

Master's Dissertation/
Trabajo Fin de Máster

THE DIFFICULTY OF CLIL TEACHING
IN THE HUMANITIES AREA.
THE COMMUNICATIVE SUBTLETIES
IN VISUAL ARTS.

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Table of contents

1. INTRODUCTION	4
2. RESEARCH QUESTIONS	5
3. OBJECTIVES	5
4. THEORETICAL FRAMEWORK	6
4.1. Content and Language Integrated Learning (CLIL)	6
4.2. CLIL teaching in the humanities area	9
4.3. CLIL teaching in the Visual Arts	10
4.3.1. Visual Arts: art and creativity education in a foreign language	10
4.3.2. Communicative competence in a foreign language in Visual Arts	12
4.4. Project-Based Learning (PBL) with foreign languages	13
5. METHODOLOGY	15
5.1. Description of the school centre	16
5.2. Design of the investigation	18
5.3. Data collection techniques	20
5.4. Analysis of data	20
5.5. Study phases	21
5.6. The personality and training of the teacher	23
5.7. Participants	24
6. CONTENT DEVELOPMENT	25
6.1. Action plan	25
6.1.1. First stage: experience approach	26
6.1.2. Second stage: analysis of the work from aesthetics	26
6.1.3. Third stage: actions to include the communicative competence	31
6.1.4. Fourth stage: proposals	31
7. DISCUSSION	33
8. CONCLUSIONS	46
9. BIBLIOGRAPHY	48
10. ANNEXES	53

ABSTRACT

Teaching experience can highlight the differences that exist when teaching subjects in Spanish or through a foreign language.

Through this research it has been possible to verify that there is a lack of studies that provide information on the teaching of humanities subjects using the English language, and more specifically related to artistic expression, such as the subject of Artistic Drawing I. As a result of this knowledge a work has been developed to improve the teaching of this subject, which is taught with preadolescent students.

Therefore, this study has focused on determining the difficulties in teaching and learning artistic subjects in English by analysing the factors that hinder learning. For this, students and teachers of content and English language have been questioned. In addition, measures are proposed to achieve an improvement in the teaching of the subject of Artistic Drawing I.

RESUMEN

La experiencia docente puede resaltar las diferencias que existen al enseñar materias en castellano o a través de una lengua extranjera.

Mediante esta investigación se ha podido comprobar que existe una falta de estudios que aporten información sobre la docencia de asignaturas de humanidades usando la lengua inglesa, y más específicamente relacionadas con la expresión artística, como puede ser la asignatura de Dibujo Artístico I. Fruto de este conocimiento se ha desarrollado un trabajo para permitir mejorar la enseñanza de esta asignatura, que se imparte con alumnos preadolescentes.

Por tanto, este estudio se ha centrado en determinar las dificultades en la enseñanza y aprendizaje de materias artísticas en lengua inglesa analizando los factores que dificultan el aprendizaje. Para ello se ha cuestionado a alumnos y profesores de contenidos y de lengua inglesa. Además, se proponen medidas para lograr una mejora en la enseñanza de la materia de Dibujo Artístico I.

1) INTRODUCTION

The present MA thesis aims to investigate the way to improve the teaching of Plastic and Visual Arts through a foreign language with pre-university students.

From the experience provided by the teaching practice in Secondary Education in a bilingual institute in the Community of Madrid, the presence of different variables that can influence the learning of a foreign language has been observed. According to research that measures linguistic competence in this matter (Vinuesa, 2016, p. 27-50), or reading comprehension in English language textbooks for that stage (Castillo, 2015, p. 5-8), the reasons point to individual factors such as the characteristics of the learners, or to contextual factors such as the methodology, the content, or the competence of the teacher (Bernaus, 2001, p. 80).

This proposal seeks to find out how working with people with cultural diversity and different levels of mastery in a foreign language impacts teaching contents through an additional language.

This dissertation is intended to raise awareness on the relevance of emotions in foreign language learning. Specifically, we will justify the importance of planning activities where students express their emotions through art in Content and Language Integrated Learning (CLIL).

We need to delve into the factors that influence artistic drawing students in high schools to allow them to develop their personalities and express their emotions through art. Moreover, we need to identify which are the causes that may affect learning negatively.

Adolescent students experience physical and cognitive changes that build their identity. These personal characteristics are the representation and consequence of a political, economic, educational and/or sociocultural situation where human beings can choose part of their destiny and turn it into a story that is part of their person (López Fernández-Cao, 2012:122).

In this study, it is necessary to understand individual differences and cultural contrasts in order to communicate effectively in a pre-college art drawing class.

European cultural identities are defined through borders, which encompass an ethnic group, and which are limited to presenting their culture and despising what is different. Rico Caballo (2012: 57) clarifies that "culture is

not the only tool for personal description" and that we can be pigeonholed when society refers to us within a given culture.

Each student is a producer of culture and not a representative of their culture. Their culture cannot be reduced to a stereotyped vision of a different nationality, language, or religion (García-Cano Torrico & Márquez Lepe, 2006).

The interest of the current thesis focuses on the proposal that relates communicative competence in a foreign language, art and creativity with the aim of improving the didactics of teaching artistic drawing in a foreign language. To achieve this, with the help of an integrated didactic methodology, it is proposed to use CLIL. This paradigm has been shown to improve the linguistic competence of students (Vinuesa, 2016, p. 357-361) and makes it possible to propose the combined employment of CLIL with Project-Based Learning or PBL.

2) RESEARCH QUESTIONS

The MA thesis will address the following research questions:

RQ1: How does CLIL impact the learning of artistic drawing in secondary education?

RQ2: What do students think of artistic drawing and its practical utility?

RQ3: Can communication be enhanced in the teaching of artistic drawing in a foreign language?

3) OBJECTIVES

The general objective is to improve the teaching of artistic drawing in a foreign language in Secondary Education. The specific objectives are the following:

1 Identify the difficulties that educators face when teaching the subject of artistic drawing with high school students in a foreign language.

2 Implement the necessary changes to improve the teaching practice of the subject of artistic drawing based on the difficulties detected.

3 Check the results of the improvements made with the students of the artistic drawing subject.

4 Deepen the understanding of the influence on cultural, linguistic and biographical factors that occur in the process of learning artistic drawing in a foreign language.

4) THEORETICAL FRAMEWORK

4.1. Content and Language Integrated Learning (CLIL)

Since ancient times, human beings have been interested in the teaching of foreign languages in order to access the knowledge of classical texts. Currently, the interest in learning English has skyrocketed due to the fact that it has a strategic purpose that is determined by its usefulness as a lingua franca at a global level (Crystal, 2003). At the same time, access to the knowledge that the Internet provides has eliminated the barriers of information, processes or education (Custodio, 2016).

Firstly, was the differentiation between language, language and speech, made by Ferdinand de Saussure in 1916, then the pragmatic paradigm of the use of language in relation to the environment; after that, humanistic approaches have taken the principles of educational psychology as an alternative to grammatical methods (Instituto Cervantes, 2019). In 1983, Krashen related affective factors to the process of acquiring a second language. This can be useful to work on the emotional intelligence and personal values of the students.

Additionally, for Krashen the acquisition of a second language will occur when exposed to samples of the target language that have a higher level of linguistic competence than the one in which it is found (Contreras Salas, 2012, p. 1). This theory presents a parallelism with the Proximal Development theory of psychologist Lev Vygotsky (2017). His Sociocultural Theory explains that students acquire new content from the person who instructs, be it the teacher or a classmate with more knowledge than the learner, which proves the social condition of learning (p. 13).

To finish, the communicative model is important for this research because it has a great impact on language teaching. Cassany (1999, p. 8) affirms that when we use the communicative approach in the teaching of a foreign language, linguistic and social interaction is provoked, which transcends the competences merely associated with the language and its study with other components of a referential, discursive nature (textual, sociocultural and intercultural). But in addition, this approach is the first that takes into account the personal interests of the students to encourage their motivation.

Casado Rodrigo (2016) investigates the influence that the different methods of teaching foreign languages have on classroom practice. For the author, the studies indicate that the adolescent learns everything together, and therefore, the learning of isolated concepts, words or single phrases is not useful for students. It is recommended to use the dialogue with the students in class: instead of just rewarding the children when they say a grammatically correct sentence, it is better to use it to start a conversation.

Implicit in the act of teaching a foreign language are different elements that must be assessed when preparing the methodological proposal:

- the role of the teacher,
- the level of competence of the teacher in relation to teaching the language,
- the characteristics of the student body,
- the contents to be acquired and
- the materials and instruments that can help us to do it.

Vinuesa Benítez (2016) has analysed this complex issue and concludes that there is no methodology that provides learning the expected results in the foreign language; however, the author states that CLIL has been shown to be effective.

Under this paradigm, the improvement proposal has followed the Common European Framework of Reference for Languages (CEFR) that prioritizes the teaching of oral skills (listening comprehension, oral interaction and oral expression) in the early stages and incorporates the written ones (comprehension) reading and written expression) in later stages. In the secondary educational stage, in which we set our research, all skills will be present with special attention to oral skills (Vázquez Aguilar, Rodríguez Gómez, Arias Bejarano & Vale Vasconcelos, 2015).

David Marsh (1994) uses the term CLIL for the first time to refer to situations in which subjects, or parts of them, are taught through a foreign language with dual focus objectives, such as content learning and simultaneous learning of a foreign language (cited in Ayala Simal, 2016, p. 6).

This paradigm responds to the need for information created by the societies of the new millennium (Custodio, 2016, p. 2) and is based on

constructivism (Gómez Parra & Roldán Tapia, 2004). It has been chosen to work with the CLIL approach because it allows the development of other competences in addition to linguistic ones, such as referential, discursive-textual, social and socio-cultural.

Coyle, Hood and Marsh (2010) define the way in which language and content are interrelated, and the weight that each one has within the model. CLIL uses an additional language to teach both content and language. Therefore, in the process content and language are mixed with emphasis on one or the other depending on the need (p.1). In CLIL, language goes from being something abstract to having utility and meaning for students (Vinuesa Benítez, 2016).

Olga Gerakopoulou (2011) explains how this educational trend emerged historically from ancient experiences such as Communicative Language Teaching or Content-Based Instructions. The student under this approach learns a language through an immersion in the target language (p. 12).

The guiding principles of bilingual education in a broad sense focus on a complex interplay between the four Cs: through progression in knowledge of skills and understanding of content, engagement in associated cognitive processing, interaction of the communicative context and learning and the location of the self in culture and otherness (Coyle, 1999, p. 60).

Martin-Jones (2013) recalls that this methodology aims to reduce the discourse in the teacher's classroom and give the student a leading role in the construction of their own knowledge. In it, the role of the teacher is important as a guide in the process of acquiring the foreign language, the use of multilingual resources and the teaching of skills and strategies for the development of thought (cited in Artiñano Aguado, 2016, p. 56).

Once the theories of the CLIL methodology have been organized, we are going to reflect on the implementation of these different approaches when teaching the subject of Artistic Drawing I with the first-year students of the pre university level.

4.2. CLIL teaching in the humanities area

When facing the teaching of subjects related to the humanities in a foreign language, a series of factors that affect teaching and learning have been

experienced. In order to be able to include the variables that improve learning, we will try to identify and categorize them.

After the observation made during the teaching of humanities classes such as classes on art, art history, artistic techniques, cultural movements, criticism of art and the society in which we live, visual arts, plastic and visual education, audio-visual communication, artistic expression, or technical drawing; and according to the organization of Korosidou and Griva (2014), the following factors have been found to affect bilingual learning:

- **Cognitive skills**, through engaging students in numerous inquiry-based activities, where their multiple intelligences could be developed and they could be actively involved in problem solving and decision making.
- **Communication skills**, through role plays, presentations, dramatizations and participation in activities where students were asked to gather information, as well as ask for clarifications and negotiate meaning.
- **Cultural sensitivity and awareness**, through engaging students in content-based activities that enhance historical and cultural understanding.

Integrated in this organization we have found that some categories are suitable to be considered when teaching humanities subjects like Artistic Drawing I in pre-universities levels. As an example, we will explain one branch of this classification, the metaphor: Is an ability to express ourselves, in both the maternal language and the foreign one with associations in our representation of knowledge that influence how we think about and understand the world. That's how the metaphor shows that the meaning is the objective that we pursue when communicating.

Similarly, linguistic evidence shows that a great amount of the language has an embodied nature, since it is intrinsically linked to human behaviour, hence the conception that our ideas are shaped by the structure of our bodies and our experiences. Given that metaphor is recognized as an important element in both language and thought, it seems relevant to pay attention to the

teaching of strategies to raise awareness and understand metaphors in both our first and second language.

Martín Domínguez (2019) dissertation explores the presence of metaphor in the field of Art in secondary CLIL texts:

The study of metaphors in the language of architecture has shown some of the ways in which metaphoric use varies across two languages, from which it has been inferred that students may find easier to learn metaphors in a foreign language if they are aware of how these work in their own language, too.

As a conclusion, the research of Martín Domínguez (2019) showed that the teenagers that are on lower secondary education stage are able to distinguish and study the presence of embodied metaphors in the subject of Geography and History and may this knowledge be applied when studying with the presence of metaphors in other subjects, areas or thematises.

4.3. CLIL teaching in the Visual Arts

To study the effect that foreign languages can have on the teaching of the plastic arts, international and national researchers and studies have been included that have laid the foundations for artistic education. Finally, the artistic area has been related to communicative competence in a foreign language.

4.3.1. Visual Arts: art and creativity education in a foreign language

Although scholars do not agree on what creativity is since ancient times it has been considered a divine gift. It was not until the last century that creativity began to be considered as one of the capacities that characterize the human being (García-Pérez Omaña, 2015, p. 26). Some researchers associate creativity with individual motivation, divergent intelligence, creative personality, mental styles, attraction to complexity, and a desire to break boundaries and leave a personal mark, which can be confused with pathology. It has been found that creative teachers help their students to be creative as well (Marín Ibáñez, 1995).

According to Dolores Madrid (2006) in childhood, the teacher plays a crucial role in the development of the creative potential of the students. The techniques that improve creative thinking are the art of questioning, brainstorming, synectics, problem solving, direct experience or the art of relating. The family also encourages creativity when it responds positively to new ideas or different ways of doing things. Another focus of learning is represented by the exchange with their peers because they accumulate experiences that are sensory and perceptually stimulating (cited in De la Torre and Violant, 2006, p. 309-322). For Gervilla (2003d), the teacher must promote intellectual flexibility, awaken the sensitivity of senses and feelings, educate tolerance for frustration, and use humour (López Martínez, 2008, p. 67).

Gervilla and Madrid (2003) defend the idea of a creative school based on spontaneity, reciprocal dialogue, respect for originality and the use of criticism and doubt about the information received (López Martínez, 2008, p. 64). Other authors such as Logan and Logan (1980), Prieto Sánchez and Col (2003), Torre (2003), Gervilla and Col (2003), López Martínez (2001) and Navarro (2008) agree that creative teaching must place creativity among the teaching objectives of all areas, to be flexible in nature and to encourage self-assessment. Also, Nickerson, Amabile, Sternberg and Lubart refer to devaluing grades to improve creativity (cited in López Martínez, 2008, p.73-74).

It should not be forgotten that "the development of human creativity is not a monopoly of artistic education, any field is suitable for cultivating the creative thinking skills of students" (Eisner, 1972, p. ix).

Art and creativity allow to consider the culture in which they have been created, to reflect upon oneself or contemplating a situation from another perspective (Eisner, 2004, p. 19). Therefore, when we educate in another language, in addition to the language used, its culture is highlighted. In this sense, the arts allow the construction of intellectual knowledge from the instruction of human perception and symbolization processes, think to critically question what has been assimilated or to apply the concept of multiple intelligences that values the human being as a different and unique being (Cuesta Suárez, 2016).

Art and creativity must be part of education because it stimulates and develops human potential. Educating in creativity contributes to deploying values,

freedom and autonomy, inventiveness, enthusiasm, perseverance, tolerance of what is different, living from complexity, mental flexibility, quality in achievements, etc. (De la Torre and Violant, 2006). In the same way, Del Moral (1999) argues that creativity can be included both in the general curriculum for all areas, and at specific levels, through the use of visual language to promote communication and the creation of ideas (p. 45-47).

Acaso (2017) defends that art is a way of thinking that helps to reflect on reality, but never a reproduction procedure. In his book *Art Thinking*, current education is understood as a cultural production in which teachers and students have an active and creative role.

Therefore, the task of teaching art in a foreign language requires the presence of a series of factors such as creativity, problem solving, the meticulous programming of content and tasks, research into new technologies and the contribution of different inputs that promote thought and communication in a foreign language.

In the “Boletín Oficial de la Comunidad de Madrid”, BOCM (2014) it is stated that “theatre in English and some other group activities favour the learning of this language. Theatrical performances, in addition of being stimulating, help to expand vocabulary, to improve pronunciation and intonation.” (p. 59).

4.3.2. Communicative competence in a foreign language in Visual Arts

The Common European Framework of Reference for the Languages or CEFRL (Council of Europe, 2021) measures the level of expression and comprehension for languages. This project prepared by the Council of Europe establishes that communicative competence comprises three components: linguistic, sociolinguistic, and pragmatic.

The CLIL programming curriculum will seek to develop all the components and skills of communicative competence in a foreign language. However, the preference for sociolinguistic and linguistic components has been established. Language skills include knowledge and dimensions of the language and lexical, phonological, and syntactic skills. Pragmatic competence includes production and speech acts that have to do with the functional use of linguistic resources. Finally, sociolinguistic competences are related to the

norms of use of the society in which one lives (Council of Europe, 2002, p. 13-14).

The influence of bilingualism on creativity has been investigated in the last forty years without conclusive results. Although there is no theoretical model that explains how creative processes work and how bilingualism could affect this ability. Herrera (2011) points out that some studies have found that bilingualism fosters creativity in some way (cited in Ródenas, 2017, p.325). On the other hand, research in the field of artistic expression has not delved into the knowledge of languages or the inner workings of the mind. Studies on bilingualism, creativity and academic performance suggest that mastering more than one language not only improves one's own verbal skills, but also more general cognitive skills (Marsh & Richard, 2009, p. 182).

In relation to learning, not all young people appreciate using only language, some students benefit from theatre and performance, others respond better to the use of visual resources and the use of colour and there are those who are more sensitive to music. The Multiple Intelligences theory of Howard Gardner (2001) maintains that human beings appreciate different types of information (p. 216). For this reason, foreign language programming that integrates different interests and intelligences is incorporating more ways of teaching languages because we include students who may be limited by oral language and writing: hearing disabilities, dyslexia, learning difficulties, Autistic Spectrum, Pervasive Developmental Disorder...

4.4. Project-Based Learning (PBL) of foreign languages

Project-Based Learning or PBL defends student-centred instruction from the constructivist principles of contextualized learning, active participation, and the achievement of learning objectives by sharing knowledge and interacting with their peers (Kokotsaki, Menzies & Wiggins, 2016).

It is then, a social and cultural learning. Vygotsky (2017) is the creator of the sociocultural theory that explains that learning is mediated by culture and the child's interaction with the social context. There is a Zone of Proximal Development that starts from the effort that the student must make to go from being a dependent student to the moment when he or she manages to be

independent (potential development). The PBL teacher acts as a guide and aims to support the student's self-learning (Gerakopoulou, 2011, p. 2).

The pedagogical bases of this method traditionally used in science can be found in PBL and collaborative and cooperative learning. They all seek to solve an objective from the collaboration of the students, the difference lies in the fact that while PBL focuses on the learning process, in PBL a final product has to be elaborated (Vizcarro and Juárez, 2018, p.12).

In relation to the foreign language, this learning model uses communicative competence in the foreign language when students have to solve a teacher's approach in a final project, through oral or written expression. Likewise, during the learning process, the different linguistic skills are activated and the grammar and vocabulary necessary to carry out each activity is learned.

The elements that constitute the basis of PBL are analysed below, according to the Buck Institute for Education (BIE):

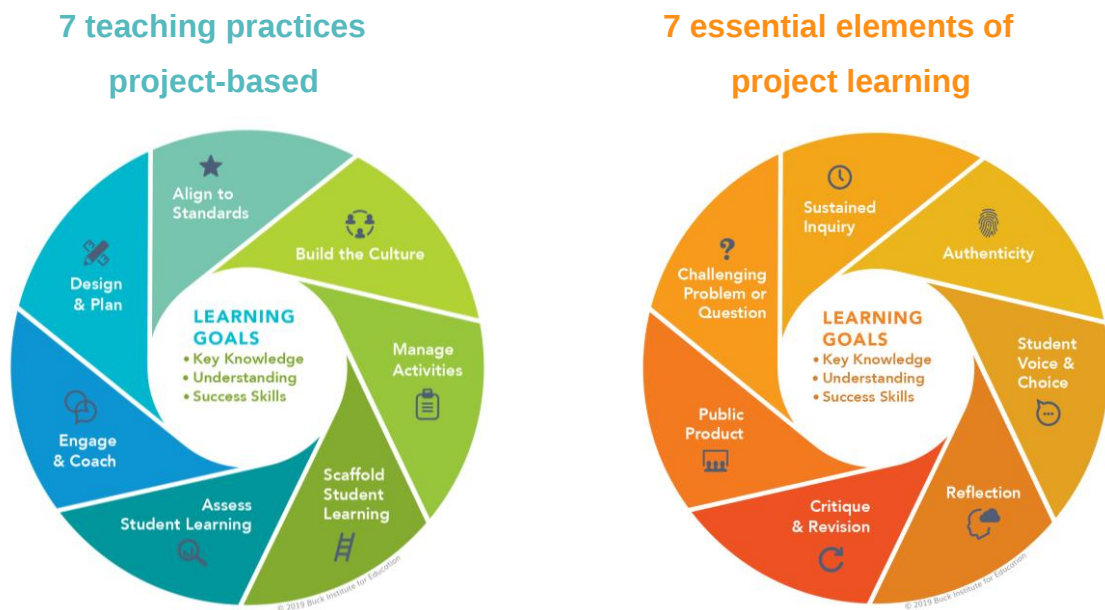


Figure 1 (left): The 7 essential practices of teaching Project-Based Learning according to the BIE. (Gold Standard PBL: Project Based Teaching Practices, 2019).

Figure 2 (right): The 7 essential elements of Project-Based Learning according to the BIE. (Gold Standard PBL: Project Based Teaching Practices, 2019).

To these seven essential elements when creating a good learning project, Bonilla Arribas (2018) adds two: the figure of the teacher and evaluation. Within the active methodologies, both elements have a main role, different from the traditional one (Bonilla Arribas, 2018, p. 21).

To program using the PBL method, the following elements must be included:

- It is necessary to establish a didactic learning contract to encourage the student to take responsibility for their learning.
- While the teacher focuses on planning the tasks within a global project following current legislation, the students will have to investigate as a group to solve the proposed problem.
- Students using the collaborative methodology can be grouped according to the types of tasks proposed: individually, in pairs, in groups of four or with the participation of the whole class.
- To encourage concentration in the acquisition of concepts and in order to assess the student's personal learning, individual work will be valued.
- On the other hand, the arrangement in pairs and in small groups facilitates the teaching practice when they seek the connection between the students and the exchange of information to solve a question raised.
- To balance diversity, the classroom must be distributed heterogeneously.
- Finally, by discussing the issues in a large group, communication and social skills are developed.

We can conclude that PBL is an excellent methodology to put the LOMCE curriculum model into practice because it can work on competencies from a transversal perspective, it provides a dynamic model of teaching through the process of acquisition in practice and it is comprehensive since it includes different areas of knowledge and members of the educational community, both in formal and non-formal and informal areas (Junta de Andalucía, 2019, p. 1).

5) METHODOLOGY

The educational project of the bilingual school of Secondary Education "IES Neil Armstrong" provides the possibility of carrying out transversal work in

a foreign language that allows the involvement of other subjects and specialist teachers to achieve it.

5.1. Description of the school centre

To organize the research strategy, it is necessary to know who the students and what the factors are to influence the sociocultural context in which the centre is located. It will begin by contextualizing the location of the high school.

The Neil Armstrong public institute is in the town of Valdemoro, which is 27 kilometres from the capital, within the Madrid Metropolitan Area. The history of the municipality is linked to the Civil Guard since it houses its training centre. From an agricultural past, today the most developed economic sector of the town is the commercial one.

Currently, Valdemoro has 77,270 inhabitants. The municipality has seen its population change due to immigration from South America and non-community Europe. Normally, the immigrant population does not reside in the vicinity of the institute but rather in the downtown area of the city, which is why the number of immigrant students enrolled in our centre is less than that of other schools of the locality, as it is located in an area far from the city. Once geographically located and outlined the socioeconomic aspects of the neighbourhood, its main aspects will be described in detail. The IES Neil Armstrong is part of the network of bilingual institutes of the Community of Madrid. Currently, 931 young people are enrolled, and it has a staff of 75 teachers (full or part time) and 6 language assistants. The school offers Secondary Education and Baccalaureate in the modalities of Sciences and Social Sciences and Humanities. The latter has two itineraries to choose between Social Sciences and Humanities. On the other hand, there is a classroom that teaches the third year of ESO at PMAR, in which students who are motivated to study but may have difficulties to promote following the curriculum of the third year of ESO have been placed.

The building consists of a classroom made up of 44 ESO and Baccalaureate classrooms and 4 specific ones for computing, laboratory, technology and Visual Arts, there is also a space for the library, a space for the guidance department, a teachers' room and 5 spaces related to the

administrative aspects of the centre. To carry out physical education, the institute has a covered sports pavilion and an outdoor sports court for handball, soccer, and basketball.

Likewise, the programs in which the centre is registered must be outlined. These are the Bilingual Program, the Physical Activity and Sports Promotion Program, the Reception Plan and the Reading Encouragement Plan.

Finally, the profile of the students that exists in the centre and who are the protagonists of this study will be described. The group is made up of fifteen students, five of whom are boys and eight are girls. Students from the age of 16 onwards have passed, according to Piaget, the stage of concrete operations, which means that they have acquired a linguistic, social, and cultural awareness, and have developed their own capacity for independent learning.

It is in this period that students can use logic to reach abstract conclusions that are not tied to concrete cases that have been experienced first-hand. Therefore, from this age it is possible to "think about thinking" and use hypothetical-deductive reasoning. All the tasks mentioned must be put into practice when carrying out the activities of this research on visual arts, such as using the abstract language of symbology or understanding the process of human perception to apply it when drawing in perspective.

The group of students who attend the subject of Artistic Drawing I is studying the first year of Baccalaureate, which is optionally taught in the first and second year of Baccalaureate in the Community of Madrid.

Within the aforementioned group there is a student who repeats the first year of Baccalaureate. Special attention should be paid to the specific needs of educational support in the group. In addition, there are two students with learning difficulties, one of them diagnosed with Attention Deficit Hyperactivity Disorder or ADHD, which will require methodological adaptations; and a female student who has the specific learning disorder of reading and writing or dyslexia, who needs an adaptation of access to the curriculum aimed at promoting the pragmatics of language and understanding and acquiring the content in English of the subject.

This introduction cannot end without emphasizing the crucial role of motivation in learning the humanities and more specifically Artistic Drawing, knowing that it is only by creating a desire to learn that this can effectively

occur. Therefore, during teaching, boys and girls will be involved in challenges that stimulate their interest, through tasks related to the different Key Competences.

5.2. Research design

This study seeks to understand, analyse and improve the teaching of plastic arts that is taught in English to first-year high school students in a bilingual public centre. For this we wanted to investigate natural situations, trying to make sense of or interpret the phenomena in terms of the meaning that people give to them (Vasilachis, 2006:4).

We have therefore chosen a qualitative research design because it is an interpretive process of inquiry that builds a complex and holistic image, through the analysis of words and images, and presents detailed perspectives of the reality of the informants (Vasilachis, 2006:5).

This research is context-sensitive; through this work knowledge of a humanistic nature is produced due to the closeness of the researcher with the participants. The methodology of this study is action research, to try to improve teaching practice and the reality of the classroom.

We use an instrumental case study in our research because we want to deepen and know the unique reality of the students in the study centre when they attend the Artistic Drawing I class. This method makes it possible to search for models of expected or unexpected relationships by focusing on what particular and in common with other cases (Quintanilla and Sarriá, 2006:3).

It seems appropriate for our study to follow Stake in his statement: “the interest is focused on analysing the case to provide reflections on a discussion or theory. The case is secondary; it has a supporting role to understand other issues” (Quintanilla and Sarriá, 2006:17-18).

A researcher does not always start a project with a preconceived theory. Often, the researcher starts with an area of study and allows theory to emerge from the data. The theory derived from the data is more likely to be closer to reality than the theory derived from putting together a series of concepts based on experience or just speculation (how one thinks things should work).

For all of which, we have found grounded theory adequate as a conceptual framework for research because it is useful for generating

conceptual categories, such as the ones we have carried out in our study. It is not intended to generalize from the conclusions, rather "the objective is to form a body of theoretical propositions", to structure a theory that includes the aspects of the plastic arts that influence the teaching of artistic drawing in English with pre university students (Quilaqueo & San Martín, 2008: 3).

Grounded theory is an alternative for the definition of new theories based on data analysis without basing these achievements on the verification and contrast with existing theories. His achievements are theoretical formulations of reality itself, a special and continuous way of obtaining, reviewing, comparing and contrasting that reality and thus thinking and conceptualizing the data obtained. Data collection is carried out through human interaction (interviews, participant observation, etc.) and its analysis aims to illuminate the processes that emerge from that interaction (Izuel, 2012:12).

This theory is supported by the data to carry out an analysis that allows revealing the categories within the visual arts that can concur when teaching Artistic Drawing to adolescents in English. The different authors of grounded theory outline the value of the researcher's skills when collecting information: analytical capacity, creativity and open-mindedness in order to move away from initial assumptions and generate new structures (García Hernández and Manzano Caudillo, 2010: 17).

In grounded theory, the research stages do not follow a linear course: the initially collected data provide results that guide towards a more concrete exploration. This strategy must be repeated until complete saturation of data that constitutes the basis of a theory (García Hernández and Manzano Caudillo, 2010:17).

In this study we have built a methodological reference framework from the grounded theory to codify the cultural, linguistic and biographical aspects of the first-year high school students who attend the reference centre. From which, we can establish categories that can be integrated into possible artistic drawing teaching projects in English with adolescent students.

5.3. Data collection techniques

Participant observation was prioritized because it delves into the human realities that it intends to address. For our observation we have started from a

cultural and human scenario, from which we can identify the problems that are going to become the object of the investigation (Quintana Peña, 2006).

The observation has been useful in providing an overview of the situation. Thanks to it, we have been able to review non-verbal expressions of feelings, determine participation in the subject, evaluate the understanding of the contents of the subject by the participants, contrast definitions of the terms that the participants use, observe the degree of interest in the contents taught in a foreign language and observe the descriptions of their own work and when constructively criticizing the projects of their peers to detect possible distortions of the information acquired (Kawulich, 2005: 5).

We have to take into account the limitations of the method and try to change the point of view, the perception schemes, the interaction with the social context and the different frames of reference, such as spatial or temporal relativity. DeWalt and DeWalt (quoted in Kawulich, 2005:3) differentiate male and female researchers because they have access to different information from different settings, people, and knowledge.

In relation to the ethical responsibility of the DeWalt and DeWalt method (cit. in Kawulich, 2005:9) they advise the researcher to take notes publicly to reaffirm that an investigation is being carried out. The concerns of both the participants and the researcher can be reduced by constant clarification that reaffirms the role of the researcher and the participants in the process.

Non-invasive data collection instruments have been used: such as observation, recording of sessions, photos of the works and field diaries, where opinions and conversations with attendees were recorded. Previous similar investigations (De la Dehesa, 2012) warn of the lack of efficacy of the tests and the observation sheets that have cultural biases.

In addition, to obtain textual data with which the discourse is analysed, the interview was used in an open format, close to a conversational dialogue. It was intended to establish a bond of trust and it was ensured that the students did not feel uncomfortable by being asked.

5.4. Analysis of data

We understand that the items established in the registration sheets correspond to categories that must be defined from practice with the group

studied. After the observation and a first teaching period, the researcher wanted to listen to the participants through their own categories.

Huss suggests a method of research with the local population where art is capable of accessing the experiences of these people (Huss, 2002: 58). The research starts from these conclusions and advances both forwards and backwards to verify that the path chosen towards the knowledge of the categories described in our research is the correct one.

The validity of grounded theory research can be verified from the triangulation of differentiated data, collected, and analysed in different times and spaces, and from the triangulation of researchers who are divided into various areas of knowledge (Quilaqueo, and San Martín, 2008:5). In addition, to guarantee that the interpretations of the case are correct, we have contrasted the data obtained through different sources of information: with the staffs that works with the group, the specific bibliography, the dialogue with the participants and the data obtained through information collection tools.

A coordinated work of contrast between the agents involved in the investigation has been proposed: the students of the subject of Artistic Drawing I of the first year of Baccalaureate, the teachers of humanities and science contents of the centre, the teachers of Plastic Education of the centre and from other, and language assistants. "This method is used in sociology, linguistics, and education to constitute exchange nuclei of both experience and theoretical aspects and perspectives for discussion and analysis" (González, 1997). When we apply inter-investigator triangulation, individuals and teams partner to leverage available investigative resources.

5.5. Study phases

The following steps have been followed to identify the aspects that can be improved in the teaching provided to artistic drawing students in a bilingual secondary school:

1. Documentation of the research topic, before entering the scene.
2. Observation in the centre where the intervention was performed.
3. Creation of the programming proposal.
4. Intervention and verification of what was observed.

5. Reflection of the results and reformulation of the programming proposal.
6. Removal from the stage and conclusion from the information.

The first phase of the research started with the observation of the educational condition about teaching teenagers a humanistic subject in a foreign language during a four-month period. This action has been useful in providing an overview of the situation. Thanks to it, we have been able to review non-verbal expressions of feelings, determine participation in the subject, evaluate the understanding of the contents of the subject by the participants, contrast definitions of the terms that the participants use, observe the degree of interest in the contents taught in a foreign language and observe the descriptions of their own work and when constructively criticizing the projects of their peers to detect possible distortions of the information acquired (Kawulich, 2005: 5).

After that, it has been developed a programming proposal that has placed the emphasis on interaction and on simulating useful situations outside the classroom through real contexts. Art and creativity will serve as the basis for talking about the values that build the student's personality, as well as the culture and society in which we live, framed in an enriching worldview. Following this approach, expressions with meaning are pursued, rather than making grammatically correct sentences without meaning for the student.

Depending on the amount of exposure to the English language in the classroom, we can distinguish between total or partial immersion. Although total immersion will be defended, in some cases the mother tongue may be used when it is necessary to clarify some key concept. For this reason, for the sessions dedicated to teaching English, the presence of communicative skills in the teacher is required to transmit knowledge and motivate the students through a foreign language.

In this sense, the presence of foreign language assistants is essential to improve learning in English and also enrich the contents of plastic arts.

To obtain information on the operation in the education centre and the assessment of the participants, a battery of questionnaires were applied. The questionnaires aimed at teachers included categorized closed responses and

an open response section. The questions have been grouped into several dimensions: language requirements, use of English, classroom interaction, scaffolding discourse skills and linguistic appropriateness of materials. With the section open, a SWOT-type content analysis (Strengths, Weaknesses, Opportunities and Threats) has been carried out. This questionnaire was carried out with two teaching profiles of the different participants: teachers of the English area (L2) and teachers of the non-linguistic areas (ANL) (see details of the questionnaires in Annex II).

The student questionnaire is made up of questions about the perception of the implementation of the Bilingual Program of the centre and about the learning of the contents and skills associated with the subject of Artistic Drawing I, among other (see details of the questionnaire in Annex I).

To finish, the results of the questionnaires were analysed and the conclusions are exposed in the following lines.

5.6. The personality and training of the teacher

The language competence of the teachers is fundamental to be improved as mentioned in studies such Fernández-Costales (2017, p. 43): “Teaching in English is not suitable, and they should have a better command of the L2”.

In the same study it is questioned the poor competence of lecturers in the foreign language and may be seen as a cause that led to code-switching and use the mother tongue in their classes (Lasagabaster in Fernández-Costales, 2017). In secondary and pre university levels some technical or specific contents can be clarified in Spanish to allow verifying that the students have learned and fixed correctly the concepts.

Arrebola García (2022) reveals in his study that the CLIL teachers training in Spain is reduced to a one-semester subject and that the level needed to attain the university degree in Spanish universities is B1 or a B2 for the English programme (*menCIÓN*). Promoted permanent training by the different Autonomous Communities, will not include the Common European Framework of Reference for Languages (CEFR) as a qualification to teach in bilingual education programmes.

Taking into consideration that CLIL is more than language; teachers should be trained in specialized CLIL procedures. Moreover, a complete

education should overcome language development and progression (Coyle, Hood, & Marsh, 2010: 161).

On an emotional level context, instructors may also need to incorporate learners' enthusiasm and enjoyment into their teaching practice. Following Dewaele, Witney, Saito, Kazuya and Dewaele (2017) educators should pay attention to positive emotions and procure low-anxiety conditions in the bilingual classes. In order to achieve this, the lecturers can captivate the students and promote curiosity in the foreign language by employing it habitually in the class.

5.7. Participants

The people who voluntarily attended the interviews and filled out the questionnaires have as a common link the educational framework of bilingual education at the secondary education level. Among other members of the sample, the vast majority is students from the bilingual secondary education are in their first year of pre university studies, but teachers of English language content, English language teachers and other positions in the educational centre have also participated.

Taking into account that the subject is optional, the study has handled a small number of participants. The sample was distributed as follows (Figure 1):

- 9 participants responding the questionnaires were in their first-year of pre university studies and attended to the Artistic Drawing I class;
- 17 were students from the first year of the lower secondary education stage;
- 1 of them were lecturers of English language and
- 10 were teachers of contents teaching in English.

From a total amount of 37 participants, 11 were educators (29.7%). Concerning gender, 68% of the answers were from female students while 42% came from male students.

Distribution of participants

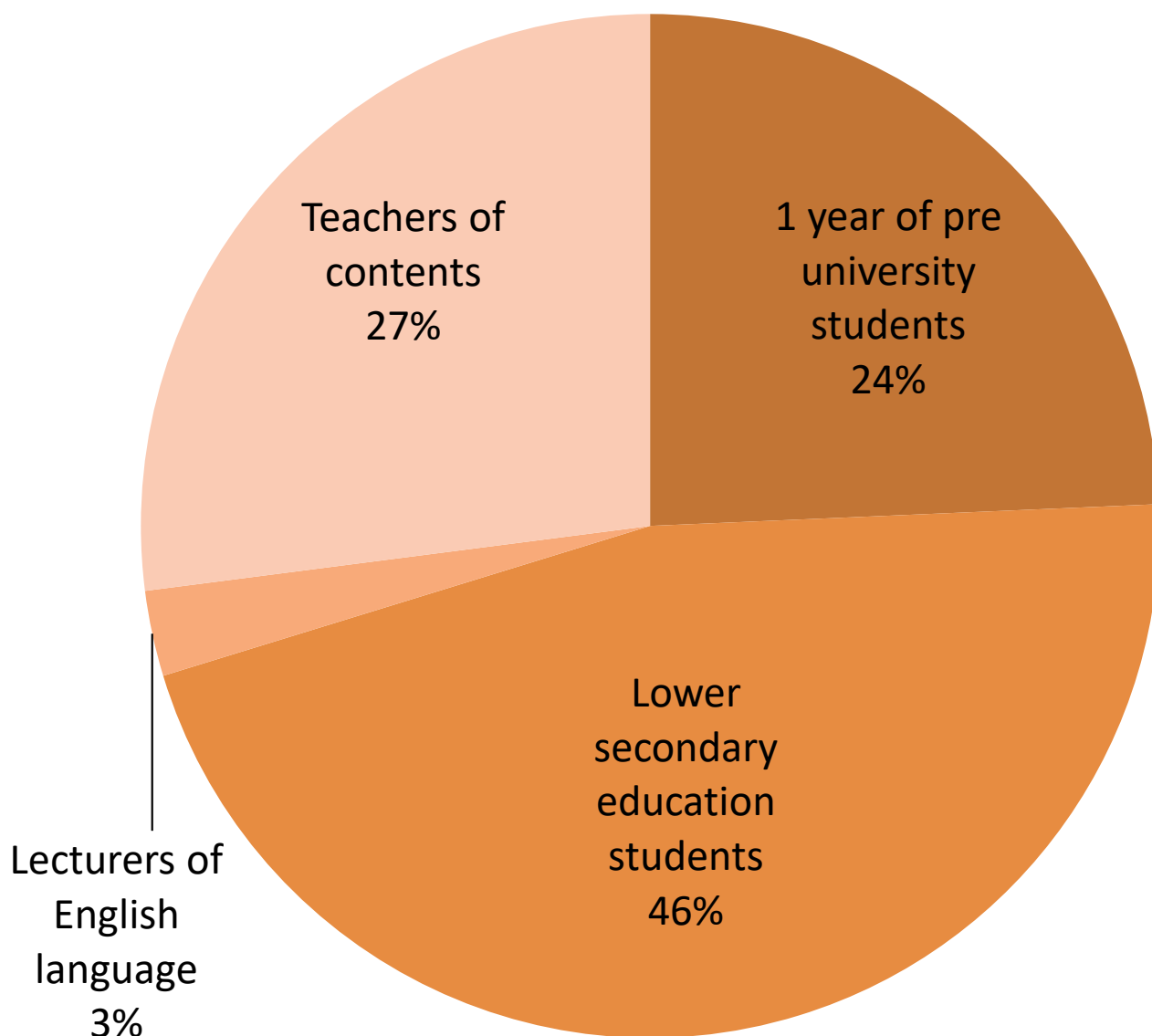


Figure 3. Distribution of participants.

6) CONTENT DEVELOPMENT

6.1. Action plan

The proposal has been organized taking into account the programming that meets the official curriculum of the community of Madrid for the subject of Artistic Drawing I, combining CLIL and PBL methodology in training units. In this way, the proposal is divided into 9 training units that correspond to the 9 areas associated with the proposed evaluation criteria as dictated by the First

Instruction of the Instructions of the General Directorate of Secondary Education, Vocational Training and Special Regime on certain aspects of the organization of teaching during the 2020-2021 academic year, derived from Royal Decree-Law 31/2020, of September 29, which adopts urgent measures in the field of non-university education.

Two hours a week are dedicated to teaching the subject of Artistic Drawing I, so to carry out the 9 planned units, it is necessary to cover the entire academic year.

The training sessions in the foreign language area will last 55 minutes. An average time has been estimated, which in practice can take longer, taking into account that collaborative work requires more time commitment. Therefore, it would be desirable to extend the time dedicated to the project to collaborate with other subjects such as History of Art, Music, Physical Education or Biology. The objective is to carry out a transdisciplinary teaching with a team of teachers so that the students work during the number of class periods that are necessary to complete the task.

6.1.1. First stage: experience approach

The observation lasted 4 months. During this period the investigator could detect many problems in the teaching and learning experience of teaching Artistic Drawing in a foreign language.

6.1.2. Second stage: analysis of the work from aesthetics

The work sequence that is has been carried out with bilingual students of the subject of Artistic Drawing I, when carrying out the unit of human proportion, will be presented:

To evaluate the proportion when pre-university students draw the human figure, a visual rubric has been used. The results of the exercises carried out by the students will be reviewed. At all times, students were informed of the objective of the work to be carried out and the rubric was shown so that they take into account what they have to do, and, as a compass, they orient themselves in the work to be carried out. Finally, once the drawings have been finished, they were commented on and evaluated by their classmates.

Rubric for figure drawing:

	4	3	2	1
Composition	Large, centralized, well-balanced composition, with Minimal empty space	Centralized and balanced composition, with some empty space	Figure too small or too big, unbalanced composition with some empty space	Figure too small or too big, off-center composition, with excessive empty space
Value	Wide range of values depicting convincing volume	Range of values that approximates the illusion of volume	Limited range of values attempting to depict volume	None or very little use of values, contour drawing
Observation of Detail	Varied use of details demonstrate close observation	Details demonstrate observation, more variety in depicting details is needed	Some details are shown, but they lack variety	Few or no details demonstrate a lack of observation
Proportion	Body parts are consistently in correct proportion to one another	Majority of body parts are in correct proportion to one another, just a few are too small or too big in relation to other body parts	Most body parts are out of proportion to others	No consistency in the proportions of the body parts
Perspective	Foreshortening looks natural, the relative size of the figure is accurate in relation to the other objects	Foreshortening looks fairly natural, but the relative size of the figure is too small or too big in relation to the other objects	Figure foreshortening is present, but looks too unnatural	No foreshortening is present

Visual rubric for figure drawing (Valerie Louzonis, 2019):



Figure 4: Level 1, Figure 5: Level 2, Figure 6: Level 3, Figure 7: Level 4, (Louzonis, 2019). (Louzonis, 2019). (Louzonis, 2019). (Louzonis, 2019).

As a starting point, it is important to emphasize the difficulty of evaluating the subject of Visual Arts. In such a way we can justify the presence of an association of teachers who investigate how to solve this problem and improve the evaluation.

When thinking about artistic evaluation it is verified the need that society demands to expose rubrics to justify the resulting assessment that is more objective by applying a numerical scale to the work done by the students.

Unfortunately, it is difficult to make an objective rubric on artistic works, as it is undoubtedly to compare the works and the genius of artists such as Velázquez, Leonardo or Michelangelo. Additionally, an experienced teacher with more than twenty years of observation of students' work is capable of assessing the exercises carried out without any rubric because he knows the limits of the students according to their cognitive development phase, their artistic and technical capacities of the students at each stage and age.

As a conclusion, evaluation in humanities and more specifically in visual arts in disciplines such as artistic drawing and others, needs more research and to think over the way of teaching but also in the way of evaluating it, not only objectively since art can be subjective. Thus, it is important to support research in this direction with the aim of being able to make a fairer assessment of the artistic work of students in the future.

Visual Art assessment: In “Canal Artes” page there are several rubrics and assessment aids published on visual arts, art history and in general, rubrics that, although being general, can be adapted to the artistic drawing projects of first year students of the pre university stage. Specifically, it has been chosen a rubric of an exercise from the program of Artistic Drawing I. It is about developing a physical and a digital mind map. In both exercises, it is requested to integrate the theoretical content on the various artistic materials organized according to their characteristics. In addition, students must illustrate the outline or mind map with drawings that support and clarify the exposed contents.

Therefore, it is understood that it can be very useful to use rubrics and evaluation instruments from other similar levels or from complementary subjects as a starting point, which share content with the programming that is being carried out in that course. All this information, together with the day-to-day

experience that complements and adapts to each group with its specific characteristics, elaborates the construct that results in the evaluation of the students.

Some of the relationships that it has been observed in the Artistic Drawing subject are related to Mathematics, Technology, Spanish Language, English Language or Art History. In this way, being able to access the evaluation tools in these subjects, their schedules and projects, as well as being able to collaborate with the professors of the different areas can be of great help when carrying out an evaluation. Therefore, when following this didactic model from the beginning, the evaluation becomes a part of the teaching and learning process, from the strategy of responding to what we are going to teach and how we are doing it, or how the students are learning, etc.

Rubric for conceptual map:

Aspects	4 excelent	3 satisfactory	2 good	1 insuficient
Format	The conceptual map is drawn up on a sheet arranged horizontally and all the physical space has been used very well to distribute the ideas in a very appropriate way.	The conceptual map is made on a sheet arranged horizontally, the physical space has been used quite well to distribute the ideas.	The conceptual map is drawn up on a sheet arranged horizontally, but the physical space has not been used very well to distribute the ideas.	The concept map is not made on a sheet arranged horizontally and the physical space has not been used at all to distribute the information appropriately.
Contents/ concepts	On the map, each and every one of the key concepts and	On the map all or most of the key ideas of the topic are quite	The map does not show all the key ideas of the topic, but the	The map does not reflect most of the fundamental

ts	ideas of the subject are very clearly collected.	clearly collected.	most relevant ones do.	ideas around which the theme is articulated.
Organization and structure	The concepts are hierarchized in a very logical way.	The concepts are hierarchized in a quite logical way.	The concepts are not hierarchized in an excessively logical way.	Hierarchical relationships between concepts are not well established.
Linguistic correction	There are no spelling, morphosyntactic or punctuation errors.	One or two spelling, morphosyntactic or punctuation errors appear.	Three or four spelling, morphosyntactic or punctuation errors appear.	Five or more spelling, morphosyntactic or punctuation errors appear.
Oral presentation	The conceptual map has been explained very clearly by all the members of the team and they have answered very correctly all the questions that have been put to them.	The conceptual map has been explained quite clearly by all the members of the team and they have answered quite correctly all the questions that have been asked about it.	The concept map has not been explained by all team members or has not been clear enough. In addition, they have not been able to respond to some of the questions that have been put to them.	The explanation around the conceptual map has been vague and imprecise and, in addition, they have not known how to answer most of the questions that have been formulated.

6.1.3. Third stage: actions to include the communicative competence

Although PBL is an inclusive active methodology due to its flexible nature, a series of dynamics have been prepared based on art, seeking the development of different areas to improve the student's communicative competence. To achieve this, ideas have been taken from Brent and Marjorie Wilson's drawing program with Al Hurwitz (2004) to:

1. Portray expressions and emotions using the face and body. Write the expression and vice versa. The goal is to develop non-verbal communication.
2. Use criticism through the recreation and representation of emotions.
3. Represent duration and graphic narration: capture aging through realism; the journey of life from the imagination; an event and its consequences.
4. Teach techniques to learn to represent action and moving figures. Let the students develop their imagination in the animation of figures.

6.1.4. Fourth stage: proposals

Following the models of Lin et al (2013), it is understood that the teaching of drawing through a foreign language is related to a high demand of cognitive processes such as the application of the contents learned or making an analysis of them.

In addition, the subject of Artistic Drawing I, at the pre-university stages requires working not only with isolated lexical units of information, but also with the meaning of the texts about the contents that are included in the curriculum. Therefore, it is a subject that should prioritize the teaching of artistic technical vocabulary as a tool to allow students to express their opinions about art, their feelings, relate the connections of art with their life experiences or criticize the society in which they live.

As a result of all of the above, I have chosen an evaluation task based on example number 9, which has a high cognitive demand since it is necessary to analyse and evaluate the exercise carried out, including the contents that appear in the curriculum; and it works with the broader area of language, the

text, to organize a discourse that the students will have to justify. From these premises it has been developed the following evaluation task:

Subject: Artistic Drawing I.

Educational level: 1st year of Pre-university studies.

Objective of the task: To develop the ability of oral expression and/or writing of the students to express opinions about art, about their feelings, recount the connections of art with their life experiences or criticize the society in which they live.

Evaluation task: Analysis of a text. Under the category of Analysis-Text, students can be asked to design and carry out an experiment and then write up a laboratory report on the experiment. Students must draw on their knowledge of the topic and scientific investigation to design the experiment on their own. They also need to explain the results and draw some conclusions. All these require higher order thinking skills. Therefore, this question type falls into the most challenging grid in terms of both cognitive and linguistic demands. Explanation, discussion and evaluation are usually involved.

The proposal situation will be:

We know little about the human brain, perception, or the sensations that colours cause us. Research the universal colour theory. Design and carry out an investigation on how colour affect different people in your environment with the aim of comparing the results and organizing the results obtained to obtain conclusions.

1º Write down the steps of your investigation:

2º Record your experimental results:

3º State your conclusions:

7) DISCUSSION

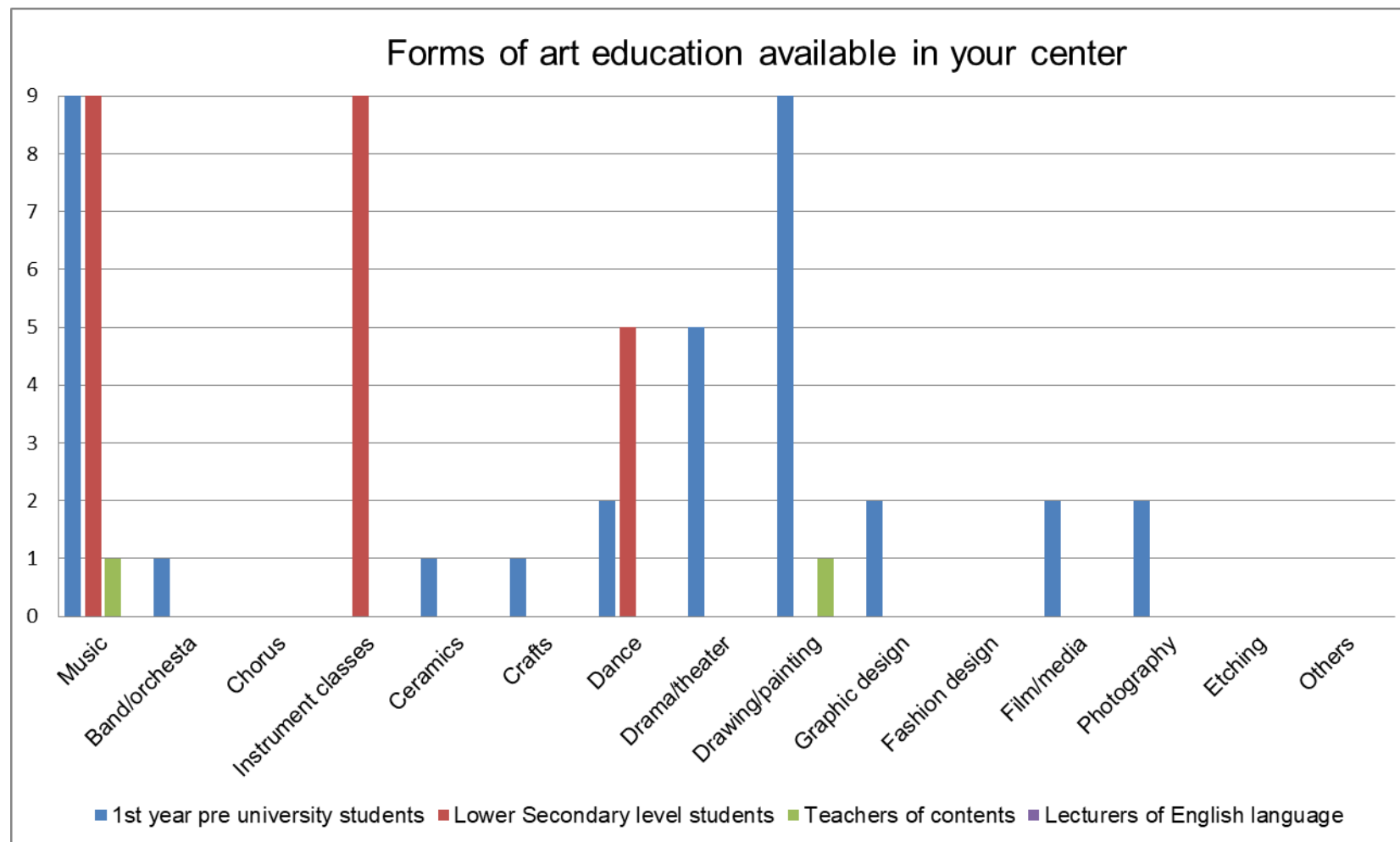
Questionnaire answers for the assessment of the presence of artistic education in the educational centre.

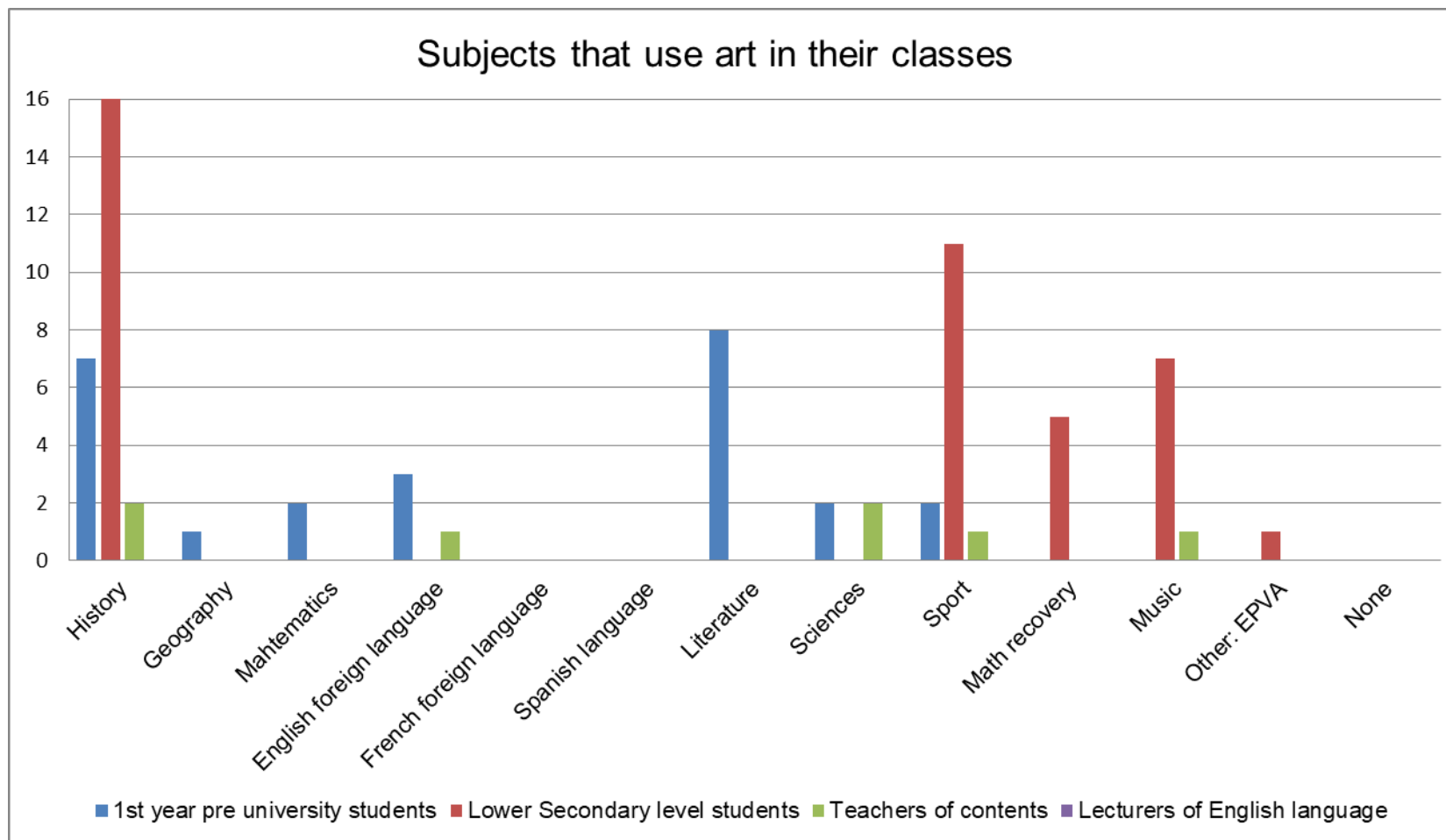
This survey, which has been answered by both students and teachers, helps us to intuit which artistic learning is demanded and reviled within the students' Secondary Education.

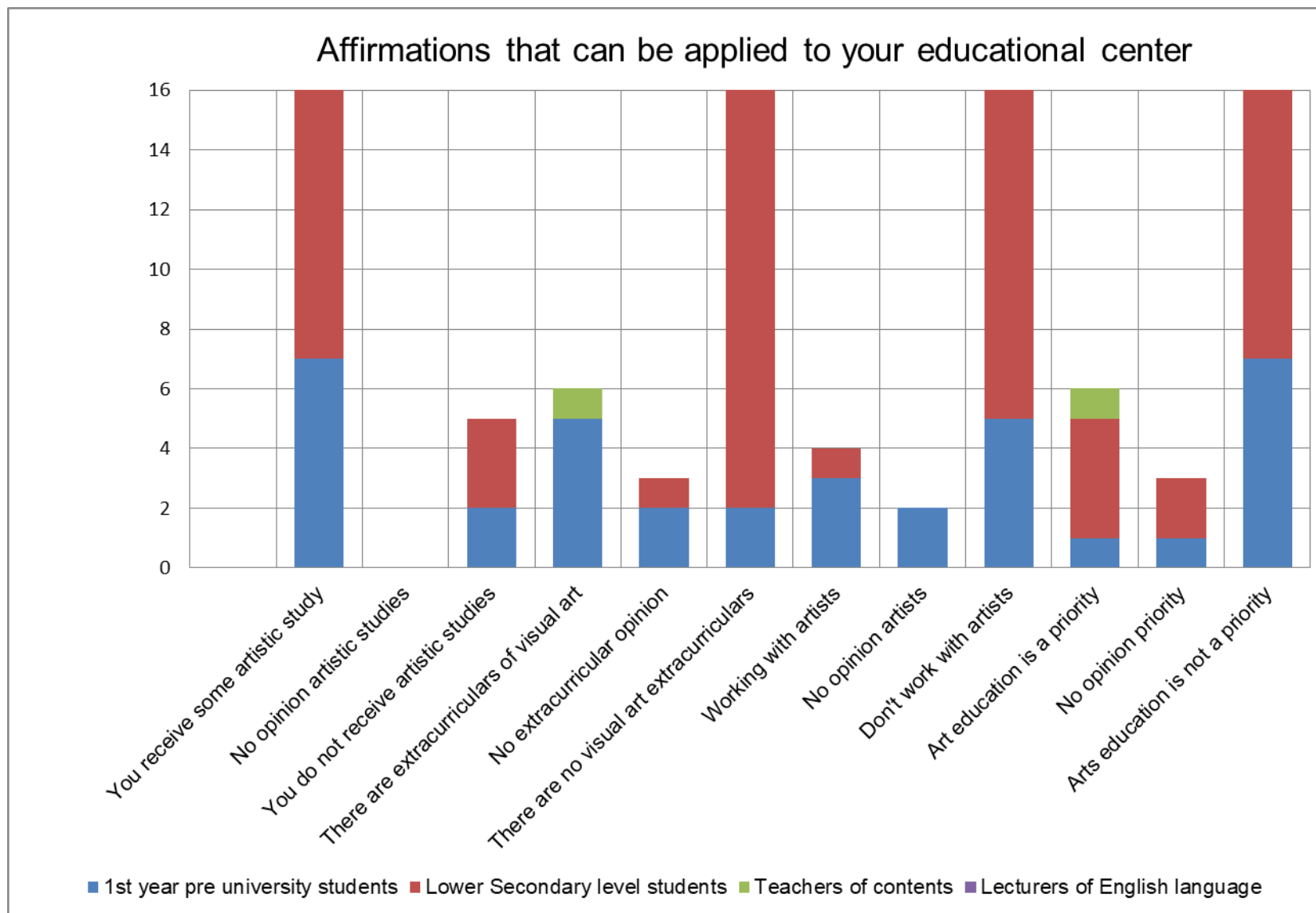
At the conclusion of the study, the implicit debate about what should be taught at the different educational levels is noted. In this case, for Secondary and pre-university levels. We speak therefore of science, art and the humanities. Art does not enjoy a good reputation among students since, historically and statistically, it generates fewer jobs than scientific or humanistic areas.

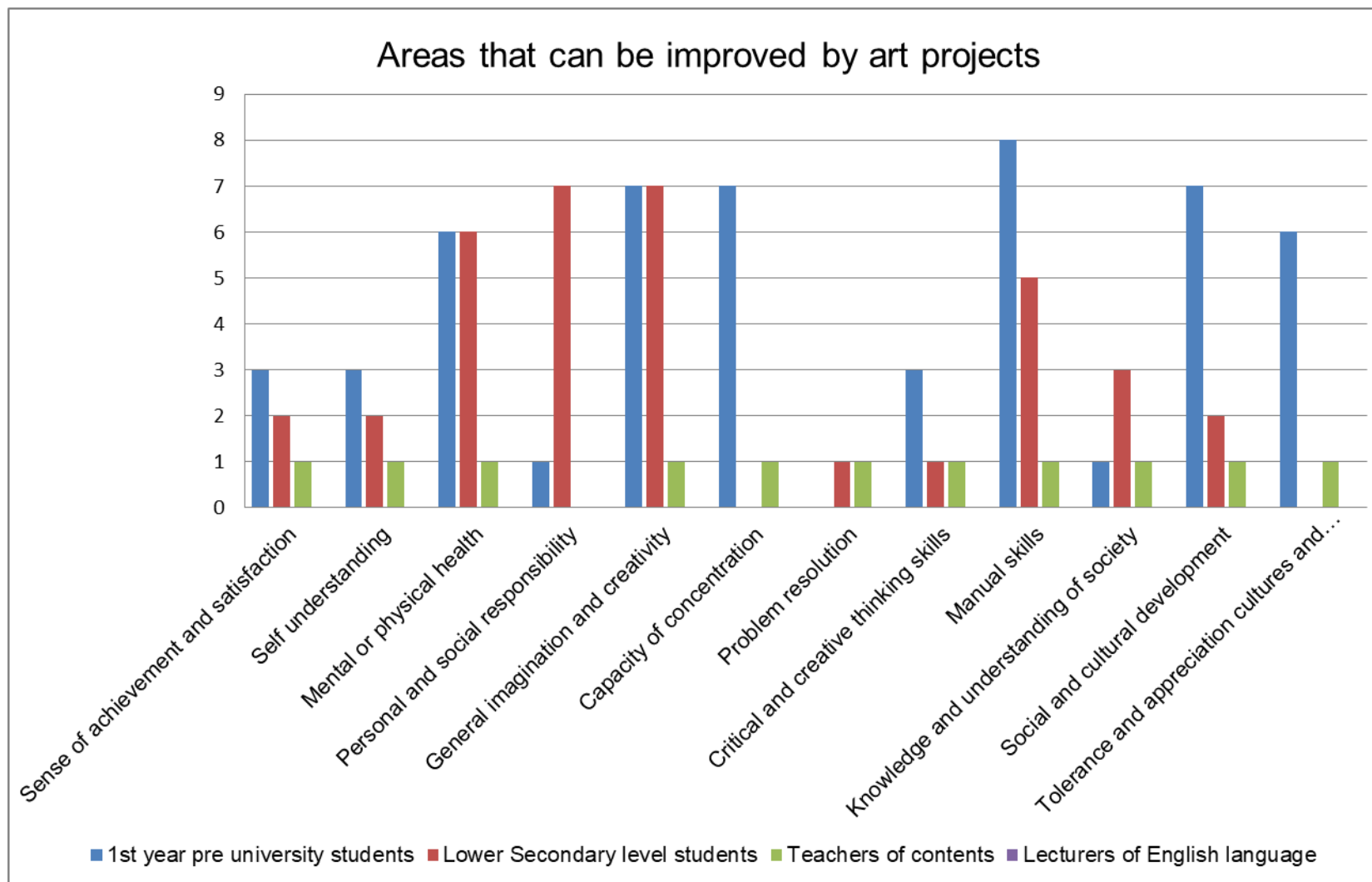
The questionnaire has been incomplete, poorly adapted to the particular reality of the centre and to the subjects taught following the laws of the Community of Madrid, which is where the survey has been carried out. In addition, it has been confusing to apply because in the case of question number 3 it is not specified whether the answer is from a personal point of view or what the educational centre should do.

Therefore, to continue with the research work, a more specific questionnaire could be developed to help find out more interesting information. For example, what would students like to learn in the artistic area, what their tastes are, whether they are aware that their tastes may be mediated by the global village (and listen to a song because it is fashionable), whether they are capable of make a criticism about the culture in which they are framed, etc.

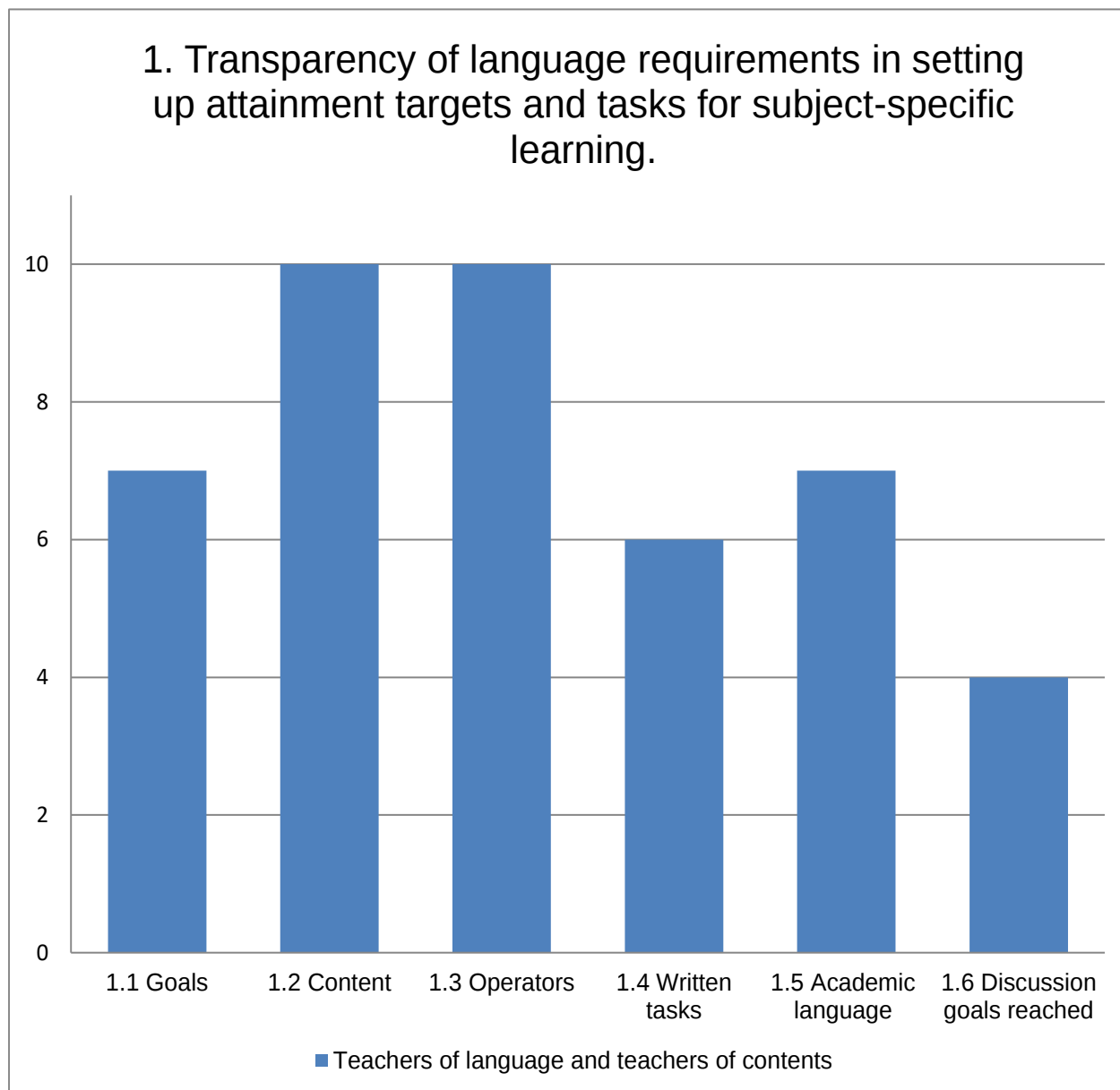


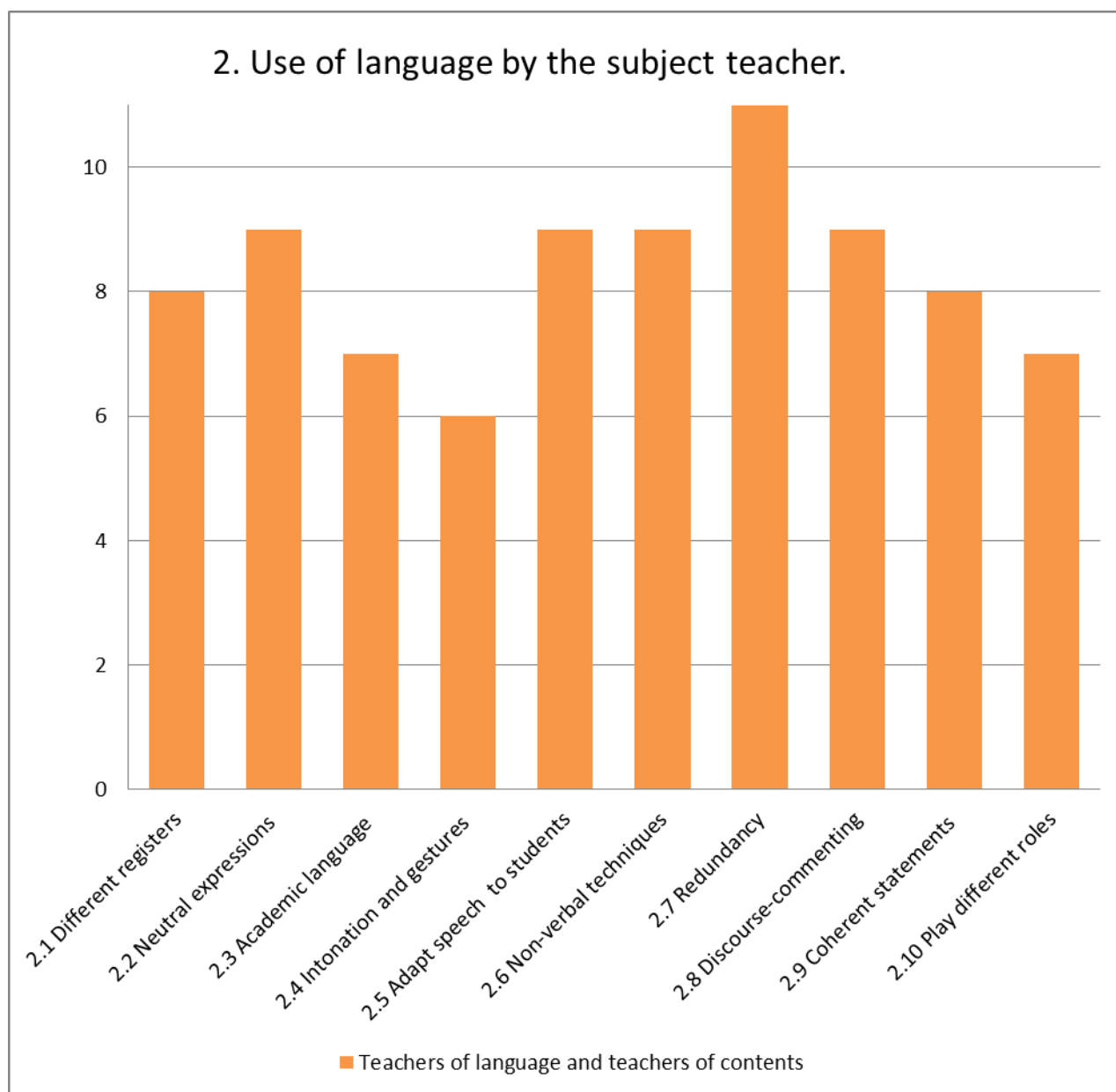


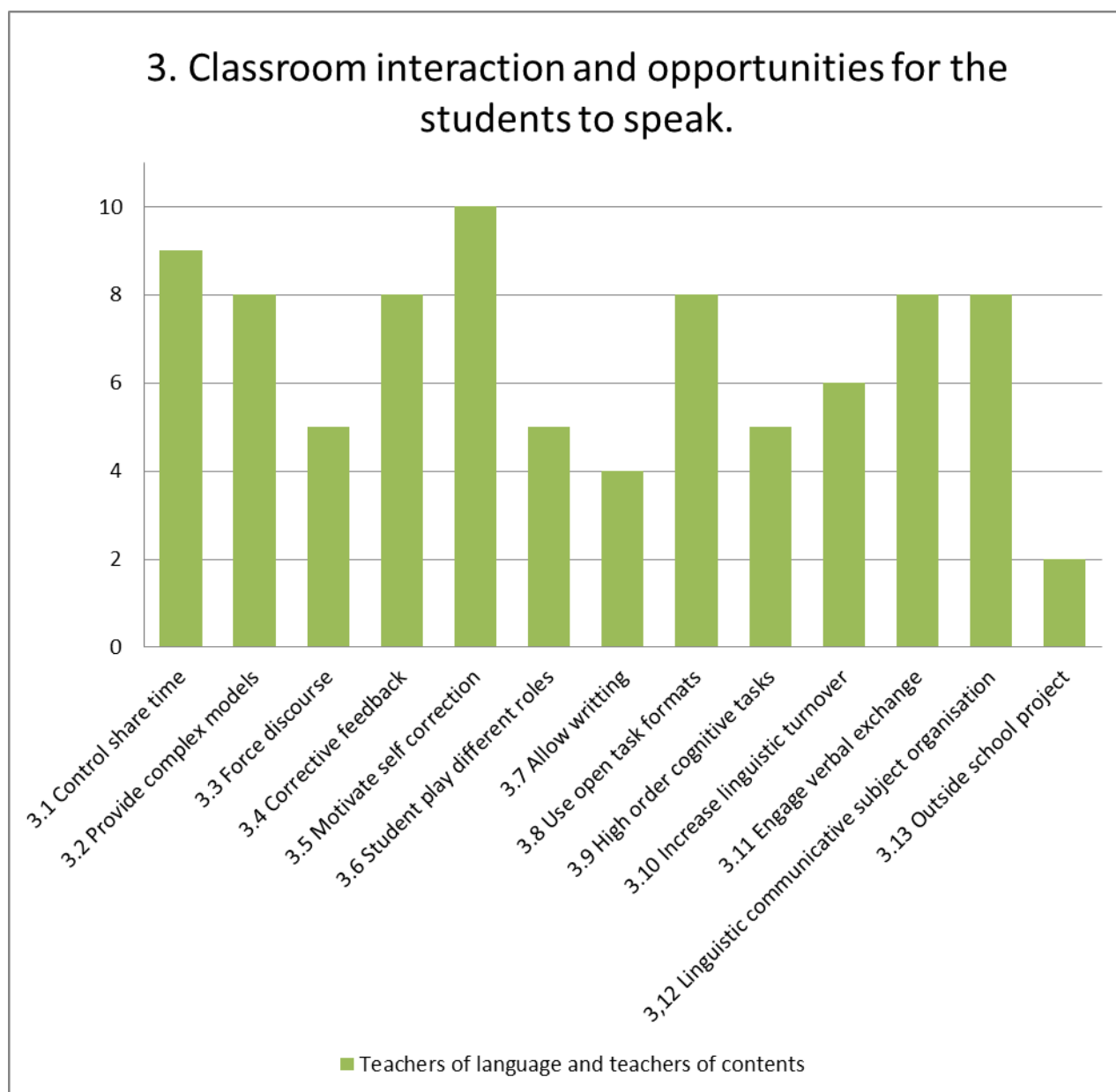


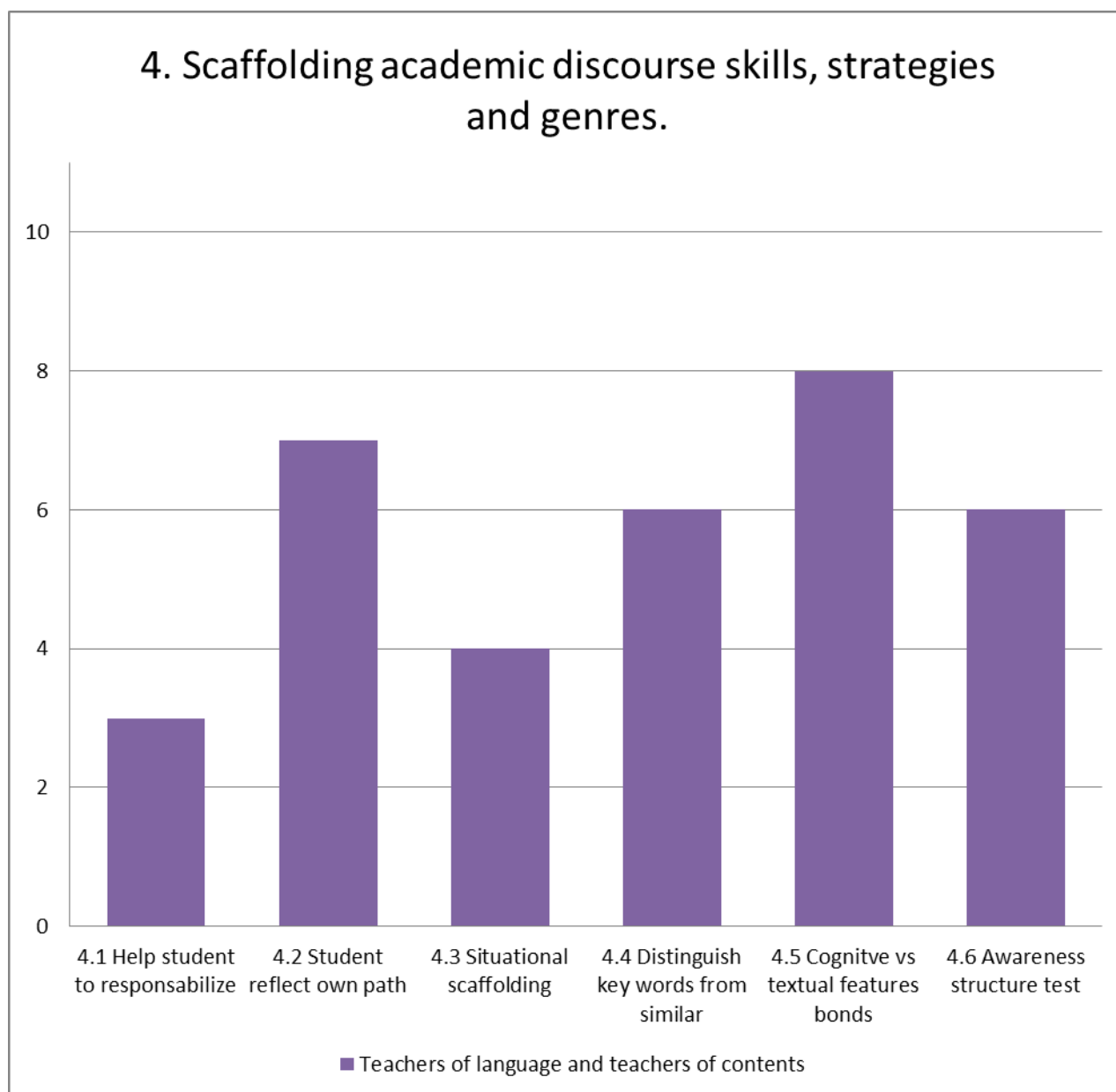


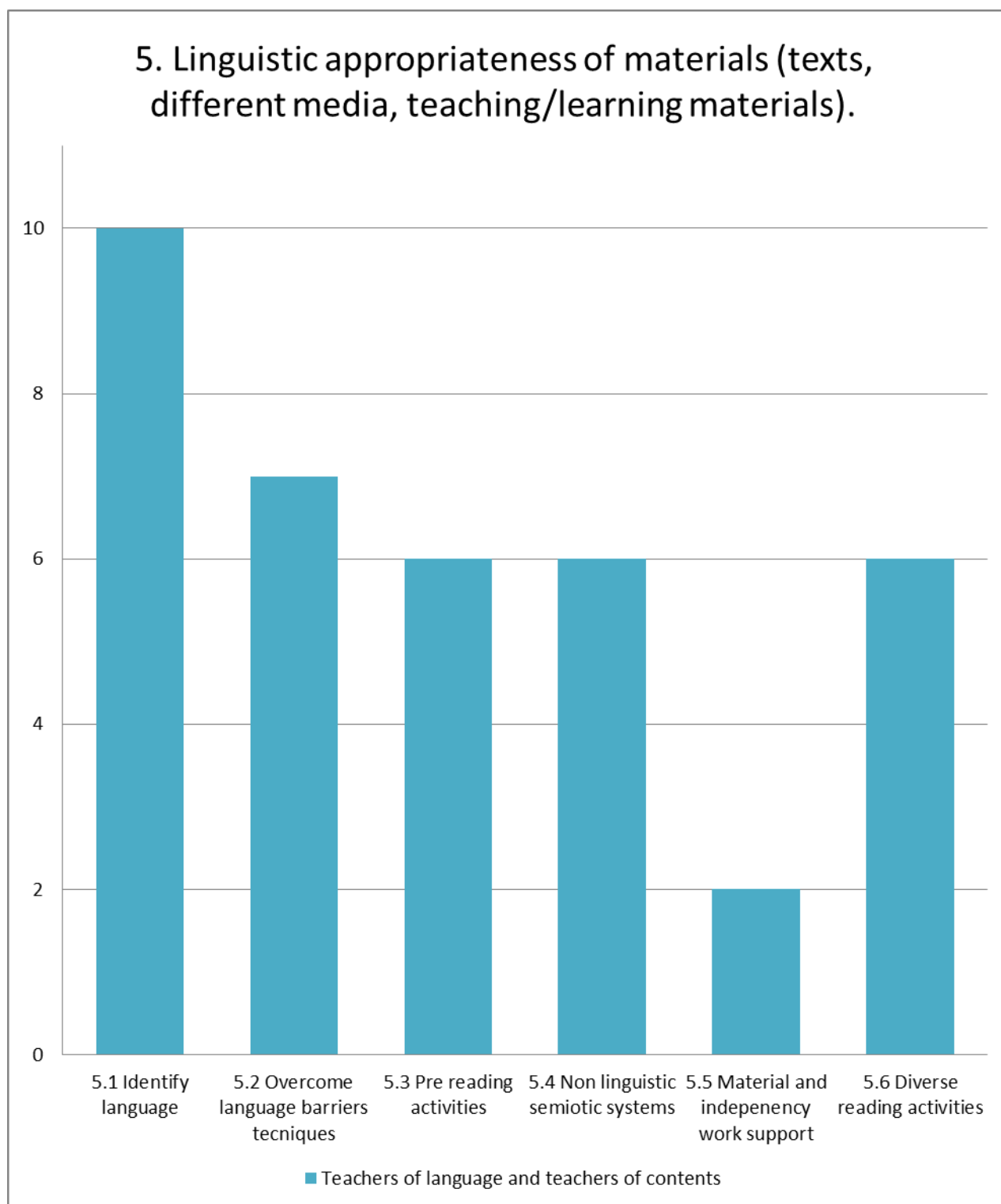
Questionnaire answers: A handbook for curriculum development and teacher training the language dimension in all subjects (Council of Europe, 2016).

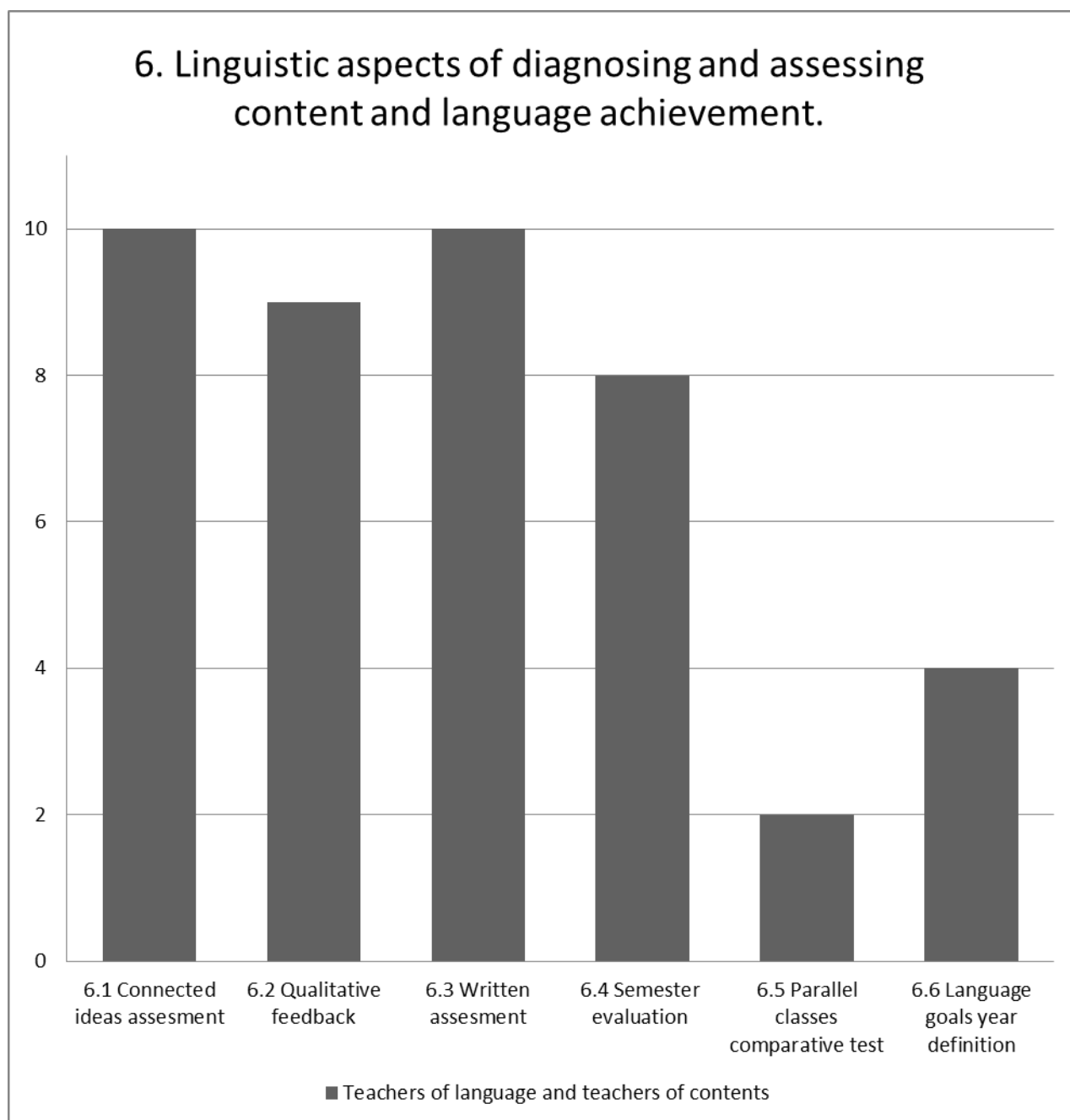












Firstly, the results of the items that have been answered negatively in the questionnaire will be discussed; that is, there are techniques or actions that teachers do not use in their practice when teaching a subject through a foreign language:

1.6 Discuss goals reached: this section deals specifically with the use of language in class. The last item indicates a lower level of positive responses, so we can think that teachers do not interact and ask their students what they have learned. It may be due to teachers' lack of time or because they do not find it relevant to hold a discussion at the end of their class to check whether the content taught has been understood, internalized, memorized, etc.

2.4 Intonation and gestures: this entire section that analyses the use of language by the teacher seems to obtain acceptable and positive results as long as they are met for a high number of participants. The significantly lower item, and therefore, which represents less implementation in the classroom, is the use of intonation and gestures. This represents an error since non-verbal communication, careful pronunciation and the use of mime amplify the understanding of a foreign language.

3.13 Outside school projects: significant learning is present and is always attempted in the classroom. On the other hand, there are few projects that have been carried out given the limitations that the present world situation has caused in the centres and in teaching.

4.1 Help students to develop self-accountability: there are not many positive responses to this item in the survey, so the teaching style seems to focus little on the student and on making the student the actor of their own learning. Instead, the results suggest that teachers teach in one direction, such as a lecture or master class.

5.5 Material and independence work support: it seems that the majority of teachers surveyed do not provide additional material that can be consulted by students. In the contrary, educators use pdfs, videos and other digital and analogic resources. As a result, we can understand that it is a pretty directed teaching, behavioural in nature.

6.5 Parallel classes' comparative test: hardly any teacher works in a group or in coordination with their colleagues. Some of the reasons may be after the experience and observation in the centre of the lack of time to meet due to the work overload of the teaching staff.

Having highlighted the most relevant negative data, it should be noted that the items that have resulted in a greater number of responses are related to vocabulary learning, the use of synonyms and rephrasing of concepts, etc.; and with the use of operators known by the students in class. Perhaps the results suggest a change in the teaching of content through the English language that is supported by pedagogical theories that invite the use of all kinds of cognitive processes and not focus only on the reception and memorization of specific and technical vocabulary.

In relation to this, some participants have been interested in the questionnaire and have requested information to be able to implement the processes and techniques described in the questions. For this, the full document of the Council of Europe (2016) has been sent to them.

Likewise, this observation has made it possible to become aware of the language levels that students have and how they affect their personal learning difficulties such as ADHD or dyslexia. For this reason, in future research it is proposed to continue with the research on the factors that intervene in teaching and in the application of measures to improve it.

To finish, we can point out that considering that the sample has been very small, that this study can be a starting point to be able to verify the results obtained with a larger sample of participants, both English language teachers and teachers who teach content in this foreign language.

8) CONCLUSIONS

It is unlikely that a master class or closed sources of information, such as textbooks, can be adapted to the different dimensions of the acquisition of the contents, competencies and skills of the Visual Arts and the processes that can take place in multilingual and multicultural classrooms of nowadays. The teacher has the difficult task of transferring the content and skills required by law to the reality of a constantly changing context.

The regulations that govern education for the secondary education level have shaped the development of the text, with the support of consulting scientific and educational sources in the field of arts, psychology and didactics. To develop the research, an active methodology has been chosen that aims to achieve deep and significant learning. Evaluation in this sense is an instrument that allows the analysis, assessment and creation of a rewarding, active, realistic and complex learning experience, such as estimating the learning and teaching carried out in the subject of Artistic Drawing I.

For this reason, it is considered important to innovate by creating teaching materials as a result of thinking over the teaching work in the foreign language classroom. The idea is to teach students to be responsible for their own learning, because the most important thing is to create a positive attitude towards learning and prepare them to face it.

From a critical point of view, we want to question the preconceived ideas about what a student, a teacher or a class should be, about what are the values that we spread or the aspect that the changes can have in the study centre (Llovet and Cerrolaza, 2010, page 125). Although the investigations do not conclude how we acquire competence in a foreign language, the historical evolution in the teaching of foreign languages has

contributed to expanding the capacities and the concept of person that an apprentice can have. When the human being speaks, he incorporates parts of himself, his thoughts, how he feels or the environment.

In relation to art and creativity, some concepts handled by Art Thinking must be contemplated in current education because the world we live in is undergoing profound social and cultural revolutions. If at the end of the last century we witnessed the expansion of the knowledge system thanks to the Internet, at the beginning of this century the clients of the network became active members of it and today they can create, criticize, and change society. Based on these data, we can understand that, as happens in the teaching of art, for teaching in general there is a choice of values that is determined by the culture of the place and produces a previous framework that limits teaching.

Thus, the study has the strength of being able to adapt on the fly according to the needs observed, based on the reflective action of the teacher. In addition, it helps create opportunities by opening paths of knowledge and responds to individual needs since it puts the emphasis on the student. However, the level of professional performance of the teacher must be considered since it can represent a threat to correctly apply the methodology. Finally, the components of the theoretical framework depend on the experience and motivation of the teacher to be applied in real contexts, which shows a weakness of the proposed programming. In this case, the programming would have to be rectified and adapted to the specific reality of the classroom by the teacher.

Although the degree of general satisfaction of the students is quite high, the conclusions of the study allow us to identify improvement proposals for the implementation of bilingual programs in similar contexts.

In conclusion, we can understand that the research contributes to the upgrade of the teaching of the Artistic Drawing I subject, with the help of the development of different key skills, promoting reflection and a critical attitude through learning situations that include the emotional education, creative problem solving or values so that these students, who are future citizens, can integrate into society.

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10) ANNEXES

Annex I. Cuestionario sobre Dibujo Artístico 1.

- 1 ¿Qué has aprendido en la asignatura de Dibujo Artístico I?
Enumera algún ejemplo.
- 2 ¿Te ha servido de algo la asignatura?
- 3 ¿Qué echas de menos o te hubiera gustado aprender?
- 4 ¿Hubieras preferido haberla cursado en castellano? ¿Por qué?

Annex II. Respuestas al cuestionario sobre Dibujo Artístico 1.

ALUMNO/A 1

- 1 Mejorar mis técnicas de dibujo. Empecé dibujando sin pensar en la técnica y ahora he aprendido a utilizarla.
- 2 Si, me ha servido para hacer algo diferente durante el curso y aprender de una forma distinta.
- 3 Me hubiera gustado trabajar con arcilla.
- 4 No, así me ha gustado.

ALUMNO/A 2

- 1 He aprendido a mejorar mis técnicas de dibujo.
- 2 Desarrollar mi capacidad creativa.
- 3 He aprendido todo lo que quería y me hubiera gustado aprender.
- 4 Me es indiferente el idioma, me hubiese dado igual con un idioma que otro.

Annex III. A handbook for curriculum development and teacher training the language dimension in all subjects. Council of Europe (2016).

1. Transparency of language requirements in setting up attainment targets and tasks for subject-specific learning.

1.1. At the beginning of each teaching unit, I usually explain the intended learning goals and comment on the specific language requirements for reaching these goals, *e.g. in the form of advance organisers with a double focus on content and language.*

1.2. I make sure that the students have clearly understood what the content and the language goals are, *e.g. by asking questions to check understanding and by encouraging students to ask questions for clarification when they are in doubt. My students can expect that I am willing to rephrase learning goals in a language they can understand.*

1.3. When setting tasks or giving assignments, I take particular care to clarify the kind of oral or written verbal action that is necessary for achieving learning goals. My students are familiar with a set of verbs defining specific cognitive as well as linguistic operations, *e.g. summarise, characterise, outline. Through the reflective and repeated use of such "operators", learners know which cognitive, linguistic and textual strategies are expected. I work with a manageable inventory of operators (not more than 12), the meanings of which have been discussed and clarified with the students.*

1.4. When setting more complex tasks that leave room for individual problem solving and which take up a longer period of time to solve, I communicate these tasks in writing and propose a series of steps that might be useful for problem solving. For each step, I explicitly indicate language demands and cognitive requirements.

1.5. When planning my courses, I take particular care to expand the students' academic language competences. In doing so I consider:

(a) cognitive-linguistic functions: e.g. negotiating, naming/defining, describing / presenting, explaining, arguing, evaluating, modelling, simulating.

(b) Genres relevant for my subject area: e.g. description of an experiment, writing minutes, analysing a newspaper article, giving a PowerPoint presentation, retrieving information from factual prose.

(c) Communicative skills: listening (comprehension), reading (comprehension), connected speech, talking with one another (dialogue), writing/text production.

1.6. At the end of a teaching unit, I discuss with my students whether the content and language goals have been reached or not, why and what the consequences and next steps should be.

2. Use of language by the subject teacher.

2.1. In my teaching, I use linguistic means and strategies in a very reflective way. I choose different language registers that are functional and appropriate for different teaching situations. *I distinguish between an informal, everyday language register (e.g. when the organisation of the learning process is being negotiated), a more formal register of general academic language (e.g. when learning paths and negotiation of meaning are at stake), and a subject-specific register to establish cognitive concepts, e.g. by applying subject-specific terminology (“mass” instead of “weight”) or by providing collocational expressions (“exerting force on something” in physics).*

2.2. I am aware that imagery, figurative expressions, metaphors, idiomatic phrases and elements of a regional dialect, also irony and/or sarcasm are not easy to understand and to process for many students. Therefore, I mainly use topic- and process-related neutral expressions in situations of formal teaching.

2.3. My students need a model for their own academic language development. I provide students with such language elements (general academic words and expressions, subject-specific terminology and set phrases) by integrating them into my own language performance as a teacher, *e.g. I use thinking-aloud techniques making inner monologues public, emphasise specific patterns, structures and linguistic means through intonation and body language, repeat and paraphrase relevant language material to direct their attention and to facilitate their language intake.*

2.4. I consciously support important statements, requests or questions with appropriate sentence intonation and gestures so that students can assess the general message even if they do not understand the details.

2.5. I adapt my speech tempo and the use of language means as far as feasible to the competence level of my students: *simplifications like “motherese” or “teach-speak” do not really help students to develop academic literacy. Therefore, in situations of formal content teaching, I choose expressions slightly above the students’ competence level for them to adopt such language patterns. On the other hand, I know which of the students have difficulty following the oral interaction in the classroom. I use simple, short*

sentences when dealing with these learners and – when necessary – informal, colloquial words.

2.6. I normally use a broad range of different non-verbal techniques, signalling important aspects of content as well as transitions from one topic to another, or from one phase of teaching to the next, *e.g. by vocal control and modulation, reduced tempo of speech, lowering or raising the voice, and repetition, gestures, and body language.*

2.7. I try to make difficult areas of subject-specific content comprehensible by using redundancy or by intensifying my verbal investment, *e.g. repetition, rephrasing, paraphrasing, extending meaning, exemplifying and/or giving more concrete examples, summarising and repeating the main points.*

2.8. For the cognitive guidance of the students as well as for facilitating comprehension, I often use “announcing” and “discourse-commenting” words and expressions, *e.g. expressions like “and this is particularly important now” or “we will deal with this on Monday in more detail”, back- or forward references like “please recall what we said about the structure of a lab report”.*

2.9. When communicating important content to the students in writing, I make coherent statements and take particular care to use appropriate expressions and to avoid slips of the pen and spelling mistakes. My writing serves as a model for the students to adopt for their own use, *e.g. I try to avoid using lists of keywords in writing on the blackboard, transparencies, computer projections or work sheets; I also pay attention to the basic rules of punctuation and let students “check” my texts.*

2.10. According to the students’ needs and the subject-specific demands of teaching targets, I play different roles, *e.g. as a person providing information or giving linguistic help or structuring cognitive processes.*

3. Classroom interaction and opportunities for the students to speak.

3.1. I control my own share of speech in the classroom so that there is more time for contributions on the part of the students. I am aware that teachers normally take up a high proportion of classroom talking time (on average between 60% and 80%), and that

they underestimate their own share and overestimate the students' share. Therefore, I carefully reflect on what to say when and how.

3.2. For the sake of language learners, oral interaction in my classroom is slowed down. I leave enough time for the learners to construct meaningful and complex utterances. Normally I wait for 3 to 5 seconds after I have asked a question or have stimulated a response before a student is given a turn. My students need time to think about how they can express their thoughts and ideas in a coherent way. This prevents me from firing quick successions of questions at my students. In addition to allowing adequate time for students' verbal (re-)actions, I often provide them with structural frames, sentence stems and patterns for complex utterances that they can use for various purposes in classroom interaction.

3.3. I arrange my questions and impulses for the students in an open way so that they cannot respond with single words or gestures only. During classroom talk, I avoid scripted questions and patterns of a triadic dialogue (IRF cycles = initiation, response, feedback). Such patterns force students into a reactive role and complicate, if not block, further development of their academic language competences because they are not supposed to speak in an extended and connected way, and they do not learn how to open a subject-specific discourse nor how to influence its course.

3.4. I give corrective feedback only when language performance has a function for reaching particular subject-specific goals.

3.5. I deal respectfully with students' contributions when they are inappropriate in content or language terms and try to motivate them for self- or peer-correction, *e.g. by repeating elements of a student's utterance with a question intonation, by using a questioning body gesture, by asking for clarification or for a revised formulation, or by involving other students for help.*

3.6. In my teaching, students are motivated and supported to play different communicative roles, *e.g. as a reporter, moderator, language guard during group/project work.*

3.7 In structuring my lessons, I often leave room for writing. This allows students to think about what they want to express and how they can use language in a coherent and meaningful way. Writing allows students to read their own texts more than once with a critical attitude. They have the opportunity to experiment with language, identify inappropriate words and grammar, improve their arguments – not only by themselves, but also as a collaborative activity. Writing also has a positive effect on their oral language and leads to a deeper cognitive processing of complex topics and problems.

3.8 In order to achieve subject-specific attainment targets, I frequently use open-task formats: these accelerate the development towards cognitive-academic language proficiency. Closed formats, on the other hand, tend to fossilise the achieved language levels and support mainly the learning of factual knowledge.

3.9 My teaching units always include some tasks that challenge higher-order thinking skills and require extended discourse in writing: learning results and task solutions are discussed individually or in class including language aspects. I also make use of writing-to-learn techniques such as “Textlupe” (textual magnifying glass), “Writing beyond the margin...”, the “Four Square Writing Method”, etc.

3.10 I increase the linguistic “turnover” within my content classroom by planning tasks and forms of work that require a high degree of verbal effort and which, at the same time, students find motivating, *e.g. use of prepared and structured debates, role plays, simulations, presentations in connection with peer evaluation, drama, web quests, and interviews with real or fictional experts for the issues in question.*

3.11 Exercises and group work are organised in such a way that students can engage in verbal Exchange and learn from one another, *e.g. through pair work, joint construction of meaning/solutions, peer editing, peer tutoring, think-pair-share techniques, and peer teaching.*

3.12 My subject classroom is organised in such a way that linguistic and communicative needs are supported, *e.g. on the black- or whiteboard there is always a defined space reserved for goal-related language tips and reminders; special seating arrangements make communication easier for work*

groups or for plenary work; authentic texts are enlarged and put on the wall as “decoration” or “ornaments” together with successful examples of students’ writing; rules for classroom interaction are also put up visibly.

3.13 At least once per semester, I organise a project with my students in which they can experience and prove their communicative competences through contact with life outside school, *e.g. investigations or interviews in relevant areas of work and society; co-operative actions/joint ventures with Other educational institutions like universities or with local commerce; participation in competitions – possibly also transnational projects – with partner schools in other countries.*

4. Scaffolding academic discourse skills, strategies and genres.

4.1 My teaching helps students to take responsibility for their own language learning. That is why I

make them aware of strategies and methods of language learning: students discover when, how, in what context and through which methods their own language learning will be successful; they experiment with language and discourse strategies; they share these with others; they infer linguistic forms and structures from the model texts; they document learning results in their own wording; and they relate language forms and structures to other languages they know.

4.2 I encourage students to reflect on learning paths and to find out what works for their own learning, paying particular attention to the language domain, *e.g. through writing language-learning diaries and working with (language) portfolios.*

4.3 I distinguish between situational (point-of-need) and systemic (designed-in) need for language support. For the latter, I provide language scaffolds consisting of model discourse samples, metalinguistic reflection (*e.g. genre knowledge*), and supplies of relevant language means (*academic vocabulary, technical terms, prefabricated expressions, etc.*): *“situational scaffolding” refers to language phenomena that have no immediate structural relevance for the subject-specific content under consideration. The need for support in this case normally has to do with individual students’ language biographies. For such cases, I offer individual help and guidance and also resources (e.g. dictionaries, access to relevant websites).*

“Systemic or goal-related scaffolding” means that subject-specific content goals cannot be reached without the availability of specific language means, reading or writing skills or the mastery of specific discourse functions and genres. In these cases, I either offer discourse models, set phrases, technical terms and appropriate academic vocabulary as well as routine expressions to choose from when working on a problem, or I make students aware of the characteristic linguistic features of particular genres and discourse routines. However, I avoid teaching grammar in a systematic way.

4.4 I am aware that subject-specific terminology poses a learning barrier for many students. Therefore, I handle complex subject-specific concepts and pertinent terminology with great care. *I concentrate on a minimum of key terms required by the curriculum for content work; these are dealt with, however, in an intense form, distinguishing them from words with a similar meaning in colloquial language use, relating them to other subject-specific terms in the shape of semantic webs, and using definitions in which terms appear in a contextualised form.*

4.5 In planning and providing goal-oriented scaffolds, I usually establish firm functional bonds between basic cognitive-linguistic functions and their characteristic linguistic and textual features, *e.g. negotiating – defining/naming – describing - reporting/narrating – explaining – arguing – evaluating – modelling/simulating.*

4.6 I use different techniques to support students in developing an awareness of the structure, cohesion and coherence of a text, so that they can produce texts on their own.

5. Linguistic appropriateness of materials (texts, different media, teaching/learning materials).

5.1 I give students the opportunity to identify language difficulties in dealing with teaching materials and to ask for support.

5.2 In my subject teaching, I support students by making them aware of specific learning techniques and skills so that they can overcome language barriers on their own, especially in reading subject based texts for information and problem solving, *e.g. inferencing the meaning of words from the context (“intelligent guessing”), deconstruction*

of syntactically complex utterances/sentences, awareness of elements of word composition, making use of other languages, etc.

5.3 In case I cannot do without the use of a linguistically “difficult” text for subject-specific reasons, I will offer and provide appropriate forms of help, *e.g. through pre-reading activities, thematically oriented work on word fields, with diagrams or pictures, etc. – but no use of alphabetically organised word lists!*

5.4 In my subject teaching, I increasingly use non-linguistic semiotic systems, especially focusing on their verbalisation or the “translation” of given information from one mode of representation to another, *e.g. films, pictures, schemata, diagrams, statistical material – transforming the content of these forms of representing meaning into other forms, adapting them for different groups of audiences, etc.*

5.5 In my subject classroom, materials of a cognitively challenging nature and/or as support for independent work are permanently available, *e.g. handbooks, encyclopaedias, subject-specific dictionaries, different types of atlases, maps and computers with Internet access.*

5.6 I frequently offer diverse reading activities in order to practice different reading attitudes and different reading strategies and techniques, depending on the respective goals or purposes for reading and learning, *e.g. selective, sequential, diagonal, cursory, intensive or critical types of reading.*

6. Linguistic aspects of diagnosing and assessing content and language achievement.

6.1 I am aware of the fact that within the usual forms of subject-based assessment of achievement and evaluation, linguistic aspects play a large role – although in many cases implicitly. Nevertheless, I also use task formats that explicitly require the connected and detailed development of ideas and thought in writing down utterances and also in oral presentations. Following assessment, I give feedback to the students not only about subject-specific content, but also about the language and textual aspects of their performance.

6.2 I regularly give qualitative feedback to students about the language aspects of their performance, e.g. in their folders for homework, comments on their portfolio work and texts, also after lessons commenting on language aspects of oral interaction and presentation. I point out ways and means to expand their language repertoires.

6.3 I see to it that subject-specific achievements on the part of the students are also produced in a written form with an acceptable degree of linguistic and textual appropriateness.

6.4 I present my evaluation of the students' achievement and their language-learning progress at least once a semester in a written account that is transparent and comprehensible for the students and their parents.

6.5 In my school and for my subject we have agreed to design a comparative test for parallel classes (courses) to make sure that language development progresses according to age and subject-specific demands.

6.6 For each year at our school, we have clearly defined the language requirements that our students should have acquired and mastered by the end so that they can successfully follow the curriculum in mainstream classes.

Annex IV. Valoración de la presencia de la educación artística en tu centro educativo.

1 ¿Qué formas de educación artística están disponibles para los estudiantes en tu centro educativo o en otros que conozcas? Selecciona todas las que correspondan:

1. Música en general.
2. Banda/orquesta.
3. Coro.
4. Clases sobre instrumentos específicos.
5. Cerámica.
6. Manualidades.
7. Baile.
8. Arte dramático/teatro.
9. Dibujo/pintura.

10. Diseño gráfico.
11. Diseño de moda.
12. Cine/medios de comunicación.
13. Fotografía.
14. Grabado.
15. Otra.
16. Ninguna de las anteriores.

2 ¿En qué otras materias en tu centro educativo los profesores incorporan/utilizan el arte en sus clases? Selecciona todas las que correspondan:

1. Historia.
2. Geografía.
3. Matemáticas.
4. Lengua extranjera: inglés.
5. Lengua extranjera: francés.
6. Lengua materna
7. Literatura.
8. Ciencias.
9. Deporte.
10. Otra.
11. Ninguna.

3 ¿En qué medida se aplican las siguientes afirmaciones a tu centro educativo o a alguno que conozcas?

	De acuerdo	Sin opinión	En desacuerdo
1 Los estudiantes están expuestos a estudios artísticos (artes visuales, música, teatro, baile) con bastante frecuencia como parte del plan curricular.			
2 El centro educativo ofrece oportunidades adicionales a los estudiantes para que se impliquen en artes visuales o escénicas (p.ej. actividades extraescolares).			

3 El centro educativo trabaja a menudo con artistas que vienen al centro o colabora con organizaciones artísticas.			
4 La educación artística es una prioridad menor (en comparación con otras materias como ciencias, TIC o deporte).			

4. En tu opinión, ¿cuáles de las siguientes áreas se pueden mejorar mediante proyectos artísticos?

1. Sensación de logro y satisfacción.
2. Comprensión de uno mismo.
3. Salud mental o física.
4. Responsabilidad personal y social.
5. Imaginación y creatividad general.
6. Capacidad de concentración.
7. Competencia transferible de pensamiento y resolución de problemas.
8. Competencias de pensamiento crítico y creativo.
9. Habilidades manuales.
10. Conocimiento y comprensión de la sociedad.
11. Desarrollo social y cultural.
12. Tolerancia y aprecio hacia otras culturas y sociedades.