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A CLIL Approach to the Teaching of Arts and Crafts through Cooperative Learning:

A didactic proposal for 4th year of Primary Education

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Abstract

Content and Language Integrated Learning (CLIL) has become widespread in educational environments all around the world due to diverse reasons: English is considered as the vehicular language for economic, political, and sociocultural interactions; it is believed that an early start favours the learning of a foreign language; CLIL instruction has its base on innovative and meaningful experiences; and the European Union has promoted a policy for its citizens to become part of a multilingual society. CLIL places learners in the centre of learning and encourages them to actively participate in the construction of their own knowledge. Cooperative learning promotes a learning environment where abilities, thinking and communication skills, and relationships among peers are developed and improved by working in groups.

This paper presents a didactic proposal about the application of CLIL and Cooperative Learning in the area of Arts and Crafts.

Key words: Content and Language Integrated Learning, CLIL, Cooperative Learning, Arts and Crafts.

Resumen

El aprendizaje integrado de contenidos y lenguas (AICLE) se ha generalizado en entornos educativos de todo el mundo por diversas razones: el inglés es considerado como la lengua vehicular para las interacciones económicas, políticas y socioculturales; se cree que un inicio temprano favorece el aprendizaje de una lengua extranjera; la instrucción CLIL se basa en experiencias innovadoras y significativas; y la Unión Europea ha impulsado una política para que sus ciudadanos formen parte de una sociedad multilingüe. CLIL coloca a los alumnos en el centro del aprendizaje y los anima a participar activamente en la construcción de su propio conocimiento. El aprendizaje cooperativo promueve un entorno de aprendizaje donde las habilidades, el pensamiento y la comunicación, y las relaciones entre pares se desarrollan y mejoran trabajando en grupo. Este artículo presenta una propuesta didáctica sobre la aplicación de CLIL y el Aprendizaje Cooperativo en el área de Educación Artística.

Palabras clave: *Aprendizaje Integrado de Contenido y Lenguas Extranjeras, AICLE, Aprendizaje Cooperativo, Arts and Crafts.*

1. INTRODUCTION

As we know, the main aim of teaching and learning languages has changed, since the most important is not longer to achieve mastery of languages in isolation, but to develop the four main linguistic skills in an integrated way. Hence, learning a language is seen as a lifelong task , starting from a very early stage (Ornia et al. 2023).

Early childhood education and primary education involve stages where young students find themselves in a pivotal moment for language and cognitive development as much as their social and personal skills. Students are eager to learn, to experiment, and discover the world that surrounds them. Therefore, educational systems must provide them with learning environments that awaken intrinsic motivation and promote rich and meaningful learning situations. Hence, learners need to be placed in the centre of their learning process, where they can take up active roles. Furthermore, they are encouraged to deeply investigate the subject matter in order to establish real-life connections that will contribute to the promotion of their rational and thinking skills, hence, having a direct impact on their personal growth and adaptation to a globalized society.

With such premises in mind, this final work aims to present and discuss such issues through a didactic proposal based on CLIL and cooperative learning. The idea that sustains the proposal is that it might contribute to students' lifelong learning within a meaningful environment where the aspects mentioned and explained in the previous paragraph are taken into consideration as much as possible.

The structure of this TFM is the following: first of all, there is the Introduction where a justification of the topic is presented. Following this, the general and specific objectives to be achieved once the didactic unit is finished are made clear; thereupon, the theoretical framework is presented to contextualize how young learners are able to learn content and language through CLIL and Cooperative Learning in primary education. Then, the didactic proposal for the Arts and Crafts area, based on CLIL and Cooperative Learning, is presented and discussed. Finally, a personal reflection is included in the form of Conclusion, and at the very end, the references and appendices come along.

1.1. Justification

This Master's Dissertation arises from the emerging trends and demands on education. The learning process' focus is placed on learners, who are also encouraged to take up active roles. Therefore, new and innovative methodologies are needed in order to contribute to our students' personal and social growth in rich and meaningful learning environments.

As Jeremías (2009) states, cooperation among workers is needed in almost every job, since society is organized by teams, so it does not make sense to educate only individual capacities. The ability to work in groups and maintain positive relationships are important factors for society and the professional world.

Cooperative learning consists of working as a team to achieve common goals. Thereby, students obtain both individual and group benefits. Cooperative learning techniques can be introduced in any area of knowledge and within any task performance. By doing so, teachers must contribute to developing students' general skills, thinking skills, critical minds, willingness to work together and respect for values to achieve a common goal.

Nevertheless, it should be noted that the development and acquisition of skills by students should be progressive, from the first years of schooling to the university stage. Then, students are to become aware that the human being is a social being, thus, he lives, grows up, learns and enjoys together with others. It is also important that students understand that the learning process is not only individual, but also part of a social context (Eilks & Hofstein, 2015), where working with peers becomes of vital relevance. Hence, it is necessary to be aware of and understand others' cultures and ways of living. In this sense, in many educational contexts, CLIL helps us promote this knowledge through foreign language learning. The teacher provides initial support that will be gradually removed according to the students' development, which is known as scaffolding. Consequently, activities based on scaffolding help teachers recognise and identify their students' prior background knowledge on a specific topic and, thereby, provide a proper guide for pupils to comprehend the subject-matter. Both scaffolding and CLIL are founded on four principles: cognition, communication, culture and content, which are of critical importance in order to aid pupils develop their

communicative competence; the main objective when someone studies a foreign language.

Bearing this in mind, this TFM seeks to present a didactic proposal born as an alternative to conventional methods commonly used. What's more, the lesson plan hopes to be a successful example of how to use cooperative learning strategies in CLIL. More specifically, it introduces an example about how to deal with a blending of content and language to create rich learning experiences. Thus, it means to contribute to Ausubel's theory of meaningful learning (1963), by setting in motion activities that stimulate learners to link their prior knowledge to the new subject-matter. Furthermore, following education trends, this proposal encourages students to learn by doing and taking up an active role, which has a direct impact on awakening intrinsic motivation. It also aims to develop students' critical thinking by carrying out projects that require them to investigate, select and summarize information in a foreign language.

1.2. Objectives

1.2.1. General objective

The general objective of this TFM is to set forth a teaching proposal for the teaching of Arts and Crafts in the 4th year of Primary Education based on principles of cooperative work for a meaningful and effective learning of the English language through CLIL methodology in Primary Education in the Spanish context.

1.2.2. Specific objectives

The specific objectives directly related to the general objective are the following:

- To introduce the background and main characteristics of CLIL methodology.
- To develop a definition and research of Cooperative Learning.
- To design an integrated didactic proposal that involves the introduction of cooperative work in CLIL methodology for students of 4th grade of Primary Education.
- To highlight the value of cooperative work to promote the learning of an additional language in Primary Education.

- To engage students to learn a second language through ICT, cooperative work and CLIL.

2. LITERATURE REVIEW

A heterogeneous variety of sources have been considered in order to develop the theoretical review to elaborate this TFM. It is organised as follows: firstly, CLIL is thoroughly described, with its core elements, variants and features, benefits and pitfalls. Then, the framework of cooperative learning is examined, with that significant information about its main principles, advantages and drawbacks. Finally, the legal framework for Plurilingualism in the Valencian Community has also been taken into account, as the didactic proposal under scrutiny has been designed to be carried out in this community.

2.1 CLIL

The monolingual learning process, or the teaching through one single language is known as “drip-feed education” (Jeremías, 2009) or “second-rate education” (Lorenzo, 2007). To deal with this conceived image of education in the 21st century, the notion of CLIL (Content and Language Integrated Learning) emerged. In this sense, CLIL refers to using a foreign language to teach non-language subjects. According to Marsh (2002:15), “CLIL is an umbrella term” which covers several teaching approaches, from immersion to bilingual education or enriched language programmes. In the words of Coyle (2000:1), CLIL is a “dual-focused educational approach” in which content and language are taught through a second language. Thus, there is a focus not only on content, but on language also. Both are interlaced through an innovative fusion: “CLIL is content-driven” (Coyle et al. 2010:25), which differs from other approaches to teaching languages. Another characteristic that differentiates CLIL from other language teaching methods (Coyle et al. 2010:6) entails a previous planning required to integrate content, cognition, communication and culture in a contextualized way. Hence, CLIL models are not uniform (Coonan, 2003:27) but created to give an answer to the necessities of each concrete educational centre. In accordance with Dueñas (2004:75), there is a series of prototype models that can be adapted and adjusted to the different social contexts and educational needs.

Additionally, the concept of CLIL has evolved over the years. It was initially conceived as the path to follow for European citizens to achieve linguistic competence in foreign languages after the European Commission (1995) published “*The White paper. Teaching and learning. Towards the learning society*”. Then, one of the demands of the European governments was for their citizens to accomplish the mastery of, at least, three European languages. As a result, the European Commission ensured that teaching content from non-linguistic areas in a foreign language (L2) would contribute to achieving a plurilingual society. This additional language is often one of the learner’s foreign languages although not necessarily, as it might be a second or a community language.

Bearing this in mind, CLIL was, in the words of Tobin and Abello-Contesse (2013) welcomed as an “awesome innovation”, as well as a definitive golden opportunity to implement and enhance the acquisition of a foreign language (Pérez Vidal et al., 2013). CLIL was afterwards understood as a tool to transform and improve the process of learning a foreign language (Pérez Cañado & Ráez Padilla, 2015). Over the last half decade many authors have discussed the effects and outcomes of CLIL on the students’ communicative competence, the commonly named “pendulum effect” (Pérez Cañado, 2017) has had an impact on CLIL research. Henceforth, two different phases can be observed when analysing the research about the effects of CLIL. In the beginning, there were many authors who defended the hopeful and even successful results of the CLIL approach, an effect known as “the bandwagon effect” (Cenoz et al., 2003). Many authors echoed these CLIL positive outcomes and praised a series of benefits in terms of improving students' communicative competence.

However, the balance has swung wildly towards the other side in the last decades as a new phase has been triggered regarding the study and exploration of CLIL. Nowadays, CLIL has been approximately running for a decade, which would suggest that it has reached a point, what Marsh (2002) called its basin. Thereupon, there is a need for investigation and observation of how CLIL works (Lorenzo, 2007:11). According to other authors, CLIL proposals might bear fruits in two decades (Hughes, 2010), thus, it seems that we find ourselves at a crucial crossroads in which the dual-focused education should be thoroughly studied and evaluated. In fact, diverse authors consider it necessary to carry out further investigations on this behalf (Coyle et al. 2010). Other authors (Cabezas Cabello, 2010) who have analysed and evaluate CLIL deleterious

outcomes, pinpoint some of these critical reasons: teachers might lack of the proper linguistic skills, which can directly affect to the students' acquisition and proficiency of the L2 (Rubio Mostacero, 2009) or the inefficient training received by education professionals during their degree studies (Cabezas Cabello, 2010). That being so, other authors underline “a notable lacunae in teacher training” (Lagasabaster et al. 2010). As a consequence of all the aforementioned, it brings to light a hopeless prognosis of CLIL accomplishment and its viability (Pérez Cañado, 2016).

2.1.1. The 4 C's Framework for CLIL

The practical application of CLIL is based on the “4 C's” framework introduced by Coyle (2005). This framework seeks to help educators to achieve an adequate design within the CLIL approach, where the “4 C's” refer to the direct association between content, cognition, culture, and communication (see Figure 1).

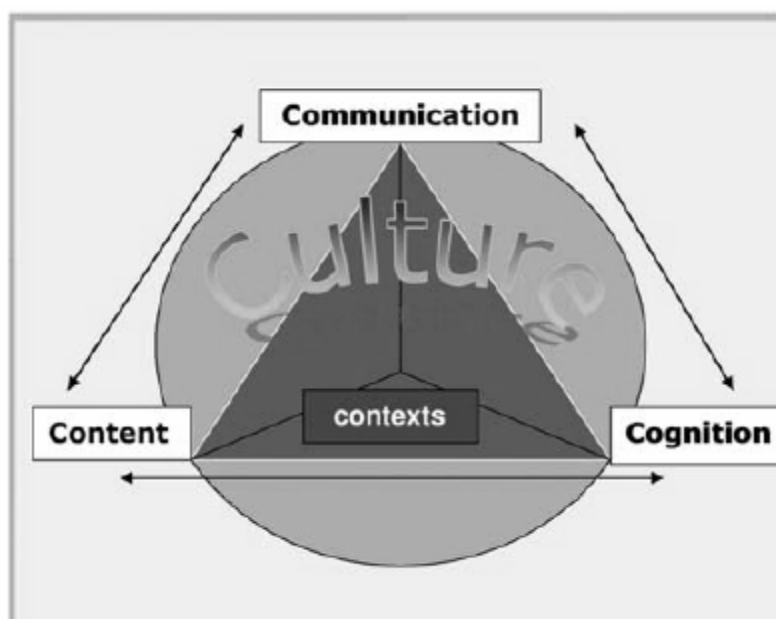


Fig. 1. The 4C's framework for CLIL (Coyle)

The first component of the 4C's framework is content, which relates to those non-linguistic areas and their specific content, as for instance Science or History, and which is taken as the base of knowledge growing. Students need to make some progress in acquiring knowledge and developing a series of skills introduced according to the school curriculum (Vygotsky, 1978; Lantolf et al. 2000). Consequently, content cannot be comprehended on its own, being necessary to associate it to the additional “C's”: Communication defines the language in which content will be introduced, whereas

Cognition and thinking skills are present while interacting with content; and culture facilitates understanding of content.

By the same token, in the field of education, the term ‘scaffolding’ was introduced by Jerome Bruner (1978). In his words, scaffolding is a process in which teachers demonstrate how to solve problems and students are given assistance while this is needed (as a way of illustration, when new contents are introduced). Hence, it is believed that learners will stand a better chance of using the knowledge acquired in an independent way once they face the problems by themselves. At this point, teachers step back, and their support is gradually removed.

The second item in this framework is communication, which alludes to using a language to learn whilst learning to use the language. Thus, it is necessary that the language and expressions used are clear and do not pose a barrier for learners to understand the content and knowledge derived from the subjects. Henceforth, in the words of Krashen (1982) and Swain (2000), language needs to be used and discovered in context, building the subject-matter and cognitive processes that are related to it.

Furthermore, students should acquire linguistic competence in the different uses of language. In this sense, the language triptych connects both, content, objectives and language objectives. This triptych offers a frame of reference to analyse the vehicular use of CLIL language, which eases students and teachers’ understanding of the three types of languages needed in order to carry out effective CLIL (Hamed et al., 2016), (see Figure 2).

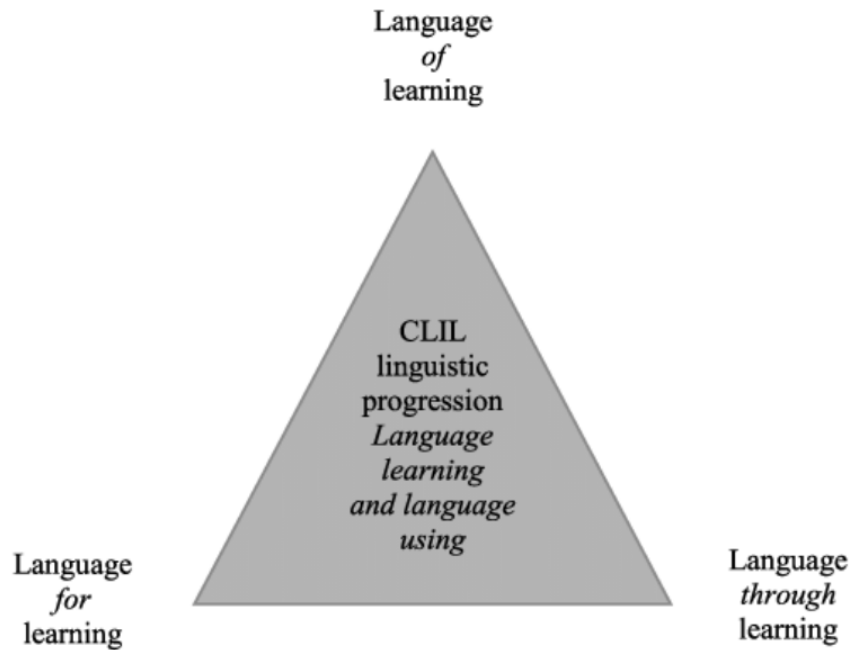


Fig. 2: The Language Triptych (Adapted from Coyle, Hood, & Marsh).

When focusing on the language triptych (Coyle et al. 2010), the first component is the “language of learning”. This is related to the language that students need to have knowledge to be able to access newly discovered content, understand it, and deal with the subject matter. It also covers their language skills.

The second component, “language for learning”, is known as an element of paramount importance to achieve success in CLIL. This makes reference to the language that pupils need to assimilate and master in a foreign language to, for instance, carry out discussions or conduct research.

The third component of the language triptych is the “language through learning”, which alludes to the new language which has arisen from the learning process. This emerges from learners' active participation by thinking and asking. Consequently, it cannot be predicted in advance, since new meanings require new language.

Ultimately, Cummins’ matrix (1984) entails another tool for CLIL educators to regulate and assess the levels of cognition and language introduced in each of the activities proposed in class. This matrix takes into consideration four different dimensions as a core framework and it is built based on the CLIL core elements (see Figure 3).

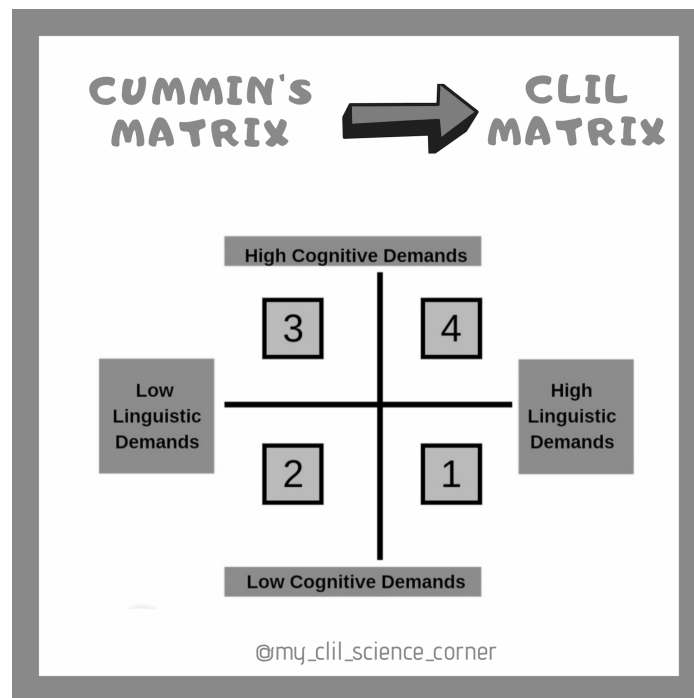


Fig. 3. From Cummin's matrix to CLIL matrix¹

Within the Cummin's matrix, activities demand different levels of cognitive and linguistic abilities depending on the quadrants they are located. In the first place, activities on quadrant 1 are easy from a cognitive point of view, although they are linguistically demanding. Secondly, with regards to the linguistic skills, activities on quadrants 2 and 3 are easier, and the cognitive demands are too low. Finally, activities on quadrant 4 require mastering the foreign language and they are cognitively demanding. Thus, this type of activity needs thorough planning and execution. On the contrary, the activities from quadrant 1 should be avoided in CLIL context, focusing on progressively moving from quadrants 2 and 3 to quadrant 4.

The third item in the "4 C's" framework relates to cognition. In other words, to the mental processes that manage to engage students, based on their thinking skills and understanding of the content introduced (Tsuchiya et. al., 2019). According to Bloom's classification (1984) (see Figure 4), thinking skills can be low-order thinking skills (LOTS) or higher-order thinking skills (HOTS). These thinking skills are not exclusive to CLIL, since in most Foreign Language Teaching (FLT) teachers and learners move from concrete thinking towards abstract thinking. Additionally, a revised taxonomy model was introduced by Anderson and Krathwohl in 2001, in which the cognitive

¹Fig. 3. From Cummin's matrix to CLIL matrix

<https://myclilsciencecorner.blogspot.com/2020/10/from-cummins-matrix-to-clil-matrix.html>

processes are classified according to their complexity, thus, this model goes from remembering, understanding and applying, to analysing, evaluating and creating.

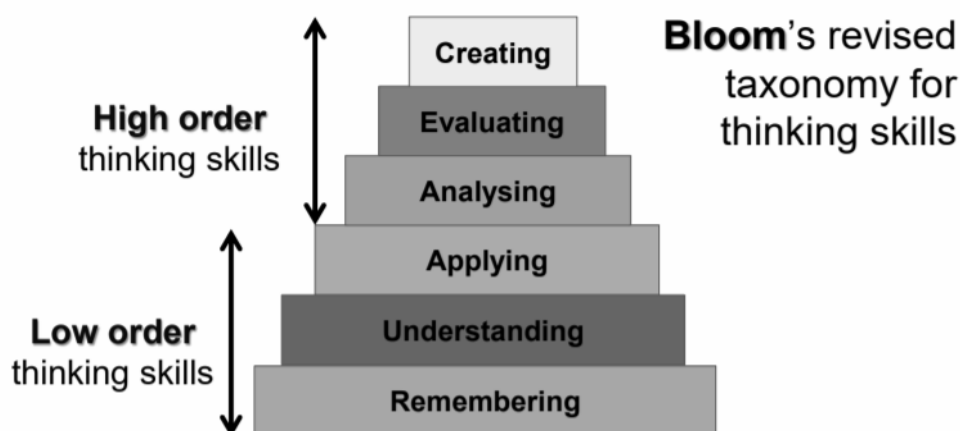


Fig. 4. Bloom's Taxonomy (1956) vs. Bloom's revised Taxonomy for thinking skills (Anderson et al. 2001).

Finally, the last item of the "4 C's" framework is culture. It deals with exposure to alternative ways of thinking and doing, which deepens shared understanding and personal awareness. Cultural awareness and intercultural understanding is essential for the analysis and investigation of languages (Pérez-Gracia, 2014). In this sense, knowing different cultures favours a greater understanding and tolerance with those elements that differentiate some cultures from others. Thus, from the educational field, the knowledge of different cultures promotes students' awareness of the environment that surrounds them, but also of the environment where the language they are studying is spoken. In the words of Byram (2001), this intercultural awareness is essential to CLIL as it helps to improve the complex relationships between language and culture.

2.1.2. CLIL variants

According to Marsh (2008), CLIL model variants appear, among others, as a consequence of which language is developed and where it takes place. Over the years, different authors have analysed and identified a great variety of bilingual education models, in which CLIL has also been included. Met (1999) graded the different models whether they were driven by content or language (see Figure 5).

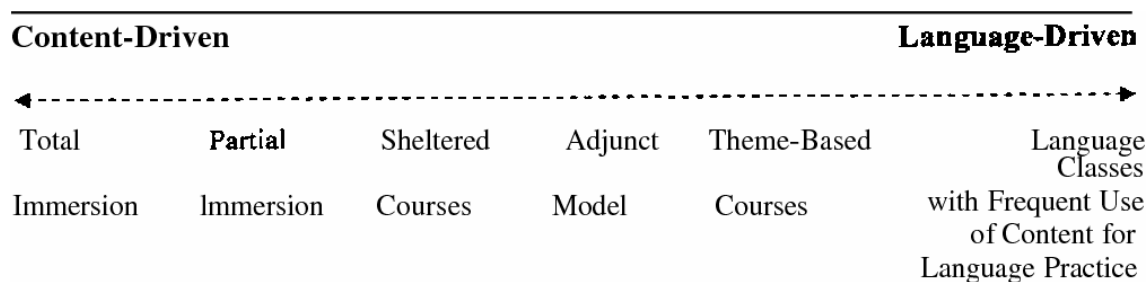


Fig. 5: Content-Based Language Teaching. (Met, 1999: 7).

Based on Met’s classification (1999), the following educational programs are identified. In first place, “total or partial immersion”, which occurs when a specific group of students is mostly taught in the target language (total immersion) or during half of their school day (partial immersion). In this type of immersion, educators are able to speak and comprehend their pupils’ L1 or mother tongue. Secondly, another type of educational program is “submersion,” which consists of placing non-English speaking students in a mainstream English class with little support for language learning. In this case, teachers do not speak students’ first language. In third place, there is “sheltered-subject teaching,” which involves a content teacher using the L2 to interact with students who are extracted from their group of reference who also speak their native language. Furthermore, another bilingual educational program is “adjunct language instruction”, in which content and language are placed at the same level, being conceived as an additional support for regular content lessons. Finally, “theme-based courses” are other programs, which are carried out by focusing on specific themes, working on language and contents, but with emphasis placed on achieving language objectives.

At first glance, environmental parameters play an important role in determining CLIL variants (Wolff, 2005). Over and above that, CLIL is also closely connected to other two approaches. Roldán Tapia (2005) explained the content-enriched FL instruction, which implies to teach some curriculum areas in the target language, and in which content and language objectives are coordinated by both specialists. The second approach was introduced by Wolff (2005) or Coyle (2010) and it explains an interdisciplinary module approach that involves teaching content in a foreign language during short stages. In these cases, different areas of knowledge might be involved.

Another author who analysed the scope of content and language instruction was Smit (2007). She considered that other parameters should be taken into account, for instance, from a social standpoint, it requires to mind the population composition, the age groups that integrate it, and whether they are part of monolingual or multilingual environments. In addition, when focus is placed on the educational institution, attention should be drawn to the type of educators implicated, the students' evaluation process, the style and amount of teaching of the foreign language and to the level and depth of content also. Finally, Smit (2007) highlighted a necessary balance between F1 and F2, the participation and complicity of content teachers, and the level of presence of CLIL in the school curriculum (Pérez Cañado, 2016).

In order to conclude this section, another distinction between different types of CLIL was made by Ball (2009) and Bentley (2010), who distinguished “hard”/“strong” and “soft”/“weak” CLIL. In this sense, when CLIL is labeled as “hard”, it is because non-native content teachers deal with the students' learning processes in subjects such as Science, Maths or Geography, which are instructed in English (Ikeda, 2013:31). Successively, “soft” or “weak” CLIL can be taught either for native or non-native language specialists, in which emphasis is set more on language learning than on learning the content (Ikeda, 2013). On this account, to pin down a single CLIL archetype it is not impossible but it does pose a great difficulty.

2.1.3. CLIL features

Despite the heterogeneous nature of CLIL models, some clear-cut features are observed that differentiate it from other approaches to language learning. CLIL main characteristics are associated with the following nine aspects:

- **Theory of language**

Emphasis is placed on the meaning of the content introduced, considering the specific learning of a language as a secondary aspect (Otto and Cortina-Pérex, 2023). The foreign or target language is the language of teaching, applied not only to introduce contents, but as a vehicular language to communicate also. Although priority is given to fluency, accuracy is also of paramount importance, “CLIL does not happen instead of foreign language teaching but alongside it” (Dalton-Puffer et al., 2014). Thereby, students are able to continue developing academically and cognitively while improving

language skills and proficiency. In this sense, they can learn BICS (Basic Interpersonal Communication Skills) and CALP (Cognitive Academic Language Proficiency) (Cummins, 1999). In the first place, the concept of BICS refers to the fluency shown by students in conversations that requires using a foreign language, whereas the term of CALP deals with the scholar's capability to comprehend ideas both orally and in writing, and thus be able to express themselves in a foreign language (Cummins, 2000). Accordingly, since CLIL develops language and content learning simultaneously, it also targets both BICS and CALP.

- **Theory of learning**

CLIL's theory of learning follows the main principles of cognitive and constructivist theories. The CLIL approach contributes to providing meaningful opportunities for students to learn new contents while making connections not only with their previous knowledge and experiences, but with their skills and interests also. This was labeled as scaffolding by Mehisto (2008) and what Marsh (2006) and Wolff (2012) coined as education based on the construction of knowledge, rather than traditional instruction. This theory is based on the presupposition that learners need to be engaged in a meaningful learning process for this to be successful.

- **Learner and teacher roles in CLIL**

According to constructivism, the learning theory on which CLIL is based encourages students to learn by doing, which demands them to take an active role and participate in lessons. Learners become the main characters of their own learning, taking the centre stage and interacting with other peers through collaborative/cooperative learning. Hence, a more autonomous, interactive, and motivating learning process is favoured.

In accordance with the above mentioned, teachers' roles have changed and lessons are not teacher-driven anymore. Instead, the teacher is expected to become a facilitator of pupils' learning. Furthermore, CLIL hopes for teachers not only to be proficient in the foreign language used to teach new contents, but also to have an adequate knowledge of the content to be taught (Vázquez et al., 2020). This involves continuous training for teachers who must be updated with the new education trends, the theoretical aspects of language acquisition, and its pedagogical applications. Furthermore, teachers must propose effective educational experiences, where the main objectives related to learning

content and the target language are achieved. However, CLIL does not require teachers to be native speakers to be able to teach within this approach, although it is necessary that they demonstrate a good knowledge and competence in the additional language used in class. By the same token, teachers involved in CLIL need to be enthusiastic, open minded, and eager to embrace new experiences, since using CLIL might require further training and spending long hours creating materials.

- **Language level targeted**

CLIL, as known, places a deeper focus on fluency than on accuracy. In this sense, the language level targeted is more functional than native-life competence. Over and above that, each school is different regarding the duration of the students' exposure to the foreign language. Since CLIL is a flexible approach, the scholars' exposure varies depending on the CLIL context. What most schools do have in common is the foreign language targeted: English, since it is currently considered *lingua franca*. Therefore, it is the language used to allow communication beyond each country's border. The English language also facilitates social interactions, businesses, and understanding information from anywhere in the world.

- **Methodology**

CLIL is considered an innovative attempt to renovate pedagogical practices in schools all around the globe. With regards to the methodology put into practice, principles of constructivism stand out, since the learners are able to build their own knowledge by working together with classmates in a collaborative way. In fact, as aforementioned, collaborative work, cooperative learning, and task-based learning, among others, are considered essential in order to promote the pedagogical change necessary to improve both the level of content and the knowledge of foreign language (Otto and Cortina-Pérez, 2023).

Furthermore, according to Medinabeitia (2002), the methodology used in bilingual teaching is complementary to cooperative learning techniques, since bilingual teaching puts the spotlight on planning educators' work, language content and subject matter, and promoting the students' cognitive abilities. On the contrary, cooperative learning puts the spotlight on the students' interaction with the task, on their interactions between each other, and between teacher and students. Thus, the combination of both

methodologies in the teaching and learning process in a bilingual environment underlines the idea that for there to be successful learning, it is necessary not only the cognitive and linguistic development of the students (bilingual teaching), but also attention to affective and social issues (cooperative learning). Hence, this is one of the main reasons why this Masters' Dissertation includes a didactic proposal where CLIL is worked through Cooperative Learning.

- **Materials**

CLIL teachers might encounter difficulties to find materials that fulfil their needs and expectations. It is usually commented that there is a low number of materials and resources already created. Thus, teachers face a demanding challenge that contributes to seeing their workload increase: they need to design and elaborate materials to promote the learning in a foreign language. Nevertheless, a switch is commented on in recent years, as the number of websites focused on exchanging CLIL materials and resources has expanded. Some publishers have also contributed their grain of sand to the creation of books that follow the CLIL approach, such as Santillana Richmond publishing house. More specifically, Mehisto (2012, pp. 15-33) describes a list of ten criteria in order to assist teachers who want to create and develop their own CLIL resources. In the words of Mehisto, quality CLIL equipment helps create meaningful learning situations. Then, these materials also cultivate the mastery of intellectual language as well as the promotion of the learners' expertise and self-determination. Furthermore, CLIL-quality resources take into account diverse types of assessment while promoting critical thinking. Further to this, they assist in creating secure contexts in which students can learn and in which cooperative learning is encouraged. In addition, CLIL materials aid in the use of authentic language, and to scaffold content, language and analytical skills.

2.1.4. Assets and pitfalls of CLIL

The literature has shown that CLIL provides several benefits with regards to the school curriculum and the teaching of foreign languages. However, some pitfalls are also identified, according to different authors and research. CLIL benefits have been described and proved by many well-known authors. First and foremost, a plea between Mehisto, Frigols and Marsh (2008) about CLIL concludes that it provides learners with an opportunity to master simultaneously foreign language and content, which support each other. Further to this, CLIL helps to improve and increase the students' intrinsic

motivation, since it provides them with multiple situations in which they might employ the target language in an authentic and meaningful context (Harrop, 2012: 62). In doing so, students' anxiety decreases and it aids to create a positive attitude towards learning (Floris, 2014).

On another note, CLIL is student-centred, thus, learners are provided with different opportunities to learn by doing (Floris, 2014). By the same token, CLIL often entails the use of authentic materials which helps to create a more meaningful learning environment (Floris, 2014) and CLIL is said to lend a hand to create a positive atmosphere, where scholars might speak using the target or foreign language, which will lead them to develop communicative competence in English (Harrop, 2012). In addition, students will see how their mastery of contents is also improved through CLIL (Harrop, 2012) and how "CLIL leads to greater intercultural awareness" (Harrop, 2012: 66). In this sense, students from different nationalities and cultures may share lessons, which can entail an essential starting point for students to get to know each other and each other's traditions better.

Pérez Cañado (2013) refers to Coyle's research when explaining that CLIL is different from bilingual education as it proposes a "planned pedagogic integration of contextualized content, cognition, communication and culture into teaching and learning practice" (Coyle et al., 2010). Thus, CLIL assets can be analysed in terms of four main dimensions: as for the (1) linguistic dimension, one of the benefits derives from the greater number of hours the foreign language is included in schools (Czura et al. 2013). This contributes to widening the learners' exposure to authentic and realistic language input. As a consequence, the language competence in the foreign language is improved and interaction between students triggers high levels of communication and the use of more specific vocabulary. Hence, within the classroom environment, language is used as a tool to interact and participate in communicative situations.

Within the (2) learning dimension, CLIL provides a context for meaningful learning which has its base on acquisition instead of on repetitive learning, being the target language spoken in authentic communicative interactions. Tasks introduced are intellectually demanding and foster in-depth learning.

The previous characteristic is linked to the (3) cognitive dimension, as CLIL enhances cognitive engagement and promotes rich opportunities not only for the acquisition of the target language, but also for the development of a deep variety of abilities and skills.

Regarding the (4) cultural dimension, CLIL holds a great potential to raise awareness of other cultures which develops learners' knowledge and understanding of them. Furthermore, it also improves communication skills with citizens from a wide range of cultures, leading to an intercultural learning process.

Pérez Cañado (2013: 16-19) analyses other benefits obtained by the inclusion of CLIL in the classrooms. Thus, regarding content knowledge (Grabe & Stoller, 1997; Cummins, 1999), CLIL promotes opportunities to improve pupils' knowledge of content, to learn new contents and specific vocabulary in a different language and, probably, from a contrasting perspective.

From a teaching point of view, Pérez Cañado (2013) emphasises that CLIL is suitable to be applied within every educational level. Furthermore, CLIL offers teachers the occasion to improve their knowledge or to continue developing their skills and it also contributes to their lifelong learning. This has a direct impact on educational innovation and pedagogical practice. Also, CLIL entails a meaningful occasion to be introduced with Cooperative Learning, since they complement each other, and "has been shown to result in improved learning" (Troncale 2002).

When considering those unforced variables that might drive learning, CLIL provides students with motivating experiences that challenge their cognitive skills and awakens their interest and curiosity. This is done via the connection of learning new content through a foreign language. In this case, it should also be noted that CLIL aids to lower the affective filter. The hypothesis of affective filter was suggested by Dulay and Burt (1977) to later being introduced by Krashen (1988) as one of the five hypotheses in his Theory of Second Language Acquisition, which tries to explain how people acquire a second language. Besides objective aspects, there are other affective factors that have a direct impact when acquiring a second language. More specifically, the affective filter hypothesis refers to four factors such as motivation, attitude, anxiety and self-confidence which can influence second language acquisition. That being so, people with low affective filter are able to take in more input into their language acquisition device (LAD) than other people who have a high effective filter.

From a social perspective, CLIL provides learners with an opportunity to learn foreign languages through meaningful experiences regardless of their social or economic context. This has been found of utmost importance in terms of inclusion and equal opportunities.

Considering the last advantage of CLIL but not least one, students are being prepared for integration in the European Union (EU) and internationalization, for future opportunities to study or work abroad and for lifelong learning.

Having explained the CLIL's assets, it is important to mention that, as any other pedagogical endeavor, it does have its drawbacks. On the other hand, With that idea in mind, we can say that the main disadvantages attached to CLIL are engulfed in different categories. In the words of Smith (2005) or Darn (2006), learning conditions provided to students within a CLIL environment might have a direct impact on the syllabus as subject matter might be reduced or hampered if focus is placed on language (Smith, 2005; Darn, 2006). However, the opposite might take place: when there exists too much concern about content, and language is neglected, the learning of L2 might be obstructed.

Another potential barrier is described by Medinabeitia (2006:1), who emphasizes that the opportunities offered to students to communicate with each other are reduced, and consequently, this can have a negative effect on both their oral and written skills. Thus, learners do not achieve communicative competence in the foreign language. Along with Dulton-Puffer (2007: 36), who consider it of pivotal importance to pay more attention to developing students' writing skills in CLIL classes to obtain positive results in the development of the aforementioned competence.

Further to this, other researchers like Merisuo-Storm (2007), for instance, drew the focus to low or poor language development. According to her inquiry, learners tend to memorize concepts, which results in average acquisition of both the foreign language and the area content. Still further, a lower development of productive skills is observed in CLIL classes with respect to receptive skills. In addition, the students' level of language proficiency is much lower and their ability to both write and speak is negatively influenced and their oral production may not be developed or improved (Pérez Cañado, 2011: 317).

Despite the aforementioned disadvantages, some other researchers maintain that learners can acquire skills promoted through interaction competently (Moore, 2011). Nevertheless, further solid empirical groundwork is needed in this sense, as to this date it remains incomplete. In the words of Lasagabaster (2008), empirical evidence is needed to support either optimistic or alarming points of view. Hence, researchers make it clear that it is necessary to carry out more investigation about this data in order to take supplementary actions.

A further issue that might be considered as a pitfall refers to teachers, who are not expected to only be experts in the content area, but demonstrate an excellent command and proficiency in the target language, too. Only then they will be able to provide adequate language input to their students (Cabezas Cabello, 2010).

Likewise, coordination between content and language specialists is also required and periodic meetings are held to program, plan, and establish the objectives and evaluation criteria of each project, following the guidelines set by the primary education curriculum (Cabezas Cabello, 2010). According to Pérez Cañado (2013), teachers might encounter difficulties to deal with new projects, and the novelties that these may introduce, reason why teaching staff might see their workload extended in front of the lack of resources and support from educational authorities. As a consequence, they might need to spend more time in training because appropriate materials and resources need to be created and adapted to the areas and years in which the projects are going to be carried out.

Finally, it should be taken into account that not all the teaching staff may have a clear-cut vision of CLIL, that even some of them are against its application in the school where they work, and that their attitude hinders the successful application of CLIL (Harrop, 2012).

2.2. Cooperative Learning

As it has been already mentioned, this TFM includes a didactic proposal that combines CLIL with cooperative learning. Hence, this section will consist of analysing its main framework of reference, including some conclusions drawn from different studies. Furthermore, the conclusions reached in these studies will be listed, as well as the

benefits and difficulties that the implementation of cooperative learning in CLIL might have.

Most research concerning cooperative learning has been carried out in the last forty years, although the concept of cooperative learning was coined in the USA in 1940's. The most relevant research conducted in Spain has been done by Fraile (1998) as well as by Madinabeitia (2005).

Focusing on the research carried out by Fraile (1997: 74-75), he concluded that the concept and practices carried out through cooperative learning are multiple and diverse. Notwithstanding, the same common denominators can be found in all the studies and research. Thereby, the most relevant characteristics of cooperative learning involve the positive interdependence in the group, a specific attention placed on communication and interactions among group members, the work in small and heterogeneous groups, the students' training to develop social competences, the teachers' observation to assess the students' learning process, and the students' self and group evaluation of the process.

According to Madinabeitia (2006: 140), the theoretical basis for understanding group work and debates carried out in CLIL lessons can be seen in cooperative learning theories. In the words of this author, cooperative learning entails a fertile soil in which the "4 C's" framework described by Coyle (2010) can take place. In this sense, cooperative learning might foster students' active participation who feel motivated and challenged in CLIL. As a consequence, the combination of both cooperative learning and CLIL could lead to "a better lifelong learning" (Madinabeitia, 2006:141). As students' participation is promoted, a better development of language and productive skills is also fostered. Furthermore, learners tend to face challenges which enhance their cognitive skills as they are enabled to solve problems, discuss and select information. Finally, students' relationships and self-esteem are boosted, along with their individual autonomy (Madinabeitia, 2008; Coyle et al., 2010; Escobar & Sánchez, 2009; Hargreaves, 2007; Marsh, Pavón Vázquez, and Frigols Martín, 2013; Mehisto 2012).

On another note, research concerning cooperative learning was conducted by Johnson, Johnson and Roseth (2006) in which they analysed and compared around 4.000 articles about this topic. It was a meta-analysis whose central aim was to draw conclusions on three elements: cooperative learning effects on achievement, relationships, and

relationships to achievement. The outcomes of their research were that those students who have used cooperative learning in their classroom obtained higher scores than those who were instructed through traditional teaching methods. Furthermore, it was also concluded that the positive atmosphere created using cooperative learning improved students' relationships among each other. Finally, these positive and supportive relationships were of pivotal importance in the students' development both individually and as part of a group (Johnson et al., 2006).

More recently, Johnson (2018) emphasized the positive outcomes of using cooperative learning tools, to name but a few, he claimed that cooperative learning was the basis of learning methods which require students to be active and participative. In addition, Johnson (2018) concluded also that cooperative learning was confirmed to be one of the strongest pillars of social learning, once research was analysed and compared. Notwithstanding, further research is unquestionably needed in Europe to analyse cooperative learning benefits and its expansion in educational centres.

2.2.1. Core elements of Cooperative Learning

At first glance, cooperative learning can be defined as a method and a set of classroom management techniques in which students work under certain conditions and in small groups developing a learning activity and receiving assessment of the results achieved. However, for cooperative learning or work to exist, it is not enough to work in small groups. There needs to be a positive interdependence between group members, direct "face-to-face" interaction, teaching of social competences in group interaction, constant monitoring of the activity carried out, and individual and group evaluation (Johnson, Johnson and Holubec, 1994). Hence, learning is something that students do, in which they take part, and not something done to them. Students can work individually or in groups, in which they cooperate to achieve common goals. More specifically, in a cooperative situation, individuals seek to obtain results that are beneficial to themselves and to all other members of the group. Therefore, cooperative learning is the didactic use of small groups in which students work together to maximize their own learning and that of others. This model is in contrast to competitive learning, in which each student works against the others to achieve school goals such as a grade of "10" that only a few can obtain. It is also contrary to individualistic learning, in which students work on their own to achieve learning goals regardless of those obtained by their peers

Cooperative learning comprises three types of learning groups (Sullivan, 1996): formal cooperative learning groups, informal cooperative learning groups, and cooperative base groups. First and foremost, formal cooperative learning groups operate over a class period ranging from one hour to several weeks. In these groups, students work together to achieve common objectives, ensuring that they and their group mates complete the assigned learning task. In addition, any assignment, of any subject and within any study programme, can be organized cooperatively. As well as any course requirement can be reformulated to suit formal cooperative learning. When using formal cooperative learning groups, the teacher should (Johnson & Johnson):

- A. Specify the objectives of the class.
- B. Make a series of decisions prior to teaching.
- C. Explain the task and positive interdependence to students.
- D. Monitor student learning and intervene in groups to provide homework support or to improve students' interpersonal and group performance.
- E. Assess student learning and help them determine how effectively their group functioned.

Secondly, informal cooperative learning is similar to formal cooperative learning as both seek to ensure the active participation of students in a wide variety of cognitive tasks such as organizing or summarizing the information obtained. Within this type of cooperative group, students can work together from a few minutes to a whole class period, unlike the previous one, where the working groups were maintained for longer periods of time, up to several weeks. The teacher can use them to carry out different activities, since groups are organized so that the students have the opportunity to communicate and interact for 3 to 5 minutes before and after group debates or discussions, and other interactions with a group partner, of the same time period, throughout an activity or presentation (Johnson et al., 2017: 5). Informal cooperative learning can be used to catch students' attention and to create interest, awaken curiosity and intrinsic motivation to understand and acquire contents from a lesson.

Finally, yet importantly, the last type of learning group refers to cooperative base groups. They are formed heterogeneously and maintained for longer periods of time, which can last at least almost a year (Johnson et al., 2013), unlike the previous learning groups. Furthermore, the cooperative base groups have permanent members, and its

principal objective is to facilitate tools to all the group members to learn how to support each other and to give the encouragement needed to carry out different tasks in class. What's more, base groups motivate students to show their best versions, creating meaningful relationships among its members. As a consequence, students feel part of something greater, thus, they work hard on fulfilling their responsibilities, try to make progress in meeting their school obligations (such as attending class, completing all homework assignments, learning), and positively develop cognitive and social skills (Johnson et al. 2002; Johnson et al. 1998).

As aforementioned in one of the conclusions of the various studies carried out in the field of cooperative learning (Johnson, Johnson and Roseth (2006), students who engaged in cooperative learning obtained better results than others who were part of traditional methodology. When it comes down to academic performance, it has been concluded that cooperative learning groups outperform other types of learning groups (Johnson and Johnson, 1989).

Further to this, the essential elements for cooperative learning (Johnson et al., 2018: 8-9) are positive interdependence, individual accountability, equal participation, and simultaneous interaction. According to Johnson et al. (2018:8), positive interdependence is the first element of cooperative learning. Teachers need to introduce tasks with clear objectives. In addition, students must believe that they are linked with each other in a way that one can only succeed when the other members of the group do it, too. Hence, the efforts made individually will benefit the rest of the cooperative group, but also the efforts made as a group will have a direct impact on each individual. Consequently, positive interdependence, the basis of cooperative learning, promotes a commitment of all group members to the process and the results obtained by their peers. Therefore, cooperation will not exist, if positive interdependency is not previously developed among the members of a group (Johnson et al., 2018).

The second element of cooperative learning refers to face-to-face interactions among students, in which they support and encourage each other's efforts to develop their skills and learn (Johnson et al., 2018). As a result, learners carry out activities together, where each member contributes to their peers' accomplishment of objectives. Each member of the group shares materials and resources, helps and supports, encourages and congratulates the other members. These groups become of utmost importance in

children's routines at school, but also as part of their personal lives. In addition, some learning related to the development of cognitive and interpersonal skills can only be achieved when students need to understand and assimilate the information in order to be able to verbalize it later and, for example, to explain it to their classmates or to connect the new contents with previous knowledge that they already had on a specific topic (Johnson et al., 2018). By personally promoting the acquisition of knowledge by their peers, each member of the group acquires a commitment to each of their companions and to the objectives to be achieved.

Thirdly, the next element of cooperative learning makes reference to individual and group responsibility (Johnson et al., 2018:9). In this sense, the whole team must take responsibility for accomplishing the general objectives, and every member will be responsible for fulfilling the specific part of the work. The whole group must be able to carry out assessment of their individual and group progress and whether they were able to reach the objectives set at the beginning of the activity, lesson, or didactic unit. According to Johnson et al. (2018), individual responsibility only exists when the students' process is assessed individually, and as part of a group. Thus, this will help identify those students who need more reinforcement or encouragement as the final objective of cooperative learning groups focuses on reinforcing each member of the group, bringing out their strengths and helping them overcome weaknesses. Hence, every student will be able to achieve success individually.

The fourth component of cooperative learning consists of teaching students some essential social skills to enable them to establish productive relationships with other peers (Johnson et al., 2018). Some students find it difficult to work as part of a team and in cooperative groups, as they are not used to working together. Hence, each group needs to know how to lead, take decisions, establish relationships based on trust, communicate, and deal with conflicts. For these skills to be developed, teachers need to work on them as they work contents from the curriculum. In the words of Johnson et al. (1991), cooperation and conflict are related, as a consequence, the plans of action and abilities to solve conflicts need to be fostered in the classroom for their proper resolution.

Finally, the fifth fundamental element of cooperative learning is group assessment or processing (Johnson et al, 2018). This evaluation takes place when group members

analyse the extent to which they were able to accomplish the set objectives and to maintain productive relationships among them. Groups need to decide which behaviours are accepted and which are rejected and agree on how these could be improved in next learning occasions. For the learning process to be upgraded steadily, members must analyse the way they work together and how the group could enhance their effectiveness.

The form that a cooperative learning structure takes is the following:

- Activities are structured by the teacher whereas students are assigned a specific role.
- Students are supplied with the information they need in order to complete the tasks.
- Teachers' role consists of observing, listening and intervening if it is needed.
- Students submit the work completed at the end of a season for the teacher's assessment.
- The success of each group relies on every one of its members.

On another note, two other renowned authors in the field of cooperative learning are Spencer Kagan and Miguel Kagan from the University of California, who conduct research on cooperative learning in what they have called the "Structural Approach". Kagan and Kagan (1994) consider six aspects as key elements of the Structural Approach in their publications:

First and foremost, what students do to learn is very important for these authors. They call structure to the sequence of actions that the members of a group or class carry out to achieve a certain objective. The structures are different modalities with which the group can be structured according to different objectives, for a higher participation and responsibility in an activity in which everyone is equally committed (Comoglio, 1995).

Secondly, Kagan and Kagan (1994) have formulated the fundamental principles of cooperative learning: simultaneous interaction, equal opportunities, positive interdependence and individual responsibility, all of them showing a correlation with Johnson and Johnson's theory (2018). On the one hand, they place the focus on (1) simultaneous interaction, understood as the simultaneous work of four or five groups in

which a class has been divided, and what favours a greater participation in a concrete period of time. Furthermore, (2) equal opportunities for student participation must be provided, hence, teachers must ensure it when planning the learning structure. On the other hand, it is necessary to promote (3) positive interdependence or positive relationship between group members regarding the result to be achieved. It is obtained when the success of a member does not exclude, but, on the contrary, contributes to that of the rest of the members of the group. Positive interdependence entails a key element because it influences the motivation, help and support that the members of a group provide each other. Finally, (4) individual responsibility becomes essential, as every member must feel responsible for the results obtained by the group.

Thirdly, in order to continue with the six key elements of cooperative learning, Kagan and Kagan (1994) refer to the construction of the group and the class as an essential element, since a positive classroom climate is the best context for learning. A cohesive group that respects each other will be able to achieve the objectives more easily.

Fourthly, Kagan and Kagan (1994) distinguish between team and group. They consider in comparison to the team that the group does not have a strong identity nor does it have a long duration.

In fifth place, lessons should be driven differently from those which follow a traditional teaching method. Thus, teachers must plan and structure the learning sequence while encouraging, supporting and monitoring the students' learning process. While the students are active subjects, who participate and interact within the preparation of the task and in the achievement of the proposed objectives.

Finally, Kagan and Kagan (1994) place special emphasis on the group's social competences, as learning and developing social skills is essential to carry out cooperative learning. For this reason, it is necessary to teach this type of competency through its definition, observation, experiential practice, reinforcement and control.

2.2.2. Advantages and Drawbacks of Cooperative Learning

According to Harmer (2009 as cited in Chamisa 2013), the advantages of introducing cooperative learning in the classroom are diverse. Firstly, when students work together in groups, it helps them develop not only their communication skills, but their

leadership and cooperation skills also. In second place, working in groups motivates those students who tend to find the learning process tedious or who do not pay attention to lessons. In addition, groups enable learners to communicate and interact independently, without teachers' guidance, thus, promoting the students' independence. Further to this, working in cooperative groups recognizes the old maxim that '*two heads are better than one*' and, in promoting cooperation, it also helps the classroom to become a more relaxed and friendly place. Besides, it is relatively quick and easy to organize.

In the words of Madinabeitia (2008:67-68), the possibilities of practicing L2 increase by using cooperative groups, thus, the quality of students' conversations is improved, and their participation is favoured through face-to-face interactions in small groups. In addition, the time used for a teacher to speak is limited, and more attention is paid to speech fluency than to correcting errors.

Secondly, students who learn a foreign language through a cooperative context can share their ideas and beliefs with their group mates before doing so with the rest of the group-class and the teacher (Paton & Wilkins, 2009). A fact that favours self-confidence. In addition, those shy students who are reluctant to participate actively within the class group, find their opportunity to do so when they work in small groups.

The previous advantage is connected with the third one, as self-esteem also improves as a consequence of positive interdependence, as students feel supported. As a consequence, the student tends to make harder efforts to learn the language, putting aside the fear of mistakes and trying to contribute his grain of sand to the team's work.

The last advantage concerns students' focus and interactions. In this way, students develop social skills and autonomy, since they are in charge of their own learning, performing tasks that were previously part of the duties of teachers. Thereby, learners' motivation improves as they can take responsibility and an active role in their own learning process.

Finally, yet importantly, Spencer Kagan, author of *59 Kagan Structures* (2015), added some more advantages to the previous ones listed by Harmer (2009) and Madinabeitia (2016). In the first place, he claimed that heterogeneous groups provided cross-race friendships and mutual understanding among students from different ethnic and races.

In addition, students' self-esteem improves as they are accepted by their peers and feel useful as part of something greater. What's more, students' empathy is enhanced, as they tend to better understand others' ways of thinking and feelings. Consequently, class climate is improved, which favours students liking the school more, classroom, teacher and academic content. Last but not least, students learn how to work as part of a team, which prepares them for the work reality of the 21st century.

Dr Kagan places special attention on social skills since he believes that cooperative learning unmasks the lack of social skills (Kagan Online Magazine², 1999). In the current climate, a wide diversity of students is found in the classrooms. To name but a few, some students might turn down working with others, some might feel rejected as a consequence. Whereas others might show themselves from different perspectives, from the hostile one to the shy one. A fact that encouraged Dr Kagan to place so much attention on social skills, for students to be able to socialize and to empathise and respect differences, it is necessary to work on the mentioned social skills.

Despite the listed advantages, some authors claim that cooperative learning has some drawbacks. According to Madinabeitia (2008: 67-68), differences in personality and learning styles can represent a crossroads for the correct functioning of cooperative groups. Some students may prefer to work individually and refuse to share their way of doing or thinking with the rest of the group, whereas others can be more competitive and ask their peers more than what they can contribute. In addition, some others might have difficulties due to lack of social skills or/and autonomy, which might lead to failure to resolve basic conflicts.

In addition, for the cooperative groups to function satisfactorily, the work must be highly structured (Madinabeitia, 2008:68), so the teacher must plan the tasks very well and in advance. Needless to say, teachers must be flexible and introduce changes to respond to the needs of their students. Furthermore, each team must be rewarded, not only those who achieve better results, in order to not promote toxic competitions between teams. Finally, from the teachers' part, their knowledge of management strategies must be appropriate to be able to control the class and provide students with opportunities for meaningful learning.

² Kagan Online Magazine, Winter 1999.
https://www.kaganonline.com/free_articles/dr_spencer_kagan/259/Cooperative-Learning-Seventeen-Pros-and-Seventeen-Cons-Plus-Ten-Tips-for-Success

From the students' point of view, some group grades might be seen as unfair, as all the group members might not work at the same level or with the same efforts. In this sense, some students might become too dependent on their group mates and be carried away by what the group leaders decide.

2.3. CLIL and Cooperative Learning

Having thoroughly analysed and described the concepts of Content and Language Integrated learning and Cooperative Learning in a separated way, it is the moment to wonder about what and how their direct relationship is and how this can influence the pupils' learning process.

The symbiosis between CLIL and Cooperative Learning leads us to safe harbour. Some authors seem to agree with the fact that cooperative learning promotes interaction between students, which helps to develop their communicative competence in L2 in CLIL context. That being so, Cirigliano and Villaverde (1994) point out that it is necessary to create tasks that help promote the feeling of belonging to a group instead of focusing only on oneself; teach active thinking and cooperative listening; develop capacities for cooperation, exchange, responsibility, autonomy, creation; overcome fears and inhibitions; get over tensions and create feelings of security. In short, tasks that help to create a positive attitude towards the problems of human relationships, which favours the social adaptation of the individual and their global development.

In the words of Medinabeitia (2006), cooperative learning promotes interaction and facilitates the development of cognitive and personal growth. Hence, pupils' learning, acquisition, and withholding of information lead to an improvement in terms of academic knowledge and social skills. Nevertheless, students will not improve the aforementioned skills or use them automatically just by the fact of working together. Teachers need to foster group-work and teach their pupils how to develop them successfully.

Furthermore, teachers are also in control of introducing activities and routines that will engage their pupils. It cannot be forgotten that there is no meaningful learning without motivated learners. Medinabeitia (2006) prompts that cooperative learning caters for diversity of learning styles, dealing with pupils' individual characteristics and

differences. Consequently, students are benefited, since a wide range of processes are involved in Cooperative Learning.

By the same token, Madinabeitia (2008) emphasizes that the introduction of cooperative learning within CLIL contexts might report other beneficial consequences. The author supports her claim by the fact a series of different learning theories are involved. Theories such as constructivism, social constructivism, or humanism, which have had a direct impact on the philosophy of education underlying cooperative learning.

Further to this, Medinabeitia (2006) listed a series of positive outcomes about the benefits that the combination of CLIL and cooperative learning can foster. Pistorio (2010) wrote about it in her article “*A blend of CLIL and cooperative learning creates a socially constructed learning environment*”. To shed light on this topic, Pistorio’s study concluded that constructivism applied in CLIL fostered successful learning. In addition, language skills were also improved as a result of a learning environment which promoted interaction between students and teachers. What’s more, observation exposed more autonomous pupils who showed intrinsic motivation. Nevertheless, further research was still needed (Pistorio, 2010:9) to find out the real influence of CLIL in improving students’ language proficiency.

Last but not least, Mehisto et al. (2008) claim the existence of a CLIL triad which explains how language, content, and learning skills are integrated. These authors consider the most relevant CLIL benefit for learners that they are able to learn a foreign language in a faster way than those who are just enrolled in foreign language lessons. In contrast, students involved within the CLIL approach are offered multiple opportunities to interact with other students and to lead communication (Shepperson, 1991). As a consequence, their lifelong learning skills are developed, which will enable them to successfully adapt to the 21st globalized society in which they are being raised. Furthermore, the way they learn promotes the development and awareness of the metacognitive and metalinguistic processes. Last but not least, the combination of CLIL and cooperative learning encourages not only creative and critical thinking skills, but also the students’ ability to transfer the knowledge of specific content to other areas of the curriculum, since one of CLIL principles consists of a cross-curricular teaching – learning process. Thus, the development of critical thinking is fostered through the

transversal teaching of content. In this way, students learn to transfer the knowledge acquired from one area to another (Darn, 2006).

Having worked on the theoretical framework of CLIL and Cooperative Learning, the next section introduces and explains the didactic proposal to be implemented within 4th grade of Primary School in the area of Arts and Crafts.

3. DIDACTIC PROPOSAL

3.1. Justification

This Didactic Proposal has been designed to be carried out in the Valencian Community and it is the result of integrating CLIL, cooperative learning and the Artistic Education area of Primary Education. The didactic unit, titled “Exploring art with Sonia Delaunay” is aimed at students of 4th grade of Primary Education. Furthermore, the unit consists of 7 lessons of 60 minutes each.

Two are the fundamental reasons for having chosen to design this Didactic Proposal:

Firstly, the proposal is born out of the desire to create a project that integrates the aforementioned elements: CLIL, Cooperative Learning and Arts and Crafts, since it has become one of the most common areas in which CLIL has been implemented in the Valencian Community.

Secondly, I taught Arts and Crafts last academic year and I had difficulties in finding engaging proposals about artists from different backgrounds and techniques. It was easy to find a didactic unit based on famous painters such as Picasso or Van Gogh, but not so with other artists, especially women, who do not tend to enjoy worldwide recognition of their effort and work. For this reason, I had to search for artists that I knew would inspire my students and I chose Sonia Delaunay, she was a Ukrainian painter and designer who became a French national and afterwards, a great representative of abstract art.

In this proposal, in addition to including a female artist like Delaunay, I have also thought about the different techniques she uses and the result of her artworks. As well as how these features can motivate my students to want to know more about her personal life and work, and to carry out artistic proposals based on her painting style. I also

intend that students are able to help each other through cooperative learning in order to achieve the objectives set in each session, and to contribute to the optimal development of their learning process regarding not only regards content and language, but values and culture also.

3.2. Contextualization

Since this proposal is designed to potentially be implemented in the Valencian Community, a revision of the general legal framework for primary schools in Spain is needed, and more specifically, the legal framework related to plurilingualism in the Valencian Community.

In these times, our society is immersed in a globalization process where country borders tend to disappear and information regarding political, economic, cultural, and social characteristics becomes of global interest, leading to the recognition and legitimation of pluricultural and plurilingual environments. Within these contexts, citizens from different countries can come to understand each other using the same language.

In taking up this challenge, most of the European governments agree on the need for their citizens to be able to express themselves in a minimum of two foreign languages and their native language (European Commission, 1995). Therefore, education systems must provide their students with effective tools to develop and to adapt to the new global society. When it comes to Spain, the country's current legislation, regulated by the Organic Law 3/2020, of December 29, which modifies Organic Law 2/2006, of May 3, on Education (LOMLOE), in its Article 17 F, states that *students must acquire the basic communicative competence in a foreign language, which will allow them to communicate and understand short and simple messages, in daily situations*. This will have a significant impact on their personal development, allowing them to pursue studies or work positions in a wide variety of countries which would not be possible by speaking only their mother tongue.

On top of that, Royal Decree 126/2014 establishes the curriculum for Primary Education, and some research has concluded that the acquisition of communicative competence of a foreign language in the first stages of primary education might be connected to an improvement in other fields such as mathematical competence, arts and literacy. As well as in the capacity of auditory memory and the ability to listen. In

addition, and still following on the Royal Decree 126/2014, it is also remarked that there is a broad consensus about the beneficial effect of learning other languages in the development of an adequate awareness of the diversity of our society, in the acceptance of existing differences as an enriching factor, and in the development of understanding, tolerance and appreciation of other cultural identities.

With regards to the Valencian Community, the Law 4/2018, of February 21, of the *Generalitat*, which regulates and promotes multilingualism in the Valencian education system, identifies as its main aim to regulate the teaching and vehicular use of curricular languages, ensure mastery of the multilingual and intercultural competences of Valencian students and promote the presence in the educational itinerary of existing non-curricular languages in educational centres. Furthermore, Article 4 of the Law 4/2018, states that students must be guaranteed to achieve a multilingual competence in oral and written command of the two official languages, the command of one or more foreign languages and the contact with other non-curricular languages and their cultures.

In order to conclude, it is also necessary to highlight that, according to the Law 4/2018, the minimum time allocated to the curricular content in each one of the official languages must be 25% of the teaching hours. The subject corresponding to their learning must be taught in each of the official languages, and at the same time, at least one other non-linguistic area. The time devoted to curricular content in a foreign language, in the whole of compulsory schooling, can range between 15% and 25% of the teaching hours.

Placing the spotlight on the school where this didactic proposal will be carried out, it is essential to mention that *CEIP Arenal* is a government school located in Xàbia, a coastal town in the province of Alicante, which caters for early childhood and primary school students. As mentioned, the proposal has been designed for a school which receives students from multilingual and cultural backgrounds and who speak a wide variety of languages as their mother tongue since the school is located in a highly touristic spot. The classroom where this proposal is thought to be implemented is formed by 19 students from different nationalities, such as Chinese (1), Colombians (3), Danish (1), English (1), French (1), German (1), Irish (1), Moroccan (5), Russian (2), and Spanish (3). In addition, some of the students have English as a second language or they are already familiar with it due to the context that surrounds them.

Additionally, Arts and Crafts and Physical Education are taught entirely in English from the 1st grade of Primary Education, the reason why students are used to communicating and interacting by using the English language from an early stage in these areas. Notwithstanding, students' level in areas which are taught in Spanish tends to be medium-low. They sometimes come from international schools where English is the vehicular language. In addition, English is usually their mother tongue or second language in the family context. Nevertheless, the academic level in the areas which are taught in English is medium-high since most of them speak English as a second language or have attended English private lessons to achieve a good command of the language.

3.3. Didactic Proposal

3.3.1. Objectives

This didactic proposal aims to help students:

- To get familiar with Sonia Delaunay's work.
- To use ICT to search information about Sonia Delaunay's personal life and artwork.
- To develop ICT skills and digital competence.
- To design and create their own artwork based on Delaunay's technique.
- To explore the use of geometric shapes in art.
- To develop skills in creating patterns combining geometric shapes.
- To analyse and compare paintings and styles using specific vocabulary and syntactic structures.
- To differentiate warm from cold colours, primary from secondary colours.
- To use rules and compass appropriately to create their own artwork.
- To explore the power of art to express feelings and emotions.
- To work cooperatively in order to successfully complete tasks.
- To develop critical thinking skills about art and women's role in the history of art.
- To promote oral interaction among students and teachers.
- To use as much as possible L2 in the classroom environment.

3.3.2. Key Competences

The origin of the competences established in the Organic Law of Education 02/2006 can be found in the Delors Report of “Learning: The treasure within” (1996). Furthermore, DeSeCo (2003) is a project from the Organization for Economic Co-operation and Development (OECD) that provides a framework to guide a possible extension of assessments of new competency domains, and which defined the concept of competence as the individual’s ability to respond in a successful way to requests that demand to apply high order skills. Thus, to be competent in a matter involves the integration of a wide variety of skills, values and attitudes, emotions and knowledge, in order to accomplish a specific action.

In addition, the Order ECD/65/2015, which establishes the relationship among contents, competences and evaluation criteria, describes seven key competences.

- The Linguistic Communication Competence is developed by reading simple texts, maps and graphics, writing descriptions or short texts explaining different artwork using the L2.
- The Plurilingual Competence entails using a foreign language efficiently and appropriately in order to learn and communicate, at the same time that students become aware of and respect the variety of linguistic expressions. In this sense, the fact of using and learning English in the school environment naturally promotes the students’ plurilingual awareness.
- The Mathematical Competence and basic competence in Science and Technology, both are growth when working out solutions, analysing results and communicating them accurately to the rest of the groups. As well as when students analyse the women’s role in the artistic field across time, or when they experiment with colours.
- The Learning to Learn competence allows students to acknowledge what they previously knew about a topic and compare it to the new acquired knowledge after every lesson. Additionally, students complete a KWL chart in which they reflect on what they already know about a topic, what they would like to learn, and what they have learnt at the end of the unit. They also use rubrics to evaluate

their own and peers' learning process, done through group work and cooperative learning techniques.

- The Digital Competence is developed by using media resources to search and analyse information about Sonia Delaunay and her most famous artwork. It is also promoted by the introduction of apps such as “Wordle” to create word clouds, or “Chatterpix” to record their voices to create a guessing game about shapes.
- The Cultural Awareness and Expression is promoted by acknowledging the women's role along history in the artistic field, making comparisons to the current situation and within other countries.
- Sense of Initiative and Entrepreneurship improves as students are provided with the strategies they need to work individually, in pairs and in small groups through cooperative techniques when they are required to plan, organize, communicate and reach agreements to complete different tasks. Moreover, they also learn to evaluate their own projects. This competence promotes innovative thinking, develops creativity and the ability to turn strategies into ideas to solve problems.
- The Social and Civic Competence is promoted through debates, negotiation and conflict resolution. As well as when working in cooperative groups, listening and respecting each other's ideas and beliefs which are based on their own cultural background.

3.3.3. Contents

The contents of this didactic proposal are set according to Royal Decree 126/2014, February 28th, which establishes the curriculum of primary education in Spain, and Decree 108/2014, July 4th, of the *Consell*, which establishes the curriculum and develops the organisation of primary education in the Valencian Community. Following CLIL principles, the contents of this didactic unit are divided into two categories: linguistic related and subject-matter related.

Area	Contents
Linguistic	- Vocabulary related to the artistic field. - Present simple and past simple tenses. - Comparatives to contrast information. - Adjectives to describe paintings and prepositions. - Plan, execution and revision of written texts through short compositions and descriptions.
Subject - matter	BLOCK 1: - Analysis of images in a simple way and using the appropriate terminology according to size, format, basic elements (points, lines, planes, colors, lighting, function ...). BLOCK 2: - Classification of primary colours (magenta, cyan and yellow) and secondary (green, purple and red) in the chromatic circle and use of them with meaning in their works. - Acknowledged the symbology of cold and warm colors and application to transmit different sensations in the artistic compositions. - Use of the abstract painting technique. - Recognition, respect and value the most important artistic manifestations of the cultural and artistic heritage. BLOCK 3: - Drawing circles with the compass. - Identification of simple geometric shapes in a two-dimensional work. - Making compositions using basic geometric shapes suggested by the teacher.

More specifically, the distribution of contents according to the “4 C’s” framework (content, cognition, communication and culture) developed by Coyle, Hood and Marsh (2010) is described below. As well as by the triptych of languages (language of, language for and language through learning).

Teaching objectives	
Content	Culture
ARTS: - Sonia Delaunay's life. - Delaunay's famous pieces of art. - Warm and cold colours. - Primary and secondary colours. - Painting style: orphism as a type of abstract art. - Art-related vocabulary. MATHS: - 2D shapes. - Sides and vertices of a 2D shape. - Concentric shapes. - Use of rulers and compasses.	- Women's role in art. - Respect and value Delaunay's paintings as well as their classmates' artwork. - Become aware of the importance of respecting each other's feelings and emotions.
Cognition	
- To understand and infer meanings from oral and written texts about Sonia Delaunay's life and paintings. - To identify and differentiate warm from cold colours. - To apply art – related vocabulary to analyse and compare artworks. - To recall key concepts and apply them at different stages of the lesson. - To use paper and digital resources to obtain information. - To value abstract art as a painting style and encourage students to create their own production based on it. - To categorize feelings and emotions and discover how they are expressed through art.	
Communication	
- <u>Language of learning</u> Key vocabulary:	

- Cold and warm colours (blue, green, purple, red, orange, yellow) [BICS].
- Art – related vocabulary: paintbrush, watercolours, orphism, cubism, abstract art, landscapes and portraits, concentric circles. [CALP].
- 2D shapes: circle, triangle, square, rectangle, rhombus, pentagon, hexagon, heptagon, octagon, star, and heart, sides and vertices. [BICS].
- Language of expressing feelings and emotions: sad, happy, calmed, relaxed, angry, surprised, joyful... [BICS].
- Language of explaining basic information about Sonia Delaunay's paintings [CALP].
- Language of describing and explaining the content of a painting [CALP].

Grammar:

- Effective use of present and past tense of verb “to be” and other regular verbs.
- Syntactic structures: There is/There are, I can see (a), This is (a), I think that x colour means x (name of a feeling), To make green, I mixed _____ and _____,
- Use of comparatives, prepositions and adjectives to describe paintings.

- Language for learning

Strategies for...

- Reading and understanding oral and written texts.
- Asking and answering questions to classmates.
- Participating in oral interventions.
- Providing feedback to classmates in cooperative groups.
- Comparing and contrasting Delaunay's paintings.
- Writing short descriptions of Delaunay's paintings.
- Searching information on the Internet and selecting the most relevant.

- Language through learning

- Predict and learn new vocabulary obtained from texts.
- Retain language from spontaneous situations.
- Record and learn words from teachers and peer's feedback.
- Distinguish language needed to carry out activities.

3.3.4. Methodology

This teaching unit introduces new vocabulary and contents for ~~my~~ students to improve their knowledge about the world that surrounds them, the undervaluation of women artists throughout History, but also their understanding and linguistic competence of the English language.

Students are the main agents of their learning processes; hence, they will work individually, in pairs, and small groups in the seven lessons that integrate this didactic unit. The objective is to promote pupils' interaction and enhance their communication skills and collaborative abilities while carrying out different tasks such as writing short texts, answering questions about a reading or a video, sharing and contrasting information about a painting, etc. In addition, cooperative learning strategies and techniques have been included in each lesson with the objective to raise learners' understanding of each other, their similarities and differences and to learn to respect them, especially when facing concrete/difficult situations. These will help to develop positive relationships and camaraderie among the students, creating a learning atmosphere where diversity is not a handicap but an opportunity to improve individually and as a part of a group. Cooperative learning will also provide pupils with different situations to practice and develop their oral and thinking skills in the target language and gradually achieve proficiency.

As in any CLIL unit, learners count on the support of key vocabulary posters and visual aids displayed around the classroom. Furthermore, activities are presented with clear examples that scaffold their learning process. In addition, students are also given templates when they are encouraged to speak and write in order to participate in the lesson dynamics.

3.3.5. Attention to diversity

Attention to diversity is one of the main aspects promoted by the Organic Law 2/2006, May 3rd (LOE), modified by the Organic Law 3/2020, December 29th (LOMLOE). It is stated that learning takes place in many ways depending on numerous factors: the students' previous knowledge and experiences, their intellectual abilities, motivations, interests and curiosities. Therefore, our teaching plan needs to be adapted to their characteristics so that every student can achieve the main objectives.

In addition, Article 14 of the Decree 104/2018, July 27th, develops the principles of equity and inclusion in the Valencian education system. And according to Order 20/2019, April 30th, the organization of the educational response is provided for the inclusion of students in the Valencian community.

Furthermore, attention to diversity should be performed in both ways: to those students who need reinforcement activities but also to those who require extension tasks. In this sense, working in cooperative groups allows teachers to present the same activities to all of them, since the learning process is gradually adapted to the needs of each group, by students helping each other to achieve the final goal. Hence, it promotes learning and fosters respect for individual differences. Therefore, students work to achieve their peak performance, being aided by teachers and other students if needed.

3.3.6. Lesson plans

Topic: Exploring art with Sonia Delaunay.	Timing: 7 lessons
Class: 4 th grade of Primary Education	Lesson timing: 60 minutes

Lesson 1: Let's meet Sonia Delaunay.
Aims: - To get familiar with Sonia Delaunay's work. - To work cooperatively in order to successfully complete tasks. - To promote oral interaction among students and teachers. - To use as much as possible L2 in the classroom environment.
Teaching objectives

Content	Cognition
- Sonia Delaunay's life. - Art-related vocabulary.	- To understand and infer meanings from oral and written texts about Sonia Delaunay's life and paintings. - To recall key concepts and apply them at different stages of the lesson.
Culture	
- Women's role in art. - Respect and value Delaunay's paintings.	
Communication	
C1. Language OF learning.	
- Art – related vocabulary (paintbrush, watercolours, orphism, cubism. abstract art, landscapes and portraits, concentric circles) [CALP].	
C2. Language FOR learning.	
- Reading and understanding oral and written texts. - Asking and answering questions to classmates. - Participating in oral interventions. - Providing feedback to classmates in cooperative groups.	
C3. Language THROUGH learning.	
- Predict and learn new vocabulary obtained from texts. - Retain language from spontaneous situations. - Record and learn words from teachers and peer's feedback.	
Materials and resources: Wordle website, PowerPoint presentation of Sonia Delaunay, thick red and green paper cards, and reading worksheet.	
Teaching plan (<i>type, timing, and sequence of activities</i>)	

1. Warm up and previous knowledge (10min):

Presentation about the artist. The teacher uses “Mentimeter” to show students a word cloud where information about the artist and her personal life are given to students. They might not know her; thus, it will be the first contact for students with the painter. It will also activate previous knowledge about other painters and techniques (Appendix 1).

2. Input and modelling (10min):

PowerPoint presentation: teacher shares a PowerPoint with some of the most relevant information about Sonia Delaunay. Before and during the presentation, new vocabulary is highlighted, and it will become part of the class word wall where new concepts are placed (Appendices 2 and 3).

3. Checking for understanding (15min):

Game. RED and GREEN cards. Students work within their cooperative groups. Some statements about Sonia Delaunay’s are shown at the end of the PowerPoint (Appendix 4), each group must decide if they are true (green) or false (red) using 1-2-4 cooperative strategy: students think about the answer individually, then share it with their pair to finish the activity commenting their answers with the whole group. They have 20” to agree and hold the red or green card.

4. Guided/Independent practice (20min):

Reading: “Mind the gap” (Appendix 5). Students read and complete gaps of a text about Sonia Delaunay’s biography. The necessary words to complete the written text are included in a box. Following the previous cooperative technique 1-2-4, students carry out the activity individually, then compare their answers in pairs, and finally with the whole group.

5. Closure (5min):

Students brainstorm the new concepts learnt during this lesson and these become part of the topic’s word wall.

Lesson 2. Warm and cold colours.

Aims:

- To differentiate warm from cold colours, primary from secondary colours.
- To explore the power of art to express feelings and emotions.
- To promote oral interaction among students and teachers.
- To use as much as possible L2 in the classroom environment.
- To analyse and compare paintings using specific vocabulary and syntactic structures.
- To work cooperatively in order to successfully complete tasks.

Teaching objectives

Content	Cognition
- Warm and cold colours. - Primary and secondary colours. - Art-related vocabulary.	- To identify and differentiate warm from cold colours. - To apply art – related vocabulary to analyse and compare artworks. - To recall key concepts and apply them at different stages of the lesson. - To categorize feelings and emotions and discover how they are expressed through art.

Culture

- Respect and value Delaunay's paintings as well as their classmates' artwork.
- Become aware of the importance of respecting each other's feelings and emotions.

Communication

C1. Language OF learning.

- Cold and warm colours (blue, green, purple, red, orange, yellow) [BICS].

- Art – related vocabulary (paintbrush, watercolours, orphism, cubism, abstract art, landscapes and portraits, concentric circles) [CALP].
- Language of expressing feelings and emotions: sad, happy, calmed, relaxed, angry, surprised, joyful... [BICS].
- Effective use of present and past tense of verb to be and other regular verbs.
- Syntactic structures: There is/There are, I can see (a), This is (a), I think that x colour means x (name of a feeling), To make green, I mixed _____ and _____,

C2. Language FOR learning.

- Reading and understanding oral and written texts.
- Asking and answering questions to classmates.
- Participating in oral interventions.
- Providing feedback to classmates in cooperative groups.

C3. Language THROUGH learning.

- Predict and learn new vocabulary obtained from texts.
- Retain language from spontaneous situations.
- Record and learn words from teachers and peer's feedback.
- Distinguish language needed to carry out activities.

Materials and resources: KWL chart, question prompts' cards, feelings and emotions' flashcards, colours' cards, images of famous artworks, paint, brushes, chromatic wheel template, statements' worksheet, mini template of concentric circles, "two stars and a wish" exit ticket worksheet, pencils, rubbers, scaffolding examples, wordwall poster.

Teaching plan (*type, timing, and sequence of activities*)

1. Warm up and previous knowledge (15min):

KWL chart: Teacher presents students the KWL chart (Appendix 6) where each pupil acknowledges what is already known about colours in the K column. They also write what they would like to know about the topic in the W column. The third one, which corresponds to letter L, will be completed at the end of the didactic unit with concepts and information about what they learnt.

Question prompts/Sorting colours and emotions (Appendices 7 and 7b): teacher asks questions such as “What feeling/emotion do you associate with colour red?”. Each group is given a pile of flashcards with vocabulary related to feelings and emotions. Students work within their groups and use the cooperative strategy “talking chips”, in which each pupil owns a chip. They provide an answer (what each individual thinks) and then leave the chip in the middle of the table. Once all answers have been given, each group matches a colour to a feeling/emotion to finally make a comparison with the other groups.

2. Input, modelling and checking for understanding (10min)

Warm and cool colours: A painting is shown to students, “Rhythm Colour no. 1076” (Appendix 8), painted by Delaunay in 1939. The teacher asks: “Do you know which ones are warm colours?” / “Do you think the colour orange is a warm colour?” (And accompanies it with a gesture). “What about cold colours?”, etc.

The whole class talks about which feelings associate to warm colours, and which ones to cool colours, using the structures: “I think that x colour means x (name of a feeling)”.

Students look at the painting and debate with the whole class. Then, the teacher gives each group flashcards with different colours (Appendix 7b) to classify into warm and cool colours. Learners use the cooperative strategy of “round robin” to take turns and respond orally to the question proposed about cool and warm colours. After a few minutes, each group shares their answers and receives feedback from the teacher and other groups.

3. Guided practice and independent practice (25min)

Chromatic wheel experiments (Appendix 9): students are provided with primary colours painting (red, yellow and blue) and invited to experiment, individually, in order to find out how the secondary colours (green, orange and purple) are made.

After experimenting, they complete a worksheet (Appendix 10) with some statements such as: “I mixed _____ and _____ to make green” and by

using the cooperative technique “1-2-4” in which each pupil writes their individual findings, to then compare them to a peer and to finally share their them to the rest of the group. Students accompany the writing with some painting to exemplify better their results.

Create your Delaunay: students work individually to paint a mini template (Appendix 11) where they must combine warm and cool colours, primary and secondary, painting half of the concentric circle with warm tones, and the other with cold ones.

4. Closure (10min)

“Two stars and a wish” exit ticket (Appendix 12): Students complete this exit ticket with 2 things they liked about the lesson and 1 wish to improve in the next one.

Word wall: students add new vocabulary learnt to class word wall.

Lesson 3. Geometric shapes.

Aims:

- To explore the use of geometric shapes in art.
- To work cooperatively in order to successfully complete tasks.
- To promote oral interaction among students and teachers.
- To use as much as possible L2 in the classroom environment.

Teaching objectives

Content	Cognition
- 2D shapes. - Sides and vertices of a 2D shape. - Art-related vocabulary.	- To apply art – related vocabulary to analyse and compare artworks. - To recall key concepts and apply them at different stages of the lesson.

Culture
- Become aware of the importance of respecting each other's feelings and emotions.
Communication
C1. Language OF learning. - Art – related vocabulary (paintbrush, watercolours, orphism, cubism,. abstract art, landscapes and portraits, concentric circles) [CALP]. - 2D shapes: circle, triangle, square, rectangle, rhombus, pentagon, hexagon, heptagon, octagon, star, and heart, sides and vertices. [BICS].
C2. Language FOR learning. - Asking and answering questions to classmates. - Participating in oral interventions.
C3. Language THROUGH learning. - Predict and learn new vocabulary obtained from texts. - Retain language from spontaneous situations. - Record and learn words from teachers and peer's feedback. - Distinguish language needed to carry out activities.
Materials and resources: Shapes' flashcards, cardboard shapes, shapes' hunt worksheets, graphic organizers' worksheets, pencils, bingo cards, bingo counters, what shape am I? worksheet, rulers, rubbers, pencil colours, markers, shapes' templates, chatterpix app, tablets, "write two questions for a peer" exit ticket, scaffolding examples, word wall poster.
Teaching plan <i>(type, timing, and sequence of activities)</i> 1. Warm up and previous knowledge (10min): Shape hunt: students are reminded what a shape is, including some visual examples. Then, each group is invited to go on a shape hunt around the school. Each group has a worksheet (Appendix 13) in which they need to tick the shapes

they find: a circle, a square, a triangle, a rectangle, rhombus, an oval, a pentagon, an hexagon, an heptagon, an octagon, a star, and a heart.

2. Input and modelling (10min):

What shapes did you find? Each group places the found shapes on a table and proceeds to classify them according to the following characteristics: sides and vertices. In this case, they use the cooperative technique of “rally coach” in which, working in pairs, partners take turns and each member has the opportunity to classify a shape while the other partner coaches. Finally, the whole group completes a graphic organizer (Appendix 14) where all shapes are classified according to their characteristics.

3. Checking for understanding (10min):

Bingo: each student has a bingo card (Appendix 15), the teacher takes a card out of a sack and reads the name and colour of the figure, students find the shape and cover it on the card with a bit of clay.

To promote students’ oral participation, the teacher encourages them to be volunteers/helpers and take some cards out to play bingo, too.

4. Guided practice (5min):

Describe and draw: teacher provides some instructions to one of the group members. Each student has a worksheet (Appendix 16) to draw the first instruction. For example: “Hello. I have 3 sides and 3 vertices. What am I?” Students draw the shape and write its name. Then, they compare their answers with other group members.

5. Independent practice (20min):

Writing: What does the shape say? (Appendix 17). Students are provided with shapes’ templates and speech bubbles. In this activity, they use the cooperative strategy of “round table”, hence the group takes turns to write in a blank page a sentence with the characteristics of a shape. Each student has the opportunity to make a contribution and, once all members have written their ideas, answers are

compared and they all reach an agreement of what might be the best description to write in the speech bubble.

Scaffolding was provided in the previous activity.

Chatterpix. Once the description task is finished, students use an App, “Chatterpix”, they take a photo of their work and record their voice reading the shape description. Other groups need to guess the type of shape and obtain a point for each correct answer.

6. Closure (5min):

“Write two questions for a peer” exit ticket (Appendix 18): students prepare two questions about the lesson, and a peer answers them. Every student asks two questions and answers another two answers.

Word wall: students add new vocabulary to class word wall.

Lesson 4. Hands on. Rulers and compass practice.

Aims:

- To get familiar with Sonia Delaunay’s work.
- To design and create their own artwork based on Delaunay’s technique.
- To explore the use of geometric shapes in art.
- To develop skills in creating patterns combining geometric shapes.
- To use rules and compass appropriately to create their own artwork.
- To promote oral interaction among students and teachers.
- To use as much as possible L2 in the classroom environment.
- To work cooperatively in order to successfully complete tasks.

Teaching objectives

Content

Cognition

- 2D shapes. - Concentric shapes. - Use of rulers and compasses.	- To apply art – related vocabulary to analyse and compare artworks. - To recall key concepts and apply them at different stages of the lesson.
Culture	
- Respect and value Delaunay’s paintings as well as their classmates’ artwork.	
Communication	
C1. Language OF learning. - Art – related vocabulary: paintbrush, watercolours, orphism, cubism, abstract art, landscapes and portraits, concentric circles. [CALP]. - 2D shapes: circle, triangle, square, rectangle, rhombus, pentagon, hexagon, heptagon, octagon, star, and heart, sides and vertices. [BICS]. - Effective use of present and past tense of verb to be and other regular verbs.	
C2. Language FOR learning. - Asking and answering questions to classmates. - Participating in oral interventions. - Providing feedback to classmates in cooperative groups. - Comparing and contrasting Delaunay’s paintings.	
C3. Language THROUGH learning. - Predict and learn new vocabulary obtained from texts. - Retain language from spontaneous situations. - Record and learn words from teachers and peer’s feedback. - Distinguish language needed to carry out activities.	
Materials and resources: 2D shapes of different sizes and colours, “Rhythm” (1934) painting, compass, rulers, pencils, rubbers. Sonia Delaunay’s paintings [“Rhythm”, “Joy of life”, “Prismes Électriques”, “Abstract swirl”], worksheet, markers, coloured	

pencils, sharpeners, paint, scissors, “write an Instagram post about the lesson” exit ticket templates, pencils, rubbers, scaffolding examples, word wall poster.

Teaching plan (*type, timing, and sequence of activities*)

1. Warm up and previous knowledge (5min):

Concentric figures: students are provided with shapes of different sizes (Appendix 19), then the teacher asks to put one inside of another one, the biggest one goes at the bottom and so on. Then she asks if they know what this is called in order to introduce the concept of concentric shape or figure.

2. Input, modelling, checking for understanding and guided practice (20min):

Analysing a painting: students look at “Rhythm” (1934) (Appendix 20), a painting from Sonia Delaunay, paying special attention to those concentric figures and the colours used. Then, the teacher shows them how to make a composition with concentric shapes, drawing concentric circles with a compass and other shapes with a ruler. Then, the teacher encourages students to do the same, to practice how to draw them.

3. Independent practice (30min):

Drawing: Students are provided with some examples of Sonia Delaunay’s work with concentric figures (Appendix 21). Each group will decide if they would like to interpret one of them or carry out a free drawing and painting, in order to individualise each student's learning process. Group members practice the drawing of concentric circles or other shapes (Appendix 22). Afterwards, these will be cut and put together at the end of the activity as a puzzle. They will also decide if the painting will be carried out freely or using some specific colours, according to what they learnt in the previous lessons about colours and shapes.

4. Closure (5min):

Exit ticket “Write an Instagram post about the lesson” (Appendix 23). Students complete an exit ticket where they summarize some of the things that happened in the lesson and draw a picture of it.

Word wall: students add new vocabulary to class word wall.

Lesson 5. What is Abstract art?

Aims:

- To get familiar with Sonia Delaunay’s work.
- To use ICT to search information about Sonia Delaunay’s personal life and artwork.
- To develop ICT skills and digital competence.
- To analyse and compare paintings and styles using specific vocabulary and syntactic structures.
- To work cooperatively in order to successfully complete tasks.
- To develop critical thinking skills about art and women’s role in the history of art.
- To promote oral interaction among students and teachers.
- To use as much as possible L2 in the classroom environment.

Teaching objectives

Content	Cognition
- Sonia Delaunay’s life. - Delaunay’s famous pieces of art. - Painting style: orphism and cubism as types of abstract art. - Art-related vocabulary.	- To understand and infer meanings from oral and written texts about Sonia Delaunay’s life and paintings. - To apply art – related vocabulary to analyse and compare artworks. - To recall key concepts and apply them at different stages of the lesson.

	- To use paper and digital resources to obtain information. - To value abstract art as a painting style and encourage students to create their own production based on it.
Culture	
- Women's role in art. - Respect and value Delaunay's paintings	
Communication	
C1. Language OF learning. - Art – related vocabulary: paintbrush, watercolours, orphism, cubism,. abstract art, landscapes and portraits, concentric circles. [CALP]. - Language of explaining basic information about Sonia Delaunay's paintings [CALP]. - Language of describing and explaining the content of a painting [CALP]. - Effective use of present and past tense of verb to be and other regular verbs. - Syntactic structures: There is/There are, I can see (a), This is (a).	
C2. Language FOR learning. - Reading and understanding oral and written texts. - Asking and answering questions to classmates. - Participating in oral interventions. - Providing feedback to classmates in cooperative groups. - Comparing and contrasting Delaunay's paintings. - Writing short descriptions of Delaunay's paintings. - Searching information on the Internet and selecting the most relevant.	
C3. Language THROUGH learning. - Predict and learn new vocabulary obtained from texts. - Retain language from spontaneous situations. - Record and learn words from teachers and peer's feedback.	

- Distinguish language needed to carry out activities.

Materials and resources: YouTube video about abstract art (https://www.youtube.com/watch?v=L1GevW-e0ok&ab_channel=ArtwithMrs.Maloney), prompt questions, mentimeter website, whiteboard, markers, reading worksheet and comprehension questions, reading worksheet cut into different parts, pencils, rubbers, markers, glue, computer, tablets, online websites, Venn diagram's worksheet, scaffolding worksheet, word wall poster.

Teaching plan (*type, timing, and sequence of activities*)

1. Warm up and previous knowledge (10min):

Abstract art video introduction: students watch a short video on YouTube as a presentation of the main characteristics of abstract art. Some examples are also shown to support the listening. And reference is made to other artists who painted abstract art such as Wassily Kandinsky and Piet Mondrian, with whom the students are already familiar from previous projects.

Word cloud: the teacher asks students to call out words related to Abstract art, from the previous video or already known, then writes them on the board. Afterwards the whole class together creates a word cloud with mentimeter where the main concepts and characteristics of abstract art will be included.

2. Input, modelling and checking for understanding (5min):

Prompt questions (Appendix 24): Students also look at “Gouache” (Appendix 25), an example of abstract painting done in 1955 by Sonia Delaunay. Then, the teacher asks them some questions:

- What do you see when you look at this painting?
- How has this painting been made?
- What kind of colours have been used?
- How would you describe these colours?
- What shapes can you see?
- How do you think the artist was feeling when she painted it?
- How does the painting make you feel?

- Do you like it? Why? Why not?

3. Guided practice (20min):

Reading: “All about abstract art” (Appendix 26). The class carries out a shared reading, in which some students volunteer to read. It is a short text where the main principle of abstract art is explained, and a connection is made between this trend and Delaunay's work. Students will ask for those words which don't understand the meaning, and these will be added to the word wall poster in our classroom.

Once students finish reviewing the meaning of the unknown words, they will answer some comprehension questions (Appendix 27) following the cooperative technique 1-2-4 or think, pair, share. Each student will answer the questions individually, then, he/she will compare his/her answers to a peer, and then, the whole group will read and compare their answers to improve them with their peers' contributions. Once the group work is finished, the whole class will compare their answers.

Finally, the teacher will provide them with some pieces of paper (Appendix 28) in which the previous reading has been divided. Students, working in groups, will read the information once again and try to put the text together. They will have to focus on connectors and the way ideas appeared sequenced in the previous text. Then, they will glue the paper pieces to complete the text again.

4. Independent practice (20min):

Orphism: once students are familiarized with the main characteristics of abstract art, and they have seen some differences between Delaunay's trend, Orphism, and Cubism, they will work in cooperative groups to search information online: groups work in pairs to investigate some similarities and differences between Orphism and Cubism to complete a Venn diagram template (Appendix 29). After research time, pairs share the results with the other couple in the group, and then with the rest of the class. In this activity, pupils are also encouraged to search for paintings, as the differences of style can be clearly observed.

5. Closure (5min)

Venn diagrams' exhibit.

Word wall: students add new vocabulary to class word wall.

Lesson 6. Wikipedia reborn (Final task, session 1).

Aims:

- To get familiar with Sonia Delaunay's work.
- To use ICT to search information about Sonia Delaunay's personal life and artwork.
- To develop ICT skills and digital competence.
- To work cooperatively in order to successfully complete tasks.
- To develop critical thinking skills about art and women's role in the history of art.
- To promote oral interaction among students and teachers.
- To use as much as possible L2 in the classroom environment.

Teaching objectives

Content	Cognition
- Sonia Delaunay's life. - Delaunay's famous pieces of art. - Warm and cold colours. - Primary and secondary colours. - Painting style: orphism as a type of abstract art. - Art-related vocabulary. - 2D shapes. - Sides and vertices of a 2D shape. - Concentric shapes.	- To understand and infer meanings from oral and written texts about Sonia Delaunay's life and paintings. - To identify and differentiate warm from cold colours. - To apply art – related vocabulary to analyse and compare artworks. - To recall key concepts and apply them at different stages of the lesson. - To use paper and digital resources to obtain information. - To value abstract art as a painting style and encourage students to

	create their own production based on it. - To categorize feelings and emotions and discover how they are expressed through art.
Culture	
- The role of women in art. - Respect and value Delaunay's paintings as well as their classmates' artwork. - Become aware of the importance of respecting each other's feelings and emotions.	
Communication	
C1. Language OF learning. - Cold and warm colours (blue, green, purple, red, orange, yellow) [BICS]. - Art – related vocabulary: paintbrush, watercolours, orphism, cubism, abstract art, landscapes and portraits, concentric circles. [CALP]. - 2D shapes: circle, triangle, square, rectangle, rhombus, pentagon, hexagon, heptagon, octagon, star, and heart, sides and vertices. [BICS]. - Language of expressing feelings and emotions: sad, happy, calmed, relaxed, angry, surprised, joyful... [BICS]. - Language of explaining basic information about Sonia Delaunay's paintings [CALP]. - Language of describing and explaining the content of a painting [CALP]. - Effective use of present and past tense of verb to be and other regular verbs. - Syntactic structures: There is/There are, I can see (a), This is (a). - Use of comparatives, prepositions and adjectives to describe paintings	
C2. Language FOR learning. - Reading and understanding oral and written texts. - Asking and answering questions to classmates. - Comparing and contrasting Delaunay's paintings. - Writing short descriptions of Delaunay's paintings.	

- Searching information on the Internet and selecting the most relevant.

C3. Language THROUGH learning.

- Retain language from spontaneous situations.
- Record and learn words from teachers and peer's feedback.
- Distinguish language needed to carry out activities.

Materials and resources: Tablets, internet, worksheet with questions, worksheets from previous lessons, scaffolding materials, Wikipedia examples, pencils, rubbers, PowerPoint.

Teaching plan (*type, timing, and sequence of activities*)

In order to carry out this final task students will need to draw upon the materials and resources in previous lessons to carry out this final task, as information regarding her personal and professional life is required. They can use information already introduced in class or search on the Internet.

Focusing on the students' work, they will work within their groups in order to create a Wikipedia entry about Sonia Delaunay's paintings. To do so, learners can see an example in which the different parts of a Wikipedia entry are highlighted (Appendix 30). Then, each group decides which painting they would like to investigate further and complete a worksheet with some information about the chosen painting (Appendix 31). This worksheet will help them to identify the main information needed to search, analyse, summarize and include in the final task.

Once the group has chosen a painting and completed the previous worksheet, they will proceed to describe it by using a template (Appendix 32) to answer the following questions, using the cooperative structure of "round table", in which pupils pass around a paper to provide an answer to the questions.

- What can you see in this painting? Colours, lines, shapes?
- When was the picture painted? (Year).
- What is the artistic style of the painting?
- What's the story behind the painting?
- How does the painting make you feel?
- Change the title.

Students count on a worksheet as an example (Appendix 33) to be followed, and to scaffold their process.

Lesson 7. Wikipedia reborn (Final task, session 2) and assessment.

Aims:

- To develop ICT skills and digital competence.
- To work cooperatively in order to successfully complete tasks.
- To develop critical thinking skills about art and women's role in the history of art.
- To promote oral interaction among students and teachers.
- To use as much as possible L2 in the classroom environment.

Teaching objectives

Content	Cognition
- Sonia Delaunay's life. - Delaunay's famous pieces of art. - Warm and cold colours. - Primary and secondary colours. - Painting style: orphism as a type of abstract art. - Art-related vocabulary. - 2D shapes. - Sides and vertices of a 2D shape. - Concentric shapes.	- To understand and infer meanings from oral and written texts about Sonia Delaunay's life and paintings. - To apply art – related vocabulary to analyse and compare artworks. - To recall key concepts and apply them at different stages of the lesson. - To use paper and digital resources to obtain information. - To value abstract art as a painting style and encourage students to create their own production based on it.
Culture	
- Women's role in art.	

- Respect and value Delaunay's paintings as well as their classmates' artwork. - Become aware of the importance of respecting each other's feelings and emotions.
Communication
C1. Language OF learning. - Language of explaining basic information about Sonia Delaunay's paintings [CALP]. - Language of describing and explaining the content of a painting [CALP]. - Effective use of present and past tense of verb to be and other regular verbs. - Syntactic structures: There is/There are, I can see (a), This is (a). - Use of comparatives, prepositions and adjectives to describe paintings
C2. Language FOR learning. - Comparing and contrasting Delaunay's paintings. - Asking and answering questions to classmates. - Participating in oral interventions. - Providing feedback to classmates in cooperative groups.
C3. Language THROUGH learning. - Retain language from spontaneous situations. - Record and learn words from teachers and peer's feedback. - Distinguish language needed to carry out activities.
Materials and resources: Computer, tablets, screen, projector, PowerPoint presentations. final tasks.
Teaching plan (<i>type, timing, and sequence of activities</i>) Wikipedia reborn. Presentation (40min): Groups finish their individual analysis of paintings and present them to their classmates. Each group has done their research on different artworks; therefore, every work is unique and it will contribute to improve their peers' knowledge and understanding of Sonia Delaunay's art.

Assessment (20min):

The assessment process is carried out taking into account different aspects and through different evaluation tools.

Firstly, students complete a checklist (Appendix 34) to assess the other group presentations in which focus is placed on their work and their oral and social skills. Furthermore, each student also evaluates his/her own performance in the oral presentation and the work done to complete the final task.

Secondly, students complete a rubric (Appendix 35) to evaluate their own work as part of the cooperative group and with regards the process involved in the search of information and creation of the Wikipedia page. In addition, each student evaluates their peers' work into the cooperative groups through the same rubric.

Finally, the teacher completes a checklist (Appendix 36) to assess the teaching. Whereas students will assess the teacher's work following some indicators on a checklist (Appendix 37).

3.3.7. Evaluation process

In the Title VI of the Organic Law of Education 02/2006, the evaluation process is described as highly important, since it enables teachers to assess their students' learning processes and their own teaching practices. One of its main objectives entails diagnosing students who have difficulties in certain areas, in order to provide them with the necessary tools to overcome the, and achieve the curricular objectives for their educational stage.

In addition, the evaluation process implemented must be continuous and global, being distinguished three different types:

- Initial or diagnostic, which takes place at the beginning of the learning process in order to check students' previous knowledge and to adapt the teaching style to their needs, competencies and abilities.
- Continuous or formative, which consists of carrying out tests periodically throughout the school term. It allows teachers to assess their students' learning process and evolution, to modify, add or change aspects of the syllabus with the objective to improve the students' progress

- Final or accumulative, which is carried out at the end of a didactic unit to check if students achieved the objectives planned at the beginning of the unit. Depending on the applied methodology, it usually takes the form of a test or a final task.

Furthermore, the Order 89/2014 December 9th, which establishes the official documents for the evaluation in the Valencian Community, must also be taken into consideration, as well as the Order ECD/65/2015, January 21st, which establishes the relation between the key competences, contents and evaluation criteria in primary, secondary and high school education, which is summarized in the “Area profile”.

In order to assess my students in this didactic proposal, I have included different tools which will allow me to follow their learning process and assess them in a closer way. These are briefly explained below:

ASSESSMENT TOOLS	
Direct observation	The teacher keeps a diary in which observations during lessons are written with regards different matters: the way students work and carry out tasks in their cooperative groups, their roles and involvement; they way they share their knowledge and help peers to accomplish objectives; also how they ask for doubts and respect everyone’s work, opinions and beliefs during everyday routine.
Rubrics	The teacher has created a self-assessment rubric to be used at the end of the unit to assess their own role as part of a group. Students also assess their groups’ work and their peers’ roles and contributions. Students also evaluate the teaching and learning process at the end of the didactic unit (Appendices 34 and 35).. As a teacher, I count on a self-assessment rubric where different indicators regarding the syllabus plan, resources, activities, students’ assessment, attention to diversity and classroom atmosphere are included.

Final tasks or presentations	Each group designs a final task to be presented at the last lesson of the unit. In this case, the final task consists of creating a Wikipedia page of one of Sonia Delaunay's pieces of art based on their interests, which will be uploaded to the internet for other groups to read. Each group's review will receive feedback from both teacher and other groups at the end of the presentation.
KWL Chart	Students fill in a KWL chart at the beginning of the unit (Appendix 6). KWL stands for Know, Want to Know and Learnt. Learners are expected to fill in the first column before starting the project with what they already "Know" about the topic. Once they are aware of it, they will reflect on their own knowledge and complete the second column about what they "Want" to know. At the end of the project, they will fill in the third column with what they "Learnt" and then compare the results with their previous answers to check whether their objectives were achieved, exceeded or, on the contrary, they could not be fulfilled.
Exit tickets	Students complete different types of exit tickets (Appendices 12, 18 and 23) at the end of some of the lessons to reflect on their own learning progress.
Portfolio	Students keep some of their most remarkable work and final tasks in their portfolio. Hence, both teacher and the student itself can check their progress as time passes and tasks are compiled.

In order to obtain the students' final marks, different percentages are associated with the instruments of evaluation (see Figure 6) . Thus, a 50% will correspond to the final task, which includes the creation of a Wikipedia page, extension and content adapted to the learners' level according to the curriculum for 4th grade of Primary Education. In this task, the knowledge acquired about Sonia Delaunay's personal and professional life needs to be applied; as well as the student's oral skills and interactions using the L2; and the rubrics filled in by other groups to assess each Wikipedia page.

Another 20% will correspond to the student's individual role and group work in the cooperative groups. As students have specific responsibilities to be implemented for the success of the whole group. This percentage is subjective and obtained from the teacher's direct observation.

Students also complete rubrics to assess their peers' performance, which will entail another 10% of the final grade.

Finally, the 20% remaining will be obtained from the students' portfolio, thus, from the tasks completed and included in the same.

Points scored

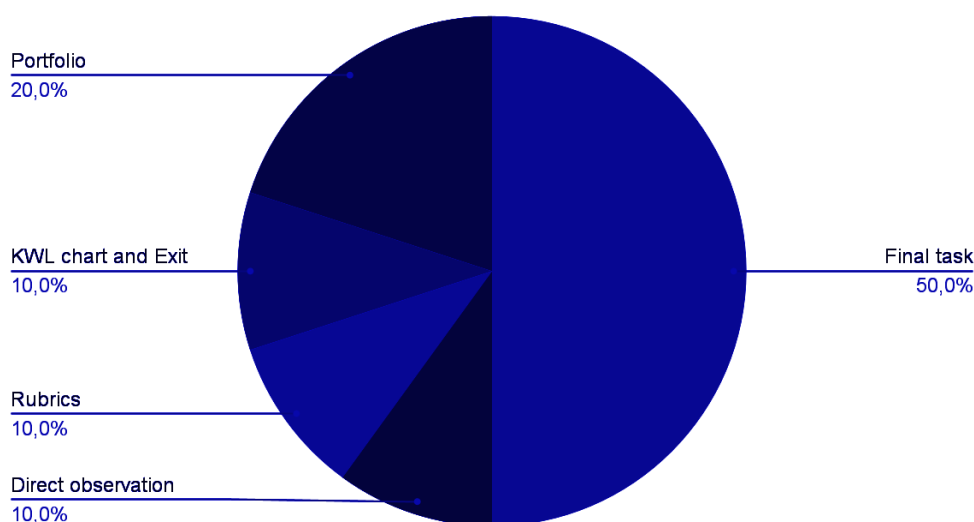


Fig. 6. Percentages associated with instruments of evaluation.

Once the percentages associated with the different assessment tools have been explained, it is also necessary to take into account the assessment of the Didactic Proposal. According to Meyer (2010), it is of pivotal importance to ensure a quality implementation of CLIL that the six main strategies of a CLIL lesson were included. There are rich input, scaffolding learning, rich interaction and pushed output, adding the intercultural dimension, making it H.O.T., and sustainable learning.

The first quality principle relates to rich input. For input to be considered rich, it needs to be authentic, meaningful and challenging. Hence, the materials and contents introduced in our lessons should focus on global issues with which our students can connect by relating to their previous knowledge. When making these connections, our

students' motivation increases, as they will have a saying in the matter. According to Krashen's monitor hypothesis, while addressing topics of our students' interest, their affective filters will remain open.

The second quality principle refers to scaffolding learning. Students need proper scaffolding to help them deal with new contents and language. We, as teachers, need to take into account our students' basic knowledge and take it as a point of departure to help their development and expression of thoughts and ideas.

The third quality principle focuses on rich interaction and is pushed out; this is to provide students with multiple opportunities to use the target language in oral interactions. Thus, students can prepare oral presentations in groups basing their speech on examples and scaffolding previously introduced in the lesson.

The fourth quality principle is linked to adding the (inter-)cultural dimension. People usually like cooperating with other people they know well (Grimalda, 2006). Hence, our students' work in cooperative groups will be enhanced by knowing each other's cultures and backgrounds. In addition, and as part of a globalised society, our students will only succeed as part of it if they are familiar with other cultural and linguistic codes.

The fifth principle focuses on making it H.O.T., which places emphasis on developing thinking skills as a way to success in our era. In order for them to be successfully developed in our lessons, it is essential that the previous principles are included in our lesson plans in a balanced way. Thus, cognitive skills will be triggered.

Finally, the sixth quality principle is related to sustainable learning. It is necessary that our students take an active role and become competent learners. Therefore, the contents introduced in our classroom must be meaningful in order for students to acquire knowledge and remember them on a long-term basis. As well as apply them in near future situations.

4. CONCLUSION

Once reached the conclusion of this MA Thesis, an answer to the specific objectives can be formulated. At the beginning of this TFM those objectives were established:

- To introduce the background and main characteristics of CLIL methodology.
- To develop a definition and research of Cooperative Learning.
- To design an integrated didactic proposal that involves the introduction of cooperative work in CLIL methodology for students of 4th grade of Primary Education.
- To highlight the value of cooperative work to promote the learning of an additional language in Primary Education.
- To engage students to learn a second language through ICT, cooperative work and CLIL.

At this stage, it can be confirmed that the previously mentioned goals were achieved since the concepts of CLIL and Cooperative Learning have been thoroughly expounded as well as the benefits obtained from their interconnection when teaching Arts and Crafts in a Primary School.

In addition, a didactic proposal has been created to specifically work through cooperative groups while implementing CLIL methodology, and bearing in mind the different intrinsic needs of learners. In order to support them as well as the key competences development and the initial objectives achievement, the didactic proposal included in this TFM is flexible and tries to respond to the diversity present in every classroom. Thus, it not only proposes different sorts of tasks that require the use of distinct types of intelligences, skills and abilities, but also applies the work in cooperative groups to help every learner to overcome the barriers they would have to face when working individually and according to traditional methodologies. Besides, scaffolding is provided and gradually removed to support the students' learning process to become more autonomous.

To conclude with this section, let us mention that this proposal has been put into practice within 4th grade students who attend the school where I work as a teacher of Arts and Crafts. Therefore, the outcomes can confirm that (1) it has contributed to help pupils learn in a meaningful way using ICT and cooperative work to achieve common

goals, (2) it has promoted the development of their social and thinking skills, (3) it has also aided the acquisition of new knowledge related to the area of Arts and Crafts and (4) it has had a positive impact on the development of the learners' communicative competence in the English language, which entails one of the main objectives of the Common European Framework of Reference for Languages (CEFR).

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APPENDICES³

Appendix 1. Mentimeter word cloud.



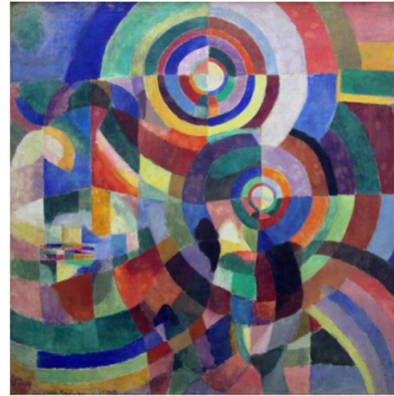
³ All the appendices are the result of my creations, except those in which the source from which they were obtained is specified.

Robert and Sonia Delaunay

Robert and Sonia Delaunay were important artists who invented a new style of art.



Simultaneous Windows on the City (1912)
by Robert Delaunay



Prismes Électriques (1914)
by Sonia Delaunay

Photo courtesy of Guy Markey (@flickr.com) - granted under creative commons licence - attribution

All About Robert and Sonia Delaunay

(1885 – 1941) (1885 – 1979)

Robert Delaunay was born in Paris to a rich and important family. His family were happy that he wanted to be an artist and gave him money to help him on his way.

Sonia Delaunay was born, Sarah Élievna Stern, in Ukraine to a poor family. At age 5 her family sent her to live in Russia with her rich uncle and aunt. Her talent for art was noticed at school and she went on study in Germany and France.

In 1909 Robert and Sonia met and got married in 1910. Together they travelled around Europe and met lots of other artists.



Sonia Delaunay

Photo courtesy of lothar woolfich (@flickr.com) - granted under creative commons licence - attribution

⁴ Robert and Sonia Delaunay. (2021). [Slideshow]. twinkl.es.
<https://www.twinkl.es/resource/cfe2-a-94-cfe-second-level-art-robert-delaunay-resource-pack>

All About Robert and Sonia Delaunay

(1885 – 1941) (1885 – 1979)

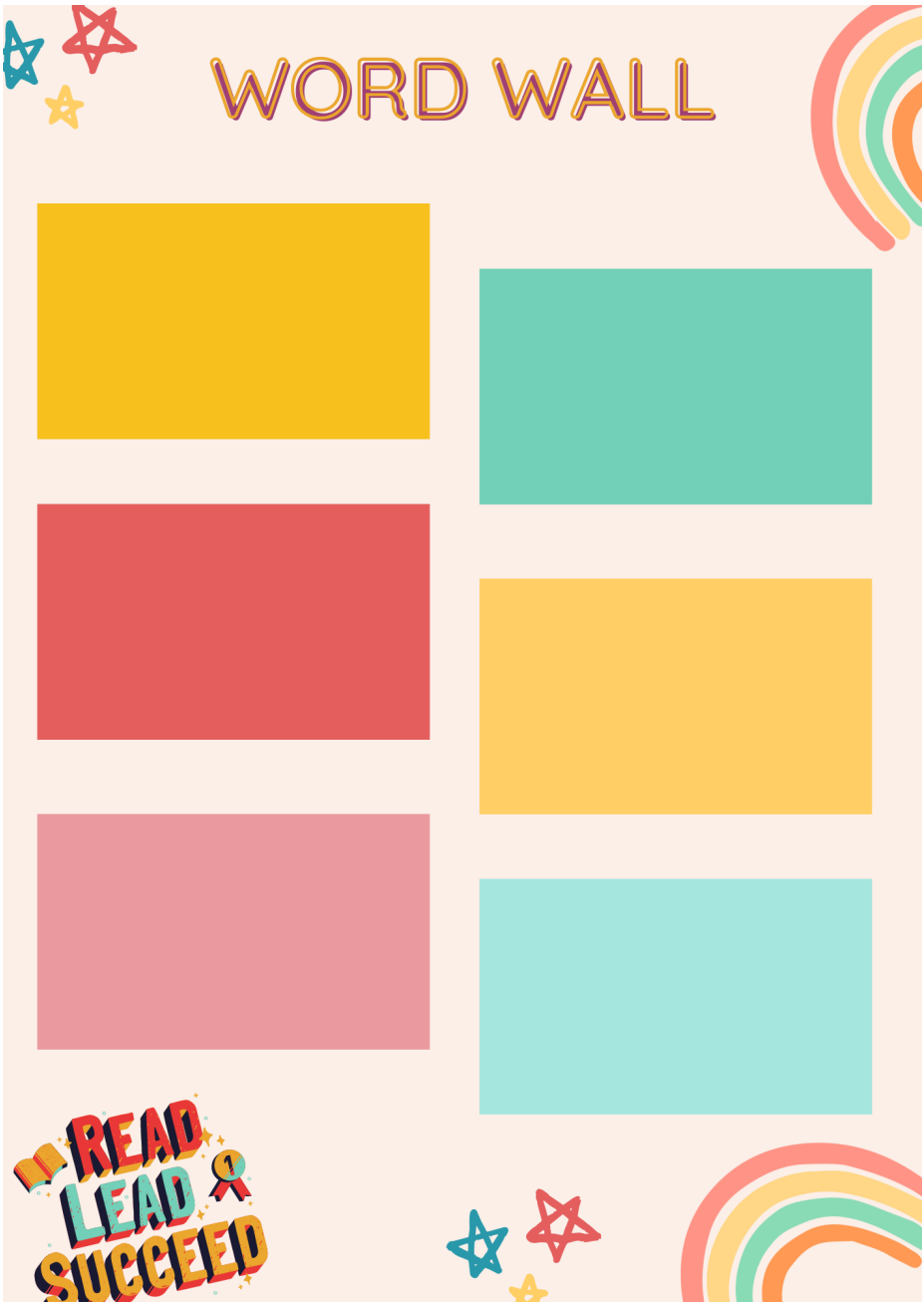
Robert and Sonia Delaunay supported each other and often worked together. They developed a new style of painting that uses very bright colours and lots of simple shapes like circles, triangles and squares.

The Delaunays wanted their work to express joy, movement and music.



Joy of Life (1930)
by Robert Delaunay

Appendix 3. Word wall template.



Sonia Delaunay was born in Paris

**SONIA USED BRIGHT COLOURS IN
HER PAINTINGS.**

Sonia's real name was Sarah

**Sonia and Robert didn't like using
circles and triangles.**

**Sonia and Robert invented a new
painting style**

**Sonia and Robert liked painting
sad scenes.**

Appendix 5. Reading “Mind the gap”⁵



Abstract Artists Fact Sheet

Robert Delaunay
1885 - 1941

Sonia Delaunay
1885 - 1979

Robert Delaunay was born in _____ to a rich and important family. After his parents divorced he lived with his Aunt and Uncle. His family were happy that he wanted to be an artist and gave him money to help him on his way so he was able to work as a professional _____ when he was just 19.

Sonia Delaunay was born, Sara Élievna Stern, _____ to a poor family. At age 5 her family sent her to live in Russia with her rich uncle and aunt. Her talent for art was noticed at school and she went on study at Art Academies in Germany and _____. Sonia held her first solo art exhibition in 1908.

In 1909 Robert and Sonia met and they got married in 1910. Together they travelled around Europe. They worked closely with other artists, developing new theories about light and colour and how, as painters, they could best express them through art.

Robert and Sonia Delaunay supported each other and often worked together. As they thought of new ideas, they developed a new style of painting, called Orphism. _____ is a kind of abstract art that uses very bright _____ and lots of simple shapes like circles, triangles and _____. The Delaunays wanted their work to express joy, movement and music.

Together the Delaunays expressed their new style through painting, textiles, interiors, and, in the theatre, stage and costume design. They are remembered as one of the most successful husband and wife teams in art.

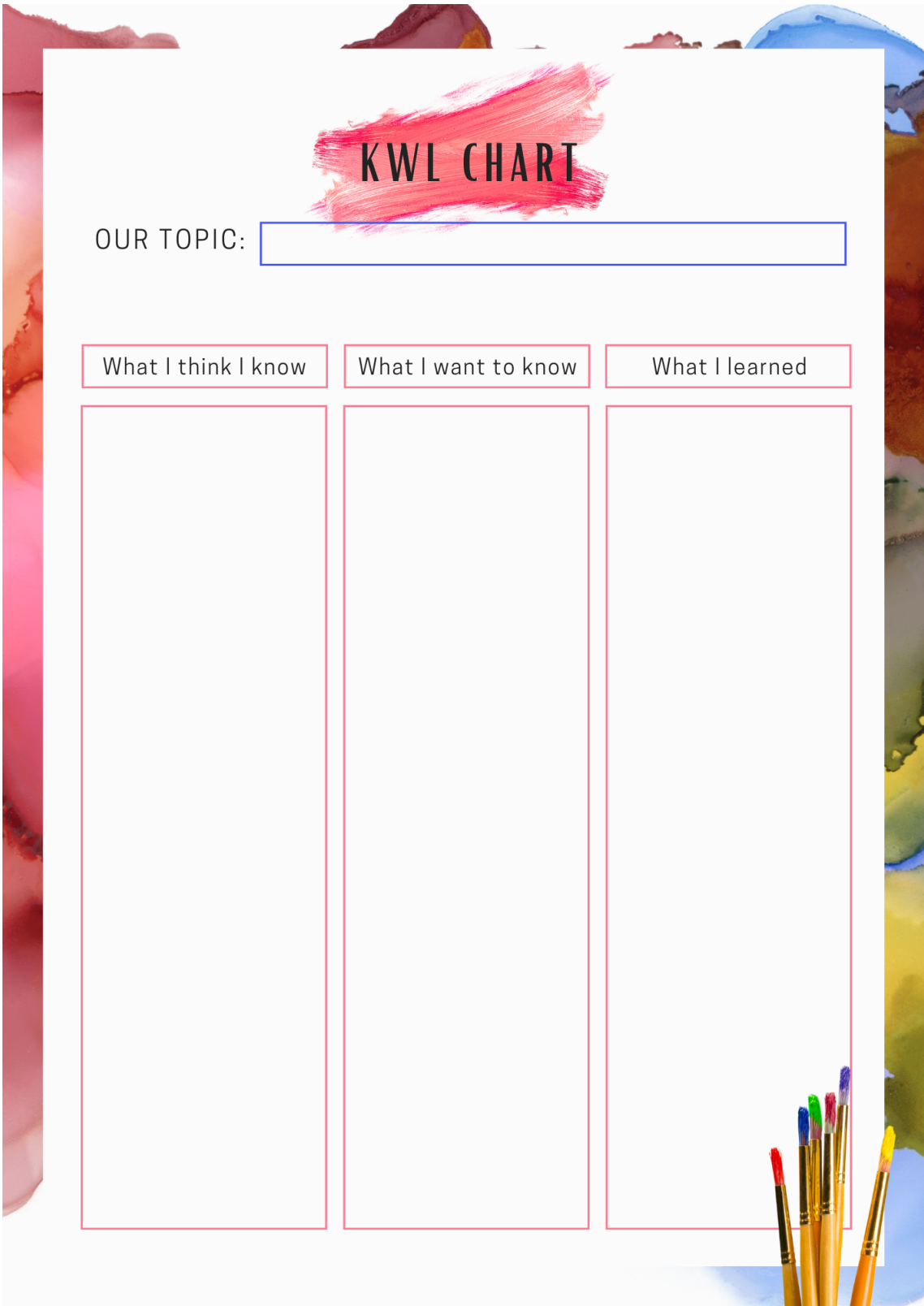
Work: Compilation

visit [twinkl.com](https://www.twinkl.com)

Ukraine - squares - Paris - painter -
France - Orphism - colours

⁵ *Abstract Artists Fact Sheet*. (2021). www.twinkl.com. Retrieved November 4th, 2021, from <https://www.twinkl.com/resource/cfe2-a-94-cfe-second-level-art-robert-delaunay-resource-pack>

Appendix 6. KWL chart.



A KWL chart template with a decorative background of watercolor splashes in red, orange, and blue. The title 'KWL CHART' is centered at the top, overlaid on a red brushstroke. Below the title is a blue-outlined box for 'OUR TOPIC:'. The chart is divided into three vertical columns by red lines. The first column is labeled 'What I think I know', the second 'What I want to know', and the third 'What I learned'. Each column has a large empty rectangular box for writing. In the bottom right corner, there is an illustration of several paintbrushes with colorful bristles.

KWL CHART

OUR TOPIC:

What I think I know	What I want to know	What I learned

QUESTION PROMPTS

What feeling do you associate
with **RED**?

What feeling do you associate
with **BLUE**?

What feeling do you associate
with **GREEN**?

What feeling do you associate
with **WHITE**?

What feeling do you associate
with **BLACK**?



HAPPY



DISAPPOINTED



ANGRY



LOVED



THOUGHTFUL



BORED



CONFUSED



SAD



CHEERFUL



WORRIED



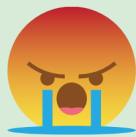
COOL



CONFIDENT



ENRAGED



FURIOUS



HOPEFUL



JOYFUL

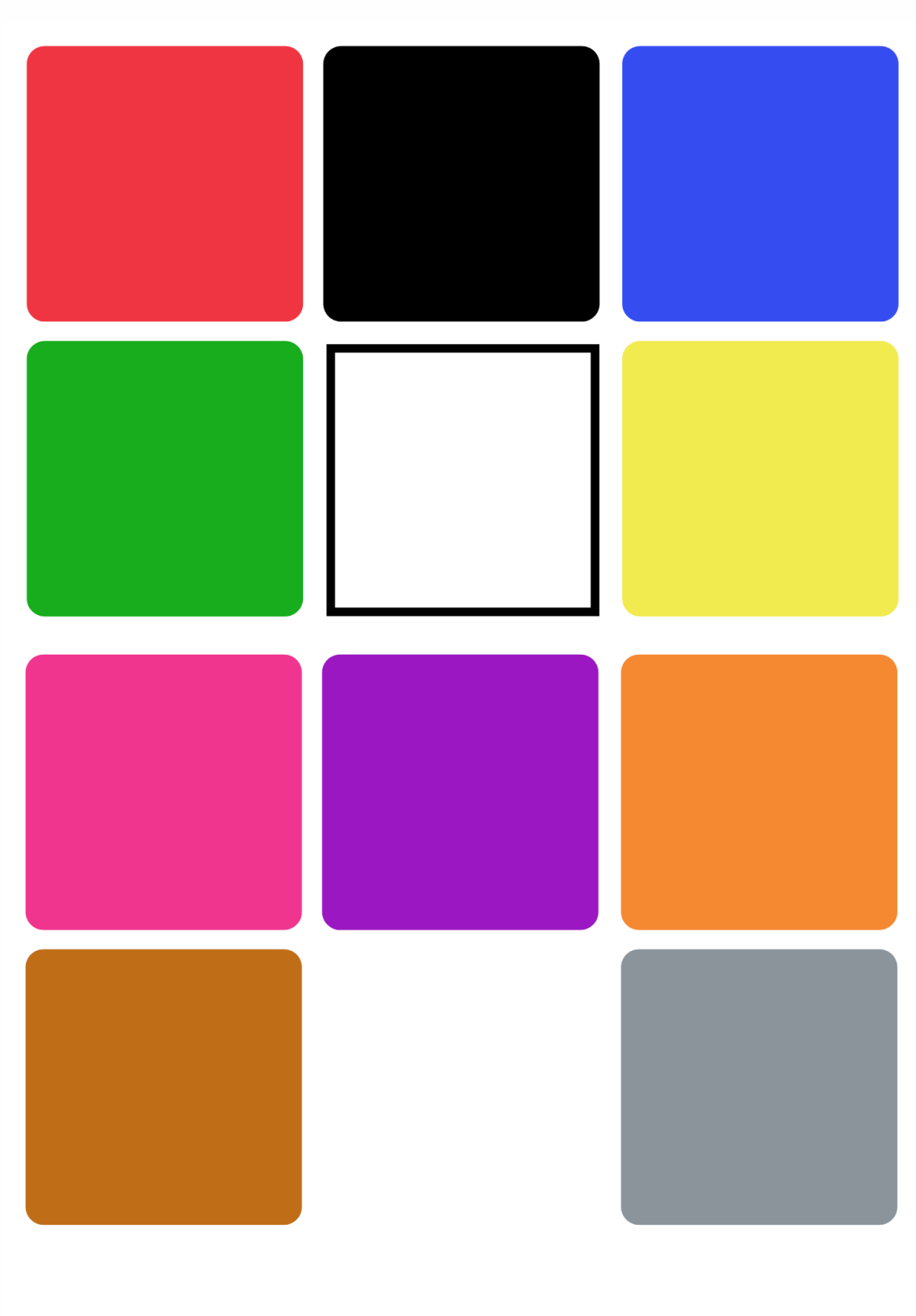


SLEEPY



TERRIFIED

Appendix 7b. Colours' flashcards.



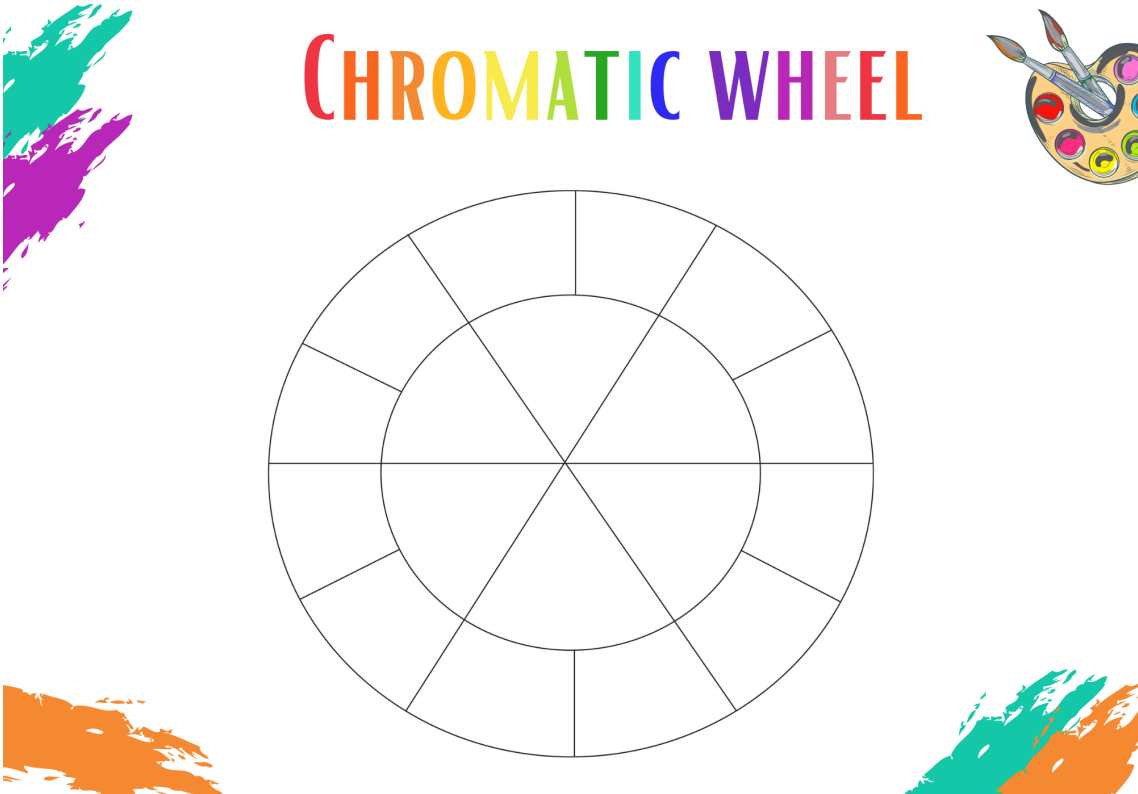
Appendix 8. Painting “Rhythm Colour n°1076”.⁶



Rhythm Colour n°. 1076

⁶ *Rhythm Colour n° 1076* (2021). [www.twinkl.es](https://www.twinkl.es/resource/cfe2-a-94-cfe-second-level-art-robert-delaunay-resource-pack). Retrieved November 4th, 2021, from <https://www.twinkl.es/resource/cfe2-a-94-cfe-second-level-art-robert-delaunay-resource-pack>

Appendix 9. Chromatic wheel experiments' template.



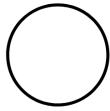
Appendix 10. Worksheet to share the experimentation results.

To obtain secondary colours,   
we need to mix primary colours   

I mixed _____ and _____



to make _____.

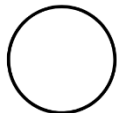


To obtain secondary colours,   
we need to mix primary colours   

I mixed _____ and _____



to make _____.

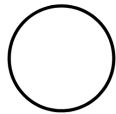


To obtain secondary colours,   
we need to mix primary colours   

I mixed _____ and _____



to make _____.

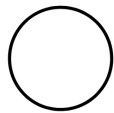


To obtain secondary colours,   
we need to mix primary colours   

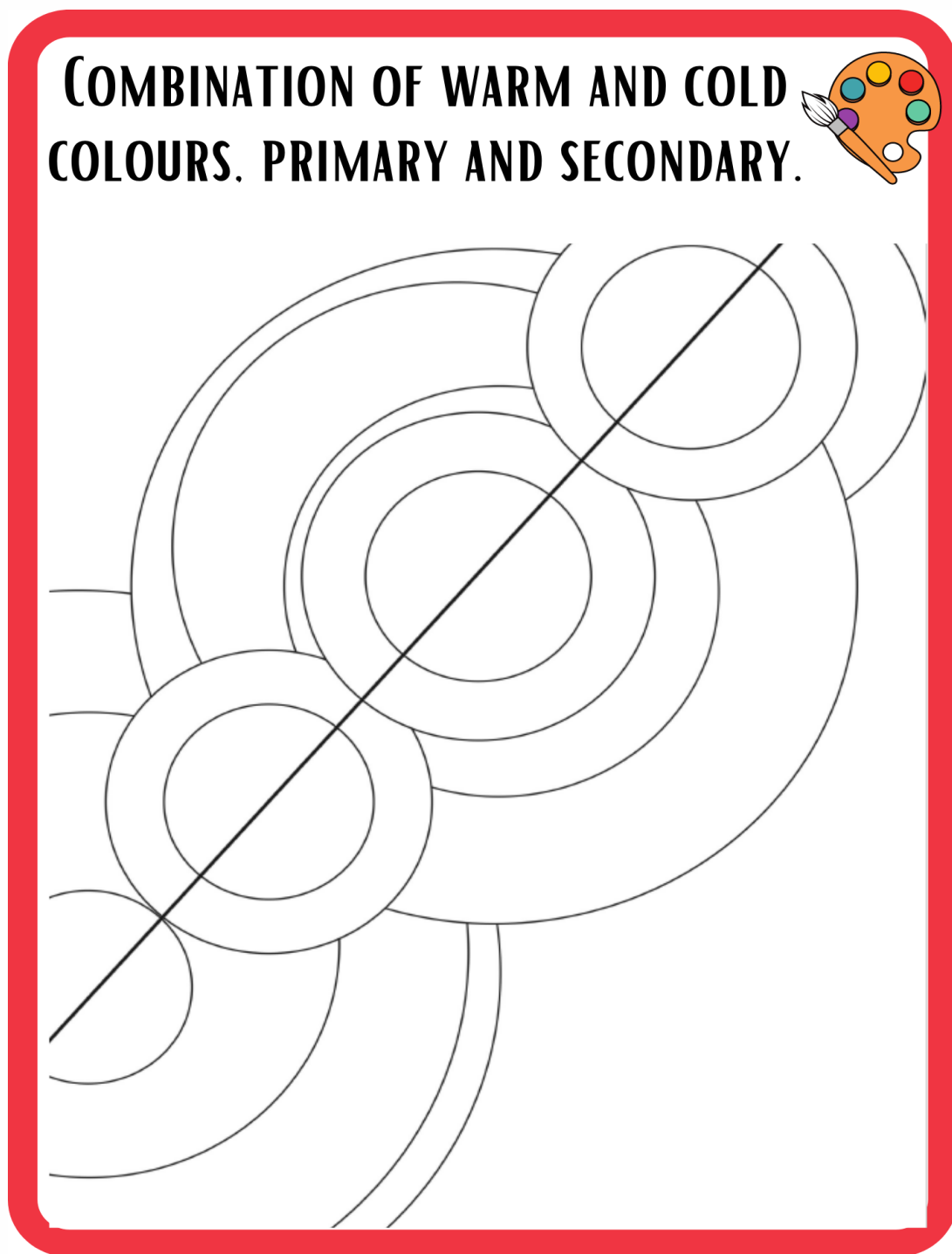
I mixed _____ and _____



to make _____.

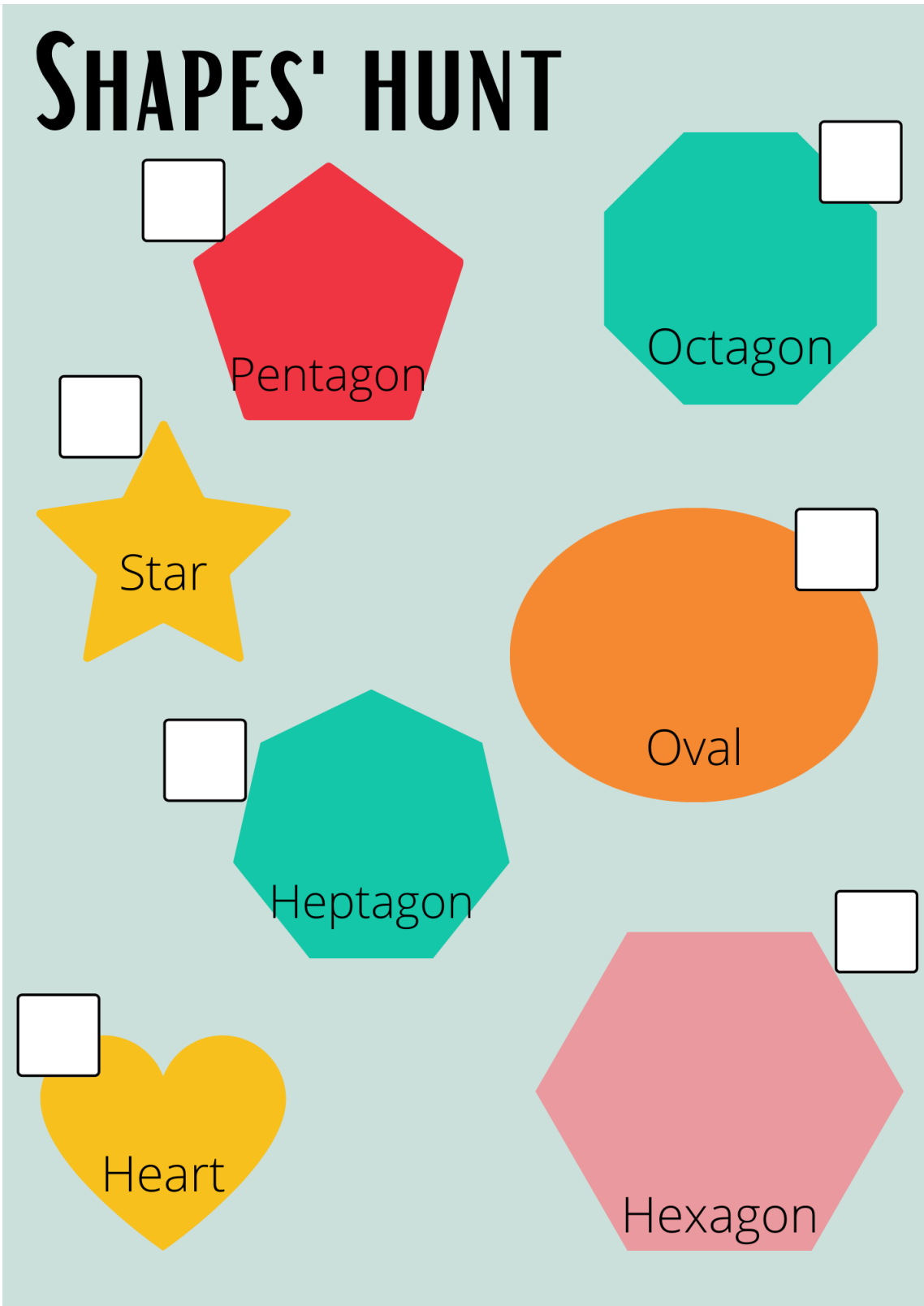


Appendix 11. Concentric circles' template to paint with warm and cold colours, primary and secondary colours.⁷

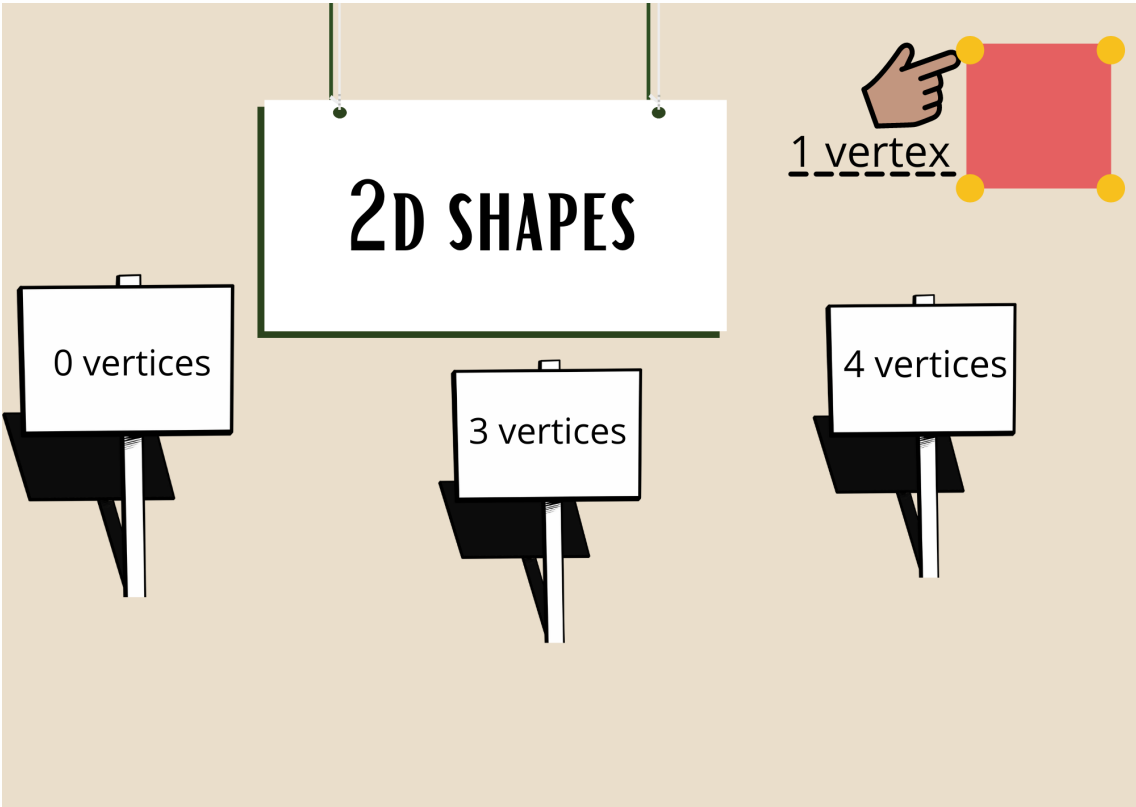
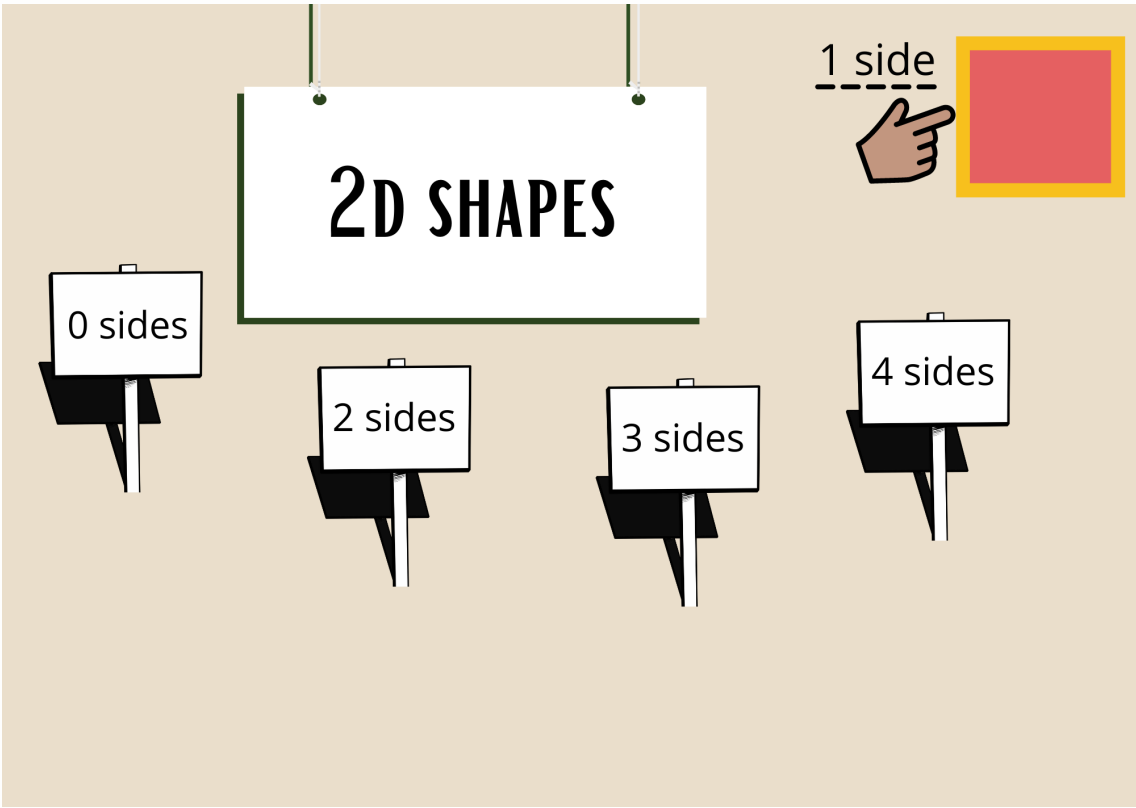


⁷ Delaunay colouring sheet, *Art colour chaos, Delaunay. Lesson pack 5.* (2021). www.twinkl.es. Retrieved November 4th, 2021, from <https://www.twinkl.es/resource/cfe2-a-94-cfe-second-level-art-robert-delaunay-resource-pack>

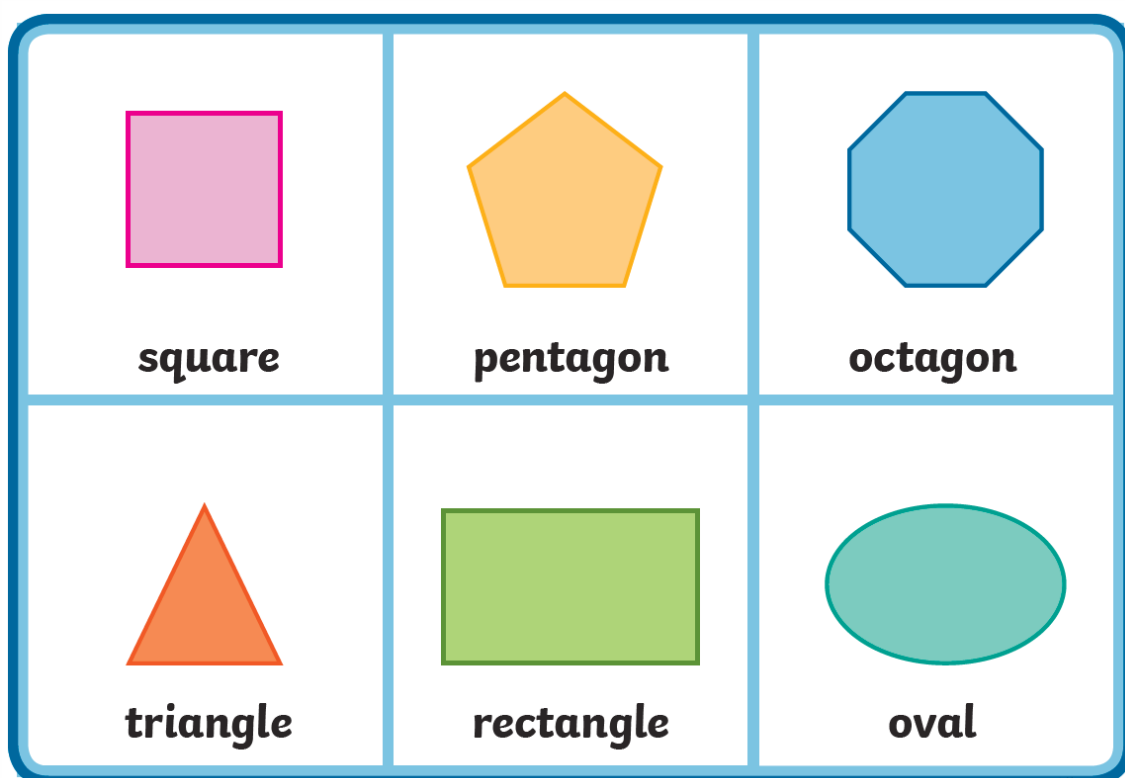
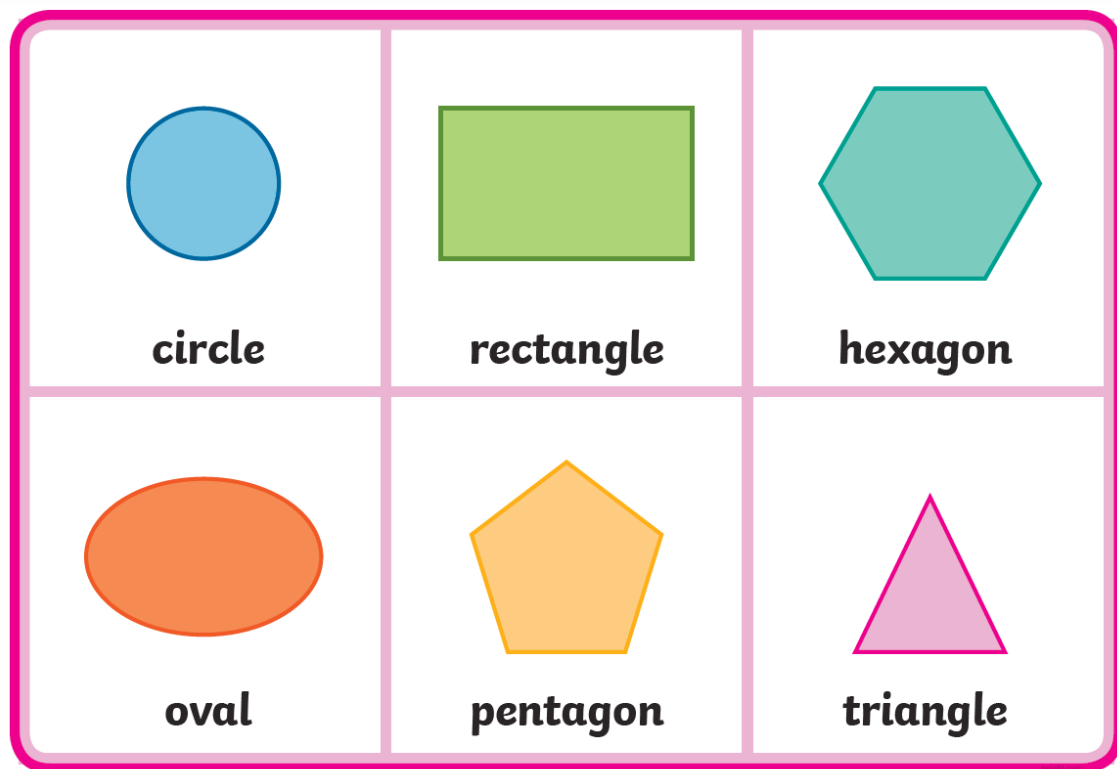
Appendix 12. Exit ticket “two stars and one wish”.



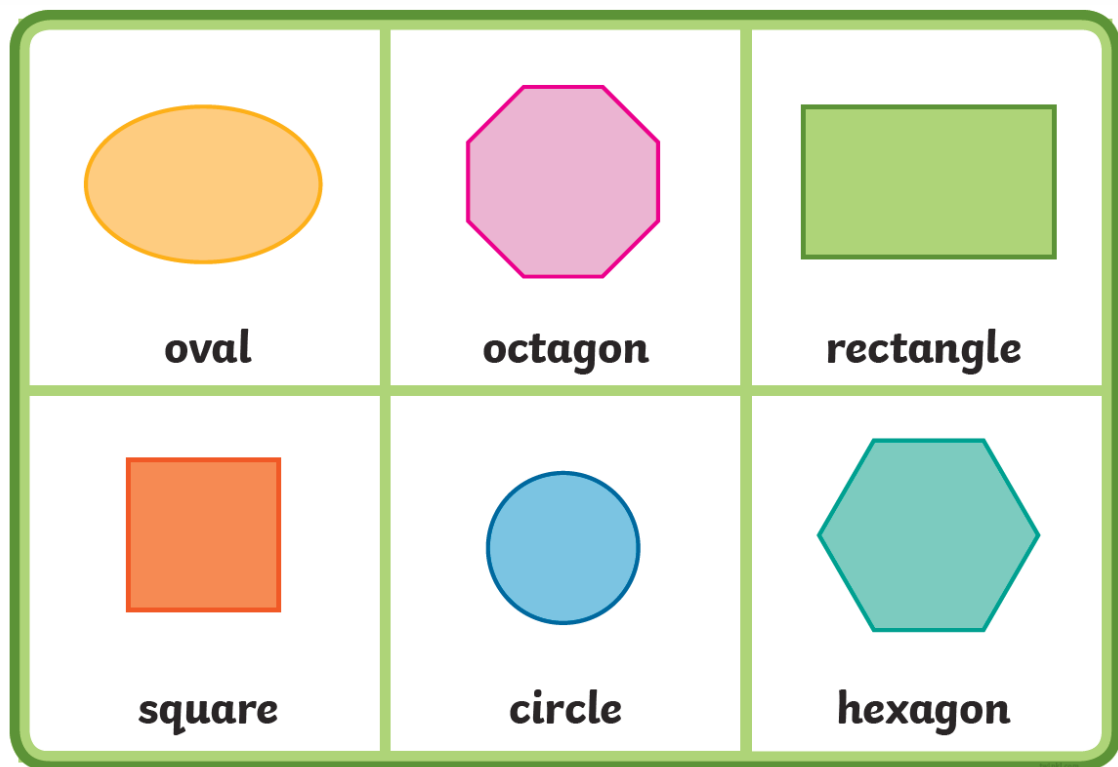
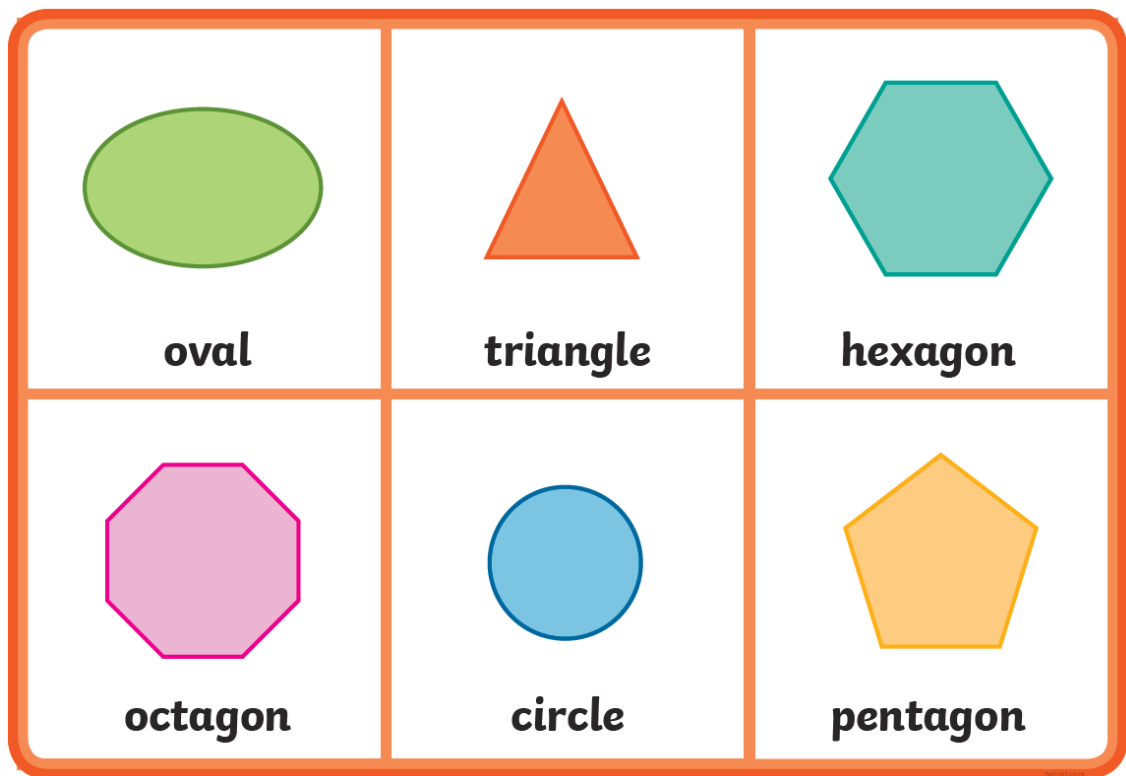
Appendix 14. Graphics organizers' templates to classify 2D shapes according to sides and vertices.

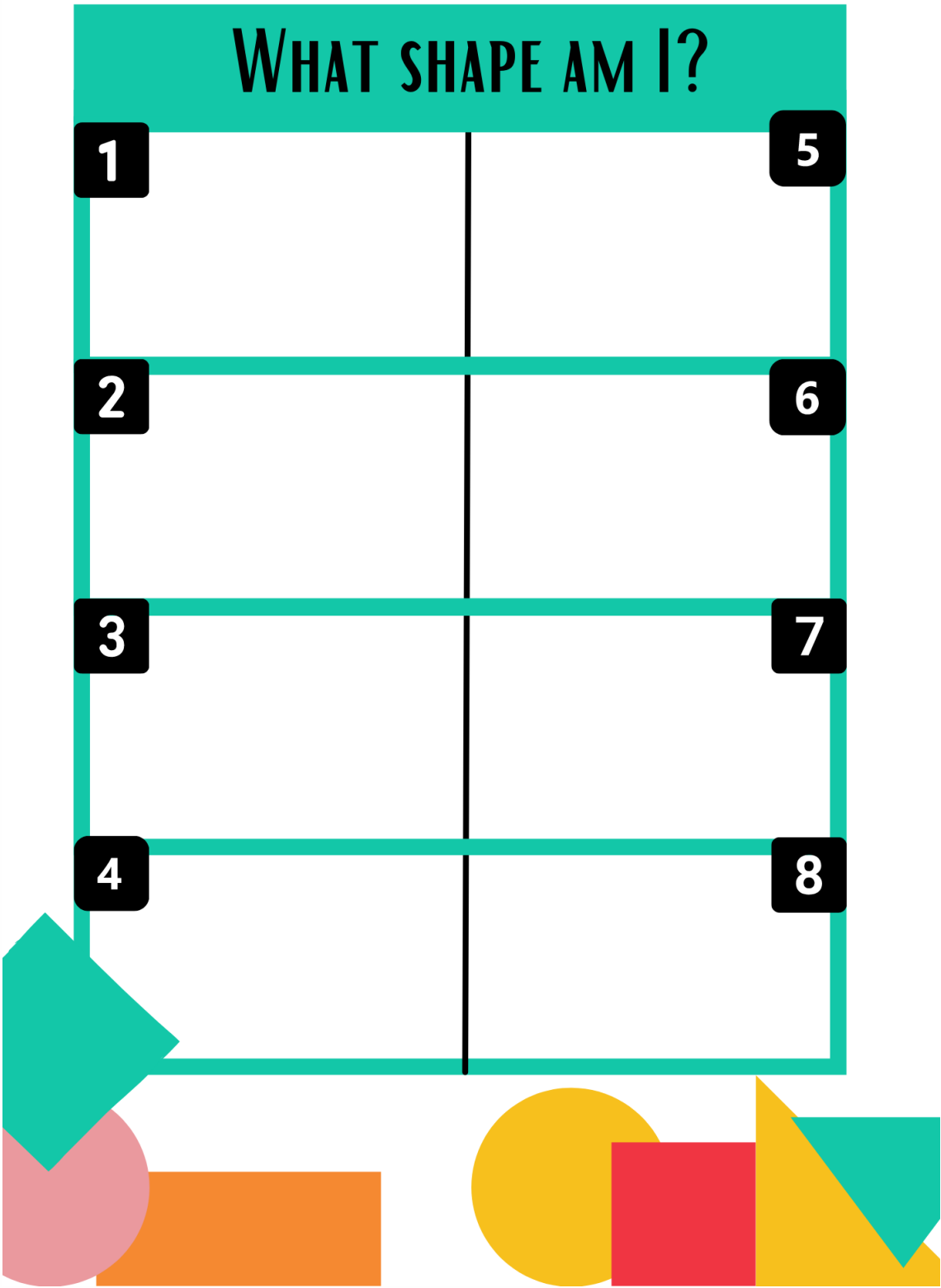


Appendix 15. Shapes' bingo.⁸



⁸ 2D shape bingo (2021). [www.twinkl.es](https://www.twinkl.es/resource/nz-n-283-2d-shape-bingo). Retrieved November 4th, 2021, from <https://www.twinkl.es/resource/nz-n-283-2d-shape-bingo>

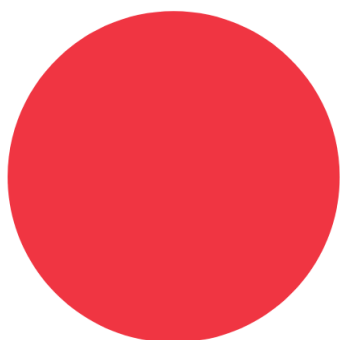




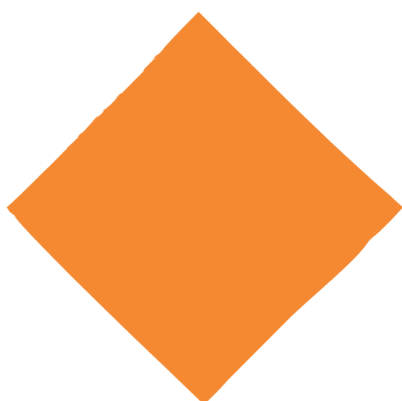
WHAT DOES THE SHAPE SAY?

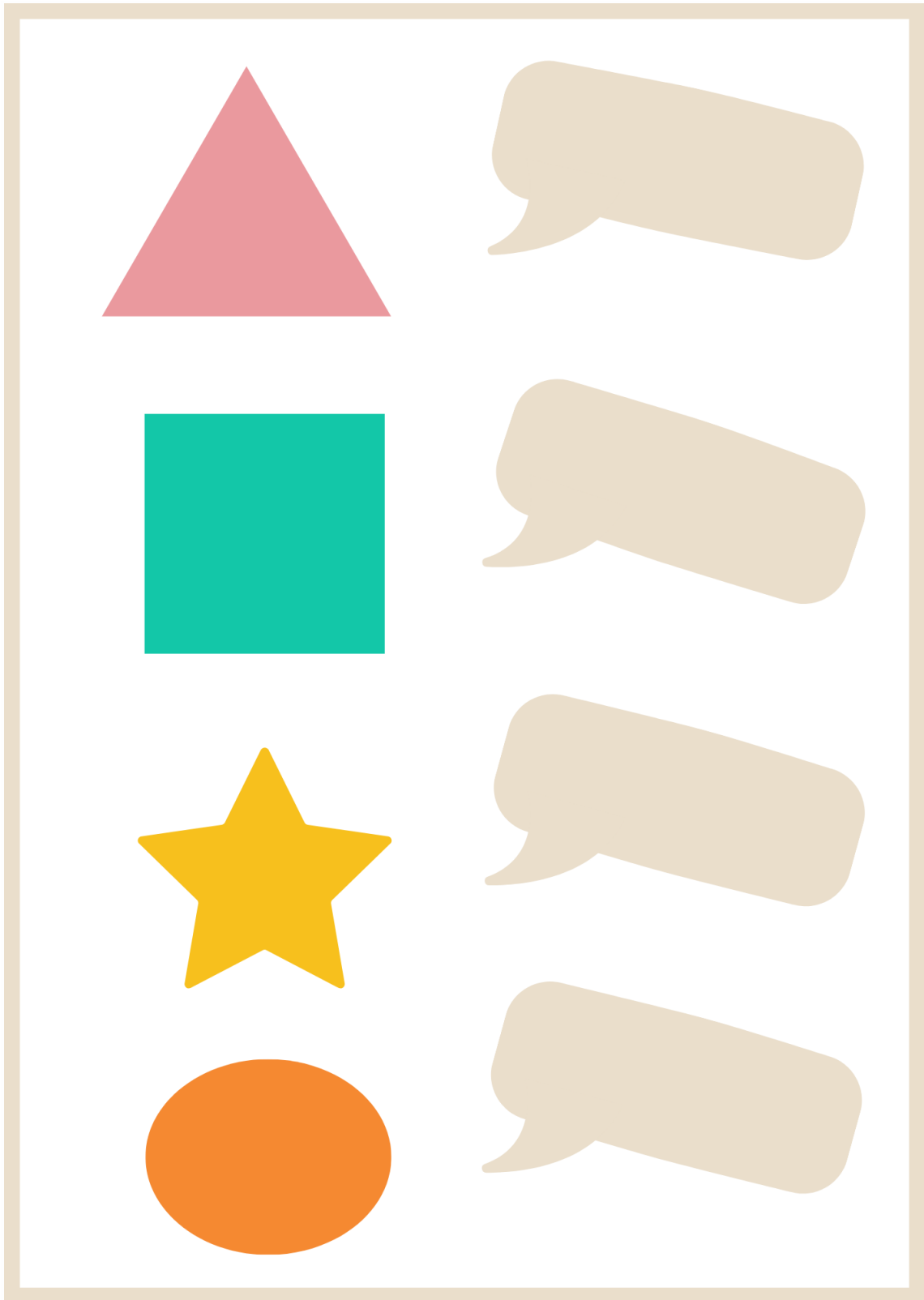


I have 4 **sides**: 2 are long and
2 are short.
I have 4 **vertices**.



I have _____ **sides**.
I have _____ **vertices**.





Appendix 18. Exit ticket “Write two questions for a peer”.

EXIT TICKET

NAME: _____

Write 2 questions for a peer and let her/him answer in this ticket.

QUESTION 1

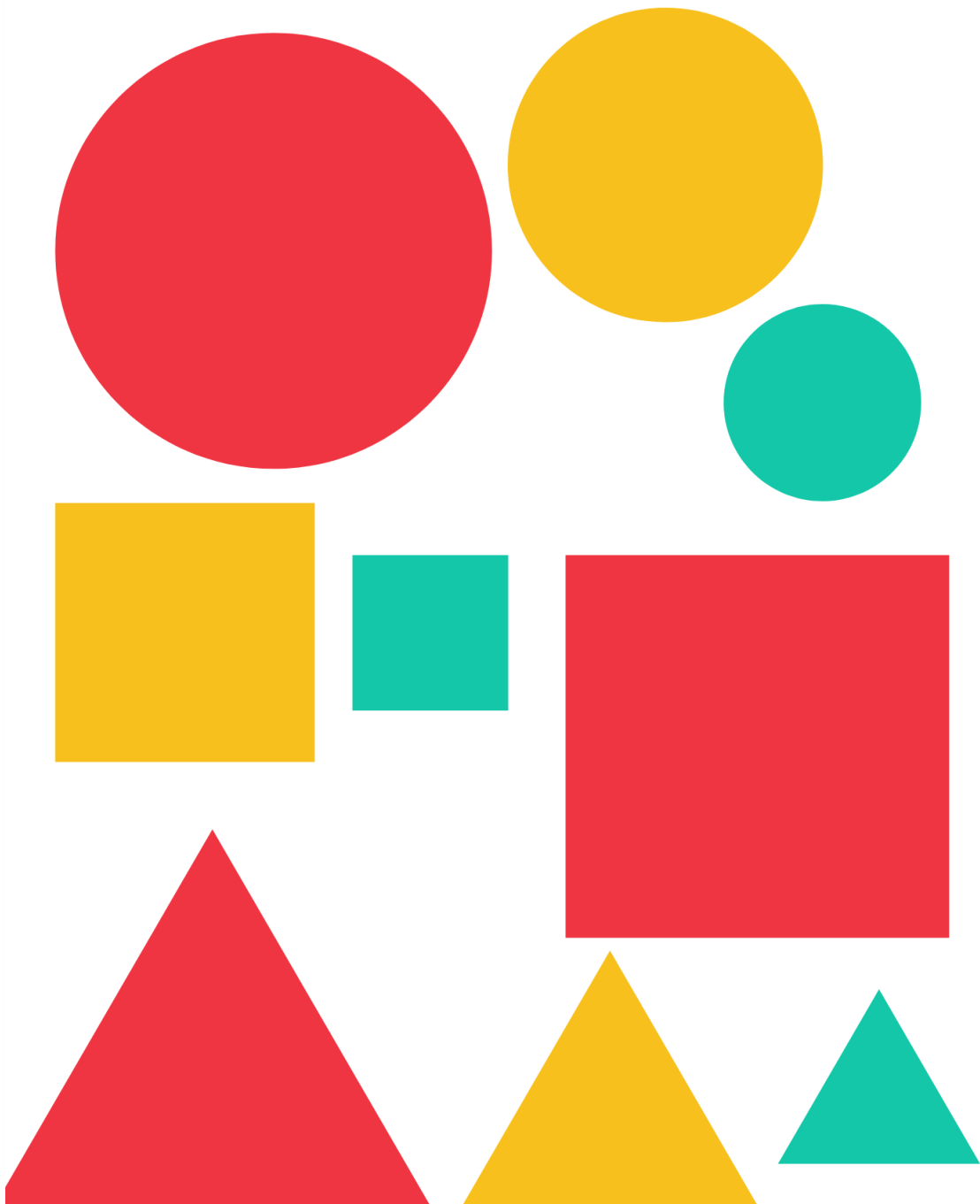
QUESTION 2

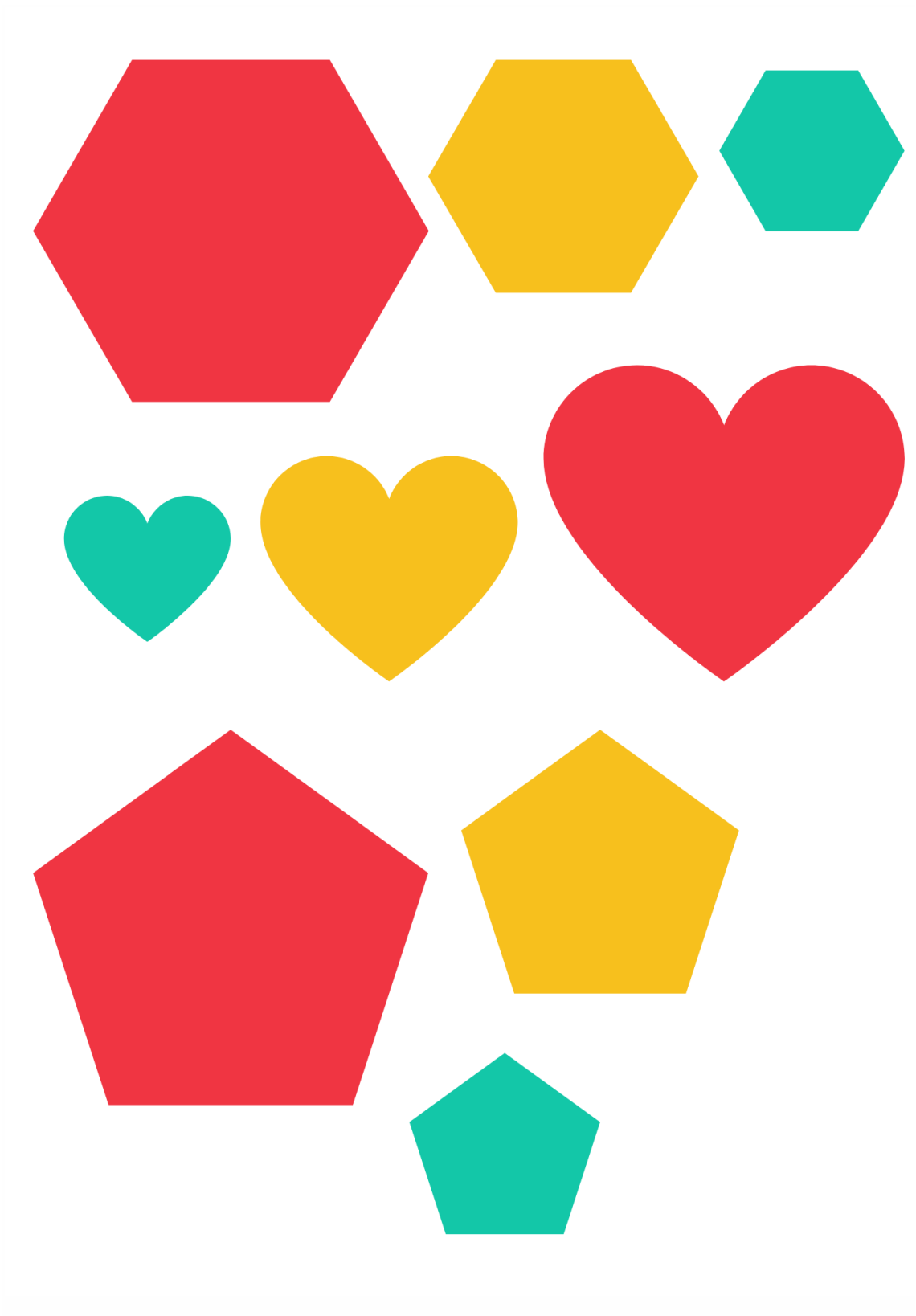
ANSWER 1

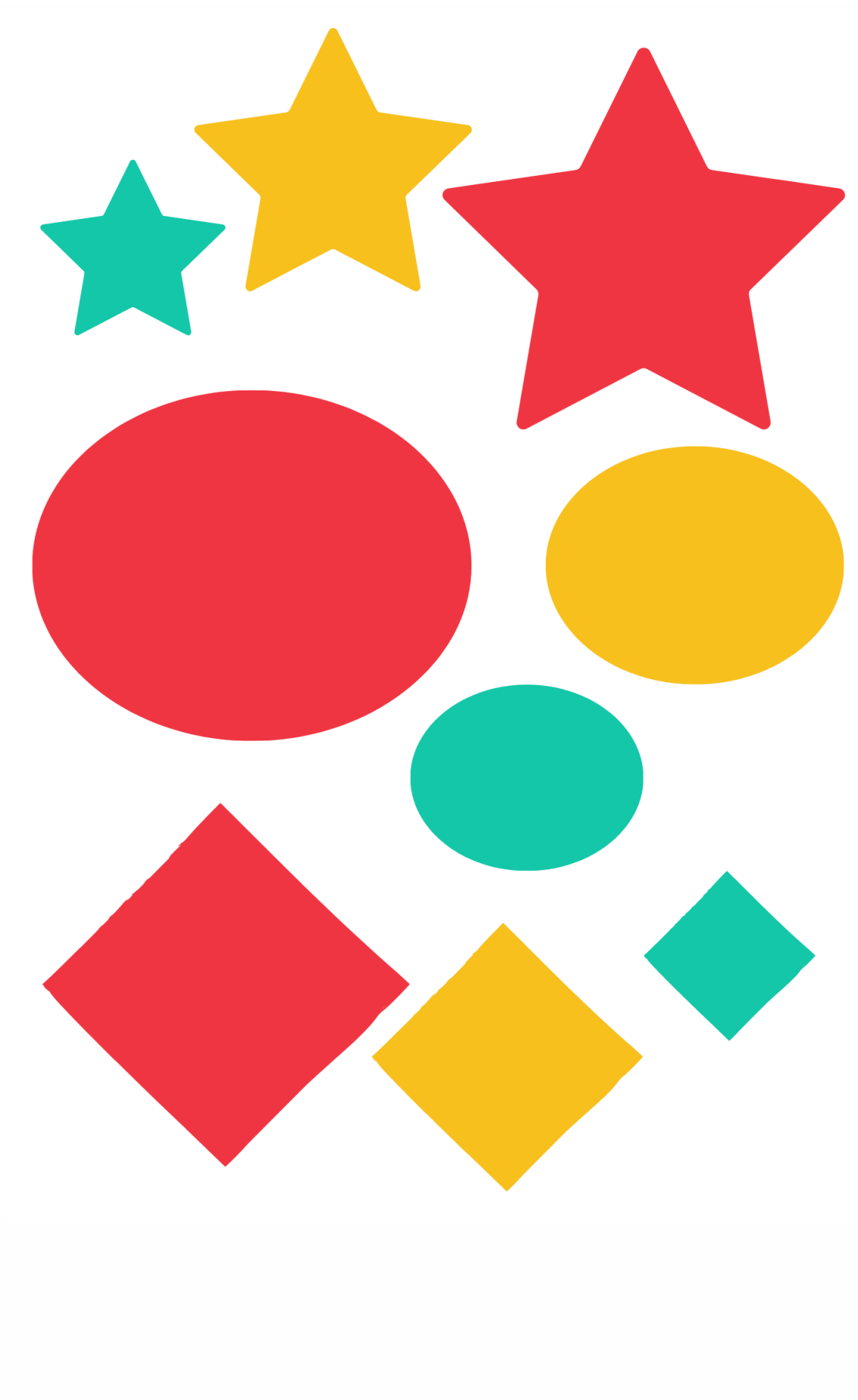
ANSWER 2

PEER'S NAME: _____

CONCENTRIC FIGURES







Appendix 20. Painting “Rhythm”⁹



Rhythm
1934

Photo courtesy of Yann Caradec @flickr.com - granted under creative commons licence - attribution

⁹ *Abstract Artists Fact Sheet*. (2021). [www.twinkl.es](https://www.twinkl.es/resource/cfe2-a-94-cfe-second-level-art-robert-delaunay-resource-pack). Retrieved November 4th, 2021 from <https://www.twinkl.es/resource/cfe2-a-94-cfe-second-level-art-robert-delaunay-resource-pack>



Rhythm No1
1938

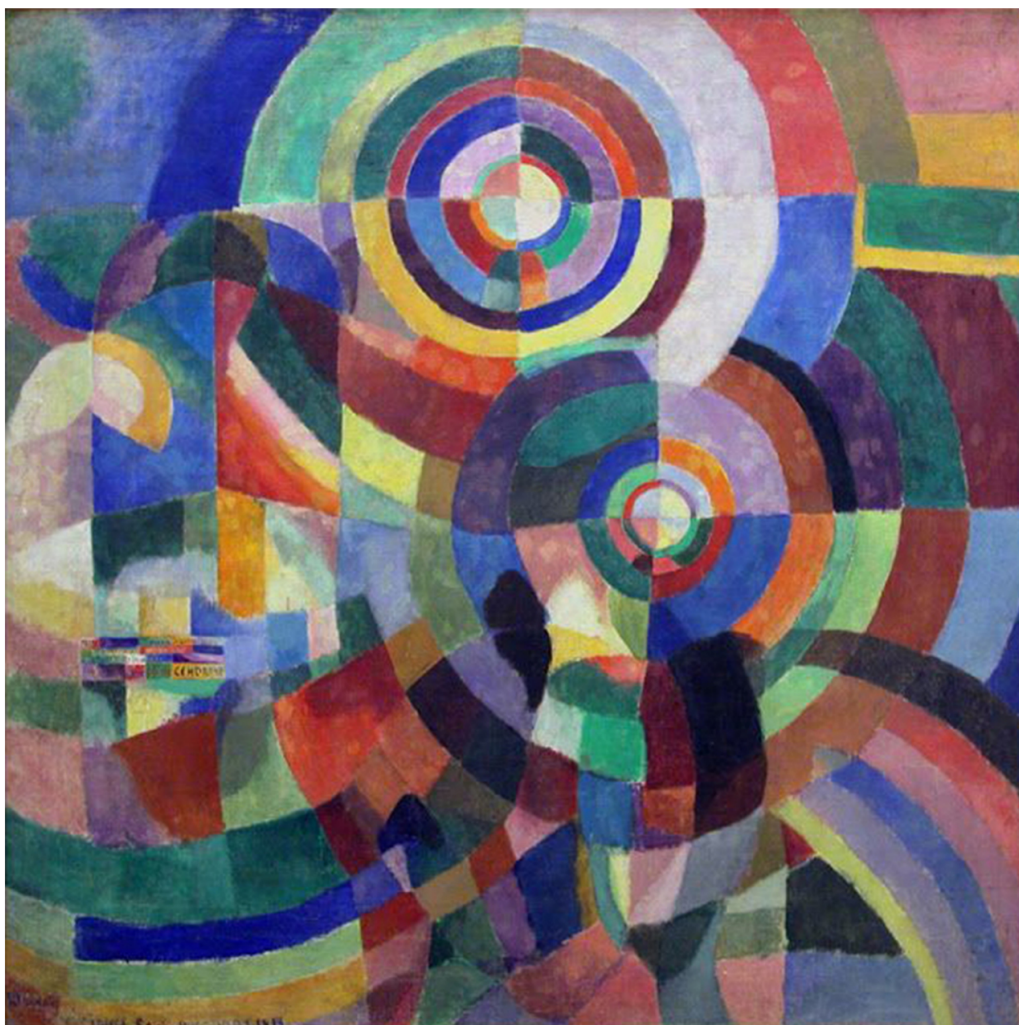
Photo courtesy of Ras Marley @flickr.com - granted under creative commons licence - attribution

¹⁰ *Abstract Artists Fact Sheet*. (2021). [www.twinkl.es](https://www.twinkl.es/resource/cfe2-a-94-cfe-second-level-art-robert-delaunay-resource-pack). Retrieved November 4th, 2021 from <https://www.twinkl.es/resource/cfe2-a-94-cfe-second-level-art-robert-delaunay-resource-pack>

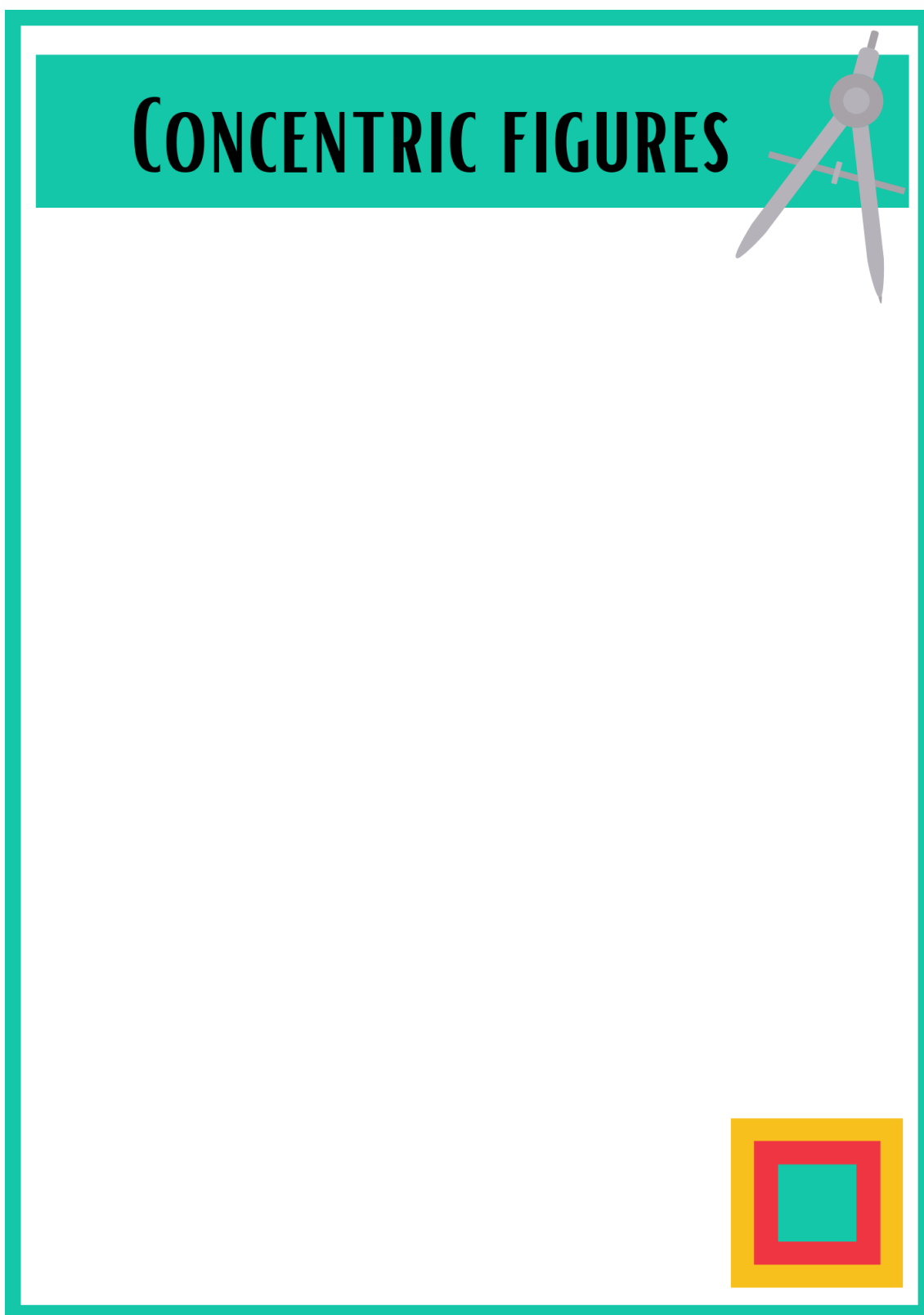


Joy of Life 1930

Photo courtesy of Cea. @flickr.com - granted under creative commons licence - attribution



Prismes Électriques
1914



Appendix 23. Exit ticket “Write an Instagram post about the lesson”.

EXIT TICKET

NAME: _____



Write an instagram post about the lesson

Question prompts



1. WHAT DO YOU SEE WHEN YOU
LOOK AT THIS PAINTING?



2. HOW HAS THIS PAINTING BEEN MADE?



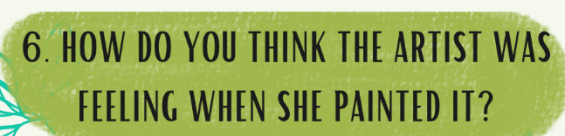
3. WHAT KIND OF COLOURS HAVE BEEN
USED?



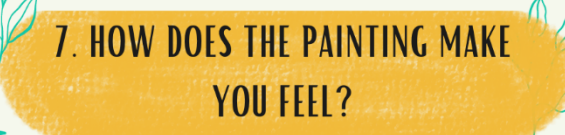
4. HOW WOULD YOU DESCRIBE THESE
COLOURS?



5. WHAT SHAPES CAN YOU SEE?



6. HOW DO YOU THINK THE ARTIST WAS
FEELING WHEN SHE PAINTED IT?



7. HOW DOES THE PAINTING MAKE
YOU FEEL?



8. DO YOU LIKE IT? WHY? WHY NOT?



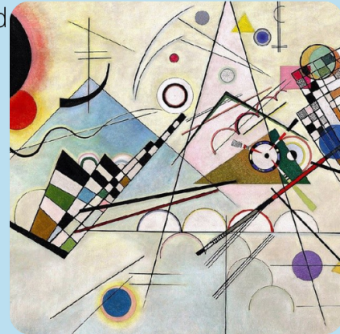
Appendix 25. Gouache painting by Sonia Delaunay¹¹



¹¹ *Gouache painting by Sonia Delaunay* (2021). www.plazzart.com Retrieved November 10th, 2021 from https://www.plazzart.com/es_ES/compra/arte-moderno/sonia-delaunay-gouache-1955-pochoir-471142

READING: ALL ABOUT ABSTRACT ART

Abstract art emerged around 1911. It stopped painting the existing reality. This is one of its main principles: paintings are no longer connected with nature and don't represent men, landscapes, houses or flowers. Abstract paintings offer a free combination of colours, shapes, gestures, brush strokes ... that try to freely express a meaning.



THE PURE COLOR

Artists such as Kandinsky and Delaunay were in Germany in 1912. They painted abstract artwork and followed Cubism. But they thought that Cubism was too traditional. The most important element was FORM, you could still see clear shapes in Cubism paintings and colour was a secondary element.



Then, they decided to explore and to focus on the pure colour. They invented a new painting style called Orphism. Delaunay and other painters, focused on painting artwork with a lot of COLOURS, and on expressing FEELINGS.



Robert Delaunay (Sonia's Delaunay husband) was also a painter. This is one of his artworks: Circular Forms, 1930.

Appendix 27. Reading comprehension questions.

READING COMPREHENSION: ALL ABOUT ABSTRACT ART

1. When did abstract art emerge?

2. What's the main idea of abstraction or abstract art?

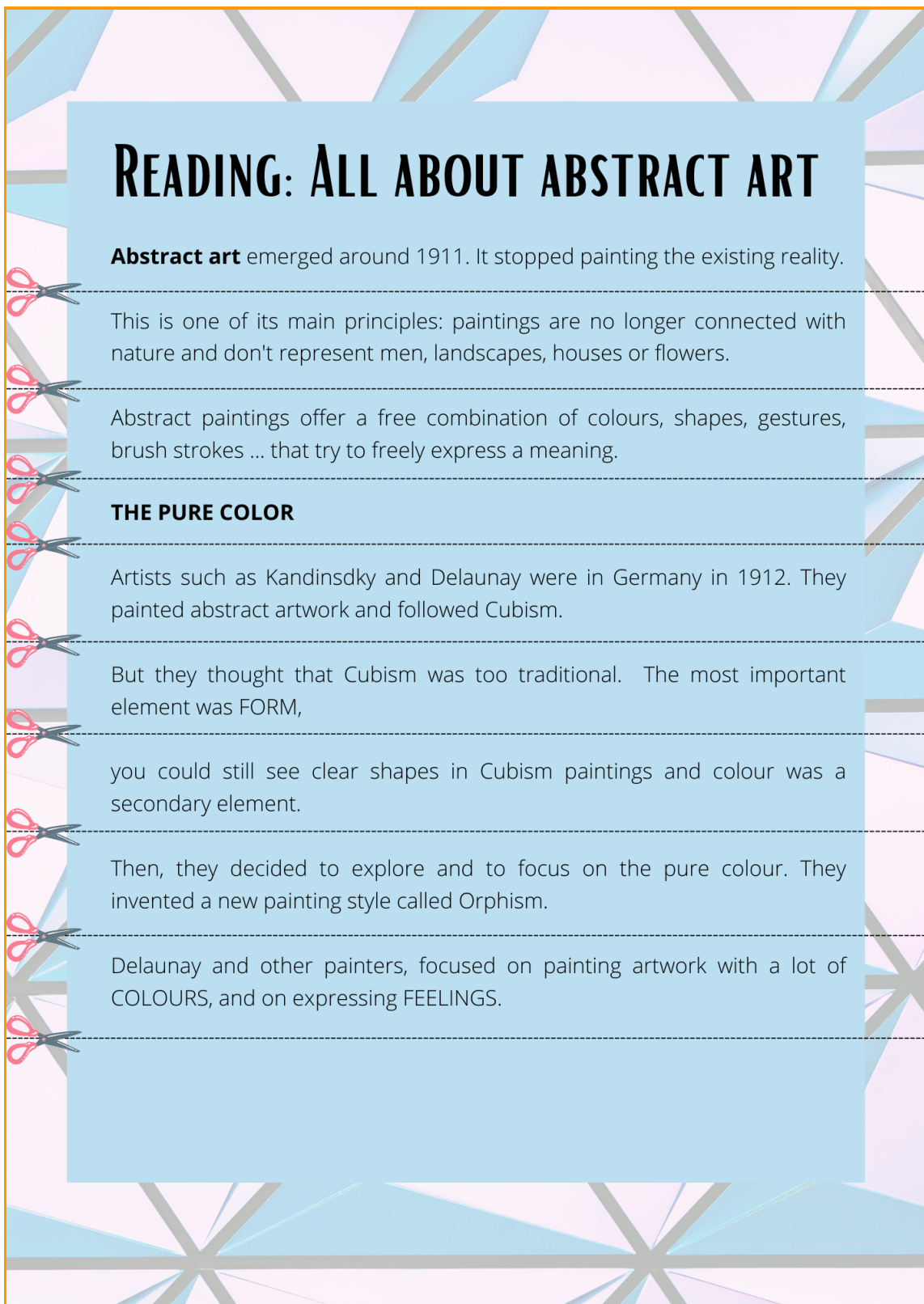
The main idea of abstract art is

3. Why some artists such as Kandinsky and Delaunay stopped painting Cubist paintings?

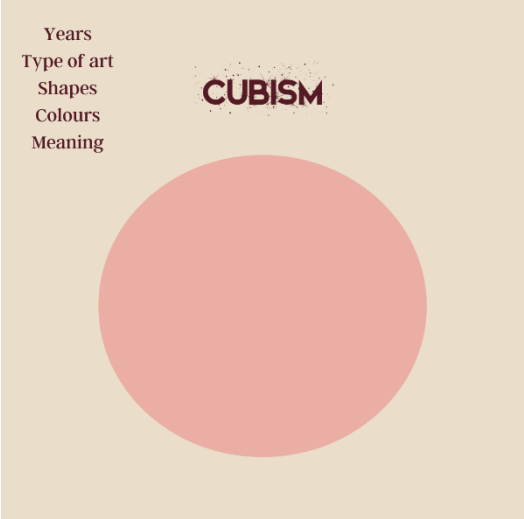
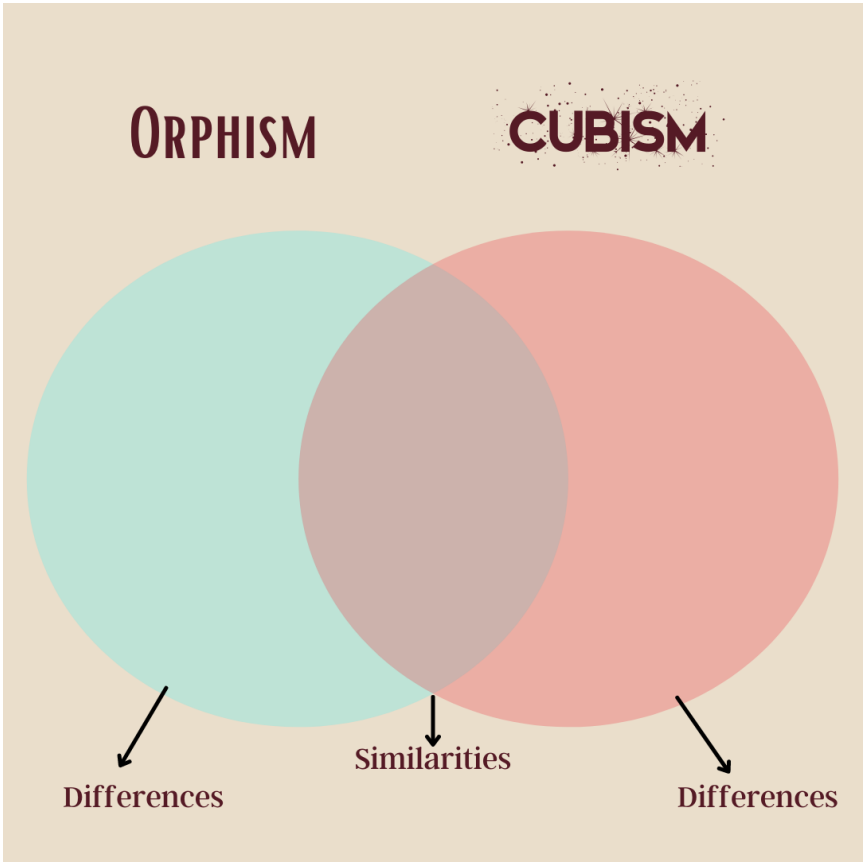
Because...

4. What's the main idea of Orphism?

The main idea of Orphism is



Appendix 29. Templates to scaffold the creation of a Venn diagram.



Appendix 30. Example of a Wikipedia entry¹² with the main parts highlighted.

ARTIST'S NAME OR ARTWORK'S TITLE

Article Talk Read Edit View history Search Wikipedia

Sonia Delaunay

From Wikipedia, the free encyclopedia

This article **needs additional citations for verification**. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.
Find sources: "Sonia Delaunay" – news · newspapers · books · scholar · JSTOR (August 2021) *(Learn how and when to remove this message)*

Sonia Delaunay (13 November 1885 – 5 December 1979) was a French artist, who spent most of her working life in Paris. She formally trained in Russia, Germany before moving to France and expanding her practice to include textile, fashion, and set design. She co-founded the Orphism art movement, noted for use of strong colours and geometric shapes, with her husband **Robert Delaunay** and others. She was the first living female artist to have a retrospective exhibition at the Louvre in 1964, and in 1975 was named an officer of the French Legion of Honor.

Her work in modern design included the concepts of **geometric abstraction**, and the integration of furniture, fabrics, wall coverings, and clothing into her art practice.^[1]

PHOTO OF ARTIST

INDEX OF CONTENTS

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- Biography
 - Early life (1885–1904)
 - Paris (1905–1910)
 - Orphism (1911–1913)
 - Spanish and Portuguese years (1914–1920)
 - Return to Paris (1921–1944)
 - Later life (1945–1979)
- Legacy
- Retrospectives
- Notes
- Further reading
- External links

Sonia Delaunay

Sonia Terk, c.1912

Born

Sarah Elievna Shtern
13 November 1885
Odessa, Russian Empire

INFO ABOUT ARTIST. SHORT TEXT

Biography [edit]

Early life (1885–1904) [edit]

Sarah Elievna Stern was born on 1 (13) November 1885 in **Odessa**, then part of the **Russian Empire**,^[2] to Jewish parents.^[3] Her father was foreman of a nail factory.^[4] At a young age she moved to **St. Petersburg**, where she was cared for by her mother's brother, Henri Terk. Henri, a successful and affluent lawyer, and his wife Anna wanted to adopt her but her mother would not allow it. Finally in 1890 she was adopted by the Terks.^[5] She assumed the name Sonia Terk and received a privileged upbringing with the Terks. They spent their summers in **Finland** and travelled widely in Europe, introducing Sonia to art museums and galleries. When she was 16, she attended a well-regarded secondary school in St. Petersburg, where her skill at drawing was noted by her teacher. When she was 18, at her teacher's suggestion, she was sent to art school in **Germany** where she attended the **Academy of Fine Arts in Karlsruhe**. She studied in Germany until 1905 and then moved to **Paris**.^[citation needed]

Nationality Russian, French

Known for Painting

Movement Orphism

INFO ABOUT PAINTING STYLE OR A SPECIFIC PAINTING

Orphism (1911–1913) [edit]

In 1911, Sonia Delaunay made a patchwork quilt for Charles's crib, which is now in the collection of the **Musée National d'Art Moderne** in Paris. This quilt was created spontaneously and uses geometry and colour.

"About 1911 I had the idea of making for my son, who had just been born, a blanket composed of bits of fabric like those I had seen in the houses of Ukrainian peasants. When it was finished, the arrangement of the pieces of material seemed to me to evoke cubist conceptions and we then tried to apply the same process to other objects and paintings." Sonia Delaunay^[11]

Contemporary art critics recognize this as the point where she moved away from perspective and **naturalism** in her art. Around the same time, **cubist** works were being shown in Paris and Robert had been studying the colour theories of **Michel Eugène Chevreul**; they called their experiments with colour in art and design **simultanéisme**. Simultaneous design occurs when one design, when placed next to another, affects both; this is similar to the theory of colours (**Pointillism**, as used by e.g. **Georges Seurat**) in which primary colour dots placed next to each other are "mixed" by the eye and affect each other. Sonia's first large-scale painting in this style was **Bel Bullier** (1912–13), a painting known for both its use of colour and movement.

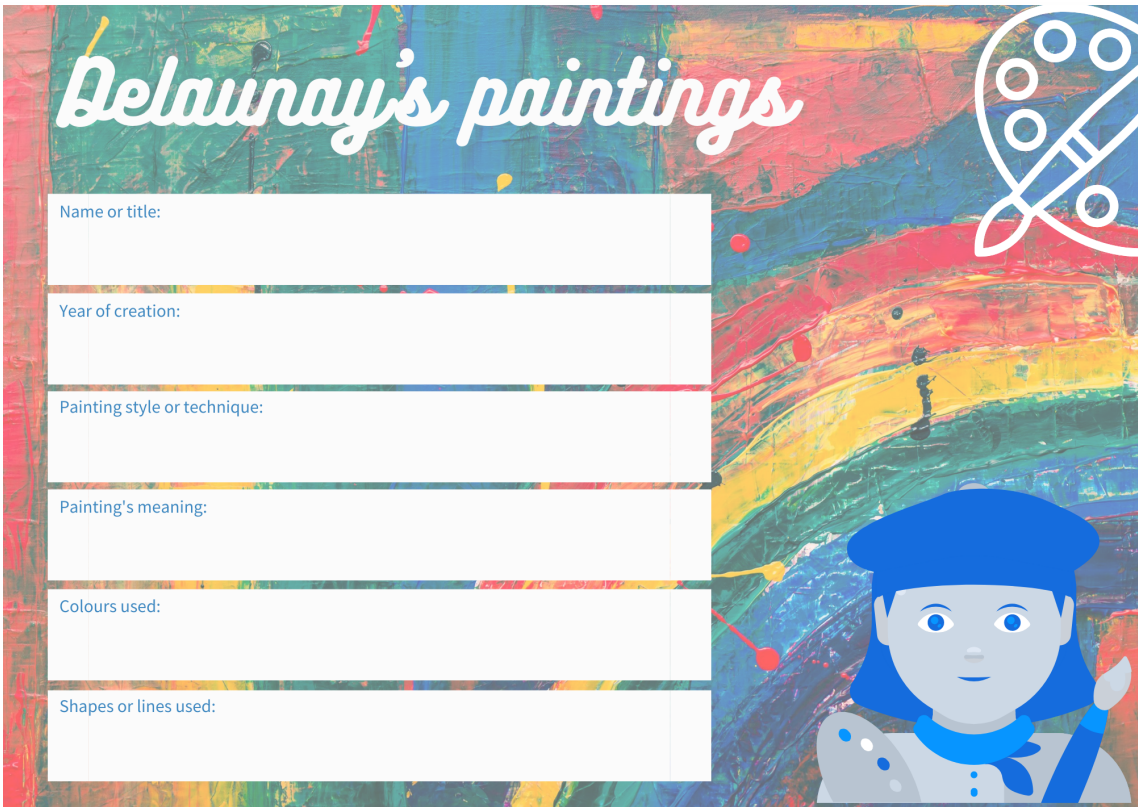
The Delaunays' friend, the poet and art critic **Guillaume Apollinaire**, coined the term **Orphism** to describe the Delaunays' version of **Cubism** in 1913. It was through

ADD PHOTOS OF ARTWORK

Sonia Delaunay, Rythme, 1938, oil on canvas, 182 x 149 cm, Musée National d'Art Moderne, Paris

¹² Wikipedia entry about Sonia Delaunay (2021) [www.en.wikipedia.org](https://en.wikipedia.org/wiki/Sonia_Delaunay) Retrieved on November 21st, 2021 from https://en.wikipedia.org/wiki/Sonia_Delaunay

Appendix 31. Templates to search information about a painting.

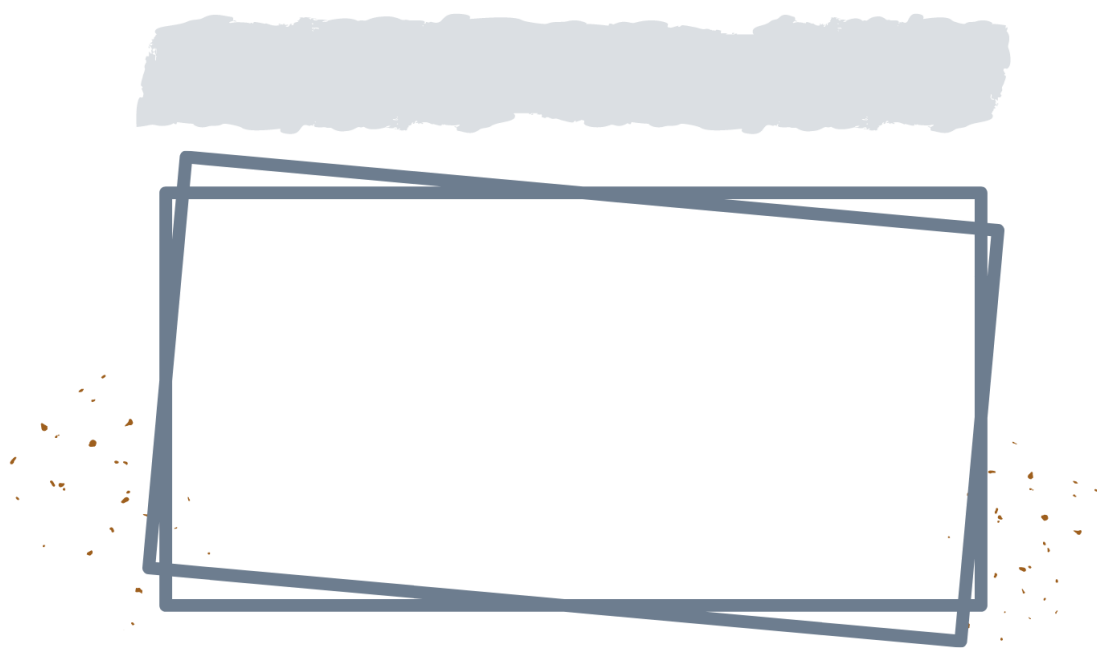


Delaunay's paintings

Name or title:	
Year of creation:	
Painting style or technique:	
Painting's meaning:	
Colours used:	
Shapes or lines used:	

Appendix 32. Template to write information obtained from the Internet.

Group members:



What can you see in the painting? Colours, lines, shapes?

When was the picture painted? (Year)

What is the artistic style of the painting?

What's the story behind the painting?

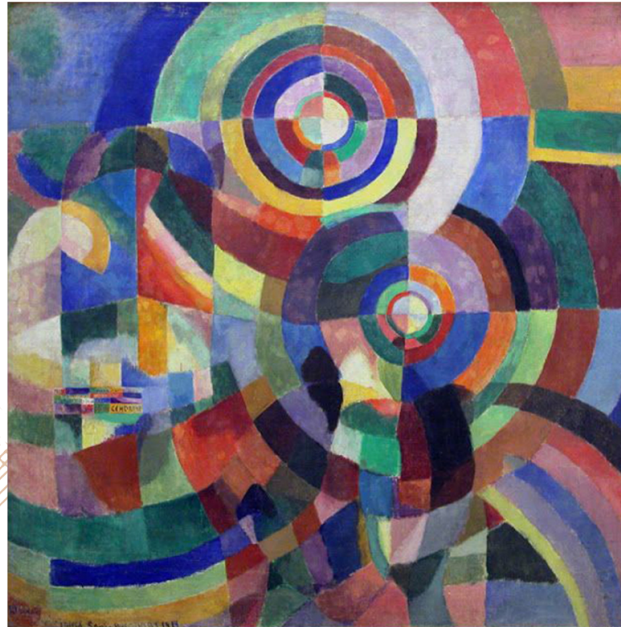
How does the painting make you feel?

Change the title:

Appendix 33. Example of a painting analysis.

Group members:

Prismes Electriques



What can you see in the painting? Colours, lines, shapes?

This painting is titled "Prismes Electriques". I can see different colours, some are warm (red, orange or yellow) and others are cold (blue, green or black). There are many concentric circles.

When was the picture painted? (Year)

The painting was painted in 1914.

What is the artistic style of the painting?

The artistic style is Abstract art or Orphism.

What's the story behind the painting?

Delaunay uses different colours to paint the lights and bustle of Boulevard Saint Michel in Paris.

How does the painting make you feel?

The painting makes me/us feel _____.

Change the title:

Colourful concentric circles in Paris.

PRESENTATION. GROUP ASSESSMENT

	Yes	Sometimes	No	Comments
Presentation was clear.				
It included photos, images or visual aids.				
The painting was well explained.				
Group members made eye contact with other peers.				
Group members spoke loud enough to understand the presentation.				
All the group members respected turns to speak.				
All the group members participated in the presentation.				

ORAL PRESENTATION. SELF-ASSESSMENT RUBRIC

	Always 	Often 	Sometimes 	Never 
I made EYE CONTACT with my classmates.				
I spoke CLEARLY.				
I spoke LOUD ENOUGH so everyone could hear me.				
I spoke at a GOOD PACE.				
I respected my peers' turns to speak.				
I let my classmates ask questions and doubts at the end of the presentation.				

Appendix 35. Rubric to assess work in cooperative groups.

Category	Always 4	Often 3	Sometimes 2	Never 1
Group work performance	We did the activities and tasks well and finished them on time.	We did the activities and tasks on time, but we could have improved some things.	We didn't have enough time to finish the activities and tasks.	We didn't finish the activities and tasks planned.
Group participation and collaboration	We respect each other and show interest in the tasks.	We respect each other and show interest in the tasks, but there are small conflicts sometimes.	We sometimes don't respect each other. There are conflicts, but we show interest in the tasks.	We don't respect each other. There are conflicts and we don't participate in the tasks.
Autonomy at work	We try to solve conflicts by ourselves. We don't usually ask for teacher's help.	We try to solve conflicts by ourselves, but we also ask for teacher's help.	We try to solve conflicts by ourselves, but we ask for teacher's help first.	We usually ask for teacher's help. We don't try to solve conflicts by ourselves.
Sharing ideas	We participate actively, sharing everyone's ideas.	We participate, but sometimes the ideas only come from one or two students.	We participate, but we only listen to our friends' ideas.	We have problems to participate, we pay attention to other things.
Individual responsibility	I always do my work and role as part of a group.	I often do my work and role as part of a group.	I sometimes do my work and role as part of a group.	I never do my work and role as part of a group.
Individual collaboration	I always listen to my peers, and I help to make decisions.	I often listen to my peers, and I help to make decisions.	I sometimes listen to my peers, and I help to make decisions.	I never listen to my peers, and I help to make decisions.

RUBRIC. GROUP WORK

List your group members and rate them below, based on the 1-4 rubric above.

Names	Group work performance	Group participation and collaboration	Autonomy at work	Sharing ideas
1.				
2.				
3.				
4.				
5.				

Appendix 36. Checklist for teacher's self-assessment.

CLIL PRINCIPLES OF LANGUAGE ACQUISITION	Grade of achievement			
	Not enough	Sometimes	Often	Always
1. Learners are exposed to a rich, meaningful, and comprehensible input of language in use.				
- Materials contain a lot of spoken and written texts.				
- Language the learners are exposed to is authentic.				
- Language is contextualized.				
- Learners are exposed to sufficient samples of language in authentic use.				
2. Learners are engaged both affectively and cognitively in the language experience.				
- Prioritise the potential by basing tasks in cognitive/affective engagement.				
- Activities get the learners to think about what they are reading or listening to and to respond to it personally.				
- Activities make students think and feel using the FL.				
3. Learners are cognitively engaged.				
- Texts are enjoyable, relevant and interesting.				
- Challenges are achievable.				
- Emotive responses are stimulated through music, art, etc.				
4. Learners are provided with appropriate scaffolding.				
- Activities get students to visualise before, during or after experiencing a written or spoken text.				
- Activities get students to visualise before, during or after using language.				
- Activities help the learners to reflect on their mental activity during a task.				
5. Learners have opportunities to manipulate content in the FL.				
- An experiential approach is used.				
- Learners make discoveries by themselves.				
6. Learners need opportunities to use language to try to achieve communicative purposes.				
- Learners are provided with opportunities to produce language.				
- Learners use language rather than practice determined features.				
- Activities develop students' ability to communicate fluently, accurately, appropriately and effectively.				