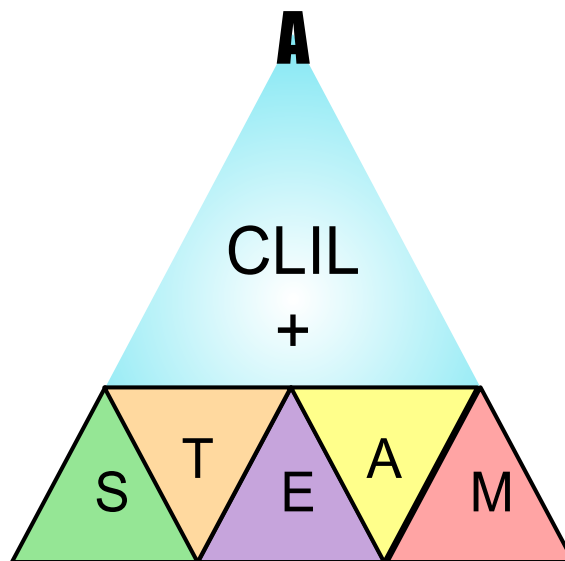


Master's Dissertation/
Trabajo Fin de Máster

CLIL IS AN ART



DIDACTIC PROPOSAL

Student: García Mateos, Victoria

Supervisor: Navarro Pablo, Macarena

Department: Language Education

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ABSTRACT:

This dissertation aims at exploring the conjunction of Content and Language Integrated Learning (CLIL) plus the Science, Technology, Engineering, Arts, and Mathematics approach (STEAM) through the development of a didactic proposal. New technological and scientific advances are factors boosting rapid changes in our lives. This has originated the so-called 21st-century demands, being education a major force in preparing students-citizens for this ever-changing life. Hence, new educational policies are emerging, paying increasing attention to competences. Considering current trends in globalisation, communication competences seem to be key, and CLIL appears in Europe as the solution to foster a bilingual education that could join together regions and countries. At the same time, CLIL heavily relies on student-centred methodologies like the STEAM approach. Thus, in this paper the reader will firstly find a basic introduction to CLIL and to STEAM education. Then, a guide to plan CLIL+STEAM didactic proposals will be presented and exemplified in a concrete case. Finally, some conclusions will be drawn.

KEY WORDS:

CLIL; STEAM; student-centred methodologies; shadow puppetry; didactic proposal.

RESUMEN:

Esta disertación tiene como fin ahondar en la conjunción de Aprendizaje Integrado de Contenidos y Lenguas Extranjeras (AICLE) y el modelo pedagógico integrador de Ciencias, Tecnología, Ingeniería, Arte y Matemáticas (STEAM) mediante la presentación de una propuesta didáctica. Los nuevos avances tecnológicos y científicos están propiciando cambios rápidos en nuestras vidas. Esto ha dado lugar a las nuevas demandas del siglo XXI, siendo la educación uno de los pilares en la preparación de estudiantes-ciudadanos para esta vida cambiante. Así, nuevas políticas educativas están surgiendo, centrándose cada vez más en el desarrollo de competencias. Teniendo en cuenta las actuales tendencias de la globalización, la competencia comunicativa es vital, y AICLE aparece en Europa como la solución para una educación bilingüe que unifique regiones y países. Del mismo modo, AICLE requiere metodologías centradas en el alumnado tales como el enfoque STEAM. Considerando lo anterior, en este documento el lector o lectora encontrará, en primer lugar, una introducción básica a la educación AICLE y la metodología STEAM. A continuación, se presentará una guía para planificar propuestas AICLE+STEAM, que será ejemplificada en una propuesta didáctica. Finalmente, se ofrecerán algunas conclusiones y reflexiones.

PALABRAS CLAVE:

AICLE; STEAM; metodologías centradas en el alumnado; teatro de sombras; propuesta didáctica.

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1. INTRODUCTION

It could be said that we are experiencing a golden era in which important scientific and technological milestones are being met within incredible short spans of time. This reality is entailing huge changes in our lifestyle, the workforce, and our values, among others. Thus, this new era of globalisation is generating greater and faster interconnection and interdependence, with an increasing flow of people moving around the globe. This new context means new needs: the so-called 21st-century demands. Consequently, education is apparently being reshaped progressively from an Industrialisation era's school to a global citizenship's school to meet these new needs.

In this line, one of these demands which stands out as key in this new reality is the demand for a proper communication competence. In Europe, this concern arose in the last century, with an increasing number of educational policies incorporating compulsory additional languages learning in the different levels. In this vein, the European Commission (1996, p. 47) refers to its 1995's White Paper on Teaching and Learning to emphasise the need for all European citizens to be able to communicate in two European languages aside from their mother tongue (known as the European MT+2 initiative). Hence, in the pursuit of such an aim, Europe embraced bilingual education, creating its very own approach to it: Content and Language Integrated Learning (CLIL) (Marsh, 2002, p. 11). CLIL has quickly spreaded and now most of the European educational systems implement it (Wolff, 2002). Additionally, according to Coyle (2010, p. viii), Spain is quickly being positioned at the forefront of CLIL practice and research.

However, to get to this point, Spain has gone through a long path which we are still traversing. For most of the 20th century, Spain limited the additional languages learning to Baccalaureate, focusing on French. However, a flood of laws and policies followed, affecting the situation of the teaching and learning of additional languages. Hence, with the *Ley General de Educación de 1970*, it was established that the starting age to learn an additional language was 11-12 years old. Later on, in 1990 with the *Ley Orgánica General del Sistema Educativo (LOGSE)* and in 2002 with the *Ley Orgánica de Calidad de la Educación (LOCE)*, students started learning an additional language at the age of six.

It was not until 2006 with the *Ley Orgánica de Educación (LOE)* that the learning of a second language was introduced from the second cycle of Infant Education, and a second additional language was optional in the third cycle of Primary Education. Furthermore, LOE promoted CLIL bilingual schools. In 2013, the *Ley de Mejora de la Calidad Educativa (LOMCE)* does not refer to an optional second additional language, but the educational administrations could include it (Gisbert da Cruz, n.d.). Nowadays, the 2020's *Ley que modifica la LOE (LOMLOE)* has recovered the second additional language, widening the scope to the whole Primary Education level (Gisbert da Cruz, n.d.).

In the case of Andalusia, the Andalusian Plan for the Promotion of Plurilingualism (APPP) was devised to cope with the European MT + 2 initiative (*Acuerdo de 22 de marzo de 2005*). Moreover, bilingual education in Andalusia was regulated in 2011 (*Orden de 28 de junio de 2011*). In this vein and given the recent national changes in educational policies, bilingual education in Andalusia for the academic year 2022/2023 was redefined through a transitory policy (*Instrucción 21/2022*). As for the academic year 2023/2024, a new law is already in force (*Orden de 30 de mayo de 2023*). As can be seen, in this Order, Maths and Spanish Language are given more hours as a detriment to other subjects (*Orden de 30 de mayo de 2023*). In this context and thanks to the Spanish's decentralised model, the second additional language is relegated to one hour a week per grade of the third cycle (*Orden de 30 de mayo de 2023*).

On another note and as previously stated, progress lately has been based on scientific and technological advances, so there is a demand for new scientific vocations. This demand seems to have been usually translated into an unbalanced education system which grants more importance to STEM (Science, Technology, Engineering, and Maths) disciplines and languages. However, recent discoveries in neuroscience applied to education (neuroeducation) proves the relevance of artistic and physical areas in the development of key skills such as creative and critical thinking (Diamond & Ling, 2016). Thus, in the search for educational balance, new educational movements and approaches to education are emerging. It is in this context

that we wonder whether or not a CLIL+STEAM approach to education could help in achieving such a goal.

2. TARGETS AND ROAD MAP

This paper has a practical purpose. It could be said that this dissertation has a triangular objective as shown in figure 1. Hence, one side of this triangular objective is to reflect and deepen on the conjunction of CLIL+STEAM. Another side of the objective is to design a guide to plan in a CLIL+STEAM way. Finally, the last side of this triangular objective is to provide an example of a CLIL+STEAM didactic proposal, visually exemplifying the provided guide. All in all, the goal is to make it easier for in-service teachers to plan in a CLIL+STEAM way.

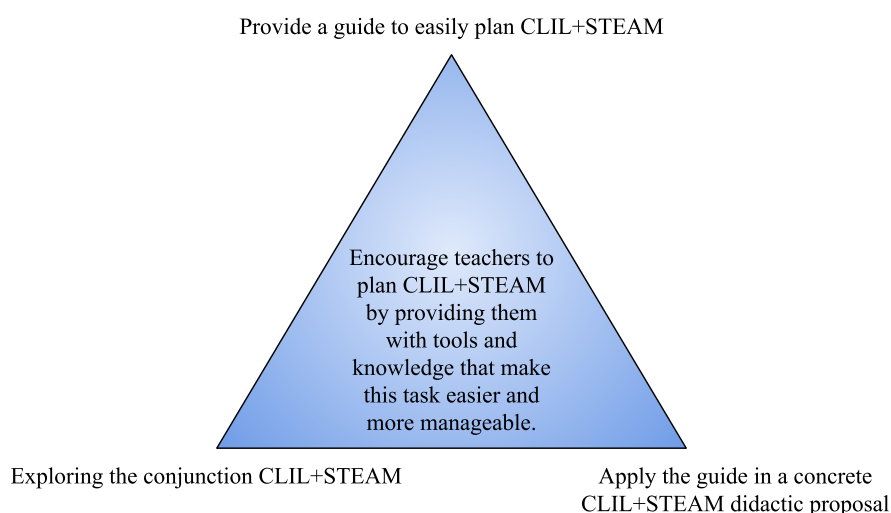


Figure 1. The triangular objective of this Master's Dissertation

Having these targets clear, it is time to trace a road map to get there. Thus, in order to achieve this triangular objective, first a brief introduction to what is CLIL and to what is STEAM will be provided, together with an insight of the state-of-the-art in the conjunction CLIL+STEAM. Secondly, steps, guidelines and a model to plan CLIL+STEAM will be gathered, followed by a sample didactic proposal. This didactic proposal will contain the following information: justification, contextualisation, objectives, competences, contents, timing, methodology, materials and resources, transversality and interdisciplinarity, evaluation, step-by-step planning, and attention to diversity in the form of reinforcement and extension activities. Lastly, some final conclusions will be drawn.

3. A SUITCASE FOR THIS VOYAGE

3.1. CLIL. The European Approach to bilingual Education

As previously stated, in order to cope with new linguistic demands and to strengthen the European feeling, Europe adopted its particular approach to bilingual education. This European approach was named “Content and Language Integrated Learning” (hereinafter, CLIL) by Dr. David Marsh, from the University of Jyväskylä (Finland), in 1994. As Marsh himself puts it, CLIL is “any dual-focused educational context in which an additional language, thus not usually the first language of the learners involved, is used as a medium in the teaching and learning of non-language content” (Marsh, 2002, p. 15).

As can be inferred, CLIL is a wide concept, and it changes from one context to another as to favour adaptation. Hence, Ikeda et al. (2001, p. 1) distinguish two main types of CLIL: “hard” or “strong” CLIL, and “soft” or “weak” CLIL. In the former, content has greater importance, and academic subjects are taught in the target language by non-native content teachers. On the other hand, in the latter type, the focus is on language, and it is taught by native or non-native language teachers. In Spain, as it mainly happens in Europe, a “hard” or “strong” approach to CLIL is embraced (Ikeda et al., 2001, p.1.). Additionally, CLIL also varies from one school to another, from one region to another, as to adapt to the context where it is being implemented. Nonetheless, it always entails several basic features.

Hence, considering its nature, Coyle (2007) proposes a framework for CLIL. It is known as the 4C’s framework, as it gathers communication, content, cognition, and culture. Content refers to the academic non-linguistic subjects’ content. It is a key element within CLIL as it makes the learning of additional languages meaningful, since learners can use the language as they acquire it. Thus, it is closely related to the element of communication. As opposed to other bilingual education approaches, although language is integrated with content, in CLIL, language is taught. In this regard, the main goal is for the students to acquire a functional level of the language (Coyle, 2007). Hence, the focus is placed on meaning and fluency to enhance communication.

In this vein, cognition is another vital element, since socio-constructivist learning is fostered through student-centred methodologies (henceforth referred to as SCMs) (Coyle, 2007). Additionally, together with constructivism, scaffolding is essential. It has to be born in mind that the linguistic factor poses higher cognitive demands in a CLIL context, so balance between the cognitive demand of learning the content and the one of learning the language is needed.

Finally, culture can refer to multiple realities, as highlighted by Bentley (n.d.). In the first place, it can involve cultural awareness. Learning an additional language does not only imply learning about grammatical aspects and vocabulary. For an appropriate communication to take place, knowing the culture of the target language is key. Thus, students should be familiar with both their home culture and the culture of the additional languages they are learning. Additionally, content within academic subjects is understood within a certain culture, era, and society. Furthermore, culture can also refer to citizenship and community, boosting the learner's awareness of their role and responsibilities within their local area and as global citizens (Bentley, n.d.).

Hence, in CLIL these four elements (content, communication, cognition, and culture) are interrelated through means of pluriliteracies' development (Coyle, 2015). According to Coyle (2015), students are literate in a subject when they make meaning of it by knowing the content, thinking about it (cognition), and articulating it (communication) in appropriate ways (within the subject proper discourse, which is related to culture).

This process requires diverse language demands, which Coyle et al. (2010) compile in their language triptych. As can be seen in figure 2, CLIL involves the language of learning, which comprises vocabulary and expressions own of the content. Thus, it is related to Cognitive Academic Language Proficiency (CALP) (Cummins, 1999). Likewise, CLIL also entails the language for learning, which refers to expressions needed to work in groups and in different situations. Hence, it is more related to Basic

Interpersonal Communicative Skills (BICS) (Cummins, 1999). Finally, while the process of learning is taking place, another type of language is developed: the language through learning. It is for this reason that this last type of language is more difficult to foresee.

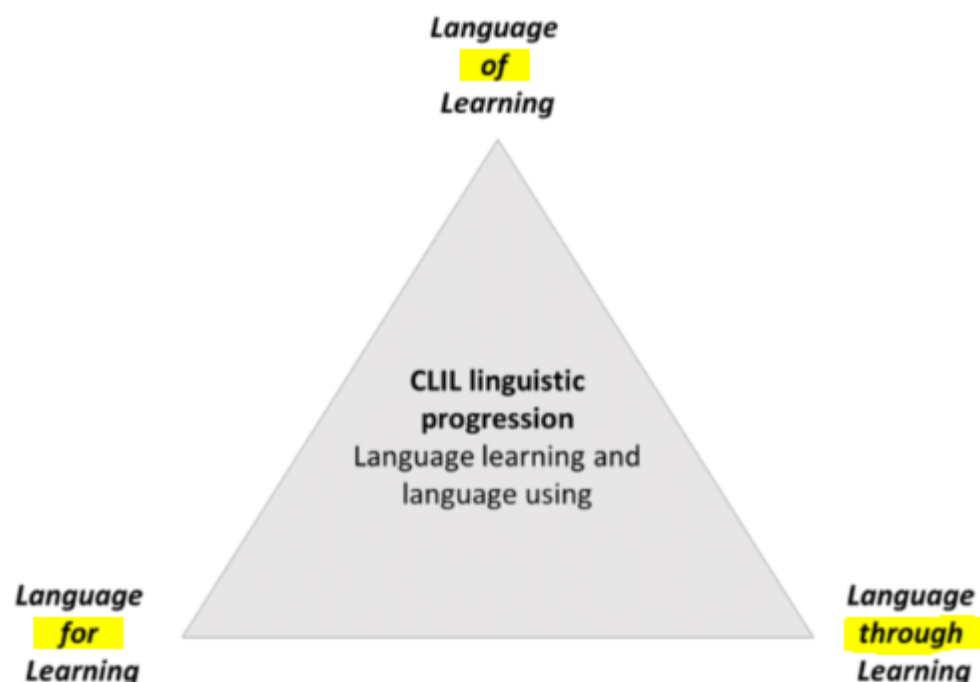


Figure 2. The language triptych (Coyle et al., 2010, p. 36)

Regarding the cognitive aspect, CLIL considers Bloom's (1956) taxonomy. Thus, activities and tasks developed must search for balance, involving both Lower Order Thinking Skills (LOTS), which are at the bottom of the learning pyramid, and Higher Order Thinking Skills (HOTS), which are at the learning pyramid's peak, as can be seen in figure 3.

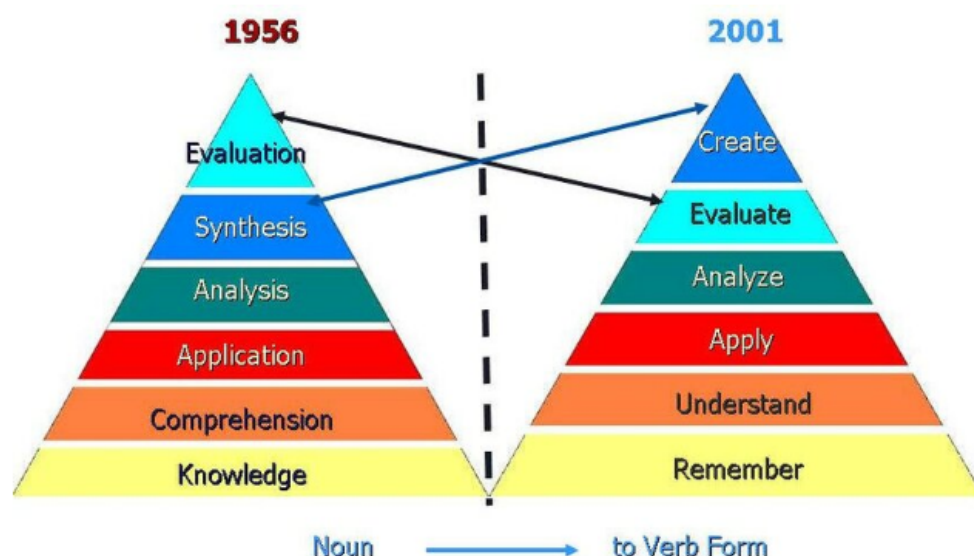


Figure 3. Bloom's Taxonomy Revised (Wilson, 2001, p. 4)

Yet, all of this may sound too theoretical and one can wonder how to actually develop CLIL in the classroom. Considering that the aim is to help students get a functional level of the target language, learners must have an active role, and a communicative approach must be adopted. Thus, SCMs are at the core of CLIL. SCM include Project-Based Learning (hereinafter, PBL), cooperative and collaborative work, or Inquiry-Based Learning, among others. As could be guessed, a proper CLIL's implementation requires appropriate and consistent coordination between all the teaching staff (foreign language teachers, non-linguistic area teachers, mother tongue teachers) and among the whole educational community as a *sine qua non* condition (Pavón, 2014). In addition, materials ought to be authentic, original or adapted (Mehisto et al., 2008, p. 29).

1.1. STEAM Education (or how Unity can be Strength)

Science, Technology, Engineering, Arts, and Mathematics (henceforth, STEAM) education is an interdisciplinary approach in which the different disciplines are given equal importance and are connected to each other. Nonetheless, it originally arose as SMET (disregarding the Arts) in the United States in the 1990s (Yang, 2021). It was not until 2005 that STEM got to Europe thanks to the European Commission's report "Europe Needs More Scientists: Report by the High Level Group on Increasing Human Resources

for Science and Technology” (Ortega et al., 2019). However, at the beginning of this century, the STEM-to-STEAM movement emerged, advocating for the inclusion of the Liberal Arts (Music, Languages, Social Sciences, Visual Arts, and other social-humanistic disciplines) (Martín & Santaolalla, 2020). Eventually, STEM turned into STEAM in 2006 thanks to Georgette Yakman (Cilleruelo & Zubiaga, 2014).

In the educational field, the STEAM approach is based on five pillars: “cross-domain topic research, hands-on learning, life applications for stimulating students’ curiosity, solving of real-life problems, and application of five senses in learning” (Yang, 2021, p. 579). Considering these principles, Cilleruelo and Zubiaga (2014) highlight the connection of STEAM with student-centred methodologies like PBL. Additionally, it is important to stress that implementing the STEAM approach is not just applying SCM to STEAM disciplines individually, but to coordinate the different STEAM disciplines through means of SCM; that is, STEAM disciplines and the STEAM approach are not the same thing (White, 2014). However, the different STEAM disciplines could have a balanced presence in a didactic proposal devised for a single subject, as exemplified in the sample didactic unit gathered in this dissertation.

This difficulty that some educators find when trying to implement STEAM has led to different types of STEAM. On the one hand, collaborative STEAM takes place when the teachers of the different STEAM disciplines or subjects collaborate in the designing of an interrelated teaching-learning process (White, 2014). On the other hand, integrative STEAM occurs when the different disciplines have a joint presence in the teaching-learning process, as it happens, for example, when PBL is adopted (White, 2014).

Nonetheless, some scholars like White (2014) highlight that Technology and Engineering usually pose a problem when applying STEAM, especially in Infant and Primary Education. Frequently, teachers have not a clear idea of what these disciplines entail, especially when it comes to Engineering. In addition, they are usually not included in the curriculum as

academic subjects at these lower levels. White (2014) points out that technology does not only refer to computers, since computers are just a tool, and technology refers to the application of tools and methods. Thus, technology is closely related to Engineering, as the latter applied knowledge from pure sciences to practical aims. Hence, both Technology and Engineering are connected to Problem-Based learning (White, 2014).

As can be seen, bearing this theoretical information in mind, it might be threatening to start implementing the STEAM approach. This way, it is relevant to mention some initiatives which help teachers in this task. [SCIENTIX](https://www.scientix.eu/) (<https://www.scientix.eu/>) is the European platform for STE(A)M education and it gathers resources such as information about the STEM school label, projects like STEAM4ALL, and support for teaching (e.g. materials, a library on the topic, and training for teachers). Furthermore, educators like Irma Smegen offer ideas for projects like the CASE project, as well as information, resources and teaching plans (*STEAM Education - Resources*, n.d.), and networks for STEAM such as SPACE (*Erasmus+*, 2021).

3.2. CLIL and STEAM: It's a Match! Some Examples and Ideas

Considering both CLIL's and STEAM's principles, it could be thought that both approaches to education are compatible and, what is more, combining them may be beneficial. CLIL uses content subjects to give context to the learning and use of the target language. Likewise, STEAM addresses a selected issue from the combination of the different disciplines. Therefore, by merging CLIL and STEAM (see figure 4), learning of both content and language could be more meaningful and motivating. Additionally, the fourth C of CLIL, culture, could gain importance and stop being the great forgotten (Serrano-Moya, 2022).



Figure 4. CLIL+STEAM: a whole and its parts

There are already some recent projects exploring this combination of CLIL+STEAM, like the European funded CLIL4STEAM project (Colibaba et al., 2020). In this same vein, there are several didactic proposals such as the one envisaged by de la Rocha Labajo (2021) for primary education, Kone's (2022) proposal for Secondary Education, and even for professional training as in the case of Marnitcyna and Kaisheva (2021). Although this field is at its infant stage yet, there are CLIL+STEAM didactic proposals emerging not only for the different educational levels but also in different parts of the world such as Taiwan (Yang, 2021). Still, as previously mentioned, this field is to be explored, so research is needed. Nonetheless, there are already some studies like the one developed by Alonso-Centeno et al. (2021) on the perceptions of integrating CLIL and STEAM, which states this combination is beneficial and highlights the importance of co-teaching for its success.

However, teachers might find it difficult to plan the CLIL+STEAM way. Thus, current research on this field is aiming at reducing this difficulty and helping teachers. It is the case of the SeLFiE project, which revises good practices, gathers OERs and educational materials, and offers co-teaching guidelines and complete teaching plans (SELFIE project, 2023). As can be seen in Figure 5, this project relies on Inquiry-Based Science Education (IBSE) and Engineering Design Process in Science Education (EDP), as well as on

Story-Based Approach (SBA). Additionally, it offers toolkits with information, teaching plans, recommendations and checklists (table 1) to ensure an appropriate implementation of the SeLFiE project (SELFIE Consortium, 2021).



Figure 5. The SeLFiE Model for STEAM+L2 learning at primary level (SELFIE Consortium, 2021, p. 54)

Table 2: Checklist of key elements for examples of good practice

STEAM	Partial	Full
It is project-based		
Learning of meaningful maths, science, and technology content		
Solve real-world problems through hands-on learning activities		
Involves creative design		
Inquiry-based learning		
Starts with a problem or a question		
Involves investigations to test ideas or find answers to question		
Children are involved in group-work		
Evidence (observation) are used to draw conclusions		
CLIL		
Learning related to curricular areas other than foreign language		

Table 1. Checklist of key elements for examples of good practice (SELFIE Consortium, 2021, p. 64)

4. DIDACTIC PROPOSAL

4.1. A Path to CLIL+STEAM

As has been exposed, there are already some initiatives trying to facilitate the implementation in schools of both STEAM and CLIL. However, some of these initiatives give more importance to certain disciplines, usually Science, rather than enhance a holistic and balanced STEAM approach. Similarly, other proposals could be improved by offering a more complete and clear presence of the key CLIL elements. Hence, the aim of this section is to provide guidance and ready-to-fill tables for teachers. In order to do so, Balsells-Gila and López-Luengo's (2021) monograph and the work developed by the SeLFiE project, as well as the learning acquired in this Interuniversity Master on Bilingual Education and CLIL are going to be born in mind.

First of all, it is important to, keeping in mind our context and our students, reflect on the threefold question *what - for what - why*, while also answering the question *how*. Here are some basic steps to do so:

1. What do we want our students to learn/develop/acquire?
(*WHAT?*)
2. HOW:
 - 2.1. Is there any real life issue/situation connected to that target learning (something related to their interests or that can be motivating for them)? (*FOR WHAT?*)
 - 2.2. What can students do related to the selected issue? (think of Yang's (2021, p. 579) five pillars of STEAM: "cross-domain topic research, hands-on learning, life applications for stimulating students' curiosity, solving of real-life problems, and application of five senses in learning". SeLFiE's checklist can be used)
 - 2.3. Do our students need to know that? Connection with the curriculum (subjects, contents) (*WHY?*)
 - 2.4. Think of activities (different cognitive demands). What is necessary (materials, resources, space, time, grouping, adaptations)?

- 2.5. Determine evaluation (initial, formative, summative, self- and co-assessment)

Once having briefly reflected on these questions, the table provided in [Annex 1](#) can be filled in.

4.2. Example of a CLIL+STEAM Didactic Unit: *A World of Light, Shadows, and Colour*

TITLE: A World of Light, Shadows, and Colour	
TOPIC: Light	CLIL SUBJECT(S): -Arts Education
JUSTIFICATION (Origin/relevance of the proposal. Methodology)	
This didactic unit is devised for the academic year 23/24. Hence, the <i>Ley Orgánica 3/2020, de 29 de diciembre (LOMLOE)</i>, the <i>Real Decreto 157/2022, de 1 de marzo</i>, and their concretion in the Andalusian <i>Decreto 101/2023, de 9 de mayo</i> and the Andalusian <i>Orden de 30 de mayo de 2023</i> have been considered. The origin of this didactic unit lies in the observation of children playing with the projector's light and their shadows projected on the whiteboard. I have seen children enjoying this playing, movement and act of creation. Shadow theatre is an antique form of storytelling in which the scientific knowledge of the light and its wonders is at the service of Art for the creation of a magic world of fantasy, given its diverse possibilities. Likewise, some artists are making the most of these possibilities to make social theatre and stand for social justice. This is the case of playwrights like Octavio Solís and his play "Ghosts of the River", for example. Hence, given its cultural, social, artistic and scientific relevance, shadow theatre is the chosen issue that vertebrates this didactic unit on light, colour, and theatre. As for the methodology, Task-Based Learning (TBL) is going to be considered, having the learners creating and performing their own shadow theatre. Likewise, the STEAM approach	

to education will be present along the unit.

Regarding transversality, the importance of the 3 R's (Reduce, Reuse, and Recycle), with a special emphasis in the second R is worked through this unit. Students are encouraged to reuse materials (shoes' box, cardboard...) in their different creations. Additionally, other issues (e.g. human rights, tolerance, equality) could be worked through the theatre plays created by the students, starting from the month's book (worked with from the library and across the different subjects. E.g. "We Are Water Protectors" by Carole Lindstrom).

CONTEXTUALISATION

-Grade, educational stage, and age of the students

-Timing (term, number of sessions, quick overview of the sessions/phases)

-Information about the target group (interests, English level, special needs, previous knowledge)

This didactic unit is devised for the fourth grade of Primary Education. Students' ages range from nine to ten years old. Learners have a target language proficiency between A1.2 and A1.4 (Gisbert da Cruz, 2011).

This didactic unit would take place in the second term. Thus, students have some previous knowledge related to colours. This didactic unit would be developed along four weeks, using the one and a half hour stipulated by the Order for Artistic Education (45 minutes for Music and another 45 minutes for Visual Arts in this case) and one weekly English's session of 45 minutes of the two hours and a half established by the Order. Here is a quick overview of the sessions:

WEEK 1:

Session 1. Introduction (Arts Education-Visual Arts. 45 minutes)

- Exploring previous knowledge and ideas about light.
- Learning about the relationship between light and colours through the creation of a Newton's disc.

Session 2. Storyboard that! (English. 45 minutes)

- Theatre vocabulary.
- Creation of a storyboard.

Session 3: Tell me through music! (Arts Education-Music. 45 minutes)

- Improvisation. Body percussion and music.
- Expression of emotions through music.

WEEK 2:

Session 4: Experimenting (Arts Education-Visual Arts. 45 minutes)

- Relationship between the light, the object and the surface.
- Opaque, translucent, and transparent objects.
- Colours in the shadow. Reflection of the light.

Session 5: Engineers on the spotlight! Designing (English. 45 minutes)

- Designing their theatre and the characters and props for their play. Planification.
- Oral presentation of their design idea for their shadow theatre.

Session 6: Soundtracks (Arts Education-Music. 45 minutes)

- Creation of a soundtrack or music pieces for their plays.

WEEK 3:

Session 7: Creating our shadow theatre! (Arts Education-Visual Arts. 45 minutes)

Session 8: Creation of characters and props (Arts Education-Visual Arts. 45 minutes)

Session 9: Behind the curtain. Rehearsing our play (English. 45 minutes)

WEEK 4:

Session 10: Getting the show on the road! (Arts Education - Visual Arts. 45 minutes)

- Students perform their plays and assess each other.
- Students self-assessed through a target evaluation.
- Students evaluate the unit and the teacher.

OBJECTIVES

At the end of this unit, students will be able to

CONTENT	COMMUNICATION	COGNITION	CULTURE
	<i>Note:</i> the <i>language through learning</i> is not defined as it refers to the students' linguistic needs which emerge during the lesson and are, therefore, difficult to predict beforehand.	Considering Bloom's Taxonomy.	Related to cultural aspects/habits and/or citizenship.

SCIENCE	BICS OBJECTIVES	20. Recall previous knowledge on light, its relation to different types of materials, and colours.	30. Be responsible and caring for materials and creations.
1. Know what light is, its property of reflection, and how it behaves with transparent, translucent and opaque materials. 2. Create a Newton's disc.	<u>Language for learning:</u> 12. Use communicative production skills to make suggestions, express ideas, and agree or disagree (e.g. "I think...", "I (dis)agree with... because..."). 13. Use communicative reception skills to ask for repetition, explanations, and opinions (e.g. "Could you repeat that, please?", "What's the meaning of...?", "What's your take on ...?").	21. Understand the relationship between Science and Art thanks to historical figures. 22. Apply acquired knowledge in the selection of materials and designing of their shadow theatre, puppets and props.	31. Respect own and other's creations. 32. Value shadow theatre as another artistic means of expression and their potential use to communicate ideas. 33. Be aware of the cultural heritage shadow theatre is and of its cultural value.
TECHNOLOGY	CALP OBJECTIVES	23. Apply knowledge about measurement and estimation.	
3. Do a wise selection and usage of materials considering their properties and the needs to be covered.	<u>Language for learning:</u> 14. Understand simple oral and written sentences, questions and instructions. 15. Produce simple oral and written sentences, questions and instructions.	24. Plan their work according to available time and teammates. 25. Assess oneself and others' performance.	
ENGINEERING	<u>Language of learning:</u> 16. Use vocabulary	26. Evaluate the	
4. Design a shadow theatre according to the needs and			

respectful with the environment (including source of light and projection surface).	related to the topic (e.g. primary and secondary colours, reflection, storyboard, puppet, props, character, opaque, translucent, transparent, blurred, silhouette).	teacher and the unit.	
ARTS		27. Create a shadow play, including shadow puppets and props for it.	
5. Know the primary colours, the secondary colours and their relationship.	17. Use the present tense to give opinions and explanations.	28. Compose a music theme according to their needs.	
6. Understand the existing relationship between a light, a surface and different materials.	18. Use the future tense to explain plans and the past tense to justify choices.	29. Create a shadow theatre with reusable and recyclable materials.	
7. Know what ostinato is.	19. Make suggestions (e.g. “we could...”).		
8. Be aware of the importance of intonation and musicality in oral messages to express emotions and ideas.			
MATHEMATICS			
9. Purposefully estimate distances, time and angles.			
10. Measure length, width, height, and time.			

11. Use adequate measurement instruments and units.			
SUBJECTS' BASIC KNOWLEDGE	SPECIFIC COMPETENCES	ASSESSMENT CRITERIA	TECHNIQUES AND INSTRUMENTS OF EVALUATION
(Orden de 30 de mayo de 2023) See Annex 15 for the original information in Spanish.			
Non-Linguistic Basic Knowledge: VA.1. Interest for both the process (from planification to experimentation and creation) and the final product, valuing and respecting it. VA.2. Common tools, techniques, and materials of the audiovisual expression. VA.3. Multimodal productions, employment of different tools. Basic accurate behaviour and respect for the	1. Discover artistic proposals of different eras, cultures, styles and genres. Curiosity and respect for diversity. (VA.1.) PC, STEM, CC, CAEC. 2. Creatively express ideas and emotions, experimenting with the possibilities of sound and image, and producing own creations. (VA.1., VA.2., M.1.) LCC, PC, PSLLC, STEM, EC, CAEC. 3. Participate in the designing and creation of a collective artistic production, valuing the	1.1. Recognise and respect artistic proposals of different cultures through active reception (VA.1.). 2.1. Produce own basic creations by exploring the expressive possibilities of the body, the sound, the image and basic digital means. Show confidence in one's own abilities (VA.1.). 2.2. Creatively express ideas and emotions through	-Direct systematic observation: - Teacher's diary: the teacher takes notes from class' observation: ➤ Collation lists: information is gathered in individual tables for each student, focusing on: attitude, respectful participation, collaboration within the group, use of key vocabulary,

creations made by oneself and others. M.1. Experimentation, creative exploration and improvisation taking as the basis one's expressive and sound possibilities.	process and assuming different functions. Develop creativity, feeling of belonging and sense of authorship. (VA.3.) LCC, PC, STEM, DC, PSLLC, CC, EC, CAEC.	basic artistic means, experimenting with the different languages and instruments close by (VA.2., M.1.). 3.1. Participate in the design and development of a collaborative artistic creation, planning and assuming different responsibilities with respect for diversity and equity (VA.3.).	and pronunciation (Annex 2). (25% of the final grade). -Tasks' analysis: • ePortfolio: each student has an ePortfolio (see Annex 3 for more info) which includes the scanned storyboard of a photograph of it, the visual presentation of their design or a photograph of it, pictures and photographs taken during the unit, and the videos of the plays recorded by the teacher. In short, all possible information demonstrating the work and learning of the student, in line
Linguistic Basic Knowledge: E2L.1. Basic knowledge, skills and attitudes for mediation in everyday situations. E2L.2. Basic contextual models and discursive genres of common use in the understanding, production and coproduction of oral,	1. Understand the general meaning and specific information of brief and easy texts with the help of different strategies and supports. (E2L.2.). PC, PSLLC, CAEC. 2. Produce oral and written texts using the needed strategies. (E2L.2.). LCC, PC, CC. 3. Interact with other	1.1. Interpret the global in oral, written and multimodality texts (E2L.2.). 2.1. Select and apply strategies to produce adequate messages for each communicative intention, using physical or digital tools and supports according to the	

written and multimodal texts. E2L.3. Basic conversational strategies to start, maintain and end the communication. E2L.4. Basic strategies to understand and value the linguistic, cultural and artistic diversity from ecosocial and democratic values.	people with respect, cooperatively and employing the needed strategies and analogue and digital resources as demanded by immediate needs. (E2L.3.). LCC, PC, PSLLC, CC. 4. Facilitate communication using the strategies and knowledge needed to understand and transmit information. (E2L.1.). LCC, PC, PSLLC, CC. 5. Appreciate and respect the linguistic, artistic and cultural diversity through the target language. (E2L.4.). PC, PSLLC, CC, CAEC.	moment's needs (E2L.2.). 3.1. Select and use basic strategies to greet, say goodbye, express brief messages, and ask and answer questions (E2L.3.). 4.1. Use strategies that facilitate understanding and communication, employing physical and digital resources (E2L.1.). 5.1. Select and apply basic strategies to understand and appreciate the most relevant aspects of the linguistic, cultural and artistic diversity (E2L.4.).	with the European Languages Portfolio (ELP) (20% of the final grade). (Annex 3). ● Session 4 Guidance Worksheet (5% of the final grade). (Annex 12). ● Rubric to assess oral presentation of students' designs for their shadow theatre (Annex 4). (10% of the final grade). ● English's rubric for the play (Annex 5). (10% of the final grade). ● Music's rubric for the play (Annex 6). (10% of the final grade). ● Visual Arts' rubric for the
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			play (Annex 7). (10% of the final grade). -Techniques based on information: ● Students' rubric for co-assessing the shadow plays (Annex 8). (5% of the final grade). ● Assessment+evaluation worksheet (Annex 9). (5% of the final grade). Note: Exit tickets and have an informative character for the teacher(s).
Note: -Linguistic Communication Competence (LCC): oral and written communication are worked along this unit. -Plurilingual Competence (PC): English, students' mother tongue, visual and music languages are involved in this unit. -Scientific, Technological, Engineer and Mathematical Competence (STEM): In line with the STEAM approach underlying this unit, Science, Mathematics, Technology and Engineering are integrated with Art in this unit. -Digital Competence (DC): students explore digital tools to create music. Additionally, relevant documentation is gathered within their ePortfolios, which can be accessed through a QR code (see Annex 3).			

-Personal, Social, and of Learning to Learn Competence (PSLLC): Along this unit, students work both individually and in groups. Skills related to responsibility and accountability are fostered. Self- and co-assessment as well as evaluation opportunities are provided, enhancing reflection about the learning process.

-Civic Competence (CC): Awareness on the importance of reusing materials is raised through this unit. Additionally, the idea of social theatre and shadow theatre to stand for human rights and social justice is introduced.

-Enterprising Competence (EC): initiative is bolstered through creation and opportunities for both decision-making and accountability.

-Cultural Awareness and Expression Competence (CAEC): this competence is key for this didactic unit. Music and shadow theatre as means of expression of ideas and emotions are explored. Likewise, the history and cultural background of shadow theatre are discovered.

STEP-BY-STEP PLANNING

SESSION 1. At the beginning it was dark, then we met light

1.1. INTERACTIVE INTRODUCTORY SHADOW PLAY (10')

The classroom has to be a bit dimmed. Once all the students are seated (in their chairs or on the floor), the teacher switches off the classroom's light and switches on a torch. Using a shadow puppet (Wayang kulit), the teacher makes an introduction to the unit. Questions and information to include:

-Have you ever seen a shadow?

-What is a shadow?

-What is necessary for a shadow to appear?

-Shadowgraphy (have you ever created figures with your hands' shadow?) and wayang kulit (briefly explain the origin of shadow theatre and the evolution in the source of light used).

-Importance of light. What is light?

Note: The teacher can play with different surfaces

Objectives:

1, 6, 12, 14, 15, 16, 17, 20, 31, 32, 33.

Basic Knowledge:

VA.1., VA.3., E2L.2., E2L.4.

Linguistic Skills:

Oral reception and production skills.

Materials and resources:

Torch, shadow puppet, pops (optional), paper or white cloth as the support (optional), background music (optional).

Grouping:

Whole class.

Interaction pattern:

teacher-students.

(around the classroom's walls and boards, on students, on the floor, on a prepared surface). Consider students' specific needs regarding the degree of darkness of the classroom.	
1.2. GETTING TO KNOW THE LIGHT (20') Following the previous reflection on what is light, the teacher can ask the following question: -Which colour is the light? A brief brainstorming can take place and the teacher can help the students reflect about what happens in the case of rainbows. Then, the teacher can tell the students what happened to Newton, how he wanted to prove that white light is not so white and his invention of a Newton's disc. Then, the teacher can play a tutorial video or explain himself or herself how to create a Newton's disc. -Creation of a Newton's disc: • A bit of History of Science (Newton, a rainbow, and an invention to demonstrate that white light is not so white). • Primary colours. Before doing this step, the teacher can ask the students what a primary colour is and which ones they are. • Secondary colours. Like in the previous step, the teacher can ask the students how to produce other colours aside from red, blue and yellow, and how they are called. • Mixtures. The concept of mixture can be explored both when creating the secondary colours and when using the finished Newton's disc. It is important to elicitate this concept. Note: It is important to have the materials ready in order to save time. The teacher can either have the pieces of	Objectives: 1, 2, 5, 12, 13, 14, 16, 17, 20, 21, 30, 31. Basic Knowledge: VA.3., E2L.2., E2L.4. Linguistic Skills: Oral reception and production skills. Materials and resources: Colours (e.g. markers, crayons, pencils), CDs or compasses, pen, paper, cardboard, scissors, glue stick, toothpicks, and string (twine- or wool-like. 91 cm per student). ▶ Newtons Disc - Reverse ... ▶ How to make a newton di... Grouping: Individual Interaction pattern: Teacher-students

string already cut or have the students doing so. Help ought to be facilitated when required. One side of the disc can be painted with stronger colours (e.g. markers) and the other side with lighter colours (e.g. colour pencils). Once students have finished their Newton's disc and are having fun with it, the relationship between speed and the white colour of the light can be elicited.	
1.3. EXPLANATION OF THE PROJECT AND EXIT TICKET (10') -The teacher explains the project they are going to develop in the following weeks: in pairs, they are going to create their very own shadow theatre and perform a shadow play created by them. -The teacher explains that they will continue with the project in the English class, starting to think about the plot of their story. -The teacher gives each student an exit ticket worksheet (see Annex 11) for them to complete it and give it back to the teacher.	Objectives: 14, 15, 16, 17, 20, 30. Basic Knowledge: E2L.2. Linguistic Skills: Oral and written receptive skills. Written production skills. Materials and resources: Exit ticket (one per student). Grouping: Individual. Interaction pattern: Teacher-students.
SESSION 2. Storyboard that!	
2.1. THEATRE VOCABULARY (15') Review and learning of vocabulary related to theatre. -Game 1: Memory game with flashcards. The teacher places ten flashcards in a row, visible to the children. The teacher reads all the flashcards with students repeating each word after the teacher. Then, all together read all the words in a row twice. The teacher turns the flashcards. The student who wants to give a try and remember the words raises his or her hand. When it is his or her turn, the student has to recall what is the	Objectives: 13, 14, 15, 16. Basic Knowledge: E2L.1., E2L.4. Linguistic Skills: Oral receptive and productive skills. Written receptive skills. Materials and resources: Flashcards (Annex 13). Grouping:

word of each flashcard. If the student fails, it is the turn of another student. The game ends when a student correctly says all the words (or when the teacher decides to stop the game). -Game 2: Mime it! A student comes to the front of the class. The teacher shows a word (element or action from the previously used flashcards) related to theatre that the student has to mime. The rest of the class has to guess the word. This activity can be done with the whole class or creating two or more teams in the class. The second option would entail giving points and, therefore, competition.	Whole class. Interaction pattern: Teacher-students, students-students.
2.2. STORYBOARD THAT! (20') -The teacher explains what a storyboard is and how to create one, showing an example of a storyboard of the introductory shadow play from session 1. -In pairs, students are given an empty template of a storyboard (Annex 10) as the one shown by the teacher. They have to think of a story for their shadow play and fill the storyboard template. It is very important that the teacher clarifies that the play must have a duration of one to three minutes long. Note: Check Annex 14 for extension and reinforcement activities. These activities can be accessible through Google Classroom.	Objectives: 9, 12, 13, 14, 15, 17, 19, 30. Basic Knowledge: VA.1., VA.3., E2L.1., E2L.2., E2L.3., E2L.4. Linguistic Skills: Oral receptive and productive skills. Written productive skills. Materials and resources: Sample storyboard, storyboard templates, pencils. Grouping: Pairs. Interaction pattern: Teacher-students; student-student.
2.3. EXIT TICKET (5') -The teacher gives each student an exit ticket worksheet (see Annex 11) for them to complete it and give it back to the teacher.	Objectives: 14, 15, 16, 17, 30. Basic Knowledge: E2L.2.

	Linguistic Skills: Written receptive and productive skills. Materials and resources: Exit ticket (one per student). Grouping: Individual. Interaction pattern: Teacher-students.
SESSION 3. Tell me through music!	
3.1. WHAT WE SAY AND HOW WE SAY IT (30') -Game 1: Pingu's Broken Telephone (15'). This game aims at letting students discover the importance of intonation and musicality for a proper oral communication. The teacher asks the students if they know the game "Broken Telephone". If a student knows the game, she or he can explain it. The rest of the students who know the game can help this student. The teacher can also help and complete the information if needed. A first round can be played as in the normal game. The game can be used to practise certain sounds (e.g. "The sad cat is in the lab", "Betty bought a better bitter butter") and rhymes (e.g. "Saúl is cool and he goes to the school"). Then, the next level would be to transmit emotions (e.g. "Why did you do that?!" for anger, "I won the lottery! Yayyy!" for happiness, "Yuck! My brother's socks!" for disgust). The final level would be to transmit messages and emotions but using just one sound (e.g. "guan"). The last person in the row has to guess the emotion and come up	Objectives: 7, 8, 13, 14, 15, 17, 28, 30, 31. Basic Knowledge: M.1., E2L.2., E2L.4. Linguistic Skills: Oral receptive and productive skills. Materials and resources: Instruments (optional. If instruments are used for Game 2, simple percussion instruments are recommended). Grouping: Whole class/Four groups for game 1. Whole class. Circular formation. Interaction pattern: Teacher-students, students-students.

with a possible message.

Note: It might be better to split the whole group into subgroups. In this case, the students who start sharing the message can go to the teacher first to receive the message, or the teacher can let them choose the message for creative thinking's development. If possible, it would be interesting to do a brief oral reflection (example of guiding questions: Was it difficult? Why? Have you noticed the message's emotion in the last level? What has helped you to discover which emotion was it?)

-Game 2: Human music machine (15')

The teacher explains that we are going to create a human music machine. To do so, each of us is going to make a sound (it can be an onomatopoeia like "Chucu chucu chucu chucu chu chu", body percussion or similar sounds) paired with a gesture. It is important to emphasise that it is always that same sound-gesture, so it can not be changed during the dynamic. Once you have thought of a sound-gesture and feel ready, you can just jump in and join the human music machine. This game's level ends some time after everyone has joined the music machine. **Note:** if there are shy students, before starting, the teacher can ask the students to make a circle and stand looking outside the circle, so they can not see each other. Another version is to physically jump into the circle to visually join the music machine. The teacher can join the activity and start it if students are too shy to do so.

Level 2: the teacher chooses a director for this human music machine or orchestra. The whole class agrees on key gestures (to ask someone to start making a sound, to ask someone to stop making a sound). The teacher must remember that when the director asks us to make a sound,

we choose a short sound and keep making it without changing to a different sound. It is a good moment to explain that this is called “ostinato”, introducing the concept. The two agreed gestures are remembered by the whole class. The first round is done. Then, the teacher asks the director to choose a new director. New gestures are introduced (to ask the whole orchestra to stop, to ask someone to change his or her sound, to increase the volume, and to decrease the volume). All the indications are recalled and the second round takes place. Depending on the time, more rounds at this level can take place. For the next level, the teacher explains that while the director is directing the orchestra, the teacher will be telling a story, and they have to create a soundtrack according to each moment of the story. Sample story:

Pinpón and Pinpín were running off a dragon.

Pinpín stumbled and fell to the ground, but Pinpón was so scared that he did not even realise.

Pinpín could feel the dragon's breath on her neck, but she did not want to get up or look back. How scary!

After a while, Pinpón discovered that his friend was not with him. Oh, no! Poor Pinpín! She is dead for sure! Her beloved friend, dead!

Wait! What is that huge thing flying and coming here?! It is Pinpín! She has managed to get to Pinpón thanks to the dragon's help! What a happy moment!

If there is enough time, the teacher can then ask the student-director to think of a story (something that happened to him or her. It could be something strange, amazing, sad or disgusting that happened to him or her), and without telling anyone, direct the orchestra thinking about that story. After that, the students-orchestra can try to guess whether it was something good, sad, or any other

option, and the student-director can tell the story or, if he/she does not want to share it, say the story's emotion. Note: More indications can be added depending on time. The teacher can ask the students questions to determine indications (e.g. Apart from starting and finishing, what other indications might be necessary for an orchestra?). While telling the story, the teacher can use body language and emphasise the emotions through his or her intonation. Instruments could be used (particularly percussion instruments). As in the previous case, if possible, a brief oral final reflection is encouraged (example of guiding questions: How have you felt? What would you highlight? Did we sound in harmony? Why or why not?). Likewise, praising students for their performance, attitude and participation is also key.	
3.2. EXIT TICKET (10') -The teacher encourages the students to start thinking about how their shadow theatre's stories sound, explaining to them that in the next Music's lesson they are going to compose a soundtrack for their theatre play. -The teacher gives each student an exit ticket worksheet (see Annex 11) for them to complete it and give it back to the teacher.	Objectives: 14, 15, 16, 17, 30. Basic Knowledge: E2L.2. Linguistic Skills: Oral receptive skills. Written receptive and productive skills. Materials and resources: Exit ticket (one per student). Grouping: Individual. Interaction pattern: Teacher-students.
SESSION 4. Experiment Time! A World of Lights, Shadows and Colour	
4.1. SEMI-GUIDED EXPERIMENTATION (20') Before the beginning of this session, the teacher creates a	Objectives: 1, 3, 6, 9, 12, 13, 14, 15, 16, 17,

prepared learning environment with different zones: -Zone 1. Wall: two flashlights, CD, coloured cellophane, clear plastic, frosted plastic. -Zone 2. Box-theatres: four box-theatres (one with white paper as the screen, another one with coloured paper, another one with newspaper, and a final one which is a normal cardboard box), two flashlights, CD, coloured cellophane, clear plastic, frosted plastic. -Zone 3. Shirts-theatre: two chairs (one chair upside down placed on top of the other), five different shirts (white plain T-shirt, black plain T-shirt, coloured plain T-shirt, patterned shirt, thick shirt. One of the T-shirts is already placed in the chairs-theatre), two flashlights, CD, coloured cellophane. -Zone 4. Cloth-theatre: two flashlights, CD, coloured cellophane, letters cutout. Additionally, in the teacher's table, there are sticks, cardboard, sellotape, pencils, markers, and scissors. Before starting the activity, the teacher explains the session plan to the students, indicating the different zones there are, the rotating system, the time they have (four minutes per zone. The time that is left in the zone is shown in an online stopwatch in the digital board), and what they have to do (experiment and complete a guidance worksheet). The teacher split the whole group in four groups, assigning each of them a starting zone and giving each student a guidance worksheet. Each student has to complete his or her own worksheet. Once everyone is ready, the room's light is dimmed a little bit and the stopwatch is started.	20, 24, 30, 31. Basic Knowledge: VA.1., VA.2., E2L.1., E2L.3. Linguistic Skills: Oral receptive and productive skills. Written receptive and productive skills. Materials and resources: Flashlights, frosted plastic, clear plastic, cardboard, pencils, markers, scissors, sticks, sellotape, letters cutout, coloured cellophane, CD, box-theatres with paper (white, coloured, newspaper and cardboard), chairs-theatre with interchangeable shirts (thin, different thickness; white, black, coloured, with pattern), hanging 2 x 1.30 metre cloth-theatre, guidance worksheet (see Annex 12), digital board, Online Stopwatch. Grouping: Four groups. Interaction pattern: Teacher-students, student-student.
4.2. GUIDED EXPERIMENTATION-REFLECTION (15')	Objectives: 6, 13, 14, 15, 16, 17, 20.

The whole group gathers together. The teacher goes with the students through the guidance worksheet, orally and visually reflecting on it and on the experience. Some key questions: -What happens when we put the object close to the surface? And when we put it closer to the light? -Can we produce colour in the shadow? How? -What kind of surface (or theatre among the ones we have used) do you prefer? Why?	Basic Knowledge: VA.2., E2L.2. Linguistic Skills: Oral receptive and productive skills. Materials and resources: Materials from the previous activity. Grouping: Whole group. Interaction pattern: Teacher-students.
4.3. EXIT TICKET (5') -The teacher gives each student an exit ticket worksheet (Annex 11) for them to complete it and give it back to the teacher.	Objectives: 14, 15, 16, 17, 30. Basic Knowledge: E2L.2. Linguistic Skills: Written receptive and productive skills. Materials and resources: Exit ticket (one per student). Grouping: Individual. Interaction pattern: Teacher-students.
SESSION 5. Engineers on the spotlight! Designing	
5.1. PLANNING AND DESIGNING (20') -Brainstorming recalling what was learnt in Session 4. -The teacher explains the session plan, showing in the blackboard the rubric that is going to be used in the second part of the session for student to see it and	Objectives: 4, 6, 9, 12, 13, 14, 15, 16, 17, 19, 20, 22, 23, 24, 30. Basic Knowledge: VA.1., E2L.1., E2L.3, E2L.4.

consider it. -Students have around 15 minutes to draw how their characters and props would look like (always focusing in the shadow), as well as to design their theatre's prototype (drawing it from different perspectives as needed and noting the materials they will need and where they can obtain them. The teacher emphasises the importance of using reusable materials like shoe boxes) and plan their work (who is going to create what, and what time they are going to need for each thing). Questions to help students designing in a realistic way: -What help will we need to do this? (the idea is that the students can create their products by themselves with little or no help). -What time will we need to create this part? (move from thinking about creating the theatre and the characters to thinking about creating this specific character, and this specific part of the theatre. The more concrete, the better). -How can we create the puppet/props so that this can be seen in the shadow?	Linguistic Skills: Oral productive and receptive skills. Written receptive skills. Materials and resources: Paper, pencils, electronic device like computers (optional. For research of inspiration and creation of visual support to present their idea), guidance worksheet from session 4, digital board, Online Stopwatch. Grouping: Pairs. Interaction pattern: Teacher-students, students-students.
5.2. PRESENTATION OF THEATRE'S DESIGNS (20') -Each pair orally presents their theatre's prototype. -The rest of the class can ask two questions and make two observations after each presentation. -Both the teacher and the students use the rubric to assess students presenting (see Annex 4).	Objectives: 4, 6, 9, 13, 14, 15, 16, 17, 18, 20, 25, 30, 31. Basic Knowledge: VA.1., E2L.2., E2L.3. Linguistic Skills: Oral productive and receptive skills. Written receptive skills. Materials and resources: Visual support for presenting (analogue or digital), digital

	board, rubric. Grouping: Pairs. Interaction pattern: Teacher-students, students-students.
SESSION 6. Soundtracks	
6.1. COMPOSING A SONG FOR OUR SHADOW PLAY (40') -Brainstorming to refresh what was learnt in the previous Music lesson. -The teacher explains this session's objective (to compose a soundtrack for their shadow plays). Key questions: *What is a soundtrack? *How much time does your composition need to last for? (How long is your theatre's play? Music can help students to adapt their shadow play's duration when performing it, to have a sense of time). -The teacher introduces students to Chrome Music Lab, an online song maker. The teacher explains how it works using the digital board. -Students start using this tool in pairs to compose a theme for their shadow plays. The teacher goes around the different pairs, checking the process, giving feedback and answering questions. The teacher can guide the students through questions like: *What is your story about? Is it a happy/sad/terrifying story? Does it have different parts/emotions? *Does your song create that feeling in you? -At the end of the session, the teacher asks the students to save their songs by uploading the link to google classroom (the teacher refreshes how to do so, showing it	Objectives: 8, 10, 12, 13, 14, 15, 17, 19, 23, 24, 28, 30, 31. Basic Knowledge: VA.1., VA.3., M.1., E2L.1., E2L.3., E2L.4. Linguistic Skills: Oral productive and receptive skills. Materials and resources: Electronic devices like computers, headphones, digital board, Chrome Music Lab - Song Maker . Grouping: Pairs. Interaction pattern: Teacher-students, students-students.

again in the digital board).	
SESSION 7. Creating our shadow theatre	
7.1. STUDENTS CREATE THEIR SHADOW THEATRE (40') -Brainstorming to recall what we did in the last Visual Arts lesson. -The teacher states the objective of this session: to create their shadow theatre. The teacher explains that there are some more collective recyclable materials if needed, and that there is a shadow puppet to try out their screen and their shadow theatre when finished. -Students in pairs start creating their shadow theatre. The teacher starts the online stopwatch in the digital board and goes around the groups, giving feedback, solving doubts, and providing the needed help. Note: If there are quick finishers, they can practise using their shadow theatre or do some extension activities (Annex 14). If there are students who do not finish on time, they can continue in the next session, but it has to be clear that this is extra time, since the next session is aimed at the creation of their puppets and props. All the materials (either finished ones or in process) remain in class.	Objectives: 3, 6, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 22, 23, 24, 29, 30, 31. Basic Knowledge: VA.1., VA.2., VA.3., E2L.1., E2L.3., E2L.4. Linguistic Skills: Oral productive and receptive skills. Materials and resources: Recyclable materials (e.g. cardboard trimmings, used paper, boxes), recyclable materials brought by the students, cardboard, scissors, rulers, students' designs, sample puppet, flashlight, digital screen, Online Stopwatch. Grouping: Pairs. Interaction pattern: Teacher-students, students-students.
SESSION 8. Creating our characters and props	
8.1. CREATION OF PUPPETS AND PROPS (40') -Brief reminder of previous lesson. -The teacher states this lesson's objective: to create all the	Objectives: 1, 3, 6, 9, 12, 13, 14, 15, 16, 17, 19, 20, 22, 23, 24, 27, 30, 31,

characters and props needed for their shadow play. -Students in pairs start creating their puppets and props. The teacher starts the online stopwatch in the digital board and goes around the groups, giving feedback, solving doubts, and providing the needed help. Note: for those students with a good level, the teacher can propose the challenge of mobility in their puppets using brads. The teacher can show an example, explaining how to do it. If there are quick finishers, they can start practising their shadow plays. If there are students who do not finish on time, they can use up to 30 minutes from the next lesson, which is aimed at rehearsing.	32. Basic Knowledge: VA.1., VA.2., VA.3., E2L.1., E2L.3., E2L.4. Linguistic Skills: Oral productive and receptive skills. Materials and resources: Cardboard, scissors, pencils, sticks, sellotape, coloured cellophane, brads, sample puppets, students' shadow theatres, students' designs, flashlight, digital board, Online Stopwatch. Grouping: Pairs. Interaction pattern: Teacher-students, students-students.
SESSION 9. Behind the curtain: Rehearsing our play	
9.1. STUDENTS REHEARSE THEIR SHADOW PLAY (40') -Important things to consider as shadow puppeteers: brainstorming to remember key aspects of light and shadows (what happens when the puppet is closer/further to the screen, what happens when the light is closer/further from the object and the screen, colour and special effects in the shadow) -The teacher gives some tips: be careful not to show your hand or arm's shadow, and take advantage of your music to adapt your performance.	Objectives: 6, 8, 9, 12, 13, 14, 15, 16, 17, 23, 27, 30, 31, 32, 33. Basic Knowledge: VA.1., VA.3., E2L.1., E2L.3. Linguistic Skills: Oral receptive and productive skills. Materials and resources: Students' puppets and props, students' shadow theatres,

-Students rehearse their shadow plays with their shadow theatres. The teacher goes around the groups, observing, giving feedback, and solving questions. -The teacher gathers in a document the artistic name of each pair and the title of their spectacle. -Four presenters are chosen for the next session.	flashlights (students' can also use their device's light in case they use tablets or smartphones). Some materials of the previous session in case some students need to finish their creations. Digital board and Online Stopwatch are optional. Grouping: Pairs. Interaction pattern: Teacher-students, students-students.
SESSION 10. Getting the Show on the Road!	
10.1. STUDENTS PERFORM THEIR SHADOW PLAY (30') -The teacher presents a co-evaluation rubric to the students. -The first pair of presenters are given a document with the information in order of performance of the different shows. With the help of the teacher, they start to conduct the session. After each performance, up to a minute is given for the rest of the group and for the teacher to complete the rubric. Note: students performing may ask some colleagues for help with props. The teacher can play the soundtrack created by each pair and uploaded to Google Classroom as requested by the students. The teacher records in video each play to later upload it to the different ePortfolios of the students.	Objectives: 6, 8, 15, 27, 28, 29, 30, 31, 32, 33. Basic Knowledge: VA.1., VA.3., E2L.2., E2L.4. Linguistic Skills: Oral productive and receptive skills. Written receptive skills. Materials and resources: Each pair's shadow theatre and puppets and props, flashlights, document with the information of the performing pairs, co-assessment rubric (Annex 8), teachers' rubrics. Grouping: Pairs and whole class.

The English teacher assesses the oral production during the plays (Annex 5), the Music teachers assesses the adequacy of the musical compositions to the plays (Annex 6), and the Visual Arts teacher assesses the artistic quality of the play (Annex 7). In case these three teachers can not be present in the classroom during the in-live performances, they can access the recording for assessment purposes.	Interaction pattern: Teacher-students, students-students.
10.2. ASSESSMENT AND EVALUATION (10') -Students complete a worksheet containing a self-assessment target evaluation, co-assessment elements, and elements to evaluate the teacher's performance and the unit (Annex 9). <i>Note:</i> This evaluation can be adapted to a Google Form so as to better control the gathering of information, having the option of visualising it in an Excel document. *It is vital to praise students for their shows and for their overall performance.	Objectives: 14, 15, 17, 19, 25, 25, 26, 30. Basic Knowledge: VA.1., E2L.2. Linguistic Skills: Written productive and receptive skills. Materials and resources: Target evaluation (one per student), electronic devices (one per student), assessment+evaluation worksheet (see Annex 9). Grouping: Individual Interaction pattern: Teacher-students

5. A GLANCE BACK

The above developed proposal integrates the STEAM approach in a CLIL didactic unit for Visual Arts and Music. To this aim, TBL methodology is employed and, through it, the objectives gathered in the relational table are developed. In this vein, SCMs are core to this proposal, with diverse games, and learning-by-doing and inquiry activities. Hence, the STEAM principles as stated by Yang (2021, p. 579) are considered in a design that also aims at being respectful with the Multiple Intelligence Theory proposed by Gardner (1983, as cited in Brown, 1994, pp. 403-404).

Furthermore, a communicative approach has been tried to be adopted using drama and activities involving play to create a good atmosphere, bolstering desinhibition, and ultimately, enhancing communication. In this line, drama has a great potential for this (Diamond & Ling, 2016), and is one of the disciplines which better show the relationship between Art and play. Additionally, this didactic unit considers not only verbal communication (oral and written), but also non-verbal communication and international languages such as music. Thus, this didactic proposal aims at unifying in harmony the languages of the mind, the heart, and the hand, as to educate the whole being (Pope Francis, 2015).

In this regard, Meyer's (2013) ideas on CLIL materials and scaffolding have been considered. Hence, most of the materials have been originally created, and scaffolding is present through visual support, body language, intonation, grouping, and progression in cognitive skills (e.g. English's games to learn vocabulary, first remembering words, and then associating them to a meaning by acting them out; third session's progression in difficulty and complexity).

Concurrently, this scaffolding process is accompanied by a carefully designed evaluation. In this line, an initial evaluation is developed through the first session's interactive play, which also works as an introduction to the unit, and both formative and summative assessments are included (Llul et al., 2016, p. 84). Formative assessment takes place through observation of daily activity, exit tickets, oral corrective feedback (Lyster & Ranta, 1997), and students' presentation of their design for the shadow theatre. In this last case, as well as in the case of session four, assessment provides students with key feedback for later activities of creation. With

regards to summative assessment, students' shadow plays and their portfolios are considered. In addition, both extension tasks and remedial work in the form of reinforcement activities are included to attend the students' diversity. Finally, metalearning is present through self assessment, co-assessment, and the evaluation of teachers and the unit.

Moreover, one key element of both CLIL and STEAM which is present in this didactic unit is the coordination of non-linguistic area teachers and linguistic area teachers (Pavón, 2014). Hence, the Music teacher, the Visual Arts teacher, and the English teacher cooperate to generate continuity along the different sessions of the unit. Likewise, each teacher focuses on his or her particular area when it comes to teaching and assessing. Still, since in the Spanish context a “hard” or “strong” CLIL is usually adopted (Ikeda et al., 2021, p. 1), this unit is content-led.

In this regard, one of the greatest weaknesses of this unit is related to coordination and participation. It would be desirable to also count on the participation of the L1 teacher, other additional languages teachers, and other content area teachers. Nonetheless, sometimes this is not easy due to different reasons. However, it may seem clear that, even if the didactic proposal involves less agents, a CLIL+STEAM approach is feasible.

Finally, taking into account the 21st-century demands, the designed didactic unit offers different opportunities. For example, students could give workshops in a local Science Fair or even in the European Researchers' Night about light, using activities like the Newton's disc. Similarly, they could participate in local school theatre contests like the Hermenegildo Lanz School Theatre Competition in the case of Granada. Likewise, there are other events such as congresses like CreaInnovaEduca in Granada where students can explain their projects. All of these opportunities act as motivating factors for students and make the experience more meaningful given there is an external audience. Moreover, students' active explanations during these events serve to the highest expression of learning. Finally, this didactic unit can be part of a bigger whole-year project based on theatre and compatible with the *Comunica* programme (Junta de Andalucía, n.d.).

6. LIMITATIONS, DREAMS AND A PATH TO BE EXPLORED

As previously mentioned, sometimes it is hard to programme a CLIL+STEAM proposal as we would like while respecting the curriculum. It can be difficult to coordinate the stated contents of different subjects, and the bureaucratic work can become extremely tedious. Nonetheless, the curriculum gathers the minimum desirable milestones to be achieved, but schools have a certain degree of freedom or decision power which can be of help. Additionally, even if not all the desired areas can be involved in a didactic proposal, the CLIL+STEAM approach can still take place.

Another important limitation especially highlighted by STEAM practitioners is the availability of certain resources. As pointed out by Martín and Santaolalla (2020), one of the greatest myths of STEAM is that it requires having resources such as 3D printers or robotic tools. However, the authors also emphasise that the STEAM approach can take place independently of this. It should not be forgotten that Science, Mathematics, Art, Engineering, and Technology exist from the very first days and have presence everywhere, from the first wooden wheel and cave paintings to the buildings and plants surrounding us today. It is not an approach solely for the elite, or which entails a socio-economic bias. To this aim, it is vital to start designing the didactic proposal from the context. Thus, if we have at our disposal robotic tools, we indeed can incorporate them in our teaching. On the contrary, if these means are not available, educators can take advantage of human resources and the school's surroundings.

However, even some limitations can be found when a CLIL+STEAM approach to education is decided to be adopted, implementing this kind of education seems to yield necessary benefits. In this regard, CLIL and STEAM's fundamentals not only are compatible between them, but are also aligned with the so-called 21st century learning demands, and even with the Sustainable Development Goals. It is usually said that the youth is the future, but we might be forgetting that they are also the present. The CLIL+STEAM approach may contribute to the development of 21st century skills, and, particularly, of key soft skills known as the 4C's: creativity, critical thinking, communication and collaboration (Thornhill-Miller et al., 2023). Additionally, two more Cs could be added: curiosity and consciousness.

In this line, a CLIL+STEAM approach can contribute to a holistic education, where the languages of the mind, the heart and the hand were harmoniously developed for students to get to know themselves as a whole, both individually and as part of this world (Pope Francis, 2015).

Nonetheless, it might be clear that further research is needed. Although there are some experiences and studies in this field, the body of evidence regarding this sort of education is still scarce. Certainly, both terms, CLIL and STEAM, are quite new, so it is understandable that research on the combination of both approaches is still in its infant stage. More evidence on the implementation and outcomes of CLIL+STEAM education is required, together with appropriate teacher training. Hence, the increasing body of research in this field ought to keep growing, and further research lines should be explored.

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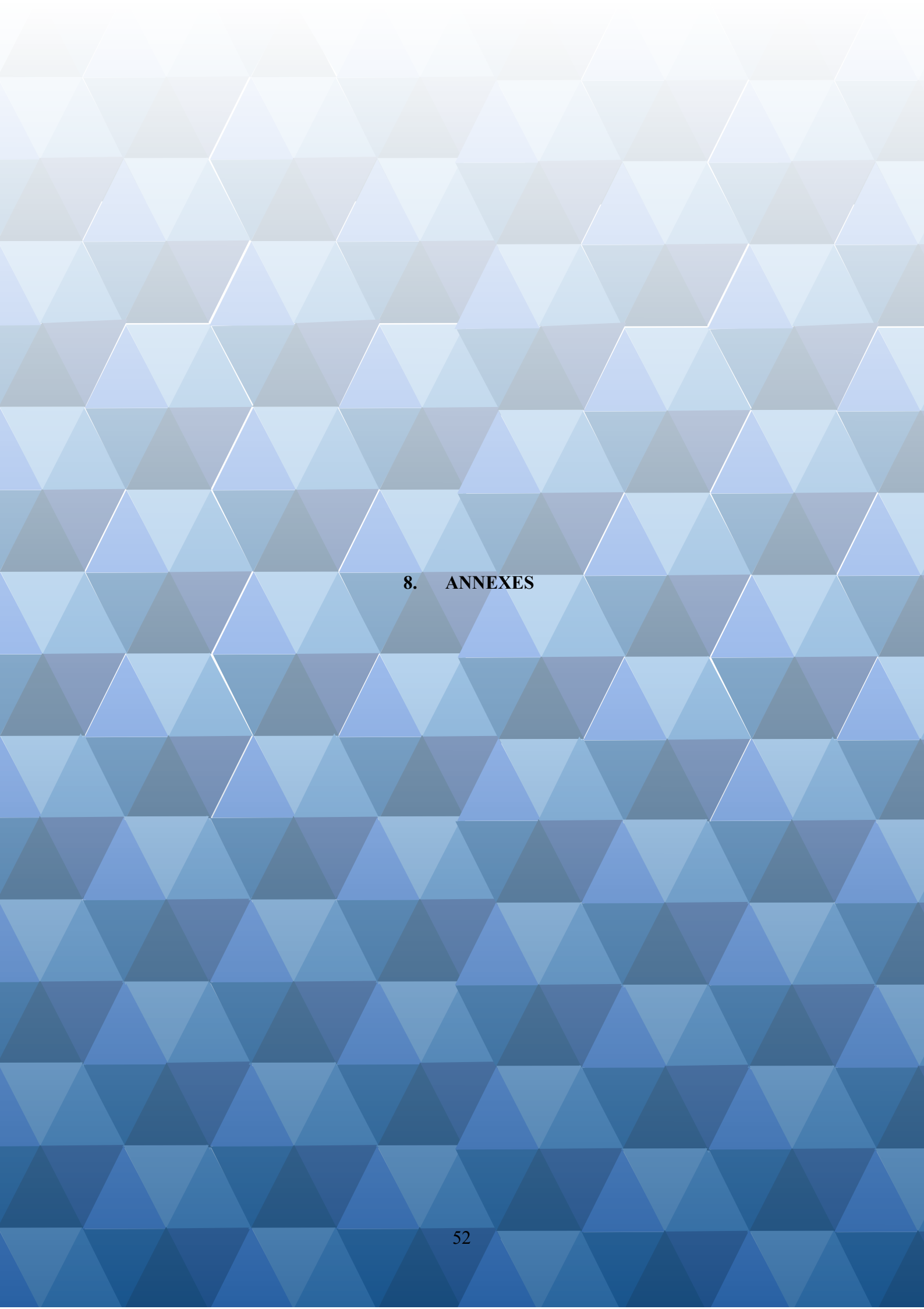
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8. ANNEXES

8.1. Annex 1. CLIL+STEAM Ready-to-Fill Table

TITLE:			
TOPIC:		CLIL SUBJECT(S):	
JUSTIFICATION (Origin/relevance of the proposal. Methodology)			
CONTEXTUALISATION -Grade, educational stage, and age of the students -Timing (term, number of sessions, quick overview of the sessions/phases) -Information about the target group (interests, English level, special needs, previous knowledge)			
OBJECTIVES At the end of this unit, students will be able to			
CONTENT	COMMUNICATION <i>Note:</i> the <i>language through learning</i> is not defined as it refers to the students' linguistic needs which emerge during the lesson and are, therefore, difficult to predict beforehand.	COGNITION Considering Bloom's Taxonomy.	CULTURE Related to cultural aspects/habits and/or citizenship.
SCIENCE	BICS OBJECTIVES		

	<u>Language for learning:</u>		
TECHNOLOGY	CALP OBJECTIVES		
	<u>Language for learning:</u>		
ENGINEERING	<u>Language of learning:</u>		
ARTS			
MATHEMATICS			
SUBJECTS’ CONTENTS / BASIC KNOWLEDGE	ASSESSMENT CRITERIA (Old Law) — SPECIFIC COMPETENCES (LOMLOE)	LEARNING STANDARDS (Old Law) — ASSESSMENT CRITERIA (LOMLOE)	TECHNIQUES AND INSTRUMENTS OF EVALUATION
Non-Linguistic Contents:			
Linguistic Contents:			
STEP-BY-STEP PLANNING (Add as many rows as necessary)			
SESSION 1. (You can add a title or single-sentence description)			

1.1. ACTIVITY (Expected time)	Objectives: Contents: Linguistic Skills: Materials and resources: Grouping: Interaction pattern:
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8.2. Annex 2. Teacher's Diary. Collation List

Name of the student:					
Session (Date)	Attitude	Respectful participation	Collaboration within the group	Use of key vocabulary	Pronunciation

8.3. Annex 3. ePortfolio

Each student has an ePortfolio in Google Drive. In their ePortfolio, the learners gather all kinds of information (pictures, text, videos) related to their learning process. Hence, it corresponds to the dossier section within the European Language Portfolio (ELP), as suggested by the Council of Europe (2001:20).

Each ePortfolio has associated a QR code. The QR codes are printed and placed in the wall, as to facilitate access to them (see figure 6).



Figure 6. Example of ePortfolios' QR codes in the wall. Courtesy of Olson [LuckyLittleLearners] (n.d.).

8.4. Annex 4. Rubric for the Oral presentation of Students' designs

CRITERIA	3 - EXCELLENT!	2 - GOOD	1 - NEED MORE WORK
CONTENT (50%)			
Realistic idea (it can work)	-Perfect understanding of the relationship between light and the different types of materials (opaque, translucent, transparent) shown in both the design and the explanation. -No help or little help will be needed. -The idea can be materialised in time.	-Good understanding of the relationship between light and the different materials (opaque, translucent, transparent) only shown in the design. -It can be developed mostly autonomously, but some help will probably be needed. -The idea can be materialised in time. ⌚	-The material chosen for the screen will not let the light pass through it (is opaque) or will not produce a shadow (transparent). The design would not work in practice. -Too much help would be required to build something similar to the design. -The idea would take too much time.
Accurate size	-The dimensions of the theatre are well estimated. It is neither too big, nor too small. Two students can easily use it.	-The dimensions are fine, but some adaptations may be needed for students to comfortably use the theatre. Only one student can	-The theatre is too small to be used (not even for one person) or too big to be realistic and work accurately.

		use the theatre at the same time.	
Use recyclable materials	-It is designed to be completely built reusing recyclable materials. ♻️	-It is designed to be built mostly reusing recyclable materials.	-The design or idea does not include any recyclable material.
Creativity	-The design is visually attractive. 🧠 -It is related to the play's plot. -It is an original idea. -It has nice decorations.	-The design is visually attractive, but a bit disruptive (too many decorations).	-The design is too simple. It is not personalised and has no decoration at all.
LANGUAGE AND COMMUNICATION (50%)			
Vocabulary and grammar	-Use key vocabulary in an appropriate way. -Spelling is accurate. -Grammar structures are correct.	-Poor use of key vocabulary. -Some mistakes in spelling. -Some grammar structures are incorrect.	-Scarce or no key vocabulary has been used. -Lots of mistakes in spelling. -Lots of mistakes in grammar structures.
Pronunciation and intonation	-Pronunciation is good. -Intonation is fine. -Understandable.	-Some mistakes in pronunciation. -Intonation is acceptable. -Sometimes it is	-Lots of mistakes in pronunciation. -Intonation is not appropriate. -It is too hard to

		difficult to understand. 	understand. 
Voice and non-verbal communication	-Accurate volume (not too high nor too low. Audible). -Always look at different points within the audience . -Appropriate use of the hands and other body language resources. -Use of helpful visual support.	-At some point the volume has been too high or too low. -Only look at one same point. -Poor use of the hands and other body language resources (rather stay still or move too much). -Use visual support.	-The voice has been too high or too low during the whole presentation. -Always looking at the visual support. -Lacking use of the hands and other body language resources (stay still). -No visual support at all.

8.5. Annex 5. English Rubric for the Shadow Play

CRITERIA	3 - EXCELLENT!	2 - GOOD	1 - NEED MORE WORK
Vocabulary and grammar (25%)	-Grammar structures are correct. -Rich and varied vocabulary.	-Some grammar structures are incorrect. The students commit some mistakes, but become aware of them and correct them. -Appropriate use of vocabulary.	-Lots of mistakes in grammar structures that hinder understanding. -Confusion and misuse of words.
Pronunciation and intonation (25%)	-Pronunciation is good. -Intonation is fine. -Understandable.	-Some mistakes in pronunciation. -Intonation is acceptable. -Sometimes it is difficult to understand.	-Lots of mistakes in pronunciation. -Intonation is not appropriate. -It is too hard to understand.
Voice and non-verbal communication (25%)	-Accurate volume (not too high nor too low. Audible). -Appropriate use of the artistic expressions means to reinforce the message.	-At some point the volume has been too high or too low for no justified reason. -Poor use of the artistic expression means (rather static shadows or too dynamic, not in concordance with what is being	-The voice has been too high or too low during the whole play. -Lacking use of the artistic expression means (completely static shadows, not used to reinforce the message).

		said).	
Overall message and communication (25%)	-The message is clear and easy to understand. -Communication has been fluent and natural.	-The message or general idea can be guessed after the whole play. -Communication is good, but it may look quite artificial.	-The message or general idea is not clear at all. -Too forced communication.

8.6. Annex 6. Music Single-Point Rubric for the Shadow Play

Advanced (Evidence of exceeding standards)	CRITERIA	Concern (Areas that need work)
	The composition's length matches the duration of the play.	
	The composition reflects the main emotion of the play.	
	The volume of the music is adequate to be audible without being disturbing.	

8.7. Annex 7. Visual Arts Rubric for the Shadow Play

CRITERIA	3 - EXCELLENT!	2 - GOOD	1 - NEED MORE WORK
Shadow Play	-Perfect duration. -Perfect use of light, objects and shadows, showing understanding. -No unintentionally hands' shadows or similar interfering shadows have been seen. -Risk-taking attitudes shown by the incorporation of colours, special effects and/or movement in the puppets' joints. -Valuable message. The play conveys the desired feelings and/or has beauty.	-Appropriate duration. -Show understanding of the relationship between light, objects and surface through a good use of them. -The message or idea is clear.	-Too short (not even a minute) or too long (more than five minutes). -The use of light and the distance from the objects and the surface show the need for further development (unjustifiably too blurred, shadows can not be seen completely). -There is not a clear message or idea.
Shadow Theatre	-Perfect size. -Completely	-Appropriate size.	-Too small or too big.

	built with recyclable materials. -It works really well. -Beautiful and creative decoration. The decoration is related to the play's plot.	-Partly built with recyclable materials. -It works. -It is decorated.	-It has not been built by the students or it has not been built with recyclable materials. -It has no decoration at all. It is not personalised.
Shadow Puppets	-Appropriate size. -Creatively and carefully created. -Risk-taking elements (colours, details, dynamic joints)	-Appropriate size. -Carefully created.	-Too small or too big. -Carelessly created (unevenly cutted, damaged).

8.8. Annex 8. Rubric for Co-assessment of Shadow Plays

Group:	I understand the idea 😊 / 😊 / 😞	The voice level was good (I listened to them) 😊 / 😊 / 😞	Good use of puppets and props 😊 / 😊 / 😞

8.9. Annex 9. Assessment+Evaluation Worksheet

This worksheet has been created with Canva. Here is a link to the printable version: [Assessment-Evaluation Worksheet.pdf](#)



Exit Ticket

A World of Light, Shadows, and Colour

Name: _____

SELF-ASSESSMENT

On a scale of 1 to 5 - where 5 is "I know perfectly" and 1 is "I am not sure" - please rate (colour) the following assessment criteria of our unit "A World of Light, Shadows, and Colour".

1. I can create a shadow theatre, a shadow play, and its puppets and props

2. I can express feelings and ideas through music

3. I can work collaboratively, expressing my ideas and listening to others' ideas.

4. I can talk about theatre and shadow theatre, using key vocabulary.

5. I can understand simple oral and written instructions and opinions in English.

6. I can communicate opinions and ideas both orally and in written texts using the present simple (e.g. It is translucent) and the future tense (going, will).

GROUP WORK ASSESSMENT

Rate your performance in this unit: ☆☆☆☆☆

Rate your groupmates' performance: ☆☆☆☆☆

What went well?

What can we improve?



EVALUATING THE TEACHERS

	ENGLISH	MUSIC	VISUAL ARTS
Has the teacher started and finished the lessons on time?	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The teacher brings all the necessary materials	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Has the teacher answered your questions?	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The teacher explains with clarity	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The teacher listens to us and considers our opinions	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

Any comment or suggestion?



GENERAL EVALUATION

The teachers and sessions are coordinated. The sessions have continuity and what we do in one subject is related to what we do in another ☆☆☆☆☆

The sessions are interesting ☆☆☆☆☆

My favourite thing has been

What I like the least is

Recommendations for improvement: I would suggest

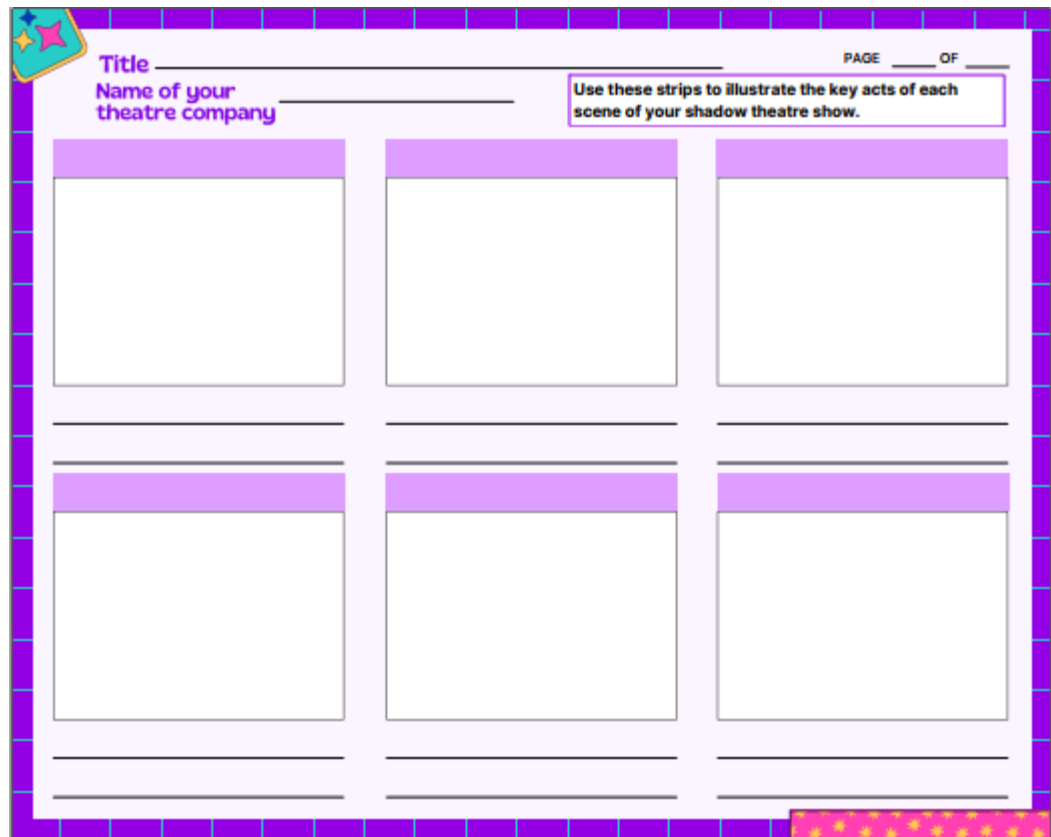
Have you enjoyed this unit? ☆☆☆☆☆

Thank you

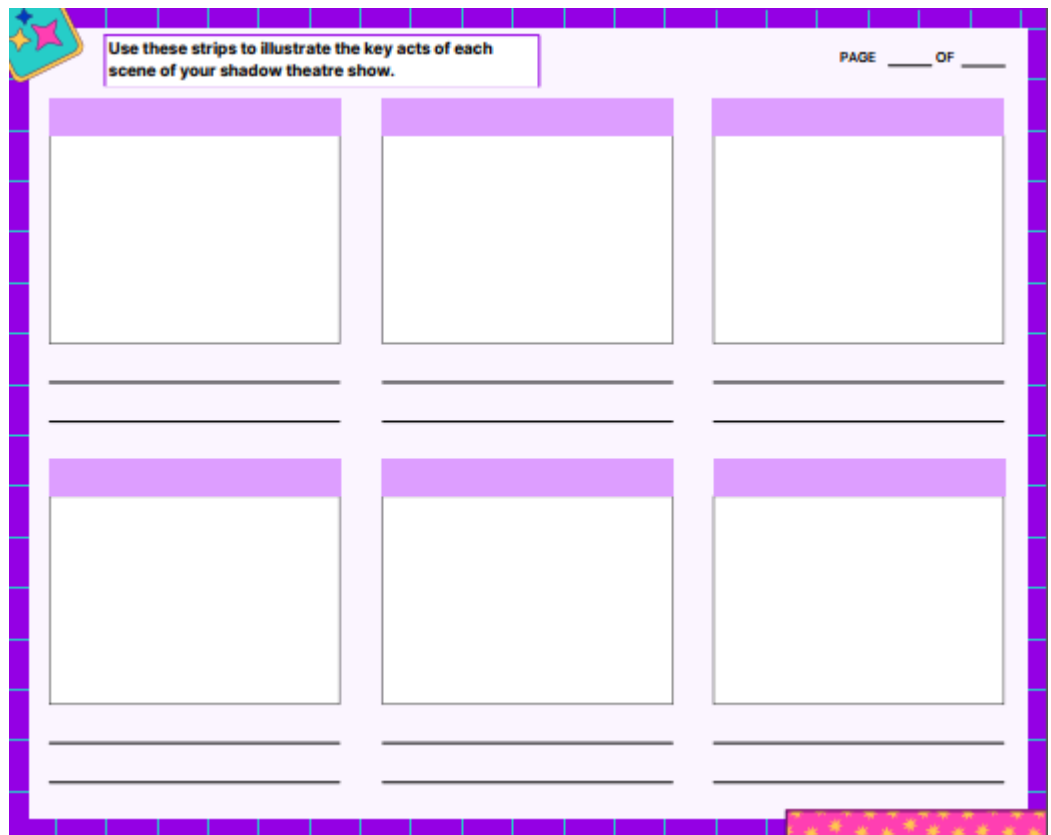
67

8.10. Annex 10. Storyboard Template

Created with Canva. Access to the printable document [here](#).



Storyboard Template Page 1. The page features a purple grid border and a decorative star icon in the top left corner. It includes a title bar with the text "Title" and a line for the title, and a page bar with the text "PAGE" and "OF". Below the title bar is a section for the "Name of your theatre company". A central instruction box states: "Use these strips to illustrate the key acts of each scene of your shadow theatre show." The main area contains six large rectangular boxes arranged in two rows of three, each with a purple header strip and a line for text below it.



Storyboard Template Page 2. The page features a purple grid border and a decorative star icon in the top left corner. It includes a central instruction box stating: "Use these strips to illustrate the key acts of each scene of your shadow theatre show." The page bar at the top right indicates "PAGE" and "OF". The main area contains six large rectangular boxes arranged in two rows of three, each with a purple header strip and a line for text below it.

8.11. Annex 11. Exit Ticket

This exit ticket has been created with Canva.

NAME	
DATE	

EXIT TICKET

What I have learnt: _____

What I don't understand (or what I wonder ?): _____

I feel like

because:



8.12. Annex 12. Guidance Worksheet (session 4)

This worksheet has been created with Canva. Here is a link to the printable version: [Experimenting with light.pdf](#)

Name: _____

EXPERIMENTING WITH LIGHT

Guidance Worksheet

MATERIALS

Cut a circle of cardboard, a circle of frosted plastic, and a circle of plastic. Which shadow is the darkest? Why?

DISTANCES

Draw and cut out a simple cardboard puppet. Don't forget to add the stick with sellotape! 

Place the puppet close to the light, what happens?

Place the puppet close to the screen, what happens?

Place the light close to puppet and to the screen, what happens? And when it is further?

What happens if you use two flashlights at the same time?

1

Name: _____

EXPERIMENTING WITH LIGHT

Guidance Worksheet

INVISIBLE

Decorate your puppet. You can use markers, colours, stickers... Why not drawing it a face? 😊

Now, cast its shadow. Can you see its decoration and details in the shadow?

SPECIAL EFFECTS

Have you ever seen colour in the shadow? Can you create a coloured shadow? How?

Try using the CD. What does its shadow look like?

Draw it

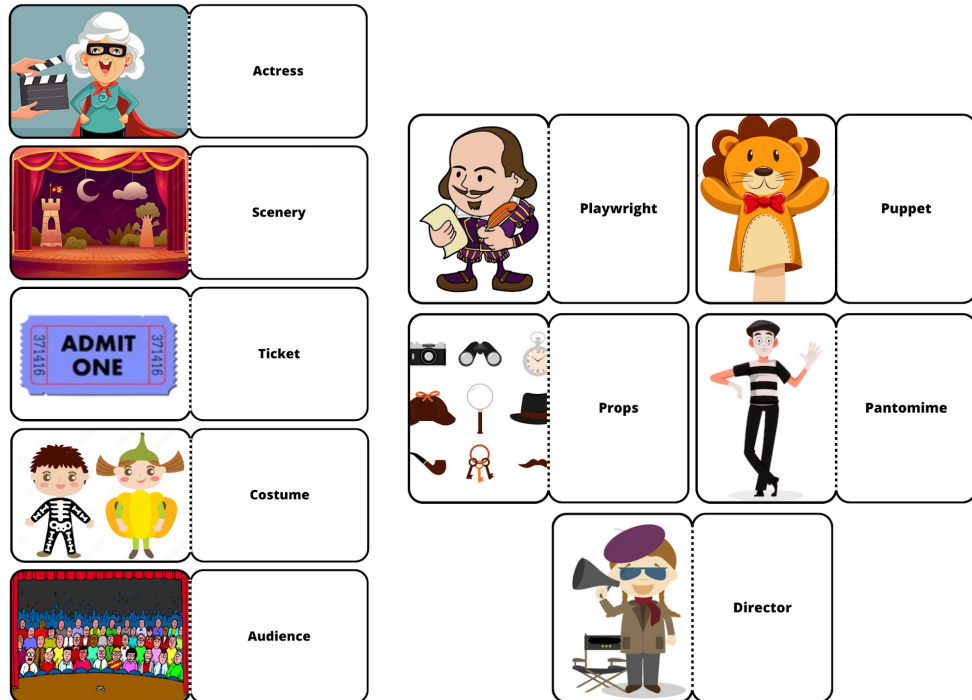
SCREEN

	Does it work? (Can you see shadows?)		Does it work? (Can you see shadows?)
White paper	☆☆☆	Coloured shirt	☆☆☆
Coloured paper	☆☆☆	Patterned shirt	☆☆☆
Cardboard	☆☆☆	Thick shirt	☆☆☆
White shirt	☆☆☆	Wall	☆☆☆
Black shirt	☆☆☆	Cloth	☆☆☆

2

8.13. Annex 13. Theatre Vocabulary's Flashcards

These flashcards have been created with Canva. They can be folded by their middle so that the picture is on one side and the name on the other. Access to the printable version [here](#).



8.14. Annex 14. Extension and Reinforcement of Activities

Extension Activity: Create your own Kaleidoscope.

This worksheet has been created with Canva. Here is a link to the printable version: [Kaleidoscope.pdf](#)



Extension Activity

CREATE YOUR OWN KALEIDOSCOPE

TATE
TATE KIDS
Olafur Eliasson is an Icelandic-Danish artist who often uses colour and light to make his artwork. He likes using reflections and shadows to play with the way we perceive and interact with the world.
(Tate, n.d.)

MATERIALS

- Two empty toilet roll
- Markers / Colours
- Paper
- One mirrored cardboard
- Ruler
- Scissors
- Tape
- Transparent plastic
- Translucent plastic/paper
- One cardboard

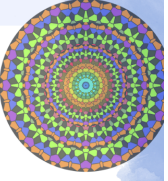
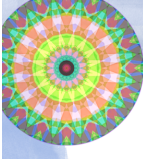
STEPS

1. Measure the roll's width (its diameter) and its length.
2. Cut a piece of mirrored cardboard as long as the roll and three-times the roll's width.
3. Fold the piece of mirrored cardboard in thirds and join them with tape.
4. Introduce the triangled-mirrored cardboard in the roll.
5. Cut a piece of transparent plastic and stick it to one roll's end. Put some tape around it to stick it.
6. In a paper, paint rectangles with different colours (the brighter and more colorful, the better).
7. Cut the paper into small pieces.



Extension Activity

KALEIDOSCOPE



8. Press a piece of translucent paper against the roll to give it a cup-like shape.
9. Fill in the cup-like translucent paper with the small pieces of colorful paper. You can add small shiny objects, too, if you want to.
10. Carefully put the roll on top of the cup-like shape paper (with the transparent-plastic side in contact with the colourful decoration). Put some tape around it to stick it all together.
11. Draw a circle in the coloured cardboard with the same diameter as the roll, and cut it out.
12. Use a pen or pencil to make a hole in the middle of the cardboard circle.
13. Put the cardboard circle in the open ended of the roll. Use some tape to stick it (leave the hole free).
14. Look through the hole and have fun!

ACTIVITIES

- What property of light is responsible for what you see?
- Decorate your kaleidoscope.
- Look through your kaleidoscope and draw what you see. Do you know what a **mandala** is? Search for information



Extension activity: Idioms related to theatre

Click [here](#) to access. This activity has been created with Quizziz and requires an electronic device (e.g. computer, tablet, smartphone) and internet connection. Quizziz is a friendly platform, easy to use for students, and which gathers features such as the read-aloud option, which can benefit students with special needs and every student in general, since they can listen to what they are reading. Additionally, this platform allows both teachers and students to have control over the learning process thanks to the detailed information on results it offers.

Reinforcement activity: Wet-on-wet colour-maker

This worksheet has been created with Canva. Here is a link to the printable version: [WET-ON-WET COLOUR-MAKER.pdf](#)

Extension Activity

WET-ON-WET COLOUR-MAKER

MATERIALS

- Watercolour paper
- Liquid watercolours (carmine red, lemon yellow, ultramarine/prussian blue)



- Two cups of water (one for clean water and the other for dirty water)
- Paint brush
- Cloth
- Support / board (to protect the table)



STEPS

1. Introduce the brush in the water.
2. Paint the paper with water.
3. Take yellow and start painting.
4. Add more water and see what happen. The yellow now is
 - a) darker
 - b) lighter
5. TO CHANGE COLOUR --> Introduce the brush in the dirty water. Try to clean it. Introduce it in the clean water. Change colour.
 - a) Mix **carmine red** with **lemon yellow**. What happens?
 - b) Mix **lemon yellow** with **prussian blue**. What happens?
 - c) Mix **prussian blue** with **carmine red**. What happens?
 - d) Mix **all the three colours (yellow, red, and blue)** together. What happens?
6. Have fun! (e.g. Add water on top of paint).

Reinforcement activity: Theatre vocabulary

Click [here](#) to access. This activity has been created with Quizziz and requires an electronic device (e.g. computer, tablet, smartphone) and internet connection.

8.15. Annex 15. Information from legal Documents

SUBJECTS' BASIC KNOWLEDGE	SPECIFIC COMPETENCES	ASSESSMENT CRITERIA
<i>(Orden de 30 de mayo de 2023)</i>		
Non-Linguistic Basic Knowledge: “EAR.2.B.1. Fases del proceso creativo: planificación, interpretación y experimentación” (p. 58). “EAR.2.B.3. Interés y valoración tanto por el proceso como por el producto final en producciones plásticas, visuales, audiovisuales, musicales, escénicas y performativas” (p. 58). “EAR.2.C.3. Materiales, instrumentos, soportes y técnicas de uso común utilizados en la expresión plástica y visual” (p. 58). “EAR.2.C.10. Producciones multimodales: iniciación en la realización con diversas herramientas. Normas básicas de comportamiento y respeto ante las	“1. Descubrir propuestas artísticas de diferentes géneros, estilos, épocas y culturas, para desarrollar la curiosidad y el respeto por la diversidad” (p. 63). (EAR.2.B.1., EAR.2.B.3.) PC, STEM, CC, CAEC. “3. Expresar y comunicar de manera creativa ideas, sentimientos y emociones, experimentando con las posibilidades del sonido, la imagen, el cuerpo y los medios digitales, para producir obras propias” (p. 64). (EAR.2.B.1., EAR.2.B.3., EAR.2.C.3, EAR.2.D.4.) LCC, PC, PSLLC, STEM, EC, CAEC. “4. Participar del diseño, la elaboración y la difusión de producciones culturales y artísticas individuales o colectivas,	“1.1.b. Reconocer propuestas artísticas de diferentes géneros, estilos, épocas y culturas, y especialmente las relacionadas con la cultura andaluza, a través de la recepción activa y mostrando curiosidad y respeto por las mismas” (p. 63). “3.1.b. Producir obras propias básicas, utilizando las posibilidades expresivas del cuerpo, el sonido, la imagen y los medios digitales básicos, y mostrando confianza en las capacidades propias” (p. 64). “3.2.b. Expresar con creatividad ideas, sentimientos y emociones a través de manifestaciones artísticas básicas, experimentando con los diferentes

producciones propias y de los demás” (p. 59). “EAR.2.D.4. Práctica instrumental, vocal y corporal: experimentación, exploración creativa, interpretación e improvisación a partir de sus posibilidades sonoras y expresivas con especial atención a las obras relacionadas con la cultura andaluza (Flamenco, música tradicional y popular, canciones infantiles, rimas, retahílas y refranes, coplas de carnaval, etc.)” (p. 59).	poniendo en valor el proceso y asumiendo diferentes funciones en la consecución de un resultado final, para desarrollar la creatividad, la noción de autoría y el sentido de pertenencia” (p. 64). (EAR.2.C.10.) LCC, PC, STEM, DC, PSLLC, CC, EC, CAEC.	lenguajes e instrumentos a su alcance” (p. 64). “4.1.b. Participar de manera guiada en el diseño de producciones culturales y artísticas, trabajando de forma cooperativa en la consecución de un resultado final planificado y asumiendo diferentes funciones, desde la igualdad y el respeto a la diversidad” (pp. 64-65).
Linguistic Basic Knowledge: “LEX.2.A.3. Conocimientos, destrezas y actitudes elementales que permiten iniciarse en actividades de mediación en situaciones cotidianas básicas” (p. 123). “LEX.2.A.5. Modelos contextuales y géneros discursivos básicos de	“1. Comprender el sentido general e información específica y predecible de textos breves y sencillos, expresados de forma clara y en la lengua estándar, haciendo uso de diversas estrategias y recurriendo, cuando sea necesario, al uso de distintos tipos de apoyo,	“1.1.b. Reconocer e interpretar el sentido global, así como palabras y frases previamente indicadas, en textos orales, escritos y multimodales, breves y sencillos, sobre temas frecuentes y cotidianos de relevancia personal y próximos a su experiencia, así como de

uso común en la comprensión, producción y coproducción de textos orales, escritos y multimodales, breves y sencillos, literarios y no literarios tales como folletos, instrucciones, normas, avisos o conversaciones reguladoras de la convivencia” (p. 123). “LEX.2.A.10. Convenciones y estrategias conversacionales básicas de uso común, en formato síncrono o asíncrono, para iniciar, mantener y terminar la comunicación, tomar y ceder la palabra, pedir y dar indicaciones, etc.” (p. 124). “LEX.2.C.5. Estrategias básicas de uso común para entender y apreciar la diversidad lingüística, cultural y artística, a partir de valores ecosociales y democráticos” (p. 125).	para desarrollar el repertorio lingüístico y para responder a necesidades comunicativas cotidianas” (p. 129). (LEX.2.A.5.). PC, PSLLC, CAEC. “2. Producir textos sencillos de manera comprensible y estructurada, mediante el empleo de estrategias como la planificación o la compensación, para expresar mensajes breves relacionados con necesidades inmediatas y responder a propósitos comunicativos cotidianos” (pp. 129-130). (LEX.2.A.5.). LCC, PC, CC. “3. Interactuar con otras personas usando expresiones cotidianas, recurriendo a estrategias de cooperación y empleando recursos analógicos y digitales, para responder a necesidades inmediatas de su interés en	textos de ficción adecuados al nivel de desarrollo del alumnado, expresados de forma comprensible, clara y en lengua estándar a través de distintos soportes” (p. 129). “2.3.b. Seleccionar y aplicar, de forma guiada, estrategias para producir mensajes breves y sencillos adecuados a las intenciones comunicativas, usando, con ayuda, recursos y apoyos físicos o digitales en función de las necesidades de cada momento” (p. 130). “3.2.b. Seleccionar y utilizar, de forma guiada y en situaciones cotidianas, estrategias elementales para saludar, despedirse y presentarse; expresar mensajes breves; y formular y contestar preguntas sencillas” (pp. 130-131). “4.2.b. Seleccionar y aplicar, de forma guiada, estrategias elementales
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	intercambios comunicativos respetuosos con las normas de cortesía” (p. 130). (LEX.2.A.10.). LCC, PC, PSLLC, CC. “4. Mediar en situaciones predecibles, usando estrategias y conocimientos para procesar y transmitir información básica y sencilla, con el fin de facilitar la comunicación” (p. 131). (LEX.2.A.3.). LCC, PC, PSLLC, CC. “6. Apreciar y respetar la diversidad lingüística, cultural y artística a partir de la lengua extranjera, identificando y valorando las diferencias y semejanzas entre lenguas y culturas, para aprender a gestionar situaciones Interculturales” (p. 132). (LEX.2.C.5.) PC, PSLLC, CC, CAEC.	que ayuden a crear puentes y faciliten la comprensión y producción de la información y la comunicación, usando, con ayuda, recursos y apoyos físicos o digitales en función de las necesidades de cada momento” (p. 131). “6.3.b. Seleccionar y aplicar, de forma guiada, estrategias básicas para entender y apreciar los aspectos más relevantes de la diversidad lingüística, cultural y artística” (p. 132).
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