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END OF DEGREE PROJECT

Curriculum overview for Year 6 Primary Education

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END OF DEGREE PROJECT

General annual program for Arts & Crafts



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GENERAL PRESENTATION

In the present work I carry out an annual programming for the subject of Arts & Crafts for Primary Year 6. In it, there is a cross-cutting proposal that acts as a vehicle for the entire school year, being this Arts of the World, focusing on its history, its connotations, and the essence of our ancestors and past artwork. After all, the most ancient trace of history that is preserved is art, besides being a form of language and expression.

I have designed this didactic program because I consider that this type of end of degree project is the most helpful and useful when it comes to my near future, not only when I finally start teaching, but also for oppositions. Unlike most of my classmates, my focus and target has always been aimed towards education and teaching, preferably subjects that develop the creative side of the student as well as contributing to his or her socio-affective development rather than on the cognitive aspect, such as Arts & Crafts, Music, Physical Education (P.E.) or even Drama.

In addition, one of my greatest motivations is to design innovative classes with the use of a diverse range of materials and equipment so that my future students can enjoy them while learning in a meaningful way: new techniques, different forms of art, art history... all through the practice.

During the 4 years of being in contrasting distinct internship schools, I have felt great satisfaction in seeing how those classes, designed and implemented by myself, were successfully carried out and how I engaged the students with new forms of art and projects that they had never done before, not only in art, but in other subjects as well

such as P.E., Lengua Castellana (in the case of Spanish schools) or Maths. Therefore, it motivates me into thinking that I can carry out a very well-thought-out program and, consequently, put it into practice when I enter the working world as a teacher.

I do not rule out at all the possibility of pursuing a master's degree in Secondary Education once I finish my double major or study the mentions of PT (therapeutical psychology) and DECA (religion) since my future really lies in Special Education or in an English school. That is why I consider creativity and expression through art, crucial.

Throughout this project, all aspects that should be taken into account are carefully explained for it to be a complete, organized, and easy to carry out didactic program. From all the following points, the teaching units which ties in with point 10, is the most developed since it is where the units are fully explained, timed in a calendar, and the sessions briefly elucidated. All 15 units have the same structure being this its context, objectives and content, key competences worked at full length in the unit, methodology and resources, described sessions, its evaluation criteria, attention to diversity measures and finally resources made. As it is an Arts & Crafts programme, a photograph of what the final project should look like is attached to each session in which a final project should be handed in.

Throughout the program, the students will be learning different forms of art, equipment, and techniques they can use and, as a whole, new resources to explore their inner artist.

One aspect that differentiates this program from others is the vehicle that acts as a union and a channel between all the units. This new form of teaching I consider to be meaningful for students since they do not lose track of what they are learning and can evaluate themselves on what they have learnt, what they are learning, and what will they learn (KWL method) (Szabo, S. (2006)). This means that they are the main character of the learning, leaving behind old teaching methods and styles.

In subjects such as Arts & Crafts, the main focus of motoric development is the fine motor skills since accuracy and details are important. This is included in the full development of the learner, being the cognitive learning the comprehension of the history and the affective skills, the values, feeling and drawing in consequence and putting emotions into words.

Abstract

In this final degree project, an annual teaching programme is presented for Year 6 within the subject of Arts & Crafts.

This programme is made up of 15 units and includes the History of Art as a global vehicle theme. It should be noted that each of the teaching units is targeted towards a different period of history.

In the present work, the curricular elements will be set out in accordance with the current law of education considering the year in which it takes place. Other important aspects such as teaching-learning activities, methodologies and the use of the curriculum are also detailed below. The curriculum also details other important aspects

such as didactic resources, measures for attending diversity, collaboration with families, evaluation, amongst other points.

As previously mentioned, and with the idea of providing a differentiating and innovative element, the programming will be linked to past artwork. Through this theme, important topics such as values, inclusion, diversity, comprehension of other cultures, self-improvement, critical thinking etc. will be addressed. In addition, the motivational component will be present at all times with various creative ideas such as a timeline which is used as a portfolio, different tools and materials used and a practical methodology.

Finally, each class is aimed to move away from traditional methodologies to welcome new ways of teaching in which the protagonist is the student. At the same time, it will be guaranteed that the students will feel included in the group-class.

Key words: Annual teaching programme, Arts & Crafts, History, Resources

Resumen

En este proyecto de fin de grado se presenta una programación didáctica anual para 6º de primaria para la asignatura de Arts & Crafts.

Esta programación se compone de 15 unidades e incluye la Historia del Arte como tema vehicular global. Cabe destacar que cada una de las unidades didácticas está orientada a un periodo histórico diferente.

En el presente trabajo, los elementos curriculares se expondrán de acuerdo con la ley de educación vigente teniendo en cuenta el año en el que se desarrolla. También se detallan otros aspectos importantes como las actividades de enseñanza-aprendizaje,

las metodologías y el uso del currículo. La programación también detalla otros aspectos como los recursos didácticos, las medidas de atención a la diversidad, la colaboración con las familias y la evaluación, entre otros puntos.

Como se ha mencionado anteriormente, y con la idea de aportar un elemento diferenciador e innovador, la programación estará vinculada a obras de arte del pasado. A través de esta temática, se abordarán temas tan importantes como los valores, la inclusión, la diversidad, la comprensión de otras culturas, la superación personal, el pensamiento crítico, etc. Además, el componente motivacional estará presente en todo momento con aspectos como una línea de tiempo que se utiliza como portafolio, diferentes herramientas y materiales utilizados y una metodología práctica.

Por último, cada clase pretende alejarse de las metodologías tradicionales para dar la bienvenida a nuevas formas de enseñar en las que el protagonista sea el alumno. Al mismo tiempo, se garantizará que los alumnos se sentirán incluidos en el grupo-clase.

Palabras clave: Programación anual de enseñanza, Artes Plásticas, Historia, Recursos

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1. INTRODUCTION

The following is an annual programming with a purely practical methodology and whose guiding thread is the history of art in which each didactic unit takes us to a different period or country. It has been designed to get to know different artistic styles and to culturalize art classes. This pragmatic point of view helps students be more motivated and at the same time, it contributes to their meaningful learning and thus to the student's overall development.

Having said this, it is important to know the evolutionary stage of the child, the current legislation, and the educational centre for which the programming will be done, as it is needed to know the economic and material resources available in the school.

1.1 Theoretical justification: Influences of the main psychological, pedagogical, and sociological currents on the educational process in Year 6

The educational process in Year 6 children is influenced by the main psychological, pedagogical, and sociological currents, which implies that as teachers, we must know and apply these approaches in our roll in order to achieve meaningful and effective learning in the students. In the following, I justify theoretically the influence of these currents in the educational process:

- Psychological currents: the most influential psychological current in the educational process in sixth grade children is constructivism, which emphasises the importance of meaningful and active student learning, and Piaget's theory of cognitive development (Huitt, W., & Hummel, J., 2003), which explains how children

construct their knowledge through interaction with their environment. These psychological currents emphasise the importance of discovery and cooperative learning and the use of metacognitive strategies among others, taking a step forward in active learning and leaving behind the traditional methods.

- Pedagogical currents: the most influential pedagogical current in the educational process in this year is the socio-constructivist approach (Kanselaar, G., 2002), which is based on the idea that learning is a social process, and that knowledge is constructed through interacting with others, being these, students, teachers and families. It is also important to highlight the influence of the interdisciplinary approach (Jones, C., 2010), which promotes the integration of different areas of knowledge in the teaching-learning process.
- Sociological currents: the most influential sociological current in the educational process in Year 6 is the inclusive education approach (Al-Shammari, Z. et al., 2019), which promotes the inclusion of all students, regardless of their differences and special educational needs. It is also important to highlight the influence of the critical approach (Tennant, M., 2009), which seeks to develop students' capacity for analysis and critical reflection, so that they can understand and transform the social reality in which they live in and surrounds them.

In conclusion, the main psychological, pedagogical, and sociological trends have a significant influence on the educational process in children in the sixth grade of primary schools. Us teachers must know and apply these approaches in the practice, to achieve meaningful and effective learning in students and prepare them to face the challenges of today's and tomorrow's world.

2. THEORETICAL AND NORMATIVE FOUNDATION

The LOMLOE, also known as the Organic Law of Amendment of the Organic Law of Education, is part of the Spanish law that establishes the bases of education in the country.

The national regulations on education, justify Arts & Crafts as part of Primary Education for several reasons:

- **Guaranteeing the right to education:** the state regulations on education aim to guarantee the right to education for all citizens no matter age, race or gender, establishing the principles and bases that must govern the organisation and operation of the education system.
- **To improve the quality of education:** the aim of this law is to improve the quality of education, establishing the objectives, content and assessment criteria for each educational stage and promoting continuous teacher training.
- **Guarantee equal opportunities:** education regulations target to guarantee equal opportunities, eliminating any barriers that may exist for access to and permanence in the education system, as well as promoting educational inclusion.
- **Promoting participation and collaboration:** the regulations promote the participation and collaboration of the student's community in the educational process, encouraging the involvement of families, students and teachers in decision-making and planning of the educational process.
- **Adapting to social and technological changes:** education regulations must adapt to social and technological changes in order to respond to the needs and demands of society and to prepare students for a constantly changing world.

In conclusion, the state education has the aim of educating critical and responsible citizens who are committed to the society in which they live in and eventually, will be participants of the future world. In other words, education as a whole, contributes to the integral formation of the children being Arts & Crafts key to the completion of the goal.

The Community of Madrid also has Decree 89/2014 of 24 July, which establishes the organization and curriculum of primary education in the Community of Madrid. This decree establishes that the teaching of Arts & Crafts should have as its main objective the development of creativity and artistic sensitivity in students and should contribute to the integral formation of the person likewise, the LOMLOE establishes that artistic education should contribute to the development of creativity, sensitivity, and to the critical ability of students.

The teaching of Arts & Crafts in the Community of Madrid is based on the theory of artistic education (Muszyńska, A. et al., 2017), which holds that art and creativity are essential for the integral development of the person. This theory considers that art learning contributes to the development of skills such as imagination, expression, observation, perception, and creativity, which are fundamental to human development.

In short, the teaching of Arts & Crafts for Year 6 in the Community of Madrid is based on the importance of art and creativity for the integral development of the person. The law helps It is stated that as well as state and regional regulations that recognize the role of art in the formation of active and critical citizens.

3. CONTEXT OF THE SCHOOL CENTRE

3.1 Socio-cultural context of the school

The school where I studied as a little girl from Pre-Nursery all the way up to Year 11 (according to the British system) was King's College, The British School of Madrid (Soto de Viñuelas). It has also been my last years' internship school and what I hope to be the place where I one day work. This means that I have seen both student and teacher perspective of what the school and education here really means. Hence, this is the type of school for which I have based this annual programming. Other reason for having selected this education centre as a reference as opposed to others, is that I have personally delivered classes to students from different ages and different subjects including some of the sessions presented below. As a whole, I have been fortunate enough to have been able to see the same school from two points of view and thus, plan out this annual proposal.

King's College, Soto de Viñuelas is the largest school in the King's College group. It originally opened its doors in 1969 but moved to its current location in 1978. It is located in Tres Cantos, more precisely in the residential area of Soto de Viñuelas, which is besides the main city. It is physically based in P. ° de los Andes, 35.

Kings College is a private, British school which covers different learning stages, being these ones with its corresponding ages the following:

- Baby Unit and Pre-Nursery: 16 weeks – 2 years
- Nursery: 3 years
- Reception: 4 years

- Infants: 5 and 6 years
- Primary: 7 to 10 years
- Secondary: 11 to 15 years
- Sixth Form / IB: 16 to 18 years

It is currently attended by over 2000 students from 47 nationalities, some of whom live in the boarding school located within the same 12 hectares that the school has as of today. The school centre has 5 main buildings, being one of them, the boarding school. The other 4 infrastructures are the Sports Hall, which includes a full-equipped gym, the swimming pool and the science labs; one for social sciences (History, Economics and Geography for Secondary); one for the Baby Unit and Pre-Nursery and then the main building, which includes all Primary and Infants, the nurse and Secondary. This last one also counts with the dining room, movement (psychomotricity) rooms for dance and the entrance hall. This main building also holds the auditorium, and the creativity aisles with art and music rooms and 2 computer designated classrooms.

Regarding the ratio of pupils, in Primary, the target from this annual programming, has in between 3 and 4 lines and in Secondary, it can go up to 5 in some year groups. Each class has between 20 and 25 pupils per class. King´s College can be considered a school with great heterogeneity in terms of pupils.

Another important aspect to comment on is the socio-economic level of the families, which can be considered as medium-high (more high than medium) level. Compared to other regional schools, the percentage of foreigners is quite high as it is an

international. Getting a child to study in this school is hard, since it is quite classicist and many sons, or relatives from famous people attend here to study.

In the specific case of the Year 6 groups in which the programme is aimed for, there are about 24 pupils per class, being roughly half of them boys and half girls. Initially, there are no children with special needs in this year, although for future years all adaptations are mentioned in point 6.

As far as the school timetable goes, the school has a continuous school day. Specifically, from 9:00 - 16:30. The canteen is opened for all educational levels at the different arranged timings since schedule and routines are important in King's College. In addition, in Primary, there are two breaks, one during the morning at 10:25 and a second one in the afternoon at 15:15. Both are roughly 20-to-25-minutes.

King's College is a centre with great culture, believing that P.E., Music, Drama and Arts & Crafts are the best tool to fight against current problems as serious as child obesity, bullying and controlling feelings. Obesity and facing minor issues from different perspectives is targeted by putting feelings into words. That is why the school has areas designated specifically for these subjects.

3.2 Context of the teaching staff

The school's teaching staff is a highly qualified and experienced team of more than 100 teachers of different nationalities and specialities. King's College Soto de Viñuelas

has a very demanding recruitment policy, which seeks to attract the best education professionals in order to guarantee a high-quality education for its pupils.

The school has a system of continuous training for its teaching staff, which includes courses, workshops, and seminars to keep teachers up to date with the latest pedagogical and technological trends. In addition, the school encourages teamwork and collaboration among teachers to share best practices and improve the teaching-learning process as a whole.

In summary, the teaching staff at King's College Soto de Viñuelas is a highly qualified team committed to the education of its pupils, who strive to offer a quality and enriching education.

3.3 Psycho-evolutionary characteristics of the child of the age for which the proposal is being made proposal

There is a large body of research and publications describing the psycho-evolutionary characteristics of the child in the Year 6 of Primary school.

- Cognitive development: According to Piaget (Castilla, M. F., 2014), at this age, children enter the stage of concrete operations, characterised by logical thinking and the ability to understand cause-effect relationships. Moreover, they acquire problem-solving skills and basic mathematical operations. They can also understand abstract concepts, such as justice and equality. On the other hand, Vygotsky (García, J. G., 2020) stresses the importance of language and communication in children's cognitive development and suggests that children learn best when they interact with others and receive support and feedback from peers and teachers (Raynaudo, G., & Peralta, O., 2017).

- Emotional development: It is suggested that, at this age, children are experiencing a wide range of emotions and begin to develop skills to identify and express their feelings. Furthermore, they begin to better understand the emotions of others and to show empathy, respect and understanding towards them (Denham, S. A., 1998). They are also developing a greater awareness of themselves and their identity (Dentler, R. A., & Erikson, K. T., 1959).
- Social development: According to Erickson (Dentler, R. A., & Erikson, K. T., 1959) children at this age are in the stage of industry versus inferiority, characterised by the desire to feel competent and productive. Therefore, children are interested in forming strong and lasting social relationships and in seeking approval and acceptance from their peers. In addition, they begin to better understand social norms and become more aware of their responsibilities and roles in society (Kohlberg, 1963).
- Physical development: Scientific literature indicates that, at this age, children experience rapid physical growth and development, which allows them to improve their coordination and motor skills in a more detail and precise way. As well, they are more interested in physical activities and in the practice of sports (Malina et al., 2004).
- Moral development: According to Kohlberg (Kohlberg, 1963) at this age, children are in the stage of conventional morality, where they begin to understand social norms and values and to follow them in order to gain the approval of others. They also begin to develop a sense of justice and fairness.
- Cognitive-motor development: Children at this age are improving their coordination and balance, enabling them to perform tasks they could not do before. In addition, they begin to show more advanced skills in motor activities, such as running,

jumping, and throwing as well as in the fine motor skills, being their movements more analytical and precise (Gallahue and Ozmun, 2005).

In conclusion, the scientific literature shows that children in 6th grade of primary school present psycho-evolutionary characteristics typical of this age group, which include cognitive, emotional, social, physical, moral, and cognitive-motor development. Knowing these characteristics is important for educators, as it allows them to adapt contents and methodologies to the target group.

4. OBJECTIVES

Objective understood as a goal and according to the Royal Spanish Academy (Real Academia Española: (R.A.E.)) can be defined as *"the end to which someone's actions or desires are directed"*. In education this can be translated as what the teacher expects the student to achieve, i.e., the goal as part of the evaluation. The objectives show the teacher's educational intentions for the students and provide criteria for evaluating both the process and the final result.

On the one hand, in section 3.1 we can find the general stage objectives established in the basic primary curriculum. In the current law, they are established and understood as competences that pupils must acquire before the end of the cycle in the different subjects. They are achievements that each pupil has to satisfy. On the other hand, in section 3.2 we can find the didactic objectives which are based on both the assessment criteria and the general objectives of the stage. Finally, in section 8.1 we find the assessment criteria which are used to specify what pupils should know and act as a guide for the learning objectives.

4.1 General objectives of the stage

Primary Education will contribute to the development of the following abilities:

- a. To know and appreciate the values and rules of coexistence, learning to act by putting oneself in the place of others, preparing for the active exercise of citizenship and respecting human rights, as well as their participation in a democratic society.
- b. To develop habits of individual and teamwork, effort, and responsibility in the study, as well as attitudes of self-confidence, critical sense, personal initiative, curiosity, interest, and creativity in learning, and entrepreneurial spirit.
- c. To acquire skills for the peaceful resolution of conflicts and the prevention of violence, which will allow them to develop autonomously in the school and family environment, as well as in the social groups with which they relate.
- d. To know, understand, and respect different cultures and differences between people, equal rights and opportunities for men and women, and non-discrimination of people on grounds of ethnicity, sexual orientation or identity, religion or beliefs, disability, or other conditions.**
- e. To know and use the Spanish language appropriately and develop reading habits.
- f. Acquire, at least in English, the basic communicative competence that will allow them to express and understand simple messages and cope in everyday situations in this language.
- g. To develop basic mathematical skills and be initiated in solving problems that require the performance of elementary computational operations, geometric knowledge, and estimates, as well as being able to apply them to situations of their daily lives.
- h. To know the fundamental aspects of Natural Sciences, Social Sciences, Geography, History and Culture.

- i. To develop basic technological skills and to initiate in their use for learning, developing a critical spirit towards their operation and the messages they receive and elaborate.
- j. To use different representations and artistic expressions and initiate in the construction of visual and audio-visual proposals.**
- k. To value hygiene and health, accept one's own body and that of others, respect differences and use physical education, sports, and food to promote personal and social development.
- l. To know and value the animals closest to humans and adopt modes of behaviour that promote empathy and care for them.
- m. To develop their affective capacities in all areas of personality and in their relationships with others, as well as an attitude against violence, prejudice, and stereotypes of any kind.
- n. To develop daily habits of healthy autonomous active mobility, promoting road safety education and attitudes of respect that have an impact on the prevention of traffic accidents.

This annual programming directly contributes to the objectives of stage D and J. To appreciate, respect, know and learn about other cultures and to be open to enter other historical periods and different places in the world without discriminating against races or cultures is related to this first objective. It is true that it should be worked on in a cross-cutting manner in all subjects, but with the common thread of this didactic programme, it has a much greater impact than in other cases. Regarding objective J, it is specific to this subject because through this subject we work with different artistic styles to give shape to a visual proposal.

Other objectives such as A, B, F or M are also worked on, but the subject does not contribute directly to the achievement of these four. They are worked on in a passive way. Education is based on creating respectful and tolerant citizens, preparing pupils for citizenship and educate them in respect and values, which is why objective A is worked on in all subjects, as well as during breaktimes. Perseverance, self-improvement and being able to see from other points of view, although related to works of art, also contribute to the knowledge and evolutionary process of each one. Having responsibilities in the classroom towards the material and towards one's classmates is an indirect way of working on objective B. Moreover, in this subject, constant effort and dedication is needed in each of the works and projects. Another aspect of this same objective is curiosity, interest and creativity which are enhanced through practice and thanks to the methodology of this programme. The subject is taught in English, so communication between students and teachers must always be in this language, thus contributing to objective F. Finally, it is important not to judge or have stereotypes towards other people, as they can always surprise us. With co-evaluation and being able to ask colleagues whether they like or dislike something and being opened to opinions contributes to being critical on us and others. With objective M, the affective part of the integral development is also shaped. They not only express how they feel, but also put emotions into words as they have to verbalize the reason for having created the projects in that particular way.

4.2 Didactic objectives of the area

Taking into account the context of the school, the educational law and the child's psycho-evolutionary stage, these are the specific objectives for the present year,

based on the evaluation criteria set out in section 8.1. They are stated in the form of “Students should be able to...”:

1. Study different artistic proposals of various genres and historical periods.
2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art.
3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why.
4. Create one's own works using different materials and tools in both two and three dimensions.
5. Present projects creatively using communication strategies appropriate to a speaker.
6. Participate actively in group work by critically assessing and judging the work of others, as well as one's own work.
7. Plan and structure projects for the greatest effectiveness of these and the achievement of the action plan.
8. Be clean both in practice and in the workspace and be careful with the material being used.
9. Use specific vocabulary of the Arts & Crafts world, when needed
10. Use information and communication technologies to improve the learning process, as well as broadening the field of knowledge.

Objectives 8 and 9 are achieved via all the didactic units.

- Achievement of the action plan: This objective refers to the fulfilment of a pre-established action plan that guides the activities and goals to be achieved in each didactic unit. It is important that learners are able to follow the action plan and

achieve the set objectives. This objective relates to all teaching units, as each will have its own specific action plan, but the idea is that students learn to follow instructions, set goals, and achieve concrete results in each of them.

- Maintain cleanliness both in practice and in the workspace and be careful with the materials used: This objective refers to the importance of maintaining a clean and tidy working environment, as well as being careful and responsible with the materials used during arts and crafts activities. These principles are fundamental in all didactic units, as they promote safety, care for the environment and the proper conservation of resources. In addition, the development of responsible habits and good working procedures is also encouraged.
- Use specific arts and crafts vocabulary when necessary: This objective is related to all didactic units because of the importance of using technical and precise language related to arts and crafts. As students enter the world of arts and crafts, it is essential that they acquire a specific vocabulary to describe and understand the different materials, techniques and processes used. This objective will be addressed transversally in all the teaching units, as students are expected to develop their communicative competence in the field of arts and crafts.

In summary, these objectives are related to all didactic units because they focus on fundamental aspects such as the achievement of goals, responsibility, and care for the environment, as well as the development of a specific technical language. These are principles that should be considered and applied in all arts and crafts activities.

5. COMPETENCES

The LOMLOE establishes that Primary Education should contribute to students' all-round development, providing them with the tools and skills to understand, appreciate and express themselves through visual language. According to the LOMLOE and in reference to this annual programming, some of the educational competences that are developed in the 6th grade art class are as follows in what I consider order of importance:

- CCEC: Cultural awareness and expression competence: this competence involves the ability to appreciate, value and understand artistic and cultural manifestations. In art classes, the aim is for students to get to know different works of art, understand their historical and cultural context and develop skills to value and appreciate cultural diversity. It requires an understanding of one's own evolving identity and cultural heritage. This competence is transversal through the subject as it is the one that has its focus on all forms of artwork. In art class, the development of social and civic competence is encouraged, as students are expected to work in teams, respect cultural diversity and learn to express their ideas and opinions in a constructive way, as well as to verbalise and express their feelings.
- CC: Citizenship and civic competence: This competence is based on responsible citizenship in which the objective is the student's insertion in society. It is based on learning values and to comply with them in adverse situations. Education in the 21st century is based on the Sustainable Development Goals with an agenda for 2030. Identity and culture through art is always worked on, since the oldest manifestation created by man is art.

- CPSAA: Personal, social, and learning-to-learn competences: The aim of this competence is for the student to reflect, to promote personal growth and self-knowledge. In addition, all learners should be aware of what they are learning and what they have learned. They must be able to manage their own learning and set short-, medium- and long-term goals. They must also be able to adapt to changes and to put words to their own feelings and see it reflected in the different works. In some of the units, such as 1, 3, 4 and 14, there are projects in which part of them, if not all of them, are done with a partner, so they must learn to respect, to dialogue and to share ideas.
- CD: Digital competence: the LOMLOE stresses the importance of digital competence in today's education. In art class, students are expected to use digital tools to create and edit works of art, as well as to search for information about different artists and art movements throughout history.
- CP: Plurilingual competence: Art Education also contributes to the development of linguistic competence, as students learn to communicate through visual language as well as English, as the subject is not taught in Spanish. Students are expected to appreciate all means and forms of text and visual art interpreting the meaning of it. They are also required to think as if they were part of different history periods of time.

In summary, the 6th grade art class contributes to the development of different educational competences, such as artistic and cultural, linguistic, social and citizenship and digital, according to the LOMLOE. Art Education is a fundamental discipline for the integral development of students, as it allows them to understand, appreciate and express themselves through visual language using different forms and means.

6. CONTENTS

6.1 Sequencing of contents of the official curriculum of the CAM

According to the LOMLOE (Organic Law 3/2020, of 29 December, which modifies Organic Law 2/2006, of 3 May, on Education), the contents for the 3rd cycle of primary school for the subject of Arts & Crafts are as follows:

(Highlighted in black are the contents that will be worked on in this subject in the selected Year group.)

A. Reception and analysis	<ol style="list-style-type: none">1. Artistic proposals of different aesthetic currents, origins and periods produced by local, regional, national, and international creators.2. Active reception strategies.3. Rules of behaviour and positive attitude in the reception of artistic proposals in different spaces. Silence as an indispensable element and condition for maintaining attention during the reception.4. Vocabulary specific to the plastic and visual arts, the audio-visual arts, music, and the performing and performative arts.5. Commonly used digital resources for the plastic and visual arts, audio-visual arts, music, performing and performative arts.6. Basic strategies for analysing artistic proposals from a gender perspective.
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<p>B. Creation and interpretation</p>	<ol style="list-style-type: none"> 1. Phases of the creative process: planning, interpretation, experimentation, and evaluation. 2. Professions linked to the plastic and visual arts, the audio-visual arts, music, and the performing and performative arts. 3. Evaluation, interest, and assessment of both the process and the final product in plastic, visual, audio-visual, musical, performing and performing arts productions. 4. Responsible use of image and sound banks: respect for licences for the use and distribution of content generated by others. Plagiarism and copyright.
<p>C. Plastic, visual and audio-visual arts</p>	<ol style="list-style-type: none"> 1. Visual culture. The image in today's world: techniques and strategies for reading, analysis, and interpretation. 2. Elements of visual language and its expressive possibilities: point, line, plane, texture, colour. 3. Materials, instruments, supports and techniques in plastic and visual expression. 4. Means, supports and materials for plastic and visual expression. Two-dimensional and three-dimensional techniques in drawing and modelling. 5. Techniques, materials and computer and technological resources: their application for the capture, creation, manipulation, and dissemination of plastic and visual productions.

	<ol style="list-style-type: none"> 6. Recording and editing of audio-visual elements: concepts, technologies, techniques, and elementary and easy-to-use resources. 7. Strategies and techniques for composing audio-visual stories. 8. Cinema: origin and evolution. 9. Genres and formats of audio-visual productions. 10. Multimodal productions: making with different tools. 11. Characteristics of multimodal audio-visual language. 12. Basic animation tools and techniques.
<p>D. Music and the performing arts</p>	<ol style="list-style-type: none"> 1. Sound and its qualities: visual and auditory identification, classification, and representation of the diversity of sounds and rhythmic-melodic structures through different spellings. 2. The voice and musical instruments. Families and groupings. Classification. Visual and auditory identification. Digital and non-conventional instruments. 3. Character, tempo, meter, musical genres, texture, harmony, and form. 4. Instrumental, vocal, and corporal practice: experimentation, creative exploration, interpretation, improvisation, and composition based on their sound and expressive possibilities. 5. Construction of instruments.

	<p>6. Musical languages: application of their fundamental concepts in the performance and improvisation of vocal and instrumental musical proposals. Silence in music.</p> <p>7. Computer applications for recording, audio editing and score editing: use in listening, knowledge, interpretation, recording, reproduction, improvisation, and creation of diverse works.</p> <p>8. The body and its motor, dramatic and creative possibilities: interest in experimentation and exploration through individual and group performances linked to movement, dance, drama, and theatrical performance as a means of expression and entertainment.</p> <p>9. Basic dramatic and dance techniques. Basic notions of biomechanics. Expressive languages. Introduction to interpretative methods. Experimentation with performative acts. Guided and creative improvisation.</p> <p>10. Expressive and creative capacities of corporal and dramatic expression. - Elements of stage performance: roles, materials, and spaces. Theatricality. Basic dramatic structure.</p> <p>11. Approach to stage genres. Assessment of the importance of dramatic interpretation in the artistic process and of the heritage linked to the performing arts.</p>
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6.2 Sequencing in didactic units

N° of Unit	N° of sessions	Name	Programming Objective	Didactic Objective	Evaluation Criteria
1	3+2	Timeline	Explore different artistic periods throughout history and understand their evolution.	<p>1. Study different artistic proposals of various genres and historical periods.</p> <p>5. Present projects creatively using communication strategies appropriate to a speaker.</p>	<p>1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing curiosity and respect for them.</p> <p>4.3. Share creative projects, communicating them through different media, explaining the process and the result obtained, and respecting and valuing the experiences of oneself and others.</p>

2	5	Prehistoric	To know and appreciate prehistoric art and its main characteristics.	<p>2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art.</p> <p>7. Plan and structure projects for the greatest effectiveness of these and the achievement of the action plan.</p>	1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing curiosity and respect for them.
3	6	Aboriginal	Explore Aboriginal art and its connection to culture and nature.	<p>3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why.</p> <p>6. Participate actively in group work by critically assessing</p>	<p>1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing curiosity and respect for them.</p> <p>4.1. Plan and design collective cultural and artistic</p>

				and judging the work of others, as well as one 7. Plan and structure projects for the greatest effectiveness of these and the achievement of the action plan.	productions, working as a group to achieve a result, assuming different functions.
4	5	Egyptian	To learn about the civilisation of Ancient Egypt, its artistic legacy, and its symbolism.	2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art. 3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why.	1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing curiosity and respect for them. 4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.

				6. Participate actively in group work by critically assessing and judging the work of others, as well as one's own work.	
5	6	Roman	Explore the art and architecture of ancient Rome and its influence in today's world	3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why. 10. Use information and communication technologies to improve the learning process, as well as broadening the field of knowledge.	1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing curiosity and respect for them. 1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing relationships between them, and valuing the diversity that generates them.

6	4	Carolingian	To learn about Carolingian art and its relationship with the Carolingian Empire in the medieval culture.	3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why.	4.2. Participate actively in the process of cultural and artistic productions, in a creative and respectful way, using elements of different artistic languages and techniques.
7	5	Optical illusions	Explore optical illusions and understand how they work.	2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art. 7. Plan and structure projects for the	1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing relationships between them, and valuing the diversity that generates them.

				<p>greatest effectiveness of these and the achievement of the action plan.</p> <p>10. Use information and communication technologies to improve the learning process, as well as broadening the field of knowledge.</p>	<p>4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.</p>
8	6	Renaissance	<p>To learn about the Renaissance and its main artists and works.</p>	<p>2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art.</p>	<p>1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing relationships between them, and valuing the diversity that generates them.</p>

9	6	Post-Impressionism	Explore the Post-Impressionist movement and its focus on personal expression.	3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why.	4.2. Participate actively in the process of cultural and artistic productions, in a creative and respectful way, using elements of different artistic languages and techniques.
10	7	Cubism	To learn about Cubism and its approach to the representation of geometric forms.	3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why.	4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.
11	6	Surrealism	Explore Surrealism and its focus on the world of dreams and imagination.	2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art.	4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.

12	4	Outsider art / Art Brut	Become familiar with Outsider or Art Brut art and appreciate its uniqueness and expressiveness.	10. Use information and communication technologies to improve the learning process, as well as broadening the field of knowledge.	4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.
13	6	Pop art	To learn about the Pop Art movement and its impact on popular culture.	4. Create one's own works using different materials and tools in both two and three dimensions.	4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.
14	5	Arte Povera	To understand the Arte Povera movement and its relationship with nature and simplicity,	2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art.	4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.

			as well as the use of recycled materials.	<p>4. Create one's own works using different materials and tools in both two and three dimensions.</p> <p>6. Participate actively in group work by critically assessing and judging the work of others, as well as one's own work.</p>	4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.
15	4	Graffiti	Explore the art of graffiti as a form of urban and creative expression.	3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why.	1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing relationships between them, and valuing the diversity that generates them.

					<p>4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.</p> <p>4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.</p>
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6.3 Sustainable Development Goals (Agenda 2030)

		Didactic units															
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
Sustainable Development Goals	1											X					
	2																
	3				X											X	
	4	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	5		X	X	X												
	6							X									
	7							X									
	8																
	9																
	10																
	11							X									
	12														X		
	13	X					X	X							X		
	14		X	X													
	15														X		
	16																
	17		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

SDG 4: Quality Education - Arts and crafts support the acquisition of SDG 4 by promoting creativity, critical thinking, and problem-solving skills. Through artistic activities, students engage in self-expression, explore their ideas, and develop their imagination. Arts and crafts also foster communication and collaboration as students

work together, share ideas, and provide feedback. By integrating arts and crafts into the curriculum, schools create an inclusive and holistic learning environment that nurtures students' cognitive, emotional, and social development.

SDG 17: Partnerships for the Goals - Arts and crafts contribute to SDG 17 by fostering collaboration and partnerships among various stakeholders. Schools can collaborate with local artists, art organizations, and communities to enrich arts education. Through these partnerships, students have opportunities to learn from professional artists, engage in community art projects, and experience the cultural diversity of their surroundings. This collaboration enhances the exchange of knowledge, resources, and ideas, creating a supportive ecosystem for arts and crafts education.

Additionally, arts and crafts can be used as a platform to raise awareness about sustainable development. Students can create art projects that highlight environmental issues, social justice, or cultural preservation. By incorporating sustainability themes into their artwork, students develop a deeper understanding of global challenges and become advocates for positive change. The process of creating art allows students to express their thoughts, emotions, and perspectives on sustainability, fostering a sense of responsibility and engagement with the SDGs.

7. METHODOLOGY AND DIDACTIC RESOURCES

7.1 Methodological processes used

In Year 6 primary school Arts and Crafts classes, a variety of methodological processes are employed to facilitate learning and artistic expression. These processes are carefully designed to engage students, foster their creativity, and develop their

artistic skills. The teacher often begins by demonstrating different techniques, materials, and tools, providing step-by-step instructions and explanations to ensure students understand the process and objectives of each activity. Skill building and practice are emphasized, with students engaging in exercises and activities that help them develop fundamental art skills. They participate in guided exercises and structured projects aimed at refining specific techniques, such as line drawing, shading, colour mixing, or sculpting.

Exploration and experimentation are key components of the methodological processes in Year 6 Arts and Crafts classes. Students are encouraged to explore different artistic styles, materials, and approaches, providing opportunities for them to experiment with various techniques and combinations of materials to create unique artworks. This process nurtures their creativity, encourages risk-taking, and allows them to discover their own artistic preferences and interests.

Reflective practices play an important role in the methodological processes used. Students are encouraged to evaluate their own work, identify strengths and areas for improvement, and develop a critical eye. They engage in self-assessment, group discussions, or receive feedback from their peers or the teacher. These reflective practices help students think critically, analyse their artistic choices, and develop a deeper understanding of their own artistic growth.

Year 6 Arts and Crafts classes also integrate art history and culture into the curriculum. Students learn about famous artists, art movements, and diverse artistic traditions. They study the works of renowned artists and explore the historical and cultural

contexts in which they were created. This integration allows students to gain insights into different artistic perspectives, learn from the masters, and develop a broader understanding of the cultural significance of art.

Cross-curricular connections are fostered through the methodological processes in Year 6 Arts and Crafts classes. Art projects may be aligned with other subjects, such as literature, science, history, or mathematics, allowing students to integrate their learning across disciplines. For example, they may create artwork inspired by a literary text, design scientific illustrations, or explore geometric patterns through art.

The culmination of Year 6 Arts and Crafts classes often involves exhibitions or showcases where students' artwork is displayed and celebrated. These events provide opportunities for students to present their creations to their peers, teachers, parents, and the wider school community. Exhibitions foster a sense of pride, achievement, and recognition for students' artistic efforts, boosting their self-confidence and encouraging continued artistic exploration.

In summary, the methodological processes used in Year 6 primary school Arts and Crafts classes encompass demonstration and instruction, skill building and practice, exploration and experimentation, reflective practices, integration of art history and culture, cross-curricular connections, and exhibition and celebration. These processes create a comprehensive and dynamic learning experience, enabling students to develop artistic skills, explore techniques, reflect on their artwork, gain insights into art history and culture, make connections across subjects, and celebrate their creativity.

Throughout the year, the students will be learning through 2 different methodologies, being this Project Based Learning (PBL) and the theory of Multiple Intelligences.

Project-based learning (PBL) is an exceptional methodology to employ in arts and crafts education. It provides a dynamic and immersive learning experience that fosters creativity, critical thinking, collaboration, and problem-solving skills. Through PBL, students actively engage in hands-on projects that enable them to explore various artistic techniques, materials, and processes. By working on authentic and meaningful projects, students develop a deeper understanding of the subject matter and gain a sense of ownership over their learning. PBL encourages students to think creatively, make artistic choices, and solve challenges that arise during the project. Additionally, PBL promotes collaboration as students work in teams, sharing ideas, skills, and perspectives. They learn to communicate effectively, articulate their artistic ideas, and provide constructive feedback to their peers. Furthermore, PBL provides opportunities for cross-curricular integration, allowing students to explore connections between arts and other subjects, fostering a more comprehensive understanding of various topics. It also encourages personalized learning, as students have the freedom to choose projects aligned with their interests and abilities, promoting intrinsic motivation and a sense of ownership. Lastly, PBL facilitates reflection and self-assessment, enabling students to evaluate their artistic growth and set goals for further development. Overall, PBL in arts and crafts empowers students to become active participants in their own learning, cultivating a deep appreciation for the arts and nurturing valuable skills that extend beyond the classroom.

The theory of multiple intelligences is a powerful and effective methodology for arts and crafts education. This approach recognizes that individuals possess diverse intelligences or ways of learning and understanding the world. In arts and crafts, this theory acknowledges that students may excel in different artistic domains and possess unique strengths in areas such as visual-spatial, kinaesthetic, interpersonal, intrapersonal, musical, linguistic, or naturalistic intelligences.

By applying the theory of multiple intelligences, educators can design arts and crafts lessons that cater to the individual strengths and interests of students. They can provide a variety of artistic activities and materials that engage students' specific intelligences, allowing them to express themselves and learn in ways that resonate with their unique abilities. For example, students with visual-spatial intelligence may excel in creating visually captivating artworks, while those with kinaesthetic intelligence may thrive in hands-on sculpting or performance-based activities.

By embracing the theory of multiple intelligences, arts and crafts education becomes more inclusive and personalized. Students feel valued and empowered as they are given opportunities to explore and develop their artistic talents in alignment with their preferred intelligences. This methodology fosters a positive and supportive learning environment, promoting self-confidence, motivation, and a lifelong love for the arts.

Furthermore, the theory of multiple intelligences enhances collaboration in arts and crafts. Students with different intelligences can collaborate on projects, sharing their strengths and learning from one another. This collaborative approach promotes empathy, respect for diversity, and teamwork, skills that are highly valuable in artistic and real-world contexts.

In summary, the theory of multiple intelligences serves as a powerful methodology for arts and crafts education. By recognizing and embracing the diverse intelligences of students, educators can design personalized learning experiences that cater to individual strengths, interests, and preferred ways of learning. This approach fosters inclusivity, motivation, collaboration, and the development of well-rounded artistic skills, creating a rich and engaging arts and crafts program that nurtures the talents and abilities of all students.

7.2 Role of the student and the teacher

In the sixth-grade art class, both the teacher and the pupil play important roles in the teaching and learning process. Some of these roles are:

Role of the teacher:

- **Facilitator:** The teacher is a facilitator of the learning process, providing students with the necessary tools and resources to understand, appreciate and express themselves through visual language.
- **Guide:** The teacher guides students in the development of specific skills and competences, such as drawing, painting, sculpture, or photography.
- **Motivator:** The teacher should be engaging and a motivator, encouraging students to explore their creativity and express themselves freely through art.
- **Evaluator:** The teacher should evaluate students' progress and provide constructive feedback to improve their performance.
- **Encouraging creativity:** The teacher should encourage students' creativity and help them develop their capacity for innovation and critical thinking.

Role of the learner:

- **Active participant:** The student is an active participant in the learning process, exploring different forms of visual language and experimenting with different techniques and materials.
- **Creative:** The learner should be creative and original in their approach to art, exploring new ideas and being able to express themselves through the visual arts.
- **Explorer:** The learner must explore different techniques and materials in order to create their artwork effectively.
- **Collaborator:** The student should work collaboratively with peers to learn from them and to create a nurturing learning environment.
- **Evaluator:** The learner should evaluate their own work and the work of their peers, providing constructive feedback and helping to improve the quality of work in the classroom.

7.3 Material and human resources

In a sixth-grade art class, different material and human resources are required to facilitate students' learning and to enable them to develop their artistic and creative skills effectively. Some of these resources are:

- **Material resources:**
 1. **Art materials:** coloured pencils, paints, watercolours, papers, clays, play dough, scissors, glue, etc. All the materials necessary for the students to create their artwork.
 2. **Adequate space:** a spacious, well-lit classroom with enough tables and chairs for all students.

3. Working tools: a clean and organised workspace, with access to tools such as brushes, palettes, palette knives, rollers, etc.

4. Technology: projectors, screens, or tablets to show examples of artwork, videos, and tutorials.

5. Library: a selection of books on art and artists so that students can research and learn about different techniques and styles.

▪ Human resources:

1. Teacher: a trained and experienced Art teacher who can guide students in their learning process and encourage their creativity.

2. Assistants: Depending on the size of the class, it may be useful to have one or two assistants to support the teacher in managing the materials and giving individual attention to the students.

3. Classmates: Students can work in groups and learn from each other, collaborating and sharing ideas.

4. Guest artists: In some cases, it can be enriching to have local artists visit and share their experience and techniques with the students.

5. Families: Students' families can also be important resources, providing materials and emotional support so that students can work on their art projects at home.

7.4 ICT resources

In Year 6 Arts and Crafts classes, Information and Communication Technology (ICT) resources play a significant role in enhancing the learning experiences and expanding creative possibilities for students. One of the primary ICT resources used is digital art software. Programs like Adobe Photoshop, Corel Painter, or Procreate provide a

range of digital tools and effects that enable students to create artwork using a digital medium. They can experiment with digital painting, graphic design, photo editing, and illustration, allowing for new and exciting avenues of artistic expression.

Furthermore, online art platforms and tutorials are valuable ICT resources used in Year 6 Arts and Crafts classes. Websites such as Khan Academy, Skillshare, or YouTube offer a wealth of instructional videos, step-by-step tutorials, and online art courses. Students can access these resources to learn new techniques, explore different artistic styles, and gain insights from professional artists. The availability of online platforms and tutorials empowers students to expand their skills and knowledge in the field of visual arts beyond the confines of the classroom.

Digital image libraries are another essential ICT resource utilized in Year 6 Arts and Crafts classes. Stock photo websites or online databases provide an extensive collection of high-quality images that students can use as references for their artistic projects. By searching for specific subjects or themes, students can access a variety of reference photos to incorporate into their artwork. These digital image libraries serve as a convenient resource for visual inspiration and support students in developing their artistic ideas with a wide range of reference materials readily available.

Moreover, ICT resources in Year 6 Arts and Crafts classes include online collaboration tools. Platforms such as Google Docs, Padlet, or shared online folders facilitate collaborative projects among students. These tools allow students to work together on art projects, share ideas, provide feedback, and collaborate on digital artworks. The use of online collaboration tools fosters teamwork, communication, and the exchange

of creative insights, enabling students to learn from each other and create artwork collectively, regardless of physical proximity.

In conclusion, the integration of ICT resources in Year 6 Arts and Crafts classes enhances the learning experience and expands creative possibilities for students. Digital art software provides opportunities for exploring digital mediums, online art platforms and tutorials offer instructional support, digital image libraries serve as visual references, and online collaboration tools promote teamwork and shared creativity. By incorporating these ICT resources, students can broaden their artistic horizons, leverage technology for artistic expression, and develop their skills in the digital age.

7.5 Relationship with the learning of English

There is a very close relationship between learning English and Arts & Crafts in Primary. Arts & Crafts classes can be an excellent opportunity for students to develop their creative and technical skills. The relationship between English language learning and Arts & Crafts can be seen in several ways:

- **Vocabulary:** In Arts & Crafts classes, students are exposed to a wide variety of English vocabulary related to materials, techniques, and projects. By learning and using this vocabulary in a practical context, students can increase their vocabulary and improve their ability to speak and write in English.
- **Listening Comprehension:** During Arts & Crafts classes, students listen to instructions in English and must follow them in order to complete their project. This allows them to improve their listening comprehension skills in English by hearing and understanding specific instructions.

- Speaking: Arts & Crafts can be an excellent way for students to practice speaking in English. When working on group projects, students must communicate and discuss ideas in English, which helps them to improve their pronunciation, fluency, and intonation.
- Reading and writing: Arts & Crafts classes may involve reading and writing instructions, which helps students improve their English reading and writing skills. By reading and following directions, students can practice reading comprehension in English and interpreting written information. In addition, by writing or drawing instructions for their own projects, students can improve their ability to communicate in writing. All material, both notes and reference textbooks, as well as the individual presentations to be made by each student, are in English.

In summary, Arts & Crafts can be a very valuable tool for the learning of English for students in the sixth grade of primary school, as it provides them with an opportunity to develop language skills in a creative and practical context. The combination of language skills and practical skills helps students to acquire a more solid understanding of the English language.

7.6 Organization of space and time. Routines.

In Year 6 Arts and Crafts classes, space, and time organization, including the establishment of routines, plays a crucial role in creating a conducive learning environment. Here's a paragraph format that explains how space and time organization are implemented:

Space organization in Year 6 Arts and Crafts classes involves creating a well-structured and inspiring physical environment. The classroom is arranged to provide ample space for students to work on their projects comfortably. Workstations or designated areas are set up with art supplies, tools, and materials readily accessible to students. Additionally, display areas are designated to showcase students' artwork, creating a visually stimulating atmosphere that celebrates their creativity and accomplishments. The arrangement of the space ensures that students have enough room to move around, collaborate with their peers, and engage in different art-making activities.

Time organization in Year 6 Arts and Crafts classes revolves around establishing routines that promote a sense of structure and productivity. Consistent and predictable schedules are implemented to provide students with a clear understanding of how each class session will unfold. Routines may include designated time for warm-up activities, skill-building exercises, and the exploration of different art forms and techniques. Students are given allocated periods to work on individual or group projects, allowing them to focus their attention and manage their time effectively. Moreover, regular checkpoints and deadlines are set to help students pace themselves and complete their artwork within specified time frames.

Within the established routines, flexibility is also valued to encourage student autonomy and exploration. Open-ended projects or choice-based activities may be incorporated, allowing students to pursue their artistic interests and express their individuality. This flexibility within the structure nurtures creativity, independent thinking, and self-direction.

Teachers play a crucial role in managing space and time organization. They guide students through the various activities, ensuring smooth transitions between different stages of the lesson and providing clear instructions. Teachers monitor students' progress, offer individualized support, and facilitate group discussions or critiques. They also model effective time management and organizational skills, encouraging students to plan their work, prioritize tasks, and meet deadlines.

By implementing effective space and time organization in Year 6 Arts and Crafts classes, students benefit from a well-arranged physical environment that supports their artistic endeavours. They develop a sense of responsibility, organization, and time management skills. Consistent routines and flexible exploration create an engaging and structured learning atmosphere, enabling students to unleash their creativity, collaborate with peers, and grow as artists.

7.7 Groupings of the students

In Year 6, students are often grouped together in classes for the subject of Arts and Crafts, although most of the work done is individual. The grouping of students in these classes serves various purposes and benefits their learning experience in several ways.

- **Facilitating Collaboration:** Grouping students in Arts and Crafts classes allows for collaborative learning experiences. Students can work together on projects, share ideas, and learn from one another. Collaboration fosters teamwork, communication

skills, and the ability to appreciate different perspectives and approaches to artistic tasks.

- **Encouraging Peer Feedback:** Group settings provide opportunities for students to provide constructive feedback to their peers. By observing and critiquing each other's artwork, students develop their analytical and evaluative skills. They learn to provide feedback in a respectful and constructive manner, helping their classmates improve their artistic abilities and encouraging a culture of continuous learning.
- **Promoting Creativity and Inspiration:** Grouping students in Arts and Crafts classes creates an environment where creativity flourishes. Interacting with peers who have different artistic styles, preferences, and approaches can inspire students to explore new techniques and experiment with their own creativity. This collaborative atmosphere fosters a sense of artistic community and allows for the sharing of ideas and inspiration.
- **Nurturing a Supportive Environment:** In a group setting, students can provide emotional support and encouragement to their classmates. They can celebrate each other's artistic achievements and offer assistance when someone is facing challenges. This supportive environment helps students build confidence, take risks in their artistic endeavours, and develop resilience in the face of setbacks.
- **Developing Social Skills:** Grouping students in Arts and Crafts classes provides opportunities for social interaction and the development of social skills. Students learn to communicate effectively, listen actively, and work cooperatively with their peers. They develop empathy, respect for others' opinions, and the ability to collaborate with diverse personalities and backgrounds.

- **Enhancing Learning through Diversity:** Grouping students in classes brings together individuals with diverse backgrounds, experiences, and perspectives. This diversity enriches the learning environment, as students can learn from each other's unique cultural influences, artistic traditions, and creative approaches. Exposure to diverse viewpoints broadens students' horizons and fosters a deeper understanding and appreciation of different artistic expressions.
- **Facilitating Differentiated Instruction:** Grouping students in Arts and Crafts classes allows teachers to provide differentiated instruction based on students' individual needs and abilities. Teachers can tailor their instruction to address the specific skill levels and interests of different groups of students, providing more targeted guidance and support to help students grow and improve in their artistic abilities.

Overall, the grouping of students in Year 6 Arts and Crafts classes promotes collaboration, peer feedback, creativity, inspiration, a supportive environment, social skills development, learning through diversity, and differentiated instruction. These benefits contribute to a rich and engaging learning experience, helping students develop their artistic skills, express their creativity, and foster a love for the arts.

7.8 Relationship of the methodology with the key competences, the objectives, and the contents

The methodology of project-based learning (PBL) in primary Arts and Crafts for Year 6 is closely aligned with the key competences outlined in the Spanish Education Law for the Improvement of Educational Quality (LOMLOE). This approach supports the development of key competences through engaging, student-centered projects. PBL

encourages students to actively participate in the learning process, fostering competences such as creativity, critical thinking, problem-solving, communication, collaboration, and cultural awareness.

By implementing PBL in Arts and Crafts, the objectives of the subject are effectively addressed. PBL emphasizes the application of knowledge and skills in authentic contexts, allowing students to explore artistic techniques, materials, and processes through hands-on projects. The objectives of fostering artistic abilities, creativity, and self-expression are achieved as students actively engage with the subject matter, undertake inquiries, and produce meaningful artistic outcomes.

Moreover, PBL provides a framework to integrate diverse contents in primary Arts and Crafts for Year 6. Projects can be designed to encompass various art forms, techniques, and themes, allowing students to explore different contents within the discipline. They may work on projects related to drawing, painting, sculpture, printmaking, or digital art, among others. This approach broadens students' exposure to various artistic expressions and enriches their understanding of different content areas within Arts and Crafts.

Overall, the implementation of PBL in primary Arts and Crafts for Year 6 aligns with the key competences of the LOMLOE, addresses the subject's objectives, and incorporates diverse contents. By engaging in project-based learning experiences, students actively develop their artistic skills, apply critical thinking, collaborate with peers, communicate their ideas effectively, and develop cultural awareness. PBL in Arts and Crafts offers an engaging and comprehensive approach to teaching and

learning, fostering competences that are essential for students' holistic development and future success.

The methodology of multiple intelligences in primary Arts and Crafts for Year 6 is closely connected to the key competences outlined in the Spanish Education Law for the Improvement of Educational Quality (LOMLOE). This approach recognizes and values the diverse strengths and talents of students, aligning with the key competences of individualized learning, creativity, critical thinking, problem-solving, communication, collaboration, and cultural awareness. By acknowledging and accommodating different intelligences, multiple intelligences learning promotes the development of these competences in a personalized and inclusive manner.

Implementing multiple intelligences learning in Arts and Crafts effectively addresses the objectives of the subject. This methodology allows students to engage with artistic activities that cater to their individual intelligences, such as visual-spatial, kinaesthetic, interpersonal, or intrapersonal. By offering a variety of art forms, techniques, and materials that align with different intelligences, students can develop their artistic abilities, enhance their creativity, and express themselves in ways that resonate with their unique strengths and preferences.

Furthermore, multiple intelligences learning provides a flexible framework to incorporate diverse contents in primary Arts and Crafts for Year 6. It recognizes that students may have different interests and aptitudes in various art forms. As a result, a wide range of contents can be integrated, including visual arts, performing arts, cultural art forms, art history, or contemporary art. By catering to diverse contents, this

methodology allows students to explore different facets of arts and crafts, enhancing their understanding, appreciation, and cultural awareness within the discipline.

In summary, the methodology of multiple intelligences learning in primary Arts and Crafts for Year 6 aligns with the key competences of the LOMLOE, addresses the subject's objectives, and incorporates diverse contents. By embracing the various intelligences of students, this approach fosters individualized learning experiences that promote creativity, critical thinking, problem-solving, communication, collaboration, and cultural awareness. Multiple intelligences learning in Arts and Crafts empowers students to develop their artistic abilities, explore a variety of contents, and engage with the subject in a way that resonates with their unique strengths and interests.

8. EVALUATION OF THE LEARNING-TEACHING PROCESS

It is well known that assessments contribute to the improvement of teaching and learning processes. Therefore, increasing the opportunities to assess with different tools for different moments has a positive impact on the development of competences and the acquisition of knowledge by students.

Assessment, is therefore, an intrinsic process linked to the learning process. For me, evaluation is defined as a systematic and rigorous process of data collection, incorporated into the educational process from the beginning, so that it is possible to have continuous and significant information to know the situation, to form value

judgements about it and to make the appropriate decisions to continue the educational activity, improving it progressively (Casanova, 2007).

In the light of this definition, assessment can be seen as a bridge between teaching and learning. Assessment thus understood, goes beyond the mere grading function, and becomes a genuine formative assessment, which makes learners aware of their own learning and makes them responsible for it. It should be borne in mind that the development of competences requires a methodological change that reorients the approach to learning towards the learner, understanding him/her as an active subject responsible for his/her own progress.

The expression "Feedback 360°" (Galan et al., 2010) refers to the intention to assess all relevant aspects of the teaching-learning process, symbolically represented in a circle. Its aim is to draw conclusions from the results obtained at different points in the process that can be applied for continuous improvement. Within the framework of this new conception, evaluation can also become a key element in helping us to adjust the programme and methodology to the personal characteristics and needs of the students. In this way, difficulties will be detected before problems or dysfunctions appear, and learning will be more easily constructed.

The 360° assessment proposed in the Building Worlds project is characterised by the diversity of assessment agents, modes, opportunities, and tools used at different moments of the teaching-learning process and not only at the end of it, when there is no longer any possibility of intervention. According to this view, in some cases the subject of assessment may be the learner him/herself; in others, the class-group; and

in others, the teacher him/herself. Teachers will normally reflect on their performance in the light of the results obtained by their students and adapt their pedagogical approach to the specific needs of the students. The 360° assessment model of the new Santillana project facilitates student autonomy by providing different tools aimed at making them more responsible for their own learning through awareness and self-reflection. The simple tools offered allow for a natural assessment environment in the classroom, as well as avoiding bias, as information is obtained from multiple sources. It is, therefore, assumed that the assessment process is the result of an interplay of tools and agents. The material presented below provides teachers with a wide variety of instruments that allow them to assess knowledge, skills, abilities, and attitudes in order to evaluate the students' competence performance, which must respond, according to the new education law, the LOMLOE, to the "student's exit profile".

The evaluation of this didactic unit, although it is annual, it can be divided into three main moments: the first is the initial, then the procedural or continuous and the third one being the final evaluation, which would be the active sum of the two.

8.1 Evaluation criteria

According to the LOMLOE (Organic Law 3/2020, of 29 December, which modifies Organic Law 2/2006, of 3 May, on Education), the Evaluation Criteria for the 3rd cycle of primary school for the subject of Arts & Crafts are as follows:

(Highlighted in black are the Evaluation Criteria that will be worked on in this subject in the selected Year group.)

Specific competences	Evaluation criteria
<p>1. Discover artistic proposals of different genres, styles, periods, and cultures, to develop curiosity and respect for diversity.</p>	<p>1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing curiosity and respect for them.</p> <p>1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing relationships between them, and valuing the diversity that generates them.</p> <p>1.3. Approach to the reading, analysis, and interpretation of art in their cultural and historical situations, understanding their meaning and social function.</p>
<p>2. Investigate cultural and artistic manifestations and their periods, using different channels, media, and techniques, to enjoy them, understand their value and begin to develop their own artistic sensibility.</p>	<p>2.1. Select and apply methods to search for information about cultural and artistic manifestations, through different channels and means of access, both individually and in groups.</p> <p>2.2. Compare the meaning and characteristic elements of different cultural and artistic manifestations that form part of the heritage, analysing the channels, media and techniques linked to them, as well as their differences and similarities.</p> <p>2.3. Value the sensations and emotions produced by different cultural and artistic manifestations, from the analysis and understanding of such manifestations.</p>

<p>3. Express and communicate ideas, feelings, and emotions in a creative way, experimenting with the possibilities of sound, image, body, and digital media, to produce their own works.</p>	<p>3.1. Produce one's own basic works, using the expressive possibilities of the body, sound, image, and basic digital media, showing confidence in one's own abilities, including dance, theatre, music, painting....</p> <p>3.2. Creatively express ideas, feelings, and emotions through different artistic manifestations, using the different languages and instruments within their reach, showing confidence in their own abilities, and perfecting their execution.</p>
<p>4. Participate in the design, elaboration, and dissemination of individual or collective cultural and artistic productions, considering the process and assuming different roles in the achievement of a result, in order to develop creativity and the notion of authorship.</p>	<p>4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.</p> <p>4.2. Participate actively in the process of cultural and artistic productions, in a creative and respectful way, using elements of different artistic languages and techniques.</p> <p>4.3. Share creative projects, communicating them through different media, explaining the process and the result obtained, and respecting and valuing the experiences of oneself and others.</p> <p>4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.</p>

Evaluation criteria 2.1, 2.2 and 2.3 are common to all didactic units. In some cases, the approach is directly and in others, it is more in a passive way.

2.1. Select and apply methods to search for information about cultural and artistic manifestations, through different channels and means of access, both individually and in groups: This criterion emphasizes the ability to gather information about cultural and artistic manifestations. In today's digital age, there are various channels and means of access to information, such as books, websites, documentaries, museums, etc. Students need to develop the skills to search for and evaluate reliable sources of information independently or collaboratively. This criterion is common to all units because it encourages students to be active learners and to engage in research and exploration regardless of the specific cultural or artistic topic being studied.

2.2. Compare the meaning and characteristic elements of different cultural and artistic manifestations that form part of the heritage, analyzing the channels, media, and techniques linked to them, as well as their differences and similarities: This criterion focuses on developing students' analytical and critical thinking skills. It involves comparing and contrasting different cultural and artistic manifestations, considering their meanings, characteristic elements, and the various channels, media, and techniques associated with them. By analyzing differences and similarities, students gain a deeper understanding of cultural and artistic heritage. This criterion is common to all units because it promotes a broad perspective on cultural diversity and encourages students to make connections and identify patterns across different manifestations.

2.3. Value the sensations and emotions produced by different cultural and artistic manifestations, from the analysis and understanding of such manifestations: This criterion highlights the importance of emotional and aesthetic experiences in relation to cultural and artistic expressions. It involves reflecting on and appreciating the sensations and emotions evoked by different manifestations. By analyzing and understanding these manifestations, students develop a greater capacity for empathy, cultural sensitivity, and aesthetic appreciation. This criterion is common to all units because it encourages students to engage with their own emotions and perceptions, fostering a personal connection to the cultural and artistic world.

In summary, these evaluation criteria are common to all didactic units because they encompass essential skills and competencies related to information search, analysis and comparison, and emotional and aesthetic appreciation. These criteria are fundamental for developing a holistic understanding and appreciation of cultural and artistic manifestations across different topics and contexts.

8.2 Evaluation strategies, techniques, and instruments

- Portfolio Assessment through Unit 1:

Strategy: Implement a portfolio assessment approach where students collect and showcase their artwork throughout the year.

Technique: Students can curate their portfolio by selecting their best pieces and reflecting on their artistic growth and learning.

Instrument: Use a rubric or checklist to evaluate the portfolio based on criteria such as creativity, craftsmanship, use of techniques, and artistic development.

- Performance-Based Assessment:

Strategy: Incorporate performance-based assessments that allow students to demonstrate their artistic skills and knowledge.

Technique: Assign tasks such as creating a collaborative mural, presenting a dramatic interpretation of an art movement, or organizing an art exhibition.

Instrument: Evaluate the performance using a scoring rubric that assesses criteria such as artistic expression, technical proficiency, presentation skills, and understanding of art concepts.

- Self-Assessment and Reflection:

Strategy: Promote self-assessment and reflection as an integral part of the evaluation process.

Technique: Provide students with prompts or questions to reflect on their learning, artistic process, and areas for improvement.

Instrument: Use self-assessment checklists, reflection journals, or feedback forms where students can evaluate their own artwork and provide insights into their learning journey.

- Peer Assessment:

Strategy: Incorporate peer assessment to foster collaboration, communication, and critical thinking skills.

Technique: Assign students to evaluate and provide constructive feedback on each other's artwork during group projects or art presentations.

Instrument: Provide peer assessment rubrics or feedback forms that guide students in assessing their peers' artwork based on specific criteria.

- Written Assessments (part of the Unit 1 rubric):

Strategy: Include written assessments to assess students' understanding of art history, art movements, and artistic concepts.

Technique: Assign written tasks such as art critiques, research papers on influential artists, or reflections on the cultural significance of art.

Instrument: Evaluate the written assessments using rubrics that assess students' knowledge, analysis, use of artistic vocabulary, and coherence of their written responses.

8.3 Evaluation moments

The choice of two assessment moments, one at the end of the school year and one in December, is beneficial for several reasons. Firstly, assessment in December provides an opportunity to gain an early insight into students' progress and identify possible areas for improvement. This allows teachers to make adjustments and provide additional support during the second half of the school year, which can help students reach their goals and improve their performance. In addition, by providing timely feedback to students on their performance up to that point, students are motivated to become aware of their strengths and areas for improvement, and to make adjustments and additional efforts for the rest of the year. On the other hand, the end-of-year assessment is crucial to measure the achievement of objectives and the overall progress of students throughout the year. Having done an assessment in December, students have a clear idea of what is expected of them and can work on specific areas that need improvement before the end of the year. In addition, the two-point assessment allows for the identification of possible difficulties or special educational needs in students earlier, which provides the opportunity to intervene and

provide appropriate support to ensure that all students have the opportunity to reach their full potential. In summary, having two assessment moments, one in December and one at the end of the school year, contributes to a more effective teaching and learning process, allowing for continuous monitoring of students' progress and the opportunity to make adjustments and improvements in learning throughout the school year.

In addition, there will be continuous assessment with direct observation on a daily basis, as they play a key role in the assessment process and contribute in several ways. Firstly, continuous assessment and direct observation allow for the collection of information on students' performance on a regular basis and in real time. This gives teachers a complete and up-to-date picture of students' achievements, skills, and difficulties over time. By collecting data on an ongoing basis, a more accurate and detailed picture of student progress is obtained.

In addition, continuous assessment and direct observation offer the opportunity to provide immediate feedback to students. By directly observing their work and performance, teachers can offer specific and constructive comments on their strengths and areas for improvement. This immediate feedback is valuable as it allows students to understand their progress and make adjustments to their learning in a timely manner.

Continuous assessment and direct observation also allow teachers to adapt their teaching according to the individual needs of students. By having a thorough understanding of each student's strengths and weaknesses, teachers can adjust their

pedagogical approach, offer targeted support strategies, and provide differentiated learning opportunities. This ensures that students receive the attention and support they need to reach their full potential.

In summary, continuous assessment and daily direct observation contribute to assessment by providing up-to-date and detailed information on student performance, allowing for immediate feedback, and facilitating the adaptation of teaching to individual student needs. These practices enhance the effectiveness of the assessment process by providing more accurate and timely information about students' progress and by informing pedagogical decisions to maximise student learning.

9. MEASURES OF ATTENTION TO THE DIVERSITY

9.1 General measures of attention to all the students

The new Organic Law for the Modification of the Law on Education (LOMLOE) establishes a series of general measures to address diversity and disability in the education system. The following are some of the specific measures that may be relevant to the teaching of Art Education in the sixth year of primary school:

- **Universal accessibility:** the LOMLOE establishes that the education system must guarantee universal accessibility for all people, including those with disabilities. In the case of Art Education, this may involve adapting materials and resources to make them accessible to all students.

- **Curricular adaptations:** The LOMLOE states that curricular adaptations must be made to meet the needs of students with disabilities. In the case of Art Education, this may involve adapting learning objectives and activities to make them accessible to all students.
- **Individualised support:** LOMLOE states that individualised support should be provided for students with special educational needs, including those with disabilities. In the case of Art Education, this may involve the presence of an educational support professional in the classroom to help students with disabilities to participate fully in activities.
- **Assistive technology and resources:** The LOMLOE states that assistive technology and resources should be used to meet the needs of students with disabilities. In the case of Art Education, this may involve the use of specific materials and resources to meet the needs of students with visual, motor or hearing impairments.
- **Adapted assessment:** The LOMLOE states that adapted assessments should be carried out to meet the needs of students with disabilities. In the case of Art Education, this may involve adapting the assessments to make them accessible to all students, including those with disabilities.

9.2 Ordinary measures: Need of educational support

The new Organic Law for the Modification of the Law on Education (LOMLOE) establishes ordinary measures to address diversity and disability in the education system. The following are some of the specific measures that may be relevant for the teaching of Plastic Education in the sixth year of primary school:

- Adaptation of materials and resources: Teaching materials and resources should be adapted to make them accessible to all students, including those with disabilities. For example, materials with textures and visual contrasts can be used for students with visual impairment.
- Adopt inclusive methodologies: Inclusive methodologies should be adopted that allow for the full participation of all students in learning, without discrimination. For example, activities can be used that allow for the participation of all students, regardless of their ability.
- Curricular flexibility: Curricular flexibility should be applied to meet the needs of students with disabilities. For example, learning objectives and activities can be adapted to make them accessible to all learners.
- Individualised educational attention: Individualised educational attention should be provided to meet the specific needs of each student with a disability. For example, personalised educational supports can be provided, or assessment can be adapted according to the needs of each student.
- Participation of students with disabilities in school life: The full participation of students with disabilities in school life, including extracurricular activities and school events, must be ensured.

In summary, the LOMLOE establishes regular measures to address diversity and disability in the education system. Specific measures may include the adaptation of materials and resources, the adoption of inclusive methodologies, curricular flexibility, individualised educational attention, and the full participation of students with disabilities in school life.

9.3 Extraordinary measures: Curricular adaptations

The LOMLOE establishes that in the event that ordinary measures are not sufficient to guarantee attention to diversity and disability in the education system, extraordinary measures must be applied. The following are some of the extraordinary measures that may be relevant for the teaching of Plastic Education in the sixth year of Primary School:

- Adaptation of methodology and assessment: In case ordinary measures do not meet the needs of students with disabilities, methodology and assessment can be adapted to ensure their inclusion in the learning process.
- Specific supports: In some cases, specific supports, such as technological resources or specialised professionals, can be provided to ensure adequate educational attention for students with disabilities.
- Mobility support: If necessary, measures can be taken to ensure accessibility to facilities and material resources, such as ramps, lifts, etc.
- Assistance from specialised professionals: In some cases, the assistance of specialised professionals, such as psychologists, occupational therapists, etc., may be necessary to ensure appropriate educational care for students with disabilities.
- Involvement of families: In case ordinary and extraordinary measures are not sufficient, the active involvement of families may be required to ensure the educational inclusion of students with disabilities.

In summary, the LOMLOE establishes extraordinary measures to address diversity and disability in the education system. Specific measures may include the adaptation

of methodology and assessment, specific supports, accessibility, assistance from specialised professionals and the involvement of families.

10. CONTRIBUTION TO OTHER DEVELOPMENT PLANS

10.1 Contribution to the English language

The subject of arts and crafts plays a significant role in contributing to the development of the English language skills in students. Through various artistic activities and creative endeavours, students engage in language-rich experiences that foster both verbal and written expression. This immersive learning environment provides numerous opportunities for language acquisition and development. Arts and crafts involve the use of specialized vocabulary related to different art forms, materials, techniques, and processes, expanding students' lexicon, and broadening their knowledge of the English language. Engaging in arts and crafts activities encourages students to describe their creations, explain their artistic choices, and express their thoughts and emotions, fostering the development of descriptive language skills. Writing tasks associated with arts and crafts, such as artist statements or reflective journals, enhance students' writing skills, including grammar, sentence structure, organization, and clarity of expression.

Furthermore, arts and crafts often incorporate storytelling and narrative development, allowing students to think imaginatively, construct narratives, and communicate them effectively. This process strengthens their storytelling abilities and enhances their understanding of narrative elements. Arts and crafts also provide a gateway to cultural understanding, as students explore different traditions and artistic styles, broadening

their worldview and encouraging them to express their thoughts and interpretations in English. Many arts and crafts projects involve group work, fostering teamwork, effective communication, and negotiation skills as students collaborate, share ideas, and provide feedback to their peers. Engaging in arts and crafts nurtures students' critical thinking and analytical skills, as they observe, analyse, and interpret artworks, which transfer to their language skills, allowing them to approach texts and language use with a more critical and reflective mindset. In conclusion, integrating arts and crafts into English language learning creates a dynamic and enriching environment that fosters holistic language development.

10.2 Contribution to the teaching of values

The subject of arts and crafts significantly contributes to the development of values in students. Through artistic expression and creative exploration, students engage in experiences that promote the cultivation of important values, fostering personal growth and character development.

Arts and crafts encourage students to embrace their creativity and think outside the box. By engaging in various artistic activities, students learn to explore their imagination, experiment with different materials and techniques, and develop their creative potential. This fosters a value for creativity, enabling students to approach problems and challenges with innovative thinking, adaptability, and a willingness to explore unconventional solutions.

Creating artwork often requires patience, effort, and resilience. Students learn that the artistic process may involve multiple attempts, revisions, and refining of their techniques. Through the process of trial and error, they develop perseverance and a willingness to persist in the face of obstacles. This value of perseverance extends beyond the art classroom and can be applied to various aspects of life, helping students navigate challenges and overcome setbacks with determination and resilience.

Arts and crafts provide a platform for students to express their thoughts, emotions, and personal experiences. This encourages the development of self-awareness and the appreciation of individuality. By expressing themselves creatively, students learn to value their unique perspectives, talents, and identities, fostering a sense of self-confidence, self-acceptance, and the ability to communicate their ideas and emotions effectively.

Engaging in arts and crafts exposes students to various forms of artistic expression, aesthetics, and beauty. They learn to appreciate and recognize the value of art in its different manifestations, such as visual arts, sculpture, or crafts. This cultivates a sense of beauty, aesthetics, and an appreciation for the creative endeavours of others. Students learn to see the world through an artistic lens, developing an eye for detail and an ability to find beauty in everyday objects and experiences.

Arts and crafts often incorporate elements from different cultures, traditions, and artistic styles. By exploring diverse artistic expressions, students gain exposure to

different cultural practices and perspectives. This exposure fosters an understanding and respect for cultural diversity, promoting tolerance and inclusivity.

10.3 Contribution to the development of the digital competence

The subject of arts and crafts contributes to the development of technological competence in students through the process of creating a presentation that incorporates all the artwork produced throughout the year. This endeavour provides valuable opportunities for students to enhance their technological skills in various ways. Firstly, they learn to utilize digital presentation software such as PowerPoint or Google Slides to compile and organize their artwork effectively. This involves creating slides, arranging visual elements, and incorporating multimedia components to create a cohesive and visually appealing presentation. By engaging in this process, students gain proficiency in digital presentation skills, enabling them to effectively communicate their creative ideas.

In addition to honing their digital presentation skills, students also develop their understanding of visual communication principles. As they curate and showcase their artwork, they learn to arrange images, select appropriate fonts and colours, and design visually engaging slides that effectively convey the essence and message of their artwork. This fosters their ability to communicate visually and engage their audience through visual storytelling.

Collaboration is another important aspect of creating a comprehensive presentation that incorporates artwork from multiple students. To accomplish this, students may

need to collaborate digitally using cloud-based platforms or online collaboration software. They learn to effectively communicate, share files, and work together to edit and refine the presentation collectively. This enhances their digital collaboration skills, including communication, file sharing, version control, and teamwork.

Moreover, the creation of a presentation incorporating artwork may involve integrating different forms of media. Students may include recorded videos, audio clips, or animations to enhance their presentations. Through this process, they gain exposure to multimedia content creation and editing tools, developing their proficiency in integrating various media types into a digital presentation.

While working on their presentations, students may encounter technical challenges or obstacles. These situations provide opportunities for them to develop problem-solving skills by troubleshooting issues related to software functionality, file compatibility, or multimedia integration. They learn to be resourceful, think critically, and find solutions to ensure the smooth execution of their presentations.

Furthermore, the creation of a comprehensive presentation requires students to effectively organize and manage digital files. They learn to structure folders, label files appropriately, and maintain a systematic approach to file organization. These skills in digital organization and file management are transferable and beneficial in various technological contexts, helping students stay organized and efficient in their use of technology.

In summary, the process of creating a presentation that incorporates artwork from the entire year contributes to the technological competence of students. Through this endeavour, they develop proficiency in digital presentation skills, enhance their understanding of visual communication, foster digital collaboration abilities, gain experience in media integration, refine their problem-solving skills, and improve their digital organization and file management capabilities. These technological competencies prepare students for future academic and professional pursuits in an increasingly digital world.

11. COMPLEMENTARY AND EXTRACURRICULAR ACTIVITIES

11.1 Activities outside the classroom

Engaging students in activities outside the classroom is a valuable aspect of arts and crafts education for Year 6, particularly when the year's topic is "Arts of the World." These activities provide students with opportunities to explore and appreciate art beyond the confines of the classroom, broadening their cultural horizons and deepening their understanding of artistic traditions. One such activity could involve visiting local art museums or galleries to view exhibitions related to the arts of different countries and cultures. By observing artworks first-hand, students can analyse artistic techniques, styles, and themes, and gain insights into the cultural contexts in which they were created. Additionally, organizing field trips to cultural festivals or events celebrating international art forms allows students to experience the vibrancy and diversity of global artistic expressions. They can witness live performances, interact with artists, and participate in hands-on workshops to learn traditional artistic practices. These activities foster a sense of appreciation for cultural heritage, promote cross-cultural understanding, and inspire students to explore their own creativity within a global artistic context. Furthermore, inviting guest artists from various backgrounds to the classroom to share their experiences and expertise can provide students with unique perspectives and

insights into different art traditions. Through these activities, students develop a broader perspective on art, deepen their cultural awareness, and strengthen their connection to the arts of the world.

11.2 Reading Plan

Since they are Year 6 students, they are expected to read about the topics taught in class without the teacher having to tell them. As well, as part of the final project, students are expected to have read information about not only the artists seen in class, but the period of time, the different cultures...

Introduction to Arts of the World:

- Read an overview of different art traditions and cultures from around the world.
- Explore the significance of art in various societies and its role in cultural expression.

Artistic Techniques and Materials:

- Read about traditional artistic techniques and materials used in different cultures.
- Explore how artists from different parts of the world utilize unique materials and methods in their artworks.

Artists and Art Movements:

- Study influential artists and art movements from different regions of the world.
- Read biographies or profiles of renowned artists and examine their artistic contributions.

Artistic Themes and Symbolism:

- Investigate common artistic themes and symbols prevalent in diverse cultures.
- Analyse the meanings behind specific symbols or motifs used in artworks from different parts of the world.

Cultural Context and Art:

- Explore the relationship between art and culture, considering how social, historical, and religious factors influence artistic expressions.
- Read about specific cultural practices or events that inspire art creation.

Art Exhibitions and Museums:

- Research and visit local art exhibitions or museums showcasing artworks from different cultures.
- Engage in guided discussions or reflections on the exhibited artworks.

Contemporary Art and Global Connections:

- Study contemporary artists who incorporate elements from different cultural traditions into their work.
- Discuss how globalization and technology have influenced the cross-pollination of artistic ideas and styles.

Reflection and Project Development:

- Encourage students to reflect on their learnings and personal connections to the arts of the world.
- Initiate project-based activities where students create their own artworks inspired by a specific culture or art form.

Culminating Event:

- Organize a culminating event or exhibition where students showcase their projects and share their experiences with the broader school community.

This reading plan provides a framework for exploring the arts of the world in Year 6. It incorporates a mix of informational texts, artist profiles, cultural studies, and opportunities for hands-on exploration and creation. By engaging with a range of

resources, students can deepen their understanding of diverse artistic traditions, develop cultural awareness, and foster their own artistic abilities within a global context.

12. TUTORIAL ACTION PLAN AND COLLABORATION WITH FAMILIES

12.1 Objectives of the tutorial action

The objectives of the tutorial action are outlined as follows:

- **Cultural Appreciation:** The tutorial action aims to foster an appreciation for the arts of different cultures around the world. By studying and exploring diverse artistic traditions, students develop a deeper understanding and respect for cultural diversity and heritage.
- **Knowledge Acquisition:** The tutorial action seeks to expand students' knowledge about various art forms, techniques, and materials used in different parts of the world. It aims to enhance their understanding of artistic processes, cultural contexts, and historical influences.
- **Skill Development:** Through tutorial sessions, students develop their artistic skills and techniques. They engage in hands-on activities that allow them to experiment with different artistic approaches, materials, and methods inspired by the arts of the world. The focus is on developing technical proficiency and creativity.
- **Cultural Connections:** The tutorial action aims to help students establish connections between their own cultural background and the arts of the world. It encourages them to identify similarities and differences between their local artistic

traditions and those from other cultures, fostering a sense of global interconnectedness.

- **Critical Thinking:** The tutorial action promotes critical thinking skills by encouraging students to analyse and interpret artworks from various cultures. They learn to evaluate artistic choices, symbols, and themes, as well as consider the socio-cultural contexts in which artworks are created.
- **Expression and Communication:** The tutorial action provides opportunities for students to express their thoughts, emotions, and ideas through artistic creations. It encourages them to communicate their artistic intentions and interpretations effectively, both verbally and visually.
- **Collaboration and Peer Learning:** The tutorial action fosters collaboration among students, allowing them to share ideas, provide feedback, and learn from one another. Group discussions, peer critiques, and collaborative projects enhance teamwork and interpersonal skills.
- **Reflection and Self-Assessment:** The tutorial action encourages students to reflect on their own artistic growth, skills, and creative processes. They engage in self-assessment activities, setting goals for improvement and recognizing their achievements throughout the year.
- **Culminating Project:** The tutorial action culminates in a project where students showcase their understanding of the arts of the world. This project allows them to synthesize their knowledge, apply their skills, and express their creativity in a meaningful and culturally informed way.

Overall, the tutorial action in arts and crafts for Year 6, with a focus on the arts of the world, aims to develop cultural appreciation, knowledge acquisition, skill development, cultural connections, critical thinking, expression and communication, collaboration

and peer learning, reflection and self-assessment, and culminating projects that celebrate and showcase students' learning journey in the subject.

12.2 Common tasks of family - school collaboration

Family-school collaboration plays a crucial role in enriching the learning experience of Year 6 students in arts and crafts, especially when the focus is on the "Arts of the World" topic. Communication and information sharing between families and schools are key components of this collaboration. Regular updates and open lines of communication ensure that parents are well-informed about the curriculum, learning objectives, and specific projects related to arts and crafts. Schools can provide detailed information about the year's topic, resources, and suggested activities, while parents can share insights about their child's interests, cultural background, or artistic experiences.

Another important aspect of family-school collaboration in arts and crafts is promoting cultural exchange. Schools can encourage family members with artistic backgrounds or cultural expertise to actively participate in classroom activities. Parents or family members can be invited to share their knowledge, experiences, or traditional artistic practices with the students. This not only provides students with a broader perspective on the arts of different cultures but also strengthens the connection between classroom learning and real-world applications.

Additionally, schools can organize guest presentations or workshops by local artists, artisans, or representatives from cultural organizations. These guest speakers can expose students to a variety of artistic techniques, materials, and traditions from

around the world. Students have the opportunity to interact with professionals in the field, ask questions, and gain valuable insights into different artistic practices.

Furthermore, family involvement in arts and crafts projects can greatly enhance the learning experience. Schools can provide guidelines or resources for at-home art activities that families can engage in together. This promotes creativity, collaboration, and bonding within the family unit. Parents can support their children by providing encouragement, discussing artistic concepts, and offering constructive feedback on their artworks.

In summary, family-school collaboration in arts and crafts for Year 6, centered around the "Arts of the World" topic, involves effective communication, cultural exchange, guest presentations, and family involvement in art projects. By fostering a strong partnership between families and schools, students can benefit from a comprehensive and culturally enriched arts education, expanding their artistic knowledge, skills, and appreciation for diverse artistic traditions.

12.3 Interviews and individualized tutorials

In addition to family-school collaboration, interviews and individualized tutorials play a crucial role in enhancing the learning experience of Year 6 students in arts and crafts, especially with this topic. Interviews with students provide an opportunity for teachers to gain insights into their interests, artistic abilities, and cultural backgrounds. By conducting interviews, teachers can tailor their instructional approaches and project assignments to meet the individual needs and preferences of each student. These interviews can also serve as a platform for students to express their ideas, goals, and aspirations in the subject.

Individualized tutorials provide a dedicated time for students to receive personalized attention and guidance from their teachers. During these tutorials, teachers can assess each student's progress, provide constructive feedback, and offer additional support to address their specific learning needs. Tutorials can be used to further explore specific art techniques, delve deeper into cultural contexts, or provide extra practice for students who require additional assistance. This one-on-one interaction allows teachers to build strong relationships with their students, fostering trust, motivation, and a sense of individual growth.

Furthermore, interviews and individualized tutorials provide a space for students to reflect on their own artistic development. Students can share their thoughts, challenges, and achievements with their teachers, who can guide them in setting goals and developing strategies for improvement. These personalized interactions promote self-awareness, critical thinking, and a deeper engagement with the subject matter. Students also feel valued and supported in their artistic journey, knowing that their unique needs are acknowledged and addressed.

12.4 Classroom group meetings

Classroom group meetings are an essential component of the curriculum. These meetings provide a platform for collaborative learning, discussion, and the exchange of ideas among students. During these meetings, students have the opportunity to share their insights, ask questions, and engage in meaningful dialogue about various artistic traditions, techniques, and cultural contexts.

Classroom group meetings foster a sense of community and shared learning experience. Students can explore different perspectives, learn from one another's experiences, and develop a deeper appreciation for the arts of the world. These meetings allow students to express their opinions, share their discoveries, and engage in critical discussions about the cultural significance and artistic merits of various art forms.

Through group meetings, students develop important social and communication skills. They learn how to actively listen, respect others' viewpoints, and articulate their thoughts and ideas. Students can collaborate on projects, offer feedback and suggestions to their peers, and collectively work towards a common goal. Group meetings encourage teamwork, cooperation, and empathy, creating a supportive and inclusive classroom environment.

Furthermore, group meetings provide opportunities for students to showcase their own artworks or creative projects related to the "Arts of the World" topic. Students can present their work to their peers, explain their artistic choices, and receive feedback and constructive criticism. This not only enhances their presentation and communication skills but also encourages self-reflection and continuous artistic growth.

Classroom group meetings also serve as a space for teachers to provide guidance, clarify concepts, and facilitate hands-on activities related to the arts of the world. Teachers can introduce new artistic techniques, share examples of artwork from

various cultures, and engage students in interactive discussions or mini workshops. Group meetings allow for more interactive and dynamic learning experiences, promoting student engagement and deeper understanding of the subject matter.

13. CONCLUSIONS

The Arts and Crafts syllabus for Year 6 has been designed with the aim of providing students with an enriching experience in the artistic and creative sphere. Throughout the teaching units, a variety of themes have been addressed to explore different historical periods, cultures, and artistic movements.

Each didactic unit has been designed considering the primary objectives established by the LOMLOE, which seek to promote knowledge, appreciation and understanding of art and creativity in students. In addition, cross-cutting elements such as diversity, inclusion, imagination, and personal expression have been integrated to promote a comprehensive arts education.

Through the methodology of Project Based Learning (PBL) and the Theory of Multiple Intelligences, we have sought to develop cognitive, social, and emotional skills in students. The project-based learning approach allows them to actively investigate, explore and create, while the theory of multiple intelligences recognises and values the different abilities and ways of learning of each student.

Assessment has been conceived as a continuous and formative process, where a variety of strategies and techniques have been used to gather information on students'

progress. Assessment has been carried out through direct observation, evaluation of projects and tasks, self-assessment, and co-assessment, allowing close monitoring of the development of artistic and creative skills.

The programming has also taken into account the timing of the curriculum, establishing two important moments of evaluation: at the end of the course and in December, just before tackling the last half of the didactic units. These assessment moments allow for an exhaustive monitoring of students' progress, identifying strengths and areas for improvement, and making the necessary adaptations to ensure meaningful learning.

In addition, continuous assessment and daily direct observation have been fundamental tools for gathering information about students' performance in each class session. These assessment strategies contribute to the early identification of difficulties, the adjustment of activities and individualised support, promoting inclusive and personalised learning.

In short, this didactic programme seeks to awaken the interest and passion for art and creativity in Year 6 students. Through the exploration of different periods, cultures and artistic movements, the aim is to encourage critical thinking, aesthetic sensitivity, and the capacity for personal expression. Through the integration of active methodologies, continuous assessment and direct observation, the aim is to guarantee an enriching teaching and learning process, which promotes the integral development of the students in the artistic field. In short, this didactic programme aims to form creative students, aware and appreciative of art, who can carry these skills and knowledge with them throughout their lives.

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15. APPENDIXES

15.1 Teaching units

TIMELINE	
Justification of the unit	
<p>This unit serves as the foundation for the subject of Arts and Crafts in Year 6. It provides students with an overview of the subject and helps them understand the progression and structure of the course. The timeline allows students to explore the different artistic periods and movements that will be covered throughout the year. The first unit sets the stage for the entire year, introducing students to the subject and helping them understand the significance of art history. By creating interactive timelines and presenting their work, students not only develop their artistic skills but also enhance their research, presentation, and self-assessment abilities. Additionally, the use of Genial-ly as an ICT tool promotes digital literacy and creativity in their artistic endeavors.</p>	
Timing	4 – 11 September + 24 and 25 June
Objectives	Explore different artistic periods throughout history and understand their evolution.
Didactic Objective	<p>1. Study different artistic proposals of various genres and historical periods.</p> <p>5. Present projects creatively using communication strategies appropriate to a speaker.</p>
Assessment Criteria and Learning Standards	
1. Discover artistic proposals of different genres, styles, periods, and cultures, to	1.1. Distinguish artistic proposals of different genres, styles, periods, and

develop curiosity and respect for diversity.	cultures, showing curiosity and respect for them.
2. Investigate cultural and artistic manifestations and their periods, using different channels, media, and techniques, to enjoy them, understand their value and begin to develop their own artistic sensibility.	2.1. Select and apply methods to search for information about cultural and artistic manifestations, through different channels and means of access, both individually and in groups.
4. Participate in the design, elaboration, and dissemination of individual or collective cultural and artistic productions, considering the process and assuming different roles in the achievement of a result, in order to develop creativity and the notion of authorship.	4.3. Share creative projects, communicating them through different media, explaining the process and the result obtained, and respecting and valuing the experiences of oneself and others.
Contents	<ul style="list-style-type: none"> ▪ Artistic proposals of different aesthetic currents, origins and periods produced by local, regional, national, and international creators. ▪ Vocabulary specific to the plastic and visual arts, the audio-visual arts, music, and the performing and performative arts. ▪ Commonly used digital resources for the plastic and visual arts, audio-visual arts, music, performing and performative arts.

	<ul style="list-style-type: none"> ▪ Evaluation, interest, and assessment of both the process and the final product in plastic, visual, audio-visual, musical, performing and performing arts productions. ▪ Responsible use of image and sound banks: respect for licences for the use and distribution of content generated by others. Plagiarism and copyright
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Methodology

Project-Based Learning (PBL): PBL can be highly effective for the Timeline unit as it allows students to engage in research, critical thinking, and collaborative projects. They can work in groups to create visual timelines, conduct interviews, or even organize a small museum exhibition showcasing the different art periods.

Theory of Multiple Intelligences: The Theory of Multiple Intelligences can be integrated by offering various activities that cater to different intelligences. For example, visual learners can create timelines with images, musical learners can compose songs representing each period, and bodily-kinaesthetic learners can enact scenes from different art eras.

Evaluation

Learning Standards	Evaluation activity	Evaluation Strategy
1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing	Timeline	Direct observation and recording of student participation and understanding in constructing

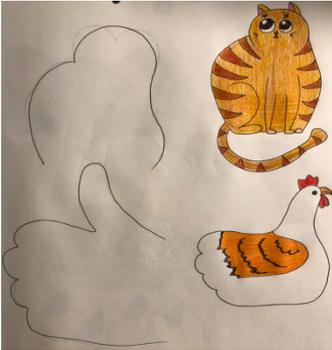
<p>curiosity and respect for them.</p> <p>2.1. Select and apply methods to search for information about cultural and artistic manifestations, through different channels and means of access, both individually and in groups.</p> <p>.3. Share creative projects, communicating them through different media, explaining the process and the result obtained, and respecting and valuing the experiences of oneself and others</p>		<p>the timeline and rubric for presentations.</p>
<p>Materials and images</p>		

<p>Colour wheel</p>	<ul style="list-style-type: none"> ▪ White card ▪ Election of materials: pencils, felt pens / markers, crayons, acrylic... 	
<p>Timeline</p>	<ul style="list-style-type: none"> ▪ Computer with Google access: Venngage, Lucidchart, Genial.ly, Canva... 	
<p>Attention to diversity measures</p>		
<ul style="list-style-type: none"> ▪ Provide visual and auditory materials for students with different learning styles. ▪ Adapt the level of difficulty of activities to meet the needs of individual learners. ▪ Allow the option of working in pairs or groups to encourage collaboration and mutual support. 		
<p>Extra elements</p>		
<ul style="list-style-type: none"> ▪ Historical awareness: To foster an understanding of the historical development of art and its relationship to other aspects of society, promoting an appreciation of the artistic legacy of different periods. ▪ Research and analysis: To develop research and analytical skills by studying and comparing works of art from different periods, enabling students to discover connections and changes in art over time. 		

- Cultural connections: To explore how art has been influenced by different cultures and civilisations over time, highlighting the diversity and interconnectedness of artistic expressions.

PREHISTORIC	
Justification of the unit	
This unit allows students to explore prehistoric art and understand its importance as one of the earliest artistic manifestations of humanity. The study of prehistoric art fosters an understanding of different forms of artistic expression and the relationship with the natural environment, promotes the use of natural materials and primitive techniques in the creation of works of art, and develops an appreciation of the skills and creativity of prehistoric artists.	
Timing	12 – 26 September
Objectives	To know and appreciate prehistoric art and its main characteristics.
Didactic Objective	2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art. 7. Plan and structure projects for the greatest effectiveness of these and the achievement of the action plan.
Assessment Criteria and Learning Standards	
1. Discover artistic proposals of different genres, styles, periods, and cultures, to	1.1. Distinguish artistic proposals of different genres, styles, periods, and

develop curiosity and respect for diversity.	cultures, showing curiosity and respect for them.
4. Participate in the design, elaboration, and dissemination of individual or collective cultural and artistic productions, considering the process and assuming different roles in the achievement of a result, in order to develop creativity and the notion of authorship	4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.
Contents	<ul style="list-style-type: none"> ▪ Vocabulary specific to the plastic and visual arts, the audio-visual arts, music, and the performing and performative arts. ▪ Phases of the creative process: planning, interpretation, experimentation, and evaluation. ▪ Elements of visual language and its expressive possibilities: point, line, plane, texture, colour.
Methodology	
<p>PBL: PBL can be suitable for the Prehistoric unit as it enables students to investigate prehistoric art forms, experiment with cave painting techniques, and create their own prehistoric-inspired artwork using natural materials.</p> <p>Multiple Intelligences: Students can explore their bodily-kinaesthetic intelligence by creating sculptures or engage their naturalistic intelligence by researching and presenting on the relationship between prehistoric art and the natural environment.</p>	
Evaluation	

Learning Standards	Evaluation activity	Evaluation Strategy
<p>1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing curiosity and respect for them.</p> <p>4.4 Design and produce cultural and artistic productions of an individual nature, considering their maturity.</p>	<p>Animal figures</p>	<p>Check list</p>
<p>Materials and images</p>		
<p>Geometric figures</p>	<ul style="list-style-type: none"> ▪ Card or thick paper ▪ Water ▪ Coffee ▪ Sepia, charcoal and sanguine (red chalk) 	
<p>Transformation</p>	<ul style="list-style-type: none"> ▪ A5 card ▪ Colour pencils or markers 	

<p>Animal figures</p>	<ul style="list-style-type: none"> ▪ Modelling clay ▪ Modelling sticks 	
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Attention to diversity measures

- Incorporate hands-on activities that allow students to explore different artistic techniques used in prehistoric art.
- Provide additional information on different prehistoric cultures to broaden students' cultural knowledge.

Extra elements

- Respect for nature: To highlight the connection between prehistoric art and the environment, promoting respect for nature and the need to conserve it.
- Exploration of materials: Encourage students to experiment with natural materials and techniques used in prehistoric art, fostering an appreciation of simplicity and rusticity.

ABORIGINAL ART

Justification of the unit

This unit enables students to explore Aboriginal art and its connection to the culture and tradition of indigenous peoples. The study of Aboriginal art promotes respect and appreciation of cultural diversity and indigenous traditions, develops the ability

to interpret the symbols and stories conveyed through Aboriginal art, and encourages creativity in creating artworks inspired by Aboriginal style and motifs.	
Timing	2 – 17 October
Objectives	Explore Aboriginal art and its connection to culture and nature.
Didactic Objective	<p>3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why.</p> <p>6. Participate actively in group work by critically assessing and judging the work of others, as well as one</p> <p>7. Plan and structure projects for the greatest effectiveness of these and the achievement of the action plan.</p>
Assessment Criteria and Learning Standards	
1. Discover artistic proposals of different genres, styles, periods, and cultures, to develop curiosity and respect for diversity.	1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing curiosity and respect for them.
4. Participate in the design, elaboration, and dissemination of individual or collective cultural and artistic productions, considering the process and assuming different roles in the achievement of a result, in order to develop creativity and the notion of authorship	4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.

Contents	<ul style="list-style-type: none"> ▪ Artistic proposals of different aesthetic currents, origins and periods produced by local, regional, national, and international creators. ▪ Materials, instruments, supports and techniques in plastic and visual expression. ▪ Means, supports and materials for plastic and visual expression. Two-dimensional and three-dimensional techniques in drawing and modelling.
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Methodology

PBL: PBL can be beneficial for the Aboriginal unit as it allows students to delve into the rich cultural heritage of Aboriginal art. They can collaborate to create a mural inspired by Aboriginal dot painting, research Dreamtime stories, or even organize an exhibition on Aboriginal art and its significance.

Multiple Intelligences: Students can engage their interpersonal intelligence by working together to create a collaborative artwork, or their linguistic intelligence by writing and performing their interpretations of Dreamtime stories.

Evaluation

Learning Standards	Evaluation activity	Evaluation Strategy
1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing	Turtle	Rubric and direct observation

<p>curiosity and respect for them.</p> <p>4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.</p>		
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4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.

<p>Emojis</p>	<ul style="list-style-type: none"> ▪ White Card ▪ Coloured markers 	
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<p>Mosaic</p>	<ul style="list-style-type: none"> ▪ Coloured cellophane paper ▪ Black marker 	
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Turtle	<ul style="list-style-type: none"> ▪ Balloons ▪ Coloured cards ▪ Glue ▪ Water ▪ Newsprint ▪ Tweezers ▪ Brushes 	
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Attention to diversity measures

- To study Aboriginal culture and art from different regions of Australia, highlighting the diversity of styles and techniques.
- To encourage respect and appreciation of the cultural traditions of Aboriginal Australians, promoting cultural sensitivity.

Extra elements

- Spirituality and connection to the land: To explore the importance of spirituality and relationship to the land in Aboriginal art, promoting respect for the environment and appreciation of connection to nature.
- Oral and Visual Tradition: To value the importance of oral and visual tradition in the transmission of knowledge and the preservation of Aboriginal culture, promoting respect for the history and stories of Aboriginal communities.

Session 1

Objective	To introduce students to Aboriginal art and develop skills in the technique of pointillism.
Minutes	Activities
10	Theoretical presentation of Aboriginal art and Pointillism:

	<p>The teacher shows images and talks about Aboriginal art, its cultural significance and its relationship to nature.</p> <p>He highlights the technique of pointillism, explaining how the dotted line is used to create images.</p>
15	<p>Demonstration of Pointillism in the creation of emoticons:</p> <p>Teacher demonstrates how to stipple a simple emoticon on the board or on a large sheet of paper.</p> <p>Explain the importance of precision in the placement of the dots and how they can vary in size and colour.</p>
30	<p>Practical activity: Students create emoticons using pointillism:</p> <p>Students are given sheets of paper, pencils, and markers of different colours.</p> <p>The teacher encourages them to experiment with different emotions and facial expressions in their emoticons.</p>
5	<p>Collecting and closing the session:</p> <p>Students share their emoticons with the group and a short reflection on the experience takes place and tidy up.</p>

Session 2	
Objective	To familiarise students with mosaic technique and explore the symbolism of animals in Aboriginal art.
Minutes	Activities
10	<p>Theoretical presentation of Aboriginal art and mosaic:</p> <p>The teacher shows images of Aboriginal mosaic artwork and highlights the cultural elements represented.</p>

	<p>Explain how mosaic is a technique that uses small pieces to form a larger image.</p>
15	<p>Introduction to animals depicted in Aboriginal art:</p> <p>The teacher shows images of animals that are significant in Aboriginal culture and explains their symbolism.</p> <p>Encourages students to choose an animal that appeals to them for their project.</p>
10	<p>Explanation of mosaic technique:</p> <p>Teacher demonstrates how to cut small pieces of coloured paper or use other materials as tesserae for the mosaic.</p> <p>Explains how to glue the pieces together in a pattern to form the desired image.</p>
20	<p>Practical activity: Students create animal designs in mosaic:</p> <p>Students are given coloured paper, scissors, glue, and a base for their mosaic.</p> <p>The teacher gives them the freedom to experiment with different shapes and colours in creating their designs.</p>
5	<p>Tidy up and close of the session</p> <p>Students share their mosaic designs with the group and a brief reflection on the creation process takes place.</p>

Session 3	
Objective	To finalise previous projects and encourage creativity and attention to detail.
Minutes	Activities
10	<p>Brief review of pointillism and mosaic:</p> <p>The teacher reviews the pointillism and mosaic techniques used in the previous sessions.</p> <p>Asks students about their experiences and what they have learned so far.</p>
5	<p>Reminder of previous projects: emoticons with pointillism and animals in mosaic:</p> <p>Teacher reminds students of the projects they have been working on: emoticons with pointillism and mosaic animals.</p> <p>They are encouraged to review their projects and think of possible improvements or details they still need to add.</p>
35	<p>Practical activity: Students finalise their previous projects, adding the last details and making final touches:</p> <p>Students work on their previous projects, making sure they are complete and satisfactory.</p> <p>Teacher provides individualised advice and support as needed.</p>
10	<p>Tidy-up and wrap-up session:</p> <p>Students display their projects to the group and share their experiences and challenges during the completion process.</p> <p>Group reflection on the projects takes place, highlighting achievements and areas for improvement.</p>

	The teacher provides positive feedback and encourages students to continue exploring and expressing themselves through Aboriginal art.
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Session 4	
Objective	To introduce students to three-dimensional Aboriginal art and explore the representation of the turtle as a cultural symbol.
Minutes	Activities
15	<p>Theoretical presentation of three-dimensional Aboriginal art and the turtle as a symbol:</p> <p>The teacher shows images and examples of three-dimensional Aboriginal art, focusing on depictions of turtles.</p> <p>Explain the cultural and symbolic importance of the turtle in Aboriginal art.</p>
15	<p>Explanation of techniques for constructing a 3D turtle:</p> <p>The teacher presents different materials and techniques that can be used to create a 3D turtle, such as papier-mâché, cardboard, plasticine, among others.</p> <p>Emphasise the importance of considering the shape and details characteristic of Aboriginal art in the construction of the turtle.</p>
25	<p>Practical activity: Students build a 3D turtle:</p> <p>Students choose their preferred materials and techniques to build their 3D turtle.</p> <p>Teacher provides assistance and guidance as students work on their projects.</p>

5	<p>Tidy-up and drop-off:</p> <p>Students display their 3D turtles and share their creative processes with the group.</p> <p>There is a brief reflection on the experiences and challenges encountered during the construction of the turtles.</p> <p>The teacher provides feedback and encouragement for students to continue exploring and experimenting with 3D Aboriginal art.</p>
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Session 5	
Objective	To deepen understanding of the cultural symbolism of the turtle and relate it to individual projects.
Minutes	Activities
15	<p>Discussion on the cultural significance of the turtle in Aboriginal art:</p> <p>The teacher leads a group discussion on the symbolism and cultural significance of the turtle in Aboriginal art.</p> <p>Students are encouraged to share their ideas and prior knowledge on the topic.</p>
35	Continue with the project
5	<p>The teacher facilitates a group reflection in which students discuss how they can incorporate the symbolism and cultural significance of the turtle into their individual projects.</p> <p>Students are encouraged to consider how they can express their understanding of Aboriginal art and connection to nature through their projects.</p>
5	Recap and wrap-up session and tidy-up:

	<p>Students share their ideas and reflections with the group.</p> <p>Emphasise the importance of integrating cultural meaning into their projects and highlight the importance of authenticity in Aboriginal art.</p>
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Session 6	
Objective	To exhibit and reflect on final projects, highlighting authenticity and cultural significance and finish off the final project of the unit
Minutes	Activities
10	<p>Group reflection on the process of creation and the techniques used:</p> <p>A group discussion takes place in which students share their experiences, challenges, and achievements during the creation process.</p> <p>The specific techniques and skills they have developed throughout the project are highlighted.</p>
40	Finish off the project
10	<p>Tidy-up and wrap-up session:</p> <p>The teacher thanks the students for their participation and dedication during the Aboriginal art unit.</p> <p>A brief conclusion is made emphasising the importance of valuing and respecting different cultures and forms of artistic expression.</p>

EGYPT	
Justification of the unit	
This unit enables students to explore Ancient Egyptian art and understand its symbolism and importance in Egyptian society. The study of Ancient Egyptian art fosters an interest in Egyptian history and culture, develops the ability to interpret hieroglyphs and understand their function in Egyptian art, and promotes creativity in creating works of art inspired by the styles and themes of Egyptian art.	
Timing	23 October – 6 November
Objectives	To learn about the civilisation of Ancient Egypt, its artistic legacy, and its symbolism.
Didactic Objective	<p>2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art.</p> <p>3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why.</p> <p>6. Participate actively in group work by critically assessing and judging the work of others, as well as one's own work.</p>
Assessment Criteria and Learning Standards	
1. 5Discover artistic proposals of different genres, styles, periods, and cultures, to develop curiosity and respect for diversity.	1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing curiosity and respect for them.

<p>4. Participate in the design, elaboration, and dissemination of individual or collective cultural and artistic productions, considering the process and assuming different roles in the achievement of a result, in order to develop creativity and the notion of authorship</p>	<p>4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.</p>
<p>Contents</p>	<ul style="list-style-type: none"> ▪ Artistic proposals of different aesthetic currents, origins and periods produced by local, regional, national, and international creators. ▪ Vocabulary specific to the plastic and visual arts, the audio-visual arts, music, and the performing and performative arts. ▪ Materials, instruments, supports and techniques in plastic and visual expression.
<p>Methodology</p>	
<p>PBL: PBL can be effective for the Egyptian unit as it encourages students to research and recreate Egyptian artifacts such as hieroglyphics, jewellery, or pyramids. They can also investigate the significance of specific symbols and present their findings to the class.</p> <p>Multiple Intelligences: Students can explore their visual-spatial intelligence by creating detailed replicas of Egyptian art, or their logical-mathematical intelligence by deciphering and creating their own hieroglyphic messages.</p>	
<p>Evaluation</p>	

Learning Standards	Evaluation activity	Evaluation Strategy
<p>1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing curiosity and respect for them.</p> <p>4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.</p>	<p>Mask of Tutankhamun</p>	<p>Checklist</p>
<p>Materials and images</p>		
<p>Bookmark</p>	<ul style="list-style-type: none"> ▪ White Card ▪ Coloured crayons 	

<p>Hieroglyphic</p>	<ul style="list-style-type: none"> ▪ Card or thick paper ▪ Water ▪ Coffee ▪ Graphite pencils 	
<p>Mask of Tutankhamun</p>	<ul style="list-style-type: none"> ▪ Plaster bandages ▪ Cardboard ▪ Blue and gold patent paper 	
<p>Attention to diversity measures</p>		
<ul style="list-style-type: none"> ▪ Adapt content to address different aspects of Egyptian culture, such as funerary art, hieroglyphic writing, or architecture. ▪ Provide alternative material options and tools for those students with motor or manipulative difficulties. 		
<p>Extra elements</p>		
<ul style="list-style-type: none"> ▪ Connecting Art and Everyday Life: Explore the relationship between Egyptian art and everyday life in the ancient civilisation, encouraging an understanding of how art reflected beliefs, customs, and rituals. 		

- Symbols and Hieroglyphs: Encouraging students to decipher and create their own hieroglyphs, promoting symbolic thinking and communication through images.

ROME	
Justification of the unit	
This unit enables students to explore Roman art and understand its influence on Roman society and culture. The study of Roman art fosters an understanding of the influence of Roman culture on Western art and its legacy in architecture and design, develops an appreciation of skill and meticulousness in the creation of Roman sculpture and mosaics, and promotes creativity in creating projects inspired by Roman architecture and designs.	
Timing	7 – 27 November
Objectives	Explore the art and architecture of ancient Rome and its influence in today's world
Didactic Objective	3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why. 10. Use information and communication technologies to improve the learning process, as well as broadening the field of knowledge.
Assessment Criteria and Learning Standards	
1. Discover artistic proposals of different genres, styles, periods, and cultures, to	1.1. Distinguish artistic proposals of different genres, styles, periods, and

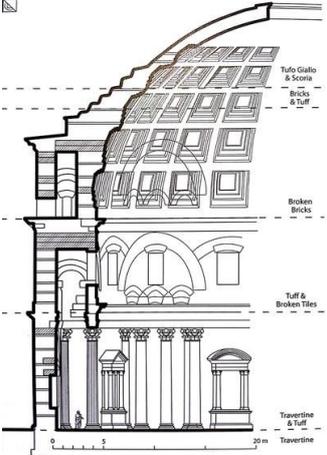
develop curiosity and respect for diversity.	cultures, showing curiosity and respect for them.
	1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing relationships between them, and valuing the diversity that generates them.
Contents	<ul style="list-style-type: none"> ▪ Artistic proposals of different aesthetic currents, origins and periods produced by local, regional, national, and international creators. ▪ Vocabulary specific to the plastic and visual arts, the audio-visual arts, music, and the performing and performative arts. ▪ Basic strategies for analysing artistic proposals from a gender perspective. ▪ Responsible use of image and sound banks: respect for licences for the use and distribution of content generated by others. Plagiarism and copyright.
Methodology	
PBL: PBL can be appropriate for the Roman unit by allowing students to investigate and recreate elements of Roman culture, such as creating models of famous buildings, designing Roman costumes, or conducting research on daily life in that historical period.	

Multiple Intelligences: students can explore their spatial-visual intelligence by creating graphic representations of Roman architecture, or their logical-mathematical intelligence by studying the engineering systems used in the construction of Roman aqueducts.

Evaluation

Learning Standards	Evaluation activity	Evaluation Strategy
<p>1.1. Distinguish artistic proposals of different genres, styles, periods, and cultures, showing curiosity and respect for them.</p> <p>1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing relationships between them, and valuing the diversity that generates them.</p>	<p>Sculpture drawing</p>	<p>Rubric</p>

Materials and images

<p>Roman shield</p>	<ul style="list-style-type: none"> ▪ Canvas ▪ Acrylic paint ▪ Black marker 	
<p>Building analysis</p>	<ul style="list-style-type: none"> ▪ Computer 	
<p>Sculpture drawing</p>	<ul style="list-style-type: none"> ▪ Graphite pencils ▪ White A3 card 	
<p>Attention to diversity measures</p>		
<ul style="list-style-type: none"> ▪ Include information on the Roman influence on different art forms, such as architecture, sculpture, and mosaics. ▪ Allow students to choose between different art projects related to Roman culture, encouraging autonomy and personal choice. 		

Extra elements

- Engineering and Architecture: To explore the influence of Roman art on architecture and engineering, fostering an appreciation of the technical achievements of Roman civilisation.
- Citizenship and government: to highlight the importance of Roman art in the promotion of citizenship and the representation of political power, promoting reflection on the relationship between art and society.

CAROLINGIAN ART

Justification of the unit

This unit enables students to explore Carolingian art and understand its importance in historical and cultural context. The study of Carolingian art fosters an understanding of the influence of the Carolingian period on the development of art and architecture in Europe, develops an appreciation of the styles and techniques used in the creation of illustrated manuscripts and architectural elements, and promotes creativity in creating projects inspired by Carolingian art.

Timing

28 November – 11 December

Objectives

To learn about Carolingian art and its relationship with the Carolingian Empire in the medieval culture.

Didactic Objective

3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why.

Assessment Criteria and Learning Standards

1. Discover artistic proposals of different genres, styles, periods, and cultures, to	1.2. Describe cultural and artistic manifestations, exploring their
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develop curiosity and respect for diversity.	characteristics, establishing relationships between them, and valuing the diversity that generates them.
Contents	<ul style="list-style-type: none"> ▪ Phases of the creative process: planning, interpretation, experimentation, and evaluation.
Methodology	
<p>PBL: PBL can be useful for the Carolingian unit by allowing students to research and recreate illuminated manuscripts, organise an exhibition of Carolingian art, or even design and build a model of a Carolingian abbey.</p> <p>Multiple Intelligences: Students can use their interpersonal intelligence by working in groups to create a collaborative illuminated manuscript, or their linguistic-verbal intelligence by researching and presenting information about Carolingian artists and illumination techniques.</p>	
Evaluation	
This unit does not count toward the final evaluation.	
Materials and images	
Family photo	<ul style="list-style-type: none"> ▪ Tray ▪ Macaroni ▪ Gold spray paint ▪ White glue <div data-bbox="932 1489 1385 1780" style="text-align: right;">  </div>

<p>Crown or cup</p>	<ul style="list-style-type: none"> ▪ Spray paint ▪ Fake gems ▪ Crown or cup 	
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Attention to diversity measures

- To highlight the importance of Carolingian art in the historical and cultural context of the Middle Ages.
- Provide adaptations or alternatives for activities requiring fine motor skills, such as illuminating manuscripts.

Extra elements

- Valuing cultural heritage: To foster appreciation of Carolingian art and culture as part of Europe's cultural heritage, promoting the preservation and care of the historical legacy.
- Relationship between art and religion: To explore the connection between Carolingian art and the Christian religion, highlighting the importance of art in the expression of faith and devotion.

OPTICAL ILUSIONS

Justification of the unit

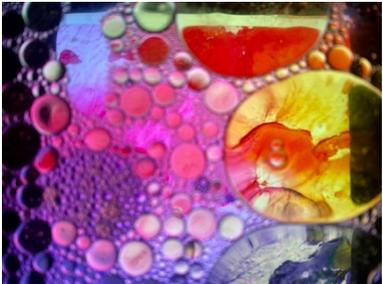
This unit allows students to explore optical illusions and understand how they can be used to trick our visual perception. The study of optical illusions develops students' observational skills and visual perception, encourages critical thinking and

problem solving by analysing and creating optical illusions, and promotes appreciation of art based on visual manipulation and illusion.	
Timing	12 December – 9 January
Objectives	Explore optical illusions and understand how they work.
Didactic Objective	<p>2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art. 7. Plan and structure projects for the greatest effectiveness of these and the achievement of the action plan.</p> <p>10. Use information and communication technologies to improve the learning process, as well as broadening the field of knowledge.</p>
Assessment Criteria and Learning Standards	
1. Discover artistic proposals of different genres, styles, periods, and cultures, to develop curiosity and respect for diversity.	1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing relationships between them, and valuing the diversity that generates them.
4. Participate in the design, elaboration, and dissemination of individual or collective cultural and artistic productions, considering the process and assuming different roles in the achievement of a result, in order to	4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.

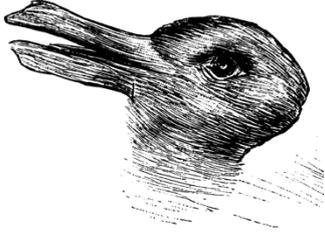
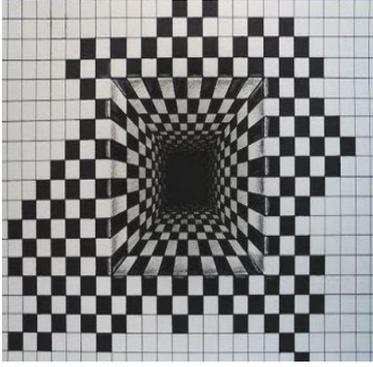
develop creativity and the notion of authorship.		
Contents	<ul style="list-style-type: none"> ▪ Phases of the creative process: planning, interpretation, experimentation, and evaluation. ▪ Elements of visual language and its expressive possibilities: point, line, plane, texture, colour. ▪ Techniques, materials and computer and technological resources: their application for the capture, creation, manipulation, and dissemination of plastic and visual productions. 	
Methodology		
<p>PBL: PBL may be appropriate for the optical illusions unit by allowing students to research and create different types of optical illusions, develop interactive presentations to demonstrate visual effects, or even design an optical illusions art gallery.</p> <p>Multiple Intelligences: Students can explore their visual-spatial intelligence by creating visually stunning optical illusions, or their intrapersonal intelligence by reflecting on how optical illusions can trick our senses.</p>		
Evaluation		
Learning Standards	Evaluation activity	Evaluation Strategy
1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing	Creating out of nothing	Rubric

<p>relationships between them, and valuing the diversity that generates them.</p> <p>4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.</p>		
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Materials and images

<p>Coloured bubbles</p>	<ul style="list-style-type: none"> ▪ Transparent glass tray ▪ Oil ▪ Soap ▪ Water ▪ Image support 	
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<p>Symmetric photographs</p>	<ul style="list-style-type: none"> ▪ Photo-taking device ▪ Computer 	
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<p>Optical illusions</p>	<ul style="list-style-type: none"> ▪ A5 cardboard 	
<p>Creating out of nothing</p>	<ul style="list-style-type: none"> ▪ Materials of choice 	
<p style="text-align: center;">Attention to diversity measures</p>		
<ul style="list-style-type: none"> ▪ Provide examples and activities that address different types of optical illusions, taking into account the possible visual difficulties of some students. ▪ Allow creative expression in the creation of individual optical illusions, valuing diversity of approaches and outcomes. 		
<p style="text-align: center;">Extra elements</p>		
<ul style="list-style-type: none"> ▪ Perception and deception: To stimulate reflection on how our perceptions can be deceived through optical illusions, promoting an understanding of how art can challenge our expectations and play with the way we see the world. ▪ Cognitive stimulation: To explore how optical illusions can trigger attention and critical thinking, encouraging detailed observation and the ability to discern between the real and the illusory. 		

RENAISSANCE	
Justification of the unit	
This unit enables students to explore the Renaissance and understand its impact on art, science, and culture. The study of the Renaissance fosters an understanding of the importance of humanism and the scientific perspective in Renaissance art, develops an appreciation of the artistic and scientific achievements of the period, and promotes creativity in creating works of art inspired by Renaissance styles and techniques.	
Timing	15 – 30 January
Objectives	To learn about the Renaissance and its main artists and works.
Didactic Objective	2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art.
Assessment Criteria and Learning Standards	
Contents	<p>1. Discover artistic proposals of different genres, styles, periods, and cultures, to develop curiosity and respect for diversity.</p> <p>1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing relationships between them, and valuing the diversity that generates them.</p> <ul style="list-style-type: none"> ▪ Evaluation, interest, and assessment of both the process and the final product in plastic, visual, audio-visual, musical, performing and performing arts productions.

	<ul style="list-style-type: none"> Means, supports and materials for plastic and visual expression. Two-dimensional and three-dimensional techniques in drawing and modelling.
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Methodology

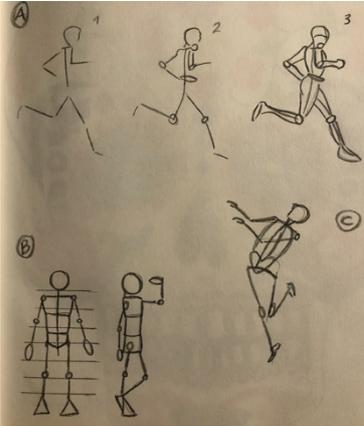
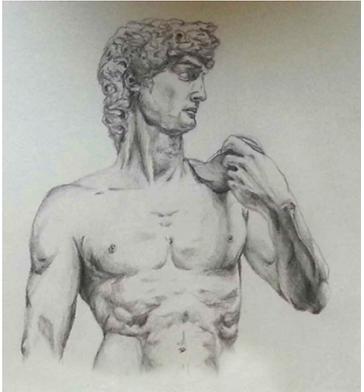
PBL: PBL can be beneficial to the Renaissance unit by allowing students to research and recreate Renaissance artwork, organise a Renaissance art exhibition or even produce a Renaissance-inspired theatrical performance.

Multiple Intelligences: Students can use their musical intelligence by composing Renaissance music, or their interpersonal intelligence by working in groups to recreate a famous Renaissance scene.

Evaluation

Learning Standards	Evaluation activity	Evaluation Strategy
1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing relationships between them, and valuing the diversity that generates them.	Miguel Ángel	Rubric

Materials and images

<p>Mona Lisa</p>	<ul style="list-style-type: none"> ▪ Wool or yarn ▪ Glue ▪ Eyelets ▪ Cardboard ▪ Coloured paper 	
<p>Human figure</p>	<ul style="list-style-type: none"> ▪ White cardboard ▪ Pencils 	
<p>Miguel Ángel</p>	<ul style="list-style-type: none"> ▪ White cardboard ▪ Graphite pencils 	
<p style="text-align: center;">Attention to diversity measures</p>		
<ul style="list-style-type: none"> ▪ Explore different Renaissance artists and movements, considering the contributions of lesser-known or under-represented artists. 		

- Provide options for art projects that suit different levels of artistic ability and experience.

Extra elements

- Humanism: To explore the influence of humanism on Renaissance art, promoting the appreciation of human dignity and potential.
- Technological innovation: To foster an understanding of how the technological advances of the time contributed to the development and dissemination of Renaissance art.

POST-IMPRESSIONISM

Justification of the unit

This unit enables students to explore post-Impressionism and to understand its reaction against Impressionism and its new forms of artistic expression. The study of post-Impressionism fosters an appreciation of the different artistic currents that emerged after Impressionism, develops analytical skills and personal interpretation of post-Impressionist works of art, and promotes creativity by experimenting with the techniques and styles of post-Impressionist artists.

Timing

5 – 20 February

Objectives

Explore the Post-Impressionist movement and its focus on personal expression.

Didactic Objective

3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why

Assessment Criteria and Learning Standards

<p>4. Participate in the design, elaboration, and dissemination of individual or collective cultural and artistic productions, considering the process and assuming different roles in the achievement of a result, in order to develop creativity and the notion of authorship</p>	<p>4.2. Participate actively in the process of cultural and artistic productions, in a creative and respectful way, using elements of different artistic languages and techniques.</p>	
<p>Contents</p>	<ul style="list-style-type: none"> ▪ Elements of visual language and its expressive possibilities: point, line, plane, texture, colour. 	
<p>Methodology</p>		
<p>PBL: PBL can be appropriate for the post-Impressionism unit by allowing students to research different post-Impressionist artists, experiment with different artistic techniques used in this era, or even create their own post-Impressionist art gallery.</p> <p>Multiple Intelligences: Students can use their bodily-kinaesthetic intelligence by performing a theatrical performance based on a post-Impressionist artwork, or their visual-spatial intelligence by creating a visual presentation of the styles and characteristics of post-Impressionism.</p>		
<p>Evaluation</p>		
<p>Learning Standards</p>	<p>Evaluation activity</p>	<p>Evaluation Strategy</p>
<p>4.2. Participate actively in the process of cultural and artistic productions, in a creative and respectful</p>	<p>City</p>	<p>Check list</p>

<p>way, using elements of different artistic languages and techniques.</p>		
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Materials and images

<p>Self-portrait</p>	<ul style="list-style-type: none"> ▪ A3 white cardboard ▪ Acrylic paint ▪ Brushes 	
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<p>City</p>	<ul style="list-style-type: none"> ▪ Watercolour ▪ A4 white cardboard ▪ Felt-tip pen ▪ Biro 	
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<p>Beach</p>	<ul style="list-style-type: none"> ▪ Watercolour ▪ A4 white cardboard ▪ Felt-tip pen 	
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Attention to diversity measures

<ul style="list-style-type: none"> ▪ Include hands-on activities that allow students to experiment with techniques used by post-Impressionist artists, such as the use of colour and expressive brushstrokes.
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Value and celebrate each student's unique artistic interpretations and styles, encouraging diversity of expression.

Extra elements

- Individuality and Self-Expression: To foster an appreciation of individuality and free expression in post-Impressionist art, encouraging students to explore and communicate their own emotions and experiences.
- Use of colour and light: To explore how post-Impressionist artists experimented with colour and light to convey sensations and create atmospheres in their work.

CUBISM

Justification of the unit

This unit enables students to explore Cubism and understand its focus on three-dimensional representation and the fragmentation of forms. The study of Cubism fosters an understanding of new forms of representation and experimentation with geometry in art, develops observational skills and visual analysis of shapes and volumes, and promotes creativity in creating artworks inspired by Cubist principles and techniques.

Timing

26 February- 18 March

Objectives

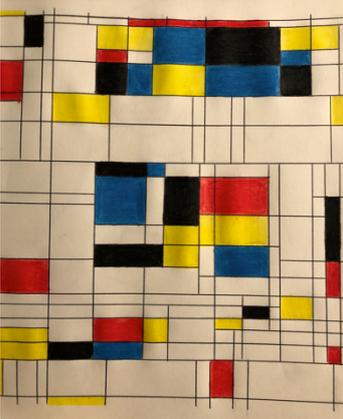
To learn about Cubism and its approach to the representation of geometric forms.

Didactic Objective

3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why.

Assessment Criteria and Learning Standards

<p>4. Participate in the design, elaboration, and dissemination of individual or collective cultural and artistic productions, considering the process and assuming different roles in the achievement of a result, in order to develop creativity and the notion of authorship</p>	<p>4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.</p>	
<p>Contents</p>	<ul style="list-style-type: none"> ▪ Phases of the creative process: planning, interpretation, experimentation, and evaluation. ▪ Elements of visual language and its expressive possibilities: point, line, plane, texture, colour. 	
<p>Methodology</p>		
<p>PBL: PBL can be effective for the Cubism unit by allowing students to research Cubist artists, experiment with different techniques and perspectives used in Cubism, or even create a three-dimensional art installation inspired by this style.</p> <p>Multiple Intelligences: Students can explore their logical-mathematical intelligence by decomposing and reconstructing objects into Cubist geometric shapes, or their interpersonal intelligence by collaborating in the creation of a collective Cubist artwork.</p>		
<p>Evaluation</p>		
<p>Learning Standards</p>	<p>Evaluation activity</p>	<p>Evaluation Strategy</p>
<p>4.4. Design and produce cultural and artistic productions of an</p>	<p>Cubist portrait</p>	<p>Checklist</p>

<p>individual nature, considering their maturity</p>		
<p>Materials and images</p>		
<p>Geometry</p>	<ul style="list-style-type: none"> ▪ Black cardboard ▪ Metallic markers 	
<p>Scribbling</p>	<ul style="list-style-type: none"> ▪ White A4 cardboard ▪ Markers 	
<p>Artistic rhythms</p>	<ul style="list-style-type: none"> ▪ Coloured crayons ▪ White A4 cardboard 	

<p>Cubist portrait</p>	<ul style="list-style-type: none"> ▪ Different types of paper ▪ White a4 cardboard 	
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Attention to diversity measures

- Provide clear examples and explanations to help students understand the principles of Cubism and its impact on modern art.
- To enable students to experiment with the three-dimensional representation of objects through the fragmentation and rearrangement of forms.
- To encourage respect and appreciation of different perspectives and ways of seeing the world, highlighting the diversity of approaches in Cubist art.

Extra elements

- Multiple Perspective: Stimulate critical thinking and the ability to see things from different perspectives by exploring Cubism, which breaks with traditional representation.
- Composition and geometric forms: To foster an appreciation of composition based on geometric forms and the use of abstract structures in Cubist art.

SURREALISM

Justification of the unit

This unit enables students to explore Surrealism and understand its focus on the world of dreams, imagination, and the subconscious. The study of Surrealism fosters an appreciation of artistic expressions based on the exploration of the irrational and the unconscious, develops the capacity for symbolic interpretation and the free association of ideas in art, and promotes creativity in creating artworks that challenge convention and fuse unexpected elements.

Timing	19 March- 15 April
Objectives	Explore Surrealism and its focus on the world of dreams and imagination.
Didactic Objective	2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art.
Assessment Criteria and Learning Standards	
4. Participate in the design, elaboration, and dissemination of individual or collective cultural and artistic productions, considering the process and assuming different roles in the achievement of a result, in order to develop creativity and the notion of authorship	4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.
Contents	<ul style="list-style-type: none"> ▪ Artistic proposals of different aesthetic currents, origins and periods produced by local, regional, national, and international creators.

	<ul style="list-style-type: none"> Techniques, materials and computer and technological resources: their application for the capture, creation, manipulation, and dissemination of plastic and visual productions.
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Methodology

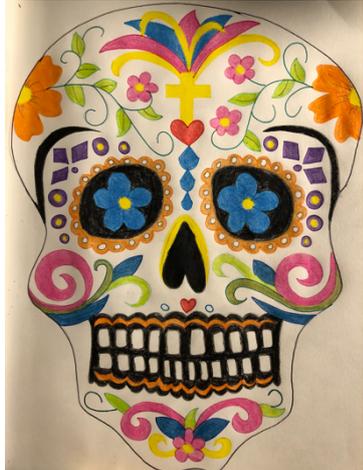
PBL: PBL can be appropriate for the Surrealism unit by allowing students to research and explore surrealist technique, create their own surrealist artwork, or even organise a surrealist art exhibition at school.

Multiple Intelligences: Students can use their linguistic-verbal intelligence by writing surrealist poems, or their musical intelligence by composing Surrealist-inspired music.

Evaluation

Learning Standards	Evaluation activity	Evaluation Strategy
4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.	Mexican skull	Checklist

Materials and images

<p>Composition</p>	<ul style="list-style-type: none"> ▪ 6 photo galleries ▪ A3 cardboard ▪ Coloured pencils 	
<p>Tricolour</p>	<ul style="list-style-type: none"> ▪ Acrylic ▪ A3 cardboard ▪ Brushes ▪ Water 	
<p>Mexican skull</p>	<ul style="list-style-type: none"> ▪ Crayons ▪ Felt-tip pens ▪ A3 cardboard 	
<p style="text-align: center;">Attention to diversity measures</p>		
<ul style="list-style-type: none"> ▪ To explore the ideas and techniques of surrealism, emphasising creative freedom and exploration of the unconscious. 		

- To enable students to express their own ideas and dreams through surrealist art projects.
- To foster an environment of acceptance and respect for unconventional ideas and concepts, valuing diversity of imagination and interpretation.

Extra elements

- Imagination and Dreams: To promote the exploration of imagination and dreams in surrealist art, stimulating creativity and unconventional thinking.
- Automatism and free association: Encouraging experimentation with automatism and free association techniques to free creativity and express subconscious ideas.

ARTE BRUT

Justification of the unit

This unit enables students to explore Art Brut and understand its focus on art created by people on the margins of traditional artistic canons. The study of Art Brut encourages an appreciation of authentic and unconventional forms of artistic expression, develops empathy and understanding for the experiences of marginalised artists, and promotes creativity by exploring different media and techniques of artistic creation.

Timing	16 – 29 April
Objectives	Become familiar with Outsider or Art Brut art and appreciate its uniqueness and expressiveness.
Didactic Objective	10. Use information and communication technologies to improve the learning process, as well as broadening the field of knowledge.

Assessment Criteria and Learning Standards		
<p>4. Participate in the design, elaboration, and dissemination of individual or collective cultural and artistic productions, considering the process and assuming different roles in the achievement of a result, in order to develop creativity and the notion of authorship</p>	<p>4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.</p>	
<p>Contents</p>	<ul style="list-style-type: none"> ▪ Techniques, materials and computer and technological resources: their application for the capture, creation, manipulation, and dissemination of plastic and visual productions. 	
Methodology		
<p>ABP: ABP can be appropriate for the Outsider Art or Art Brut unit by allowing students to investigate and explore art produced outside of conventional artistic canons, create their own artworks in this style or even organise an Outsider Art exhibition at school.</p> <p>Multiple Intelligences: students can use their visual-spatial intelligence by creating artworks outside of traditional standards, or their intrapersonal intelligence by reflecting on the motivations and experiences of Outsider artists.</p>		
Evaluation		
Learning Standards	Evaluation activity	Evaluation Strategy
<p>4.4. Design and produce cultural and artistic</p>	<p>One-line portrait</p>	<p>Checklist</p>

<p>productions of an individual nature, considering their maturity.</p>		
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Materials and images		
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Mandala	<ul style="list-style-type: none"> ▪ iPad or tablets 	
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One-line portrait	<ul style="list-style-type: none"> ▪ A3 cardboard ▪ black felt-tip pen ▪ 3 coloured pencils 	
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Attention to diversity measures		
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| <ul style="list-style-type: none"> ▪ To introduce students to outsider art or art brut, highlighting the importance of unconventional artistic voices and expressions. ▪ To provide opportunities for students to explore their creativity without restrictions, judgement, or pre-established rules. ▪ To value and respect the uniqueness of each student's artistic creations, celebrating the diversity of perspectives and experiences. |
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Extra elements
<ul style="list-style-type: none"> ▪ Inclusion and diversity: To value uniqueness and originality in art created by outsider or self-taught artists, promoting inclusion and respect for the diversity of artistic perspectives. ▪ Art as personal expression: Exploring the role of art as a form of authentic personal expression free from external influences.

POP ART	
Justification of the unit	
<p>This unit enables students to explore Pop art and understand its focus on popular culture and consumerism. The study of Pop art fosters an appreciation of the integration of art and mass culture, develops the ability to analyze and critique aspects of consumer society through art, and promotes creativity by experimenting with Pop art's characteristic styles and techniques.</p>	
Timing	30 April – 20 May
Objectives	To learn about the Pop Art movement and its impact on popular culture.
Didactic Objective	4. Create one's own works using different materials and tools in both two and three dimensions.
Assessment Criteria and Learning Standards	
4. Create one's own works using different materials and tools in both two and three dimensions.	4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.

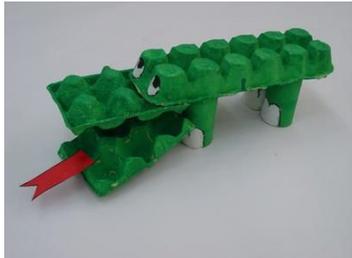
<p>Contents</p>	<ul style="list-style-type: none"> Means, supports and materials for plastic and visual expression. Two-dimensional and three-dimensional techniques in drawing and modelling. 	
<p>Methodology</p>		
<p>PBL: PBL can be beneficial to the Pop Art unit by allowing students to research and explore major Pop Art artists and themes, create their own artwork in this style, or even organise a Pop Art exhibition at school.</p> <p>Multiple Intelligences: students can use their visual-spatial intelligence by creating Pop Art collages or paintings, or their musical intelligence by designing Pop Art-inspired album covers.</p>		
<p>Evaluation</p>		
<p>Learning Standards</p>	<p>Evaluation activity</p>	<p>Evaluation Strategy</p>
<p>4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.</p>	<p>Craving</p>	<p>Rubric</p>
<p>Materials and images</p>		
<p>Inside the lines</p>	<ul style="list-style-type: none"> Adhesive tape Acrylic A3 white cardboard 	

<p>Logos</p>	<ul style="list-style-type: none"> ▪ A3 white cardboard ▪ Watercolours ▪ Black felt-tip pen 	
<p>Craving</p>	<ul style="list-style-type: none"> ▪ Engraving plate ▪ Tweezers and chopstick 	
<p>Attention to diversity measures</p>		
<ul style="list-style-type: none"> ▪ Study and analyse the works and artists of the pop art movement, emphasising the influence of popular culture and social criticism. ▪ Provide options for art projects that reflect students' individual interests and experiences, allowing for the incorporation of elements of current popular culture. ▪ Encourage appreciation and appreciation of different art forms, including those that draw inspiration from popular culture. 		
<p>Extra elements</p>		
<ul style="list-style-type: none"> ▪ Popular culture and consumption: To analyse the impact of popular culture and consumption on pop art, promoting critical reflection on mass society and the media. 		

- Kitsch Aesthetics: To foster appreciation of kitsch and irony in pop art, stimulating creativity and play with elements of popular culture.

ARTE POVERA	
Justification of the unit	
This unit enables students to explore Arte Povera and understand its focus on the use of simple materials and connection with nature. The study of Arte Povera encourages an appreciation of simplicity and rusticity in art, develops creativity by experimenting with unconventional and recycled materials, and promotes environmental awareness by exploring the relationship between art and nature.	
Timing	21 May – 4 June
Objectives	To understand the Arte Povera movement and its relationship with nature and simple as well as recycled materials.
Didactic Objective	<p>2. Recreate cultural manifestations of great importance to human beings by exploring the magnitude of these works of art.</p> <p>4. Create one's own works using different materials and tools in both two and three dimensions.</p> <p>6. Participate actively in group work by critically assessing and judging the work of others, as well as one's own work.</p>
Assessment Criteria and Learning Standards	
	4.1. Plan and design collective cultural and artistic productions, working as a

<p>4. Create one's own works using different materials and tools in both two and three dimensions.</p>	<p>group to achieve a result, assuming different functions.</p>	
	<p>4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.</p>	
<p style="text-align: center;">Contents</p>	<ul style="list-style-type: none"> ▪ Phases of the creative process: planning, interpretation, experimentation, and evaluation. ▪ Materials, instruments, supports and techniques in plastic and visual expression. 	
<p style="text-align: center;">Methodology</p>		
<p>PBL: PBL can be appropriate for the Arte Povera unit by allowing students to investigate and experiment with unconventional materials and techniques, create their own artworks in this style or even organise an Arte Povera exhibition at school.</p> <p>Multiple Intelligences: Students can use their naturalistic intelligence by using organic and natural materials in their artwork, or their logical-mathematical intelligence by exploring the relationship between materials and the artistic concepts of Arte Povera.</p>		
<p style="text-align: center;">Evaluation</p>		
Learning Standards	Evaluation activity	Evaluation Strategy
<p>4.4. Design and produce cultural and artistic productions of an individual nature, considering their maturity.</p>	<p>Freedom</p>	<p>Rubric</p>

<p>4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.</p>		
<p>Materials and images</p>		
<p>Crocodile</p>	<ul style="list-style-type: none"> ▪ Egg cups ▪ Acrylic or green spray paint ▪ Googly eyes ▪ Toilet paper rolls 	
<p>Fish</p>	<ul style="list-style-type: none"> ▪ White A3 cardboard ▪ Tin plates ▪ Watercolour ▪ Brushes 	
<p>Freedom</p>	<ul style="list-style-type: none"> ▪ Recycled materials of choice 	
<p>Attention to diversity measures</p>		
<ul style="list-style-type: none"> ▪ Explore Arte Povera and its focus on the use of simple, natural materials. 		

- Provide alternatives or adaptations for activities that require specific materials, ensuring that all students can participate.
- Value creativity and the ability to transform everyday materials into meaningful artistic expressions.

Extra elements

- Reuse and found materials: Encourage environmental awareness and creativity by using found and recycled materials in Arte povera, promoting sustainability and reuse of resources.
- Relationship between art and nature: To explore the connection between Arte povera and nature, highlighting the importance of the earth and natural materials in artistic works.

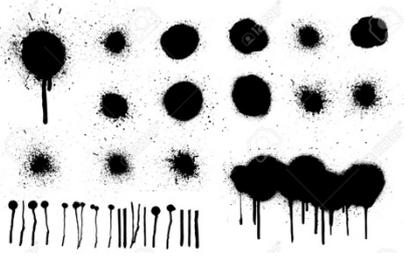
GRAFFITI

Justification of the unit

This unit enables students to explore Graffiti as a form of contemporary, urban artistic expression. The study of Graffiti fosters an appreciation of street art and urban culture, develops the ability to analyse and understand the messages and aesthetics of graffiti, and promotes creativity by creating artworks in public spaces and exploring different graffiti techniques and styles.

Timing	10 – 18 June
Objectives	Explore the art of graffiti as a form of urban and creative expression.
Didactic Objective	3. Understand emotions embodied in works of art by understanding the historical periods in which they were created and the reasons why

Assessment Criteria and Learning Standards	
<p>1. Discover artistic proposals of different genres, styles, periods, and cultures, to develop curiosity and respect for diversity.</p>	<p>1.2. Describe cultural and artistic manifestations, exploring their characteristics, establishing relationships between them, and valuing the diversity that generates them.</p>
<p>4. Create one's own works using different materials and tools in both two and three dimensions.</p>	<p>4.1. Plan and design collective cultural and artistic productions, working as a group to achieve a result, assuming different functions.</p>
Contents	<ul style="list-style-type: none"> ▪ Responsible use of image and sound banks: respect for licences for the use and distribution of content generated by others. Plagiarism and copyright. ▪ Means, supports and materials for plastic and visual expression. Two-dimensional and three-dimensional techniques in drawing and modelling.
Methodology	
<p>PBL: PBL can be effective for the Graffiti unit by allowing students to investigate and experiment with graffiti techniques and styles, create their own works of graffiti art, or even organise an urban art exhibition at school.</p> <p>Multiple Intelligences: Students can use their visual-spatial intelligence by designing and creating graffiti murals, or their interpersonal intelligence by collaborating on community urban art projects.</p>	
Evaluation	

Learning Standards	Evaluation activity	Evaluation Strategy
Materials and images		
<p style="text-align: center;">Lines</p>	<ul style="list-style-type: none"> ▪ Cardboard ▪ Spray paint ▪ Masking tape 	
<p style="text-align: center;">Textures</p>	<ul style="list-style-type: none"> ▪ Cardboard ▪ Spray paint ▪ Papers and surfaces of different textures 	
<p style="text-align: center;">Analysis</p>	<ul style="list-style-type: none"> ▪ Computer ▪ Photographs 	
<p style="text-align: center;">Template</p>	<ul style="list-style-type: none"> ▪ A3 cardboard ▪ Carton ▪ Spray paints ▪ Cutter 	

Attention to diversity measures

- Study the history and impact of graffiti as a form of urban artistic expression.
- Promote discussions about the importance of public spaces and the diversity of voices in society.
- Provide opportunities for students to create their own graffiti-inspired artwork, while respecting the boundaries and regulations of the school environment.

Extra elements

- Citizen participation: To promote reflection on the role of graffiti as a form of citizen expression and participation in the urban environment, stimulating debate on art in public spaces and the rights to artistic expression.
- Authenticity and self-expression: To value graffiti as a form of authentic and personal expression, allowing students to explore their own voice and narrative through urban art.
- Urban expression and voice: To value graffiti as a form of artistic expression and a means of conveying messages and opinions in public space.