# Universidad Internacional de La Rioja
## Faculty of Education

Grado en Maestro en Educación Infantil (Grupo Bilingüe)

# To design an intervention proposal to work on emotional education in the second cycle of Early Childhood Education.

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| Area: | Emotional education |
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# Abstract

This Final Degree Project deals with emotional intelligence and the imminent need to be developed from an early age, both in the family and school context since emotions play a very important role in people's lives.

In this project, firstly, a theoretical framework is detailed, in which an exhaustive review of the concept of emotion is carried out to correctly address the topic to be dealt with throughout the work. Secondly, a differentiation between an emotion and a feeling is made, since they are very different terms, and a classification of emotions according to different authors is elaborated. Next, the main functions of emotions are detailed and, subsequently, the importance of introducing emotional education in the classroom from an early age is discussed.

Once the theoretical framework has been completed, an intervention proposal is detailed to work on emotional education in the second cycle of Early Childhood Education. This proposal is composed of seven sessions, following a constructivist methodology, which aims for students to construct new knowledge from previous teachings and based on their own experience. Through this project they will be provided with the necessary tools to acquire the ability to manage and understand their emotions and those of others, which will allow them to build emotionally healthy bonds both with themselves and with others.

**Key words:** Early Childhood Education, emotional education, emotional intelligence, emotions, educational project.

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## 1. Introduction

The main reason that prompted the approach of this topic derives from the experience acquired during the first and second Practicum. Thanks to the stay in both educational centers, it was possible to compare the relevance of emotional education in these schools. Surprisingly, in the first center, education was focused exclusively on the cognitive dimension, leaving aside the affective dimension. In contrast, in the second center, greater importance was given to emotional education, thus favoring the development of emotional intelligence skills, which are fundamental to achieve a correct integral development (López, 2005, p.155). Consequently, it was possible to observe the absence of emotional education and the difficulty that the students of the first center had in recognizing, identifying, managing their own emotions, and interpreting those of others in comparison to the students of the second center. Due to this lack of knowledge of emotions and insufficient emotional management, some of the students presented difficulties. These difficulties were related to behavioral problems, lack of motivation, difficulties in interpersonal relationships, low self-esteem, learning difficulties, frustration, etc. For this reason, the design of this intervention proposal arose with the aim of working on and educating emotions in the second cycle of Early Childhood Education, thus favoring the development of emotional competencies as a key element to achieve an adequate development and increase the personal and social well-being of the students (Bisquerra, 2000, p.243).

The promotion of the development of emotional intelligence should be considered, in the school and family context, as one of the main objectives to be addressed from an early age, since emotions play a crucial role in our lives and are present from the beginning of our lives (López, 2005, p.154). Thus, according to Bisquerra (2000), emotional education is a continuous and permanent process, which is present from birth, during the different school stages and throughout life (Bisquerra, 2000, p.306). That is why, to implement a quality emotional education at home and in the classroom, it is essential that both family members and teachers receive adequate training that allows them to develop their emotional competencies to become good emotional educators and thus promote and enhance the emotional well-being of students to achieve success in different areas of their lives.

Children have a wide range of emotions and feelings that they need to recognize, identify, manage, and understand to be able to express and manifest in a healthy way (Caruana & Tercero, 2011, p.75). Sometimes, it is difficult for them to interpret or understand what they are feeling, why they are feeling it, and it is even difficult for them to differentiate how they should respond to certain emotions. For this reason, the school should offer them opportunities to develop emotional competencies such as emotional awareness. Therefore, it is important that students develop this competence because it will not only help them to recognize and identify their own emotions and then be able to name them correctly, but it will also favor the recognition of such emotions in others. For instance, when a person is aware of what he feels, he can understand much better what the people around him are experiencing, which is essential to adopt an empathetic and social attitude for a correct personal development.

On the other hand, Caruana and Tercero, indicate that the emotional world is present from the moment of birth (2011, p. 69), so these emotions cannot be taught, but as future teachers we must work on them transversally in the classroom through different tools based on the learner´s interests and experiences and considering the characteristics and needs of students for meaningful learning. During this time, it has been shown that most of the emotional development occurs from birth to puberty (Roca, Castillo & Marzo, 2002). Therefore, we must train, from an early age, children with a good foundation in emotional education to improve their attitudes towards themselves and others, to reduce disruptive behavior, to make responsible decisions, to manage to resolve conflicts on their own, to reduce internal problems in the future such as anxiety, stress, or depression, which are very common in today's society (Bisquerra, 2003, p.9).

Finally, the objectives of the work will be detailed and a theoretical framework on different aspects of emotions and emotional education will be presented. Then, based on this theoretical framework, an interdisciplinary project proposal is presented with the students of the second cycle of Early Childhood Education, specifically with 20 students of 4 years of age, none of whom has Special Educational Needs that require specific support. Lastly, some conclusions and considerations about this project are established.

# 2. Objectives

The general objective and the specific objectives to be pursued with this Final Degree Project are presented below:

## 2.1. General objective

1. To design an intervention proposal to work on emotional education in the second cycle of Early Childhood Education.

## 2.2. Specific objectives

1. To carry out an exhaustive bibliographical review of the concept of emotion to correctly address the subject to be dealt with.
2. To know the components that make up an emotion, their classification, and the functions they perform.
3. To explain the concept of emotional education and to go deeper into the importance of introducing emotional education in the classroom from an early age.
4. To present the context in which the proposal is to be carried out, as well as the target audience to adapt the activities to their needs.
5. To design different activities that favor the emotional development of the students.

# 3. Theoretical framework

Over the last few years, emotions have acquired great importance in the field of education as they play a fundamental role in people's lives. Firstly, to better understand this broad topic, this section explores the concept of emotion, the components that make it up and the difference with a feeling, its classification, and the functions they develop. Then, the concept of emotional education, its objectives and competencies are discussed in depth, and finally, the importance of emotional education in Early Childhood Education is analyzed.

## 3.1. The concept of emotion

Emotions are present in our lives and play a very important role in people's lives. Due to their relevance, during the last decades, emotions have been the subject of interest for most professionals such as psychologists Paul Ekman, Salovey and Mayer, and neuroscientist Antonio Damasio. At first glance, the concept of emotion may seem simple to define; however, achieving a consensus definition is somewhat complex. Several authors have defined this term, but before defining it, it is important to know where it comes from.

According to Goleman (1995), the root of the term emotion is *motere*, which comes from the Latin verb "to move" and the prefix "e-", to connote "move away", indicating that these movements are focused on action (Strbaková, 2019). To learn more about the concept of emotion, the dictionary of the Royal Spanish Academy defines the term emotion as "the intense and transient alteration of the mood, pleasant or painful, which is accompanied by a certain somatic commotion" (Royal Spanish Academy, n.d., definition 1).

After knowing the origin of the word emotion, we will now present two very similar definitions that have been made by three authors in different decades and that are considered to be very relevant.

According to Salovey and Mayer (1990), emotions are organized responses that arise in response to both internal and external stimuli, which can a have positive or negative meaning for the people who experience them (Salovey, P & Mayer, J.D, 1990, p. 186). An external stimulus is an event that occurs (hearing something, seeing something, touching something,

etc.) and provokes a physiological response such as fear, joy, sadness, etc. On the other hand, an internal stimulus is produced from our thoughts, for example, a memory or a dream.

On the other hand, Bisquerra (2000) defines emotion as a complex state of the organism characterized by excitement or disturbance. These emotions are generated as an organized response to an external event or an internal event such as a thought or a behavior (Bisquerra, 2000, p. 68). According to Bisquerra (2003), this complex reaction has repercussions at three levels: neurophysiological, cognitive, and behavioral (Bisquerra, 2003, p.13). Bisquerra (2003) differentiates three components that make up an emotion (p.13):

1. Neurophysiological component: these are the involuntary responses that are reflected in our body such as tachycardia, sweating, trembling or rapid breathing. These responses cannot be controlled as they appear involuntarily. For example, when a person feels fear, as a response, the heart rate increases, breathing accelerates, hands sweat, muscles tense and adrenaline is secreted.

2. Behavioural component: the observation of behavior allows us to find out what kind of emotions a person is experiencing. It is manifested through non-verbal behaviors such as body movements or facial expressions such as smiling, crying, laughing, or showing anger, and through verbal behaviors such as the tone, volume, or rhythm of the voice.

3. Cognitive component: refers to feelings. This component allows the person to be aware of the emotion that is feeling and the impact it produces to name it according to the individual's mastery of the vocabulary and previous knowledge of emotions. Sometimes, the mastery of the emotional vocabulary is limited and can cause the individual not to know what is happening or what he feels, so it is essential a quality emotional education from an early age.

Figure 1 below clearly details how an emotion occurs and the components that make it up, according to this author.

**Figure 1:** *Concept of emotion.*
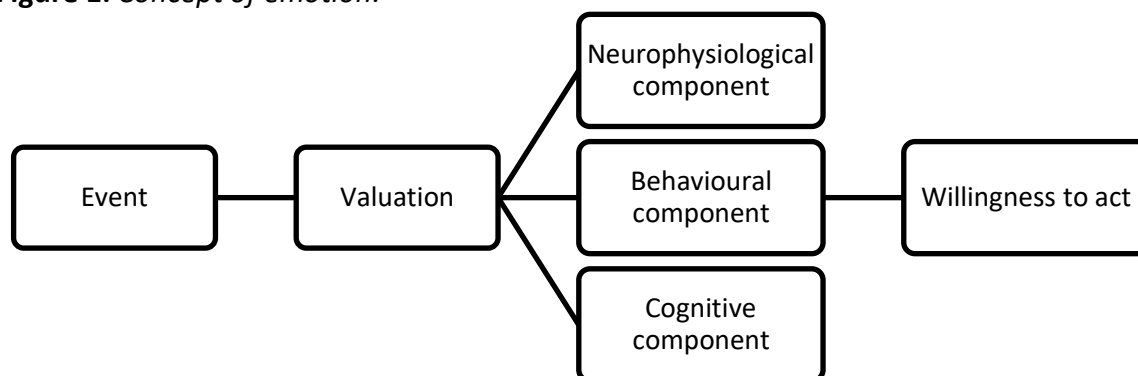


Source: Own elaboration, extracted from Bisquerra (2003).

Finally, to understand the previous figure on the concept of emotion according to Bisquerra (2003, p.12), a practical example will be given below in which the process of experiencing an emotion will be developed based on the following situation: "Lucas, a 3-year-old boy is about to start his first day at school". Before his first day at school, Lucas feels a bit nervous and worried and thinks: "Mummy and daddy said that I will have a great time because I will meet new friends and play with them, although they also told me that they will have to go to work and will not be able to stay with me". Firstly, Lucas assesses the situation as a mixture of excitement, nerves, and defiance (Valuation). Next, on the way to school, Lucas starts to think and wonders: "Will I meet new friends? What will my teacher be like? Will my parents come and pick me up soon? Secondly, Lucas reflects on the experience, thinks about the situation, and feels distress (Cognitive component). Then, as Lucas starts to head for the classroom door, he feels his heart beating faster, his stomach tingles, and his hands begin to sweat (Neurophysiological component) and his face shows concern (Behavioral component). That is, the child shows anguish and fear for being left alone without his parents and for having to enter the classroom with new classmates, without knowing the teacher, etc. The fact of clinging to his parents and crying a little, shows a predisposition to the initial action of seeking support in a new environment.

### 3.1.1. Difference between emotion and feeling

Feeling and emotion can sometimes seem to be the same concept. Emotion is closely linked to feelings, but they are very different terms that we must know to improve our emotional life and the quality of personal relationships. After getting to know the concept of emotion in

depth, we will now differentiate between the two terms to be able to use them correctly in daily life.

Paul Ekman (2003), states in his book *Emotions Revealed* that emotions are automatic and universal responses that manifest themselves in facial expression and body language. We do not choose to feel these emotions because they are an unplanned event and automatically provoke reactions in our body (p.30). They arise as a reaction to a stimulus. In contrast, Damasio (2005) defines feelings as subjective, stable, and lasting experiences that arise from emotional reactions (p. 286). That is, feelings arise when the individual has an emotion, perceives it, is aware of it, and names it. Emotion always precedes feelings, since the latter are derived from emotions and, therefore, without emotion there will never be a feeling.

It should be noted that emotions have a brief and specific duration, while feelings have a longer period of duration and can be prolonged in time since they are more stable. Likewise, emotions appear quickly and spontaneously after a stimulus and, therefore, their intensity is greater than feelings. On the contrary, feelings arise consciously and are the interpretation we make of our own emotions. They are more complex and can be regulated through our thoughts.

In short, emotions move us and motivate us to action, while feelings, being more lasting and complex, influence the decisions we make and the lifestyle of each individual.

Finally, Table 1 summarizes the main differences between an emotion and a feeling.

**Table 1:** *Difference between emotion and feeling.*

| EMOTION | FEELING |
| --- | --- |
| They are the result of a stimulus | They are a consequence of emotions |
| Precedes feelings | They are derived from emotions |
| Brief duration | Long duration |
| They are transitory | They are prolonged in time |
| Higher intensity | Lower intensity |
| Unconscious and immediate | Conscious and progressive |

Source: Own elaboration.

### 3.1.2. Classification of emotions

Over time, many authors have tried to classify emotions, so there is no single way of classifying them and this classification will vary according to the author. However, among all the classifications, the authors agreed on the existence of pleasant and unpleasant emotions and considered that they are on an axis that goes from displeasure to pleasure.

According to Bisquerra (2000), negative emotions are unpleasant. They are experienced in the face of a threat, loss or when an inconvenience arises. On the contrary, positive emotions are pleasant and are experienced when an objective is met, or a goal is achieved. Following this differentiation, it is essential to make it clear that negative emotions do not mean "bad emotions", since, on many occasions the negative is identified with the bad and the positive with the good, and this has given rise to the idea that a person is bad for experiencing negative emotions, which could produce a feeling of guilt. Therefore, when negative emotions are felt due to a worry, problem or being sad, we should not confuse it with the badness of the person (Bisquerra, 2000, p.110). Thus, it is important to keep in mind that people can feel a repertoire of emotions, positive or negative, and each individual feels them in a different way.

To understand emotions, it is important to analyze how they can be grouped and organized. Therefore, this section will highlight two classifications that are very relevant from the perspective of emotional education.

First, Lazarus (1991), classifies emotions in the following way, incorporating ambiguous emotions (cited in Bisquerra 2009, p.73):

1. Negative emotions: they arise as a consequence of a negative assessment or influence regarding one's own objectives. These are perceived as a threat, frustration, or delay in achieving goals. They include anger, sadness, disgust, jealousy, disgust, fright, and anxiety.

2. Positive emotions: arise as a consequence of a positive appraisal or influence regarding one's goals. They include pride, joy, happiness, love, affection, and relief.

3. Ambiguous emotions: they can be positive or negative depending on the situation. They include hope, empathy, sympathy, and aesthetic emotions.

From the psychopedagogical perspective, Bisquerra et al., (2015), adds to the previous classification, the category of <u>aesthetic emotions</u> and <u>social emotions</u> for use in emotional education (Table 2). Social emotions are those experienced in social interaction, while aesthetic emotions are the emotional reactions experienced before certain artistic manifestations such as music, art, or literature.

**Table 2:** *Psychopedagogical classification of emotions.*

| NEGATIVE EMOTIONS | |
|---|---|
| **PRIMARIES** | **SECONDARIES** |
| Fear | Horror, panic, fright, phobia, terror, uneasiness, dread. |
| Anger | Hatred, tension, rejection, violence, rage, jealousy, frustration, etc. |
| Sadness | Depression, disappointment, frustration, loneliness, grief, pain, etc. |
| Disgust | Aversion, repugnance, rejection, contempt. |
| Anxiety | Anguish, restlessness, stress, worry, nervousness, etc. |
| **SOCIAL EMOTIONS** | |
| Shame | Shyness, jealousy, embarrassment, guilt, envy, etc. |
| **POSITIVE EMOTIONS** | |
| Joy | Enthusiasm, excitement, fun, pleasure, satisfaction, euphoria, etc. |
| Love | Acceptance, affection, tenderness, empathy, respect, kindness, etc. |
| Happiness | Wellness, inner peace, satisfaction, tranquility, joy, etc. |
| **AMBIGUOUS EMOTIONS** | |
| Surprise | Surprise can be positive or negative. It includes astonishment, confusion, hope, admiration, concern, compassion, etc. |
| **AESTHETIC EMOTIONS** | |
| Emotions produced by art, for example, art through music, literature, or painting. | |

Source: Own elaboration, extracted from Bisquerra et al., 2015.

### 3.1.3. Families of emotions

Thanks to the above classification we can know the different families of emotions that exist. According to Bisquerra (2016), all emotions can be grouped into large families (p. 22). Each of these families contains a collection of nuances of the same emotional specificity. The main difference between them is the intensity or complexity. For example, within the fear family are included: fear, horror, terror, fright, phobia, panic, etc. Depending on the intensity of the fear that the individual is feeling, a distinction can be made between phobia, terror, fright, etc.

Each family of emotions is generically named after one of the primary emotions. For example, happiness, love, joy, disgust, etc., specifically represent their entire family. It should be noted that there is no clear criterion to establish the emotional families, so that some emotions belong to different families such as frustration, which can be found in the family of anger or sadness.

### 3.1.4. Functions of emotions

According to Chóliz (2005), all emotions fulfill some series of functions that make them useful and allow the execution of appropriate behavioral reactions, although the primary function is the adaptive function, necessary to guarantee the survival of the human being. It should be noted that not only pleasant emotions have important functions, but also the more unpleasant ones for the survival and well-being of the individual.

According to Reeve (1994), emotions have three main functions (cited in Chóliz, 2005):

1. <u>Adaptive function:</u> This is the most important function. Through this function, the individual prepares himself to carry out an appropriate behavior towards a specific objective. That is, this function helps us to approach or flee towards objects, situations or people depending on how they make us feel and allows us to adapt to the situation that has been presented to us. On the other hand, Plutchik (1980, cited in Chóliz, 2005), highlights eight main functions and establishes a functional language that identifies each reaction with the corresponding adaptive function. In this way, disgust would have a function of rejection, joy of reproduction, etc., (see Table 3). For example, if we find a food in bad condition, we will experience the emotion of disgust, so we will avoid eating it and reject it.

**Table 3:** *Functions of emotions according to Plutchik (1980).*

| SUBJECTIVE LANGUAGE | FUNCTIONAL LANGUAGE |
|---|---|
| Fear | Protection |
| Anger | Destruction |
| Joy | Reproduction |
| Sadness | Reintegration |
| Confidence | Affiliation |
| Disgust | Rejection |
| Anticipation | Exploration |

| Surprise | Orientation |
|----------|-------------|

Source: Own elaboration, extracted from Chóliz (2005) based on Plutchik (1980).

2. <u>Social function:</u> the social function allows us to communicate to others how we feel, which will make it easier for others to intuit our behavior. This function is fundamental in interpersonal relationship processes. Through facial expression and posture, information can be exchanged, which will allow others to know our emotions without having to use words. For example, if our face expresses that we are sad, the interlocutor will probably understand that something is wrong and will try to cheer us up.

3. <u>Motivational function:</u> emotion and motivation are closely related. An emotion can generate the appearance of a motivated behavior and cause it to be executed with intensity. Emotions direct us towards goals and increase our motivation, that is to say, emotions favor motivation and maintain it for a time. For example: if we are happy to be with a person, we will feel more motivated to see them again next time.

## 3.2. Emotional education

Over the years, traditional education has focused mainly on the transmission of curricular content, leaving aside the teaching of emotions (López, 2005, p. 155). However, current education gives much value to the need to teach emotions in the classroom to promote the integral development of students and provide them with strategies to help them manage and cope optimally with different situations that may arise during their lives. As mentioned by Bisquerra (2000), a lack of emotional control can lead to self-destructive thoughts and precarious behaviors such as depression, anxiety, drug use, etc. Therefore, it is crucial to provide emotional education from an early age to prevent these attitudes (Bisquerra, 2000, 307).

In the same way, Bisquerra (2000), defines emotional education as a continuous and permanent educational process, whose purpose is to enhance the development of emotional competencies, fundamental in the integral development of the person. Its objective is to offer strategies for life to increase personal and social well-being (p.306).

Emotions are part of us from birth, therefore, it is essential to start emotional education in the early stages of life, since this is when there is a greater probability that learning will be effective (López, 2011, cited in Bisquerra, 2011). This continuous and permanent process should be considered throughout schooling, integrating emotional education transversally in all content and learning. Likewise, emotional education should not only take place at school, but also in the family. For this, it is essential that both teachers and families are trained and develop emotional competencies so that children can imitate and integrate them in their lives to achieve personal and social well-being.

For the correct development of emotional education, it is essential to have clear objectives. López (2005), proposes a series of objectives that she considers can be worked on in the early childhood education stage. These are: to favor the integral development of the students, to facilitate strategies for the development of emotional competencies to favor the balance of self-esteem, to favor attitudes of respect and empathy, to work on tolerance to frustration, to promote the capacity for motivation and effort in activities, to favor self-knowledge and knowledge of others and to develop social skills and to control impulsivity (p. 157).

### 3.2.1. Emotional competencies

The objective of emotional education is to develop emotional competencies (Bisquerra, 2009, p. 143). The mastery and acquisition of these competencies will favor the adaptation of the individual to the social context and a better coping with the difficulties and challenges that arise in life (Bisquerra, 2009, p.147). Bisquerra and Pérez (2007), propose the Pentagonal Model, in which competencies are classified and structured in five large blocks according to Bisquerra (2009):

1. Emotional awareness: consists of knowing one's own emotions and those of others by observing our own behavior and those of the people around us. To develop this competence, it is important to recognize and use verbal and non-verbal language appropriately according to the situation.

2. Emotional regulation: is the ability to handle and manage emotions appropriately, by regulating impulses and unpleasant emotions such as frustration tolerance, anger management, etc. It is important that students acquire good strategies for self-regulation.

3. <u>Emotional autonomy:</u> is the ability to not be negatively affected by external stimuli. Emotional autonomy includes different elements related to emotional self-management such as self-esteem, self-motivation, positive attitude towards life, responsibility, ability to seek help and resources (Rodríguez-Ledo et al., 2018).

4. <u>Social competence:</u> is the ability to maintain good relationships with others. This involves the control of social skills, ability to communicate respectfully and assertively, ability to prevent and resolve conflicts, etc. For this, there must be a climate based on respect and tolerance of personal differences.

5. <u>Competencies for life and well-being:</u> these are a set of skills and attitudes that favor the construction of personal and social well-being. They enable us to adopt appropriate behaviors to adequately face life's challenges.

### 3.2.2. The importance of emotional education in Early Childhood.

Emotional education from an early age is key to promote personal well-being and improve social relationships with others, as well as to promote the personal development of children and create the necessary foundations for the future. Pulido and Herrera, indicate that emotions directly influence learning (Pulido & Herrera, 2017, p.29). Therefore, it is essential to work on emotional education both at home and at school since it is an essential component. Early Childhood Education teachers have a fundamental role in this stage, since they must create an adequate emotional climate and, for this, it is necessary that they are trained through different programs of emotional education to develop emotional competencies. Children tend to imitate the behaviors and attitudes of adults and reference figures, so it is important that adults acquire this training so that they are able to educate emotionally. Educating emotionally means validating emotions, helping to identify and name the emotions they are feeling, empathizing with others, respecting others, teaching acceptable forms of expression and relationships with others, setting limits, loving, and accepting oneself and proposing strategies for resolving conflicts (López, 2005, p. 156). To this end, teachers must work on emotional education in a cross-cutting and interdisciplinary way, since students are constantly learning, and it is essential to take advantage of all the opportunities of the day to work on emotions through different situations to promote meaningful learning and to develop basic competencies for life (Bisquerra & Mateo, 2019, p. 35).

# 4. Contextualization

This project arises in response to the need to promote and work on emotional education in the classrooms of the second cycle of Early Childhood Education to favor the integral development of the students and their social skills. This project has been designed considering the theoretical framework described above and the current educational legislation. The following sections will describe the characteristics of the environment, the description of the center and the characteristics of the students to whom it is addressed.

## 4.1. Characteristics of the environment

The school to which the proposal is addressed is located in Monte, a locality in the municipality of Santander (Cantabria, Spain). The school is in a peripheral area to the north of the city, 2.4 kilometers from the city center, approximately 10 minutes by bus and 5 minutes by car, with good public transport connections and a road network that facilitates traveling to the different surrounding areas. Despite the short distance to the center of Santander, the area is relatively rural with a high incidence of mixed economies. However, due to real estate development and new housing construction, the population has increased considerably. Currently, Monte has a population of about 3.415 inhabitants and has a high birth rate due to the predominance of young families.

Monte is characterized by its demographic diversity, with a mix of residents of different ages and backgrounds. Monte is in a privileged and quiet rural setting, with open spaces, beaches, and green areas, in full growth and expansion to the city. A feature that characterizes this neighborhood is the diversity of environments it presents. Currently, it preserves agricultural and fishing activities. There is also some commercial activity related to the food sector to supply the needs of the population and even the school. There are also several establishments dedicated to the restaurant business, civic and cultural centers such as a library, and a health center.

## 4.2. Description of the school

The center is a subsidized school with a wide range of educational offerings. This center has 6 kindergarten classrooms, 12 primary education classrooms and 8 compulsory secondary

education classrooms. Each level has two classrooms. The Infant Education classrooms are composed of 20 students as this is the allowed ratio. However, in the following courses the ratio increases to 23 students per classroom.

As far as facilities are concerned, the classrooms for Early Childhood Education are located in an exclusive building and enclosure. Each level has 2 classrooms that communicate through a door and a shared bathroom. These classrooms are organized by corners, which allow the active participation of the students, who are the main protagonists of their learning. In addition, each of these classrooms has an interactive digital screen and a computer for the teacher. The classrooms are very spacious and have plenty of natural light, ideal for working properly in the classroom. On the other hand, it should be noted that in this building there is also a psychomotricity classroom, a playroom, a dining room and a teacher's room with materials and tools for the activities of the stage. Outside, there is a children's play area, which includes a playground with a slide, swings and different play materials, a vegetable garden with aromatic plants and a sandbox. In turn, the center also has a music room and a Therapeutic Pedagogy and Hearing and Language classroom.

## 4.3. Characteristics of the students

The proposal is aimed at students in the second year of the second cycle of Early Childhood Education, specifically 20 students of 4 years old, of which 9 are boys and 11 are girls. This proposal will be carried out in the 4B classroom, although the 4A tutor will also implement it in her classroom at the same time.

Among all the students, one of them is diagnosed with ADHD (Attention deficit hyperactivity disorder) by the pediatrician and by a mental health professional. It should be noted that he is an impulsive and restless student, he interrupts at inappropriate times and, sometimes, it is difficult for him to maintain his attention, but with the supervision of the tutor and the school's guidance team, the student is able to continue the class normally.

On the other hand, highlight that the other students in the group do not have Special Educational Needs that require specific support, but it is possible to observe differences in

learning rhythms due to the different maturational development times of each student, since they have birthdays at different times of the year. In this group there are 10 students with birthdays in the first trimester, 5 in the second trimester and 5 in the third trimester. Therefore, through this proposal the students will be able to carry out the activities at their own pace since they are planned based on their needs and learning rhythms.

# 5. Proposal for classroom didactic programming

## 5.1. Title

This project is entitled "Learning how to feel". The aim of this intervention proposal is for 4-year-old students to discover the importance of emotions in their lives and to be able to recognize, identify, and interpret their emotions and those of their classmates through different activities. In turn, through this project they will be provided with the necessary tools to acquire the ability to manage and understand their emotions and those of others. Additionally, it will allow them to build emotionally healthy bonds both with themselves and with others, and to achieve the ability to empathize, resolve conflicts and learn to control frustration to face their problems and overcome the challenges they will face throughout their lives.

## 5.2. Curricular legislative basis

The "Learning how to feel" project is framed within the following legislation in force:

1. <u>State legislation:</u>

- Organic Law 3/2020, of December 29, which amends the current Organic Law 2/2006, of May 3, on Education.
- Royal Decree 95/2022 of February 1, which establishes the organization and minimum teachings of Early Childhood Education.

2. <u>Regional legislation:</u>

- Decree 66/2022, of July 7, which establishes the curriculum for Early Childhood Education and Primary Education in the Autonomous Community of Cantabria.

## 5.3. Target audience

As previously mentioned, the beneficiaries of this project are the students of the second cycle of Early Childhood Education, specifically 20 students in the 4B classroom. It should be noted that one of the pupils has been diagnosed with ADHD, but the others do not have Special Educational Needs that require specific support. The group is composed of 9 boys and 11 girls. Among them, the relationship is solid, they support and help each other constantly in all activities and in the different situations that occur during the day, creating an inclusive and

friendly environment. It is a group that shows great willingness to learn, collaborate and participate throughout the teaching-learning process. Thanks to their enthusiasm in every activity, the classroom becomes a magnificent learning environment every day. In addition, despite their energy, the group demonstrates a great capacity for concentration during the activities. They know how to remain calm and respect the teacher's and classmates' turn. Finally, it is important to highlight that this group has a good control and command of speech, which makes it much easier to work with them on emotional education, since they have a great capacity to listen and express themselves.

## 5.4. Phases of the project

This project will be carried out in 3 different phases detailed below:

1. <u>Initial phase:</u> this phase corresponds to session 1, in which we will detect the students' previous knowledge about emotions through different questions. In this way, we will be able to know their previous ideas, and what they know about the topic to be discussed. This phase will be carried out through dialogues, expressions and questions asked in the assembly corner. Likewise, in this session, we will present the story "The colorful monster" (Llenas, 2012) to give way to the execution phase.

2. <u>Execution phase:</u> This phase corresponds to the implementation of what was planned in session 2, 3, 4, 5 and 6. It involves the preparation and implementation of the different activities detailed in the proposal. It should be noted that these activities have been designed based on the needs and interests of the students.

3. <u>Closing phase:</u> This phase corresponds to session 7, in which the final product of the proposal, the calm corner, is created. Likewise, this phase will allow us to observe the learning results obtained by the students.

## 5.5. Didactic objectives

**Table 4** shows the didactic objectives for the following proposal. Thus, through the different sessions it is intended that the students will be able to:

**Table 4.** *Didactic learning objectives.*

| DIDACTIC OBJECTIVES |
|---|
| **DO1.** To know and identify the different emotions: joy, sadness, love, anger, fear, and calm. |
| **DO2.** To identify and represent student´s or one´s own emotions in an appropriate and respectful manner. |
| **DO3.** To reproduce the different emotional states through facial and body language. |

| | |
|---|---|
| **DO4.** To develop the ability to identify the emotions of joy, sadness, love, anger, fear, and calm in different situations. | |
| **DO5.** To manifest their emotions through different languages (musical, plastic, corporal, etc.) as means of expression. | |
| **DO6.** To favor the management and acceptance of one's own emotions in an effective way. | |
| **DO7.** To acquire the ability to manage and regulate emotions in a positive way. | |

*Source: own elaboration.*

## 5.6. Basic knowledge

**Table 5** shows both the basic knowledge and the specific competencies addressed in this work. These competencies and basic knowledge have been extracted from Decree 66/2022 and adapted to the proposal.

**Table 5.** *Basic knowledge and specific competencies of the three areas.*

| AREA 1: GROWTH IN HARMONY | |
|---|---|
| **SPECIFIC SKILLS** | **BASIC KNOWLEDGE** |
| 1. To progress in the knowledge and control of their body and in the acquisition of different strategies, adapting their actions to the reality of the environment in a safe way, to build an adjusted and positive self-image. | **Block A.** The body and the progressive control of it.<br>1. Knowledge of oneself and one's capacities and limitations. Positive and adjusted self-image in front of others. |
| 2. To recognize, manifest, and progressively regulate their emotions, expressing needs and feelings to achieve emotional well-being and affective security. | **Block B.** Affective development and balance.<br>1. Tools for the identification, expression, acceptance and progressive control of one's own emotions, feelings, experiences, preferences, and interests. Respect for those of others.<br>2. Strategies to develop self-confidence, recognition of their possibilities and limitations and assertiveness towards others. |
| 3. To adopt models, norms, and habits, developing confidence in their possibilities and feelings of achievement, to promote a healthy and eco-socially responsible lifestyle. | **Block C.** Healthy life habits for self-care and care of the environment.<br>1. Basic needs: manifestation, regulation, and control in relation to personal wellbeing. |
| 4. To establish social interactions under equal conditions, valuing the importance of friendship, respect, and empathy, to build their own identity based on democratic values and respect for human rights. | **Block D.** Socioemotional interaction in the environment. Life with others.<br>1. Socio-affective and coexistence skills: communication of feelings and emotions and basic guidelines for coexistence.<br>2. Strategies for self-regulation of behavior. Empathy and respect.<br>3. Resolution of conflicts arising in interactions with others. |
| AREA 3. COMMUNICATION AND REPRESENTATION OF REALITY | |
| 1. To show interest in interacting in everyday situations through the exploration and use of their communicative repertoire, to express their needs and intentions and respond to the demands of the environment.<br><br>2. To interpret and understand messages and representations based on knowledge and resources from their own experience to respond to the demands of the environment and build new learning.<br><br>3. To produce messages in an effective, personal, and creative way, using different languages, discovering the | **Block A.** Communicative intention and interaction.<br>2. Interpersonal communication: establishing links, understanding, and reacting to emotional expressions.<br>**Block B.** Languages and their speakers.<br>1. Approach to the foreign language. Elements for basic functional communication.<br>**Block C.** Oral verbal communication: expression, comprehension, and dialogue.<br>1. Use of oral language in everyday situations. |

| | |
|---|---|
| codes of each one of them and exploring their expressive possibilities, to respond to different communicative needs.<br><br>5. To value the linguistic diversity present in their environment, as well as other cultural manifestations, to enrich their communicative strategies and their cultural background. | 2. Active participation in conversations, social interaction games, and expression of experiences.<br>3. Oral language as a regulator of one's own behavior.<br>**Block E.** Approach to literary education.<br>   1. Affective and ludic links with literary texts.<br>**Block F.** Musical language and expression.<br>   1. Musical proposals of different styles and in different formats.<br>**Block G.** Plastic and visual language and expression.<br>   2. Specific and unspecific materials, elements, techniques, and plastic procedures.<br>**Block H.** Body language and expression.<br>   1. Expressive and communicative possibilities of the body in individual and group activities free of prejudices and sexist stereotypes. |

Source: Own elaboration, extracted from Decree 66/2022.

## 5.7. Key and specific skills

Firstly, the specific competencies have been detailed in **Table 5**, included in the previous section, together with the basic knowledge, since they are related and depend on each other. On the other hand, the key competencies included in the Royal Decree 95/2022 that we intend to work on in this project are the following:

1. Competence in linguistic communication.
2. Multilingual competence.
3. Personal, social, and learning to learn competence.
4. Citizenship competence.
5. Competence in cultural awareness and expression.

## 5.8. Methodology

To carry out this educational proposal, an active, collaborative, and participative methodology based on the constructivist theory will be used, in which the students will be the main protagonists of their learning. This methodology seeks that student build new knowledge from previous teachings and based on their own experience, considering their personal needs, interests, and attitudes to improve the learning experience and to develop meaningful learning. Likewise, the approach will be globalizing, allowing students to express their emotions by establishing relationships between them and contextualizing them in real situations. In this way, manipulation, experimentation, and observation activities are included.

On the other hand, during the seven sessions, collaborative work and games will be present to favor the development of the students' social skills. It will be necessary to carry them out in an atmosphere of affection, respect, and trust, which facilitates learning among equals and provides the opportunity to work as a team, fostering collaborative attitudes among them. For this reason, most of the activities will be carried out in a large group, although work will also be done in small groups and individually, since this way the rhythms of each student will be respected throughout the process.

Finally, it should be noted that the teacher will act as a guide and facilitator of the learning process, providing the necessary help and support so that the student can advance in his or her learning.

## 5.9. Timing

The proposal is designed to be carried out during the first four-month period, specifically, in the months of October and November, since in the month of September the plan for welcoming the students will be carried out. The seven sessions will be carried out in seven weeks, specifically, during the first four weeks of October and the first three weeks of November. It should be noted that the first six sessions will be held on Tuesdays, while the last session, in which the final product of the project will be created, in this case, the calm corner, will be held the last week. Specifically, it will take place on the day that best suits us, since it is important that the families have brought to class all the material to be able to carry it out.

On the other hand, each session is structured in three very well differentiated moments: beginning, development and closing. Likewise, the first six sessions have an approximate duration of 50 minutes, while the seventh session has a duration of 60 minutes due to the creation of the calm corner. The time will always be flexible, and we will be able to modify it according to the setbacks that arise in the classroom. It should be noted that **Table 6** (Annex 1) details the schedule of the different sessions.

## 5.10. Sessions and activities

**Table 7.** *Session 1: "We know the emotions".*

| BLOCK 1 | SESSION 1: "WE KNOW THE EMOTIONS". | |
|---|---|---|
| **Timing:** 50 minutes. | **Groupings:** Large group. | **Space:** Classroom/ Assembly. |
| **Didactic objectives:** DO1. | | |
| **Basic knowledge:**<br>- Oral verbal communication: expression, comprehension, and dialogue.<br>- Approach to literary education. | | |
| **Description of the activities:**<br>Before starting this session, I would like to mention that the words "good", "bad", "regular", "joyful", "happy" and "sad" have been previously worked on during the assembly moments to carry out the session correctly.<br><br>**Beginning:** First, to conduct this session, the students will sit in the assembly corner. To begin, we will ask them how they are feeling today. Most commonly, students will answer "good" or "bad", so we will guide the questions based on their answers. If students answer "good," we will ask them if they are happy or joyful and why. On the contrary, if they answer "bad" or "regular", we will ask them if they are sad, if something has happened to them during the morning, etc. Then, we will ask the classmates if they know what happened to them. In this way, we will observe if the students know how to differentiate what the others are feeling and if they have any notion about emotions. After this brainstorming, we will go deeper into the topic and ask them if they know what an emotion is. After their answers, we will explain that "An emotion is like a little friend that is inside us and helps us feel things. When we are happy, when we are sad, when we are afraid, etc., we are feeling emotions. We can feel different emotions throughout the day such as joy, sadness, anger, fear, love, or calm. Emotions that we are going to work on next." After this explanation, we will give way to the main activity of the session.<br>It should be noted that during this part of the session the teacher should conduct the initial assessment through direct observation to find out the students' prior knowledge.<br><br>**Development**: After knowing the students' previous ideas about emotions, we will introduce them to the story "The color monster" (Llenas, 2012). To do so, we will enter the classroom with the story inside a basket and we will sing the song: "Ears ready we are going to start, ears ready we are going to start, listen, listen, (teacher's name) is going to start". After capturing their attention, we will show them the story and start telling it with great intonation and gesticulating to adequately express the 6 emotions that appear in the story so that they can identify and understand them correctly. On the other hand, a second reading will be done with visual and auditory material to capture the attention of the student with ADHD. To do this, we will place 6 transparent jars on a tray that will be placed on the floor (Annex 2). Each jar will contain baking soda and coloring related to the color of the emotion. As they listen to the story, vinegar should be poured into each jar for the magical color reaction to occur. Through this experiment, the students will be able to relate each color to its emotion. Finally, they will be able to observe the mess that occurs when all the emotions are mixed through the magical reaction.<br><br>**Closing:** To end this session, we will ask the students what they thought of the story, if they have ever felt any emotion like those felt by the monster, what makes them feel happy, sad, afraid, etc. | | |
| **Material resources:** Story "The color monster" (Llenas, 2012), 1 tray, 6 transparent jars, baking soda and food coloring. | | **Human resources:** Students and the teacher. |
| **Evaluation criteria:**<br>1. To show feelings of personal security in the participation in games and in the diverse situations of daily life, trusting in one's own possibilities and showing initiative.<br>2. To participate in activities of approach to children's literature, both individually and in dialogic and participatory contexts, discovering, exploring, and appreciating the beauty of literary language.<br>3. To use oral language as a regulating instrument of action in interactions with others with security and confidence.<br>4. To participate in communicative interactions in a foreign language related to daily routines and situations. | | |

**Table 8.** *Session 2: "How do you feel?"*

| BLOCK 2 | SESSION 2: "HOW DO YOU FEEL TODAY?". | |
|---|---|---|
| **Timing:** 50 minutes. | **Groupings:** Large group and individual. | **Space:** Classroom/ Assembly/ Worktables. |
| **Didactic objectives:** DO2. | | |
| **Basic knowledge:**<br>- The body and its progressive control.<br>- Affective development and balance.<br>- Oral verbal communication: expression, comprehension and dialogue. | | |

| | |
|---|---|
| - Approach to literary education.<br>- Plastic and visual language and expression.<br>- Body language and expression. | |

**Description of the activities:**

**Beginning:** First, the activity begins by recalling the story "The color monster" (Llenas, 2012). Then, in the assembly corner, the students will be shown the 7 toy monsters, including the monster that has made a mess of emotions, emphasizing the colors and the emotions they represent. Next, the teacher should express through facial and body movements the different emotions and the students should guess which emotion it is. If they guess it, the students will have to act out the emotion. After this, we will divide the students into 2 groups of 4 students and 4 groups of 3 students and give each group a mirror. It should be noted that the student with ADHD will be in charge of distributing the mirrors so that the state of restlessness decreases. The objective is that one of them will represent an emotion in the mirror and the rest of the group will have to guess the emotion. They should rotate so that everyone can participate.

**Development:** Next, the students will sit at the worktable and will be given a small drawing of each monster and must color it according to the color of each emotion. Then, they will cut out the monsters, the teacher will laminate them and, finally, a velcro will be added behind each monster to be able to stick it on the panel "Today I feel". A picture of each student will appear on the panel and the Velcro will be placed underneath to glue the monster. During this activity, the student with ADHD will be provided with brightly colored pictures of monsters to capture his attention and to serve as an example.

**Closing:** To end this session, each student will have an envelope in his or her drawer with the monsters made previously. In the assembly corner we will place the panel "Today I feel". This panel has been designed so that each day during the assembly, as a routine, the students will place the monster under their picture representing the emotion they feel. After placing it, we will ask one by one the reason for their emotion.

| **Material resources:** Color monster toys, monster template, paints, scissors, laminator, and velcro. | **Human resources:** Students and the teacher. |
|---|---|

**Evaluation criteria:**
1. To identify and express their needs and feelings, progressively adjusting the control of their emotions.
2. To respect the time sequence associated with daily events and activities, adapting to the routines established for the group and developing respectful behaviors towards other people.
3. To adjust their communicative repertoire to the proposals, interlocutors, and context, exploring the expressive possibilities of different languages.
4. To effectively interpret the messages and communicative intentions of others.
5. To interpret the messages transmitted by means of artistic representations or manifestations.
6. To use oral language as a regulating instrument of action in interactions with others with security and confidence.
7. To elaborate plastic creations, exploring and using different materials and techniques and actively participating in group work when needed.
8. To express themselves creatively, using a variety of tools.
9. To participate in communicative interactions in a foreign language related to daily routines and situations.
10. To express emotions, ideas, and thoughts through artistic and cultural manifestations, enjoying the creative process.
11. To express tastes, preferences, and opinions about different artistic manifestations, explaining the emotions produced by their enjoyment.

**Table 9.** *Session 3: "Guess how I feel".*

| BLOCK 2 | SESSION 3: "GUESS HOW I FEEL". | |
|---|---|---|
| **Timing:** 50 minutes. | **Groupings:** Large group and working groups. | **Space:** Classroom/ Assembly/ Worktables. |

**Didactic objectives:** DO3.

**Basic knowledge:**
- Affective development and balance.
- Socioemotional interaction in the environment. Life with others.
- Communicative intention and interaction.
- Oral verbal communication: expression, comprehension, and dialogue.
- Plastic and visual language and expression.

**Description of the activities:**

To carry out this activity, the support of the families is needed. For this, days prior to the activity, families will be asked to look for photos at home with their children that reflect different emotions.

**Beginning:** The activity begins in the assembly corner. First, we will ask the students if they have found any picture in which they appear happy, sad, angry, etc., and if they have been able to talk to their parents at home about the emotions they are

feeling in each picture. In this way, we will check if they have worked on the emotions at home together with their families, since family-school collaboration is essential for meaningful learning. We will also ask the parents of the student with ADHD to show him different pictures of himself at home and let him choose the ones that are easiest for him to identify their emotions. On the other hand, parents will be asked to help him identify the emotions they feel in the pictures so that he can explain them to their classmates.

**Development:** Next, the students should take the envelope with their photos to their drawer so that they can show them to their classmates. Each student will show the photos to their classmates and together, they will have to guess and decide which emotion each photo reflects. For example, a student can show a photo in which he or she is crying, in another one smiling, in another one angry, etc. When the students guess the emotion that appears in the photo, we will talk about each one of them and we will ask different questions such as: "What do you think has happened to him to be so sad, and, so happy?

It should be noted that help will be provided to the student with ADHD during the explanation. In addition, we will let him use the whiteboard in case he wants to draw the emotion he expresses in the picture.

**Closing:** To end this session, we will divide the students into 2 groups of 4 students and 4 groups of 3 students. We will draw a raffle and each group will be assigned an emotion and will have to make a mural. To do this, we will give each group a cardboard of the corresponding color of each emotion. Afterwards, the students will have to paste the photos that reflect that emotion. The photos will be placed on the floor of the corner. The students should select the photos of the emotion they have chosen and paste them on the cardboard. Finally, each group can decorate the cardboard with crayons, markers, glitter, etc., depending on the emotion they have chosen. For example, if it is joy, they can draw a sun, a smile, etc.

| **Material resources:** Photos of the students, envelopes, cardboard, crayons, markers, glitter, pompoms, glue, and scissors. | **Human resources:** Students, the teacher, and the parents. |
|---|---|

**Evaluation criteria:**
1. To identify and express their needs and feelings, progressively adjusting the control of their emotions.
2. To respect the time sequence associated with daily events and activities, adapting to the routines established for the group and developing respectful behaviors towards other people.
3. To participate with initiative in games and group activities relating to other people with attitudes of affection and empathy, respecting the different individual rhythms and avoiding any kind of discrimination.
4. To adjust their communicative repertoire to the proposals, interlocutors, and context, exploring the expressive possibilities of different languages.
5. To effectively interpret the messages and communicative intentions of others.
6. To interpret the messages transmitted by means of artistic representations or manifestations.
7. To use oral language as a regulating instrument of action in interactions with others with security and confidence.
8. To elaborate plastic creations, exploring and using different materials and techniques and participating actively in group work when necessary.
9. To express themselves creatively, using different tools.
10. To participate in communicative interactions in a foreign language related to daily routines and situations.
11. To express emotions, ideas, and thoughts through artistic and cultural manifestations, enjoying the creative process.
12. To express tastes, preferences, and opinions about different artistic manifestations, explaining the emotions produced by their enjoyment.

**Table 10.** *Session 4: "Situations and emotions".*

| BLOCK 3 | SESSION 4: "SITUATIONS AND EMOTIONS". | |
|---|---|---|
| **Timing:** 50 minutes. | **Groupings:** Large group. | **Space:** Classroom/ Assembly. |

**Didactic objectives:** DO4.

**Basic knowledge:**
- Affective development and balance.
- Socioemotional interaction in the environment. Life with others.
- Communicative intention and interaction.
- Oral verbal communication: expression, comprehension and dialogue.

During this session, continuous evaluation will be carried out through direct and systematic observation to evaluate the knowledge acquired with respect to the initial evaluation, as well as progress in learning.

**Description of the activities:**

**Beginning:** The activity will begin in the assembly corner by explaining to the students that "Today, the color monster woke up a little bit upset, so we need to help him sort out all his emotions". To do this, we will show the students 6 jars with large and small pompoms inside in red, pink, black, green, yellow, and blue (Annex 3). Next, we will introduce the pompons from

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each jar into a basket representing the mess of emotions that the monster has. Once the pompoms have been introduced, we will explain to the students that they have the mission of placing the emotions in their corresponding jar to help the monster.

**Development:** Next, we will show them the empty jars, the basket with all the pompoms, the 6 toy monsters and we will pose different situations for the students to identify the emotions that the monster is feeling. Below are several examples of situations. It should be noted that after explaining the situation, questions will be asked for students to identify the type of emotion, the magnitude of the emotion, and to classify by color and size. Before starting, it is essential to explain to the students that when an emotion is small, its intensity is lower and when an emotion is bigger, its intensity is higher. For example, sometimes we can feel a little happy (small emotion) and sometimes very happy (big emotion).

1. *Situation 1:* "The monster is in class and starts playing with his best friend". We will ask them "What does he feel when he plays?". The students will have to answer, "She feels love" and they will have to select the pink monster. Next, we will ask them: "Is the love she feels for her friend big or small?". Depending on the students' answer, they should select a pink pompom in the size of their choice and put it in the jar.

2. *Situation 2:* "But suddenly something happened that the monster didn't like at all. The monster was playing very happily with his friend and the friend took the toy away from him". We will ask: "How does the monster feel?". The students should answer "Sad" and they will have to select the blue colored monster. Next, we will ask them: "Is the sadness he feels big or small?". Depending on the students' answer, they should select a blue pompom in the size of their choice and put it in the jar.

3. *Situation 3:* "The monster was playing and suddenly it became dark, and he realized that he was alone in the yard". Next, we will ask them: "How did the monster feel?". The students should answer "The monster was afraid" and they will have to select the black monster. Then, we will tell them "Guys, it kept getting even darker, it was getting very dark, and the monster was still alone." We will ask them: "Was he still afraid?", "How big was his fear?", "Big or small?", etc. Depending on the answer, they should select a large or small size black pompom to put into the jar.

4. *Situation 4:* "Suddenly he saw the door open, and his mom appeared." We will ask them: "How did he feel?". The students will have to answer "Happy, joyful, glad, etc.", and they will have to select the yellow-colored monster. Next, we will ask them: "When he saw his mom, was the joy big or small?", "Did he feel a lot of joy or a little joy, etc.? Depending on the answer, they will have to select a big or small yellow pompom to put in the jar.

5. *Situation 5:* "His mom took him in her arms because the monster was very tired from being alone in the yard and so when he cuddled with his mom, he fell asleep. We will ask them: "How did he feel?". The students will have to answer "Quiet, calm, etc." and they will have to select the green colored monster. Next, we will ask them: "Was it very calm or not very calm?". Depending on the answer, they should select a small or large green pompom to put in the jar.

6. *Situation 6:* "The next day the monster went to school again and as soon as he arrived a friend came over, pushed him and then told him that he was going to take his toys away." We will ask them: "What does the monster feel?". The students will have to answer "Rage, anger, etc." and they will have to select the red colored monster. Next, we will ask them: "Was the anger he felt big or small?". Depending on the answer, they should select a large or small red pompom to put in the jar.

**Closing:** To end this session, we will talk about each of the situations presented to the students. Together, we will look for a solution to the situations in which the monster felt anger, fear, and sadness. For example, we will ask them: "What can we do when a friend comes and takes away our toys?", "What can we say to our classmate?", "How can we solve it?", "What about when we are pushed or hit?", etc. Finally, we will also talk about situations in which the monster feels joy, love and calm and we will ask them to tell us a situation in which they feel joy, love, calm, sadness, anger, or fear.

| **Material resources:** 6 transparent jars, large and small pompoms, and colorful monster toys. | **Human resources:** Students and the teacher. |
|---|---|

**Evaluation criteria:**
1. To participate with initiative in games and group activities relating to other people with attitudes of affection and empathy, respecting the different individual rhythms and avoiding any kind of discrimination.
2. To adjust their communicative repertoire to the proposals, the interlocutors, and the context, investigating the expressive possibilities of different languages.
3. To effectively interpret the messages and communicative intentions of others.
4. To use oral language as a regulating instrument of action in interactions with others with security and confidence.
5. To participate in communicative interactions in a foreign language related to everyday routines and situations.

**Table 11.** *Session 5: "The art of feeling".*

| BLOCK 4 | SESSION 5. "THE ART OF FEELING". |
|---|---|
| **Timing:** 50 minutes. | **Groupings:** Large group and individual.     **Space:** Classroom/ Assembly. |

| **Didactic objectives:** DO5. |
|---|

**Basic knowledge:**
- The body and its progressive control.
- Affective development and balance.
- Communicative intention and interaction.
- Oral verbal communication: expression, comprehension, and dialogue.
- Musical language and expression.
- Plastic and visual language and expression.

**Description of the activities:**

**Beginning:** To carry out this session, continuous paper will be placed on the walls of the classroom so that students can paint it with acrylic paint while listening to the music. To begin, students should be seated in the assembly corner. We will begin by brainstorming to find out if the students are understanding the emotions correctly. We will ask them: "Can we feel emotions through music?", "Is there a song that transmits joy, sadness, love, etc.?", etc. We will ask different questions to find out their previous knowledge. Then, once we know their previous knowledge, we will ask the students to lie down, close their eyes, relax, and get ready to listen to the different pieces of music. It should be noted that the student with ADHD will be able to keep his eyes open and watch the video so that he can capture the different emotions with the sense of sight and hearing. Also, if necessary, the student will be provided with additional time to visualize and listen to the song.

**Development:** The students, lying down and with their eyes still closed, will listen to the first audition. We will encourage reflection with phrases such as: "Think about how the song makes you feel", "Think about whether it reminds you of something", etc. At this moment they should not express their emotions verbally since we will talk about it at the end of the activity. Then, during the activity, they can get up and go to the paper to paint the emotion the music makes them feel. When the song is finished, the following auditions will be played, and the students will have to express themselves through art with the different colors. It should be noted that, for this activity, the student with ADHD will be allowed breaks so that the activity does not become long and repetitive.

The musical pieces chosen for this activity are the following:

1. **Love:** <u>Franz Liszt - Liebestraum no. 3 in A Flat Major</u> (Skanation1991, 2011).
2. **Sadness:** <u>Beethoven - Piano Concerto no. 5 2nd movement</u> (SilvAmbulator, 2013).
3. **Fear:** <u>Mussorgsky - Night on Bald Mountain</u> (The Wicked North, 2008).
4. **Rage:** <u>Franz Liszt - Fantasy and Fugue on BACH</u> (Fundación Juan March, 2015).
5. **Joy:** <u>Payday - Jason Farnham</u> (Audioteca, 2014).
6. **Calm:** <u>Edvard Grieg-The morning</u> (MrClasicstar, 2010).

**Closing:** To end this activity, we will gather in the assembly corner for the students to express what the different auditions have made them feel. We will also observe what they have painted and ask them why they have painted it, why they have used certain colors, etc. Finally, we will hang the artwork in the hallway so that other classmates can see it.

| **Material resources:** Continuous paper, acrylic paints, brushes, computer, and speakers. | **Human resources:** Students and the teacher. |
|---|---|

**Evaluation criteria:**

1. To participate with initiative in games and group activities relating to other people with attitudes of affection and empathy, respecting the different individual rhythms and avoiding any kind of discrimination.
2. To adjust their communicative repertoire to the proposals, the interlocutors, and the context, investigating the expressive possibilities of different languages.
3. To interpret the messages transmitted by means of artistic representations or manifestations.
4. To elaborate plastic creations, exploring and using different materials and techniques and participating actively in group work when necessary.
5. To express themselves creatively, using different tools.
6. To express emotions, ideas, and thoughts through artistic and cultural manifestations, enjoying the creative process.
7. To express tastes, preferences, and opinions about different artistic manifestations, explaining the emotions produced by their enjoyment.

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**Table 12.** *Session 6: "Dictionary of emotions".*

| BLOCK 5 | SESSION 6: "DICTIONARY OF EMOTIONS". | |
|---|---|---|
| **Timing:** 50 minutes. | **Groupings:** Large group and working groups. | **Space:** Classroom/ Assembly/ Worktables. |
| **Didactic objectives:** DO6. | | |

**Basic knowledge:**
- The body and its progressive control.
- Affective development and balance.
- Socioemotional interaction in the environment. Life with others.
- Communicative intention and interaction.
- Oral verbal communication: expression, comprehension, and dialogue.
- Plastic and visual language and expression.

**Description of the activities:**

To carry out this activity we will have the help of family members. Prior to this session, we should ask the parents to take 6 photos of their children expressing the six emotions worked on in the project. Students will need to bring printed copies of the pictures to carry out this activity.

**Beginning** We will start this activity with the students seated in the assembly. Next, we will show them six DIN A3 cards in blue, red, black, yellow, pink, and green. Each card will be specific to an emotion and the name of each emotion will be written on the top: joy, sadness, anger, love, fear, and calm. For example, the cardboard for joy is yellow and the students will have to glue the images in which they are smiling.

**Development:** After explaining, which is the cardboard of each emotion, we will then divide the students into 2 groups of 4 and 4 groups of 3 students. Each group will have to paste their picture on the cardboard of the emotion they have been drawn by lot. When all the groups have pasted their 6 photos on all the cards, the teacher will give them two blank DIN A3 cards, paints, pompoms, brushes, glitter, stickers, etc., and together, as a big group, they will decorate the front and back covers.

**Closing:** Once the front and back covers are painted, we will make holes in the cards and add rings to create our own dictionary. When it is finished, in the assembly corner, we will show the students the different pictures that each one has added on the six cardboards. Afterwards, we will ask them if the photos are on the corresponding cardboard in case any child has made a mistake. For example, students who express a sad face should be on the blue card with sadness on it. This dictionary will always be available in the calm corner.

| **Material resources:** Photos of the students, 6 pieces of cardboard, glue, paints, pompoms, glitter, rings, and stickers. | **Human resources:** Students, the teacher, and the parents. |
|---|---|

**Evaluation criteria:**
1. To participate with initiative in games and group activities relating to other people with attitudes of affection and empathy, respecting the different individual rhythms and avoiding any kind of discrimination.
2. To elaborate plastic creations, exploring and using different materials and techniques and actively participating in group work when needed.
3. To express themselves creatively, using different tools.
4. To express emotions, ideas, and thoughts through artistic and cultural manifestations, enjoying the creative process.
5. To express tastes, preferences, and opinions about different artistic manifestations, explaining the emotions produced by their enjoyment.

**Table 13.** *Session 7: "The calm corner".*

| BLOCK 6 | SESSION 7: "THE CALM CORNER". | |
|---|---|---|
| **Timing:** 60 minutes. | **Groupings:** Large group and working groups. | **Space:** Classroom/ Assembly/ Worktables. |
| **Didactic objectives:** DO7. | | |

**Basic knowledge:**
- The body and its progressive control.
- Affective development and balance.
- Healthy life habits for self-care and care of the environment.
- Socioemotional interaction in the environment. Life with others.
- Communicative intention and interaction.
- Oral verbal communication: expression, comprehension, and dialogue.
- Visual and plastic language and expression.

**Description of the activities:**

**Beginning** To carry out this activity we will explain to the students that we are going to create a corner called "The calm corner". We will also explain to them that they should go to this corner whenever they are angry, nervous, at times when they

need to calm down, etc. After this, we will ask them: "In what other situations should you go to the calm corner?", "What objects should be in the calm corner?", "How can we decorate the corner?", etc. From their answers, we will get to know their previous knowledge and we will be able to lead the activity. Next, we will comment that in this corner it is important to maintain some rules for an adequate use of the space. To do this, we will brainstorm ideas and together we will create the rules of the calm corner on a DIN A3 cardboard.

Finally, we will show them pictures of different calm corners so that they can observe the objects that are used in this type of corner, how they are decorated, etc. In this way, they will be able to know if they really knew what a calm corner was like. It should be noted that the materials and objects to create this corner can be requested from families or can be obtained from the school.

**Development:** After brainstorming, we will look for a suitable place in the classroom to create the quiet corner. Then, with the help of the students, we will decorate the corner. To do this, we will explain that this corner must be comfortable, safe, and warm, so it is important to add mats, rugs, cushions, blankets, lights, etc. On the other hand, once everything has been arranged, the students will be divided into two groups of 4 and 4 groups of 3 students. Each group will be given a plastic bottle with water inside, coloring, glitter, beads, ornaments, stars, etc., so that they can create their jar of calm. These bottles will be available in the corner as they are a great tool to help students relax.

After making the jars, the students should choose a relaxation story from the library that they like and a stuffed animal so they can hug tightly and feel safe when they are in the corner. We will also tell them that it is convenient to add an hourglass, pompoms, modeling clay, anti-stress balls, mandalas to paint, cards to identify emotions, and paper and pencils to draw how they feel. They will have to agree and choose among all the materials that will be available in the classroom and that the families have brought us.

**Closing:** Finally, in the assembly corner, students will be asked about how they felt in the calm corner, if they liked it, what materials they used or which ones they would like to use to relax or if they missed any other material that could help them to relax.

| Material resources: Photos of calm corners, cushions, mats, rugs, blankets, lights, bottles, water, glitter, coloring, beads, ornaments, stuffed animals, stories, hourglass, play dough, anti-stress balls, emotion cards, paints, mandalas, paper, and pencils. | Human resources: Students, the teacher, and the parents. |
|---|---|

**Evaluation criteria:**
1. To participate with initiative in games and group activities relating to other people with attitudes of affection and empathy, respecting the different individual rhythms and avoiding any kind of discrimination.
2. To develop skills and abilities for conflict management in a positive way, proposing creative alternatives and considering the criteria of other people.
3. To adjust their communicative repertoire to the proposals, interlocutors, and context, exploring the expressive possibilities of different languages.
4. To elaborate plastic creations, exploring and using different materials and techniques and participating actively in group work when necessary.
5. To express themselves creatively, using different tools.

## 5.11. Organization of learning spaces

The main learning space that will be used to carry out the proposal will be the classroom, since it is a space that promotes autonomy, communication, and the students' desire to learn. Likewise, within the classroom, it will be necessary to use different areas. First, the assembly corner, a meeting place at the beginning and end of each session, where interaction and communication between the students and the teacher will be favored. This corner should be well-lit and spacious since it is the place where all the students meet. Secondly, the art corner, where sessions two, three, five and six will take place. Here the students will be able to develop learning skills and foster creativity through different stimuli. This corner should be a

sufficiently large and well-lit space, with tables and chairs so that students are comfortable, and the materials should be accessible and at the students' height. Also, the calm corner should be a comfortable, safe, and warm place that provides some privacy and calm so that students can regulate their emotions. Therefore, it should have a carpet, cushions, a blanket, sensory materials, calmness pots, paints, leaves, plasticine, an hourglass, anti-stress balls and stories that favor relaxation, self-management, and emotional self-control. Finally, it should be noted that students can access the calm corner whenever they need it, since it is a safe place where only one student can stay.

## 5.12. Human and material resources

In terms of human resources, the teacher is essential in all the sessions to carry out the project. It should also be noted that in sessions three and six the collaboration of the students' families is required to provide photographs of their children in which they appear expressing some of the emotions worked on in the project. In session seven, the collaboration of the families is also necessary for the supply of materials and objects for the creation of the calm corner. Regarding material resources, **Table 14** (Annex 4) contains a list of all the materials needed for the different sessions.

## 5.13. Attention to diversity and inclusion measures/ Universal Design for Learning

Article 10 of Decree 66/2022, which establishes the curriculum for Infant and Primary Education in the Autonomous Community of Cantabria, refers to individualized attention, adapting educational practice to the personal characteristics, needs, rhythms, interests and learning style of the students. Therefore, to favor the inclusion of all students, a dynamic and flexible proposal has been designed, adjusted to the needs of the students. Likewise, the activities have been planned to consider the three basic principles of the Universal Design for Learning, detailed below according to the CAST (2018):

1. Provide multiple forms of representation: During the activities the content has been presented in different ways: visual, verbal, sensory, auditory, etc., since each student perceives and understands the information in a different way.

2. Provide multiple forms of involvement: Since each student is involved in a different way in learning, activities have been designed based on the interests of students to capture their attention and curiosity. Likewise, activities have been planned with

different groupings: large group, small group, and individual work so that everyone can access knowledge easily and safely.

3. <u>Provide multiple forms of Action and Expression:</u> Students differ in the way they express their knowledge; therefore, in this project, different options for action and expression have been proposed and the activities have been designed so that students can express themselves through plastic, corporal, gestural, oral, and visual language.

## 5.14. Evaluation system

According to article 9 of Decree 66/2022, of July 7, which establishes the curriculum for Infant and Primary Education in the Autonomous Community of Cantabria, the evaluation must be global, continuous, and formative, through direct and systematic observation. It should be noted that in this project an initial evaluation will be carried out during the first session to identify the individual initial conditions and previous knowledge, a continuous evaluation during the fourth session to know the evolution of each student and a final evaluation at the end of all sessions to know the degree of acquisition of skills and the achievement of the objectives proposed throughout the teaching-learning process. For this purpose, the evaluation criteria defined for the second cycle of Early Childhood Education corresponding to areas 1 and 3 detailed in **Table 15** (Annex 5) will be used. Finally, a self-evaluation of the teaching practice and the project will be carried out to improve the teaching-learning process, considering the methodology and the resources used.

**5.14.1. Evaluation criteria**

The list below (**Table 16**) indicates the evaluation criteria, the didactic objectives, and the specific competencies of the different sessions.

**Table 16.** *Evaluation criteria in relation to the didactic objectives and specific competencies.*

| ASSESSMENT CRITERIA | DIDACTIC OBJECTIVES | SPECIFIC COMPETENCE |
|---|---|---|
| **Criteria 1** | DO1, DO2, DO3, DO5 | Area 1: 1 |
| **Criteria 2** | DO1, DO2, DO6, DO7 | Area 1: 2 |
| **Criteria 3** | DO2, DO6, DO7 | Area 1: 3 |
| **Criteria 4** | DO2, DO3 | Area 1: 4 |
| **Criteria 5** | DO4, DO6, DO7 | Area 1: 4 |
| **Criteria 6** | DO5 | Area 3: 1 |

| Criteria 7 | DO2, DO3, DO5 | Area 3: 2 |
|---|---|---|
| Criteria 8 | DO5 | Area 3: 2 |
| Criteria 9 | DO1, DO2, DO3, DO4 | Area 3: 3 |
| Criteria 10 | DO2, DO3, DO5, DO6, DO7 | Area 3: 3 |
| Criteria 11 | DO2, DO3, DO5, DO6, DO7 | Area 3: 3 |
| Criteria 12 | DO1, DO2, DO3, DO4 | Area 3: 5 |
| Criteria 13 | DO1 | Area 3: 5 |
| Criteria 14 | DO2, DO3, DO5, DO6 | Area 3: 5 |
| Criteria 15 | DO2, DO3, DO5, DO6 | Area 3: 5 |

Source: own elaboration.

### 5.14.2. Evaluation tools

During the implementation of the project, different evaluations will be carried out and several evaluation instruments will be used for proper data collection. These will be detailed below and will be developed in Annex 6:

- **Evaluation of the students:**
    - Initial evaluation: This evaluation will be carried out during the beginning of the sessions and will be through direct observation. For this, by means of different questions it will be possible to know the students' previous knowledge about emotions. All this will have to be noted and recorded in the checklist (Table 16).
    - Continuous evaluation: This evaluation will be carried out through direct and systematic observation in the middle of the project to evaluate the knowledge acquired with respect to the initial evaluation, the progress in learning and to assess whether any specific aspect needs to be reinforced. All observations will be recorded in a checklist (Table 17).
    - Final evaluation: It allows us to assess whether the proposed objectives have been achieved. For this purpose, we will use a checklist (Table 18) in which we will record the level of acquisition of the objectives and the evaluation criteria. Thanks to all this collection of information, it will be possible to analyze the student's process in an individualized and personalized way.
- **Teaching self-evaluation:** Through this evaluation, we will assess the level of satisfaction with the teaching activity to be able to improve it and guarantee

educational quality. For this purpose, we will also use a checklist with several evaluation criteria (Table 19).

- **Project evaluation:** The project will be evaluated through a checklist and will allow us to know if the established objectives have been successfully achieved (Table 20).

# 6. Conclusions

The present work has been carried out after detecting an absence of emotional education in an Early Childhood Education center in which the Practicum I was developed. In this center it was possible to observe the great difficulty that the students had in recognizing, identifying, managing their own emotions, and interpreting those of others in comparison with other students from other centers. For this reason, the general objective set at the beginning of this work was to design an intervention proposal to work on emotional education in the second cycle of Early Childhood Education. This objective has been successfully achieved since an intervention proposal has been designed to work on emotional education through different manipulative activities of great interest for the students, thus favoring the development of emotional competencies.

Among the specific objectives, the first one is based on an exhaustive bibliographic review of the concept of emotion to correctly address the topic to be dealt with. To this end, research has been carried out on the term "emotion" and several definitions have been provided. Firstly, the definition of emotion according to the Royal Spanish Academy (RAE), and secondly, the definition provided by different relevant authors on the subject such as Goleman (1995), Salovey and Mayer (1990) or Bisquerra (2000).

On the other hand, the second specific objective is based on knowing the components that make up an emotion, its classification, and the functions they perform. It is worth noting that we have clearly detailed how an emotion occurs and the components that make it up to correctly understand the different emotional expressions that a person may experience, which will vary according to the assessment made by the subject based on the information received (Bisquerra, 2003). In addition, because there is no single way of classifying emotions, two classifications of emotions have been developed according to several authors: Lazarus (1991) and Bisquerra, et al., (2015). Likewise, the three functions performed by emotions according to Reeve (1994) have been analyzed. First, the adaptive function, which prepares the organism for effective action. Secondly, the social function, which allows us to communicate to others how we feel and, thirdly, the motivational function, which sets the direction and intensity of a behavior.

Likewise, the concept of emotional education and the importance of introducing emotional education in the classroom from an early age has been explained, since emotions are part of us from birth. Therefore, it is essential to start emotional education in the early stages of life because learning is more effective (López, 2011, cited in Bisquerra, 2011). In turn, the objectives that López (2005) considers should be worked on in Early Childhood Education are detailed and the Pentagonal Model proposed by Bisquerra, and Pérez (2007) is analyzed, in which competencies are classified into five blocks according to Bisquerra (2009).

The contextualization in which the proposal will be carried out has been presented, as well as the target audience to adapt the activities to their needs. Likewise, the characteristics of the environment, the center and the students have been specified in detail, to make a proposal as suitable as possible to the environment and the characteristics of the students.

Finally, different activities have been designed to favor the emotional development of the students. For this purpose, an intervention proposal has been developed with varied activities that use manipulative resources to maintain the interest of the students, while they acquire knowledge and emotional skills that are fundamental for a personal and integral development.

In short, it is possible to affirm that both the general objective and the specific objectives established at the beginning of this work have been achieved with the development of this Final Degree Project. Throughout this work, it has been possible to observe the importance of emotions in the different areas of people's lives; therefore, it is essential to offer students different tools and strategies that allow them to develop emotional competencies, essential to achieve a correct integral development and therefore, to increase their personal and social wellbeing (Bisquerra, 2000, p.243).

## 6.1. Limitations and foresight

The main limitation of this proposal has been the impossibility of putting it into practice in a classroom of 4-year-old children to observe its limitations and adapt the necessary parameters in each session accordingly. Likewise, another limitation encountered during the development of this proposal has been the time limitation, since emotional education is not conceived as a curricular area in itself and, therefore, it is not included in the school timetable. Thus, the sessions should be carried out during tutoring or educational attention hours, so that the timing of the project may be longer than desired.

Regarding the prospective, as a future line of this work, it is considered very important to continue investigating the need for continuous training of teachers in emotional education, since there is a great lack of knowledge on the part of teachers about the implementation of emotional education in the classroom. Therefore, it is necessary to address from school and from home, an emotional education that promotes the development of emotional intelligence and emotional skills to promote the integral development of students and thus enhance their emotional well-being. Likewise, with this work, we intend to shed some light on the importance of treating emotional education not as a transversal competence but as a curricular area from the Infant Education stage to the Baccalaureate. This work is not intended to be a definitive conclusion, but rather a call to action. It is up to the educational community and society in general to promote initiatives that place emotional education at the center of students' education, creating a path towards a more equitable, empathetic, and emotionally intelligent future.

# 7. Final considerations

This project is the culmination of four years of study and a lot of daily work. This academic journey has been imbued with many significant experiences and, above all, it has given me the opportunity to acquire and develop valuable skills such as creativity, organization, self-confidence, or problem solving, which are fundamental for my professional career.

The completion of this work has been possible thanks to all the subjects studied throughout the Bilingual Early Childhood Education Degree and my experience during the three Practicums carried out in different bilingual schools. In this work I have been able to apply the knowledge and skills acquired during the degree in different subjects such as Educational Legislation and Organization of Centers, Theory and Practice of Educational Research, Teaching Skills, Social and Cultural Didactics, and English Language Didactics.

From now on, I will continue training to complete this learning. I hope to soon be able to apply all my knowledge in the Early Childhood Education classrooms, contributing to the field of education with all my learning during these years.

It should be noted that this work has required a lot of dedication and research time, but it has helped me to realize the current situation of emotional education in schools. In addition, I have been able to experience how the lack of resources, strategies, and tools for the correct development of emotional intelligence is becoming more and more evident. That is why, thanks to the completion of this work, the day I become a teacher I will apply my project in the classroom. To do so, I will dedicate the necessary weekly time to work on emotional education with the little ones in order to increase their personal and social well-being.

In short, I hope to be able to make a significant contribution in Early Childhood Education classrooms, providing support and helping students in a holistic way through a safe and stimulating educational environment. This will foster students' academic growth and emotional and social development, enabling them to manage their emotions, establish positive relationships and develop empathy.

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# 9. Annexes

## 9.1. Annex 1

**Table 6.** *Chronogram.*

| WEEKS | OCTOBER | | | | NOVEMBER | | | |
|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| Session 1 | ■ | | | | | | | |
| Session 2 | | ■ | | | | | | |
| Session 3 | | | ■ | | | | | |
| Session 4 | | | | ■ | | | | |
| Session 5 | | | | | ■ | | | |
| Session 6 | | | | | | ■ | | |
| Session 7 | | | | | | | ■ | |

Note: Own elaboration.

## 9.2. Annex 2

**Figure 2.** *Magic reaction of emotions.*



Source: L´Escoleta Badalona (2022).

## 9.3. Annex 3

**Figure 3.** *Materials for session 4 "Situations and emotions".*



Source: Own elaboration.

## 9.4. Annex 4

**Table 14.** *List of materials.*

| SESSIONS | MATERIAL RESOURCES |
|---|---|
| 1 | Story "The color monster" (Llenas, 2012), 1 tray, 6 transparent jars, baking soda and coloring. |
| 2 | Color monster toys, monster template, paints, scissors, laminator, and Velcro. |
| 3 | Photos of the students, envelopes, cardboard, crayons, markers, glitter, pompoms, glue, and scissors. |
| 4 | 6 transparent jars, large and small pompoms, and colorful monster toys. |
| 5 | Continuous paper, acrylic paints, brushes, computer, and speakers. |
| 6 | Photos of the students, 6 pieces of cardboard, glue, paints, pompoms, glitter, rings, and stickers. |
| 7 | Pictures of calm corners, cushions, mats, rugs, blankets, lights, bottles, water, glitter, coloring, beads, ornaments, stuffed animals, stories, hourglass, play dough, anti-stress balls, emotion cards, paints, mandalas, paper, and pencils. |

Note: Own elaboration.

## 9.5. Annex 5

**Table 15.** *Evaluation criteria and specific competencies.*

| ASSESSMENT CRITERIA | SPECIFIC SKILLS |
|---|---|
| **AREA 1. GROWTH IN HARMONY** | |
| 1. To manifest feelings of personal security in the participation in games and in the diverse situations of daily life, trusting in one's own possibilities and showing initiative. | 1. To progress in the knowledge and control of their body and in the acquisition of different strategies, adapting their actions to the reality of the environment in a safe way, to build an adjusted and positive self-image. |
| 2. To identify and express their needs and feelings, progressively adjusting the control of their emotions. | 2. To recognize, manifest and progressively regulate their emotions, expressing needs and feelings to achieve emotional well-being and affective security. |

| | |
|---|---|
| 3. To respect the time sequence associated with daily events and activities, adapting to the routines established for the group and developing respectful behaviors towards other people. | 3. To adopt models, norms, and habits, developing confidence in their possibilities and feelings of achievement, to promote a healthy and eco-socially responsible lifestyle. |
| 4. To participate with initiative in games and group activities relating to other people with attitudes of affection and empathy, respecting the different individual rhythms and avoiding any kind of discrimination.<br><br>5. To develop skills and abilities to manage conflicts in a positive way, proposing creative alternatives and considering other people's criteria. | 4. To establish social interactions under equal conditions, valuing the importance of friendship, respect, and empathy, to build their own identity based on democratic values and respect for human rights. |
| **AREA 3. COMMUNICATION AND REPRESENTATION OF REALITY** ||
| 6. To adjust their communicative repertoire to the proposals, interlocutors, and context, exploring the expressive possibilities of different languages. | 1. To show interest in interacting in everyday situations through the exploration and use of their communicative repertoire to express their needs and intentions and respond to the demands of the environment. |
| 7. To effectively interpret the messages and communicative intentions of others.<br><br>8. To interpret messages transmitted through representations or artistic manifestations, also in digital format, recognizing the intentionality of the sender and showing a curious and responsible attitude. | 2. To interpret and understand messages and representations based on knowledge and resources from their own experience to respond to the demands of the environment and to construct new learning. |
| 9. To use oral language as a regulating instrument of action in interactions with others with confidence and assurance.<br><br>10. Elaborate plastic creations, exploring and using different materials and techniques and actively participating in group work when necessary.<br><br>11. To express themselves creatively, using a variety of tools. | 3. To produce messages in an effective, personal, and creative way, using different languages, discovering the codes of each one of them and exploring their expressive possibilities, to respond to different communicative needs. |
| 12. To participate in communicative interactions in a foreign language related to daily routines and situations.<br><br>13. To participate in activities to approach children's literature, both individually and in dialogic and participatory contexts, discovering, exploring, and appreciating the beauty of literary language.<br><br>14. To express emotions, ideas, and thoughts through artistic and cultural manifestations, enjoying the creative process.<br><br>15. To express tastes, preferences, and opinions about different artistic manifestations, explaining the emotions produced by their enjoyment. | 5. To value the linguistic diversity present in their environment, as well as other cultural manifestations, to enrich their communicative strategies and cultural background. |

Source: Own elaboration, extracted from Decree 66/2022.

## 9.6. Annex 6

**Table 16.** *Initial assessment of students.*

| INITIAL ASSESSMENT ||||
|---|---|---|---|
| **STUDENT:** ||||
| **INITIAL ASSESSMENT ITEMS** | **YES** | **NO** | **Observations** |
| 1. He or she identifies any of the following emotions: joy, sadness, love, anger, fear, and calm. | | | |
| 2. He or she adequately expresses their emotional state. | | | |

| | YES | NO | |
|---|---|---|---|
| 3. He or she differentiates the emotional state of peers. | | | |
| 4. He or she knows how to express emotions bodily. | | | |
| 5. He or she has the ability to manage and regulate their emotions in a positive way. | | | |
| 6. He or she has tools to manage their emotions. | | | |
| 7. He or she knows the possibilities of art as a vehicle to express emotions. | | | |
| 8. He or she develops an empathetic attitude through collaborative work. | | | |
| 9. He or she manifests emotions through musical language. | | | |

Source: Own elaboration.

**Table 17.** *Continuous assessment of students.*

| CONTINUOUS ASSESSMENT | | | |
|---|---|---|---|
| **STUDENT:** | | | |
| **CONTINUOUS ASSESSMENT ITEMS** | **YES** | **NO** | **Observations** |
| 1. He or she identifies and distinguishes the following emotions: joy, sadness, love, anger, fear, and calm. | | | |
| 2. He or she progressively expresses her emotional state. | | | |
| 3. He or she recognizes the emotional state of peers. | | | |
| 4. He or she is able to express emotions bodily. | | | |
| 5. He or she is able to manage and regulate his or her emotions in a positive way. | | | |
| 6. He or she progressively acquires tools to manage her emotions. | | | |
| 7. He or she progressively expresses her emotions through art. | | | |
| 8. He or she develops an empathetic attitude through collaborative work. | | | |
| 9. He or she progressively expresses emotions through musical language. | | | |

Source: Own elaboration.

**Table 18.** *Final evaluation of students.*

| FINAL ASSESSMENT | | | | |
|---|---|---|---|---|
| **STUDENT:** | | | | |
| **ASSESSMENT CRITERIA** | **ALWAYS** | **ALMOST ALWAYS** | **SOMETIMES** | **NEVER** |
| Shows feelings of personal security when participating in games and in different situations of daily life, trusting in his or her own possibilities and showing initiative. | | | | |
| Identifies and expresses their needs and feelings, progressively adjusting the control of their emotions. | | | | |
| Respects the time sequence associated with daily events and activities, adapting to the routines established for the group and developing respectful behaviors towards other people. | | | | |
| Participates with initiative in group games and activities, relating to other people with attitudes of affection and empathy, respecting the different individual rhythms and avoiding any kind of discrimination. | | | | |
| Develops skills and abilities to manage conflicts in a positive way, proposing creative alternatives and considering other people's criteria. | | | | |

| | ALWAYS | ALMOST ALWAYS | SOMETIMES | NEVER |
|---|---|---|---|---|
| Adjust their communicative repertoire to the proposals, the interlocutors, and the context, exploring the expressive possibilities of different languages. | | | | |
| Effectively interprets the messages and communicative intentions of others. | | | | |
| Interprets the messages transmitted by means of representations or artistic manifestations, recognizing the intentionality of the sender and showing a curious and responsible attitude. | | | | |
| Uses oral language as a regulating instrument of action in interactions with others with security and confidence. | | | | |
| Elaborates plastic creations, exploring and using different materials and techniques and actively participating in group work when necessary. | | | | |
| Express themselves creatively, using a variety of tools. | | | | |
| Participates in communicative interactions in a foreign language related to daily routines and situations. | | | | |
| Participates in activities to approach children's literature, both individually and in dialogic and participatory contexts, discovering, exploring, and appreciating the beauty of literary language. | | | | |
| Expresses emotions, ideas, and thoughts through artistic and cultural manifestations, enjoying the creative process. | | | | |
| Expresses tastes, preferences and opinions about different artistic manifestations, explaining the emotions produced by their enjoyment. | | | | |

Source: Own elaboration.

**Table 19.** *Teacher self-evaluation.*

| TEACHER SELF-ASSESSMENT | | | | |
|---|---|---|---|---|
| **ASSESSMENT CRITERIA** | **ALWAYS** | **ALMOST ALWAYS** | **SOMETIMES** | **NEVER** |
| The project has been presented in an attractive and motivating way for the students. | | | | |
| I have provided an adequate working environment in the classroom that has favored the development of the teaching-learning process. | | | | |
| I have involved the students in the learning tasks, favoring active participation. | | | | |
| I have been flexible throughout the project, adapting to the particularities of each student. | | | | |
| I have established relationships between prior knowledge and new knowledge, fostering meaningful learning. | | | | |
| I have carried out activities according to the age and particularities of the students. | | | | |
| I have clearly marked the deadlines and times for the completion of the different sessions. | | | | |
| Materials and tools have been adequate and sufficient. | | | | |
| I have attended to diversity, considering individual differences, and making the corresponding methodological adaptations. | | | | |

Source: Own elaboration.

**Table 20.** *Project evaluation.*

| PROJECT ASSESSMENT | | | | |
|---|---|---|---|---|
| **ASSESSMENT CRITERIA** | **YES** | **NO** | **SOMETIMES** | **OBSERVATIONS** |
| Students know and identify the different emotions: joy, sadness, love, anger, fear, and calm. | | | | |
| They identify and represent their own and others' emotions appropriately and respectfully. | | | | |
| They reproduce through facial and body language the different emotional states. | | | | |
| They have developed the ability to identify the emotions of joy, sadness, love, anger, fear, and calm in different situations. | | | | |
| They express their emotions through different languages (musical, plastic, corporal, etc.) as means of expression. | | | | |
| They have developed communication skills in different languages and forms of expression. | | | | |
| They have developed the ability to manage and accept their own emotions effectively. | | | | |
| They have acquired the ability to manage and regulate emotions in a positive way. | | | | |
| They have been able to relate to others in an appropriate manner, acquiring tools for conflict resolution and management, empathizing, and putting themselves in their partner's place. | | | | |

Source: Own elaboration.