



## TRABAJO FIN DE GRADO

Annual CLIL Syllabus with STEAM focus

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**3rd Grade Pre-Primary Education**

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Directora: Magdalena Custodio Espinar

Doble grado de Educación Primaria y Educación Infantil

5º curso 2023-2024

## Journalist in View, Catching the Clue



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## ABSTRACT

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This End-of-Degree Project consists of an Annual Syllabus designed for the third year of Pre-Primary Education. The Syllabus addresses both, CLIL (Content and Language Integrated Learning) education and a STEAM (Science, Technology, Engineering, Art, Mathematics) focus. In this way, English as a foreign language is used as the main vehicle for approaching curricular contents in an interdisciplinary way. The project is divided into two fundamental parts. The first one, includes the theoretical and legal framework which will justify the implementation of CLIL and STEAM approaches, also involving the figure of the *Mujer Cátedra* as a gender perspective referent in the 21<sup>st</sup> century. The second part, corresponds to the development of the three projects and its five specific learning situations respectively along the three scholar terms. For their creation, the previous theoretical bases established for the design of the syllabus was followed, and the content from the three curricular areas have been linked with three literary genres in order to integrate contents and language. Besides, the annual sequence will be guided by the main character of a girl journalist, called Lu. In this sense, she will be in charge of presenting a series of STEAM News that will require the work, learning, cooperation and motivation of all the students in the classroom.

**Keywords:** CLIL, STEAM, Pre-Primary Education, annual syllabus, gender perspective.

## RESUMEN

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Este Trabajo de Fin de Grado consta de un Plan de Estudios Anual diseñado para el tercer curso de Educación Infantil. El plan de estudios aborda tanto la educación CLIL (Aprendizaje Integrado de Contenidos y Lenguas Extranjeras) como un enfoque STEAM (Ciencia, Tecnología, Ingeniería, Arte, Matemáticas). De esta manera, el inglés como lengua extranjera se utiliza como vehículo principal para abordar los contenidos curriculares de forma interdisciplinar. El proyecto se divide en dos partes fundamentales. La primera, incluye el marco teórico y legal que justificará la implementación de los enfoques CLIL y STEAM, involucrando también la figura de la *Mujer Cátedra* como referente de la perspectiva de género en el siglo XXI. La segunda parte, corresponde al desarrollo de los tres proyectos y sus cinco situaciones específicas de aprendizaje respectivamente a lo largo de los tres semestres escolares. Para su elaboración, se han seguido las bases teóricas previas establecidas para el diseño del plan de estudios y se han vinculado los contenidos de las tres áreas curriculares con tres géneros literarios, con el fin de integrar contenidos y lenguaje. Además, la secuencia anual estará guiada por el personaje principal de una chica periodista, llamada Lu. En este sentido, ella será la encargada de presentar una serie de Noticias STEAM que requerirán del trabajo, aprendizaje, cooperación y motivación de todos los estudiantes en el aula.

**Palabras clave:** CLIL, STEAM, Educación Infantil, programación didáctica, perspectiva de género.

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## **1. GENERAL PRESENTATION**

### **1.1 Justification**

This final degree project is an annual syllabus designed for the third year of Pre-Primary Education, through CLIL (Content and Language Integrated Learning) and with a STEAM (Science, Technology, Engineering, Art, Mathematics) focus. Both approaches require a bidirectional relationship, since together they form the common thread of the entire proposal. In this way, their adequate and planned combination would allow to provide a response for the curricular and social needs of the educational context addressed in this proposal.

This context is made up of students in their last year of Pre-Primary Education, typically around the age of five. This critical period in the developmental journey requires considering the prior knowledge, background, interests and specific needs of all, since the ultimately objective is to guarantee a comprehensive learning experience.

The syllabus is divided into two interrelated parts. The first one is referred to a theoretical framework which would justify the implementation of both CLIL and STEAM approaches, through the investigation of the potential that bilingual education offers and the opportunities that the scientific methodology represents in education. This binomial statement would also involve the figure of the *Mujer Cátedra* (movement that aims to contribute to the participation of women in science and technology, increasing their presence in STEAM degrees as well as promoting research in these subjects and incorporating the gender perspective into them) as a reference for a change in our current society since the early childhood.

All these principles as well as the learning objectives, contents and competencies must be supported by a legislative framework. Thus, this syllabus would be based on the *Organic Law 3/2020* and the *Royal Decree 95/2022* at a national level, but contextualised using as a reference for the design the *Decree 36/2022* of the Community of Madrid for Pre- Primary Education.



The second part involves the implementation of the previous theoretical framework through the annual syllabus and its three specific term projects. The theme that will lead and guide the fifteen learning situations (according to the structure described in the guide 2023-2024) is *Journalist in View - Catching the Clue*, and is made up of a little journalist girl (image and symbol of the *Mujer Cátedra*) that will be presenting the contents to work on. The decision to create this character with artificial intelligence and with the same age of the students is none other than making the proposal realistic, attractive and motivating for them.

In this way, all the projects will be linked in three keyways: the STEAM focus, the CLIL approach and the expert girl. However, all the learning situations will differ from each other in terms of contents and the importance of the proposed scientific acronyms. The aim is to ultimately obtain a complete and fulfilled puzzle, but without forgetting that the virtue relapses in making all the pieces fit together.

Therefore, working and learning will involve an appropriate combination of the context characteristics with the objectives, concepts, competencies and plans. So, the binomial statement (CLIL + STEAM) requires of specific skills and roles. As a fundamental aspect of the principles employed in the annual syllabus design, it is essential to emphasize the student-centred approach. This involves creating learning situations that empower learners to actively construct their knowledge and engage in reflective practices regarding their learning experiences. This path facilitates students' acquisition of STEAM concepts within the framework of CLIL.

Finally, it is necessary to highlight a subjective point related to the reasons why I am carrying out this final degree project. Without a doubt, an incentive has been the international internships that I did last year in Edinburgh (Scotland). This intensive experience taught me that the linguistic diversity is an absolute educational richness, and so bilingual education should be crucial. With this statement I guided myself to choose CLIL as an indispensable element in the following annual syllabus, in collaboration with the STEAM methodology and the *Mujer Cátedra* concept. These last two aspects were added with the purpose of responding to current scientific and technological advances, from a perspective where gender becomes relevant by promoting the participation of women.

In such a way, these three essentials are updated and very much in line with the educational needs we have to work on towards in the 21<sup>st</sup> century classroom. This decision has meant an opportunity and a personal challenge at the same time, and so I have made an enormous individual and temporal effort in order to become competent in applying my knowledge to the immediate reality.

As the university educational plan looks for, I have learned theoretical contents, related them in a practical way and discovered myself in a teacher version. Consequently, this annual syllabus encapsulates the culmination of my studies throughout this degree program, reflecting the principles and values of education in which I firmly believe in such as commitment to reality, equality, justice, cooperation and personal development.

## 1.2 Objectives

The current final degree project is framed and designed according to the following general and personal objectives:

### General Objectives

- Present an annual syllabus for Pre-Primary that addresses the CLIL and STEAM binomial.
- Investigate the potential that bilingual education offers through CLIL (Content and Language Integrated Learning).
- Realize the opportunities that the STEAM (Science, Technology, Engineering, Art, Mathematics) methodology represents in education.
- Value the figure of the *Mujer Cátedra* as a process of social change from the early childhood.

### Personal objectives

- Provide a realistic theoretical and practical set which could be applied in an authentic classroom context.
- Encourage the originality of the proposals, promoting so motivation and difference.
- Place my individual strengths at the service of the profession and teaching environment.

## **2. THEORETICAL FRAMEWORK**

### **2.1 Bilingual education**

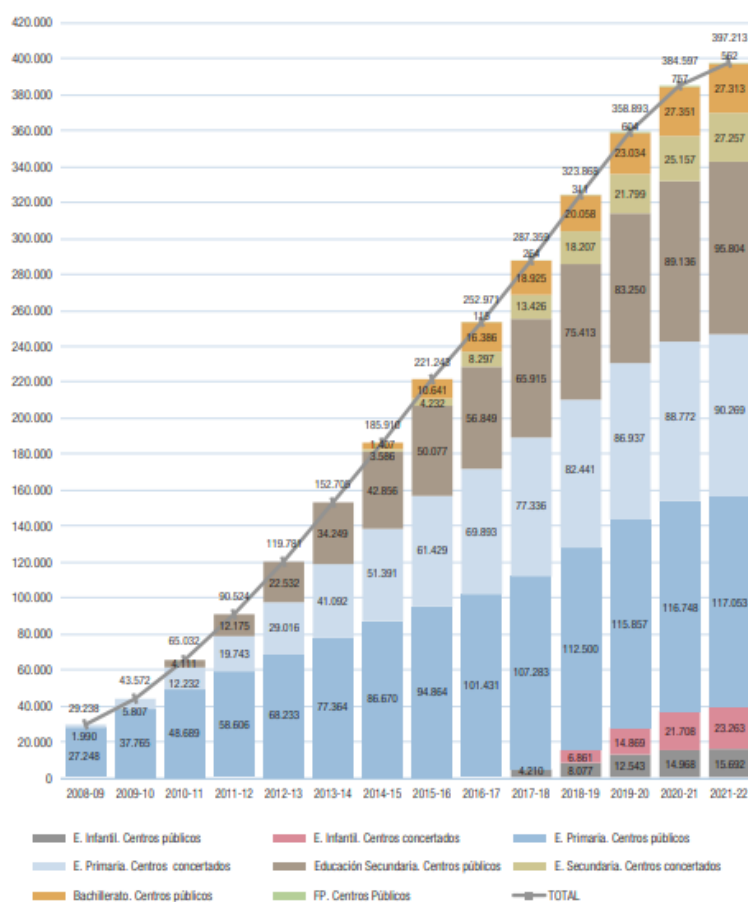
As mentioned, CLIL (Content and Language Integrated Learning) is one of the fundamental pillars of this annual syllabus, which makes it essential and necessary to coin the concept of bilingual education. As per the Commission of the European Communities (2003), the European Union comprises a rich tapestry of diverse cultures. Therefore, there is a need to enhance the linguistic abilities of its population from an early age, with the aim of promoting social inclusion and mutual understanding among its members.

This argument is supported by Ellen Bialystok, a cognitive neuroscientist whose research has shown that speaking two or more languages on a regular basis from a young age can have a positive effect on the brain and its executive functions. As Bialystok states in her book *Bilingualism in development – Language, Literacy and Cognition*, bilingualism is the door to a broader cultural perspective, intellectual curiosity and professional opportunities (2001, p. 6-9). In this way, bilingual education is not just about learning languages, it is about fostering cognitive flexibility and enhancing communication skills. So, its profound impact encompasses individuals, societies and the world at large.

Regarding the origin of bilingual education, it was in 1996 when the British Council and the Ministry of Education and Science first introduced a Bilingual Program in Spain, aimed at creating an integrated curriculum. At the same time, the European Union started the development of a multilingual policy to promote the learning of languages across Europe (Comission of the European Communities, 2003). From then on, other organizations and educational authorities have adopted the CLIL approach, and thus in 2004 the Community of Madrid started the implementation of the Bilingual Program of the Community of Madrid where this syllabus is designed for. Thereby, since the 2004-2005 academic year, the Community of Madrid is a pioneer in Spain in the implementation of a Bilingual Program based on CLIL that aims to make bilingualism a hallmark.

At first this Bilingual Program was introduced in Primary Education (6-12 years old), but soon it began to spread out through other stages. Consecutively, in 2010 the program was installed in Secondary Education (12-16 years old) and finally increased in 2017 to the second stage of Pre-Primary Education (3-6 years old). This eventual development of the Bilingual Program in the Community of Madrid is reflected in the following **Figure 1**, which includes graphically and visually all the mandatory educational stages.

**Figure 1:** Students' evolution from the Bilingual Program Spanish-English from the Community of Madrid. <sup>1</sup>



1

**Note.** The graph depicts the steady rise in the number of students in the Community of Madrid Bilingual Program. According to the Pre-Primary students attending semi-concert schools (specific context of this syllabus), there has been a growth from 6,861 students in the academic year 2018-2019 to over 23,263 students by the year 2021-2022.

**Source:** Datos y Cifras de la Educación 2022-2023. Dirección General de Bilingüismo y Calidad de la Enseñanza. Consejería de Educación, Universidades, Ciencia y Portavocía (Madrid, 2023).

For all the arguments mentioned above, this syllabus aimed at the Pre-Primary stage of a bilingual school in Madrid will be carried out through the CLIL approach, since it allows to integrate authentic and contextualized language and content learning in meaningful situations. Promoting so deep and immersive knowledge prepares children to live in a globalized and multilingual world, equipping them with valuable linguistic and cognitive skills.

## **2.2 CLIL approach in Pre – Primary**

**CLIL** (Content and Language Integrated Learning) is an educational approach that incorporates both content and language instruction through the use of an additional language. In this integrated approach, language serves as a tool for learning and communication, aiming to develop proficiency in both language and subject matter at predetermined levels (Marsh et al., 2010). This educational approach's key characteristics will be outlined across various subheadings.

### *2.2.1 The 4Cs*

The key elements in the CLIL structure are four components, also named as the 4Cs according to Coyle (1999). These letters correspond to content, cognition, communication and culture, and are based on these principles (Marsh, 2012):

- **Content.**

Content not only encompasses curricular subjects and the acquisition of educational experiences, but also entails students developing their personal abilities and knowledge through different thinking strategies. As such, comprehension is intertwined with cognition.

- **Cognition.**

Cognition is associated with the necessity to cultivate cognitive and critical thinking abilities. It also necessitates linguistic analysis, encompassing both Lower Order Thinking Skills (LOTS) and Higher Order Thinking Skills (HOTS).

- **Communication.**

Communication is the language that pertains to the context, that must be acquired within a structured framework and connected to intellectual methods.

Language should be both accessible and direct, as it serves as a medium for interaction and knowledge acquisition. In this regard, language can be categorized into three types: *of learning* (lexical and grammatical structures associated with the context), *for learning* (language necessary for participation), and *through learning* (essential for engaging learners cognitively).

- **Culture.**

Culture enriches learning by offering diverse perspectives and fostering cross-cultural awareness. It involves the exploration and promotion of understanding between different cultural backgrounds. Embracing culture entails not only recognizing and valuing one's own culture but also appreciating and learning from others'. This process nurtures deeper understanding and enhances intercultural competence, facilitating meaningful interactions across cultural boundaries.

2.2.2 Principles

CLIL approach in Pre-Primary requires a series of methodological principles for it to be successful. In this way, the following **Table 1** presents the main ones, detailed specifically:

**Table 1:** Methodological principles. Adapted from: Custodio-Espinar (2019b).

<p><u>Content</u></p>	<ul style="list-style-type: none"> <li>- Pedagogical, conceptual, and linguistic aspects need to be considered when designing and setting learning goals.</li> <li>- Directs the linguistic demands, which are rooted in curricular content.</li> </ul>
<p><u>Communication</u></p>	<ul style="list-style-type: none"> <li>- Language is chosen from the content and then analysed to ascertain language requirements.</li> <li>- The analysis of language demands should facilitate interaction and enable the creation of scaffolding.</li> </ul>
<p><u>Cognition</u></p>	<ul style="list-style-type: none"> <li>- Utilization of cognitive taxonomies (Bloom's Taxonomy) guides the adaptation of activities to suit the cognitive development of students.</li> </ul>

<u>Culture</u>	- Aims to foster intercultural understanding.
<u>Attention to diversity</u>	- Progressing from Lower-Order Thinking Skills (LOTS) to Higher-Order Thinking Skills (HOTS). - Utilizing multimodal input to present information in diverse formats.
<u>Methodological strategies</u>	- Adhere to a student-centred approach, fostering autonomy and flexible learning processes. The learner has an active role while the teacher stands to be a support figure.
<u>Activities</u>	- Align with curricular objectives. - Are attuned to students' interests. - Enable integrated assessment of content, process, and language.
<u>Learning materials</u>	- Create enriched learning environments. - Represent different types of resources.
<u>Assessment</u>	- Encompass both language and content progression. - Include individual or group assessments. - Integrate both summative and formative assessment methods.
<u>Classroom organisation</u>	- Promote intensity and repetition. - Is rich in visual resources, encourage interaction, and reduce students' anxiety toward learning.

These methodological principles are in line with those exposed in the *Order 2126/2017 (15th June)* of the Educational Counselling, by which it is regulated the extension of the Bilingual Programme to the second cycle of Pre-Primary Education in the Community of Madrid.

According to the current bilingual education legislation the objective is to encourage active participation among students through engaging learning methods, fostering a well-rounded development of fundamental skills and oral communication, and consistently offering positive feedback to students.

### 2.2.3 Scaffolding

As previously mentioned, CLIL learning processes involve the study of subject concepts and language through an additional language. In this scenario, students encounter challenges and require scaffolding processes. So, scaffolding refers to the support provided to students as they develop the skills necessary to become independent and self-regulated learners. Essentially, scaffolding "involves the steps teachers take to assist learners in understanding new content and acquiring new skills" (Bentley, 2010, p. 145).

Scaffolding aims to enhance students' independence and facilitates learning particularly when tasks present high challenges and ample support is provided. It is a temporary assistance thus instructors must be prepared to gradually withdraw the support as students' proficiency increases, offering it only as necessary. Consequently, students become capable of managing newly acquired knowledge in various situations and circumstances, solving similar problems on their own.

The concept of scaffolding is closely linked to Vygotsky's Zone of Proximal Development (ZPD). This fundamental aspect of learning can be described as the space between an individual's potential developmental level and their current level of development (Vygotsky, 1978). This definition underscores the necessity for assistance provided by someone more skilled in the task, be it a teacher or peers.

It is crucial to emphasize that scaffolding necessitates effective and coordinated communication between an adult, or another peer who is more experienced, and a student with the aim of aiding the student in reaching a specific goal. Consequently, interaction plays a vital role in fostering ZPD development and in practical terms, scaffolding stands as a cornerstone in CLIL, essential at every stage to ensure students' achievements.

The scaffolding must therefore be adjusted to the students to whom the curriculum is directed. Therefore, throughout the description of the annual syllabus (projects, learning situations and sessions) the scaffolding plan will be included.



#### 2.2.4 *The role of teacher and student*

One of the fundamental pillars of CLIL is **teachers**, due to their role in the classrooms is paramount to guarantee success in learning. CLIL educators must possess the capability to teach one or more subjects from the curriculum in a language other than the standard language of instruction, effectively teaching that language alongside the subject matter (Eurydice, 2006). According to Dale and Tanner (2012), CLIL instructors must possess a clear understanding of how their subject matter utilizes language to aid learners in different language-related situations. Additionally, they need to know how to activate their learners' prior knowledge to support multimodal input and guide them in their learning progress. Furthermore, CLIL educators must learn how to assess their learners and provide meaningful feedback, also known as bilingual teacher competence.

In this respect, Pérez Cañado (2017) proposes some competences CLIL teachers must acquire and develop, to be able to switch between various roles in bilingual education. This list of competencies will be carried out in later sections, specifically in 2.4.1 (*Competence-based education and UDL*).

The second pillar are **students**. In a CLIL context, students must play an active role and participate in activities. This is crucial as students need to collaborate and exchange ideas to complete their STEAM projects, as well as to develop self-control and obligation for their own learning Custodio Espinar and Caballero (2016). Additionally, their role extends beyond acquiring new content, they also need to reflect on their learning processes. These concepts are supported by Dale and Tanner (2012), who outline the primary benefits of CLIL for learners. These benefits encompass cognitive development, motivation, enhancement of communication skills and intercultural awareness, finding personal significance in other languages, and fostering meaningful interactions among students.

Additionally, Pre-Primary students learn through play and hands-on activities. Consequently, it is essential for them to feel safe, as their natural instincts drive them to engage in various activities and explore their own learning (Anderson, 2011). Moreover, as they carry out their tasks independently, students must be able to comprehend what is being done, how it is done, and why it is done.

### 2.2.5 Assessment and evaluation

As stated above, CLIL adopts a dual approach, necessitating assessment that addresses content and language. Evaluation methods should include both formative assessments (designed to support ongoing learning) and summative assessments (aimed at gauging overall achievement). Wever (2014) outlines a series of criteria essential for effective evaluation in CLIL contexts, which must be aligned with predetermined criteria. Assessment should only be employed when there are significant opportunities for improvement, as feedback is only valuable when it can be effectively utilized. It becomes effective when students actively engage with and apply the feedback provided, and when teachers have adequate time to deliver constructive feedback to students. Additionally, to promote learning autonomy assessment should incorporate students' reflection on their own learning processes. Thus, and as stated in the article “Teaching Preschoolers to Self-Assess Their Choices in Pre-K” (Gibson Warash & Workman, 2016), teacher evaluation methods should encompass self-assessment where learners reflect on their own learning, as well as peer assessment where students assess each other through discussions.

### 2.2.6 Attention to diversity through CLIL

As outlined in *Decree 36/2022*, we can differentiate between ordinary and extraordinary measures to address diversity in Pre-Primary Education. Ordinary measures involve adjustments and organization of groupings, methodologies, activities or evaluation, without altering the prescribed elements of the curriculum. As part of these ordinary measures, the Universal Design for Learning (UDL) (CAST, 2018) will be implemented. This framework considers students' diverse needs by structuring flexible learning pathways, and its principles will be detailed in later sections, specifically in 2.4.1 (*Competence-based education and UDL*). This annual syllabus offers a highly inclusive approach that addresses all curriculum requirements and accommodates various learning styles. This approach simplifies scaffolding and encourages contextualized learning. Furthermore, it customizes responsibilities and interests to match students' comprehensive qualities and skills, transitioning seamlessly from Lower-Order Thinking Skills (LOTS) to Higher-Order Thinking Skills (HOTS).

## 2.3 STEAM education

According to another backbone of this proposal, it becomes necessary to delve into the principles and different approaches of the **STEAM** (Science, Technology, Engineering, Art, Mathematics) focus.

### 2.3.1 Principles

As per UNESCO (United Nations Educational, Scientific and Cultural Organization), STEAM does not only refer to its acronyms. On the contrary, it assumes and addresses aspects such as the sustainability of the planet, equal opportunities between men and women, peace and human rights (2023).

STEAM education is necessary to cultivate competences (knowledge, values, attitudes) and skills as well as transformative, innovative and creative thinking. So, it is the key to forming citizens capable of facing global challenges and building a more just, peaceful, tolerant, inclusive, sustainable and secure world. To achieve this, as Rosa Wolpert (UNESCO Education Officer in Mexico) commented during the Forum convened by the Association for Innovation in Science Teaching (2023), the empowerment of the younger generations is required, since they will be the ones able to achieve the global objectives of the United Nations within the framework of their cultural and social context of life.

In this sense, it is crucial to now develop both curricular and social approaches, which have an important relationship and influence on each other.

### 2.3.2 Curricular approach

The curricular approach takes on a legislative and competency connotation. Thus, with the new education laws (*Organic Law 3/2020* and *Royal Decree 95/2022*) a curricular globalization is advocated, in which competency-based learning and transversality are the pillars of the curriculum.

Therefore, and from the field of Pre-Primary Education, integrated teaching is proposed in order to allow the mobilization of diverse knowledge and its functional application. In the case of this syllabus, as proposed by STEAM education, it will be the science areas that merge and relate from a unified focus (Science, Technology, Engineering, Art, Mathematics).

However, the development and combination of the acronyms will depend on the different projects and learning situations carried out. In this regard, STEAM education enables students to comprehend the world through an interdisciplinary lens, rather than through fragmented and isolated understandings (Morrison, 2006). In short, “interdisciplinarity, in addition to contributing to the development of certain skills, facilitates opportunities to approach students' interests to achieve meaningful learning” (Rodríguez, 2021).

### 2.3.3 *Social approach*

The social approach acquires a cultural and democratic connotation. In this way, STEAM education has a direct relationship with the context in which we live and goes beyond our cultural heritage. Science, in the 21<sup>st</sup> century, must be the right of all citizens to actively participate and understand their own society. This represents the first step towards individual and, therefore, collective freedom. Providing new generations with a solid base in knowledge, related to these disciplines, is essential so that they can intervene in an informed and judicious manner in existing social discussions and debates (Osborne and Dillon, 2008).

In this sense of general participation, the theme of gender opportunities is echoed, being a reality the increase in the number of highly qualified STEAM jobs expected in the future and the decrease in the number of girls opting for these careers. Thus, the percentage of female students enrolled in STEAM courses is only 25%, according to studies by the *Cátedra de Feminismos* (Vigo University, 2020). That is why the last keyway of the syllabus refers to the topic of the *Mujer Cátedra*, previously defined in this document (see page 6) as “movement that aims to contribute to the participation of women in science and technology, increasing their presence in STEAM degrees as well as promoting research in these subjects and incorporating the gender perspective into them”. According to the *Cátedra de Feminismos* (2020), this figure is conceived as a source of reference and inspiration for girls and young people that seeks to involve women in decisions of economic, social, environmental and political transformation that affect the planet. So, research and development of inclusive and egalitarian technological resources are promoted to increase the female presence in all reas of STEAM education.

These arguments have been essential for the choice and design of the main character who will present all the learning situations throughout the proposal. In this sense, a 5-year-old girl journalist created with artificial intelligence will be the main character of this annual syllabus. Indeed, the age and gender factors have been previously discussed and respond to the following argument: offering opportunities to all citizens from an early age in the STEAM field.

## **2.4 CLIL EDUCATION WITH STEAM FOCUS**

### *2.4.1 Competency-based education and UDL*

Both approaches share a strong bond in academic terms: they focus on competency-based education through learner-centred methodologies, intended for teaching and learning which seek to place the student as the centre of the process. The way in which these principles are stated in the *Organic Law 3/2020* indicates that their main recipients are none other than the students, and so they take on a central role in the classroom setting.

It is crucial for them to actively engage in their learning process, fostering not only self-control but also a sense of responsibility for their own educational journey (Custodio Espinar & Caballero, 2016). In this regard, there is a necessity to transition towards more participatory classrooms, where teachers aren't solely the providers of information and students have the freedom to engage with knowledge through communication, collaboration, and cooperative activities (Pavón & Ellison, 2013).

This base indirectly defines the role of the teacher as a support figure. Thus, it is conceived that the adult should never be only a source of knowledge and exploration for children, but rather should be complemented by the environment and previously planned experiences. Along these lines, and following the CLIL plan, a teacher must not only teach the subject itself but also implicitly teach the language along with it (Eurydice, 2006). In this sense and as proposed by Pérez Cañado (2017), it is required the acquisition and development of competences (linguistic, pedagogical and organizational), knowledge (scientific) and proficiencies (interpersonal and reflective).

- **Linguistic competence:** focuses on Basic Interpersonal Communication Skills (BICS) - the everyday language, and Cognitive Academic Language Proficiency (CALP) - more advanced academic and literary language.
- **Pedagogical competence:** based on student-centred methodologies, availability of resources and different types of evaluations.
- **Scientific knowledge:** entails comprehending the fundamentals of CLIL and mastering the content area.
- **Organizational competence:** encompasses effective instructional methods, classroom management strategies and the arrangement of the teaching-learning environment.
- **Interpersonal proficiency:** refers to the capability to cultivate a conducive classroom atmosphere.
- **Reflective proficiency:** involves lifelong learning according to the latest research and advances.

This framework, as mentioned before in the concurrent syllabus (see page 7), directly means “creating learning situations that empower learners to actively construct their knowledge and engage in reflective practices regarding their learning experiences”. In short, CLIL and STEAM involve an intentional design of the environment able to provide students with experiences where they can develop personally and neurologically.

These latter terms are implicit in the **UDL (Universal Design for Learning)**, an educational framework based on cognitive neuroscience research that guides the creation of versatile learning settings that can adjust to personal differences. This design works to accommodate the needs together with the abilities of all learners and eliminates unnecessary hurdles in their learning process.

To learn, it is necessary to involve the whole brain. Use varied challenges, activities and methodologies to fully activate the brain requires to work on all areas of representation (occipital area), the entire strategy network and the complete affective and emotional part (limbic area). To do so, a series of principles exist related to the three brain networks identified by neuroscience (College, 2014):

1. Provide Multiple Means of Representation: present information and content in different ways. Recognition networks.
2. Provide Multiple Means of Action and Expression: differentiate the ways that students can express what they know. Strategic networks.
3. Provide Multiple Means of Engagement: promote that all students can feel committed and motivated in the learning process. Affective networks.

#### 2.4.2 STEAM learning situations through CLIL

To include the learning situations that provide a competency-based context for STEAM learning through CLIL, it will be used the adaptation of the CLIL template designed by Custodio Espinar (2019).

Below, it is presented the original template with the points to fill out, which will be used throughout the entire syllabus aimed at the third year of Pre-Primary Education. This template adheres to all the principles mentioned earlier, thus merging theory with practice:

- **CLIL** - (Content and Language Integrated Learning)
- **STEAM** - (Science, Technology, Engineering, Art, Mathematics)
- **UDL** - (Universal Design for Learning)
- **Curricular approach** – goals and outcomes (standards)
- **Social approach** – learning situation through the expert girl
- **Competency-based education** – key and specific competencies
- **Evaluation** – assessment

**Table 2** (appendix 1) corresponds to the development of the learning situations, so it will be used individually fifteen times. In addition, these tables will be divided according to which of the three term projects they belong to (5 situations per each).

As required, one of these learning situations will be developed in depth by sessions. For this, **Table 3** (appendix 2) has been created, where all the specific information of the procedure will be collected. This section will be repeated for every session.

### **3. ANNUAL SYLLABUS**

#### **3.1 Context analysis**

##### *3.1.1 School context*

This proposal is designed for a semi-private catholic school called Nuestra Señora de la Merced, located in Tres Cantos. This centre was founded in 2004 and since then, it has added innovative aspects to its educational offer such as digital plan, coexistence plan and bilingualism.

Regarding the last one, it stands out that this school belongs to the Bilingual English Development and Assessment (*BEDA*) program, managed by the *Federación de Escuelas Católicas de Madrid* and Cambridge English Language Assessment. This flexible program effectively helps to improve the bilingual education, always in coherence with the educational project and values of each school. This specific centre has chosen to offer English as the primary foreign language, with areas such as Natural Science, Social Science, Art and Physical Education also instructed through it.

According to the educational offer, it covers all stages of the school journey: nursery, Pre-Primary Education (3-6 years), Primary Education, Secondary Education and Baccalaureate. As an average rule, each course has three lines, although its increase or decrease depends on the educational demand. In general terms, the main specific need for educational support (*ACNEAE*<sup>1</sup>) found in the centre refers to attention deficit hyperactivity disorder (*TDAH*<sup>2</sup>). For its part, special educational needs (*ACNEE*<sup>3</sup>) refer to autism spectrum disorder (*TEA*<sup>4</sup>). These specific TEA students, if having a differential diagnosis, will be able to attend an exclusive classroom. As of today, it is made up of 3 Pre-Primary Education students and 2 Primary Education students.

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<sup>1</sup> *alumnos con necesidades específicas de apoyo educativo*

<sup>2</sup> *trastorno por déficit de atención e hiperactividad).*

<sup>3</sup> *alumnos con necesidades educativas especiales*

<sup>4</sup> *trastorno del espectro autista*



The teaching staff is made up of more than 100 professionals and the administration and services staff is made up of 10 people. They are included as follows: Headmaster, management team, stage coordinators, teachers, counsellors, PT (Therapeutic Pedagogy) specialists, native language assistants, nurses, dining room monitors, maintenance managers and cleaners.

This large composition implies a correct division of spaces, with the aim of avoiding distractions and interruptions when carrying out the teaching-learning process at all stages. Thus, the centre has facilities such as classrooms for each group (9 in Pre-Primary Education), reception, assembly hall, chapel, laboratories, dining rooms, covered sports hall, outdoor paddle tennis and athletics courts, numerous patios, staff rooms, music classroom, pedagogy departments and the residence of the Mercedarian Sisters.

With respect to the school schedule, it is carefully crafted with a variety of services to ensure balance and enrichment for its students. These include priority attention, early mornings, late afternoons, midday activities and extracurricular options such as football, basketball, padel, skating, robotics, dance, chess, violin, chorus, drums, musical language and theatre. Finally, it should be noted that the pedagogical lines that guide the centre's educational project aim to promote personal maturity processes and the development of one's own identity and value system. However, they are divided and specified by stages as follows:

- **Pre-Primary Education:** develop autonomy and awaken a closeness to the life of Jesus, based on values so that they grow up free, happy and committed.
- **Primary Education:** promote freedom through knowledge and development of evangelical values, welcoming each student with head and heart.
- **Secondary Education:** guide students in this phase of growth, both personally and academically.
- **Baccalaureate Education:** be a reference for their colleagues and aspire to be complete person, with arms wide open.

All this information is collected in the different section of the school's website.<sup>2</sup>

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<sup>2</sup> <https://mercedariastrescantos.es/>

### *3.1.2 Classroom context*

All the projects will be focused on a class in Year 3 of Pre-Primary Education, specifically Group B. In total, it is made up of 25 children between five and six years old, with more girls than boys. This data gives even more value to the social and gender aspect of this syllabus.

The group is uniform, with no notable variances in the students' abilities. Nonetheless, there are two who present learning difficulties (slow learners), having consequences such as deficiency of attention and lack of routines.

Regarding the class space, it has 5 group worktables for students and a series of differentiated corners such as assembly, reading, symbolic play and technology. Other areas to highlight are the bathroom, storage, personal hangers, work display walls and the teacher's table.

## **3.2 Psychoevolutionary development in 3rd grade Pre-Primary**

The psychoevolutionary development of the students who make up the classroom context (3<sup>rd</sup> Grade Pre-Primary) addresses growth and change in multiple dimensions. At this stage, children are experiencing a crucial period of cognitive, language, social, emotional, creative and physical development that will lay the foundation for their future growth. Therefore, investigating and justifying each area is a critical phase in order to carry out the appropriate syllabus plan.

As Piaget (1981) maintains, children aged-five learn and develop reasoning skills primarily through direct interaction with their immediate environment and personal experiences. In this way, through observation and experimentation they will develop cognitive skills such as logical thinking, solving simple problems and understanding language.

The language concept requires of the expansion of vocabulary and the development of basic reading and spelling skills such as letter recognition, associating sounds with letters and understanding structures. But above all, "language is a social activity and is learned through interaction with others" (Wells, 1986).

This is how the social aspect becomes relevant, based at this age on the development of awareness about oneself and others. Opportunities for relationships with peers and superiors also involve emotional exploration and learning to regulate feelings. Because in effect, emotions act as continuous influences in the development process, in the attributions of success or failure and in the functions of thought (Piaget, 1998).

Among the functions of thought, the creative area also stands out as an opportunity for expression and development of one's own sense of identity. This process, far from being complex, is presented as achievable through manipulative play. Fernández Bravo, a teacher and researcher on mathematics education and learning (one of the acronyms present in the STEAM methodology), defends that working on logical reasoning with manipulative materials and recreational activities promotes its understanding (2019). In this way, and in order to acquire greater control of movements, both gross and fine motor physical abilities are required.

In short, the essential and natural period of childhood requires a safe and enriching environment in which to promote all the aforementioned areas of development.

### **3.3 Objectives**

#### *3.3.1 Stage objectives*

The stage objectives, crucial for guiding students' outcomes during their learning experiences, are delineated by both the *Royal Decree 95/2022* and the *Decree 36/2022* for the Community of Madrid. As this syllabus aligns with the latter, it adheres to the objectives specified in *Decree 36/2022*. These overarching objectives serve as the foundation for this CLIL syllabus.

Article 5. Stage objectives.

- a) Get to know their own body and the others, as well as his/her possibilities of action. Acquire an adjusted image of oneself and get to learn differences between human beings.
- b) Observe and explore his/her natural, social, and cultural environment.

- c) Get started in the knowledge of science.
- d) Attain a progressive autonomy in his/her usual activities.
- e) Develop capacities related to emotions and affects.
- f) Relate to others on an equal basis and acquire patterns of coexistence and relationships, as well as learn to put oneself in the other's place and resolve conflicts, avoiding any type of violence.
- g) Develop communication skills in different languages and forms of expression.
- h) Approach and begin learning a foreign language.
- i) Get started in logical-mathematical skills, in reading and writing, and in movement, gesture and rhythm.
- j) Promote and develop social norms that promote equality between men and women.

### 3.3.2 Area objectives

The objectives outlined in *Decree 36/2022* for 3rd grade Pre-Primary Education are categorized into three areas of comprehension, that will be addressed through learning proposals that have interest and meaning for the students and help establish relationships between all the elements that make them up.

#### Article 7. Areas

- 1) Growth in harmony.
- 2) Discovery and exploration of the environment.
- 3) Communication and representation of reality.

Starting from the stage objectives and based on the contents, didactic area objectives will be designed for each learning situation. They will be specified as “learning goals” in each project and their corresponding development will be included in **Table 2: LEARNING SITUATION - CLIL Template** (appendix 1).

## 3.4 Contents

As previously justified, this annual syllabus combines two major areas and focus: CLIL and STEAM. In this sense, a central axis from the perspective of curricular content is to address the CLIL approach since all learning will be initiated, developed and acquired in a foreign language (English).

At the same time, the STEAM approach involves betting on interdisciplinary work, which results in the combination of curricular content from various areas (specifically three, as has been specified in the area content section).

This content base will be extracted from *Decree 36/2022* of the Community of Madrid for Pre-Primary Education, which in turn is based on *Royal Decree 95/2022* at a national level. This last law addresses “*saberes básicos*” in teaching; defined as knowledge, skills and attitudes that constitute the contents of an area or field and whose learning is necessary for the acquisition of specific competencies. Given that each learning situation will involve the work of a series of diverse contents, these will be specified in their corresponding **Table 2: LEARNING SITUATION - CLIL Template** (appendix 1). However, its summary and distribution in the projects is included in the attached procedures (**Annex 1, Annex 2, Annex 3**).

## 3.5 Competences

### 3.5.1 Key competences

Key competences were introduced in Spanish legislation with the Organic Law of Education (2006), wherein the term "competence" is defined within an intellectual framework that empowers students with the ability to comprehend various situations and effectively articulate their arguments, whether within the classroom or beyond. Years after, the European Commission (2019) produced a document outlining the essential competences that every citizen should possess. This initiative arose from the necessity to establish a framework that not only defines these competences but also offers guidance on how to achieve the objective of fostering engaged and independent citizens.

In this regard, the newly established set of key competences outlined in the *Organic Law 3/2020* and *Royal Decree 95/2022* (**Figure 2**), has been taken into account due to their relevance to the goal of implementing the CLIL approach for introducing STEAM education. Consequently, these documents emphasize the pivotal role of competences as indispensable elements of the 21<sup>st</sup> century, elucidating their significance in lifelong learning processes.

**Figure 2:** 8 Key Competences (Spanish, English and nomenclature).

1	<i>Competencia en comunicación lingüística.</i>	CCL	Competence in linguistic communication.
2	<i>Competencia plurilingüe.</i>	CP	Plurilingual competence.
3	<i>Competencia matemática y en ciencia, tecnología e ingeniería.</i>	STEM	Mathematical and science, technology and engineering competence.
4	<i>Competencia digital.</i>	CD	Digital competence.
5	<i>Competencia personal, social y de aprender a aprender.</i>	CPSAA	Personal and social competence and learning to learn.
6	<i>Competencia ciudadana.</i>	CC	Citizenship competence.
7	<i>Competencia emprendedora.</i>	CE	Entrepreneurship competence.
8	<i>Competencia en conciencia y expresión culturales.</i>	CCEC	Competence in cultural awareness and expression.

In this way, *Organic Law 3/2020* on education aims for all curricular elements (objectives, basic knowledge, and evaluation criteria) to be aligned with these key competencies; defined as a combination of knowledge, skills, and attitudes (Pedagógico, 2022) that must be equally considered. Thus, a proper balance and complementarity will enable addressing current educational challenges and achieving success in society.

### 3.5.2 Specific competences

In turn, these key competencies are directly connected to the area-specific ones, defined by the *Organic Law 3/2020* as: “performances that the student must be able to perform in activities whose approach requires basic knowledge of each area”.

The work of each of these specific competencies will address the various contents and learning goals planned for each specific learning situation. Therefore, their distribution is offered in a general table that collects and organizes them along with their corresponding evaluation criteria (**Annex 4**).

### 3.6 Methodological development

This annual syllabus in accordance with the law is committed to competency learning, where all students can develop in a homogeneous manner as a whole. For this reason, the term methodology as an educational path becomes essential and determining, which in this case is characterized by combining various groupings and learning modes.

The topic of grouping responds to three specifics: whole group, small groups and individual work. All of them are based on the fundament that students are the centre of education and thus give them a mainly active role, either together or independently. In this way, varying the relationship of the agents involved in learning is conceived as another opportunity for development, where both the interpersonal and intrapersonal spheres are favoured. Regarding the learning modes, three methods stand out:

- **Inquiry method**

This learning method refers to an educational tool that focuses on fostering curiosity and critical thinking. For this, students are invited to ask questions, investigate, reflect and build their understanding. Hence, as students explore the answers to specific challenge questions, they become actively engaged.

- **Problem-solving method**

This learning method revolves around presenting various scenarios and problems to the students, prompting them to analyse their reality. In this way, an active attitude will involve designing an appropriate process in order to achieve specific results. So, participation and knowledge will be the crucial bond to respond to the initial news of the projects presented by Lu.

- **Waterfall method**

This learning method adapts well to projects which require a progressive achievement of concepts and elements. Thus, dividing a series of well-defined phases and learning situations that must be completed in a specific order. This will encourage students to focus before advancing to the next phase. All in all, it means taking small steps of awareness in order to be competent.

This varied combination will nourish all the learning situations proposed throughout the projects, as well as CLIL and STEAM approaches.

### 3.7 Evaluation strategy

One pillar for adequate learning development is evaluation. In this syllabus, a wide variety of assessment strategies and tools is presented in the annexes in order to cater for formative and summative evaluation of the three projects and its fifteen specific learning situations.

Formative assessment will be provided for three different purposes:

- **For interaction**

A varied selection of tools have been used for promoting participation in the different LSs (Learning Situations), such as: random selection sticks, Mini whiteboards, thumbs up/down, exit slips and T (Teacher) and LA (Language Assistant) oral language demonstrating on the point.

- **For active observation**

Regarding the tasks, it stands out that teacher observation will be the key method throughout the process (learning situations and sessions) and the rubrics will also be used by the teacher to evaluate the challenges (final products). **Annex 5** (evaluation rubric) includes a valid model for the three projects and their corresponding development. In it, main key aspects will be broken down and evaluated into three concrete levels of execution.

- **Long term assessment**

Will be developed by using checklists and rubrics from a formative (on-going and diagnostic) perspective, and from a summative (final and judgemental) perspective to measure the quality of the learning (checklists and rubrics used).

Finally, these tools can also be described from the point of view of those who are evaluated. In this sense, the assessment tools can be divided into two human agents:



#### - **Tools to assess the students' learning**

As for the students, the evaluation may be individual or group. Both will be filled with the same diana, either personally or collectively, and so this reflective involvement of students will allow them to be aware of their academic and social progress. **Annex 6** (evaluation diana) includes a valid model for the three projects and their corresponding development. In it, main key aspects will be evaluated visually through four levels of achievement.

#### - **Tools to assess the teacher' performance**

Finally, it is worth mentioning the self-evaluation that the teacher must do on his design, analysing the objectives set and the results obtained. In this sense, **Annex 7** (evaluation reflection) includes a valid model for the three projects and their corresponding development. In it, main key aspects will be evaluated through a numerical (quantifier) and descriptive reflection (improvement proposal).

### **3.8 Projects and plans at school**

As mentioned before in previous sections, this design seeks competency learning that goes beyond content. In short, it is born from the direct experience of the students themselves on whom the entire methodology focuses. In this sense, the design of the annual syllabus addresses learning that will not only take place in the classroom. Using other environments in each of the projects will allow students to connect and apply various knowledge in their own life and daily context. Thus, a series of significant and extracurricular activities are proposed, which will promote key aspects within the STEAM approach such as: observation of the environment, social involvement, experimental learning and cooperation to solve problematic situations.

#### 1. PROJECT 1. Almost Lost!

Visit rooms or corridors of the school (Nuestra Señora de la Merced) intended for exhibition, getting to know the school's own museum of knowledge. Students will learn to appreciate various artistic works and places to set them.

2. PROJECT 2. Count on me.

Visit the nursing home Los Camilos (Tres Cantos) and the residents themselves. Students will learn to appreciate various social environments and ways to collaborate with them.

3. PROJECT 3. How to grow?

Visit the botanical garden (Madrid). Students will learn to appreciate the value of gardens and nature in our current environment.

Several space agents are included in these extracurricular activities, but at the same time several human agents participate in complementary activities. So, the projects encourage collaboration between students and other figures. This aligns with the **Coexistence Plan** of the school itself, which involves: the effective participation of the entire educational community, shared dialogue, and joint decision-making.

1. PROJECT 1. Almost Lost! Human agents include students from High School and families.
2. PROJECT 2. Count on me. Human agents include adults from the nursing home.
3. PROJECT 3. How to grow? Human agents include professional workers and the mayor.

Finally, it also highlights the relationship that each project has with another of the key centre's plans: the **Reading Plan**. Considering its characteristics, this plan encompasses various linguistic aspects that are in fact present in all learning situations. Progressively, the various genres will be presented with sources and their development will favour the students' relationship with written language and literacy education.

1. PROJECT 1. Almost Lost! Genre Drama. Story source.
2. PROJECT 2. Count on me. Genre Instructions. Song source.
3. PROJECT 3. How to grow? Genre Interview. Short film source.

## 4. PROJECTS

This section is crucial, as it outlines the Projects and Learning Situations that incorporate each of the theoretical elements mentioned above. As a reminder, those key aspects to understand the predisposition of ideas are detailed again.

This annual syllabus designed for the third year of Pre-Primary Education follows the next structure: 5 learning situations for each of the three project terms (appendix 3), making a total of 15 tables completed (furthermore, one of the situations will be specified through sessions). Each of the projects will respond to a different STEAM acronym organization, but always from a CLIL perspective and the relationship with the students' closest and most immediate environment.

In this sense, a girl of her age named Lu will be the responsible for presenting the contents to work on. The decision for it to be a girl refers to the concept of the *Mujer Cátedra*, and her name corresponds to my practice supervisor who has undoubtedly been a great model to follow. In such a way this character emerges (**Figure 3**), who will take on the role of a journalist by introducing a series of news to the students throughout the year. The learning situations will be expose in different formats and will relate to various contexts, environments, slopes, challenges and final products. So, this variety aims to make the proposal realistic, attractive and motivating.

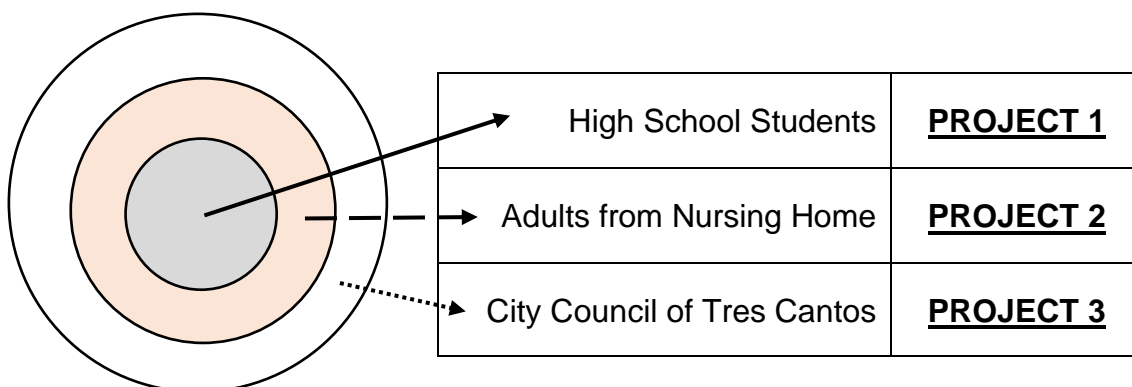
**Figure 3:** LU - Journalist in View, Catching the Clue. <sup>3</sup>



<sup>3</sup> Made with artificial intelligence through the program <https://www.bing.com/images/create>




As seen in **Table 4** (appendix 4), the evolution among the three projects is progressive from less to more on the immediate environment, since it is intended to avoid abstract situations and rather relate them to real experiences. Thus, there will be collaboration between the class with: students from the centre itself (close environment), adults outside the school but from the municipality (medium environment) and the social body of the City Council (distant environment).

**Figure 4: DESCRIPTION OF ENVIRONMENTS.**



As said, the information of **Figure 4** will be provided through a series of news presented by LU. In this sense, the journalist will address the issue using various sources such as a story (project 1), a song (project 2) and an animated short film (project 3). All of them will be in the corresponding foreign language and respond to the symbolism used under the titles of the projects in **Table 4** (appendix 4).

**Figure 5: DESCRIPTION OF SOURCES.**


<b><u>PROJECT 1</u></b>	<b><u>PROJECT 2</u></b>	<b><u>PROJECT 3</u></b>
Story 	Song 	Short Film 

Once the specific challenges are presented based on **Figure 5**, the expert girl LU will guide the class towards the achievement of a solution. To motivate and contextualize the work, all the projects will have an introductory unit on values and the completion of each will result in a badge that will be collected in the personal and quarterly diploma of *“Journalist in View, Catching the clue”*.

### 4.1 Project I. ALMOST LOST!

This first project, titled “*Almost Lost!*”, responds to the structure and organization offered in the corresponding **Table 5**. The news introduced by Lu guides and links the rest of the sections mentioned.

**Table 5: PROJECT I. ALMOST LOST!**

LU NEWS			
<b>Contextualization and challenge by Lu</b>			
<p>Last summer the older students of the school (friends from High School) had been preparing an art exhibition. They had everything ready and were very excited, but now that they have returned from vacations, they have realized a terrible event...the most important painting has been sent by mistake to another school!</p> <p>Our older friends are very sad to have lost it, and they need a lot of help to find it and make it in time for the exhibition day.</p>			
<b>Timing</b>	September-December	<b>Challenge</b>	Reconstruct the lost painting
<b>Environment</b>	High School Students	<b>Final Product</b>	Physical and digital paintings
<b>Context</b>	International Painting Day (25 October)	<b>Source</b>	
<b>Slope</b>	Artistic	<b>Genre</b>	Drama
<b>STEAM FOCUS</b>		<b>LEARNING SITUATIONS</b>	
S T – digital paintings E A – physical paintings M		1- <i>ALMOST LOST!</i> 2- Woman artist 3- Inside the drawing 4- The lost painting 5- Art exhibition	

4.1.1 Learning Situation. Almost Lost!

<b>LEARNING SITUATION 1 – Almost Lost!</b>	
<p><b>Description:</b> This unit is based on the reading and visualization of the story “Lost and Found” (<a href="https://www.youtube.com/watch?v=cRAAQ8EWzig">https://www.youtube.com/watch?v=cRAAQ8EWzig</a>). This will serve as a pretext to work on the values of the whole project and establish relationships with the High School Students from school.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can you do a play for the older friends?</p> <p><b>Final Product:</b> A play about the story, that will be performed to the High School Students as a simile that the little ones are willing to help them. For what is lost, with effort, a solution can be found... reconstruct the lost painting!</p> <p><b>Genre:</b> Drama I.</p> <p><b>Timing:</b> First Term. 5 sessions (45 minutes) in 3 weeks.</p>	
CONTENT	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Social, affective and coexistence skills (ask for permission, say thank you, ask please).</li> <li>- Empathy and respect with both adults and peers.</li> <li>- Attitude of help and cooperation, request and acceptance of help.</li> <li>- Identification, control, expression and acceptance of one's own and others' emotions.</li> <li>- Friendship as a protective and social element.</li> <li>- Memorization and recitation of some literary texts.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Problem-solving strategies.</li> <li>- Use of thinking routines.</li> <li>- Constructive criticism about ways of participating.</li> <li>- Sharing personal opinions and experiences about a topic.</li> <li>- Transferring information into drama formats.</li> </ul> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Drama I.</li> <li>- Modelling Drama.</li> <li>- Imitation and representation of people, characters and situations.</li> </ul>
<b>Specific Competences</b>	
<p><b>AREA 1 → 2.</b> Recognize, express and regulate your emotions expressing needs and feelings to achieve emotional and affective security.</p>	

<b>AREA 3 → 5.</b> Value the different languages present in your environment, as well as other cultural manifestations.	
<b>COGNITION</b>	
<b>Learning goals</b>	<b>Learning outcomes</b>
<ul style="list-style-type: none"> <li>- To know basic social attitudes.</li> <li>- To describe their emotions in different situations.</li> <li>- To display the importance of helping others: adults and peers.</li> <li>- To solve problems or unexpected situations.</li> <li>- To apply drama genre elements.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss identify basic social attitudes.</li> <li>- Ss describe their feelings about the story.</li> <li>- Ss highlight the importance of help in the actual society.</li> <li>- Ss make use of problem-solving strategies.</li> <li>- Ss do the play about the story.</li> </ul>
<b>CULTURE</b>	
<b>Learning goals</b>	<b>Learning outcomes</b>
<ul style="list-style-type: none"> <li>- To offer and appreciate the act of helping when necessary.</li> <li>- To understand the importance of finding solutions.</li> <li>- To value and respect own and other people's emotions.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss identify helping as a basic social gesture.</li> <li>- Ss outline ways to solve problems or face unexpected situations.</li> <li>- Ss list the benefits of expressing and appreciating feelings.</li> </ul>
<b>COMMUNICATION</b>	
<b>Language of learning</b>	
<ul style="list-style-type: none"> <li>- Key words and concepts about helping: solution, problem, volunteering.</li> <li>- Key words and concepts about basic emotions: happiness, sadness, fear, disgust, anger, surprise.</li> <li>- Time frequency adverbs; always, sometimes, never.</li> <li>- Language to ask for information: Wh-phrases ('Which?', 'When?', 'What?', 'Where?', 'How?').</li> </ul>	
<b>Language content (genre) → language of</b>	
<ul style="list-style-type: none"> <li>- Drama I.</li> <li>- Drama language. Key vocabulary of the genre: play, genre, tragedy and comedy.</li> </ul>	

- Structures to express feelings: the play/genre/tragedy/comedy makes me feel...
- Basic emotions vocabulary: happiness, sadness, fear, disgust, anger, surprise.

**Language through learning**

- Language through interests.
- Language through peer and adult interface in pursuits.
- Language through personal reflection.

**ASSESSMENT**

**Evaluation criteria**

- **AREA 1 → 2.1.** Identify and express your needs and feelings by adjusting the control of your emotions.
- **AREA 1 → 2.2.** Offer and ask for help in everyday situations, valuing the benefits of cooperation and help.
- **AREA 3 → 5.4.** Show a positive attitude when approaching literary texts in a foreign language such as stories.

**STEAM evaluation criteria**

- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.
- To orally communicate the personal opinions and reflections, after organising thoughts.
- To carry out projects and present the story doing a play.

**Assessment of language**

- T and Language Assistant’s oral language demonstrating on the point.
- Random pick-up tools.
- Exit slips.

**Assessment of content**

- T oral feedback on the activities.
- T analytic rubric to evaluate the final product.

**Assessment of process**

- T checklist for active observation.
- Ss self-evaluation checklist.



ATTENTION TO DIVERSITY – UDL	
<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: videos.</li> <li>- Divide the group into smaller combinations to encourage collaborative work.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss think about and represent an alternative ending to the story.</li> <li>- <b>HOTS to LOTS:</b> Ss identify the key words and concepts by images or gestures, avoiding any written format.</li> </ul>

4.1.2 Learning Situation 2. Woman Artist

LEARNING SITUATION 2 – Woman Artist	
<p><b>Description:</b> This unit is based on knowing the history of the Woman Artist “<i>Hilma af Klint</i>”, to which the lost painting belongs. This information an analysis will be essential to reconstruct the piece afterwards.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can you illustrate the history of the woman artist?</p> <p><b>Final Product:</b> Illustrate the history of the woman artist using an artistic, digital and drama format. By the “drawmylife” technique a series of sequences of drawings and performances will be recorded which, accompanied by a voice-over in English, will represent the main ideas. This work will be sent to the High School Students, so that they can put it on the day of the final exhibition.</p> <p><b>Genre:</b> Drama II.</p> <p><b>Timing:</b> First Term. 5 sessions (45 minutes) in 3 weeks.</p>	
CONTENT	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Identification, control, expression and acceptance of one's own and others’ emotions.</li> <li>- Guidelines for coexistence, which include respect for everyone and rejection of discrimination.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Fostering research skills.</li> <li>- Analysing and summarising information.</li> <li>- Transferring information into digital and drama formats.</li> </ul>

<ul style="list-style-type: none"> <li>- The feminism aspect in society.</li> <li>- Guidelines for research: interest, respect and desire for knowledge.</li> <li>- Relationships and connections between what is known and is new.</li> <li>- Responsible use of technologies. Digital literacy.</li> </ul>	<ul style="list-style-type: none"> <li>- Use of technologies.</li> </ul> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Drama II.</li> <li>- Modelling and genre awareness of Drama.</li> <li>- Imitation and representation of people, characters and situations.</li> </ul>
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<p><b>Specific Competences</b></p> <p><b>AREA 1 → 2.</b> Recognize, express and regulate your emotions expressing needs and feelings to achieve emotional and affective security.</p> <p><b>AREA 2 → 2.</b> Develop the procedures of the scientific method, through processes of observation and manipulation of objects, to begin interpreting the environment and responding to the situations and challenges that arise.</p> <p><b>AREA 3 → 3.</b> Produce messages in an effective, personal and creative way using different languages, discovering the codes of each of them.</p>	
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<p><b>COGNITION</b></p>	
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<p><b>Learning goals</b></p>	<p><b>Learning outcomes</b></p>
<ul style="list-style-type: none"> <li>- To explain one's own and other emotions.</li> <li>- To outline the richness between different genders.</li> <li>- To display ways of inclusion and discrimination.</li> <li>- To apply artistic, drama and technological elements.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss report and accept one's own and other emotions.</li> <li>- Ss identify gender inequalities in other contexts and cultures.</li> <li>- Ss highlight the importance of diversity.</li> <li>- Ss combine formats to illustrate the history of the woman artist.</li> </ul>

<p><b>CULTURE</b></p>	
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<p><b>Learning goals</b></p>	<p><b>Learning outcomes</b></p>
<ul style="list-style-type: none"> <li>- To recognize the diversity of cultural perspectives on gender equality.</li> <li>- To examine one's own cultural ideas regarding gender equality.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss identify gender inequalities in various social groups.</li> <li>- Ss encounter stereotypical issues that do not align with today's mindset.</li> </ul>

- To value and respect own and other people´s emotions.	- Ss list the benefits of expressing and appreciating feelings.
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**COMMUNICATION**

<p><b>Language of learning</b></p> <ul style="list-style-type: none"> <li>- Key words and concepts about life: evolution, child, adult, alive, dead.</li> <li>- Key words and concepts about feminism: woman, man, equality, diversity.</li> <li>- Key words and concepts about digital literacy: camera, tablet, video, record, start, finish.</li> <li>- Temporal connectors: before, after, now, first, finally.</li> <li>- Language to ask for information: Wh-phrases ('Which?', 'When?', 'What?', 'Where?', 'How?').</li> </ul> <p><b>Language content (genre) → language of</b></p> <ul style="list-style-type: none"> <li>- Drama II.</li> <li>- Drama language. Key Vocabulary of the genre: talk, move, express, transmit.</li> <li>- Formal aspects:             <ul style="list-style-type: none"> <li>• Verbs related to performing: show, represent, act, do.</li> <li>• Verb tenses: present simple 1<sup>st</sup> person singular (individual work) and 1<sup>st</sup> person plural (cooperative work).</li> <li>• Structure of the verb can in affirmative and negative: I/We can/can´t show, I/We can/can´t represent, I/We can/can´t act, I/We can/can´t do.</li> </ul> </li> </ul> <p><b>Language through learning</b></p> <ul style="list-style-type: none"> <li>- Language through interests.</li> <li>- Language through peer and adult interface in pursuits.</li> <li>- Language through personal reflection.</li> </ul>
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**ASSESSMENT**

<p><b>Evaluation criteria</b></p> <ul style="list-style-type: none"> <li>- <b>AREA 1 → 2.1.</b> Identify and express your needs and feelings by adjusting the control of your emotions.</li> <li>- <b>AREA 1 → 2.2.</b> Offer and ask for help in everyday situations, valuing the benefits of cooperation and help.</li> </ul>
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- **AREA 2 → 2.4.** Use different strategies for making decisions autonomously, facing the process of creating solutions in response to the challenges.
- **AREA 2 → 2.5.** Program sequences of actions or instructions to solve analogy and digital tasks.
- **AREA 3 → 3.7.** Express yourself creatively, using various tools or applications.

**STEAM evaluation criteria**

- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.
- To use different sources of information (both technological or on paper) to learn about the history of the woman artist.
- To carry out projects and present the history of the woman artist by an artistic, digital and theatrical format.
- To orally communicate the results found in the researching and reflection processes.

**Assessment of language**

- T and Language Assistant’s oral language demonstrating on the point.
- Thumbs up / thumbs down.
- Exist slips.

**Assessment of content**

- T oral feedback on the activities.
- T analytic rubric to evaluate the final product.

**Assessment of process**

- T checklist for active observation.
- Ss self-evaluation checklist.

**ATTENTION TO DIVERSITY – UDL**

**General measures**

- Multimodal input to describe the activities and present the contents: flashcards.
- Break down activities into minor components.

- **LOTS to HOTS:** Ss describe gender inequalities during the assembly brainstorming session.
- **HOTS to LOTS:** Ss make a drawing of what gender inequalities means to them.

4.1.3 Learning Situation 3. Inside the drawing

<b>LEARNING SITUATION 3 – Inside the drawing</b>	
<p><b>Description:</b> This unit is based on immersing in the specific drawing that has been lost, painted by Hilma af Klint: “Group X, Altarpieces“ (<a href="https://www.guggenheim.org/audio/track/group-x-altarpieces-nos-1-3-1915-by-hilma-af-klint">https://www.guggenheim.org/audio/track/group-x-altarpieces-nos-1-3-1915-by-hilma-af-klint</a>). This information and analysis will be essential to reconstruct the piece afterwards.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class... Can you determine the key parts of it?</p> <p><b>Final Product:</b> Analyse the key elements of the lost painting and display them on an infographic. In such a way, the information will be collected in an artistic format, where the use of pictograms is combined with facial expressions to give life to the content. This individual infographic will be personally delivered to the visitors on the day of the exhibition, as an explanatory guide to the artistic work.</p> <p><b>Genre:</b> Drama III.</p> <p><b>Timing:</b> First Term. 4 sessions (45 minutes) in 2 weeks.</p>	
CONTENT	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Qualities or attributes of objects and materials. Colour, shape, size, texture.</li> <li>- Guidelines for research: interest, respect and desire for knowledge.</li> <li>- Expressive intention of plastic and pictorial productions.</li> <li>- Communicative repertoire of non-verbal communication (gestures, facial expressions).</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Transferring information into artistic graphs or models.</li> <li>- Experimenting with art principles.</li> </ul> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Drama III.</li> <li>- Modelling, genre awareness and language input of Drama.</li> <li>- Representation of information through facial expressions.</li> </ul>
<b>Specific Competences</b>	
<p><b>AREA 2 → 1.</b> Identify the characteristics of materials and objects and establish relationships between them, through exploration, sensory manipulation, the use of simple tools and the development of logical-mathematical skills.</p>	

<p><b>AREA 2 → 2.</b> Develop the procedures of the scientific method, through processes of observation and manipulation of objects, to begin interpreting the environment and responding to the situations and challenges that arise.</p> <p><b>AREA 3 → 2.</b> Interpret and understand messages and representations, relying on knowledge and resources from their own experience to respond to the demands of the environment.</p> <p><b>AREA 3 → 3.</b> Produce messages in an effective, personal and creative way using different languages, discovering the codes of each of them.</p>	
<b>COGNITION</b>	
<p style="text-align: center;"><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To know the main attributes of objects.</li> <li>- To investigate about the specific painting.</li> <li>- To recognize the meaning of facial expressions.</li> <li>- To experiment with artistic productions.</li> </ul>	<p style="text-align: center;"><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss list the qualities of colour, shape, size and texture.</li> <li>- Ss explore and interact with the specific painting.</li> <li>- Ss understand non-verbal communication elements.</li> <li>- Ss establish relation with the specific painting.</li> </ul>
<b>CULTURE</b>	
<p style="text-align: center;"><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To recognize facial expressions as non-verbal messages.</li> </ul>	<p style="text-align: center;"><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss interpretate and use facial expressions for communicating.</li> </ul>
<b>COMMUNICATION</b>	
<p><b>Language of learning</b></p> <ul style="list-style-type: none"> <li>- Key words and concepts about colours: red, yellow, blue, green, orange, purple, black, white.</li> <li>- Key words and concepts about art: size, texture, shape, triangle, circle.</li> <li>- Essential concepts of space: up, down, near, far.</li> <li>- Language to ask for information: Wh-phrases ('Which?', 'When?', 'What?', 'Where?', 'How?').</li> </ul> <p><b>Language content (genre) → language of</b></p> <ul style="list-style-type: none"> <li>- Drama III.</li> </ul>	

- Drama language. Key vocabulary of the genre: face, dramatize, show, imitate.
- Facial expressions vocabulary: mouth, eyes, nose, eyebrows.
- Formal aspects:
  - I dramatize/show/imitate with my mouth/eyes/nose/eyebrows.
  - Grammar structures to explain facial expressions: I use my ... and I employ it to...
  - Verb tenses: present simple 1<sup>st</sup> person singular (individual work) and 1<sup>st</sup> person plural (cooperative work).
  - Structure of the verb to do: I do, You do, She/He does, We do, They do.
- Connectors of the genre:
  - Time frequency adverbs: always, sometimes, never.
  - Temporal connectors: before, after, now, first, finally.

**Language through learning**

- Language through interests.
- Language through peer and adult interface in pursuits.
- Language through personal reflection.

**ASSESSMENT**

**Evaluation criteria**

**AREA 2 → 1.1.** Establish different relationships between objects based on their qualities or attributes, showing curiosity and interest.

**AREA 2 → 2.3.** Pose ideas about the behaviour of certain elements or materials, testing them through manipulation and acting on them.

**AREA 3 → 2.1.** Effectively interpret the messages and communicative intentions of others.

**AREA 3 → 3.4.** Make plastic creations by exploring and using different materials and techniques, and actively participating in group work when necessary.

**STEAM evaluation criteria**

- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.

<ul style="list-style-type: none"> <li>- To use different sources of information (both technological or on paper) to learn about the elements of the drawing.</li> <li>- To present the elements of the drawing using an infographic.</li> <li>- To experiment with different manipulative art principles.</li> </ul> <p><b>Assessment of language</b></p> <ul style="list-style-type: none"> <li>- T and Language Assistant's oral language demonstrating on the point.</li> <li>- Mini whiteboards.</li> <li>- Exit slips.</li> </ul> <p><b>Assessment of content</b></p> <ul style="list-style-type: none"> <li>- T oral feedback on the activities.</li> <li>- T analytic rubric to evaluate the final product.</li> </ul> <p><b>Assessment of process</b></p> <ul style="list-style-type: none"> <li>- T checklist for active observation.</li> <li>- Ss self-evaluation checklist.</li> </ul>	
<b>ATTENTION TO DIVERSITY – UDL</b>	
<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: images.</li> <li>- Break down activities into minor components.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss list and organize the elements of the drawing by categories.</li> <li>- <b>HOTS to LOTS:</b> Ss join the elements of the drawing to their category.</li> </ul>

4.1.4 Learning Situation 4. The lost painting

<b>LEARNING SITUATION 4 – The lost painting</b>
<p><b>Description:</b> This unit is based on creating the specific painting, on which the class has been working the last three learning situations. So, the previous knowledge will be essential to carry out these artistic workshops correctly.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class... Can you reconstruct the lost painting?</p> <p><b>Final Product:</b> Reconstruct the lost painting in digital and physical format (platform and canvas). The proposal will take place after the International Painting Day, so getting into the role of painters will contextualize the unit.</p>



<p><b>Genre:</b> Drama IV.</p> <p><b>Timing:</b> First Term. 6 sessions (45 minutes) in 4 weeks.</p>	
<p><b>CONTENT</b></p>	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Materials and techniques as a means of communication.</li> <li>- The use of collage with various materials, shapes and colours.</li> <li>- Primary (red, yellow, blue) and secondary (green, orange, purple) colours.</li> <li>- Shapes: triangle, circle, square.</li> <li>- Expressive intention of plastic and pictorial productions.</li> <li>- Interpretation and evaluation of different types of works.</li> <li>- Tools with different purposes: creation, communication, learning, enjoyment.</li> <li>- Responsible use of technologies. Digital literacy.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Experimenting with art materials and techniques.</li> <li>- Transferring information into artistic, digital and drama formats.</li> <li>- Use of technologies.</li> <li>- Constructive criticism about ways of improvement and participating.</li> <li>- Initiative in seeking agreements in decision making.</li> </ul>
<p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Drama IV.</li> <li>- Modelling, genre awareness, language input and production of Drama.</li> <li>- Imitation and representation of people, characters and situations.</li> </ul>	
<p><b>Specific Competences</b></p>	
<p><b>AREA 3 → 3.</b> Produce messages in an effective, personal and creative way using different languages, discovering the codes of each of them.</p> <p><b>AREA 3 → 5.</b> Value the different languages present in your environment, as well as other cultural manifestations.</p>	
<p><b>COGNITION</b></p>	
<p><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To understand art materials and techniques.</li> <li>- To value varied types of works.</li> </ul>	<p><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss classify different art materials and techniques.</li> <li>- Ss respect other art creations.</li> </ul>

<ul style="list-style-type: none"> <li>- To use the digital media in a responsible way.</li> <li>- To design an own version of the specific painting.</li> <li>- To be aware of oneself drama process.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss demonstrate responsibility in using digital media.</li> <li>- Ss create an own version of the specific painting.</li> <li>- Ss categorize drama learning development.</li> </ul>
<b>CULTURE</b>	
<p style="text-align: center;"><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To value and respect own and other people´s creations.</li> </ul>	<p style="text-align: center;"><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss list the benefits of using art for expressing themselves.</li> </ul>
<b>COMMUNICATION</b>	
<p><b>Language of learning (session 1)</b></p> <ul style="list-style-type: none"> <li>- Key words and concepts about primary colours: red, yellow, blue.</li> <li>- Key words and concepts about secondary colours: green, orange, purple.</li> <li>- Key words and concepts about shapes: triangle, circle, square.</li> <li>- Key words and concepts about painting techniques: paint, draw, swirl, colour, sketch, collage, lines, dots, stripes.</li> </ul> <p><b>Language of learning (session 4)</b></p> <ul style="list-style-type: none"> <li>- Key words and concepts about painting materials: canvas, brush, chalk, pencils, markers, crayons.</li> </ul> <p><b>Language of learning (session 6)</b></p> <ul style="list-style-type: none"> <li>- Television roles vocabulary: camera, makeup, hairdresser, presenter, artist, microphone.</li> </ul> <p><b>Language content (genre) → <i>language of</i></b></p> <ul style="list-style-type: none"> <li>- Drama IV.</li> <li>- Drama language. Key vocabulary of the genre: fiction, non-fiction and role playing.</li> <li>- Formal aspects:             <ul style="list-style-type: none"> <li>• Verbs related to role playing: role play, to be.</li> <li>• Key vocabulary: scenario, characters, roles, main character, secondary characters, dialogues, script.</li> </ul> </li> </ul>	

<ul style="list-style-type: none"> <li>• Verb tenses: present simple 1<sup>st</sup> person singular (individual work) and 1<sup>st</sup> person plural (cooperative work).</li> <li>• Structure of the verb to be: I am, You are, She/He is, We are, They are.</li> </ul> <p>- Connectors of the genre:</p> <ul style="list-style-type: none"> <li>• Time frequency adverbs: always, sometimes, never.</li> <li>• Temporal connectors: before, after, now, first, finally.</li> </ul> <p><b>Language for learning</b></p> <ul style="list-style-type: none"> <li>- Language for asking information: ('Which?', 'When?', 'What?', 'Where?').</li> <li>- Language for making art: (from the song Let's make art!).</li> <li>- Language for brainstorming: I think... It is... They are...</li> </ul> <p><b>Language through learning</b></p> <ul style="list-style-type: none"> <li>- Language through interests.</li> <li>- Language through peer and adult interface in pursuits.</li> <li>- Language through personal reflection.</li> </ul>
<b>ASSESSMENT</b>
<p><b>Evaluation criteria</b></p> <p><b>AREA 3 → 3.4.</b> Make plastic creations by exploring and using different materials and techniques, and actively participating in group work when necessary.</p> <p><b>AREA 3 → 3.7.</b> Express yourself creatively, using various tools or applications.</p> <p><b>AREA 3 → 5.5.</b> Express emotions, ideas and thoughts through artistic and cultural manifestations, enjoying the creative process.</p> <p><b>STEAM evaluation criteria</b></p> <ul style="list-style-type: none"> <li>- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.</li> <li>- To experiment with different art formats to carry out projects such as reconstruct the lost painting.</li> <li>- To orally communicate the results of the learning experience, after organising thoughts.</li> </ul> <p><b>Assessment of language</b></p> <ul style="list-style-type: none"> <li>- T and Language Assistant's oral language demonstrating on the point.</li> <li>- Random pick-up tools.</li> </ul>

<ul style="list-style-type: none"> <li>- Exit slips.</li> </ul> <p><b>Assessment of content</b></p> <ul style="list-style-type: none"> <li>- T oral feedback on the activities.</li> <li>- T analytic rubric to evaluate the final product.</li> </ul> <p><b>Assessment of process</b></p> <ul style="list-style-type: none"> <li>- T checklist for active observation.</li> <li>- Ss self-evaluation checklist.</li> </ul>		
<b>ATTENTION TO DIVERSITY – UDL</b>		
<p style="text-align: center;"><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: posters.</li> <li>- Individualized support based on learning, with the help of the LA.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss create a poster about the techniques and materials used in the creation.</li> <li>- <b>HOTS to LOTS:</b> Ss choose and mark the techniques and materials used in the creation.</li> </ul>	
<b>MATERIALS</b>		
<p style="text-align: center;"><u>Human resources</u></p> <ul style="list-style-type: none"> <li>- LA (Language Assistant).</li> <li>- High School Students.</li> </ul>	<p style="text-align: center;"><u>Others</u></p> <ul style="list-style-type: none"> <li>- Letter from the journalist Lu.</li> <li>- Paint and Quiver Program.</li> <li>- Video links.</li> <li>- Song links.</li> <li>- Flashcards.</li> <li>- Images (cover and painting).</li> <li>- Evaluation template.</li> </ul>	
<p style="text-align: center;"><u>Space</u></p> <ul style="list-style-type: none"> <li>- Pre-Primary Classroom.</li> <li>- High School Classroom.</li> </ul>		
<p style="text-align: center;"><u>Physical resources</u></p> <ul style="list-style-type: none"> <li>- Art materials.</li> </ul>		
<b>PROCEDURE</b>		
<b>SESSION 1 (45 minutes) - WE CALL IT ART</b>		
<b>Timing</b>	<b>Activities</b>	<b>Grouping</b>
<p>5 minutes Context</p>	<p><b>1. Learning situation:</b> The unit will take place after the International Painting Day, with the arrival of a letter from the journalist Lu (appendix 5). T will read it aloud, and so the specific challenge will be presented to Ss: <i>Can you reconstruct the lost painting?</i></p>	<p>Whole class</p>

<p>5 minutes Activation</p>	<p><b>2. Video:</b> Ss will watch the following video that expose in a visual way the topic: artistic materials and techniques. The song “<i>We call it Art</i>” will be heard twice and will encourage the acquisition of key words and concepts throughout the development of the unit. <a href="https://www.youtube.com/watch?v=1UPxCSQt_kc">https://www.youtube.com/watch?v=1UPxCSQt_kc</a></p>	<p>Whole class</p>
<p>5 minutes Observe</p>	<p><b>3. Input of the key contents:</b> T will present the key contents again, but this time in the form of flashcards and using the recall strategy (appendix 6).</p>	<p>Whole class</p>
<p>30 minutes Experience</p>	<p><b>4. Corners:</b> The key contents will be actively worked by Ss using the flashcards and the corner technique. The class will be divided into 5 small groups (5 people in each = total of 25 Ss), which will rotate in periods of 5 minutes through the 5 designed corners. The first 5 minutes will consist of an explanation of all the corners by the T, who will also leave them written down on the whiteboard with a code of pictograms, which Ss can use to remember the corresponding work whenever necessary (appendix 7).</p> <ul style="list-style-type: none"> <li>• <u>Corner 1. Hiding:</u> The flashcards will be placed face up on the floor. Taking turns, Ss will take one while the rest close their eyes. Once they open them, they must guess the key concept that is missing.</li> <li>• <u>Corner 2. Cracked Phone:</u> Taking turns, Ss will secretly choose one of the flashcards and then, they will have to play the traditional game of the cracked phone.</li> </ul>	<p>Small groups</p>

	<p>The aim is to pass the key concept correctly from the first until the last player.</p> <ul style="list-style-type: none"> <li>• <u>Corner 3. Drama:</u> The genre of the project will be worked on as well as the key concepts (specially the modelling). Taking turns, Ss will choose a flashcard and must act it, so the rest can guess it. Thus, Ss will perform short models of a play.</li> <li>• <u>Corner 4. Pictionary:</u> The STEAM focus of the project will be worked on as well as the key concepts. Taking turns, Ss will choose a flashcard and must draw it on the board, so the rest can guess it.</li> <li>• <u>Corner 5. Basketball:</u> Ss will randomly pick up a flashcard, and only if they name it correctly, they will be able to play basketball by throwing a ball into the basket. If they score, they will repeat turn.</li> </ul>	
<b>Scaffolding</b>		
<p><b>Reception scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Letter from the journalist Lu.</li> <li>- Flashcards with key contents.</li> </ul>	<p><b>Transformation scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Ss participation in the corners and process information.</li> <li>- T will check the pronunciation of Ss, helping them to memorize.</li> </ul>	
<p><b>Production scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Work on the genre: modelling.</li> </ul>		
<b>SESSION 2 (45 minutes) – YURI THE PAINTER</b>		
<b>Timing</b>	<b>Activities</b>	<b>Grouping</b>
<p>5 minutes Context</p>	<p><b>1. Presentation:</b> As Lu said in the letter from the previous session (appendix 5), our class will have the help of the Painter Yuri. It's time to meet him, but first Ss will participate in an initial brainstorming guided by the T, with the intention of guessing who this artist is.</p>	<p>Whole class</p>

<p>5 minutes Activation</p>	<p>Questions need to be answered with the formal aspect of the language content (verb to be + structure) Examples of some that can be used are the following:</p> <ul style="list-style-type: none"> <li>• <i>Who could be Painter Yuri? He is...</i></li> <li>• <i>Who are artists? They are...</i></li> </ul> <p><b>2. Video:</b> Ss will watch the following video that presents in a visual way the Painter Yuri and what he is going to help us with. Thus, Ss will be aware of the next task: a work of art that will be alive.</p> <p><a href="https://www.youtube.com/watch?v=54Pf3WPCaul&amp;t=31s">https://www.youtube.com/watch?v=54Pf3WPCaul&amp;t=31s</a></p>	<p>Whole class</p>
<p>5 minutes Explanation</p>	<p><b>3. Input of the key contents:</b> T will explain that to do the painting, Ss must choose and only use 6 of the flashcards practiced the previous day (appendix 6). In this way, input will be made again in the contents of colours, shapes, painting materials and techniques. Once finished, Ss can take the tablet and using the program “quiver” (<a href="https://quivervision.com/education-coloring-packs/Yuri-the-Painter-(QE)">https://quivervision.com/education-coloring-packs/Yuri-the-Painter-(QE)</a>) watch how the Painter Yuri makes the painting real.</p>	<p>Whole class</p>
<p>30 minutes Create</p>	<p><b>4. Experimenting:</b> It is time to make the works of art using Yuri template (appendix 8). For this, Ss will have the flashcards and the necessary materials (physical and digital).</p>	<p>Individual</p>
<p><b>Scaffolding</b></p>		
<p><b>Reception scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Letter from the journalist Lu.</li> <li>- Flashcards with key contents.</li> </ul>		<p><b>Transformation scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Ss transform their own painting into digital format using Quiver.</li> </ul>

<p><b>Production scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Work on the genre: formal aspects (verbs).</li> </ul>		<ul style="list-style-type: none"> <li>- Ss create their own painting on physical format by using Yuri Template.</li> </ul>
<p><b>SESSION 3 (45 minutes) – DIGITAL PAINTING</b></p>		
Timing	Activities	Grouping
<p>5 minutes Context</p>	<p><b>1. Presentation:</b> This session will consist of making and reconstructing the lost painting (appendix 9) in a digital format (platform “paint”). As an introduction to this workshop, it will be reproduced the intro of the program “art attack”: <a href="https://www.youtube.com/watch?v=cFqCl_GvHe0">https://www.youtube.com/watch?v=cFqCl_GvHe0</a>, and T will guide a conversation supported with visual reference to remember how this specific painting was. Examples of questions that can be used are the following:</p> <ul style="list-style-type: none"> <li>• <i>Did it have colours? How many? Which ones?</i></li> <li>• <i>Did it have shapes? How many? Which ones?</i></li> </ul>	<p>Whole class</p>
<p>10 minutes Explanation</p>	<p><b>2. Review:</b> Before starting to create, it is necessary to review some knowledge about how to use paint. Ss will not have problems at all, because they will have used it before in technology class. So, Ss will explain to their classmates (sticks for random selection) the functions that the T asks, using connectors of the genre. A common active review, which will be similar to these examples:</p> <ul style="list-style-type: none"> <li>• <i>If we want to change the colour, where do we always have to click on? Always on the square of the colour we want.</i></li> </ul>	<p>Whole class</p>



<p>30 minutes Create</p>	<ul style="list-style-type: none"> <li><i>If we want to erase, where do we have to click on? First we decide, and then we click on the rubber icon.</i></li> </ul> <p><b>3. Experimenting:</b> It is time to reconstruct the lost painting in a digital format. For this, Ss will have the necessary materials: individual computers with the platform paint and the specific painting to look at. Once complete, the T will print them for the last session.</p>	<p>Individual</p>
<p><b>Scaffolding</b></p>		
<p><b>Reception scaffolding:</b></p> <ul style="list-style-type: none"> <li>- T questions for Ss when doing the initial conversation to support students' interaction.</li> <li>- T questions for Ss when reviewing knowledge and key word cards to support students' answers.</li> </ul>		<p><b>Transformation scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Ss create their own painting on digital format by using Paint.</li> </ul> <p><b>Production scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Work on the genre: connectors (temporal and time frequency adverbs).</li> </ul>
<p><b>SESSION 4 (45 minutes) – PHYSICAL PAINTING</b></p>		
<p><b>Timing</b></p>	<p><b>Activities</b></p>	<p><b>Grouping</b></p>
<p>5 minutes Context</p>	<p><b>1. Presentation:</b> This session will consist of making and reconstructing the lost painting (appendix 9) in a physical format (canvas). To present this new activity, the T will play the following art song: <a href="https://www.youtube.com/watch?v=KB6MGb8OpwI">https://www.youtube.com/watch?v=KB6MGb8OpwI</a></p>	<p>Whole class</p>
<p>10 minutes Explanation</p>	<p><b>2. Review:</b> Before starting to create, it is necessary to review some knowledge. To do this, the previous song will be played again, but without sound. So, the T will stop it several times and ask Ss to explain (sticks for random selection) what concepts are shown.</p>	<p>Whole class</p>

<p>30 minutes Create</p>	<p><b>3. Experimenting:</b> It is time to reconstruct the lost painting in a physical format. For this, Ss will have the necessary materials: individual canvas and the specific painting to look at. Once complete, the T will save them for the last session.</p>	<p>Individual</p>
<p><b>Scaffolding</b></p>		
<p><b>Reception scaffolding:</b></p> <ul style="list-style-type: none"> <li>- T questions for Ss when reviewing knowledge and watching the video.</li> <li>- Language for making art in the song.</li> </ul>		<p><b>Transformation scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Ss create their own painting on physical format by using canvas, materials and techniques.</li> </ul>
<p><b>SESSION 5 (45 minutes) – LOST AND DONE</b></p>		
<p><b>Timing</b></p>	<p><b>Activities</b></p>	<p><b>Grouping</b></p>
<p>5 minutes Context</p>	<p><b>1. Learning situation:</b> T will read aloud again the letter we have received some days ago from the journalist Lu (appendix 5). In this way, Ss will reach the agreement that... yes!, they have completed the challenge of reconstructing the lost painting.</p>	<p>Whole class</p>
<p>5 minutes Explanation</p>	<p><b>2. Presentation:</b> To send the great and good news to our High School friends, Ss are going to make one last work of art. So, divided into 5 small groups (5 people in each = total of 25 Ss), Ss must recreate in physical format the cover of the story that opened this great project.</p>	<p>Whole class</p>
<p>30 minutes Create</p>	<p><b>3. Experimenting:</b> It is time to recreate the cover of the story (appendix 10), being freely to use the materials and techniques preferred. Once finished, Ss will write on the back the key phrase: <i>LOST AND DONE</i>.</p>	<p>Small groups</p>

<p>5 minutes Present</p>	<p><b>4. Delivery:</b> Ss will leave this special postcard in the class of the older friends, so they will find it as a surprise the next day. T will go with them.</p>	<p>Small groups and Whole class</p>
<p><b>Scaffolding</b></p>		
<p><b>Reception scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Letter from the journalist Lu.</li> <li>- T questions for Ss for reaching agreements.</li> </ul>		<p><b>Transformation scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Ss create their own cover on physical format.</li> <li>- Ss delivery of their artistic work.</li> </ul>
<p><b>SESSION 6 (45 minutes) - WE ARE PAINTERS</b></p>		
<p><b>Timing</b></p>	<p><b>Activities</b></p>	<p><b>Grouping</b></p>
<p>5 minutes Context</p>	<p><b>1. Review:</b> The last session of this unit will consist of presenting and sharing all the work done. In this sense, Ss will participate in an initial brainstorming guided by the T, with the intention of remembering the paintings made.</p>	<p>Whole class</p>
<p>5 minutes Explanation</p>	<p><b>2. Role playing:</b> The technique of role playing will be presented as a subgenre of drama, already known to Ss. The T will explain that throughout the class, Ss divided into 5 small groups (5 people in each = total of 25 Ss), will do a performance. Ss should imagine that they are part of a television program, where a great artist of the moment is going to be interviewed. In this way, each one will acquire a crucial role in the play.</p>	<p>Whole class</p>
<p>15 minutes Create</p>	<p><b>3. Experimenting:</b> It is time to prepare and practice the performance. First, the members of the groups must reach agreements to divide the roles (camera, makeup, hairdresser, presenter, artist, microphone), and then they will practice the dialogue.</p>	<p>Small groups</p>

<p>20 minutes Present</p>	<p>To facilitate this task, Ss will be given some cards that can guide the conversation (appendix 11). In them, it is collected the structure of the verb to be and language to ask for information.</p> <p><b>4. Speaking and observing:</b> By turns of 4 minutes, Ss will carry out the role play. In it, the language and the learned content will be put into practice. But above all, value and vision will be given to lost paintings reconstructed.</p>	<p>Small groups and Whole class</p>
<p><b>Scaffolding</b></p>		
<p><b>Reception scaffolding:</b></p> <ul style="list-style-type: none"> <li>- T questions for Ss when doing the initial brainstorming.</li> </ul>		<p><b>Production scaffolding:</b></p> <ul style="list-style-type: none"> <li>- T will check the pronunciation of Ss while the practising time.</li> <li>- Work on the genre: language necessary, speaking for participation.</li> <li>- Production and performance of the role play.</li> </ul>
<p><b>Transformation scaffolding:</b></p> <ul style="list-style-type: none"> <li>- Ss prepare and practice the role-playing performance by using key vocabulary and cards.</li> </ul>		

4.1.5 Learning Situation 5. Art exhibition

<p><b>LEARNING SITUATION 5 – Art exhibition</b></p>
<p><b>Description:</b> This unit is based on reviewing the basic learning of the project to give way to the final art exhibition. The collaboration with the High School Students will be essential, finally facing the news that arrived at the beginning.</p> <p><b>Challenge:</b> Lu asks our 3rd year class...Can you participate in the final art exhibition?</p> <p><b>Final Product:</b> Deliver all our works to older students so they can set up their exhibition. On the specific day we will actively participate in it in several ways: 1. naming our paintings that replace the lost one + welcoming all the visitors.</p>

<p>2. giving them the specific infographic explaining the artistic work already done. To encourage immersion, this time we will become professional museum workers. Finally, we will also review the main learnings and for that we will build a chain that reflects that united, as in the initial story, we have been able to face the news.</p> <p><b>Genre:</b> Drama V.</p> <p><b>Timing:</b> First Term. 5 sessions (45 minutes) in 3 weeks.</p>	
<p><b>CONTENT</b></p>	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Exhibition places for artistic manifestations: museums.</li> <li>- Communicative intention to communicate ideas and feelings.</li> <li>- Simple real or imaginary situations and stories in symbolic games.</li> <li>- Social conventions of linguistic exchange in communicative situations: active listening, turns in dialogue and alternation.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Use of thinking routines.</li> <li>- Constructive ways of participating.</li> <li>- Sharing personal opinions and experiences about a topic.</li> </ul> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Drama V.</li> <li>- Final production of Drama.</li> <li>- Imitation and representation of people, characters and situations.</li> </ul>
<p><b>Specific Competences</b></p> <p><b>AREA 3 → 1.</b> Express interest in interacting in everyday situations and using their communicative repertoire to express their needs and intentions.</p> <p><b>AREA 3 → 3.</b> Produce messages in an effective, personal and creative way using different languages, discovering the codes of each of them.</p>	
<p><b>COGNITION</b></p>	
<p><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To recognize social conventions of linguistic exchange.</li> <li>- To know the function of the museum as an exhibition place.</li> <li>- To describe their feelings in different situations.</li> </ul>	<p><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss define key elements in communicative situations.</li> <li>- Ss report the importance of the museums according to art.</li> <li>- Ss describe their ideas and reflexions about the project.</li> </ul>


- To interpret a situation in symbolic games.	- Ss act as professional museum guides
<b>CULTURE</b>	
<b>Learning goals</b>	<b>Learning outcomes</b>
- To value and respect own and other people´s ideas.	- Ss list the benefits of expressing and appreciating opinions.
<b>COMMUNICATION</b>	
<p><b>Language of learning</b></p> <ul style="list-style-type: none"> <li>- Key words and concepts about participation: respect, diversity, active listening, silence, turns, hands up.</li> <li>- Connectors for expressing: Addition and, Contrast but, Reason because.</li> <li>- Language to ask for information: Wh-phrases (‘Which?’, ‘When?’, ‘What?’, ‘Where?’, ‘How?’).</li> </ul> <p><b>Language content (genre) → language of</b></p> <ul style="list-style-type: none"> <li>- Drama V.</li> <li>- Drama language. Key vocabulary of the genre: stage, scene, actor, actress, audience.</li> <li>- Formal aspects:             <ul style="list-style-type: none"> <li>• Key vocabulary: scenario, characters, roles, main character, secondary characters, dialogues, script.</li> <li>• Verb tenses: present simple 1<sup>st</sup> person singular (individual work) and 1<sup>st</sup> person plural (cooperative work).</li> <li>• Structure of the verb to be: I am, You are, She/He is, We are, They are.</li> <li>• Structure of the verb can in affirmative and negative: I/We can/can´t act.</li> </ul> </li> <li>- Connectors of the genre:             <ul style="list-style-type: none"> <li>• Time frequency adverbs: always, sometimes, never.</li> <li>• Temporal connectors: before, after, now, first, finally.</li> <li>• Connectors for expressing: Addition and, Contrast but, Reason because.</li> </ul> </li> <li>- Final production:             <ul style="list-style-type: none"> <li>• Ss represent being professional museum workers.</li> <li>• Ss dramatize.</li> </ul> </li> </ul>	

<p><b>Language through learning</b></p> <ul style="list-style-type: none"> <li>- Language through interests.</li> <li>- Language through peer and adult interface in pursuits.</li> <li>- Language through personal reflection.</li> </ul>	
<p><b>ASSESSMENT</b></p>	
<p><b>Evaluation criteria</b></p> <p><b>AREA 3 → 1.1.</b> Participate spontaneously and respectfully with individual differences in complex communicative situations.</p> <p><b>AREA 3 → 3.1.</b> Make functional use of oral language, increasing your linguistic repertoire and building organized and coherent speech.</p> <p><b>AREA 3 → 3.2.</b> Use oral language as a regulatory instrument of action in interactions with others with security and confidence.</p> <p><b>STEAM evaluation criteria</b></p> <ul style="list-style-type: none"> <li>- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.</li> <li>- To orally communicate the personal experiences after organising thoughts.</li> </ul> <p><b>Assessment of language</b></p> <ul style="list-style-type: none"> <li>- T and Language Assistant's oral language demonstrating on the point.</li> <li>- Thumbs up / thumbs down.</li> <li>- Exit slips.</li> </ul> <p><b>Assessment of content</b></p> <ul style="list-style-type: none"> <li>- T oral feedback on the activities.</li> <li>- T analytic rubric to evaluate the final product.</li> </ul> <p><b>Assessment of process</b></p> <ul style="list-style-type: none"> <li>- T checklist for active observation.</li> <li>- Ss self-evaluation checklist.</li> </ul>	
<p><b>ATTENTION TO DIVERSITY – UDL</b></p>	
<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: video tapes and records.</li> <li>- Divide the group into lesser sets.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss make a visual map about their main learnings of all the project.</li> <li>- <b>HOTS to LOTS:</b> Ss draw their main learnings of all the project.</li> </ul>

## 4.2 Project II. COUNT ON ME

This second project, titled “*Count on me*”, responds to the structure and organization offered in the corresponding **Table 6**. The news introduced by Lu guides and links the rest of the sections mentioned.

**Table 6:** PROJECT II. COUNT ON ME.

LU NEWS			
<b>Contextualization and challenge by Lu</b>			
<p>The San Camilo nursing home in Tres Cantos is known for winning the carnival costume contest every year. However, this year they are not sure if they will be able to participate because the new rule states that each elderly person must have a costume partner between the ages of 5 and 6.</p> <p>They are a little worried that they won't find children who want to do it with them. And to top it off...the trophies that are awarded to each winner have arrived broken at the nursing home!</p>			
<b>Timing</b>	January-March	<b>Challenge</b>	Participate in the carnival contest
<b>Environment</b>	Nursing home (Los Camilos)	<b>Final Product</b>	Costumes and trophies
<b>Context</b>	Carnival Day (9 February)	<b>Source</b>	
<b>Slope</b>	Engineer	<b>Genre</b>	Instructions
<b>STEAM FOCUS</b>		<b>LEARNING SITUATIONS</b>	
S T E – trophies + instruments A – costumes + music M		1- <i>COUNT ON ME</i> 2- The costume 3- Carnival contest 4- Life in 3d 5- Trophies delivery	



4.2.1 Learning Situation 1. Count on me

LEARNING SITUATION 1 – Count on me	
<p><b>Description:</b> This unit is based on the song “<i>Count on me</i>” (<a href="https://www.youtube.com/watch?v=6k8cpUkKK4c">https://www.youtube.com/watch?v=6k8cpUkKK4c</a>). This will serve as a pretext to work on the values of the whole project and establish relationships with the adults from the Los Camilos nursing home (Tres Cantos).</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can the residents of Los Camilos count on you?</p> <p><b>Final Product:</b> Sing and play the song to the adults in the nursing home. The musical aspect will be worked by making instruments following a series of instructions. Once they are done and we have learned the lyrics (in English), we will visit Los Camilos to have a first contact with the residents. Teaching them the song will convey that, just as the lyrics say, we can count on each other as good friends. Our cooperative work for the carnival contest begins!</p> <p><b>Genre:</b> Instructions I.</p> <p><b>Timing:</b> Second Term. 5 sessions (45 minutes) in 2 weeks.</p>	
CONTENT	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Attitude of cooperation in society.</li> <li>- Identification and acceptance of one's own and others' emotions.</li> <li>- Social relationship and positive interaction (respect for older people).</li> <li>- Musical proposals in different formats. (Audio, live music...).</li> <li>- Musical instruments.</li> <li>- Song as an expressive element: songs from your environment.</li> <li>- Attentive listening, interest and participation in musical works.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Problem-solving strategies.</li> <li>- Use of thinking routines.</li> <li>- Constructive ways of participating.</li> <li>- Sharing personal opinions and experiences about a topic.</li> <li>- Experimenting with musical principles.</li> <li>- Creation of a collective musical band.</li> </ul> <hr/> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Instructions I.</li> <li>- Modelling Instructions.</li> </ul>

- Exploration of the voice and musical instruments.	- Follow guidelines for making instruments.
<b>Specific Competences</b>	
<p><b>AREA 1 → 2.</b> Recognize, express and regulate your emotions expressing needs and feelings to achieve emotional and affective security.</p> <p><b>AREA 3 → 3.</b> Produce messages in an effective, personal and creative way using different languages, discovering the codes of each of them.</p>	
<b>COGNITION</b>	
<b>Learning goals</b>	<b>Learning outcomes</b>
<ul style="list-style-type: none"> <li>- To recognize the importance of cooperate with older people.</li> <li>- To analyse their emotions in different situations.</li> <li>- To solve problems or unexpected situations.</li> <li>- To experiment with musical productions.</li> <li>- To apply instructions in tasks.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss report the importance of cooperation in the actual society.</li> <li>- Ss relate their feelings about the song.</li> <li>- Ss make use of problem-solving strategies.</li> <li>- Ss establish relation with the specific song.</li> <li>- Ss follow instructions in tasks.</li> </ul>
<b>CULTURE</b>	
<b>Learning goals</b>	<b>Learning outcomes</b>
<ul style="list-style-type: none"> <li>- To appreciate the act of cooperating when necessary.</li> <li>- To understand the importance of finding solutions.</li> <li>- To value and respect own and other people´s emotions.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss identify cooperation as a basic social gesture.</li> <li>- Ss outline ways to solve problems or face unexpected situations.</li> <li>- Ss list the benefits of expressing and appreciating feelings.</li> </ul>
<b>COMMUNICATION</b>	
<b>Language of learning</b>	
<ul style="list-style-type: none"> <li>- Key words and concepts about music: song, voice, instruments, audio, live music.</li> <li>- Key words and concepts about basic emotions: happiness, sadness, fear, disgust, anger, surprise.</li> </ul>	

- Language of group working turns, individual, all, pairs, groups.
- Connectors for expressing: Addition and, Contrast but, Reason because.

**Language content (genre) → language of**

- Instructions I.
- Instruction language. Key vocabulary of the genre: steps, order, process, product.
- Structure of numbers and nouns: step one, step two ... and so on.
- Commands for making instruments: construct, cut, glue, add, remove.

**Language through learning**

- Language through interests.
- Language through peer and adult interface in pursuits.
- Language through personal reflection.

**ASSESSMENT**

**Evaluation criteria**

- **AREA 1 → 2.1.** Identify and express your needs and feelings by adjusting the control of your emotions.
- **AREA 1 → 2.2.** Offer and ask for help in everyday situations, valuing the benefits of cooperation and help.
- **AREA 3 → 3.5.** Interpret dramatic and musical proposals, using and exploring different instruments, resources or techniques.
- **AREA 3 → 3.7.** Express yourself creatively, using various tools or applications.

**STEAM evaluation criteria**

- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.
- To orally communicate the personal opinions and reflections, after organising thoughts.
- To carry out projects and represent the song with both voice and musical instruments.
- To experiment with different musical principles.

**Assessment of language**

- T and Language Assistant's oral language demonstrating on the point.

<ul style="list-style-type: none"> <li>- Mini whiteboards.</li> <li>- Exit slips.</li> </ul> <p><b>Assessment of content</b></p> <ul style="list-style-type: none"> <li>- T oral feedback on the activities.</li> <li>- T analytic rubric to evaluate the final product.</li> </ul> <p><b>Assessment of process</b></p> <ul style="list-style-type: none"> <li>- T checklist for active observation.</li> <li>- Ss self-evaluation checklist.</li> </ul>	
<p><b>ATTENTION TO DIVERSITY – UDL</b></p>	
<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: videos.</li> <li>- Divide the group into smaller combinations.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss think about and represent an alternative lyric to the song.</li> <li>- <b>HOTS to LOTS:</b> Ss answer simple questions about the content of the song.</li> </ul>

4.2.2 Learning Situation 2. The costume

<p><b>LEARNING SITUATION 2 – The costume</b></p>	
<p><b>Description:</b> This unit is based on creating the specific costumes for carnival day. This will be essential to participate in the very year contest.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can you create the costumes for the carnival contest?</p> <p><b>Final Product:</b> Create the costumes to be able to participate in the carnival day (next learning situation) with the adults of the residence. The costumes will be made following a series of instructions and after carrying out a democratic vote. This social learning is the key to decide what the theme of the costumes will be.</p> <p><b>Genre:</b> Instructions II.</p> <p><b>Timing:</b> Second Term. 5 sessions (45 minutes) in 2 weeks.</p>	
<p><b>CONTENT</b></p>	
<p><b>From the Decree 36/2022</b></p>	<p><b>STEAM skills developed</b></p>

<ul style="list-style-type: none"> <li>- Initiative in seeking agreements in decision making. Listening and collaborative attitude.</li> <li>- Strategies to propose solutions: creativity, dialogue, imagination.</li> <li>- Expressive intention of plastic and pictorial productions.</li> <li>- Qualities or attributes of materials. Colour, shape, size, texture.</li> <li>- Costume elements (clothes, accessories, makeup).</li> <li>- Tools with different purposes: creation, learning, enjoyment.</li> </ul>	<ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Problem-solving strategies.</li> <li>- Sharing personal opinions to make decisions.</li> <li>- Experimenting with art materials and techniques.</li> <li>- Creation of a collective costume.</li> </ul> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Instructions II.</li> <li>- Modelling and genre awareness of Instructions.</li> <li>- Follow oral guidelines for doing the costumes.</li> </ul>
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**Specific Competences**

**AREA 2 → 2.** Develop the procedures of the scientific method, through processes of observation and manipulation of objects, to begin interpreting the environment and responding to the situations and challenges that arise.

**AREA 3 → 3.** Produce messages in an effective, personal and creative way using different languages, discovering the codes of each of them.

**COGNITION**

<b>Learning goals</b>	<b>Learning outcomes</b>
<ul style="list-style-type: none"> <li>- To state the importance of reaching agreements.</li> <li>- To solve problems or unexpected situations.</li> <li>- To experiment with artistic productions.</li> <li>- To apply instructions in tasks.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss highlight the importance democracy in society.</li> <li>- Ss make use of problem-solving strategies.</li> <li>- Ss establish relation with the specific costume.</li> <li>- Ss follow instructions in tasks.</li> </ul>

**CULTURE**

<b>Learning goals</b>	<b>Learning outcomes</b>
<ul style="list-style-type: none"> <li>- To value the importance of reaching agreements in society.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss identify the importance of voting to reach an agreement.</li> </ul>

- To understand the importance of finding solutions.	- Ss report ways to solve problems or face unexpected situations.
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**COMMUNICATION**

**Language of learning**

- Key words and concepts about democracy: vote, agree, disagree, accept.
- Key words and concepts about costumes: clothes, accessories, makeup, dress up, carnival, theme.
- Key words and concepts about art materials: temperas, papers, glue, scissors, pencil, rubber.
- Temporal connectors: before, after.

**Language content (genre) → language of**

- Instructions II.
- Instruction language – oral. Key vocabulary of the genre: listen, follow, repeat.
- Formal aspects:
  - Imperative clauses for oral commands: listen, be attentive, be quiet.
  - Noun groups to provide details of materials: clothes, fabrics, footwear.
  - Structure of numbers and nouns: step one, step two ... and so on.
  - Oral commands for doing the costumes: construct, cut, glue, add, remove.

**Language through learning**

- Language through interests.
- Language through peer and adult interface in pursuits.
- Language through personal reflection.

**ASSESSMENT**

**Evaluation criteria**

- **AREA 2 → 2.4.** Use different strategies for making decisions autonomously, facing the process of creating solutions in response to the challenges.
- **AREA 2 → 2.5.** Program sequences of actions or instructions to solve analogy and digital tasks.
- **AREA 3 → 3.4.** Make plastic creations by exploring and using different materials and techniques, and actively participating in group work.

<p><b>STEAM evaluation criteria</b></p> <ul style="list-style-type: none"> <li>- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.</li> <li>- To orally communicate the personal opinions and reflections.</li> <li>- To make decisions by using a democratic social resource like voting.</li> <li>- To carry out projects and create the collective themed costume experimenting with different art principles.</li> </ul> <p><b>Assessment of language</b></p> <ul style="list-style-type: none"> <li>- T and Language Assistant’s oral language demonstrating on the point.</li> <li>- Random pick-up tools.</li> <li>- Exit slips.</li> </ul> <p><b>Assessment of content</b></p> <ul style="list-style-type: none"> <li>- T oral feedback on the activities.</li> <li>- T analytic rubric to evaluate the final product.</li> </ul> <p><b>Assessment of process</b></p> <ul style="list-style-type: none"> <li>- T checklist for active observation.</li> <li>- Ss self-evaluation checklist.</li> </ul>
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ATTENTION TO DIVERSITY – UDL	
<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: flashcards.</li> <li>- Break down activities into minor components.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss make a visual map of the elements that include the specific costume.</li> <li>- <b>HOTS to LOTS:</b> Ss will follow oral instructions using visual formats: mind maps or pictograms.</li> </ul>

4.2.3 Learning Situation 3. Carnival contest

LEARNING SITUATION 3 – Carnival contest
<p><b>Description:</b> This unit is based on celebrating the carnival contest with the adults in Los Camilos. So, the previous workshops will be essential to carry out this contest correctly.</p>

<p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can you participate in the carnival contest?</p> <p><b>Final Product:</b> Participate in the costume contest with the residents on carnival day (in pairs). An exhibition about this specific festival will also be prepared following a series of instructions, and later it will be presented to the adults on a new visit to the residence.</p> <p><b>Genre:</b> Instructions III.</p> <p><b>Timing:</b> Second Term. 5 sessions (45 minutes) in 3 weeks.</p>	
<p><b>CONTENT</b></p>	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Communicative intention of messages to evoke and relate facts, to explore knowledge, to express and communicate.</li> <li>- Social relationship and positive interaction (older people).</li> <li>- Celebrations, customs and traditions.</li> <li>- Carnival tradition and its main characteristics (festival, origin, tradition, peculiarities).</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Use of thinking routines.</li> <li>- Creation of a carnival exhibition.</li> <li>- Sharing information and experiences about a topic.</li> </ul> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Instructions III.</li> <li>- Modelling, genre awareness and language input of Instructions.</li> <li>- Follow written guidelines for preparing an exhibition.</li> </ul>
<p><b>Specific Competences</b></p> <p><b>AREA 2 → 2.</b> Develop the procedures of the scientific method, through processes of observation and manipulation of objects, to begin interpreting the environment and responding to the situations and challenges that arise.</p> <p><b>AREA 3 → 3.</b> Produce messages in an effective, personal and creative way using different languages, discovering the codes of each of them.</p>	
<p><b>COGNITION</b></p>	
<p style="text-align: center;"><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To identify traditions and its elements.</li> <li>- To value varied types of works.</li> </ul>	<p style="text-align: center;"><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss list different characteristics of traditions.</li> <li>- Ss respect other exhibition works.</li> </ul>



<ul style="list-style-type: none"> <li>- To experiment with communicative productions.</li> <li>- To apply instructions in tasks.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss establish relation with topic and the audience.</li> <li>- Ss follow instructions in tasks.</li> </ul>
<b>CULTURE</b>	
<p style="text-align: center;"><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To manage the diversity of cultural celebrations.</li> <li>- To value and respect own and other people´s traditions.</li> </ul>	<p style="text-align: center;"><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss identify various celebrations in social groups.</li> <li>- Ss list the benefits of appreciating traditions.</li> </ul>
<b>COMMUNICATION</b>	
<p><b>Language of learning</b></p> <ul style="list-style-type: none"> <li>- Key words and concepts about carnival: tradition, origin, peculiarities.</li> <li>- Key words and concepts about exhibitions: think, design, create, present.</li> <li>- Key words and concepts about communicating: listen, speak, express.</li> <li>- Orden connectors: first, finally.</li> </ul> <p><b>Language content (genre) → language of</b></p> <ul style="list-style-type: none"> <li>- Instructions III.</li> <li>- Instruction language – written. Key vocabulary of the genre: look, follow, check.</li> <li>- Formal aspects:             <ul style="list-style-type: none"> <li>• Imperative clauses for written commands: read, be attentive, be focus.</li> <li>• Noun groups to provide details of materials: cardboard, stickers, drawings, pencils, glue, scissors.</li> <li>• Structure of numbers and nouns: step one, step two ... and so on.</li> <li>• Written commands for preparing an exhibition: select, decide, design.</li> </ul> </li> <li>- Connectors of the genre:             <ul style="list-style-type: none"> <li>• Orden connectors: first, finally.</li> <li>• Connectors for expressing: Addition and.</li> </ul> </li> </ul> <p><b>Language through learning</b></p> <ul style="list-style-type: none"> <li>- Language through interests.</li> <li>- Language through peer and adult interface in pursuits.</li> <li>- Language through personal reflection.</li> </ul>	

ASSESSMENT	
<p><b>Evaluation criteria</b></p> <ul style="list-style-type: none"> <li>- <b>AREA 2 → 2.1.</b> Manage situations, difficulties, challenges or problems by planning sequences of activities, expressing interest and initiative and working with colleagues.</li> <li>- <b>AREA 2 → 2.5.</b> Program sequences of actions or instructions to solve analogy and digital tasks.</li> <li>- <b>AREA 3 → 3.1.</b> Make functional use of oral language, increasing your linguistic repertoire and building organized and coherent speech.</li> </ul> <p><b>STEAM evaluation criteria</b></p> <ul style="list-style-type: none"> <li>- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.</li> <li>- To carry out projects and create and exhibition of carnival day.</li> <li>- To orally communicate and present information, after organising thoughts.</li> </ul> <p><b>Assessment of language</b></p> <ul style="list-style-type: none"> <li>- T and Language Assistant’s oral language demonstrating on the point.</li> <li>- Thumbs up / thumbs down.</li> <li>- Exit slips.</li> </ul> <p><b>Assessment of content</b></p> <ul style="list-style-type: none"> <li>- T oral feedback on the activities.</li> <li>- T analytic rubric to evaluate the final product.</li> </ul> <p><b>Assessment of process</b></p> <ul style="list-style-type: none"> <li>- T checklist for active observation.</li> <li>- Ss self-evaluation checklist.</li> </ul>	
ATTENTION TO DIVERSITY – UDL	
<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: images.</li> <li>- Break down activities into minor components.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss make an interactive poster of the main elements of the carnival tradition.</li> <li>- <b>HOTS to LOTS:</b> Ss will follow written instructions using visual formats: mind maps or pictograms.</li> </ul>

4.2.4 Learning Situation 4. Life in 3d

<b>LEARNING SITUATION 4 – Life in 3d</b>	
<p><b>Description:</b> This unit is based on knowing how the 3D aspect is present in our current life. This will be essential to create the trophies afterwards.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can you explain actual everyday life in 3d?</p> <p><b>Final Product:</b> Collect in a display book the possible expressions of the 3D aspect in everyday life, as well as the types of textures and relieve materials that can be used for construction. This elaboration will be based again on a series of instructions.</p> <p><b>Genre:</b> Instructions IV.</p> <p><b>Timing:</b> Second Term. 5 sessions (45 minutes) in 2 weeks.</p>	
CONTENT	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Guidelines for research: interest, respect and desire for knowledge.</li> <li>- Relationships and connections between what is known and is new.</li> <li>- Research strategies: observation, experimentation.</li> <li>- Responsible use of technologies. Digital literacy.</li> <li>- Qualities or attributes of objects and materials: texture, relief.</li> <li>- Basic spatial notions: 3d.</li> <li>- Use of technologies.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Use of thinking routines.</li> <li>- Fostering research skills.</li> <li>- Transferring information into digital formats.</li> </ul> <hr/> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Instructions IV.</li> <li>- Modelling, genre awareness, language input and production of Instructions.</li> <li>- Follow guidelines for creating a display book.</li> </ul>
<b>Specific Competences</b>	
<p><b>AREA 2 → 1.</b> Identify the characteristics of materials and objects and establish relationships between them, through exploration, sensory manipulation, the use of simple tools and the development of logical-mathematical skills.</p>	

<p><b>AREA 2 → 2.</b> Develop the procedures of the scientific method, through processes of observation and manipulation of objects, to begin interpreting the environment and responding to the situations and challenges that arise.</p>	
<p><b>COGNITION</b></p>	
<p><b>Learning goals</b></p>	<p><b>Learning outcomes</b></p>
<ul style="list-style-type: none"> <li>- To locate the main attributes of objects.</li> <li>- To experiment with digital productions.</li> <li>- To use the digital media in a responsible way.</li> <li>- To apply instructions in tasks.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss know the qualities of texture and relief.</li> <li>- Ss establish relation with the 3d concept.</li> <li>- Ss demonstrate responsibility in using digital media.</li> <li>- Ss follow instructions in tasks.</li> </ul>
<p><b>CULTURE</b></p>	
<p><b>Learning goals</b></p>	<p><b>Learning outcomes</b></p>
<ul style="list-style-type: none"> <li>- To understand the importance of the 3d aspect as a helpful tool.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss outline benefits of using 3d in our daily life.</li> </ul>
<p><b>COMMUNICATION</b></p>	
<p><b>Language of learning</b></p> <ul style="list-style-type: none"> <li>- Key words and concepts about 3d: movement, space, dimension.</li> <li>- Key words and concepts about a display book: pages, sections, parts.</li> <li>- Essential concepts of space: up, down, near, far.</li> </ul> <p><b>Language content (genre) → language of</b></p> <ul style="list-style-type: none"> <li>- Instructions IV.</li> <li>- Instruction language. Key vocabulary of the genre: clear, concrete, short, affirmative.</li> <li>- Formal aspects:                             <ul style="list-style-type: none"> <li>• Imperative form of the verb at the beginning of each instruction: to...</li> <li>• Grammar affirmative structures instead of negative: to use instead of don't use.</li> <li>• Adverbs or prepositional phrases which provide details of how, when, where, with.</li> <li>• Structure of numbers and nouns: step one, step two ... and so on.</li> </ul> </li> </ul>	

- Commands for creating a display book: select, decide, design, create.
- Connectors of the genre:
  - Orden connectors: first, finally.
  - Connectors for expressing: Addition and, Contrast but.
- Language necessary:
  - Commands, for instructions.

**Language through learning**

- Language through interests.
- Language through peer and adult interface in pursuits.
- Language through personal reflection.

**ASSESSMENT**

**Evaluation criteria**

- **AREA 2 → 1.1.** Establish different relationships between objects based on their qualities or attributes, showing curiosity and interest.
- **AREA 2 → 1.3.** Position oneself appropriately in the usual spaces, both at rest and in movement, applying one's knowledge of basic spatial notions and playing with one's own body and objects.
- **AREA 2 → 2.3.** Pose ideas about the behaviour of certain elements or materials, testing them through manipulation and acting on them.
- **AREA 2 → 2.5.** Program sequences of actions or instructions to solve analogy and digital tasks.

**STEAM evaluation criteria**

- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.
- To carry out projects and create a digital display book.

**Assessment of language**

- T and Language Assistant's oral language demonstrating on the point.
- Mini whiteboards.
- Exit slips.

**Assessment of content**

- T oral feedback on the activities.
- T analytic rubric to evaluate the final product.

<b>Assessment of process</b>	
<ul style="list-style-type: none"> <li>- T checklist for active observation.</li> <li>- Ss self-evaluation checklist.</li> </ul>	
<b>ATTENTION TO DIVERSITY – UDL</b>	
<p style="text-align: center;"><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: posters.</li> <li>- Individualized support.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss choose an element in 3d and present it.</li> <li>- <b>HOTS to LOTS:</b> Ss make a drawing about how they understand 3d.</li> </ul>

4.2.5 Learning Situation 5. Trophies delivery

<b>LEARNING SITUATION 5 – Trophies delivery</b>	
<p><b>Description:</b> This unit is based on creating the trophies, so the previous knowledge will be essential to carry out these engineering workshops correctly. The collaboration with the adults from the nursing home Los Camilos will be essential, finally facing the news that arrived at the beginning.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can you create the trophies in 3d for the contest?</p> <p><b>Final Product:</b> Create the trophies in 3D following a series of instructions. Finally, and regardless of whether the residence has won the costume contest, a personal and individual presentation of the trophy will be made to each participating resident, a symbol of unity and bond forever. Finally, we will also review the main learnings and for that we will build a chain that reflects that united, as in the initial song, we have been able to face the news.</p> <p><b>Genre:</b> Instructions V.</p> <p><b>Timing:</b> Second Term. 5 sessions (45 minutes) in 2 weeks.</p>	
<b>CONTENT</b>	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Relationships with adults, with peers and with the environment.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Use of thinking routines.</li> </ul>

<ul style="list-style-type: none"> <li>- Basic spatial notions:3d.</li> <li>- Processes and results. Findings, verification and conclusions.</li> <li>- Exploration in the engineering field.</li> <li>- Responsible use of technologies. Digital literacy.</li> <li>- Communicative intention to communicate ideas and feelings.</li> </ul>	<ul style="list-style-type: none"> <li>- Transferring information into digital formats.</li> <li>- Experiment with engineering.</li> <li>- Use of technologies.</li> </ul> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Instructions V.</li> <li>- Final production of Instructions.</li> <li>- Follow guidelines for creating the trophies.</li> </ul>
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<b>Specific Competences</b>
<p><b>AREA 2 → 1.</b> Identify the characteristics of materials and objects and establish relationships between them, through exploration, sensory manipulation, the use of simple tools and the development of logical-mathematical skills.</p> <p><b>AREA 2 → 2.</b> Develop the procedures of the scientific method, through processes of observation and manipulation of objects, to begin interpreting the environment and responding to the different situations and challenges that arise.</p> <p><b>AREA 3 → 1.</b> Express interest in interacting in everyday situations and using their communicative repertoire to express their needs and intentions.</p>

<b>COGNITION</b>
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<b>Learning goals</b>	<b>Learning outcomes</b>
<ul style="list-style-type: none"> <li>- To define the importance of cooperate with older people.</li> <li>- To experiment with digital productions.</li> <li>- To experiment with engineer productions.</li> <li>- To apply instructions in tasks.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss emphasize the importance of cooperation in the actual society.</li> <li>- Ss establish relation with the 3d concept.</li> <li>- Ss establish relation with the construction of the trophies.</li> <li>- Ss follow instructions in tasks.</li> </ul>

<b>CULTURE</b>
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<b>Learning goals</b>	<b>Learning outcomes</b>
<ul style="list-style-type: none"> <li>- To understand the importance of collaborating in society.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss outline benefits of participating in social programs and contest.</li> </ul>

## COMMUNICATION

### Language of learning

- Key words and concepts about trophies: contest, concourse, win, lose, deliver, receive.
- Key words and concepts about contest: respect, diversity, competition, participation.
- Connectors for expressing: Addition and, Contrast but, Reason because.
- Temporal connectors: before after, now, first, finally.

### Language content (genre) → *language of*

- Instructions V.
- Instruction language. Key vocabulary of the genre: before, after, now, first, finally.
- Formal aspects:
  - Adverbs to indicate time: past, present, future.
  - Noun groups to provide details of materials: idea, sketch, parts, cup, arms.
  - Structure of numbers and nouns: step one, step two, step three ... and so on.
  - Commands for creating the trophies: construct, cut, glue, add, remove.
- Connectors of the genre:
  - Orden connectors: first, finally.
  - Connectors for expressing: Addition and, Contrast but, Reason because.
  - Temporal connectors: before, after, now.
- Language necessary:
  - Commands, for instructions.
- Final production:
  - Ss instructions.

### Language through learning

- Language through interests.
- Language through peer and adult interface in pursuits.
- Language through personal reflection.




ASSESSMENT	
<p><b>Evaluation criteria</b></p> <ul style="list-style-type: none"> <li>- <b>AREA 2 → 1.3.</b> Position oneself appropriately in the usual spaces, both at rest and in movement, applying one's knowledge of basic spatial notions and playing with one's own body and objects.</li> <li>- <b>AREA 2 → 2.5.</b> Program sequences of actions or instructions to solve analogy and digital tasks.</li> <li>- <b>AREA 2 → 2.6.</b> Participate in projects using group dynamics, sharing and valuing their own and others' opinions, expressing personal conclusions.</li> <li>- <b>AREA 3 → 1.1.</b> Participate spontaneously and respectfully with individual differences in complex communicative situations.</li> </ul> <p><b>STEAM evaluation criteria</b></p> <ul style="list-style-type: none"> <li>- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.</li> <li>- To carry out projects and create the trophies for the contest.</li> <li>- To experiment with different digital and engineering principles.</li> </ul> <p><b>Assessment of language</b></p> <ul style="list-style-type: none"> <li>- T and Language Assistant's oral language demonstrating on the point.</li> <li>- Random pick-up tools.</li> <li>- Exit slips.</li> </ul> <p><b>Assessment of content</b></p> <ul style="list-style-type: none"> <li>- T oral feedback on the activities.</li> <li>- T analytic rubric to evaluate the final product.</li> </ul> <p><b>Assessment of process</b></p> <ul style="list-style-type: none"> <li>- T checklist for active observation.</li> <li>- Ss self-evaluation checklist.</li> </ul>	
ATTENTION TO DIVERSITY – UDL	
<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: video tapes and records.</li> <li>- Divide the group into lesser sets.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss describe the steps needed for the trophies.</li> <li>- <b>HOTS to LOTS:</b> Ss choose and mark the steps needed to make the trophies.</li> </ul>

### 4.3 Project III. HOW TO GROW?

This third project, titled “How to grow?”, responds to the structure and organization offered in the corresponding **Table 7**. The news introduced by Lu guides and links the rest of the sections mentioned.

**Table 7:** PROJECT III. HOW TO GROW?

LU NEWS			
<b>Contextualization and challenge by Lu</b>			
<p>The City Council of Tres Cantos is very concerned about the lack of gardens in the town, considering how essential they are for nature and people. Thus, the mayor has made an important decision: all schools must have a well-maintained garden by the time summer arrives, he will personally inspect it. If this is not achieved, the school will not be included in the "natural" list...it will be left out!</p>			
<b>Timing</b>	April-June	<b>Challenge</b>	Be part of the list of natural schools
<b>Environment</b>	City Council (Tres Cantos)	<b>Final Product</b>	Sustainable garden
<b>Context</b>	Earth Day (22 April)	<b>Source</b>	
<b>Slope</b>	Scientific and Environmental	<b>Genre</b>	Interview with professionals
<b>STEAM FOCUS</b>		<b>LEARNING SITUATIONS</b>	
<b>S</b> – sustainable garden T E A <b>M</b> – garden design		1- <i>HOW TO GROW?</i> 2- Botanical garden 3- Experiment workshop 4- Sustainable garden 5- Inauguration snack	

4.3.1 Learning Situation 1. How to grow?

<b>LEARNING SITUATION 1 – How to grow?</b>	
<p><b>Description:</b> This unit is based on the visualization of two short films: “Emotional Education” (<a href="https://www.youtube.com/watch?v=OczEHXRU9WU">https://www.youtube.com/watch?v=OczEHXRU9WU</a>) and “Plant Story” (<a href="https://www.youtube.com/watch?v=mhOy1mzAask">https://www.youtube.com/watch?v=mhOy1mzAask</a>). Both of them are characterized by not having audio, but a series of images that accompanied by music transmit the main messages. They are, in short, art. This will serve as a pretext to work on the values of the whole project and establish relationships with the topic of nature and gardens.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can you create a mural to present the school to the mayor?</p> <p><b>Final Product:</b> A mural that collects the ideas we have about the importance of nature and gardens in our school. We want to contribute to the mayor's program, and that is why we are going to present the mural to him personally. Finally, we will have an interview to get to know the mayor and his project better: both people and plants have to learn to grow!</p> <p><b>Genre:</b> Interview I.</p> <p><b>Timing:</b> Third Term. 5 sessions (45 minutes) in 2 weeks.</p>	
CONTENT	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Attitude of help and cooperation.</li> <li>- Identification, control, expression and acceptance of one's own and others’ emotions.</li> <li>- Film proposals in different formats. (Audio, dumb...).</li> <li>- Song as an expressive element.</li> <li>- Empathy and respect with adults, peers, nature and social context.</li> <li>- Responsible habits and practices with the environment.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Problem-solving strategies.</li> <li>- Constructive criticism about ways of participating.</li> <li>- Sharing personal opinions and experiences about a topic.</li> <li>- Experiment with nature principles.</li> <li>- Transferring information into artistic and exhibition formats.</li> </ul> <hr/> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Interview I.</li> <li>- Modelling Interview.</li> </ul>

- Skills and strategies to develop self-concept.	- Knowledge through conversations.
<b>Specific Competences</b>	
<p><b>AREA 1 → 2.</b> Recognize, express and regulate your emotions expressing needs and feelings to achieve emotional and affective security.</p> <p><b>AREA 1 → 3.</b> Adopt models, norms and habits, developing confidence in their possibilities, to promote a healthy and responsible lifestyle.</p>	
<b>COGNITION</b>	
<b>Learning goals</b>	<b>Learning outcomes</b>
<ul style="list-style-type: none"> <li>- To describe their emotions in different situations.</li> <li>- To display the importance of taking care of adults, peers and nature.</li> <li>- To solve problems or unexpected situations.</li> <li>- To apply the interview method.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss describe their feelings about the story.</li> <li>- Ss highlight the importance of help in the actual society.</li> <li>- Ss make use of problem-solving strategies.</li> <li>- Ss interview the major.</li> </ul>
<b>CULTURE</b>	
<b>Learning goals</b>	<b>Learning outcomes</b>
<ul style="list-style-type: none"> <li>- To understand the importance of nature in society.</li> <li>- To value and respect own and other people's emotions.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss outline ways to take care of the nature in their social context.</li> <li>- Ss list the benefits of expressing and appreciating feelings.</li> </ul>
<b>COMMUNICATION</b>	
<b>Language of learning</b>	
<ul style="list-style-type: none"> <li>- Key words and concepts about growing: be born, cultivate, care for, love, protect.</li> <li>- Key words and concepts about emotions: happy, sad, fear, surprise, anger, disgust.</li> <li>- Key words and concepts about murals: think, design, create, display, present.</li> <li>- Language to ask for information: Wh-phrases ('Which?', 'When?', 'What?', 'Where?', 'How?').</li> </ul>	

**Language content (genre) → language of**

- Interview I.
- Interview language. Key vocabulary of the genre: dialogue, meeting, interviewer, interviewee.
- Dialogue members: me (I) and you (You).

**Language through learning**

- Language through interests.
- Language through peer and adult interface in pursuits.
- Language through personal reflection.

**ASSESSMENT**

**Evaluation criteria**

- **AREA 1 → 2.1.** Identify and express your needs and feelings by adjusting the control of your emotions.
- **AREA 1 → 2.2.** Offer and ask for help in everyday situations, valuing the benefits of cooperation and help.
- **AREA 1 → 3.1.** Carry out activities related to self-care, caring for the environment and with an attitude of respect.

**STEAM evaluation criteria**

- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.
- To orally communicate the personal opinions after organising thoughts.
- To carry out projects and present the mural, experimenting with nature.

**Assessment of language**

- T and Language Assistant’s oral language demonstrating on the point.
- Thumbs up / thumbs down.
- Exit slips.

**Assessment of content**

- T oral feedback on the activities.
- T analytic rubric to evaluate the final product.

**Assessment of process**

- T checklist for active observation.
- Ss self-evaluation checklist.

ATTENTION TO DIVERSITY – UDL	
<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: videos.</li> <li>- Divide the group into smaller combinations.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss design the questions and structure of the interview with the major.</li> <li>- <b>HOTS to LOTS:</b> Ss organise interviews with the help of visual elements.</li> </ul>

4.3.2 Learning Situation 2. Botanical garden

LEARNING SITUATION 2 – Botanical garden	
<p><b>Description:</b> This unit is based on knowing the key natural elements that a garden needs to be sustainable. This will be essential to create the schools own garden afterwards.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can you experiment nature through a real garden?</p> <p><b>Final Product:</b> Go on an awareness-raising excursion on learning related to nature and the sustainable environment. To do this we will travel to the Botanical Garden of Madrid, where finally a series of interviews will be carried out with professional workers in the field.</p> <p><b>Genre:</b> Interview II.</p> <p><b>Timing:</b> Third Term. 5 sessions (45 minutes) in 2 weeks.</p>	
CONTENT	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Guidelines for research: interest, respect and desire for knowledge.</li> <li>- Observation, asking questions, managing and searching different sources of information.</li> <li>- Elements of the gardens: parts, materials, plants.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Fostering observation skills.</li> <li>- Analysing and summarising information.</li> <li>- Constructive criticism about ways of improvement.</li> <li>- Experiment with science principles.</li> </ul>

<ul style="list-style-type: none"> <li>- Empathy and respect with adults, peers, nature and social context.</li> <li>- Responsible habits and practices with the environment.</li> <li>- Inquiry into the physical and natural environment.</li> </ul>	<p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Interview II.</li> <li>- Modelling and genre awareness of Interview.</li> <li>- Knowledge through conversations.</li> </ul>
<p><b>Specific Competences</b></p> <p><b>AREA 1 → 3.</b> Adopt models, norms and habits, developing confidence in their possibilities, to promote a healthy and responsible lifestyle.</p> <p><b>AREA 2 → 2.</b> Develop the procedures of the scientific method, through processes of observation and manipulation of objects, to begin interpreting the environment and responding to the situations and challenges that arise.</p>	
<p><b>COGNITION</b></p>	
<p style="text-align: center;"><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To understand the importance of taking care of people and nature.</li> <li>- To solve problems or unexpected situations.</li> <li>- To investigate about the elements of a garden.</li> <li>- To apply the interview method.</li> </ul>	<p style="text-align: center;"><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss recognize the importance of help in the actual society.</li> <li>- Ss make use of problem-solving strategies.</li> <li>- Ss explore and interact with a real botanical garden.</li> <li>- Ss interview botanical experts.</li> </ul>
<p><b>CULTURE</b></p>	
<p style="text-align: center;"><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To understand the importance of nature in society.</li> <li>- To value the work of experts in the field.</li> </ul>	<p style="text-align: center;"><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss outline ways to take care of the nature in their social context.</li> <li>- Ss identify the importance of professionals in the field.</li> </ul>
<p><b>COMMUNICATION</b></p>	
<p><b>Language of learning</b></p> <ul style="list-style-type: none"> <li>- Key words and concepts about gardens: earth, water, seed, plant, care, flora.</li> </ul>	

- Key words and concepts of sustainable: green, recycle, renewable, waste, take advantage.
- Language to ask for information: Wh-phrases ('Which?', 'When?', 'What?', 'Where?', 'How?').

**Language content (genre) → language of**

- Interview II.
- Interview language. Key vocabulary of the genre: questions, answers, question marks (?) and exclamation marks (!).
- Formal aspects:
  - Structure of questions and answers: Do you...? Yes, I do / No, I don't.
  - Use of question marks at the end of written questions.
  - Use of question intonation at the end of oral questions.
  - Verb tenses: present simple 1st person singular (answers) and 2nd person singular (questions).

**Language through learning**

- Language through interests.
- Language through peer and adult interface in pursuits.
- Language through personal reflection.

**ASSESSMENT**

**Evaluation criteria**

- **AREA 1 → 3.1.** Carry out activities related to self-care, caring for the environment and with an attitude of respect.
- **AREA 2 → 2.3.** Pose ideas about the behaviour of certain elements or materials, testing them through manipulation and acting on them.
- **AREA 2 → 2.6.** Participate in projects using group dynamics, sharing and valuing their own and others' opinions, expressing personal conclusions from them.

**STEAM evaluation criteria**

- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.
- To use different sources of information to learn about the topic of sustainable gardens and its main elements.



<ul style="list-style-type: none"> <li>- To experiment with different nature principles.</li> </ul> <p><b>Assessment of language</b></p> <ul style="list-style-type: none"> <li>- T and Language Assistant's oral language demonstrating on the point.</li> <li>- Mini whiteboards.</li> <li>- Exit slips.</li> </ul> <p><b>Assessment of content</b></p> <ul style="list-style-type: none"> <li>- T oral feedback on the activities.</li> <li>- T analytic rubric to evaluate the final product.</li> </ul> <p><b>Assessment of process</b></p> <ul style="list-style-type: none"> <li>- T checklist for active observation.</li> <li>- Ss self-evaluation checklist.</li> </ul>	
<b>ATTENTION TO DIVERSITY – UDL</b>	
<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: flashcards.</li> <li>- Break down activities into minor components.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss design the questions of the interview with the professional workers.</li> <li>- <b>HOTS to LOTS:</b> Ss organise interviews with the help of written elements.</li> </ul>

4.3.3 Learning Situation 3. Experiment workshop

<b>LEARNING SITUATION 3 – Experiment workshop</b>
<p><b>Description:</b> This unit is based on knowing the key mathematical elements that a garden needs to be sustainable. This will be essential to create the schools own garden afterwards.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can you experiment science through mathematical workshops?</p> <p><b>Final Product:</b> Carry out a series of awareness mathematical workshops related to nature and the sustainable environment. To do this we will have the help of expert mathematics teachers at school, who will also be interviewed.</p> <p><b>Genre:</b> Interview III.</p> <p><b>Timing:</b> Third Term. 5 sessions (45 minutes) in 2 weeks.</p>

CONTENT	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Guidelines for research: interest, respect and desire for knowledge.</li> <li>- Elements of the gardens: parts, materials, plants.</li> <li>- Empathy and respect with adults, peers, nature and social context.</li> <li>- Use of basic quantifiers: the same as, more than, less than, as many as, many, few, some, none, etc.</li> <li>- Counting, establishing comparison and transformation relationships.</li> <li>- Situations in which it is necessary to measure.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Fostering research and observation skills.</li> <li>- Experiment with science and mathematical principles.</li> <li>- Participation in scientific and mathematical workshops.</li> </ul>
<p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Interview III.</li> <li>- Modelling, genre awareness and language input of Interview.</li> <li>- Exposure and practice of the language of an interview.</li> </ul>	
<p><b>Specific Competences</b></p> <p><b>AREA 1 → 3.</b> Adopt models, norms and habits, developing confidence in their possibilities, to promote a healthy and responsible lifestyle.</p> <p><b>AREA 2 → 1.</b> Identify the characteristics of materials and objects and establish relationships between them, through exploration, sensory manipulation, the use of simple tools and the development of logical-mathematical skills.</p>	
COGNITION	
<p style="text-align: center;"><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To identify the importance of taking care of adults, peers and nature.</li> <li>- To investigate about mathematical elements.</li> <li>- To formulate about scientific elements.</li> <li>- To apply the interview method.</li> </ul>	<p style="text-align: center;"><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss know the importance of help in the actual society.</li> <li>- Ss explore an interact with mathematic workshops.</li> <li>- Ss inspect and link with the garden topic.</li> <li>- Ss interview mathematicians.</li> </ul>
CULTURE	
<b>Learning goals</b>	<b>Learning outcomes</b>

<ul style="list-style-type: none"> <li>- To understand the importance of nature in society.</li> <li>- To value the work of experts in mathematics.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss outline ways to take care of the nature in their social context.</li> <li>- Ss identify the importance of professionals in mathematics.</li> </ul>
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**COMMUNICATION**

**Language of learning**

- Key words and concepts about gardens: earth, water, seed, plant, care.
- Key words and concepts of mathematics: quantity, height, number, weight.
- Essential concepts of quantity: the same as, more than, less than, as many as, many, few, some, none.
- Essential concepts of height: high, low, medium.
- Language to ask for information: Wh-phrases ('Which?', 'When?', 'What?', 'Where?', 'How?').

**Language content (genre) → language of**

- Interview III.
- Interview language – verbs. Key vocabulary of the genre: talk, listen, ask, respond, understand.
- Formal aspects:
  - Imperative clauses to ensure attention: listen, repeat.
  - Expressions to recap information: So you said..., As I see...
  - Verb tenses: present simple (questions and answers).
  - Structure of questions and answers: Do you...? Yes, I do / No, I don't.
- Connectors of the genre:
  - Connectors for expressing: Addition and.

**Language through learning**

- Language through interests.
- Language through peer and adult interface in pursuits.
- Language through personal reflection.

**ASSESSMENT**

**Evaluation criteria**

- **AREA 1 → 3.1.** Carry out activities related to self-care, caring for the environment and with an attitude of respect.

- **AREA 1 → 3.2.** Respect the sequence associated with daily events and activities, adapting to the routines established for the group and developing behaviours respectful towards others.
- **AREA 2 → 1.2.** Use the most significant basic quantifiers in the context of the game and in relationships with others.
- **AREA 2 → 1.4.** Identify everyday situations in which it is necessary to measure, using the body or other materials and tools to carry out the measurements.

**STEAM evaluation criteria**

- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.
- To carry out projects and participate in both science and mathematics workshops.
- To try out and experiment with different scientific and mathematical principles.

**Assessment of language**

- T and Language Assistant’s oral language demonstrating on the point.
- Random pick-up tools.
- Exit slips.

**Assessment of content**

- T oral feedback on the activities.
- T analytic rubric to evaluate the final product.

**Assessment of process**

- T checklist for active observation.
- Ss self-evaluation checklist.

**ATTENTION TO DIVERSITY – UDL**

<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: images.</li> <li>- Break down activities into minor components.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss design the questions of the interview with the mathematical teachers.</li> <li>- <b>HOTS to LOTS:</b> Ss organise interviews with the help of digital elements.</li> </ul>
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4.3.4 Learning Situation 4. Sustainable garden

<b>LEARNING SITUATION 4 – Sustainable garden</b>	
<p><b>Description:</b> This unit is based on developing the sustainable garden so that our school can be on the City Council list. So, the previous knowledge will be essential to carry out this environmental task correctly.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can you create the school's sustainable garden?</p> <p><b>Final Product:</b> Create the school's sustainable garden, after obtaining and preparing all the necessary materials for it. To do this we will have the help of expert gardeners at school, who will eventually also be interviewed. This product is essential so that the latest learning situation of the project can be developed.</p> <p><b>Genre:</b> Interview IV.</p> <p><b>Timing:</b> Third Term. 6 sessions (45 minutes) in 3 weeks.</p>	
CONTENT	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Research strategies: trial-error, observation, experimentation, questioning.</li> <li>- Natural elements (water, earth, air, fire).</li> <li>- Characteristics and behaviour (weight, capacity, volume, mixtures or transfers).</li> <li>- Enjoy doing activities in contact with nature.</li> <li>- Respect and protection of the natural environment.</li> <li>- Processes and results. Findings, verification and conclusions.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Fostering research and observation skills.</li> <li>- Experiment with science principles.</li> <li>- Participation in environmental workshops.</li> </ul> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Interview IV.</li> <li>- Modelling, genre awareness, language input and production of Interview.</li> <li>- Exposure and practice of the language of an interview.</li> </ul>
<b>Specific Competences</b>	

<p><b>AREA 2 → 2.</b> Develop the procedures of the scientific method, through processes of observation and manipulation of objects, to begin interpreting the environment and responding to the situations and challenges that arise.</p> <p><b>AREA 2 → 3.</b> Recognize elements and phenomena of nature, showing interest in the habits that affect it, to appreciate the importance of caring for and conserving the environment.</p>	
<p><b>COGNITION</b></p>	
<p><b>Learning goals</b></p>	<p><b>Learning outcomes</b></p>
<ul style="list-style-type: none"> <li>- To define the importance of protecting the environment.</li> <li>- To investigate about environmental elements.</li> <li>- To experiment activities in contact with nature.</li> <li>- To apply the interview method.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss state the importance of nature in the actual society.</li> <li>- Ss explore and interact with the environment.</li> <li>- Ss participate in natural contact activities.</li> <li>- Ss interview gardeners.</li> </ul>
<p><b>CULTURE</b></p>	
<p><b>Learning goals</b></p>	<p><b>Learning outcomes</b></p>
<ul style="list-style-type: none"> <li>- To understand the importance of nature in society.</li> <li>- To value the work of experts in gardens.</li> </ul>	<ul style="list-style-type: none"> <li>- Ss outline ways to take care of the nature in their social context.</li> <li>- Ss identify the importance of gardeners.</li> </ul>
<p><b>COMMUNICATION</b></p>	
<p><b>Language of learning</b></p> <ul style="list-style-type: none"> <li>- Key words and concepts about natural elements: water, air, fire, land, earth, plants.</li> <li>- Key words and concepts about conditions: weather, temperature, light.</li> <li>- Key words and concepts of planting: weight, capacity, volume, mixtures or transfers.</li> <li>- Language to ask for information: Wh-phrases ('Which?', 'When?', 'What?', 'Where?', 'How?').</li> </ul> <p><b>Language content (genre) → language of</b></p> <ul style="list-style-type: none"> <li>- Interview IV.</li> </ul>	

- Interview language. Key vocabulary of the genre: title, presentation, development, conclusion.
- Formal aspects:
  - Imperative clauses to ensure attention: listen, repeat.
  - Expressions to recap information: So you said..., As I see..., To sum up...
  - Expressions to follow the development of an interview: Hello..., This is..., Questions..., In conclusion..., See you soon...
  - Verb tenses: present simple (questions and answers).
  - Verb tenses: present simple 1st person singular (answers) and 2nd person singular (questions).
  - Structure of questions and answers: Do you...? Yes, I do / No, I don't.
- Connectors of the genre:
  - Connectors for expressing: Addition and, Contrast but.
- Language necessary:
  - Questions and answers for interviews.
  - Wh-words: What? THING, Who? PERSON, Where? PLACE, When? TIME.

**Language through learning**

- Language through interests.
- Language through peer and adult interface in pursuits.
- Language through personal reflection.

**ASSESSMENT**

**Evaluation criteria**

- **AREA 2 → 2.3.** Pose ideas about the behaviour of certain elements or materials, testing them through manipulation and acting on them.
- **AREA 2 → 3.1.** Show an attitude of respect, care and protection towards the natural environment and animals, identifying the impact of some human actions.
- **AREA 2 → 3.3.** Establish relationships between the natural and social environment based on knowledge and observation of some natural phenomena and the heritage elements present in the physical environment.

<p><b>STEAM evaluation criteria</b></p> <ul style="list-style-type: none"> <li>- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.</li> <li>- To carry out projects and participate in environmental workshops.</li> <li>- To experiment with different scientific principles.</li> </ul> <p><b>Assessment of language</b></p> <ul style="list-style-type: none"> <li>- T and Language Assistant’s oral language demonstrating on the point.</li> <li>- Thumbs up / thumbs down.</li> <li>- Exit slips.</li> </ul> <p><b>Assessment of content</b></p> <ul style="list-style-type: none"> <li>- T oral feedback on the activities.</li> <li>- T analytic rubric to evaluate the final product.</li> </ul> <p><b>Assessment of process</b></p> <ul style="list-style-type: none"> <li>- T checklist for active observation.</li> <li>- Ss self-evaluation checklist.</li> </ul>	
<p><b>ATTENTION TO DIVERSITY – UDL</b></p>	
<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: posters.</li> <li>- Individualized support based on learning.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss design the questions of the interview with the gardeners.</li> <li>- <b>HOTS to LOTS:</b> Ss organise interviews with the help of manipulative elements.</li> </ul>

4.3.5 Learning Situation 5. Inauguration snack

<p><b>LEARNING SITUATION 5 – Inauguration snack</b></p>
<p><b>Description:</b> This unit is based on presenting the garden to the City Council, so the major can allow us to be part of the list of natural schools, finally facing the news that arrived at the beginning.</p> <p><b>Challenge:</b> Lu asks our 3<sup>rd</sup> year class...Can you inaugurate the school’s sustainable garden?</p>



<p><b>Final Product:</b> Inaugurate the school's sustainable garden with the mayor and our families. To make this presentation more enjoyable and active, we will make a very special snack with products and foods from the garden. To convey that we have grown up as we saw in the short films, this time the interviews will be for the creators themselves: the Pre-Primary students.</p> <p><b>Genre:</b> Interview V.</p> <p><b>Timing:</b> Third Term. 4 sessions (45 minutes) in 2 weeks.</p>	
<p><b>CONTENT</b></p>	
<p><b>From the Decree 36/2022</b></p> <ul style="list-style-type: none"> <li>- Attitude of help and cooperation.</li> <li>- Enjoy doing activities in contact with nature.</li> <li>- Empathy and respect with adults, peers, nature and social context.</li> <li>- Responsible habits and practices with the environment.</li> <li>- Skills and strategies to develop self-concept.</li> <li>- Verbalization of the sequence of actions in a planned action.</li> </ul>	<p><b>STEAM skills developed</b></p> <ul style="list-style-type: none"> <li>- Cooperative work.</li> <li>- Use of thinking routines.</li> <li>- Sharing personal opinions and experiences about a topic.</li> <li>- Analysing information.</li> <li>- Experiment with nature principles.</li> </ul> <p><b>Language content</b></p> <ul style="list-style-type: none"> <li>- Interview V.</li> <li>- Final production of Interview.</li> <li>- Knowledge through conversations and dialogues.</li> </ul>
<p><b>Specific Competences</b></p> <p><b>AREA 2 → 3.</b> Recognize elements and phenomena of nature, showing interest in the habits that affect it, to appreciate the importance of the environment.</p> <p><b>AREA 3 → 1.</b> Express interest in interacting in everyday situations and using their communicative repertoire to express their needs and intentions.</p>	
<p><b>COGNITION</b></p>	
<p style="text-align: center;"><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To display the importance of taking care of adults, peers and nature.</li> <li>- To outline the richness of responsible habits.</li> <li>- To apply the interview method.</li> </ul>	<p style="text-align: center;"><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss highlight the importance of help in the actual society.</li> <li>- Ss report good practices with the environment.</li> <li>- Ss interview themselves.</li> </ul>

CULTURE	
<p style="text-align: center;"><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- To understand the importance of nature in society.</li> <li>- To value one's own work, learning and progression.</li> </ul>	<p style="text-align: center;"><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>- Ss outline ways to take care of the nature in their social context.</li> <li>- Ss identify the importance of personal effort.</li> </ul>
COMMUNICATION	
<p><b>Language of learning</b></p> <ul style="list-style-type: none"> <li>- Key words and concepts about inaugurate: present, teach, initiate.</li> <li>- Key words and concepts about snack: food, origin, healthy, unhealthy.</li> <li>- Temporal connectors: before, after, now, first, finally.</li> <li>- Connectors for expressing: Addition and, Contrast but, Reason because.</li> </ul> <p><b>Language content (genre) → language of</b></p> <ul style="list-style-type: none"> <li>- Interview V.</li> <li>- Interview language. Key vocabulary of the genre: trust, freedom, comfort, kindness.</li> <li>- Formal aspects:                             <ul style="list-style-type: none"> <li>• Imperative clauses to ensure attention: listen, repeat.</li> <li>• Expressions to recap information: So you said..., As I see...</li> <li>• Expressions to follow the development of an interview: Hello..., This is..., Questions..., In conclusion..., See you soon...</li> <li>• Verb tenses: present simple (questions and answers).</li> <li>• Structure of questions and answers: Do you...? Yes, I do / No, I don't.</li> </ul> </li> <li>- Connectors of the genre:                             <ul style="list-style-type: none"> <li>• Connectors for expressing: Addition and, Contrast but, Reason because.</li> </ul> </li> <li>- Language necessary:                             <ul style="list-style-type: none"> <li>• Questions and answers for interviews.</li> <li>• Wh-words: What? THING, Who? PERSON, Where? PLACE, When? TIME.</li> </ul> </li> <li>- Final production:                             <ul style="list-style-type: none"> <li>• Ss interview.</li> </ul> </li> </ul>	

<p><b>Language through learning</b></p> <ul style="list-style-type: none"> <li>- Language through interests.</li> <li>- Language through peer and adult interface in pursuits.</li> <li>- Language through personal reflection.</li> </ul>	
<p><b>ASSESSMENT</b></p>	
<p><b>Evaluation criteria</b></p> <ul style="list-style-type: none"> <li>- <b>AREA 2 → 3.1.</b> Show an attitude of respect, care and protection towards the natural environment, identifying the impact of some human actions.</li> <li>- <b>AREA 3 → 1.2.</b> Adjust your communicative repertoire to the proposals, the interlocutors and the context, investigating the expressive possibilities of different languages.</li> </ul> <p><b>STEAM evaluation criteria</b></p> <ul style="list-style-type: none"> <li>- To carry out cooperative activities, respecting the opinions of others and exhibiting an attitude of care of the materials.</li> <li>- To carry out projects and present the sustainable garden.</li> <li>- To orally communicate the results found in the researching processes.</li> </ul> <p><b>Assessment of language</b></p> <ul style="list-style-type: none"> <li>- T and Language Assistant’s oral language demonstrating on the point.</li> <li>- Mini whiteboards.</li> <li>- Exit slips.</li> </ul> <p><b>Assessment of content</b></p> <ul style="list-style-type: none"> <li>- T oral feedback on the activities.</li> <li>- T analytic rubric to evaluate the final product.</li> </ul> <p><b>Assessment of process</b></p> <ul style="list-style-type: none"> <li>- T checklist for active observation.</li> <li>- Ss self-evaluation checklist.</li> </ul>	
<p><b>ATTENTION TO DIVERSITY – UDL</b></p>	
<p><b>General measures</b></p> <ul style="list-style-type: none"> <li>- Multimodal input to describe the activities and present the contents: video tapes and records.</li> <li>- Divide the group into lesser sets.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>LOTS to HOTS:</b> Ss design the questions of their own interviews.</li> <li>- <b>HOTS to LOTS:</b> Ss participate in the interview by using simple sentence structures.</li> </ul>

## **5. CONCLUSION**

Once I have finished this Annual Syllabus, I can confirm that it has really meant an opportunity for learning and a personal challenge. So, I have made an enormous effort in order to become competent in the difficult process of designing a syllabus from scratch, a key competence in the professional field I want to pursue, education, in general, and bilingual education, in particular. Carrying out this project design has allowed me to start on the path of becoming a teacher, but above all it has made me understand the value of vocation in this type of work. Without a doubt, a good track that combines personal and academic skills is the basis for advancing. Advancing towards the development of oneself and others, such as students. They are the true and main protagonists of the story, and they deserve the best version of their teachers. In such a way, I have completed my studies throughout this degree program reflecting the principles of education in which I firmly believe in such as commitment to reality, equality, justice, cooperation and personal development.

Along with this foundation in values, my learnings in the CLIL and STEAM approaches also stand out. Last year, I was lucky to take the CLIL subject, in which I was able to become aware of certain key knowledge. For this reason, and motivated to learn more, I decided to bet on its presence in this presented work. Going deeper into the CLIL approach has made me aware of all its advantages: is an integrative duality with a great potential for both content and language learning. This basis of integration also encouraged me to include the STEAM approach, the second backbone that becomes indispensable for offering students multiple fields of learning that also respond to the reality of the 21<sup>st</sup> century. A century in which gender equality in the scientific field must begin to be put into practice from ages as early as Pre-Primary education.

After all, I would like to appreciate Comillas Pontifical University for these five years of uninterrupted learning, where theoretical knowledge has been combined with meaningful practical situations. And last, I would also want to show gratitude to Magdalena Custodio Espinar, my excellent CLIL and TFG tutor, for her constant effort full of good intentions. Without her humanity and professionalism, I would not have been able to express my full potential in this Annual Syllabus.

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## 7. ANNEXES

### 7.1 Annex 1. Project I. Contents by area and block.

SUBJECT AREA	SUBJECT BLOCK	CONTENTS
<b>AREA 1:</b> Growth in harmony	<b>Block B.</b> Development and emotions.	<ul style="list-style-type: none"> <li>- Identification, control, expression and acceptance of one's own and others' emotions.</li> </ul>
	<b>Block D.</b> People and emotions. Life with others.	<ul style="list-style-type: none"> <li>- Social, affective and coexistence skills (ask for permission, say thank you, ask please).</li> <li>- Empathy and respect with both adults and peers.</li> <li>- Attitude of help and cooperation, request and acceptance of help.</li> <li>- Friendship as a protective and social element.</li> <li>- Guidelines for coexistence, which include respect for everyone and rejection of discrimination.</li> <li>- The feminism aspect in society.</li> </ul>
<b>AREA 2:</b> Discovery and exploration of the environment	<b>Block A.</b> The environment. Exploration.	<ul style="list-style-type: none"> <li>- Qualities or attributes of objects and materials. Colour, shape, size, texture.</li> <li>- Shapes: triangle, circle, square.</li> </ul>
	<b>Block B.</b> Experimentation in the environment.	<ul style="list-style-type: none"> <li>- Guidelines for research: interest, respect and desire for knowledge.</li> <li>- Relationships and connections between what is known and is new.</li> </ul>

<p><b>AREA 3:</b></p> <p><b>Communication and representation of reality</b></p>	<p><b>Block A.</b></p> <p>Intention and communicative interaction.</p>	<ul style="list-style-type: none"> <li>- Communicative repertoire of non-verbal communication (gestures, facial expressions).</li> <li>- Social conventions of linguistic exchange in communicative situations: active listening, turns in dialogue and alternation.</li> </ul>
	<p><b>Block C.</b></p> <p>Oral verbal communication.</p>	<ul style="list-style-type: none"> <li>- Communicative intention to communicate ideas and feelings.</li> </ul>
	<p><b>Block E.</b></p> <p>Approach to literary education.</p>	<ul style="list-style-type: none"> <li>- Memorization and recitation of some literary texts.</li> </ul>
	<p><b>Block G.</b></p> <p>Plastic and visual language and expression.</p>	<ul style="list-style-type: none"> <li>- Expressive intention of plastic and pictorial productions.</li> <li>- Materials and techniques as a means of communication.</li> <li>- The use of collage with various materials, shapes and colours.</li> <li>- Primary (red, yellow, blue) and secondary (green, orange, purple) colours.</li> <li>- Interpretation and evaluation of different types of works.</li> <li>- Exhibition places for artistic manifestations: museums.</li> </ul>
	<p><b>Block H.</b></p> <p>Language and body expression.</p>	<ul style="list-style-type: none"> <li>- Simple real or imaginary situations and stories in symbolic games.</li> </ul>
	<p><b>Block I.</b></p> <p>Digital literacy.</p>	<ul style="list-style-type: none"> <li>- Responsible use of technologies. Digital literacy.</li> </ul>

		- Tools with different purposes: creation, communication, learning, enjoyment.
	<b>Block J.</b> Foreign Language.	- All contents are included, as it is CLIL programming.

**7.2 Annex 2.** Project II. Contents by area and block.

SUBJECT AREA	SUBJECT BLOCK	CONTENTS
<b>AREA 1:</b> <b>Growth in harmony</b>	<b>Block B.</b> Development and emotions.	- Identification, control, expression and acceptance of one's own and others' emotions.
	<b>Block D.</b> People and emotions. Life with others.	- Attitude of cooperation in society. - Social relationship and positive interaction (respect for older people). - Celebrations, customs and traditions. - Carnival tradition and its main characteristics (festival, origin, tradition, peculiarities).
<b>AREA 2:</b> <b>Discovery and exploration of the environment</b>	<b>Block A.</b> The environment. Exploration of objects, materials and spaces.	- Qualities or attributes of materials. Colour, shape, size, texture. - Qualities or attributes of objects and materials: texture, relief. - Basic spatial notions: 3d. - Exploration in the engineering field.

	<p><b>Block B.</b> Experimentation in the environment.</p>	<ul style="list-style-type: none"> <li>- Initiative in seeking agreements in decision making. Listening and collaborative attitude.</li> <li>- Strategies to propose solutions: creativity, dialogue, imagination.</li> <li>- Guidelines for research: interest, respect and desire for knowledge.</li> <li>- Relationships and connections between what is known and is new.</li> <li>- Research strategies: observation, experimentation.</li> <li>- Relationships with adults, with peers and with the environment.</li> <li>- Processes and results. Findings, verification and conclusions.</li> </ul>
<p><b>AREA 3:</b> <b>Communication and representation of reality</b></p>	<p><b>Block C.</b> Oral verbal communication.</p>	<ul style="list-style-type: none"> <li>- Communicative intention of messages to evoke and relate facts, to explore knowledge, to express and communicate.</li> <li>- Communicative intention to communicate ideas and feelings.</li> </ul>
	<p><b>Block F.</b> Language and musical expression.</p>	<ul style="list-style-type: none"> <li>- Musical proposals in different formats. (Audio, live music...).</li> <li>- Musical instruments.</li> <li>- Song as an expressive element: songs from your environment.</li> <li>- Attentive listening, interest and participation in musical works.</li> <li>- Exploration of the voice and musical instruments.</li> </ul>

	<b>Block G.</b> Plastic and visual language and expression.	<ul style="list-style-type: none"> <li>- Expressive intention of plastic and pictorial productions.</li> <li>- Costume elements (clothes, accessories, makeup).</li> </ul>
	<b>Block I.</b> Digital literacy.	<ul style="list-style-type: none"> <li>- Responsible use of technologies. Digital literacy.</li> <li>- Tools with different purposes: creation, learning, enjoyment.</li> <li>- Use of technologies.</li> </ul>
	<b>Block J.</b> Foreign Language.	<ul style="list-style-type: none"> <li>- All contents are included, as it is CLIL programming.</li> </ul>

### 7.3 Annex 3. Project III. Contents by area and block.

SUBJECT AREA	SUBJECT BLOCK	CONTENTS
<b>AREA 1:</b> Growth in harmony	<b>Block B.</b> Development and emotions.	<ul style="list-style-type: none"> <li>- Identification, control, expression and acceptance of one's own and others' emotions.</li> <li>- Skills and strategies to develop self-concept.</li> </ul>
	<b>Block C.</b> Healthy living habits.	<ul style="list-style-type: none"> <li>- Responsible habits and practices with the environment.</li> </ul>
	<b>Block D.</b> People and emotions.	<ul style="list-style-type: none"> <li>- Attitude of help and cooperation.</li> <li>- Empathy and respect with adults, peers, nature and social context.</li> </ul>
<b>AREA 2:</b>	<b>Block A.</b> The environment. Exploration of objects, materials and spaces.	<ul style="list-style-type: none"> <li>- Use of basic quantifiers: the same as, more than, less than, as many as, many, few, some, none.</li> <li>- Situations in which it is necessary to measure.</li> </ul>

<b>Discovery and exploration of the environment</b>		<ul style="list-style-type: none"> <li>- Counting, establishing comparison and transformation relationships.</li> </ul>
	<p><b>Block B.</b> Experimentation in the environment. Curiosity, scientific thinking and creativity.</p>	<ul style="list-style-type: none"> <li>- Guidelines for research: interest, respect and desire for knowledge.</li> <li>- Observation, asking questions, managing and searching different sources of information.</li> <li>- Research strategies: trial-error, observation, experimentation, questioning.</li> <li>- Processes and results. Findings, verification and conclusions.</li> </ul>
	<p><b>Block C.</b> Inquiry into the physical and natural environment. Care, appreciation and respect.</p>	<ul style="list-style-type: none"> <li>- Elements of the gardens: parts, materials, plants.</li> <li>- Inquiry into the physical and natural environment.</li> <li>- Natural elements (water, earth, air, fire).</li> <li>- Characteristics and behaviour (weight, capacity, volume, mixtures or transfers).</li> <li>- Enjoy doing activities in contact with nature.</li> <li>- Respect and protection of the natural environment.</li> </ul>
<b>AREA 3: Communication and</b>	<p><b>Block C.</b> Oral verbal communication.</p>	<ul style="list-style-type: none"> <li>- Verbalization of the sequence of actions in a planned action.</li> </ul>
	<p><b>Block F.</b> Language and</p>	<ul style="list-style-type: none"> <li>- Film proposals in different formats. (Audio, dumb...).</li> </ul>

<b>representation of reality</b>	musical expression.	- Song as an expressive element.
	<b>Block J.</b> Foreign Language.	- All contents are included, as it is CLIL programming.

**7.4 Annex 4.** Specific Competences and Evaluation Criteria.

<b>PROJECT 1. ALMOST LOST!</b>			
<u>Learning situation</u>	<u>Key competences</u>	<u>Specific competences</u>	<u>Evaluation criteria</u>
<b>1 Almost Lost!</b>	CCL CCEC CPSAA	Area 1 – 2  Area 3 – 5	Area 1 – 2.1 Area 1 – 2.2 Area 3 – 5.4
<b>2 Woman Artist</b>	CCL CCEC CPSAA CC CE	Area 1 – 2  Area 2 – 2  Area 3 – 3	Area 1 – 2.1 Area 1 – 2.2 Area 2 – 2.4 Area 2 – 2.5 Area 3 – 3.7
<b>3 Inside the drawing</b>	CCL CPSAA CE STEM	Area 2 – 1 Area 2 – 2 Area 3 – 2 Area 3 – 3	Area 2 – 1.1 Area 2 – 2.3 Area 3 – 2.1 Area 3 - 3.4
<b>4 The lost painting</b>	CCEC CE STEM	Area 3 – 3  Area 3 – 5	Area 3 – 3.4 Area 3 – 3.7 Area 3 – 5.5
<b>5 Art exhibition</b>	CCL CPSAA CC	Area 3 – 1 Area 3 – 3	Area 3 – 1.1 Area 3 – 3.1 Area 3 – 3.2
<b>PROJECT 2. COUNT ON ME</b>			
<u>Learning situation</u>	<u>Key competences</u>	<u>Specific competences</u>	<u>Evaluation criteria</u>
<b>1</b>	CCL	Area 1 – 2	Area 1 – 2.1



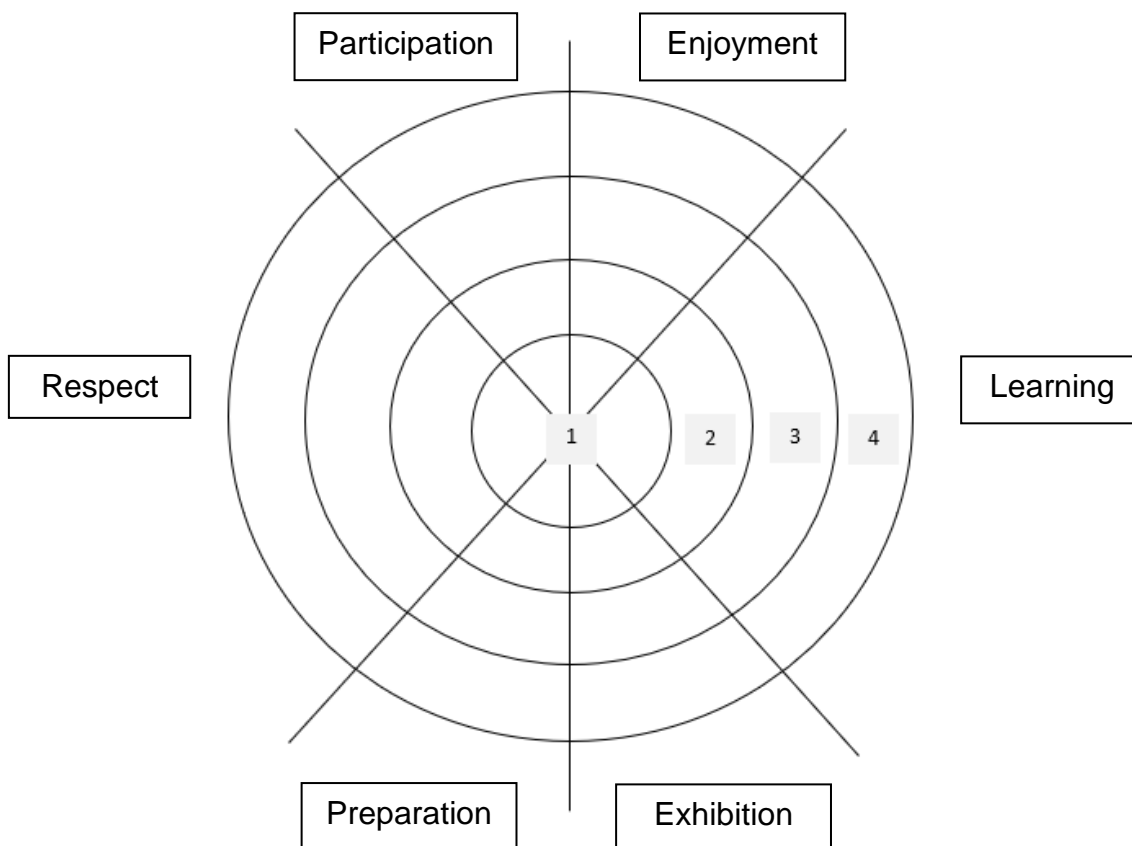
<b>Count on me</b>	CCEC CPSAA CC	Area 3 – 3	Area 1 – 2.2 Area 3 – 3.5 Area 3 – 3.7
<b>2 The costume</b>	CPSAA CC CE	Area 2 – 2 Area 3 – 3	Area 2 – 2.4 Area 2 – 2.5 Area 3 – 3.4
<b>3 Carnival contest</b>	CCL CC CE	Area 2 – 2 Area 3 – 3	Area 2 – 2.1 Area 2 – 2.5 Area 3 – 3.1
<b>4 Life in 3d</b>	CPSAA CCEC CE STEM	Area 2 – 1 Area 2 – 2	Area 2 – 1.1 Area 2 – 1.3 Area 2 – 2.3 Area 2 – 2.5
<b>5 Trophies delivery</b>	CPSAA CE CC STEM	Area 2 – 1 Area 2 – 2 Area 3 – 1	Area 2 – 1.3 Area 2 – 2.5 Area 2 – 2.6 Area 3 – 3.1
<b>PROJECT 3. HOW TO GROW?</b>			
<u>Learning situation</u>	<u>Key competences</u>	<u>Specific competences</u>	<u>Evaluation criteria</u>
<b>1 How to grow?</b>	CCL CCEC CC	Area 1 – 2 Area 1 – 3	Area 1 – 2.1 Area 1 – 2.2 Area 1 – 3.1
<b>2 Botanical garden</b>	CPSAA CC CE	Area 1 – 3 Area 2 – 2	Area 1 – 3.1 Area 2 – 2.3 Area 2 – 2.6
<b>3 Experiment workshop</b>	CPSAA CC CE STEM	Area 1 – 3 Area 2 – 1	Area 1 – 3.1 Area 1 – 3.2 Area 2 – 1.2 Area 2 – 1.4
<b>4</b>	CPSAA CCEC	Area 2 – 2 Area 2 – 3	Area 2 – 2.3 Area 2 – 3.1

<b>Sustainable garden</b>	STEM		Area 2 – 3.3
<b>5 Inauguration snack</b>	CCL CC	Area 2 – 3 Area 3 – 1	Area 2 – 3.1 Area 3 – 1.2

### 7.5 Annex 5. Evaluation rubric.

<b>Aspect</b>	<b>1</b> (not achieved)	<b>2</b> (in progress)	<b>3</b> (achieved)
<b><u>Human relations</u></b>	Ss has not usually collaborated with the human environment	Ss has partially collaborated with the human environment	Ss has fully collaborated with the human environment
<b><u>Values</u></b>	Ss has not shared the values of the project	Ss has partially shared the values of the project	Ss has fully shared the values of the project
<b><u>Genre</u></b>	Ss has not participated in the genre	Ss has participated on occasions in the genre	Ss has actively participated in the genre
<b><u>Key contents</u></b>	Ss has not acquired the minimum key contents	Ss has partially acquired the key contents	The student has acquired all the key contents
<b><u>Individual and group work</u></b>	Ss has not completed the work (individual / group)	Ss has partially completed the work (individual / group)	Ss has fully completed the work (individual / group)
<b><u>Progression</u></b>	Ss has not shown progression (social, personal, academic) in the process	Ss has shown partial progression (social, personal, academic) in the process	Ss has shown full progression (social, personal, academic) in the process
<b><u>Final Product</u></b>	Ss has not completed the product and the final challenge	Ss has partially completed the product and the final challenge	Ss has fully completed the product and final challenge

### 7.6 Annex 6. Evaluation diana.



### 7.7 Annex 7. Evaluation reflection.

ASPECTS	QUANTIFIER	IMPROVEMENT PROPOSAL
Coherency between objectives and results		
Application of CLIL and STEAM approaches		
Design linked to objectives, contents, competences and evaluation criteria		
Significative learning process for students		
Syllabus suitable for students' motivation and progress		

## 8. APPENDICES

### 8.1 Appendix 1

**Table 2:** LEARNING SITUATION - CLIL Template Custodio Espinar (2019).

<b>LEARNING SITUATION -</b>	
<b>Description</b>	
<b>Challenge</b>	
<b>Final Product</b>	
<b>Genre</b>	
<b>Timing</b>	
CONTENT	
<b>From the Decree 36/2022</b>	<b>STEAM related skills developed</b>
	<b>Language content</b>
<b>Specific Competences</b>	
COGNITION	
<b>Learning goals</b>	<b>Learning outcomes</b>
CULTURE	
<b>Learning goals</b>	<b>Learning outcomes</b>
COMMUNICATION	
<b>Language of learning</b>	
<b>Language content (genre) → part of the <i>language of</i></b>	
<b>Language for learning</b>	
<b>Language through learning</b>	
ASSESSMENT	
<b>Evaluation criteria</b>	
<b>STEAM evaluation criteria</b>	
<b>Assessment of language</b>	
<b>Assessment of content</b>	
<b>Assessment of process</b>	
ATTENTION TO DIVERSITY – UDL	
<b>General measures</b>	<b>LOTS &amp; HOTS</b>

## 8.2 Appendix 2

**Table 3:** PROCEDURE – CLIL Template Custodio Espinar (2019).

PROCEDURE		
SESSION Nº 1		
Timing	Activities	Grouping
Scaffolding		




## 8.3 Appendix 3

**TEMPORALIZATION** of the projects and learning situations.

PROJECT	LEARNING SITUATION	TEMPORALIZATION	SESSIONS
<u>ALMOST LOST</u> (first term)	1- Almost Lost!	6 <sup>th</sup> sep – 22 <sup>nd</sup> sep	5 (45 min)
	2- Woman artist	25 <sup>th</sup> sep – 11 <sup>th</sup> oct	5 (45 min)
	3- Inside the drawing	16 <sup>th</sup> oct – 27 <sup>th</sup> oct	4 (45 min)
	4- The lost painting	30 <sup>th</sup> oct – 24 <sup>th</sup> nov *1	6 (45 min)
	5- Art exhibition	27 <sup>th</sup> nov – 15 <sup>th</sup> dec	5 (45 min)
	<b>Review Sessions</b> with High School Friends (18 <sup>th</sup> dec – 22 <sup>nd</sup> dec)		
<u>COUNT ON ME</u> (second term)	1- Count on me	8 <sup>th</sup> jan – 19 <sup>th</sup> jan	5 (45 min)
	2- The costume	22 <sup>nd</sup> jan – 2 <sup>nd</sup> feb	5 (45 min)
	3- Carnival contest	5 <sup>th</sup> feb – 21 <sup>st</sup> feb *2	5 (45 min)
	4- Life in 3d	26 <sup>th</sup> feb – 8 <sup>th</sup> mar	5 (45 min)
	5- Trophies delivery	11 <sup>th</sup> mar – 21 <sup>st</sup> mar	5 (45 min)
<u>HOW TO GROW?</u> (third term)	1- How to grow?	2 <sup>nd</sup> apr – 12 <sup>th</sup> apr	5 (45 min)
	2- Botanical garden	15 <sup>th</sup> apr – 26 <sup>th</sup> apr *3	5 (45 min)
	3- Experiment workshop	29 <sup>th</sup> apr – 10 <sup>th</sup> may	5 (45 min)
	4- Sustainable garden	13 <sup>th</sup> may – 31 <sup>st</sup> may	6 (45 min)
	5- Inauguration snack	3 <sup>rd</sup> June – 11 <sup>th</sup> june	4 (45 min)

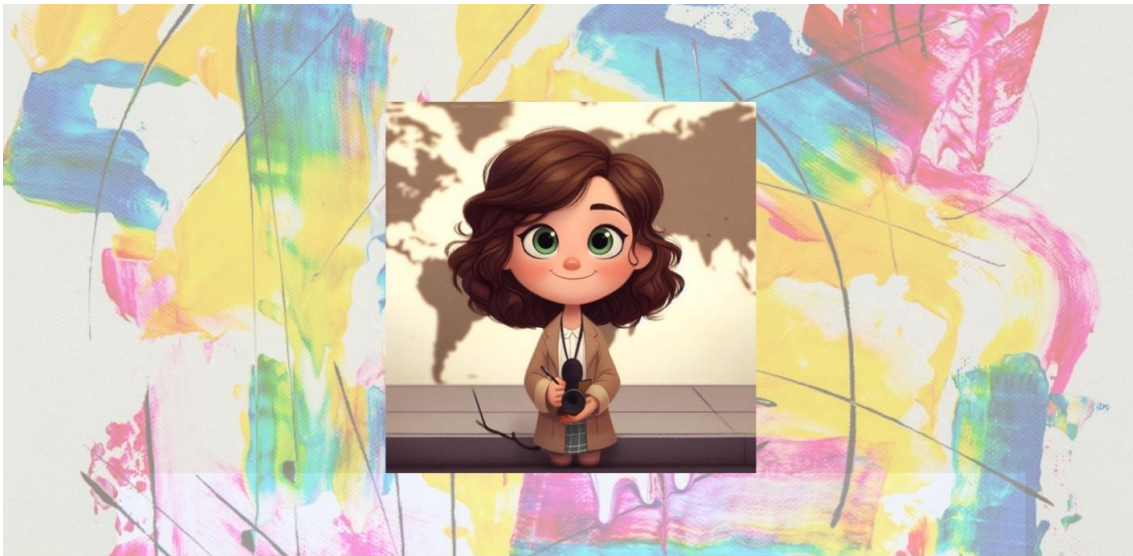
\*1 Painting Day (25 October) / \*2 Carnival Day (9 February) / \*3 Earth Day (22 April)

### 8.4 Appendix 4 - Table 4: DISTRIBUTION OF PROJECTS IN THE ANNUAL SYLLABUS.

	PROJECT	DESCRIPTION	STEAM	LEARNING SITUATIONS
1 (September- December)	<b>ALMOST LOST!</b>  	<b>Environment</b> → High School Students	S	1- <i>ALMOST LOST!</i>
		<b>Slope</b> → Artistic	T – digital paintings	2- Woman artist
		<b>Context</b> → International Painting Day (25 October)	E	3- Inside the drawing
		<b>Challenge</b> → Reconstruct the lost painting	A – physical paintings	4- The lost painting
		<b>Final Product</b> → Physical and digital paintings	M	5- Art exhibition
2 (January- March)	<b>COUNT ON ME</b>  	<b>Environment</b> → Nursing home (Los Camilos)	S	1- <i>COUNT ON ME</i>
		<b>Slope</b> → Engineer	T	2- The costume
		<b>Context</b> → Carnival Day (9 February)	E – trophies + instruments	3- Carnival contest
		<b>Challenge</b> → Participate in the carnival contest	A – costumes + music	4- Life in 3d
		<b>Final Product</b> → Costumes and trophies	M	5- Trophies delivery
3 (April-June)	<b>HOW TO GROW?</b>  	<b>Environment</b> → City Hall (Tres Cantos)	S – sustainable garden	1- <i>HOW TO GROW?</i>
		<b>Slope</b> → Scientific and Environmental	T	2- Botanical garden
		<b>Context</b> → Earth Day (22 April)	E	3- Experiment workshop
		<b>Challenge</b> → Be part of the list of natural schools	A	4- Sustainable garden
		<b>Final Product</b> → Sustainable garden	M – garden design	5- Inauguration snack

## 8.5 Appendix 5

### Session 1. Letter from Lu.



Hello again, I'm LU!

As I told you a few days ago, the High School Students have lost the most important painting from their art exhibition.

And yes, the time has come to help them. Are you ready? Can you reconstruct the lost painting?

To do this, you will have the help of your teacher and a very special guest... Yuri the Painter. Soon you will meet him.

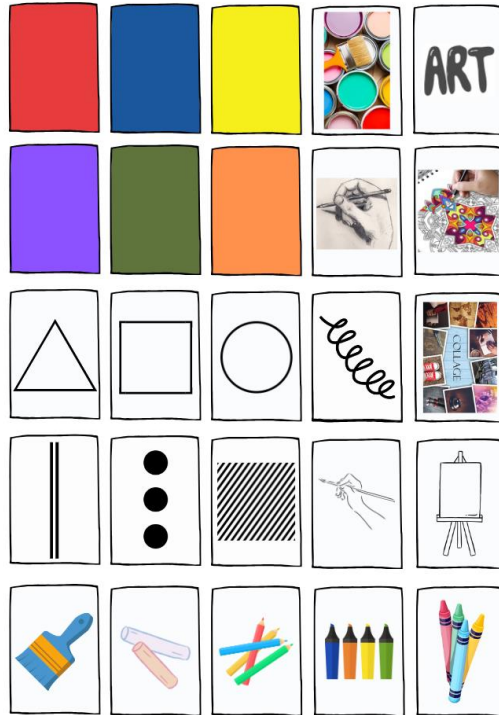
Good luck to all

LU

## 8.6 Appendix 6

### Session 1. Flashcards of key contents.

#### FRONT



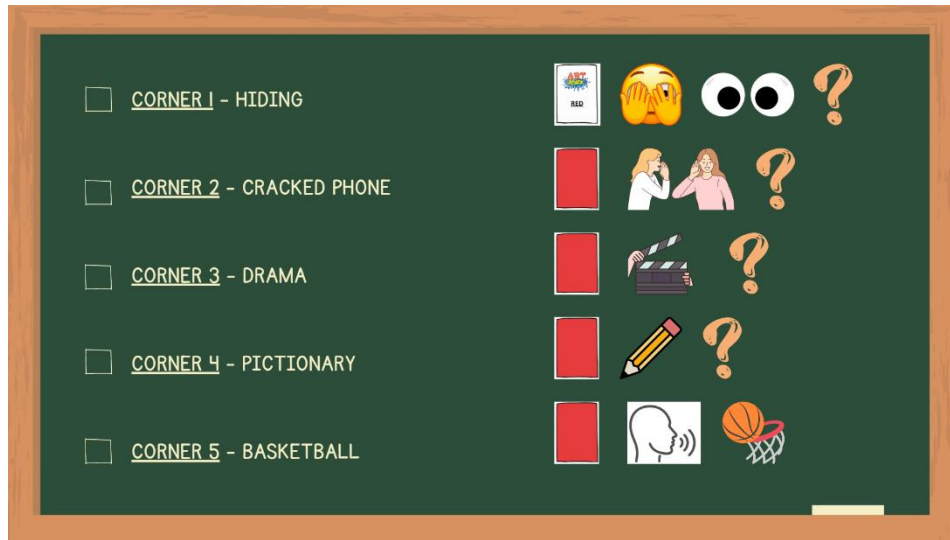
#### BACK





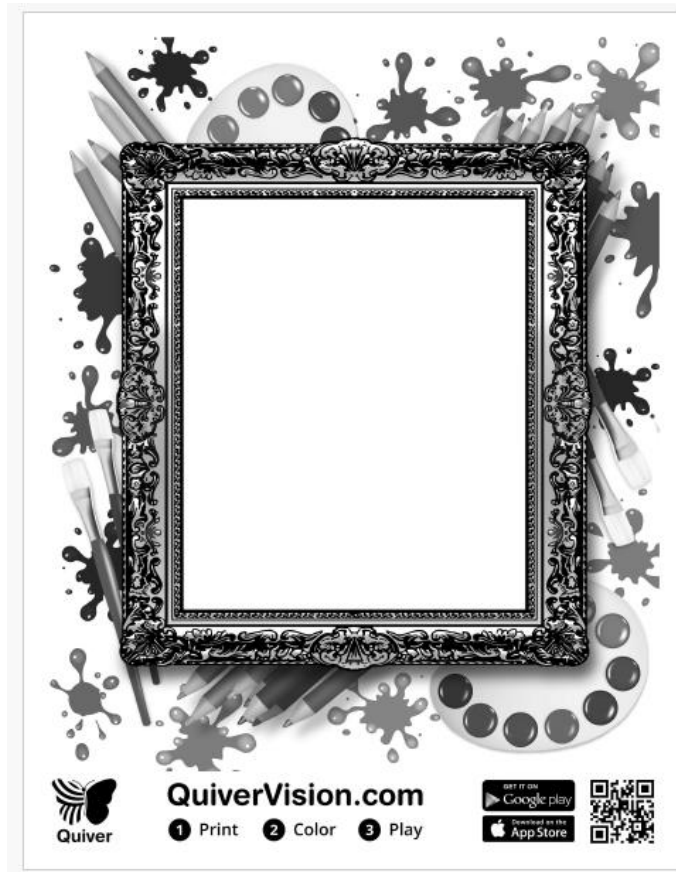
## 8.7 Appendix 7

### Session 1. Whiteboard code.



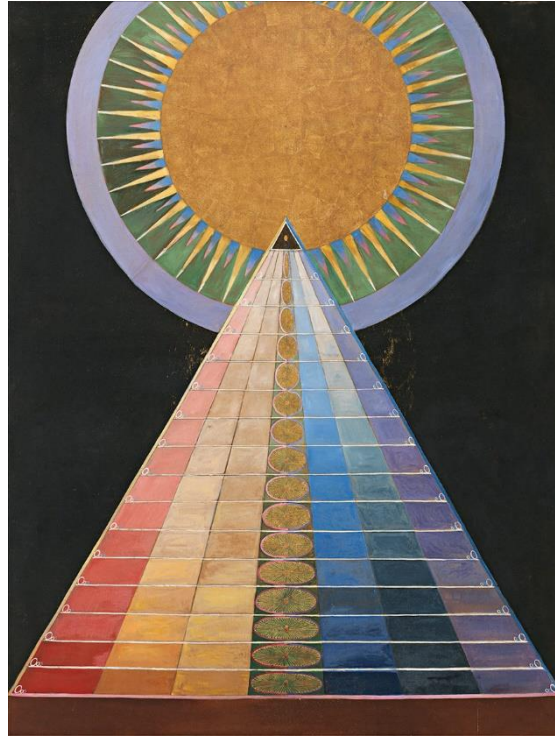
## 8.8 Appendix 8

### Session 2. Yuri template.



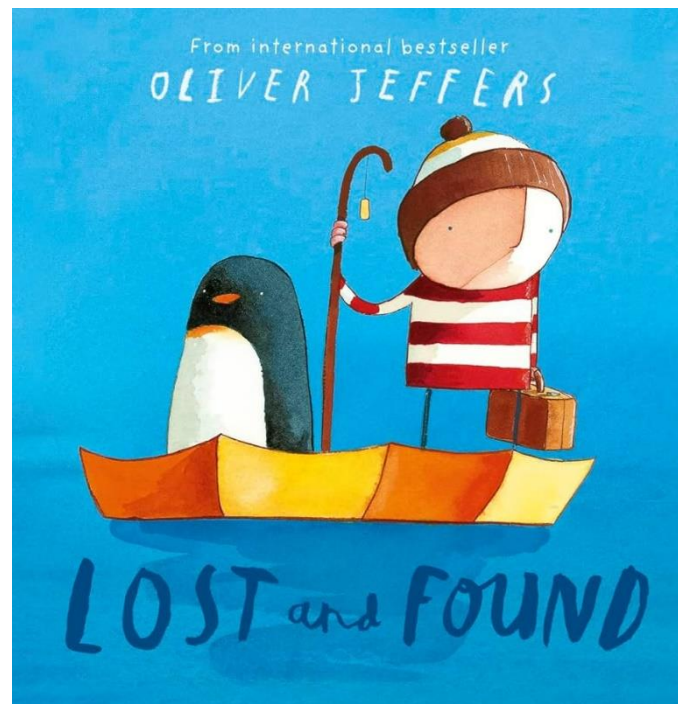
## 8.9 Appendix 9

Session 3 and 4. Lost painting.



## 8.10 Appendix 10

Session 5. Cover of the story.

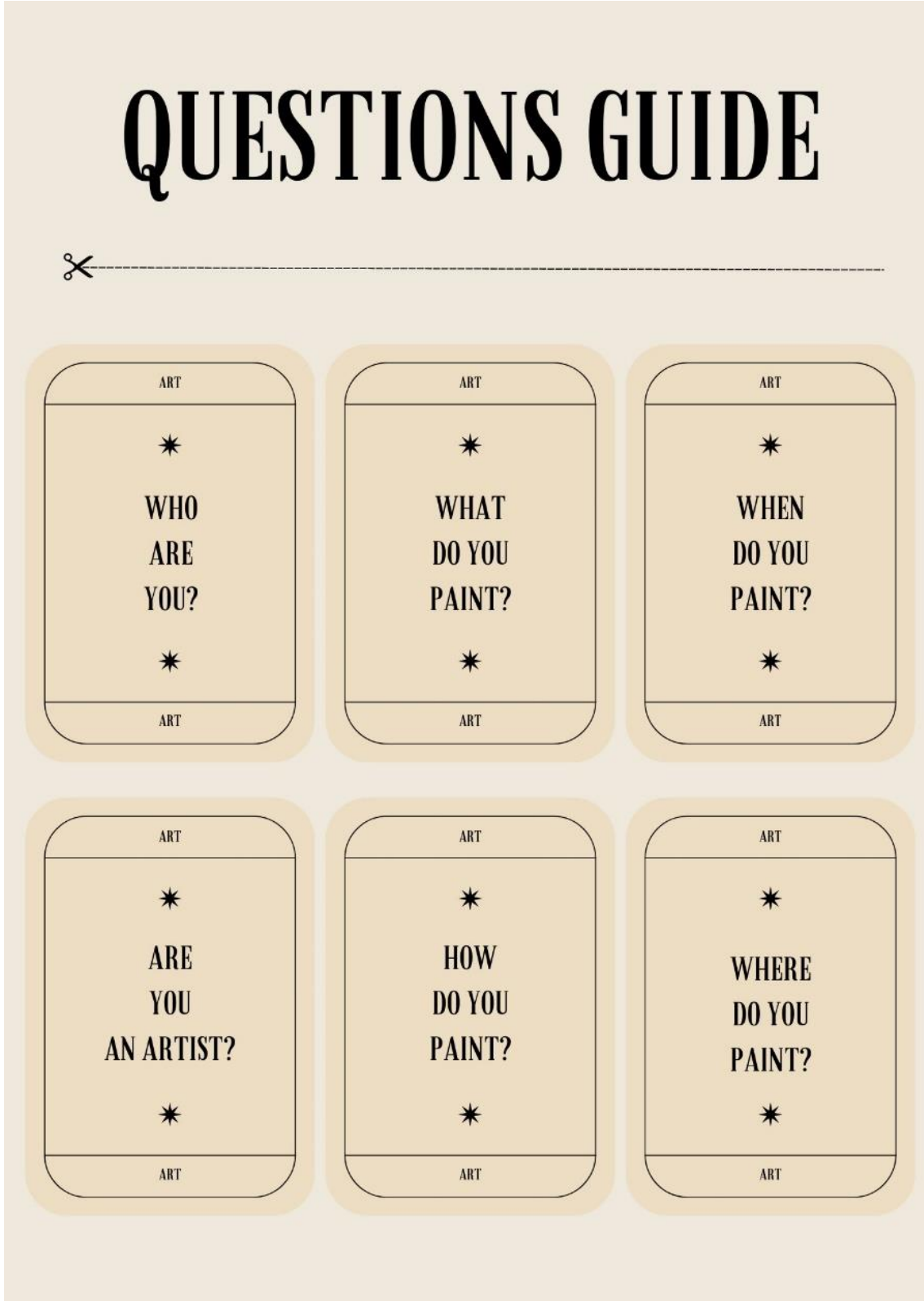


## 8.11 Appendix 11

### Session 6. Questions Guide.

# QUESTIONS GUIDE

✂



ART * <b>WHO ARE YOU?</b> * ART	ART * <b>WHAT DO YOU PAINT?</b> * ART	ART * <b>WHEN DO YOU PAINT?</b> * ART
ART * <b>ARE YOU AN ARTIST?</b> * ART	ART * <b>HOW DO YOU PAINT?</b> * ART	ART * <b>WHERE DO YOU PAINT?</b> * ART