In conclusion...

To add ideas and point of views of the group work [Para adicionar ideas y puntos de vista del grupo](#)

In addition...

What's more...

Also...

However...

On the other hand...

Then again...

To answer teacher's questions [Para responder a las cuestiones de los profesores](#)

Not at all...

It seems to...

According to the group point of view...