Universidad Internacional de La Rioja
Facultad de Educación

Trabajo fin de máster

The 4C's in Arts and Crafts applying Arts-Based Service-Learning: design of an intervention proposal for Primary 5

Presentado por: Abellán Herguido, Andrea

Tipo de TFM: Intervention Proposal

Director/a: Barrios Vicente, Isabel Matilde

Ciudad: Zaragoza

Fecha: 24/07/2019

Abstract

Nowadays, although Content and Language Integrated Learning entails various planning tools and innovative strategies, the teaching of Arts and Crafts implements little communicative methods. However, communication should be in the core of areas taught following the approach Content and Language Integrated Learning.

In response to that, the literature suggests advantages of using alternative methods in the area of Arts and Crafts. The present intervention proposal posits a didactic unit following Project Based Learning method in the area of Arts and Crafts for 5th grade of Primary Education which implements Arts-based Service-learning approach. This approach combines the conception of Socially-Engaged Art Education and Service-Learning, reproducing artistic processes and realities from outside the schools, providing with a clear communicative and creative purpose. As a result of implementing Arts-based Service-Learning, the foundations of this method assist in the implementation of the 4C's Framework Do Coyle's (2008). Thus, an analysis on how Arts-based Service-Learning enhances each of the 4C's is carried out. Firstly, C for Content is was greater promoted by the messages behind art works and their techniques, C for Cognition is encouraged by critical and evaluative thinking, latent in this type of art. Moreover, C for Communication is implicit in Socially-Engaged art works: they have a social function and pursue to transmit protest, claims or directions, among other messages. Lastly, C for Culture is present in the philosophy behind Service-Learning.

In conclusion, teachers should be aware of the relevancy of using methods and approaches accordingly to the needs demanded by the area as well as to the characteristics of bilingual education principles.

Key words: Content and Language Integrated Learning, the 4C's Framework, Socially Engaged Art, Service-Learning, Arts-Based Service-Learning.

Table of Contents

List of figures

List of tables

1. Introduction

Recent trends in education have brought bilingual education into our schools with the aim to prepare our students for the 21st century society. Thus, implementing bilingual programmes has been one of the main educative authorities' concerned during the last years. However, this is far from being an effortless path. In the last two decades, many authors have developed concepts and tools to ease this task such as Marsh (2003) defining Content and Language Integrated Learning (hereinafter CLIL), Do Coyle's (2008) 4C's Framework, the Language Triptych (Coyle, 2010) or CLIL Matrix adapted from Cummins (1984) by Coyle et al (2010). Still, integration could be considered one of the main challenges in the implementation of bilingual programmes.

This paper presents a proposal to work on the area of Arts and Crafts for 5th graders, where visual art education is infused. This will be done through applying Socially-Engaged Art Education, as a pedagogical key to connect with Do Coyle's (2008) 4C's Framework, guarantying interdisciplinary, quality CLIL.

Justification of the research question and problem

The relevancy of this topic relies in today's continuous changes and evolution and the consequently emerging demands in education. The term global village, coined by McLuhan (1964), illustrates the idea that humanity functions as a village where it is possible to know everything taking place in it, because everything is connected. In sum, it could be said that this century is dominated by technological advancements, multiculturalism and globalization, which have likewise facilitated the development of the image and the concept of visuality. In consequence, Hernández (2007) mentions authors such as Chomsky (2001), Postman (1999) and Charlot (2001) who demand a new narrative in schools responding to the changing situations that affect students, social relationships, cultural representations and knowledge.

As a result of todays' interconnectedness, there has been a growing interest towards Bilingual education programmes. These respond to the necessity of preparing young people to live in a more interconnected world. The approach largely adopted by bilingual programmes is CLIL, coined by Marsh (2003). On account of this, the Order ECD/823/2018, of May 18, regulates the BRIT-Aragón Model for the development of Linguistic and Foreign Language Competence in public university teaching centres of the Autonomous Community of Aragón lays the groundwork for

the implementation of bilingualism in the Autonomous Community of Aragón, Spain.

One of the main challenges that CLIL teachers face is the process of *curriculum* integration. The fact that content learning is integrated with FLL (foreign language learning) and other cross-curricular objectives, makes integration a multi-faceted, complex term. That is the reason why considering the question of integration in a CLIL environment is instrumental for an effective implementation of bilingualism.

From the field of visual arts, an opportunity is offered since today's society is also called image world (Acaso, 2009). It means that our reality is immersed in visuality. As a result, art education offers the opportunity of targeting new educational demands emerged in the 21st century. Visual arts may act as facilitators in the planning and design on CLIL Marsh, 2003), and the model of the four C's (Coyle, 2008): Content, Communication, Cognition and Culture. Arts' foundations intertwine with these four pillars because art shares elements with content subjects (biology journals or geometric architecture); secondly, art is created to communicate; thirdly, the act of creation belongs to the range of High Order Thinking Skills following Bloom's Revised taxonomy (Krathworl and Anderson, 2001) and lastly, UNESCO (2003) points that art develops the pillar of education Learning to live together. Based on the theoretical review, this paper aims to offer an intervention proposal embodied in the Project Based Learning around arts approach. All in all, this paper aims to show how art, in a natural way, facilitates the integration of the 4 C's by Coyle (2008) and responds to 21st century educational demands.

Brief analysis of the state-of-the-art

The implementation of CLIL in Primary Education demands tools for *curriculum* planning and development such as Do Coyle's (2008) 4C's Framework, the Language Triptych (Coyle, 2010) or CLIL Matrix adapted from Cummins (1984). Increasingly, educative institutions ensure teachers' training in CLIL methodologies; however, demands frequently surpass the offer.

Specific approaches traditionally used in Science are inquiry-based methods, experiential, laboratory practices (Sunal et al., 2004) and Project Based Learning.

Moreover, according to San Isidro (2008), methods commonly accepted for the teaching of Arts and Crafts in CLIL are Discipline-Based Art Education, Art

Production or Art Criticism. Firstly, Discipline-Based Art Education develops an understanding and appreciation for art, including teaching theories, contexts, and the ability to create and respond to art. It is based on Art Criticism, Art History, art techniques and the context the art was created in. Secondly, Art Production is the making of art, including the use of tools, manipulation of media, form and expression. Thirdly, Art Criticism is based on the examination of style, design and elements of art such as colour, line, perspective or texture.

However, this intervention proposal focuses on a specific approach to art education. Arts-Based Service-Learning is under the umbrella of Socially-Engaged Art Education. Following Schlemmer (2017), SEAE (Socially-Engaged Art Education) influences distinct community arts practices that give thought for art's main function as social action. The convergence of SEAE and Service-Learning becomes, in a sense, Arts-Based Service-Learning. This author defined this approach to learning as people coming "together to participate in shared activities, learning, and making meaning from dialogue perhaps revolving around art" (Schlemmer, 2017, p. 7).

In order to bring Arts-Based Service-Learning to the classroom, an intervention proposal of a whole didactic unit will be designed following Project Based Learning (hereinafter PBL), and each session of it, following Task Based Learning (hereinafter TBL). Both PBL and TBL are considered close allies of CLIL because tasks, which are the core of PBL, are intimately connected to CLIL fundamentals. To Ellis (2003), a task as a work plan has a primary focus on meaning, involves real-world processes of language use, includes any of the four language skills, engages cognitive processes and has a clearly defined communicative outcome. All this considered, PBL and TBL are advantageous instruments to implement *curriculum* in an integrated way, since activities are aligned with a *curriculum* and propitiate the work with mixed-ability groups.

Aims

The main purpose of this Master's Dissertation is to create an intervention proposal in CLIL environment implementing Do Coyle's 4C's Framework in Arts and Crafts, following Arts-Based Service-Learning methodology for 5th grade of Primary.

In order to achieve this main purpose, some Master Dissertation secondary aims need to be considered. This intervention proposal seeks to reach the following secondary aims:

A1: To explore the limitations faced by teachers in terms of *curriculum* integration and design when it comes to the implementation of the 4C's Framework.

A2: To analyse the extent to which a critical approach to arts learning as Arts-Based Service-Learning enhances the C for Content from Do Coyle's Framework.

A3: To analyse the extent to which a critical approach to arts as Arts-Based Service-Learning enhances the C for Communication from Do Coyle's Framework.

A4: To analyse the extent to which a critical approach to arts as Arts-Based Service-Learning enhances the C for Cognition from Do Coyle's Framework.

A5: To analyse the extent to which a critical approach to arts as Arts-Based Service-Learning enhances the C for Culture from Do Coyle's Framework.

A6: To explore the possibilities of integrating Arts and Crafts and Science into a holistic project in year 5 in Primary Education.

Methodology

In order to meet these aims, the methodology used is a theoretical approach, based on the qualitative review and analysis of documents on CLIL implementation, and the specific didactic of Arts and Crafts. Thus, a number of theoretical models and assumptions which are relevant for this study will be reviewed in first place. After that, the analysis will serve to design an intervention proposal, whose potential benefits and limitations will be later discussed.

2. Theoretical Framework Review

2.1. Content and Language Integrated Learning approach

2.1.1. Definition and theoretical bases of CLIL

The first step of this study will be defining Content and Language Integrated Learning and identifying the challenge it presents for teachers and learners. After that, the focus of attention will be moved to the specific teaching of Arts and Crafts.

CLIL refers to any dual-focused educational context in which an additional or foreign language, not usually involving learners' first language, is used as a medium in the teaching and learning of non-language content. It is dual-focused because attention is always paid, in a balance way, to both subject-specific content and language (Marsh, 2003).

In line with this definition, the Eurydice Network of the European Commission (2006) summarizes CLIL's objectives in two: (1) to develop linguistic skills that emphasize effective communication, motivating students to learn languages by using their linguistic repertoire for real practical purposes (linguistic dimension); and (2) to promote the acquisition of content through different and innovative methods (pedagogical dimension).

Nevertheless, the integration of these two dimensions, content and language into *curriculum* design, represents one of the main challenges for bilingual teachers (San Isidro, 2017). Hence, in the recent years, several tools have been created to facilitate the work of *curriculum* design for the integration of both content and language. The most widespread, and used for this study, is the 4C's Framework by Do Coyle (2005), further explained in the following section.

2.2. The 4C's Framework

As to deepen in the CLIL approach, the 4C's Framework will be reviewed in this section.

Do Coyle (2008) designed the 4C's Framework to facilitate teachers' work for CLIL implementation. It states that CLIL is grounded in four driving principles: Content, Communication, Cognition and Culture. However, it should be noted that those four driving principles have been reconceptualised during the recent years:

they have been adapted to the type of knowledge required by today's society and technological advances, which have changed our way of communicate.

These four principles will be briefly defined below to later be further developed in connection with visuals arts, which will shape the intervention proposal. For the analysis of each of the Cs, the questions Why, What and How have been considered in order to better understand each of them.

2.2.1. C for Content

Answering to why the first C is the C for Content, it is necessary to know that CLIL is implemented in actual content subjects such as History, Natural Science or Arts and Crafts. Indeed, Do Coyle's 4 Cs Framework (Do Coyle 2008) gives equal relevancy respectively to learning theories and language learning theories. Based on that idea, CLIL includes subject matter content and linguistic content. However, curricula around the world are still based on traditionally compartmentalised areas. In today's educative context, CLIL represents an interdisciplinary approach, facilitating cross-curricular connections, reflecting the way people learn in the 21st century. In order to implement an interdisciplinary approach, there are certain teaching-learning methodologies more prone to work on different areas at the same time. One of these methodologies is Project Based Learning, where students need to learn content from different *curriculum* areas in order to answer to a challenging question. Due to its integrative nature, Project Based Learning will be used in the intervention proposal.

As far as what Content refers to, its definition does not refer only to the acquisition of knowledge and skills, but it is about the learners creating their own knowledge and understanding and developing skills (Coyle, 2008). In the 4C's Framework, each C cannot be understood in isolation but intrinsically connected to the other three C's. The links between Content and the other C's are the following ones:

- Communication states the language which is the vehicle for learning Content.
- Culture and context are always giving meaning to Content.
- Cognition is present in the learning goals, requiring critical thinking in the interactions with the Content.

Finally, it is necessary to reflect on how Content can be introduced in the classroom. In order to ensure that Content is not limited to the mere knowledge of facts but, accordingly to Coyle's (2008) definition, it embraces skills and creation of

own knowledge, Bloom's Revised Taxonomy Model will be used. In Bloom's Revised Taxonomy Model, proposed by Anderson and Krathwohl (2001), there are four categories of knowledge: Factual, Conceptual, Procedural and Metacognitive.

- Factual knowledge includes the basic elements used to communicate, understand and organise a subject. It can be exemplified by scientific terms or labels, vocabulary, and symbols or representations and specific details such as knowledge of historical events, relevant people, dates or sources of information. For instance, one learning objective linked to factual knowledge would be 'to use terms for the classification of animals according to their diet'.
- Conceptual knowledge is concerned with the interrelationships among the basic ideas within a larger structure that enable ideas to function together. For example, 'to pinpoint personal interests regarding animals, and to find and select endangered animals and the reasons which have the potential to impact on our spectators'.
- Procedural knowledge implies knowing how to do something such as performing specific skills and formulae, techniques and methods. E.g. 'to use tools in a lab'.
- Metacognitive knowledge embraces the knowledge of cognition (the process or strategy of learning and thinking itself); an awareness of one's own cognition and the ability to control, monitor, and regulate one's own cognitive process. As in 'to self-evaluate the process carried out to observe animals' behaviours'.

2.2.2. C for Cognition

First and foremost, the question of why Cognition has a paramount role in CLIL should be answered. As it has been exposed above, Content cannot be considered in isolation, but as part of learners' cognitive development and intercultural understanding. Therefore, Content is intertwined with learning and thinking (Cognition). Moreover, CLIL connects with the skills demanded for 21st century citizens: critical thinking. To Meyer (2010), complex thinking processes as analysing, evaluating or creating are the key to success in the Information Age. Lastly, target content must be analysed in terms of its linguistic demands and thinking processes (C for Cognition) in order to make CLIL content accessible to learners and ensure a progression towards High Order Thinking Skills, because learners create their own interpretation of the content.

Answering to the question what does Cognition refer to; in CLIL contexts students' cognitive development is targeted. Cognitive development is promoted by

the thinking processes involved in the learning. One of the clearest examples being the thinking processes demanded by CLIL in relation to the content (Coyle, 2005): to remember content, to select content or to evaluate content.

Answering to the question how cognitive development can be promoted, the challenge embraces the analysis of Cognition. Various tools facilitate that task, for this intervention proposal there are used two of them: Bloom's Revised Taxonomy Model, proposed by Anderson and Krathwohl (2001) and Gardner's concept of multiple intelligences.

Bloom's revised taxonomy

In the first place, Bloom's Revised Taxonomy Model, proposed by Anderson and Krathwohl (2001) organises the cognitive processes in increasing complexity of: Remembering, Applying, Analysing, Evaluating and Creating are identified. Within these cognitive processes, there is a differentiation between Higher Order Thinking Skills (hereinafter HOTS) and Lower Order Thinking Skills (hereinafter LOTS). This differentiation is used to provide scaffold instruction, going from LOTS to HOTS, increasing this way the cognitive demand. In this proposal, the Bloom's Revised Taxonomy Model (Anderson and Krathwohl, 2001) is put to use in order to level tasks according to their cognitive demand throughout the whole project.

Gardner's Theory on Multiple Intelligences

Bloom's Revised Taxonomy Model (Anderson and Krathwohl, 2001) can be turned into a powerful tool for planning truly differentiated units by combining it with Gardner's concept of Multiple Intelligences (Gardner and Hatch, 1989).

Gardner's concept of multiple intelligences claimed that human potential can be tied to one's preferences for learning. Gardner exposed eight intelligences in his original work *Frames of Mind: The Theory of Multiple Intelligences* (1983): Verbal-linguistic, Logical-mathematical, Bodily-kinaesthetic, Musical, Intrapersonal, Interpersonal and Naturalist intelligence; to which later were added Existential and Moral intelligence. These intelligences relate to a person's unique aptitude set of capabilities and ways they might prefer to demonstrate intellectual abilities (Gardner and Hatch, 1989). As far as bilingual education is concerned, this theory sheds light on the different possible paths students might be offered to access content. Young learners may prefer to learn the key vocabulary terms through a song, gestures, and exchanging ideas with a classmate, individually or in group. In any case, this theory states that all intelligences are present in each person; what

makes us different is the load of each type of intelligence which leads to a unique combination in each of us.

2.2.3. C for Communication

Regarding the reason why there is a C for Communication, as it has been exposed in the C for Cognition, CLIL content must be accessible to learners, hence, Content must be analysed in terms of thinking processes and in terms of linguistic demands. Specially because in CLIL a foreign language (hereinafter FL) is the vehicle to access and acquire the target content. Therefore, a special attention needs to be paid to the language required in order to access Content.

Answering to the question what does Communication refer to, Communication draws teachers' attention to the language that connects meaning-making and understanding (Cognition) of the subject matter (Content) with the language used to learn (Communication). As part of learning, Communication implies two processes: receiving input and producing output. Thus, both processes require teachers' attention in order to apply strategies to facilitate understanding of the content. Language needs to be transparent and accessible; making interaction in the learning context vital to learning.

Nevertheless, the focus is not only in the FL but on the student's whole linguistic repertoire. Do Coyle (2015) builds on the premise that language is our greatest learning tool. More specifically, for this author, CLIL proposes connecting learners to realities where different languages at different times are used for different purposes. Thus, CLIL aims at becoming increasingly plurilingual. Plurilingual competence is defined in the Common European Framework of Reference for Languages (hereinafter CEFR) (Council of Europe, 2000) as an individual's ability to "use several languages to varying degrees and for distinct purposes" (p. 168) across several cultures.

In CLIL, instruction is based on language acquisition theories rather than on language learning ones. In other words, language is used in real-life situations in which students can acquire it. As a consequence, fluency is more important than accuracy, and learners develop fluency through use, through communicating for a variety of purposes.

To answer the question of how C for Communication is implemented by teachers, there are two key tools that facilitate teachers' analysis of language: the Language Triptych (Coyle et al., 2010) and Cummins' (1984) differentiation between BICS and CALP.

The Language Triptych

Firstly, the Language Triptych (Coyle et al., 2010) was developed as a tool to facilitate the work for integrative planning, development and implementation of language in bilingual education. It categorises language into three different types; which should receive attention in the CLIL classroom.

Language **of** learning: content-obligatory language; that is, the key phrases, expressions, lexis, and content specific language. Arts specific terms such as stencil, cardboard, spray, tag, swoon, wheat paste; in street art.

Language **for** learning: content-compatible language, which focuses on all the language required for enabling learning to happen in class; for example, task-specific language: linguistic functions as asking for help, asking for materials, suggesting improvements, making comparisons, giving opinion on others' work, evaluating…

Language **through** learning: content-enriching language, which is the language linked to deeper conceptual understanding on an individual level (that learners need to articulate in order to reiterate their own learning). It is closely related to translanguaging, defined by García (2009) as the flexible use of linguistic resources that students have in the effort to 'make sense' of learning. Some examples are creating glossaries with terms, icons, art codes and the possible required explanations in L1.

Basic Interpersonal Communication Skills and Cognitive Academic Language Proficiency

Concerning the second tool, Cummins (1984) makes the distinction between two differing kinds of language proficiency: Basic Interpersonal Communication Skills (hereinafter BICS) and Cognitive Academic Language Proficiency (hereinafter CALP). On the basis that the subject matter determines the language needed to learn, these two types of language are exposed below.

On the one hand, BICS are the surface skills of listening and speaking, which allow the development of conversational fluency in the FL. On the other hand, CALP is the use of academic specific language, topic related. It is the basis for a child's ability to meet with the academic demands in the various *curricular* areas.

Following Cummins, although BICS are developed by many children within two years of immersion in the target language, it takes between five to seven years for a child to master academic language. Thus, scaffolding strategies should be used for both dimensions of language use.

2.2.4. C for Culture

The presence of Culture is vital for many reasons. To enable pupils to work, learn and communicate effectively, they would need to build on previous schema, closely related to their cultures. It has a chief relevancy in CLIL because Culture's presence is higher in learning contexts where more than one language is used: since the target is developing plurilingual competence in learners, it will be also necessary to raise pluricultural awareness. Thus, in order to access content and to understand the world around us, intercultural awareness results fundamental to CLIL. Accordingly, Coyle (2005) stated that culture is at the core of CLIL: all the new learning (facts, concepts. and procedures) should be linked to the culture where they appear.

Regarding what C for Culture stands for, it does not only imply the traditional concept of culture. According to Coyle et al. (2010), the fourth 'C' is related to the 'self' and 'other' awareness, identity, citizenship and progression towards intercultural understanding. Certainly, teachers should bear in mind that Culture is a complex phenomenon, reason why it is open to wide interpretation (Eagleton, 2000). Added to that, in the recent years, there has been a reconceptualization by Kramsh (2009), of the C for Culture: this C stands not only for C for Culture, but also stands for C for Connection, C for Community and C for Citizenship.

- C for Culture is concerned with the cultural values, costumes and traditions that build on our identity and others' identity.
- C for Connection is related to the use of collaboration networks with schools from other countries. CLIL is developed through 2.0 and 3.0 technologies.
- C for Community implies that learning becomes collaborative through the creation of learning communities. The digital component facilitates the creation of online communities.
- C for Citizenship claims that the global world generates new learning needs and contributes to the idea of children as future global citizens.

Answering to the question of how Culture can be effectively introduced in the CLIL classroom, Meyer (2010) states the strategy: Adding the (Inter-) cultural Dimension.

Within it, three main recommendations by the author can be extracted in relation to this strategy to promote Culture. Firstly, students need to become aware of the hidden cultural codes and the appropriate linguistic and non-linguistic means and strategies to address them. Secondly, young learners need to be taught how to

keep the flow of communication going without offending the partner, by using expressions without being disrespectful. Sometimes when literal translations are used, people might not be understood or even sound rude to the eyes of native speakers. Thirdly, pupils need to notice different points of view, different values and beliefs; building intercultural understanding. Intercultural understanding can be addressed presenting topics from different cultural perspectives.

2.3. Arts-Based Service-Learning

The second step of this study will be settling down the bases of Art-Based Service-Learning and deepening in its implementation in educational contexts.

Art-Based Service-Learning, in few words, fuses Socially-Engaged Art Education (hereinafter SEAE) and Service-Learning together. Therefore, as to understand better Arts-Based Service-Learning, it is necessary to settle down the principles of Socially-Engaged Art Education as well as of Service-Learning.

2.3.1. Socially-Engaged Art Education

The traditional views towards Arts and Crafts and their limited conception are outpaced by contemporary views of art education. This area is no longer limited to the learning of authors and art pieces, places where art is exhibited, methods, tools or materials used in artistic creations, but it rather focuses "more on the way art affects, provokes, and challenges both artist and viewer" (Taylor, 2002, p. 125).

Bearing in mind these emerging ideas, new practices appear. Socially-Engaged Art Education, following Schlemmer (2017), does not refer to a 'new' and specific genre of community-based art practices; rather, this term is used here to distinguish those types of community practices with particular features (i.e. art skills and media taught in a community setting versus art as a transformative action). The identifying hallmark of community-based art practices, under the umbrella of SEAE, is art's function as social action. In essence, its final goal is to break beyond the traditional confines of art and art education to forge ties between the community and social issues.

To bring light to these art practices, the foundations, participants, characteristics and some examples of SEAE will be explored below.

Regarding foundations, Sidford and Frasz (2017) pointed at three essential elements of every Socially-Engaged Art projects: skills, ethics and intentions. All three must be considered in the development and support of Socially-Engaged work.

Concerning participants, another hallmark of Socially-Engaged Art is that Socially-Engaged artists do not act alone. Even if a project is conceived and primarily executed by an artist, he is always working in a larger context and environment. Participants involved in the creative process are usually community partners, educators or funders.

Apart from the three essential foundations and the multiparticipatory nature of Socially-Engaged Art, there are nine features described by Sidford and Frasz (2017) that can influence a project's effectiveness and ultimate outcomes. These nine features around which Socially-Engaged Art typically varies can be used to identify and categorise Socially-Engaged work. Each project can be placed somewhere along each of the following spectrums defined and exemplified by Sidford and Frasz (2017) as follows:

The first feature is aesthetics: works can vary from social aesthetics to fine art aesthetics. With a major component of social aesthatics Laurie Jo Reynold's created *Tamms Year Ten* (2008), at the other end, Kara Walker's public art piece *A Subtlety* (2014) can be found. In the project for this intervention proposal, the focus will be on social aesthetics, rather than on the technical vicissitude of fine arts.

Secondly, artists may present different functions: from artist as a facilitator of a co-creative process to artists as the primary creative agent. Pedro Reyes acted as a facilitator in his *Amendment to the Amendment: (Under)stand Your Ground* (2015), which was a highly participatory process to revise the Second Amendment to the Constitution. In contrast, Eve Mosher drew a blue chalk line around New York City indicating where sea level is expected to rise as a result of climate change in her project *High Water Line (2007)*. Pupils as creators in the proposed project in this paper will be the primary creative agent.

Thridly, the origin of the artist: from being part of the community to never having been there before. For instance, the Artist collective Complex Movements' art and activism, they may act in Detroit, where they emerged, but also in Seattle, acting from outsice. Pupils in this project would share their creations with the school community where they belong to, so the change is intended to take place mainly in their context of origin. However, as a complementary activity, their creations will also be shared on social media with other schools abroad.

To continue, the work can be understood as the process itself or as the final product. At one extreme, Artist Marty Pottenger wrote poetry with the Portland Maine Police Department in her project *Thin Blue Lines* (2010); whereas Director Alex Rivera and musician Aloe Blacc's focused on the final product of their work:

the far-famed music video *Wake Me Up* (2013) on immigration reform in collaboration with the National Day Laborer's Organizing Network. In this specific case, the focus of the proposed project is on the final product. Although the process itself may have an impact on pupils' views, it is not the project's main purpose.

Another feature is the direction of influence: the art work can be directed inward to serve the community itself (preservation of heritage culture) or directed outward to reach others (a solidarity concert). In this proposal, the focus is outward, raising popular awareness of and interest in the situation of endangered animals in different parts of the world.

The origination of the work: from generated within the community itself to generated by an artist based outside of the community. For example, the grafftis created by Asalto Festival in the El Oliver district, Zaragoza (Spain), are community-generated because gipsy neighbours are invited to participate, whereas Cornerstone Theater's work with diverse communities to tell their stories through theater is outside-generated. In our project, since pupils are part of the school community, it is community-generated.

Regarding place: there are works that are inseparable from a specific place and works that are not geographically speficic. Place specifc art work would be the previous mentioned graffities in an specific district, whereas non place specific art work could be Hank Willis Thomas' *Question Bridge* (2013). Our final product is not place specific, it could be exposed in different parts and the message would no vary.

Concerning issue: from single-issue focus to addressing multiple issues. Single use is exemplified in Thenmozhi Soundararajan's work through #Dalitwomenfight to expose and to put an end to caste based sexual violence in India, whereas multi-issue is reflected on Queens Museum's programs on a variety of issues that affect their local community. The end product of the proposed project is single-issue focus: local actions provoking the situation of endangered animals.

Duration: from a one-time project to a commitment over many years. Short term work can be found in Suzanne Lacy's *Between the Door and the Street* (2013) that gathered 400 people on stoops on a street in Brooklyn during a whole day to have discussions about gender politics in public; on the other hand, a long term work is Thenmozhi Soundararajan's work through #Dalitwomenfight in India. The project poposed by this paper is rather short term because its creation and publication is limited to the school time and the didactic unit implementation.

Finally, after shedding light to its characteristics, some examples taken from real experiences should be acknowledged whether educators want to bring these practices into the classroom. Socially-Engaged practices (out of the specific sphere of Education) that could be taken as referent are artistic activism, community based art, creative place making, cultural organizing, participatory art, social practice, and social sculpture.

2.3.2. Service-Learning

The foundations of Service-Learning lay in the conception of education as a mechanism for social change. Two major theorists supporting this view of education were Paulo Freire (1993) with his action-oriented, critical consciousness; and John Dewey (1938), with his ideas about experiential education. It is today commonly called Service-Learning.

Service-Learning was defined by the National and Community Service Trust Act of 1993 as a method under which students or participants learn and develop through active participation in thoughtfully organized service that is conducted in and meets the needs of a community. Similarly, Schlemmer (2017) defines it as a form of pedagogy through which students and participants learn and develop through active participation that provides equal emphasis between the needs of the community and the academic learning for students.

Hereto, the words service and learning are given equal emphasis. Following Sigmon (1994), there is an equal importance given to the needs of the community and the academic learning for students. The key for this balance is the mutual benefit for both the learners and the community through committed involvement, and a reciprocity focus on 'doing with', rather than 'doing for' (Bastos and Hutzel, 2004).

2.3.3. Arts-Based Service-Learning

After shedding light to both Socially-Engaged Art Education (SEAE) and Service-Learning, the focus of attention can now be moved to experiences and specific techniques used in Arts-Based Service-Learning. The common characteristics from Socially-Engaged Art education and Service-Learning draw five defining characteristics for Arts-Based Service-Learning:

Firstly, it is student centred. Some of the common features of Socially-Engaged forms of community-based art education approaches and Service-Learning

are: collaboration, democratization of knowledge, and social change and justice (Strand et al., 2003).

Secondly, SEAE is a critical pedagogy. It implies a critical view towards the phenomena around us: injustices, inequalities and ways to improve our contexts.

Thirdly, it requires a connection with the outside world. Gablik (2004) suggested that "any artist in contemporary society who sets out to create values must engage actively with the outside world" (p. 63). In a relational sense, such artistic encounters stem from human interaction and social context rather than from an independent or private state (Bourriaud, 2002).

Fourthly, it favours meaningful learning since there is an impact on pupils' reality. Art-Based Service-Learning promotes "meaningful relationships that result in articulating participants' voices [and] creating a sense of place" (Hutzel, Bastos, and Cosier, 2012, p. 14).

Lastly, collaboration is present because there is an environment in which people come together to participate in shared activities, learning, and making meaning from dialogue around art.

2.4. The 4C's framework in Arts-Based Service-Learning

Hitherto, the 4C's and Arts-Based Service-Learning have been addressed separately in previous sections. This section will disclose how Arts within Arts-Based Service-Learning approach enhance the implementation of the 4C's, as showed in Figure 1.

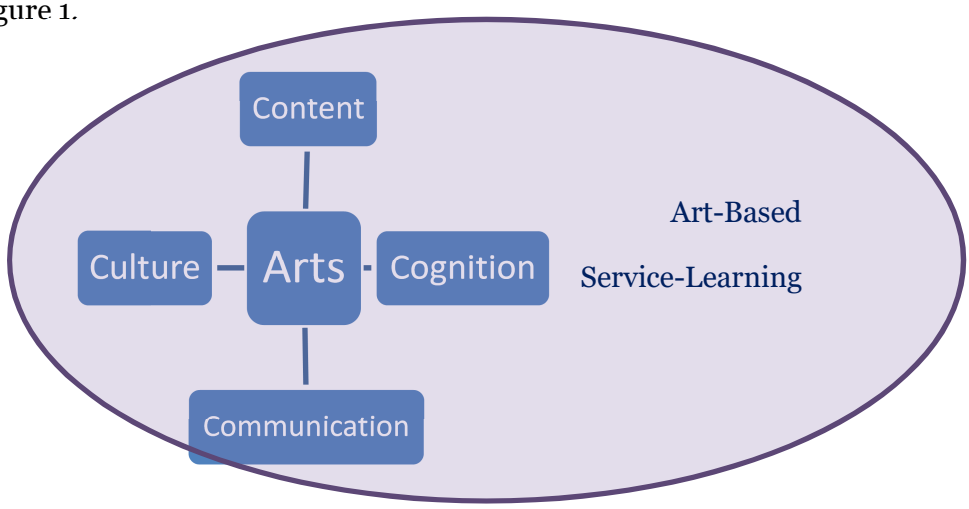


Figure 1. **Art-Based Service-Learning embracing 4C's. Source: Andrea Abellán**

2.4.1. C for Content and Arts-Based Service-Learning

Already in the Ancient Greece, artists created sculptures representing Myths and their Gods. And the story continues, in the Middle Ages, when great part of the population was illiterate, Catholic Church transmitted the sacred lectures of the Bible through art (capitals, paintings, imaginary etc. in churches' porticos and insides). These images taught the stories and values; in short, content.

Nowadays, images have resumed a vital role in our society, and examples of the presence of visual input include from social networks to advertisements. In consequence, in the recent decades, many voices have claimed a change in our way of acquiring knowledge. At the end of the day, people receive more information through images than through language. Hernández retrieves the following reflection by Giroux (2001) on the projection of those roles:

> On how culture, especially the media culture, has become a fundamental instrument, if not the main one, in the regulation of the contents, values and preferences of the rules that fix and legitimize certain personal conceptions - the attributes that allow identification as a man, black, white, black, North American or foreign (Hernández, 2007, pp.14-15).

As pointed in the exposition of C for Content in previous sections in this paper, CLIL stands for interdisciplinary learning. Outside the school, knowledge is not compartmentalised in disciplines and "separating artistic education from life would be a waste of great potential, precisely because arts are known and every day, they facilitate meaningful learning, through encouraging the involvement and exercise of dialogue and reflection" (Fontal, Marín and García, 2015, p. 85).

As to show art potential to work interdisciplinary, following CLIL foundations, the main areas that show a predisposition to be addressed from artistic education are exposed below.

Firstly, Science and Technology are worth mentioning. Jimenez (2009) (cited in Fontal, Marín, and García, 2015) points that one of the great errors of modernity was to separate the art of Science and Technology in education, despite the fact that between them there has always been, and there is, an intrinsic relationship. If it were not for technological development, photography, graphics, film, video art, 3D films, and IMAX would not exist, let alone electronic art, video art or net art ... Today it would not be possible to experiment, in contemporary design, with the organic structures of DNA. In short, "technology and art are mutually transformed" (Fontal, Marín, and García, 2015, p.59).

Secondly, Linguistics and Literature should also be included here. Hernández (2007) explains that the field of Visual Culture transcends the borders between several disciplines and creates a union between art and Linguistics and Literature. It is clear that this is due to the fact that disciplines related to the Human Sciences are not results of the search for the truth, but that they have to do more with the language.

However, working towards interdisciplinary content from Arts and Crafts area requires also the adoption of specific teaching-learning methodologies. The proposals to work the interdisciplinary content of Artistic Education include working inside and outside through active methodologies. Hernández (2007) proposes the implementation of Project Based Learning, and specifies that the first step in the learning process can consist of collecting evidence on this topic what can include images or photographs (in addition to texts, files, documents ...). Based on this line of argument, Project Based Learning presents itself as the potential candidate to be the central methodology for this intervention proposal.

2.4.2. C for Communication and Arts-Based Service Learning

This intervention proposal presents Arts-Based Service-Learning as a promoter of the C for Communication, because (1) visual art is also a communication process and (2) Arts-Based Service-Learning enhances the introduction of authentic communicative activities. These two reasons are explored in the present section.

(1) Visual art is also a communication process

First of all, a parallelism between verbal and visual communication processes will be described and, to do so, the processes of communication in conversations and art interpretation will be analysed.

Regarding verbal communication, to Jakobson (1960), any act of verbal communication is composed of six elements or factors of communication: (1) Addresser, (2) Message, (3) Context, (4) Addressee, (5) Contact and (6) Code. In Jakobson's model, the Addresser produces a message under certain context to establish Contact with certain Addressee. A common Code is required so they both understand each other.

Concerning visual communication, any interpreter of any artistic object or event follows a similar process. Barrett (1994) provides the following formula, explaining that meaning is the result from adding (1) Subject matter, (2) Medium (3)

Form and (4) Context. As consequence, these are elements to be bore in mind by our pupils when producing their pieces of art work in the area of Art and Crafts. These elements are further explained by Barrett (1994) as exposed below.

- Subject matter is the recognizable stuff in an art piece: persons, places, things… Although not all artworks show a clear subject matter (abstract art), in the present project, answering to the nature of Socially-Engaged art, the subject matter should be clear to the viewers. It can be compared to the message from Jakobson's Model.
- Medium is the material used to make an artwork: oil paint or marble, for example. Media are often mixed in a single work of art. Usually materials at school are chosen following convenience criteria; however, children will be encouraged to decide carefully the materials, as the code that will be read. A patent example would be using different textures if our artwork is made for visually impaired people.
- Form answers to the following questions: how a work of art is composed; "how it uses formal elements such as line and texture and colour; how it organizes space so that something is dominant and other things are subordinate" (Barrett, 1994, p.200).
- Context is the environment: historical moment to the artist at the time the artwork was made, the social context in which it emerged. Thus, to make effective our communicative purpose through art, it can be an advantage to share the context with the addressee, as proposed in this project.

Likewise, neither of the two communication processes lead at single, grand, unified interpretations.

On the one hand, Jakobson's model for communication suggests that general communication processes are not just lineal: there is an interaction between the different elements. In the field of Second Language Acquisition (hereinafter SLA) studies, Long (1996) stated the interaction hypothesis. It explains that FL learners need not only to produce output but to interact with others.

On the other hand, communication in art does not only occurs from the artist (addresser) to the viewer (Addressee), following a linear process neither, but there is a complex interaction between their two identities. Equally, the collaborative nature of Service-Learning extends the encounter beyond the artists themselves and challenges the viewers to become active participants in their role of extracting the meaning (Taylor, 2002).

(2) Arts-Based Service-Learning enhances the introduction of authentic communicative activities

Secondly, Arts-Based Service-Learning enhances the introduction of authentic communicative activities because their artwork is expected to have an actual impact on the viewer/listener (Addressee), since Socially-Engaged art serves by definition for a social function.

Thus, pupils' artworks can be compared to Perlocutionary acts, explained by Speech Act Theory by Searle (1969) as those speech acts that have an effect on the thoughts, feelings or actions of speaker and/or listener. Some examples are inspiring or persuading. There are other two levels of speech acts: locutionary act and illocutionary act. Locutionary act refers to the locution, the thing said with a certain meaning in traditional sense. And illocutionary act implies the speakers' intention behind the actual words.

In this intervention proposal, the meeting point between art and language is the shared communicative purpose and the effect on the espectator. This communicative purpose corresponds to the communicative function in linguistic terms, and the message behind the art piece in artistic terms. Hence, the final task or product meets the conditions of authentic communicative tasks.

As to understand better the features of authentic communicative tasks, Brown (2001) designed a progression from less to more communicative tasks. This author identified the main features of communicative activities and classifies tasks into: imitative activities (drills, rhymes and chants), intensive (focus on specific component of language), transactional, interpersonal and extensive.

In consequence, the presentation of the final product corresponds to extensive type (Brown, 2001). In other words, the final task will require producing in the FL and using topic-related language. In order to ensure quality communication, the Language Triptych (Coyle et al., 2010) will be applied in the arts' sphere, as shown in the intervention proposal design.

2.4.3. C for Cognition and Arts-Based Service-Learning

In the present section, the connection between C for Cognition and Arts will be analysed. Their relationship can be summarised in (1) arts' facilitative role in learning and (2) arts' intrinsic cognitive demands.

(1) Arts' facilitative role in learning

As far as its facilitative role is concerned, Inocian (2015) exposes that brain-based learning theories support the use of the arts as a vehicle to stabilize human emotions. This author claims that emotions eventually circuit neural connections responsible to retrieve prior knowledge and to make connections to present experiences, resulting in the construction of new meanings. These ideas support the approaches based on integrated-based arts learning in educational contexts.

An interesting parallelism between Krashen's (1982) affective filter hypothesis and the Quadrant Model of Teaching (Rinne et al., 2011) can be found through analysing the effects of using arts and the requirements to acquire a FL.

The affective filter hypothesis, related to SLA, claims that one of the main explanatory variables in this process is the learner's affective filter. It refers to the degree to which the acquirer is 'open' to the input (Krashen, 1982). Since the FL is the vehicle for learning, children will need to be receptive and willing to produce in order to access, manipulate and interact with the subject matter content.

The Quadrant Model of Teaching (Rinne et al., 2011), concerned with general learning situations, explains that when learning is done through the use of aesthetics, it results in the production of endorphins, a most relaxed state of alertness. And consequently, it creates the optimal conditions which maximise the potential of learning. This state in the learner is due to an internal process. To Rinne et al. (2011), teachers can aid memory through placing information in specific contexts and requiring higher cognitive levels, in consequence, the task roots a more elaborate memory trace. This is the result of a connection from the amygdala (seat of emotions) to the hippocampus (memory storage), when several dendrites are expanding, learning becomes a gratifying experience. To Rooney (2004), arts-based learning raises students' interest and motivation and, according to previous studies, this approach improves cognitive skills for gains in academic achievement.

(2) Arts' intrinsic cognitive demands

The second convergence point between Arts-Based Service-Learning and Cognition addressed in this paper is related to the approach's cognitive demanding role. With a view to analyse its cognitive demands, High Order Thinking Skills (Krathworl and Anderson, 2001) will be explored.

The first level of High Order Thinking Skills corresponds to Analysing. In Arts-Based Service-Learning, pupils are required to collect information, structure and validate it, as part of the creation process.

Secondly, one step from the top, there is Evaluating. In today's context, individuals coexist with the images without, in many cases, tools to decipher, handle or understand and criticize (García Varas, 2012). Hence, cognition and Artistic Education should go hand in hand. There are specific approaches prone to develop critical thinking. As it has been exposed in Arts-Based Service-Learning, it is considered a critical pedagogy practice. In sum, Evaluating and Analysing correspond to the field of art criticism.

Thirdly, at the top of the pyramid there is Creating. The last nexus between Cognition and Arts is the production or performance obtained from a process of creation. Creating is the majority of thinking done in the fine arts.

2.4.4. C for Culture and Arts-Based Service-Learning

This section is devoted to the connection among Content and art. Hereafter the four dimensions that build C for Culture (Culture, Connection, Community and Citizenship) will be put in relation with SEAE.

Concerning C for Culture, following the proposal of García Varas (2012), images are optimal elements for the study of culture. This means that students learn skills, content and values of each subject through visual content. Along the same lines, Fontal, Marín, and García (2015) mention Beuys, a German artist of the mid-twentieth century, who understood that all human knowledge came from art, so he proposed to shift artistic education to the centre of the *curriculum*. From a learning perspective, if the teaching practices connect the student's study of art with issues and concerns of their context and culture, the experiences become much more meaningful (Schlemmer, 2016).

In relation to C for Connection, art and specifically SEAE contributes to the promotion of it**,** since in the field of art, new technologies and the Internet can be instrumentally alternative in terms of function. Information and Communication Technology serves both for the distribution of art and for the production of content, giving rise to new ways of making art, such as net art, the video art and the performance. In addition, the Internet has directly transformed the relationship between viewer-object (as through online museums) and the art market (through online auctions) (Moreno, 2007).

As far as C for Community is concerned, SEAE implies working with the community, which becomes a better way to understand the community and the social networks that define its particular situation. Common features of Socially-Engaged forms of community-based art education approaches and Service-Learning

are collaboration, democratization of knowledge, and social change and justice (Strand et al., 2003). Engaging students in an art education *curriculum* or art-based project connected to Service-Learning can develop various positive outcomes and reinforce their learning of art content, pedagogy, civil society, and social justice (Schlemmer, 2017). Moreover, Shin (2016) claims that art can actively engage citizens in cultural discussions, at international and community levels.

Regarding C for Citizenship, the UNESCO points to art as one of the disciplines lending itself especially to the teaching of diversity and coexistence among all people, contributing to develop the pillar of education Learning to live together. Some authors justify that it is because art is present in all cultures and historical eras (Fontal, Marín and García, 2015). In line with these thoughts, Hernández (2007) explains that visual cultural studies propose an expansion of contents in the Arts and Crafts *curriculum*, including manifestations of different cultures. Although Art education has been (and still is) ethno centrist (i.e. rarely are African or Asian art forms studied in our schools), CLIL supports the inclusion of students' cultures.

All in all, CLIL and Socially-Engaged Arts both share an intercultural perspective. The art area becomes a great opportunity to work on interculturality because art expressions are present in all cultures and historical eras (Fontal, Marín and García, 2015).

Apart from applying an intercultural approach in the intervention proposal, SEAE approach to artistic education provides the conditions for working on C for Community, through four main strategies: (1) expansion of content (2) the act of creating, the promotion of (3) values and attitudes, and (4) positive perception.

Firstly, SEAE facilitates the expansion of content, strategy proposed by Hernández (2007). This author explains that visual cultural studies should ensure the inclusion of different cultures' manifestations.

Secondly, López (2015) (cited in Fontal, Marín and García, 2015) focuses attention on the act of creating. This author suggests that "the creative process transforms us, realizes in us a change that can be transcendent and that exerts its influence on our way of seeing the world" (p. 104). According to this author, artistic education helps us to live with others and all this reaffirms the need for artistic education: as a way of knowing and understanding the world, building the sense of community.

Thirdly, the values and attitudes involved embrace tolerance and empathy or flexibility and tolerance. Fontal, Marín and García (2015) defend that artistic learning promotes tolerance, respect, cooperative work and mental flexibility as it favours the acquisition of social skills and equips students with the necessary tools to process and generate images. In addition, according to UNESCO art enhances the value of interculturality since it fosters "pride in their own culture and greater respect for the cultural expressions of other people" (2003, p. 6).

Lastly, this approach facilitates positive perception. The work through visual materials "promotes experiences closely linked to the diversity of responses, reflective processes, logical constructions, divergent thinking, respect and flexibility of criteria and opinions" (Fontal, Marín and García, 2015, p. 46). To these authors, the diversity of responses promotes mental processes which increase response skills in social situations. Likewise, in open response tasks, the self-esteem of the youngest ones is benefited, since no child feels rejected because all the answers are valid. It encourages children to believe in themselves and not be afraid of making mistakes, which in social contexts of emotional instability is very important.

2.5. Methodology: PBL and TBL

In order to bring these previous approaches into practice, Project Based Learning and Task Based Learning methodologies become a suitable tool to ease the complex transitioning from planning and *curriculum* design into *curriculum* implementation. In succeeding sections each methodology will be targeted.

2.5.1. Project Based Learning

At unit level, Project Based Learning will be implemented. After clarifying why PBL is used here, its definition, PBL quality principles, the steps for *curriculum* design and the learning process will be discussed.

According to the literature (San Isidro, 2017; Canter and Brumar, 2011), Project Based Learning has a facilitative role in CLIL contexts because this methodology fosters *curriculum* integration and development; and these two are the main reasons why PBL has been selected as the articulatory methodology for this intervention proposal.

Firstly, the acronym CLIL itself includes the word Integrated, becoming essential in CLIL's conceptualisation. Integration in CLIL implies an interdisciplinary and transdisciplinary *curriculum*. Interdisciplinary *curriculum* is

defined in the *Dictionary of Education* as "a *curriculum* organization which cuts across subject-matter lines in order to focus on comprehensive life problems or topics of interest and which brings together the different dimensions of the *curriculum* into meaningful association" (Good, 1973, p.36). Whereas, to Canter and Brumar (2011), transdisciplinary integration refers to the organisation of the *curriculum* around student questions and concerns.

Secondly, PBL eases the task of *curriculum* development because projects sequence *curriculum* design at unit level into different learning stages, for this reason, this intervention proposal can be considered as a unit based on PBL.

In essence, PBL is defined by San Isidro (2017) as "a teaching approach that engages students in sustained, collaborative real-world investigations. In project-based teaching, knowledge, thinking, doing and the contexts for learning are inextricably tied" (p.151).

Following Steinberg (1997), there are four main principles of PBL methodology: to see the whole before practicing the parts, to study content and apply it to real problems, to learn by observing, trying out, and reflecting on how experts do things; in few words, projects result from an inquiry process, and lastly, to make schoolwork more like real work. Accordingly, to Newman et al. (1993), it demands performance-based assessments.

Nowadays, many different modalities of PBL can be found in educative centres. From its hard version based on The Montessori method or John Dewey in The New School, to softer versions of PBL applied in higher education due to content complexity. To identify quality PBL, Steinberg (1997) developed six criteria called The Six A's of Project Based Learning: A for Authenticity, Academic rigor, Applied learning, Active exploration, Adult relationships and Assessment.

To increase A for Authenticity, projects use the real contexts and the community to teach young learners academic and technical skills. Projects that originate from real life problems can be connected back to academic and technical studies and let students practice using these vital skills.

As far as A for Academic rigor, projects require High Order Thinking Skills and research methods from academic and technical fields. In Science, they would be required to compare phenomena or evaluate hypothesis.

Regarding A for Applied learning, projects require students not only to learn new content but to develop problem-solving, communication and teamwork skills.

In order to promote A for Active exploration, projects that originate inside the classroom are extended beyond the classroom, where real action takes place. In these contexts, learners become active, direct observant and protagonists in decision making processes. These practices include work-based learning, community-based activities and technical labs.

In relation to A for Adult relationships, projects involve adult mentors from the school or the educative community. The emerging needs during the project will lead us to think about options such as bringing experts or parents to the classroom. As a result, children find their learning more meaningful and the final product meets better the needs for what it is created.

Finally, regarding A for Assessment, projects include exhibitions and assessments of students' work according to personal standards and performance standards set by the real needs of the school and the community.

Meeting the six A's may seem challenging in educative contexts where PBL has not been applied before. However, the author claims that the six A's can be applied to all kind of projects, regardless of whether they originate inside the classroom or in authentic outdoors contexts.

Specifically, in this intervention proposal, the PBL learning process will be divided into seven steps used by Beteta et al (2018). The following figure (Figure 2) shows the different stages to PBL, later explained.

Figure 2. **Learning Journey Stages in PBL. Source: Beteta et al (2018)**

- The Activation stage refers to the activation of schemata, previous knowledge and language and presentation of challenge.
- Discovery and internalise comprehensible input: explore, discover, observe, experience, ask and organise. Process input through interaction, negotiation of meaning and focus on form: define, explain, share and give examples.

- Deepening implies to deepen understanding through communication and thinking: generalise, apply, generate ideas and hypothesise.
- Planning stage requires learners to organise and manage demonstrations of learning, give and receive feedback on peers' plans.
- Creation consists in creating a product and or report results.
- Publishing implies to communicate and share learning: report, share, demonstrate, collect evidences and put all class ideas together as well as to plan for future actions based on limitations or improvements to be made.
- Assessment and Reflection require not only the assessment of learning but also the reflection on the learning process.

2.5.2. Task Based Learning

After exploring PBL at unit level, Task Based Learning at lesson level will be discussed in the following section. This section will justify the use of TBL, and shed light on its definition and main characteristics.

The main reason why Task Based Learning is considered in this intervention proposal is the intertwined relationships among tasks and projects. If a project is broken down into pieces, tasks could be found. Nunan (1989) defined task as a piece of classroom work which involves learners in understanding, producing or interacting in the target language while pupils' attention is focused on meaning rather than on language accuracy.

To continue, the core features of TBL will be explored. According to the literature (Solomon, 2003; Bender, 2012; Larmer and Mergendoller, 2010) PBL shares most of its characteristics with TBL:

- Tasks facilitate the alignment of classroom activities with the other *curricular* components such as objectives and contents.
- Experiential learning, which implies learning by doing, is promoted at the hand of manipulation and interaction with the content. Experiential learning is conceptualized under the umbrella of cooperative methodologies, in other words, pupils are engaged in group work.
- Tasks are focused on problem-solving. They provide different levels of intellectual challenge for students. The focus is placed on different kinds of learning, rather than on learning disabilities. This is related to Gardner's theory of multiple intelligences (1989), in line with heterogeneity in the levels you can find in the classroom. Projects, the same as tasks, can be designed taking into account the different kinds of intelligences.

- In line with the two previous features, collaboration plays a special role. Collaborative problem-solving takes into account constructivism since tasks can help provide appropriate scaffolding for all students to attain the intended aims. Constructivism is a learning theory found in psychology which explains how people might acquire knowledge and learn. This theory suggests that humans construct knowledge and meaning from their experiences, hence, scaffolding can be individualised according to students' different needs.
- Lastly, there is also a cognitive progression. In TBL there are pre-tasks, tasks and post-tasks presenting an increasing cognitive demanding.

Regarding TBL design, for this intervention proposal, the model by Ellis (2003) will be followed. This model focuses on meaning and real-world activities that demand learners to process language for real situations. Table 1 summarises Ellis' (2003) task model.

Table 1

Task model.

Ellis (2003)	
Pre-task (consciousness-raising activities)	Framing the activity Regulating planning time Doing a similar task
During task	Time pressure Regulating topic
Post-task (focused communication activities)	Number of participants Learner report Repeat task Reflection

Source: Ellis (2003)

3. Intervention Proposal: fusing CLIL and visual arts

Having reviewed the major theoretical points of this Master Dissertation, this section presents the intervention proposal fusing CLIL and Art-Based Service-Learning applied to 5th grade Arts and Crafts education. More specifically, this part of the paper will describe the objectives, educational and legal context, timing, methodology, sessions and activities, and eventually, the evaluation.

3.1. Aim of the proposal

The main purpose of this intervention proposal is to offer 5th graders the opportunity to participate in an Arts and Crafts project about protest art sculptures where Service-Learning methodology is applied. The title of the project is 'Environmental Protest Art' and its driving question is: 'How can we show our community the impact of our actions in endangered animals around the word?' In this section, the contents, objectives, key competences and the final product, which will allow meeting the previous ones, will be described.

Contents

First of all, new content, identified as 'Kx.' should be put to the front, bearing in mind its bi-dimensional character. Contents are extracted from the Order of 16th of June 2014 which regulates the curriculum of the Autonomous Community of Aragón. Following CLIL principles, contents can be divided into subject-related contents and language-related contents:

Subject-related content:

- K1. Elaboration of documents related to artworks, authors and manifestations based on their own research.
- K2. Elaboration of works using mixed techniques individually and / or collectively.
- K3. Manipulation and experimentation with all types of materials (graphics, pictorial, volumetric, technological, etc.) to specify their adaptation to the content for which they are proposed. Interest in applying the new techniques to their creations.

- K4. Planning of the production process of a work: observation-perception phase; analysis and internalization; verbalization of intentions; choice of intentions; choice of materials and preparation; execution; critical assessment.
- K5. Assumption of responsibilities in cooperative work.

Language-related content:

- K6.Description of a process of creation of a sculpture in collaborative groups
- K7.Recommendations on eco-friendly actions

Objectives

After establishing the contents, the learning objectives will be defined. As well, content-related objectives and language-related objectives can be found.

Firstly, content-related objectives are identified as 'C.Obj.' and the number of the objective. They reflect a progression towards complex thinking processes as explained in the C for Cognition, for what Bloom's Revised Taxonomy Model, proposed by Anderson and Krathwohl (2001) is followed.

- C.Obj.1. To synthesise a working process in the elaboration of a document explaining the process and decisions made.
- C.Obj.2. To create a sculpture including the three foundations of Socially-Engaged Art: skills, ethics and intention.
- C.Obj.3. To apply appropriate techniques for the creation of three-dimensional works.
- C.Obj.4. To recall vocabulary related to specific materials and techniques used in the creation of sculptures.
- C.Obj.5. To evaluate Socially-Engaged art in terms of meeting its social function.
- C.Obj.6. To use resources to obtain information that will help you plan and organize creative processes.

Secondly, language-related objectives within this project will be identified as 'L.Obj.'. They reflect the three types of language categorised by the Language Triptych (Coyle et al. 2010).

- L.Obj.1. To argue the intention of the art piece explaining the importance of our actions, connecting the cause of extinction to the living being represented using the following structure: (reason) (because +) declarative sentence (language **of** learning).

- L.Obj.2. To describe an environmental sculpture according to: aesthetics, function of the artist, origin of the artist, definition of the work, direction of influence, origination of the work, place, issue and duration (language **of** learning)
- L.Obj.3. To report a process of manipulation of materials (language **of** learning).
- L.Obj.4. Elaborate a final conclusion expressing the consequences of the extinction of the animal using predictions' structures 'I think /suppose/ believe + that clause with will' (language **of** learning).
- L.Obj.5. To employ specific vocabulary related to the techniques and materials (language **of** learning).
- L.Obj.6. To make suggestions on actions that help the environment (language **for** learning).
- L.Obj.7. To provide feedback on their own group work (language **for** learning).
- L.Obj.8. To build their own glossary in the learning portfolio (language **through** learning).
- L.Obj.9. To compose a written draft with notes in L1 for an oral presentation with the different parts of it following a given template (language **through** learning).

Key competences and the 4C's

Concerning key competences (KC), there are five main KCs implicit in this project: (1) Awareness and cultural expressions, (2) Social and civic competences, (3) Sense of initiative and entrepreneurial spirit and Mathematical, (4) Digital competence and (5) Basic Competences in Science and Technology.

Awareness and cultural expressions (stated as CEC in the Aragonesse *curriculum*) is fostered through involving various cultures, to which endangered animals belong. As explained in the theoretical framework, Kramsh (2009) reconceptualised the C for Culture and divided it into: Citizenship, Connection, Collaboration and Community. C for Community fosters this key competence because this project aims at building a learning community inside and outside the school. Children become aware of the global community under the motto 'think globally, act locally'. In consequence, the following learning objective is established: 'To value the importance of caring animals in different cultural contexts or original habitats', present in the assessment rubric of the oral presentation. In relation to Citizenship, it is depicted in the social function of our artistic work pieces. Thus, an

objective related to Citizenship would be: 'To reflect a message of caring for the environment'.

Social and civic competence (CSC) is enhanced by Collaboration, within C for Culture. Children are required to work collaboratively respecting and assuming their responsibilities, so in the final presentation will have to refer to each team member contributions to their work. Students are engaged in social causes and their context through the service-learning initiatives. These are raising awareness on diversity and collaborative work.

To continue, Sense of initiative and entrepreneurial spirit (CIEE) is specially connected to speaking skills. These are promoted through inviting children to plan ahead their speaking in the final presentation, adequate to the context, take risks and take advantages of opportunities to become better communicators (employing rhythms, gestures, images, examples…). It is also fostered by team work, present in every session, offering opportunities to negotiate and interact. At the end of each unit, pupils perform a final oral task, which they have been planning and preparing. Moreover, being aware of their own strengths also builds up this competence, which is facilitated through self-evaluation dartboards and the learning portfolio, where they can see their own progress.

Digital competence (CD) is promoted by means of Connection, within C for Culture. Pupils will share the presentations online and in the school Twitter, approaching the objective 'To share on Twitter recorded oral presentations with the educative community'. This will allow us to read their comments and impressions. This project involves the creative, critical and safe use of information and communication technologies to achieve the objectives related to work, learning, use of free time, inclusion and participation in the society.

Finally, Mathematical competence and basic competences in Science and Technology (CMCT) has a vital role due to the connection to the area of Science. Children will work with data obtained from graphic bars, contrast data and respect scientific data, such as the proportion of plastic litter in specific regions. For the coherent introduction of this key competence teacher will work along with science teachers of the target group of students.

Final product

The project's driving question is answered by the final product and presentation. For the planning and design of a project, it is chief to start by defining the final product or performance, taking into account what pupils' already know,

what they need to learn and what they will achieve. When defining the final product, the scientific and artistic concepts and the language children need should be established. Thus, previously described contents and objectives will take shape in a final creation. The end result of this project is their sculptures and their explanations and decisions made during the process of creation. Children will be given a checklist (See Appendix 3) days before so they are aware of what is expected of them.

3.2. Educational context and target group

In order to understand better the intervention proposal, it is necessary to know that has been designed to be implemented in an educative centre in the city of Zaragoza, Spain. The centre is classified as CPRI INPRISE (*Centro Privado Concertado*).

This educative centre is located in an urban upper-middle area with plenty of resources in the surroundings. Children who attend the school range from ages 2-3 up to 16 years old. However, the intervention proposal is planned specifically for 5th grade of Primary Education. In this stage, following the regional legislation, the totality of the students attends the bilingual itinerary.

The distribution of the bilingual subjects along primary stage is the following one: Science in 1st, 2nd and 3rd grades and Physical Education and Arts and Crafts in 5th, 5th and 6th grades. However, when children turn to 1st year of Secondary Education, they are offered Biology and Geology in 1st year, Technology in 2nd, Geography in 3rd and Scientific Culture in 4th year. Therefore, the Bilingual Plan of the school should not limit itself to a specific area each year, without considering the rest, but build pupils' general communicative competence. The main reason is that each level, children will have to take a different CLIL subject. To do so, cross curricular links play a paramount role in the teaching-learning processes.

The target group of students is a group of 24 students, characterised by a great variation with regards to their FL competence level. Some of them attend extracurricular activities in English or even have family living in English speaking countries. 5th graders present near an A2 level of English linguistic competence.

Nevertheless, diversity goes beyond language competence. There are two lower achievers in instrumental areas taught in their first language, who also show low linguistic competence in both their mother tongue and the FL. Another feature worth mentioning in this group of students is the divergences regarding socio-emotional regulation. There are two boys who usually generate conflicts working

with others. One of them shows highly competitive attitudes whereas the other shows low tolerance to others' ideas and suggestions. Thus, groupings are always carefully designed by the teacher, trying to reach a balance.

3.3. Legal Framework

This intervention proposal is designed under the umbrella of the Spanish Organic Law 8/2013, of December 9, for the Improvement of Educational Quality (LOMCE). Likewise, contents follow the Royal Decree 126/2914 of 28th of February which establishes the basic *curriculum* for Primary Education.

Due to the school location, regarding the Autonomous Community, this programme follows the Order of June 16th, 2014, of the Minister of Education, University, Culture and Sport, which approves the *curriculum* of Primary Education and authorizes its application in the teaching centres of the Autonomous Community of Aragon (BOA of June 20). Specifically, the *curriculum* for Artistic Education.

Attending to the document School Pedagogical Project or PEC (*Proyecto Educativo de Centro*), this project follows the Order ECD/823/2018 of 18th of May which regulates the BRIT-Aragon Model for the development of Linguistic Competence in and through Foreign Languages in non-university educational centres in the Autonomous Community of Aragón.

Concerning evaluation, it is designed following the Order of 21st of December 2015, by the Counsellor of Education, Culture and Sport which regulates evaluation in Primary Education in school centres in the Autonomous Community of Aragon, modifying the Order of 16th of June 2014 and the Order of 26th of June 2014.

To respond to the group diversity, two official legislative documents have been taken into account:

- Decree 188/2017 of 28th of November by the Aragonesse Government which regulates the inclusive educational answer and coexistence in educational communities in the Autonomous Community of Aragon
- Order ECD/1005/2018, of 7th of June, which regulates inclusive educational intervention actions.

3.4. Timing

The project design follows the stages exposed in the methodology: Activation (session 1), Discovery (session 2), Deepening (session 3 and 4), Planning (session 5), Creation (session 6 and 7), Publishing (session 8) and Assessment and reflection (session 9). It would be implemented during 9 sessions of 45 minutes each.

Table 2

General overview on sessions and timing

PBL stage	Sessions	Tasks	Timing
Activation	1	Task 1 Close your eyes and listen carefully	15’
		Task 2 Protest: when and why?	15’
		Task 3 Artists’ claims	15’
Discovery	2	Task 4 Guess what	15’
		Task 5 Immersed in Socially-Engaged Art	15’
		Task 6 Useful language and ideas	15’
Deepening	3	Task 7 Brainstorming	15’
		Task 8 Choice of animal	30’
		Task 9 Choice of materials	
	4	Task 10 Classroom sharing	5’
		Task 11 Sketch the sculpture	35’
		Task 12 Exit ticket	5’
Planning	5	Task 13 Order the process to follow	10’
		Task 14 Draft	25’
		Task 15 Options, Options!	10’
Creation	6	Task 16 Sculpture creation	70’
	7		
		Task 17 Portfolio register	10’
		Task 18 Peer evaluation	10’
Publishing	8	Task 19 Today’s outline	5’
		Task 20 Final oral presentation	40’
		Task 21 Ranking final presentations	
Assessment and reflection	9	Task 22 Recap	10’
		Task 23 Self-assessment	15’
		Task 24 Upload a post on Twitter	20’

3.5. Methodology of the proposal

As it has been previously stated in this paper, the aim of this Master's Dissertation, and therefore of this intervention proposal, is to create a project which fuses Do Coyle's 4C's Framework and Arts-Based Service-Learning methodology for an Arts and Crafts project in 5th grade of Primary.

The 4C's Framework has been implemented as follows.

Regarding Content, previous contents have been extracted from the contents for 4th graders. There are five key points in their previous knowledge that will help us to build learning in this unit connecting with previous experiences: PK1 Elaboration of documents related to works, creators and artistic manifestations, PK2 Elaboration of works using mixed techniques individually and / or collectively, PK3 Manipulation and experimentation with all types of materials (graphics, pictorial, volumetric, technological, etc.) to specify their adaptation to the content for which they are proposed. Interest in applying the new techniques to their creations, PK4 Planning of the production process of a work: observation-perception phase; analysis and internalization; verbalization of intentions; choice of intentions; choice of materials and preparation; execution; critical assessment, and PK 5 Assumption of responsibilities in cooperative work. All the previous content-related knowledge can be found related to the corresponding new contents in Appendix 1.

Concerning Communication, the main strategy for the implementation of the second C, as stated the literary review, is the Language Triptych (Coyle et al. 2010).

Regarding language **of** learning or CALP, children will need to know the following topic-related terms: Protest art, internal construction, volume or modelling. As well, they will need Language **of**/CALP related to grammatical structures related to specific topic they will need linkers such as and the use of past simple. To continue, language **for** or BICS is present in the sessions in: asking for clarification about text content or providing feedback on classmates' work. Finally, the third type of language is language **through,** reflected in learning situations where children use their whole linguistic repertoire (translanguaging). Language through learning appearing on the project might be multilingual lists of terms or translation or rephrasing of instructions to check comprehension. After shedding light to the language corpus, the different strategies used to guide and scaffold input and support output. With the aim of scaffolding input the following strategies and activities are used: vocabulary glossaries in task 6, a graphic organiser in tasks 8 and 9, multimodal input through videos, songs and written texts, and group work where

pupils explain with their own words generating comprehensible input. On the other hand, in order to scaffold output, input the succeeding strategies and activities are implemented: a template with paragraphs headings in task 14, various strategies to support their speaking are also offered in task 15 and key structures and vocabulary of the unit are highlighted in task 6.

In order to ensure that everyone participates and produces language, team roles will be established and they will rotate in each session: speaker, materials manager, scribe and time keeper.

Concerning Cognition, the specific objectives for each stage of the project have been set following the updated version of Bloom's Revised Model (Anderson and Krathwohl, 2001), employing the cognitive verbs remembering, understanding, applying, analysing, evaluating and creating. Cognition is present in the learning goals, which are formulated in a bi-dimensional way. Goals and objectives (also standards and assessment criteria) are formed by a cognitive introductory verb, followed by the type of knowledge (content/subject matter) using the table from Anderson and Krathwohl (2001).

Considering Culture, Art-Based Service-Learning has shown a clear connection with this dimension from the 4C's Framework (see section 2.4.4.), and there is an objective related to Culture included in the Table for each learning stage.

On the other hand, it is vital to mention that this design corresponds to Arts-Based Service-Learning.

According to Sidford and Frasz (2017) criteria for characterising the different Socially-Emgaged art works, the present proposal could be classfied as: focused on social aesthetics rather than on fine art aesthetics, pupils are the the primary creative agent rather than co-creators, pupils are actual part of the community it will have an impact on, the work focuses on the final product rather than on the process itself, it is directed both inward to serve the community itself and outward to reach others, it is generated by artists who is part of the community, it is not geographically speficic, single-issue focused, one-time project. More specifically, it matches the characteristics of artistic activism.

At the same time, as a Service-Learning experience, the project provides equal emphasis between the needs of the community and the academic learning for students. For that reason, there is such emphasis on the needs' identification (Deepening stage), and on making the product public (Publishing stage).

Finally, the sessions have been sequenced according to the division on stages exposed in the section about PBL (see section 2.5.1.): Activation (session 1), Discovery (session 2), Deepening (session 3 and 4), Planning (session 5), Creation (session 6 and 7), Publishing (session 8) and Assessment and reflection (session 9). Moreover, due to the collaborative nature of PBL and Service-Learning, teams of four members will be established by the teacher at the beginning of the project.

3.6. Sessions and activities

The project presents seven stages, and each stage is organised into tasks, following Ellis (2003) organisation, as exposed in the literature review. As well, as a guiding resource, in Appendix 6 the link to the slide presentation for the whole unit can be found. For each stage, Tables 3 to 7 show the stage driving question, Content (contents), Cognition (objectives and key competences), Communication (language of, for and through), Culture (objective) and the tasks (resources and timing).

Stage 1 Activation

In the first stage, pupils will learn to identify Socially-Engaged Art and its function. In Table 3 the main elements of Activation stage are shown.

Table 3

Activation stage

<table>
<tr><td>Session 1</td><td colspan="2">What are artists' intentions behind their art pieces?</td></tr>
<tr><td colspan="2">C for Content</td><td>C for Cognition</td></tr>
<tr><td colspan="2" rowspan="2">K1. Elaboration of documents related to artworks, authors and manifestations based on their own research.

K7.Recommendations on eco-friendly actions</td><td>- To understand the concept of Socially-Engaged art (L.O.T.S.: understand)
- To name varieties of Socially-Engaged art: environmental, protest art (L.O.T.S.: remember)
- To recall vocabulary related to emotions (L.O.T.S.: remember)</td></tr>
<tr><td>Awareness and cultural expressions key competence</td></tr>
<tr><td colspan="3">C for Communication</td></tr>
<tr><td>Language of learning</td><td>Language for learning</td><td>Language through learning</td></tr>
<tr><td>(1) Protest art,
(2) social function</td><td>(1) expressing feelings about animals' situation, (2) expressing conditions about natural phenomena</td><td>(1) translation or rephrase of instructions to check comprehension</td></tr>
</table>

Transactional (Brown, 2001)		
C for Culture		
To value the importance of caring animals in different cultural contexts		
Tasks session 1	Resources	Timing
Task 1 Close your eyes and listen carefully	Video music https://www.instagram.com/tv/BxMOmZ-hXcD/?igshid=gd166fdej2k2	15'
Task 2 Protest: when and why?	-	15'
Task 3 Artists' claims	Pictures	15'

In task 1, the essence of Socially-Engaged Art will be activated in our students through listening to the song created by director Alex Rivera and musician Aloe Blacc's "Wake Me Up" and watching a video on Instragram about climate change. Pupils will have to take notes on the emotions provoked by these two art works. A discussion will be carried out and the teacher will guide them towards the essence of SEAE: art with social function, corresponding to the discipline of protest art.

In task 2, the whole class will reflect orally on situations we protest in our daily lives. As a brainstorming activity, children individually, in turns, will give an example: someone has thrown something on the ground, we want more playground time or we want more space to play.

For task 3, teams will be created. Teams will work together during the whole project. There are four members in each team (five members exceptionally if required). They will be sitting together following cooperative grouping arrangements. To Johnson, Johnson, & Smith (2006), cooperative groups typifies the physical organization. The grouping of learners requires placing low achievers learners with peers who provide good models of English, and who share the same first language (L1). Therefore, each team will be lined up of: a low level student, one or two medium-low level students, a medium-high level student and a high level student. By doing so, they are provided with more opportunities to produce pushed output, stretching their linguistic resources (Swain, 1995).

In task 3, some art works mentioned in the theoretical framework (section 2.3.1.) will be exposed and children, in groups, will have to identify the intentions behind the art pieces.

Stage 2 Discovery

In the next stage, pupils will learn to differentiate Socially-Engaged Art from other art disciplines. In Table 4 the main elements of Discovery stage are shown.

Table 4

Stage 2 Discovery

<table>
<tr><td>Session 2</td><td colspan="3">What are the characteristics of protest art?</td></tr>
<tr><td colspan="2">C for Content</td><td colspan="2">C for Cognition</td></tr>
<tr><td colspan="2" rowspan="2">K1. Elaboration of documents related to artworks, authors and manifestations based on their own research.

K5. Assumption of responsibilities in cooperative work.</td><td colspan="2">- To relate different artists to their art works (L.O.T.S.: remembering)
- To investigate about environmental protest art: ethics, skills and intentions (H.O.T.S.: analysing)
- To get familiarised with different types of Engaged Art depending on nine features (L.O.T.S.: remembering)</td></tr>
<tr><td colspan="2">Awareness and cultural expressions key competence</td></tr>
<tr><td colspan="4">C for Communication</td></tr>
<tr><td>Language of learning</td><td>Language for learning</td><td colspan="2">Language through learning</td></tr>
<tr><td>(1) Protest art, (2) social function, (3) zero conditional</td><td>(1) asking for clarification about text content, (2) explaining the goal of Socially Engaged art</td><td colspan="2">(1) multilingual lists of terms</td></tr>
<tr><td colspan="4">Intensive practice (Brown, 2001)</td></tr>
<tr><td colspan="4">C for Culture</td></tr>
<tr><td colspan="4">To value the importance of caring animals in different cultural contexts or original habitats</td></tr>
<tr><td colspan="2">Tasks session 9</td><td>Resources</td><td>Timing</td></tr>
<tr><td colspan="2">Task 4 Guess what</td><td>Pictures</td><td>15’</td></tr>
<tr><td colspan="2">Task 5 Immersed in Socially-Engaged Art</td><td>Written text</td><td>15’</td></tr>
<tr><td colspan="2">Task 6 Useful language and ideas</td><td>Portfolio (Entry 1)</td><td>15’</td></tr>
</table>

In task 4 pupils have to guess based on their intuition and associate the (1) artist with the (2) art piece and the (3) type of Socially-Engaged Art. To check whether their guessing is correct, their guessing will be shared with the class.

In task 5, a text will be provided with information about Socially-Engaged Art. First children will individually scan the text checking the information from the pre-reading task. After that, the text will be read aloud by the pupils. To check comprehension, questions will be done regarding content and vocabulary.

In task 6, children will select useful language and ideas from the text to include in their presentations. They will start their unit glossary in Entry 1 in their portfolio, for what they can use dictionaries or tablets.

Stage 3 Deepening

To continue, the core of the project is reflected in Deepening stage where their final creations will start to take shape. In Table 5 the main elements forming part of Deepening stage can be found.

Table 5

Stage 3 Deepening

<table>
<tr><td>Sessions 3 and 4</td><td colspan="2">How can we apply these characteristics to carry out our sculpture: materials, message, and animal?</td></tr>
<tr><td colspan="2">C for Content</td><td>C for Cognition</td></tr>
<tr><td colspan="2" rowspan="2">K2. Elaboration of works using mixed techniques individually and / or collectively.

K5. Assumption of responsibilities in cooperative work.</td><td>- To choose materials according to their characteristic function and meaning (H.O.T.S.: evaluating)
- To decide on an animal from a specific origins and problem (H.O.T.S.: evaluating)
- To relate specific techniques to work with materials (L.O.T.S.: applying)</td></tr>
<tr><td>Basic Competences in Science and Technology KC</td></tr>
<tr><td colspan="3">C for Communication</td></tr>
<tr><td>Language of learning</td><td>Language for learning</td><td>Language through learning</td></tr>
<tr><td>(1) Plastic Bottles, (2) bags, (3) cigarettes, (4) food wrappers, (5) fishing nets, (6) straws, (7) paper bags (8) the use of present simple for general facts</td><td>(1) agreeing and disagreeing on the distribution of roles and responsibilities</td><td>(1) description of complex processes as what happens inside the animals when they breathe or eat microplastics</td></tr>
<tr><td colspan="3">Transactional (Brown, 2001)</td></tr>
<tr><td colspan="3">C for Culture</td></tr>
<tr><td colspan="3">To reflect a message of caring for the environment</td></tr>
</table>

Tasks session 9	Resources	Timing
Task 7 Brainstorming	Popplet.com, tablets	15’
Task 8 Choice of animal	Corners with multimodal input, Portfolio (Entry 2)	30’
Task 9 Choice of materials		
Task 10 Classroom sharing	-	10’
Task 11 Sketch the sculpture	Portfolio (Entry 3)	30’
Task 12 Exit ticket	Portfolio (Entry 4)	5’

In task 7, teams will use tablets, taking turns, writing their ideas in the collaborative mind map through Popplet.com. Their contributions will automatically appear on the projected mind map in the smart board. After 10 minutes, it will be discussed in whole class sharing.

In tasks 8 and 9 children will proceed to the choice of animal and materials, for that, they will be provided multimodal input in five learning corners. Corners or stations create a great opportunity for differentiation since they can spend more time on one or another corner. The decisions made by the group will be registered in the portfolio. In case they finish, they can start on the sketch of their sculpture.

In task 10, as a pre-task, the speaker of each group will report orally in two minutes to the rest of the classmates their decisions made in the previous session, during tasks 8 and 9, in the learning corners.

In task 11, children will work in groups sketching their sculpture, deciding where and how to use each material or/and technique.

In task 12, before going out of the classroom, pupils will complete individually an exit ticket, as an assessment as learning activity. Exit ticket is composed of three questions: one thing I have a question about, two things I learnt and three things I know I can build on.

Stage 4 Planning

Next in order, planning stage will help us to organise the process of creation where pupils will manipulate and apply what they have learnt. In Table 6 the main elements of Planning stage are exposed.

Table 6

Stage 4 Planning

Session 5	Which process can we follow to build our sculpture?

<table>
<tr><td>C for Content</td><td colspan="3">C for Cognition</td></tr>
<tr><td rowspan="2">K4. Planning of the production process of a work: (…)
K5. Assumption of responsibilities in cooperative work.</td><td colspan="3">- To elaborate a document on a process of creation (H.O.T.S.: creating)
- To write notes describing the sculpture: ethics, skills and intentions (L.O.T.S.: remembering)</td></tr>
<tr><td colspan="3">Sense of initiative and entrepreneurial spirit key competence</td></tr>
<tr><td colspan="4">C for Communication</td></tr>
<tr><td>Language of learning</td><td>Language for learning</td><td colspan="2">Language through learning</td></tr>
<tr><td>(1) drafting,
(2) anatomy of the animal (3) perspectives</td><td>(1) providing advice with the use of ‘should’</td><td colspan="2">(1) Translation or rephrase of instructions to check comprehension, (2) time linkers to describe a process</td></tr>
<tr><td colspan="4">Transactional (Brown, 2001)</td></tr>
<tr><td colspan="4">C for Culture</td></tr>
<tr><td colspan="4">To reflect a message of caring for the environment</td></tr>
<tr><td>Tasks session 9</td><td colspan="2">Resources</td><td>Timing</td></tr>
<tr><td>Task 13 Order the process to follow</td><td colspan="2">Paper pieces with steps</td><td>10’</td></tr>
<tr><td>Task 14 Draft</td><td colspan="2">Portfolio (Entry 5)</td><td>25’</td></tr>
<tr><td>Task 15 Options, Options!</td><td colspan="2">Table and portfolio (Entry 6)</td><td>10’</td></tr>
</table>

In task 13, each group member will be given one (or two) pieces of paper. Each piece of paper contains one step in the creation of their art work:

- ‘Step ….name the animal. Use a cool way to present the animal’,
- ‘Step….Explain the choice of animal’
- ‘Step….Explain the process of creation: making decisions, sketching, building’
- ‘Step….Describe the sculpture’s materials’
- ‘Step….Make suggestions related to the conservation of the animal’.

Pupils have to decide with their teams the order from step 1 to step 5. After 5 minutes, they will share their order with the rest of groups to check if it has been done correctly.

To continue, in task 14, children will stick the paper pieces in their portfolio (Entry 5) and develop each paragraph heading with their own text, working in teams. The previous paper stripes are a tool to scaffold output at text level. As well, they are provided the peer assessment checklist, so the expected outcome is clear.

After that, in task 15 children will be provided with a table (Entry 6) (see Appendix 4) with different possible options to be taken into account for the performance of final oral presentations. This table reflects Gardner's theory of multiple intelligences (1989), presenting options such as using visual, musical or extra linguistic resources for their presentation.

Stage 5 Creation

To continue, stage 5 will embrace two entire sessions of 45' each, where teams build their sculptures. Table 7 exposes the main elements of Creation stage.

Table 7

Stage 5 Creation

<table>
<tr><td>Sessions 6 and 7</td><td colspan="3">How can we create our sculpture?</td></tr>
<tr><td>C for Content</td><td colspan="3">C for Cognition</td></tr>
<tr><td rowspan="2">K3. Manipulation and experimentation with all types of materials (…)
K5. Assumption of responsibilities in cooperative work.</td><td colspan="3">- To create a whole sculpture applying diversity of techniques (H.O.T.S.: creating)
- To follow a process of creation in collaboration with other classmates (L.O.T.S.: applying)
- To evaluate others' and self-work in the creation of artistic works (H.O.T.S.: evaluating)</td></tr>
<tr><td colspan="3">Social and civic key competence</td></tr>
<tr><td colspan="4">C for Communication</td></tr>
<tr><td>Language of learning</td><td>Language for learning</td><td colspan="2">Language through learning</td></tr>
<tr><td>(1) Sculpture Internal construction, (2) proportions, (3) volume, (4) adding musculature by attaching tied and knotted plant fibres to the wire, (5) modelling flexible materials</td><td>(1) Expressing conditions about natural phenomena.</td><td colspan="2">(1) Suggestions in L1 on other groups' draft: things to improve,</td></tr>
<tr><td colspan="4">Interpersonal (Brown, 2001)</td></tr>
<tr><td colspan="4">C for Culture</td></tr>
<tr><td colspan="4">To reflect a message of caring for the environment</td></tr>
<tr><td>Tasks session 9</td><td colspan="2">Resources</td><td>Timing</td></tr>
<tr><td>Task 16 Sculpture creation</td><td colspan="2">Building materials</td><td>70'</td></tr>
<tr><td>Task 17 Portfolio register</td><td colspan="2">Portfolio (Entry 7)</td><td>10'</td></tr>
<tr><td>Task 18 Peer evaluation</td><td colspan="2">Peer evaluation dartboard (Entry 8)</td><td>10'</td></tr>
</table>

Task 16 consists in the creation process itself of the sculpture, time when pupils will apply the concepts learnt. They will translate their ideas from the Planning Stage into their 3D figure in groups, using different recycled materials.

While task 16 is developed, team members can register in their team's portfolio (task 17) the evolution of their work or take notes on decisions or changes.

Finally, when they are finished with the creation work, they will have to complete in Task 18 Peer evaluation dartboard. The name or a representing symbol of each team's member will be places somewhere in the dartboard to show his/her achievement level with regards to: 1) use of foreign language 2) work as a team member, 3) academic-specific knowledge and 4) implication in the creation.

Stage 6 Publishing

Next in order, their products will be shared with the school community and other schools through social media. Table 8 shows the main elements of this stage.

Table 8

Stage 6 Publishing

<table>
<tr><td>Session 8</td><td colspan="3">How is it more visible to our community and the global world?</td></tr>
<tr><td colspan="2">C for Content</td><td colspan="2">C for Cognition</td></tr>
<tr><td colspan="2" rowspan="2">K4. Planning of the production process of a work (…)

K6.Description of a process of creation (…)

K7.Recommendations on eco-friendly actions</td><td colspan="2">- To perform an oral presentation in groups presenting the sculpture, describing the creation process, explaining its meaning and implications (H.O.T.S.: creating)
- To evaluate others' and self' work in the creation of artistic works (H.O.T.S.: evaluating)</td></tr>
<tr><td colspan="2">Sense of initiative and entrepreneurial spirit key competence</td></tr>
<tr><td colspan="4">C for Communication</td></tr>
<tr><td>Language of learning</td><td>Language for learning</td><td colspan="2">Language through learning</td></tr>
<tr><td>(1) the structure of cause – consequence relationships using, (2) zero conditional (3) Vocabulary of materials related to endangered species (4) Recycled materials</td><td>(1) explaining the goal of Socially-Engaged Art, (2) providing feedback on classmates' work or (3) expressing conditions about natural phenomena</td><td colspan="2">(1) suggestions in L1 on other groups' draft: things to improve</td></tr>
</table>

Extensive (Brown, 2001)		
C for Culture		
To reflect a message of caring for the environment		
Tasks session 9	Resources	Timing
Task 19 Today's outline	Blackboard	5'
Task 20 Final oral presentation	Team's resources and tablets	40'
Task 21 Ranking final presentations	Portfolio	

In task 19, the main objectives of the presentation will be reminded through reading aloud together the pair assessment checklist and the order for the presentations established.

In task 20, teams will be exposing their presentations. These will be recorded with school's tablets so the presentations can be later share with the school community on social media. In tasks 20 and 21, while teams are exposing, the rest of the teams, listening, will have to decide on a ranking with their favourite presentations and write down the final ranking in their portfolio.

Stage 7 Assessment and reflection

Regarding the last stage, it will require one session. In Table 9 the main components of this last stage are exposed.

Table 9

Stage 7 Assessment and reflection

Session 9	Do our sculpture and presentation meet our objective?	
C for Content	C for Cognition	
K4. Planning of the production process of a work: (…)	- To evaluate others' and self' work in the creation of artistic works (H.O.T.S.: evaluating) - To summarise in a Twitter post the work (L.O.T.S.: understanding) - To attach a multimedia document to a tweet (L.O.T.S.: applying)	
	Sense of initiative and entrepreneurial spirit key competence	
C for Communication		
Language of learning	Language for learning	Language through learning

(1) emission of valuations of the qualities of sculptures	(1) providing feedback on classmates' work	(1) description of complex processes as what happens inside the animals when they breathe or eat microplastics
Interpersonal (there is a clear context: social media with educative purpose.		
C for Culture		
To value the importance of caring animals in different cultural contexts or original habitats		
Tasks session 9	Resources	Timing
Task 22 Recap	Teams' rankings	10'
Task 23 Self-assessment	Portfolio	15'
Task 24 Upload a post on Twitter	Tablets	20'

In task 22, the whole class, together, will do a recap on the previous session. Teams will be invited to share their ranking. The teacher will make sure that each decision from their ranking is justified with reasonable arguments related to the content explored during the unit or communication skills. In case there was not enough time in the previous sessions for the presentation of all the teams, this time will be devoted to the left teams to expose their works.

After that, in task 23, children will work individually in self-assessment on their oral presentations. They will use checklist (see Appendix 3).

Finally, in task 24, pupils will work in teams to upload multimedia documents of their presentations together with a short message. They will have to act as artists sharing their art work. Moreover, they will be encouraged to use social media resources offered by Twitter: *hashtag*, polls,... As well, academic language might be required.

3.7. Assessment

The upcoming section is devoted to an essential element of any teaching-learning process: assessment. It will be addressed from two different dimensions: assessment of learning and assessment of the proposal.

3.7.1. Assessment of learners

For the evaluation of learners, various evaluation criteria extracted from the Order of June 16th, 2014, of the Minister of Education, University, Culture and

Sport, which approves the *curriculum* of Primary Education, will be used through different assessment tools explained in this section. Evaluation criteria, as well as objectives, reflect a cognitive progression from LOTS to HOTS.

On the one hand, LOTS are specified by the following evaluation criteria: (1) Crit.EA.PL.2.6. Know the most significant artistic manifestations that are part of the artistic and cultural heritage, acquiring attitudes of respect and appreciation of said heritage, (2) Crit.EA.PL.2.4. Use bibliographic, media and Internet resources to obtain information that will help you plan and organize creative processes, as well as to know the artistic productions of other students, and (3) Crit.EA.PL.2.2. Represent in a personal way ideas, actions and situations using the elements that configure the visual language to express their emotions using different graphic resources according to established guidelines.

On the other hand, HOTS are specified by the succeeding evaluation criteria: (1) Crit.EA.PL.2.3. Perform plastic productions, individually and in groups, following elementary guidelines of the creative process, experimenting with different pictorial materials and techniques and choosing the most appropriate for the realization of the planned work, and (2) Crit.EA.PL.2.5. Imagine and create three-dimensional works with different materials and techniques.

These evaluation criteria are applied in activities that correspond to three types of assessment (Cheng and Fox, 2017): assessment **of** learning, assessment **for** and **as** learning.

At the end of the learning process, assessment **of** learning or summative assessment takes place to evaluate pupils' performance and to get numeric grade (Cheng and Fox, 2017). It will be implemented in the final oral presentation in Task 20 and the assessment tool used will be a rubric (see Appendix 2).

During the learning process, assessment **for** learning or formative assessment is included because, based on the data obtained, the teacher will make decisions regarding the teaching-learning process (Wiliam et al., 2015). Assessment for learning is reflected in Task 12 Exit ticket and materials collected in the portfolio.

Besides, assessment **as** learning is implemented also during the learning process to promote awareness of pupils' learning and progress. It will implement in Task 18 Peer evaluation dartboard, and the learning portfolio (team member's work and oral presentations raking). The specific tools will be the peer evaluation checklist in task 17 (see Appendix 3), the peer assessment dartboard in task 18, and

the portfolio (see Appendix 4). There are a total of 10 programmed entries in the portfolio which have been described throughout the tasks.

The relation between assessment activities, tools and grading criteria can be found in Appendix 3.

3.7.2. Assessment of the proposal

Finally, assessment also implies the evaluation of the teaching-learning process. To ensure quality-CLIL successful implementation, the six strategies by Meyer (2010) will be used to create a checklist to evaluate the teaching practice. These are: strategy N.1 Rich input, N.2 Scaffolding Learning, N.3 Rich interaction and pushed output, N.4 Adding the (Inter-) cultural Dimension, N.5 Make it H.O.T. and N.6 Sustainable learning.

Regarding Strategy N.1 Rich input, the checklist includes the descriptors: 'There are interactive materials as the key to provide motivating and illustrative materials with authentic language input'.

Secondly, to guarantee Strategy N.2 Scaffolding Learning, the following descriptors are stated: 'There are specific tools for scaffolding input' and 'There are specific tools for scaffolding output'.

Thirdly, in relation to Strategy N.3 Rich interaction and pushed output: 'There are authentic communicative situations simulating real life situations' 'There are information gap activities which motivate communication' or 'Teams use the FL'.

Added to these, there are descriptors promoting Strategy N.4 Adding the (Inter-) cultural Dimension: 'There is an analysis from different cultural perspectives' 'Examples are extracted from different cultures'.

In fifth place, Strategy N.5 Make it H.O.T. is reflected in the descriptors: 'Tasks cover the whole cognitive spectrum', 'Academic language used in tasks related to HOTS is scaffold'.

Lastly, Strategy N.6 Sustainable learning is evaluated through the descriptors: 'Learners use their learning portfolio autonomously' 'The learning process is transparent and learners are aware of the steps they have to follow'.

4. Discussion

The present Master's Dissertation was elaborated to be an intervention proposal where two approaches have been implemented enriching each other: CLIL and Art-Based Service-Learning. The seed for its design was the perceived lack of Communication dimension during the teaching practice period in the area of Arts and Crafts.

For the design of the intervention proposal, tools and methods under the umbrella of each of these approaches haven been implemented. On the one hand, the 4C's Framework (Content, Communication, Cognition and Culture) developed by Coyle et al. (2008) has been the key stone to build bridges with Art-Based Service-Learning. On the other hand, Art-Based Service-Learning approach provided with principles and a spectrum of art work varieties from which to choose for the Arts and Crafts area. The great variety of options offered a modality for this proposal which could benefit pupils in Arts and Crafts area, 4C's, and even Science.

In summary, the integration of both approaches has been successfully done, since both are explicitly reflected on the methodology and sessions and activities. Nevertheless, due to its nature of intervention proposal, no real results can be discussed at this point. In turn, this design can be used by Arts and Crafts teachers in CLIL environments, adapting different variables discussed in the literature review to other teaching learning contexts.

5. Conclusions

In order to draw a series of conclusions, the process of design, planning and writing this paper will be analysed in relation to the initial objectives of the study.

The main aim of this intervention proposal was to implement Do Coyle's 4C's Framework in Arts and Crafts following Arts-Based Service-Learning approach for 5th grade of Primary. In order to meet that aim, each of the four C's has been deeply explored in relation to Arts-Based Service-Learning characteristics in the literature review.

Below the secondary aims stated at the beginning of this dissertation are discussed.

First of all, in relation with **A1**, regarding limitations faced by teachers in terms of *curriculum* integration when it comes to the implementation of the 4C's Framework, this paper has focused on the tools rather than on teachers' views and needs. However, tools introduced are specifically related to two of the four Cs: the Language Triptych (Coyle, 2010), related to Communication and Bloom's Revised taxonomy (Krathworl and Anderson, 2001), related to Cognition.

With regards to **A2** and Arts-Based Service-Learning's facilitative role in the implementation of C for Content, there are two essential elements that facilitate the introduction of content: the nine features of Socially-Engaged Art as well as the range of varieties explored by Sidford and Frasz (2017). If teachers search a way for introducing certain subject matter content in their teaching, they can examine Socially-Engaged Art's varieties. Since the school could benefit from the integration of content related to Science too, the intervention proposal has adopted environmental art within Socially-Engaged Art's varieties.

In relation to **A3** and the C for Communication, this project demands children to reflect on the communicative purpose because Socially-Engaged Art aims at meeting a social function. This paper has compared artistic and communicative processes, and, as a result, strategies to meet the communicative purpose can be drawn. The project incorporates strategies such as the reflection on (1) Subject matter, (2) Medium (3) Form and (4) Context, extracted from Barrett's (1994) formula to build meaning in artistic creations. The reflection of these four elements takes place in the three first stages of the project (Activation, Discovery and Deepening). Likewise, the Tables for each of the stages specify the type of tasks in terms of less or more communicative.

As far as C for Cognition in **A4** is concerned, art creation processes have been related to the levels of Evaluating and Creating from Anderson and Krathwohl (2001). Moreover, artistic approaches to learning content have shown advantageous features regarding the affective filter hypothesis (Krashen, 1982) and motivation levels. Moreover, the intervention proposal specifies the cognitive demand at each stage, showing a progression from LOTS to HOTS.

Concerning **A5** and the C for Culture, based on the literature review, Arts-Based Service-Learning are intrinsically related to a community and culture specially these works originated and thought to be in a specific context. Moreover, there has been explored.

In summary, Arts-Based Service-Learning contribute highly to the C for Culture and the C for Communication due to Socially-Engaged Arts' three pillars

(ethics, intentions and skills), although with the appropriate selection of methodology and content, C for Cognition and for Content are also elicited.

Lastly, with regards to **A6**, the integration of Arts and Crafts and Science into a holistic project in year 5 in Primary Education could be questionable since this intervention proposal limits itself to the area of Arts and Crafts. Possible deepening will be proposed in the following section regarding this aim.

All in all, the present paper puts forth a project design which offers the opportunity to be engaged in a Service-Learning experience, where Arts are key communicative tools in intercultural contexts, providing a situation where pupils can acquire the FL and develop critical thinking and values. In short, this paper has showed how Art, in a natural way, facilitates the integration of the 4 C's by Coyle (2008) and responds to 21st century educational demands.

6. Limitations and future research lines

6.1. Limitations

With regards to limitations of the intervention proposal, various points should be addressed: (1) the quality implementaton of CLIL approach in Arts and Crafts, (2) the implementation of PBL and (3) the implementation of Socially-Engaged Art practices.

First and foremost, the quality implementaton of CLIL approach requires bearing in mind Meyers' quality CLIL principles used in teacher's self evaluation in this paper included in section 3.7.2. All of which seem achievable by this project; however, evidences cannot be extracted, without an implementation, in relation to the objetive 'Teams use the FL' (related to Strategy N.3) or 'There is an analysis from different cultural perspectives' (related to Strategy N.4).

In relation to the implementation of PBL, it has to be noted that the modality used is rather a soft varitey of PBL. Therefore, learning would not be prompted by children's questions and queries, although they will make decisions during the learning process. This point could be further explored in the future, generating more self-directed learning processes within project based learning. Yet, offering a highly--structured format as has been done, faciliate the implementation of this project and each of its stages.

Concerning the implementation of Socially-Engaged Art practices, it would be interesting to add some variations to the nine features explored by Sidford and

Frasz (2017): firstly, implementing a co-creative process instead of being only the pupils the primary creative agent because great benefits could be drawn whether the creation was made in collaboration with other institutions such as organizations for people with disabilities; secondly, linking the art piece to a specific place in order to favour the C for Culture; and thirdly, implying a longer period of creation. However, barriers on the implementations of these practices are defined by teachers' experience and school's facilities and resources.

6.2. Future research lines

Based on the work done, three main research lines may emerge in order to improve its quality, regarding: (1) interdisciplinary learning, (2) varieties of Socially-Engaged Art (3) possibilities of Art-Based Service-Learning and (4) the implementation of CLIL.

In relation to the design of an interdisciplinary project, this project could be translated into a holistic project carried out in both Science and Arts and Crafts areas. For that, it will be needed the coordination of different subject teachers and reorganisation of the schedule.

Regarding varieties of Socially-Engaged Art, a comparative study could be carried out analysing the nine features around which Socially-Engaged Art typically varies. This research line would explore the benefit on pupils' learning experience varying the variables: from artist as a facilitator of a co-creative process to the primary creative agent, from being part of the community to never having been there before or the work can be understood as the process itself or the final product.

Thirdly, in relation to the possibilities of Art-Based Service-Learning, this intervention proposal limits itself to a short period of time; hence, future sereach lines could explore long term projects. Added to that, a work understood as a process would also allow a longer Service-Learning period, raising awareness on Service-Learning methodology's benefits.

Finally, concerning the implementation of CLIL, once that Arts-Based Service-Learning has been successfully argued in relation to the 4C's, the future steps would be to apply the intervention proposal and evaluate its effectiveness, as far as bilingual education objectives are concerned, from the perspective of the different educative agents: CLIL teachers, FL teachers and educative community.

7. References

Acaso, M. (2009) *El museo como plataforma de transformación de la pedagogía tóxica. Modelos educativos no tóxicos para una sociedad posmoderna*. Los museos en la educación: la formación de los educadores: I congreso internacional : actas, ponencias y comunicaciones, pp. 280-299

Anderson, L.W. (Ed.), Krathwohl, D.R. (Ed.), Airasian, P.W., Cruikshank, K.A., Mayer, R.E., Pintrich, P.R., Raths, J., and Wittrock, M.C. (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom's Taxonomy of Educational Objectives* New York: Longman.

Bastos, F., and Hutzel, K. (2004). "Art in the Market" project: Addressing racial issues through community art. Journal of Cultural Research in Art Education, 22, 86–98.

Barrett, T. (1994). Principles for Interpreting Art. *Art Education,47* (5), 8-13

Bender, W.N. (2012). Project-Based Learning: Differentiating Instruction for the 21st Century, Corwin.

Beteta, M., Calvo, S., Egea, S. Fillola, S. Gil, V. Perales, M. Puente, I., Romero, L., Villuendas, I. (2018) *Ciencias Naturales Sapiens*. Valencia: Didácticos Sapiens

Bourriaud, N. (2002). *Relational aesthetics* [Esthétique relationnelle. English]. Dijon: Les Presses du réel.

Brown, H.D. (2001). *Teaching by Principle An Interactive Approach to Language Pedagogy*. San Francisco: Longman

Canter, C., and Brumar, C. I. (2011). Transdisciplinary niches fostering lifelong learning. *Procedia – Social and Behavioral Sciences, 28*, 636-639.

Cheng, L., and Fox, J. (2017). *Assessment in the Language Classroom: Teachers Supporting Student Learning*. Basingstoke: Palgrave Macmillan.

Coyle D. (2008) CLIL - A Pedagogical Approach from the European Perspective. In: Hornberger N.H. (eds) Encyclopedia of Language and Education. Springer, Boston, MA

Coyle, D. (2005) *CLIL: Planning tools for teachers*. Nottingham: University of Nottingham

Coyle, D. (2015) Strengthening integrated learning: Towards a new era for pluriliteracies and intercultural learning. *Latin American Journal of Content and Language Integrated Learning* 8 (2), 84-103

Coyle, D. Hood, P. Marsh D. (2010) CLIL. Content and Language Integrated Learning. Cambridge: Cambridge University Press.

Cummins, J. (1984) *Bilingual Education and Special Education: Issues in Assessment and Pedagogy*. San Diego: College Hill

Dewey, J. (1938) *Experience And Education*. New York: Macmillan

Eagleton, T. (2000). *The idea of culture*. Oxford, UK: Blackwell.

Ellis, R. (2003). Designing a Task-Based Syllabus. *RELC Journal, 34* (1), 64–81. https://doi.org/10.1177/003368820303400105

Fontal, O., Marín, S. y García, S. (2015). *Educación de las artes visuales y plásticas en Educación Primaria*. Madrid: Ediciones Paraninfo.

Gardner, H. (1983). *Frames of Mind: The Theory of Multiple Intelligences*. NYC: Basic Books

Gardner, H. Hatch, T. (1989). Multiple intelligences go to school; Educational implications of the theory of multiple intelligences. *Educational researches, 18* (8), 4-9.

Jakobson, R. (1960). Linguistics and Poetics. In T. Sebeok (Ed.), *Style in Language* (pp. 350-377). Cambridge: Massachusetts Institute of Technology Press.

Johnson, D. W., Johnson, R., & Smith, K. (2006). *Active learning: Cooperation in the university classroom* (3rd ed.). Edina, MN: Interaction.

Kramsh, C. (2009). *The Multilingual Subject. What language learners say about their experience and why it matters*.UK: Oxford University Press.

Freire, P. (1993). *Pedagogy of the oppressed*. New York: Continuum

Gablik, S. (2004). *Has modernism failed?* (2nd ed.). New York, NY: Thames and Hudson.

García Varas, A.(2012). Imágenes, cuerpos y tecnología: dos versiones del giro icónico. *Thémata: Revista de filosofía*, 46, 717-730. Retrieved from: https://dialnet.unirioja.es/servlet/autor?codigo=963537

García, O. (2009). Bilingualing without schooling. The role of comprehensive education. In H.Varenne y E. Gordon (Eds.), Theoretical perspectives on

comprehensive education: The way forward. Lewiston, NY: Edwin Mellen Press.

Good, C.V. (1973). *Dictionary of Education*. New York : McGraw-Hill

Hernández, F. (2007) *Espigador@s de la cultura visual : otra narrativa para la educación de las artes visuales*. Barcelona : Octaedro, 125 pp.

Hutzel, K., Bastos, F., and Cosier, K. (2012). Transforming city schools through art: Approaches to meaningful K-12 learning. New York, NY: Teacher's College Press.

Inocian, R. (2015). Integrated Arts-based Teaching (IAT) Model for Brain-based Learning. *Journal of Curriculum and Teaching*, 4(2).

Krashen, S. (1982) *Principles and Practice in Second Language Acquisition*. Oxford: Pergamon.

Larmer, J., Mergendoller, J. (2010) *The Main Course, Not Dessert How Are Students Reaching 21st Century Goals? With 21st Century Project Based Learning*. Back Institute for Education.

Long, M. H. (1996). The role of the linguistic environment in second language acquisition. In W. C. Ritchie and T. K. Bhatia, (eds.), *Handbook of second language acquisition*. San Diego, CA: Academic Press, 413-68

Marsh, D. (2003). The relevance and potential of content and language integrated learning (CLIL) for achieving MT+2 in Europe. ELC Information Bulletin 9 - April 2003 retrieved from: http://userpage. fu-berlin.de/elc/bulletin/9/en/marsh.html

McLuhan, M. (2003a). *Understanding media: The extensions of man, Corte Madera*. Canada: Gingko Press (Original work published in 1964).

Meyer O. (2010). Towards quality-CLIL: successful planning and teaching strategies. *Pulso: Revista de Educación* 33, 12.

Moreno, M. (2007). Art Museums and the Internet: The Emergence of the Virtual Museum. Crossings: eJournal of Art and Technology, 5 (1), Retrieved from: http://crossings.tcd.ie/issues/5.1/Moreno/

Newman, C. and Smolen, L. (1993). Portfolio assessment inour schools: Implementation, advantages, and concerns. *Mid-Western Educational Researcher* , 6, 28-32.

Nunan, D. (1989). *Designing Tasks for the Communicative Classroom*. Cambridge Cambridge University Press.

Rinne, l. Gregory, E., Yarmolinskyaya, J., and Hardiman, M. (2011). Why integrating art into the classroom may improve content retention. Retrieved Sept. 11, 2015 from http://artplantaetoday.com/2011/09/30/why-the-arts-improve-content-retention/

Rooney, R. (2004). Arts-based teaching and learning. Retrieved from https://www.kennedy-center.org/education/vsa/resources/VSAarts_Lit_Rev5-28.pdf

San Isidro, X. (2008). *Inglés. Cuerpo de maestros. Compendio de contenidos base*. Madrid: Premir.

San Isidro, X. (2017). *CLIL in a multilingual setting: a longitudinal study on students, families and teachers (Doctoral thesis)*. Vitoria-Gasteiz: University of the Basque Country.

Schlemmer, R. H. (2016). (Re)contextualizing the narrative of teaching and learning. *Arts Education Policy Review,* 118(1).

Schlemmer, R. H. (2017). The Convergence of Critical Pedagogy with Arts-Based Service-Learning, In *Convergence of Contemporary Art, Visual Culture, and Global Civic Engagement*. (pp: 1-23) Hershey, PA: IGI Global.

Shin, R. (2016). Convergence of Contemporary Art, Visual Culture, and Global Civic Engagement. United States of America: Igy Global. Retrieved from: https://bit.ly/2WuWumy

Searle, J. R. (1969). *Speech Acts. An Essay in the Philosophy of Language*. Cambridge.

Sidford, H., and Frasz , A. (2017). *Mapping the Landscape of Socially-Engaged Artistic Practice*. Helicon Collaborative.

Sigmon, R. (1994). Serving to learn, learning to serve. In Linking service with learning. Washington, DC: The Council for Independent Colleges.

Solomon, G. (2003). Project-Based Learning: A Primer. *Technology and Learning*, 23(6).

Steinberg, A. (1997) *Real Learning, Real Work: School-to-Work as High School Reform*. New York: Routledge.

Strand, K., Marullo, S., Cutforth, N., Stoecker, R., and Donohue, P. (2003). Principles of best practice for community-based research. Michigan Journal of Community Service Learning, 9(3), 5–15.

Sunal, D., Wright, E. and Zollman, D. (2004). *Research in Science Education: Reform in Undergraduate Science Teaching for the 21st Century*. Kansas State University: Information Age Publishing Inc. Retrieved from: https://www.researchgate.net/publication/237801154_Research_in_Science_Education_Reform_in_Undergraduate_Science_Teaching_for_the_21st_Century

Swain, M. (1995). Three Functions of Output in Second Language Learning. In Cook, G. and Seidlhofer, B., (eds)., *Principle and Practice in Applied Linguistics: Studies in honour of H.G. Widdowson*. Oxford University Press, 125-44.

Taylor, M. (2002). Imagination as the centrepiece of human cognition. *Social Development, 11,* 591-594.

Wiliam, D., and Leahy, S. (2015). *Embedding Formative Assessment: Practical Techniques for K-12 Classrooms*, West Palm Beach: Learning Sciences International.

Artworks list of references

Pottenger, M. (2010). *Thin Blue Lines* [Video performances] Portland Police Department. Portland, Maine.

Rivera, A. (2013). *Wake Me Up* [Music video]

Willis Thomas, H. (2012). *Question Bridge* [Video] Open Society Foundations. Chicago, Ill.

Lacy, S. (2013) *Between the Door and the Street* [Performance] Sackler Center for Feminist Art at the Brooklyn Museum, Brooklyn, NY.

Mosher, E. (2007) *High Water Line* [Public art project] NY.

Reyes, P. (2015) *Amendment to the Amendment: (Under)stand Your Ground* [Theatre performance] University of South Florida Contemporary Art Museum, USA. Contemporary Art Museum, USA.

Walker, K. (2014) *A Subtlety* [sugar-coated sculpture] Creative Time. Brooklyn, NY.

Appendix 1 Learning assessment

Evaluation criteria	Assessment activity	Tool for evaluation	Use of assessment
Crit.EA.PL.2.6. Know the most significant artistic manifestations that are part of the artistic and cultural heritage, acquiring attitudes of respect and appreciation of heritage.	Portfolio Exit ticket task 12	Exit ticket	Feedback
	Twitter	Written post on twitter	Data for the teacher
Crit.EA.PL.2.4. Use bibliographic, media and Internet resources to obtain information that will help you plan and organize creative processes, as well as to know the artistic productions of other students.	Portfolio: task 14 Written draft	Check list	20%
Crit.EA.PL.2.2. Represent in a personal way ideas, actions and situations using the elements that configure the visual language to express their emotions using different graphic resources according to established guidelines.	Portfolio	Portfolio (see Appendix 4)	Data for the teacher
Crit.EA.PL.2.5. Imagine and create three-dimensional works with different materials and techniques.	Final presentation	Rubric	60%
Crit.EA.PL.2.3. Perform plastic productions, individually and in groups, following elementary guidelines of the creative process, experimenting with different pictorial materials and techniques and choosing the most appropriate for the realization of the planned work.	Sculpture	Check list	10%
	Portfolio: peer assessment task 18	Peer assessment dartboard	10%

Appendix 2 Evaluation rubric

Teacher's rubric of oral presentation					
		Great	**Good**	**Need to improve**	**Other**
Content	To use various materials	**(1pt)** The student uses more than 4 materials	**(0.75 pts.)** The student uses more than 2 materials	**(0.5 pts.)** The student uses 2 or less materials	
	To use various techniques	**(1pt)** The student uses more than 4 techniques	**(0.75 pts.)** The student uses more than 2 techniques	**(0.5 pts.)** The student uses 2 or less techniques	
	To apply Arts-Based Service-Learning principles	**(2 pts.)** The student mentions **clearly** the **intention** of the work **and some characteristics** of SEAE	**(0.75 pts.)** The student mentions the **intention** of the work **and some characteristics** of SEAE	**(0.5 pts.)** The student mentions the **intention** of the work	
Communication	To create coherent oral presentations	**(1pt)** The student uses **plenty** of cohesive devices	**(0.75 pts.)** The student uses **some** cohesive devices	**(0.5 pts.)** The student uses **poor** cohesive devices	
	To apply topic-related academic terms (techniques and materials)	**(1pt)** The student uses **always** specific terms	**(0.75 pts.)** The student uses **most of the time** specific terms	**(0.5 pts.)** The student uses **sometimes** specific terms	
Cognition	To evaluate the appropriateness of materials and techniques	**(1pt)** The student reasons always why **techniques or materials** are used instead of others	**(0.75 pts.)** The student reasons sometimes why **techniques or materials** are used	**(0.5 pts.)** The student rarely reasons why **techniques or materials** are used	
	To use materials and techniques appropriately	**(1pt)** The student shows **deep analysis** on the use of …	**(0.75 pts.)** The student shows **analysis** on the use of …	**(0.5 pts.)** The student shows **little analysis** on the use of…	
Culture	To connect the content of the work with the intention	**(1pt)** The student explains the intention of the art work	**(0.75 pts.)** The student mentions the intention of the art work	**(0.5 pts.)** The student mentions **something** related to the intention of the art work	
	To make suggestions related to the motto 'think globally act locally'	**(1pt)** The student gives a **clear recommendation** on how to care of the animal's future	**(0.75 pts.)** The student gives a **recommendation** on how to care of the animal's future	**(0.5 pts.)** The student gives a **recommendation** on how to care of the environment in general	

Appendix 3 Evaluation checklist

 **Self-evaluation and peer-evaluation checklist**		
In my presentation I have…	**Yes/No**	**Comments**
Introduced the animal in a cool and interesting way		
Mentioned the cause of extinction, following structure: (reason) (because +) declarative sentence		
Describe the creative process, using discourse markers such as first, then, after that		
Decide on the most important action to reduce the environmental impact affecting the animal		
Elaborate a final conclusion, expressing the consequences of the extinction of the animal using 'I think/ believe + that clause with will'		
Used at least 2 different materials and techniques		
Investigated about the animal's origin and situation		

Appendix 4 Portfolio printable

Group members:

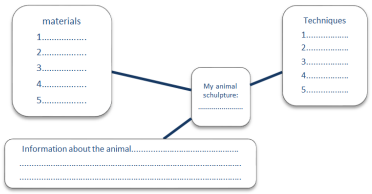
Term:

Title of the unit:

Entry 1. (task 6) Include the useful language and ideas from the text. It will help you later to create your own presentation.

Materials	Techniques	Great ideas only!

Entry 2. It's your choice! (tasks 8-9)



Entry 5 Presentation template (task 13-14)

Stick here Step 1 (on the top to write later below)
Stick here Step 2
Stick here Step 3
Stick here Step 4
Stick here Step 5

Entry 6. Cross your team's favourite options or add new ones! (task 15)

Songs	Choral voices	Background sounds	Showing the sculpture from various perspectives
Poems	Role playing	Feelings of the animal	
Gestures	Showing graphics	Powerpoint presentation	Puppets
Lights	Representing the animal	Pictures	Pictures of the process

Entry 7. Register (task 17). Take notes of the creation process: problems and solutions, questions, great ideas and so on.

.....

.....

.....

.....

.....

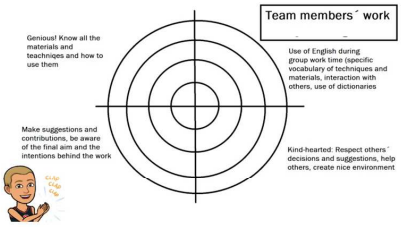
.....

.....

Entry 3. Sketch your team's sculpture (task 11)

Entry 4. Exit tickets! (task 18) Staple here all your team's exit tickets

Entry 8. Decide altogether where to place each team member within each quadrant. (task 18)



Entry 9. Ranking of final oral presentations. Decide altogether in the group the top 5 presentations. (task 21)

Top 1 	
Top 2	
Top 3	
Top 4	
Top 5	

Entry 10. Complete individually the checklist and staple all of them here. (task23)

Appendix 5 Alignment among learning and evaluation

Fronting content	Language-related obj.	Content-related objectives	Evaluation criteria	Assessment activity	Tool for evaluation	Grading criteria
K1. Elaboration of documents related to artworks, authors and manifestations based on their own research. (PK1)	L.Obj.5. L.Obj.8.	C.Obj.1. To synthesise a working process in the elaboration of a document explaining the process and decisions made.	Crit.EA.PL.2.6.	Portfolio Exit ticket task 12	Exit ticket	
				Twitter	Written post on twitter	
K4. Planning of the production process of a work: (...). (PK4)	L.Obj.1.	C.Obj.6. To use resources to obtain information that will help you plan and organize creative processes	Crit.EA.PL.2.4.	Portfolio: task 14 Written draft	Check list	20%
K2. Elaboration of works using mixed techniques individually and / or collectively. (PK2)	L.Obj.2. L.Obj.3. L.Obj.4.	C.Obj.3. To apply appropriate techniques for the creation of three-dimensional works	Crit.EA.PL.2.2.	Portfolio		
		C.Obj.2. To create a sculpture including the three foundations of Socially-Engaged Art: skills, ethics and intention.	Crit.EA.PL.2.5.	Final presentation	Rubric	60%
K3. Manipulation and experimentation with all types of materials (...) Interest in applying the new techniques to their creations. (PK3)	L.Obj.8. L.Obj.9.	C.Obj.4. To recall vocabulary related to specific materials and techniques used in the creation of sculptures.	Crit.EA.PL.2.3.	Sculpture	Check list	10%
K5. Assumption of responsibilities in cooperative work. (PK5)	L.Obj.7. L.Obj.6.	C.Obj.5. To evaluate Socially-Engaged Art in terms of meeting its social function		Portfolio: peer assessment task 18	Peer assessment dartboard	10%

Appendix 6 Project presentation

https://docs.google.com/presentation/d/174jmVjZeEDqLgaq1odzmOog9HYdNNvAhAAJ824pRX4U/edit?usp=sharing